

Fine and Performing Arts

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

MAGAZINE
FALL 2004



Nebraska's
Lewis & Clark
Bicentennial Celebration

Letter from the Dean

Dear Friends,

When I began my tenure as Dean in July of 2001, one of my goals was to establish a new publication that would feature not only news and features about the work and activities of our faculty, students and alumni, but special articles with relevance to the Arts and Arts Education along with tributes to the many individuals who have provided special support for the College over the years as well. I am delighted therefore to bring you this first edition of our College's *Alumni Magazine* as a sequel to the College's 10th Anniversary activities that have been taking place over the past year. The Magazine, which will be published periodically, is being produced by the College in collaboration with the College of Journalism and Mass Communications, whose students have authored several of the feature articles and have assisted with the layout and design. Our special thanks to Dean Will Norton and Professors Charlyne Berens, Susan Gage and Gerald Sass for working with us on this project.

Our 10th Anniversary Celebration officially began last August, with a presentation at our Annual Fall College Convocation by Ben Cameron, who is currently the Executive Director of the Theatre Communications Group, and culminated this past April with our Second Annual Alumni Awards Dinner and student performances in the Lied Center for Performing Arts of Frank Loesser's *Guys and Dolls* and Beethoven's *Ninth Symphony*. Anniversary events throughout the year included an interesting array of more than 40 presentations and performances by such noted artists and scholars as Elliot Eisner, Mary Zimmerman, William Bolcom, and others. Stories about these events, along with a feature article by Robert O'Neil, Professor of Law at the University of Virginia and the Director of the Thomas Jefferson Center for the Protection of Free Expression, can be found in the pages that follow. Robert O'Neil presented the keynote address at our Fall Convocation on August 17th.

This past year also witnessed the production of the College's first promotional DVD, which has garnered national attention by winning more than a dozen regional and national awards since this past January. Authored and produced entirely by our faculty and students, the DVD was a shared effort that was coordinated by College Publications Coordinator Kathe Andersen and Associate Dean Robert Fought, and involved our Film and New Media, Graphics Design and Music Technology programs. A copy of the DVD can be obtained by contacting Kathe Andersen in the Dean's Office.

The past three years have been a continuing challenge in light of the budgetary shortfalls that the University has had to endure, and yet, the College and its programs have continued to grow, due largely to the perseverance and commitment of our faculty and students, a most supportive and encouraging administration, and a "can do" spirit that has prevailed campus-wide. We have also been able to maintain a sharp focus on excellence as a result of continuing support from the Hixson-Lied Endowment and the generosity of our donors, who, of course include many of our College's alumni.

Looking ahead, we now turn our attention to the completion of our strategic plan, which reflects a continuing focus on the development and expansion of our programs and the resources to support them, along with increasing efforts to strengthen our activities in the area of outreach, which I believe to be essential in the preparation of tomorrow's artists and artist-teachers. Collaborations and expanding interactions with those outside the arts disciplines must be part of our agendas for teaching, creative activity and research if our College is to have any significant impact on life beyond the boundaries of our campus.

As always, I want to thank you all for your continuing support. We continue to seek ways in which to keep our alumni involved in the life of the College, so please do keep us informed about the things you are doing and let us know if we can assist you with your work.

With warm regards,

Giacomo M. Oliva
Dean



Giacomo Oliva



Richard McDermott Miller, "SANDY: in Defined Space," (detail), 1967, bronze, 2/5, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln, UNL-Funding provided by the F.M. Hall Bequest, the Cooper Foundation, UNL students and patrons of the Sheldon. Photo by Quentin Lueninghoener.

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This year marks the 200th Anniversary of Lewis and Clark's famed expedition. Our College has two faculty members involved with the Nebraska Bicentennial Commemoration: Pianist Paul Barnes, who will perform a commissioned piece by Philip Glass, and Theatre Arts Chairman Jeffery Elwell, who produced and directed the signature theatrical event.

Arts

Fine and Performing
fall 2004

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

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Paul Barnes (left) and Philip Glass
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UNL College of Journalism and
Mass Communications
Dean H. Will Norton, Jr.
and Professors Charlyne
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laboration on this project.

Hixson-Lied Endowment for
assistance with the funding.

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UNIVERSITY OF
Nebraska
Lincoln

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<http://www.unl.edu/finearts>

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California State University's Edward Forde new chair of Art and Art History

*New leader
brings in 30
years of
experience
and numerous
accolades.*

Edward Forde, Chairman of the Art Department at California State University, Los Angeles, has been named the new Chairman of the Department of Art and Art History at the University of Nebraska–Lincoln. Forde began his tenure at UNL on July 1.

“I am very excited to join the faculty at the University of Nebraska–Lincoln and look forward to working with the faculty and staff, the students and the university community,” Forde said.

Forde received both his M.F.A. in Art and his B.A. in English Literature from the University of California, Santa Barbara.

He began teaching art at California State University, Los Angeles, in 1971 and has taught there from 1971 to 1985 and 1988 to the present. His primary teaching areas are ceramics, writing and contemporary art. He has served as Chairman of the Art Department from 1981-86 and again from 2002 to 2004.

He served as Chairman of the Art Department at Illinois State University from 1986-1988 and was a visiting professor of art at the University of Texas at San Antonio in 1993.

He has also served as project director and editor of a two-year grant program called LINKING funded by the J. Paul Getty Trust to develop community service courses and programs in art and design on six California State University campuses in Southern California in 2000-2002.

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

His artwork has been represented in more than 100 exhibitions at galleries and museums throughout the world. He has also published numerous articles and reviews of art in various magazines and journals.

Forde replaces Joseph M. Ruffo, who retired last Fall after serving as Chair since 1984.

“As a result of many years of fine leadership by former Chairman Joseph Ruffo, the Department of Art and Art History is now poised to take another significant step forward,” said Giacomo M. Oliva, dean of the Hixson-Lied College of Fine and Performing Arts. “We feel most fortunate that Ed Forde has accepted our invitation to lead the Department at this important time in its history, in that he brings a wealth of experience as an artist, a teacher and an administrator that will be necessary to get the job done. We all look forward to working with Ed as he undertakes this new and exciting challenge.”

**“I AM VERY
EXCITED TO
JOIN THE
FACULTY AT
THE UNIVERSITY
OF NEBRASKA–
LINCOLN AND
LOOK FORWARD
TO WORKING
WITH THE
FACULTY AND
STAFF, THE
STUDENTS AND
THE UNIVERSITY
COMMUNITY.”**

*Edward Forde,
Chairman of Art
and Art History*



EDWARD
FORDE

College Welcomes 5 New Tenure-Track Faculty

DEPARTMENT OF ART AND ART HISTORY

Born in Venezuela, FRANCISCO SOUTO received his B.F.A. from The Herron School of Art in 2000 and his M.F.A. from Ohio State University in 2002. This fall, after teaching as an Assistant Professor of Art at the East Carolina University for two years, he joins the Department of Art & Art History at the University of Nebraska-Lincoln.

His prints and artist's books have been widely exhibited and have received numerous awards. In 2003 alone, his prints received awards in exhibitions in Wisconsin, Colorado, Massachusetts, and North Carolina. He has given lectures and workshops throughout the United States and abroad, and his work is represented in the print collections of many corporations and public institutions, including the Indianapolis Museum of Art and the Blanton Museum of Art in Austin, Texas.



FRANCISCO
SOUTO

AARON HOLZ received his Master of Fine Arts in painting from the University of Albany, State University of New York. More recently, he served as a temporary full-time Professor at the College of Saint Rose. He has led workshops for art instructors from across New York through the New York State Art Teacher's Association Annual Conference.

This past spring, he received a Juror's Award for his work at New York University's Washington Square East Gallery show, Small Works. His work has been exhibited in solo and group shows regionally and nationally and can be seen in several permanent collections.



AARON
HOLZ

DEPARTMENT OF THEATRE ARTS

A member of the Oregon Shakespeare Festival (OSF) for seven years, G. VALMONT THOMAS has worked with such acclaimed directors as Lillian Garrett-Groag, Mel Shapiro, Daniel Sullivan, Arne Zaslove, David Ira Goldstein, and Kenny Leon. In 20 years of performing Shakespeare, Mr. Thomas has played the title roles in "Macbeth," "Hamlet" and "Othello," as well as Simonides in "Pericles, Prince of Tyre," Feste in "Twelfth Night," Nym/Michael Williams in "Henry V," Mistress Quickly in "Henry IV part 2" and Benedick in "Much Ado About Nothing." His work in contemporary theatre has included; Boy Willie in August Wilson's "The Piano Lesson," Styles/Buntu in Athol Fugard's "Sizwe Bansi is Dead," Miss Roj in "The Colored Museum," Frank in "The Rocky Horror Show" and Sam in "Blues for an Alabama Sky."

As a director, his productions range from William Inge's "Picnic" to William Mastro Simone's "Tamer of the Horses" to new works by Steven Dietz, Michael Wolfson, and James Armstrong.

He appeared last summer at OSF in the roles of Duke of Albany in "King Lear" and Lincoln in Suzan-Lori Park's Pulitzer Prize winning "Top Dog/Underdog."

He holds a B.A. from Western Washington University and an M.F.A. from Penn State University.



G. VALMONT
THOMAS

New faculty
continues on
page six

New faculty *continued*

SCHOOL OF MUSIC

DR. PAUL HAAR joins the faculty of the UNL School of Music as assistant professor of saxophone and jazz studies. A native of Fremont, Haar returns to Nebraska having achieved success and critical acclaim in all aspects of saxophone performance and pedagogy. As an active classical soloist, Haar has performed throughout the United States and Canada as well as with such orchestras as The Tanglewood Music Center Fellowship Orchestra, The Arapahoe Philharmonic, The Austin Symphony, and the Asheville Symphony.



DR. PAUL
HAAR

His jazz performances have included performing with world-renowned artists such as Dave Brubeck, James Moody, Donald Brown and The Manhattan Transfer.

Haar has taught at the University of Kansas, the University of Texas at Austin and the University of Tennessee. He is a contributing writer to *The Saxophone Journal* and *Jazz Times*, in addition to having published in *The Instrumentalists* and *Tennessee Musician*.

Haar received his B.M. and M.M. from the University of Kansas, where he studied with Vincent Gnojek, Dan Gailey, and Dick Wright. He earned his D.M.A. at the University of Texas-Austin where he was a student of renowned saxophonist Harvey Pittel.

KATE BUTLER, mezzo-soprano, joins the faculty of the UNL School of Music as assistant professor of voice.

Butler brings with her a wealth of professional experience both on the stage and in the classroom. She has established herself as a leading artist, having performed with some of the most prestigious orchestras and opera companies in the United States and Europe. Her concert appearances include the Brooklyn Philharmonic, St. Louis Symphony, Chicago's Grant Park Symphony, Columbus Symphony, West Virginia Symphony, the Juilliard Symphony, Hollywood Bowl Orchestra, St. Luke's Chamber Ensemble, Basel Chamber Orchestra at the Zurich Tonhalle, and Carnegie Hall.

She holds degrees from Louisiana State University, studied as a scholarship student in the Professional Studies Program at The Juilliard School and studied at Indiana University as the recipient of a Doctoral Fellowship.



KATE
BUTLER

Graphic Design Student Wins ISME 50th Anniversary Poster Contest

BY KATHE ANDERSEN

The International Society for Music Education (ISME), which is celebrating its 50th anniversary this year, held a poster competition for University of Nebraska–Lincoln graphic design students to design an anniversary poster for the organization.

Trenton Claus, a Bachelor of Fine Arts senior from Lincoln, is the winner of the poster competition. Claus received \$500 from ISME, and his winning poster design was produced and distributed internationally.

The winning poster design was announced at the Hixson-Lied College of Fine and Performing Arts Honors Day Dinner on April 24. Dean Giacomo M. Oliva was the President of ISME.

“I was really honored,” Claus said. “It was a lot of fun. When your school project is for an actual client, it makes it more interesting.”

The winning poster will give visibility to both the University of Nebraska–Lincoln and the Department of Art and Art History.

“ISME is an organization that has world-wide notoriety in the field of music education. Our students’ participation in the poster contest activity has enabled us to showcase the work of our students in an international setting and has also given our graphic design program, as well as the Department of Art and Art History and College, important international visibility,” Oliva said.

Four other graphic design students were selected as Finalists in the competition: Kyle Behrens, a senior Bachelor of Fine Arts major from Walton, Neb.; Jane Bohling, a senior Bachelor of Fine Arts major from Ceresco, Neb.; Shauna Goodsmann, a senior Bachelor of Fine Arts major from Lincoln; and Mike Vithoukias, a junior Bachelor of Fine Arts major from Chicago, Ill.

“This was a great opportunity for our graphic design students to have,” Associate Professor Ron Bartels said. “Because of the diverse worldwide nature of ISME, this provided our design students with a project that allowed them to research beyond the scope of a typical Lincoln-based entity. This project helped to advance their in-class work for their professional graphic design portfolios, which they rely upon heavily in seeking career opportunities.”

The twenty-three students in Bartels’ Graphic Design 323 Typography class met with Oliva at the beginning of the spring semester to learn of the communication parameters, such as what the composition of ISME is and what the audience profile of the receivers is.

Each student prepared two posters: one which was all typographic in nature and one which was both typographic and image. Three graduate students in graphic design ranked the work and determined the five finalists in consultation with Bartels. The ISME Executive Committee then voted to determine the winner.

“The ISME Executive Committee was extremely pleased with the quality of the students’ work, and to be sure, the task of selecting the winner was a most difficult one,” Oliva said.

The International Society for Music Education’s primary goal is that of serving the music educators of the world. ISME began in 1953 at a United Nations Educational, Scientific and Cultural Organisation (UNESCO) conference in Brussels, Belgium. Today, ISME members come from more than 70 different countries, from Angola to Zimbabwe.

“THE ISME EXECUTIVE COMMITTEE WAS EXTREMELY PLEASED WITH THE QUALITY OF THE STUDENTS’ WORK, AND TO BE SURE, THE TASK OF SELECTING THE WINNER WAS A MOST DIFFICULT ONE.”

Giacomo M. Oliva, Dean and President of ISME



Trent Claus’ winning ISME 50th Anniversary Poster design.



Trent Claus with Dean Giacomo Oliva at the College Honors Day Dinner.

Artistic freedom prevails in troubled times

BY ROBERT M. O'NEIL

The beneficial role of the creative and performing arts in troubled times is undeniable, though never easily defined. Let me share a poignant personal experience on which I have reflected often these past three years. On the evening of what was probably this nation's most stressful single day between the December 1941 attack on Pearl Harbor and the September 2001 attacks on the World Trade Center and the Pentagon, I happened to be at a concert in Washington, D.C. The date was October 24, 1962—a day on which we in the nation's capital would either become the target of Russian missiles based in Cuba, or the beneficiaries of a creative solution.

This date was also United Nations Day, an annual commemoration of world peace. President John F. Kennedy had invited the entire diplomatic corps to a gala concert at the State Department. But because the Cuban situation had not yet been fully resolved, only a handful of lesser diplomats were in their seats at curtain time. The featured performer of the evening was none other than the superlative violinist Isaac Stern, who had seen more than his share of international tensions. He came on stage, and shared with the still meager audience obvious doubts about the wisdom of continuing under such conditions.

But then, with a smile on his face, and his violin poised for action, Mr. Stern assured us that the show would—indeed must—go on. At such perilous times, he insisted, music may provide not only pleasure but comfort and confidence as well. With special focus on the occasion, he added that music is the best understood of universal languages, transcending national boundaries and conflicts. Thus the concert took place just as it had been planned. By the time Mr. Stern reached the Franck violin concerto that would be the piece de resistance, the State Department Auditorium was nearly full. Late-comers assured their colleagues—as President Kennedy had just assured the nation—that Premier Khrushchev had finally backed down, and that no missiles would be landing near the Capitol that evening or ever.

Though I have heard Isaac Stern perform many times, long before and long after the UN Day concert in 1962, he was never better than on that fateful evening. And the message he conveyed to us in explaining his decision to proceed as planned remains just as sound and as vital for us today as it seemed forty-two years ago. Quite simply, the transcendent value of the creative and performing arts merits our attention even more in troubled times such as the week of the Cuban Missile Crisis than in more tranquil days. There seemed to me a certain irony in the fact of Mr. Stern's death, a few days after September 11, before he had any opportunity to remind us once again of his eminently wise view of the durability of artistic expression.

'Hail Mary' Decision Criticized

'Film Ban a Dangerous Idea'

The writer, of Omaha, is a former president of the Nebraska Civil Liberties Union.

By Sam Walker

While in New York City last fall, I saw the film "Hail Mary." To see it, of course, I had to walk past the pickets who were praying for us sinners who were going to the movie. Few peo-

Another Point of View

Monday, February 3, 1986

Daily N

Film canceled at Sheldon; Neubert says no censorship

From staff and wire reports

Pope John Paul II has denounced the film and led a special prayer to repair "the outrage inflicted on the Holy Virgin." Some theaters showing the film have been criticized.

A controversial film about the birth of Jesus Christ has been canceled by the director of the

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Editorial

Daily
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University of Nebraska-Lincoln

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James Rogers, Editorial Associate
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Censorship

Film cancellation shows lack of backbone

"*Censor: One authorized to examine films and printed materials and suppress what is objectionable.*"
— Webster's Dictionary

financial backing of future gallery projects would be plain blackmail on the supporters' parts.

Controversy is not new to the Sheldon. About three years ago Sheldon displayed a photography

Lincoln Journal

"Dedicated to the People of Nebraska, and to the Development of the Resources of the State"—Sept. 7, 1867.

Editorials: Opinions of the Journal

Pressure increases on UNL to prevent film's showing

The Lincoln Journal is not the only beneficiary of letters from people concerning U.S. District Judge Warren Urbom's decision that the First Amendment rights of University of Nebraska-Lincoln students were violated when Sheldon Film Theatre Director George Neubert, under pressure from state Sen. Bernice Labeledz of Omaha, last winter ordered cancellation of Jean-Luc Godard's film, "Hail Mary."

But letters received by this newspaper, unlike those directed this week to NU President Ron Roskens, have gone both

test from both the Catholic theological and taxpayer perspective.

What the document does not specifically note is Judge Urbom's ruling nor its grounding in the First Amendment, as interpreted by the U.S. Supreme Court.

It is taken as a given that none of the protesting, opinionated letter writers have seen the film (or surely want to). Likely to be just as true is that none have read the excellent opinion of Judge Urbom, who is as a deep-rooted a Christian, albeit a Methodist, as may be found in the Capital City.

A selection of clippings from the Lincoln Journal, Daily Nebraskan and Omaha World-Herald on the "Hail Mary" controversy at UNL.

Artistic freedom *continued*

IN THE UNITED STATES DISTRICT COURT FOR THE DISTRICT OF NEBRASKA

RANDAL B. BROWN, et al.,)
)
Plaintiffs,)
)
vs.)
)
BOARD OF REGENTS OF THE)
UNIVERSITY OF NEBRASKA, etc.)
et al.,)
)
Defendants.)

CV86-L-361

MEMORANDUM OF
DECISION

"Hail Mary" is a movie depicting the birth of Jesus Christ in a contemporary setting. It was chosen, scheduled and advertised for showing at the Sheldon Film Theater, a state-operated art theater on the University of Nebraska campus. The showing was canceled because of its controversial content, and the issue now is whether the cancellation has denied the plaintiffs a constitutional right to see the film.

I conclude that it has.

U.S. District Judge Warren Urbom's decision ruling that the plaintiffs' constitutional rights had been violated when the screening of "Hail Mary" at the Sheldon Film Theater was cancelled.

Nowhere is the value of the arts more apparent in tense times than on a university campus such as this one. That is partly the case, I believe, because it is through academic programs such as those housed in this College that skills in the creative and performing arts are developed and refined. It is also on the university campus—in its studios and on its stages—that the limits of artistic expression are likeliest to be severely tested. It is hardly surprising that many of the most contentious disputes about those limits, whether in the form of court cases or challenges to funding decisions, have occurred within the academic setting. Moreover, academic institutions—especially state universities such as this one—are far likelier than private galleries or theaters to be the target of pressure to limit or censor the scope of artistic expression.

Given these special circumstances, it is also hardly surprising that the American Association of University Professors, the nation's guardian of free inquiry and teaching, has recognized a central role for artistic expression within the larger domain of academic freedom. A statement released over a decade ago by AAUP and other organizations concerned about artistic expression declares this central point: "Academic freedom in the creation and presentation of works in the visual and performing arts, by ensuring greater opportunity for imaginative exploration and expression, best serves the public and the academy."

The document elaborates this central premise in several important respects. Freedom for artistic expression is deemed vital, not only because of the enjoyment that such expression brings to the viewer and the listener, but quite as much because "works of art can enhance our understanding of social institutions and the human condition." The statement particularly recognizes the need for sensitivity and balance in the management of campus arts programs. On one hand, the signatories impose a special responsibility upon those who administer colleges and universities at which artistic controversy may occur: "Academic institutions are obliged to ensure that regulations and procedures do not impair freedom of expression or discourage creativity by subjecting artistic works to tests of propriety or ideology."

On the other hand, reflecting the need for balance in this highly sensitive area, the statement cautions that no person may be forced to view an image or performance he or she might deem offensive—that, in other words, even the most ardent champion of artistic freedom must avoid imposing on a "captive audience." The statement also recognizes the legitimacy of regulating the "time, place and manner" of artistic (as well as political) expression, noting that "institutions may reasonably designate specific places as generally available or unavailable for exhibitions."

Artistic
freedom
*continues on
page ten*

nine

Artistic freedom *continued*

This institution is no stranger to such tensions. Some 18 years ago, the University of Nebraska (precisely, its Board of Regents) was taken to federal court over such a dispute. The showing of a highly controversial motion picture—"Hail Mary"—had been scheduled at the Film Theater in the Sheldon Memorial Art Gallery. When a state legislator objected to a campus presentation of a film in which many viewers found blasphemous content, the planned showing was cancelled, though not before the theater's director invoked mitigating circumstances.

A group of concerned students went to federal court, claiming that their rights of free speech and artistic expression had been violated, and they prevailed before a local district judge. Although the judge noted that he had viewed the film, and had found its content to be "what critics have called it," he insisted that canceling the planned showing was contrary to the First Amendment. "University students," observed the judge, "were denied the right to receive the controversial ideas expressed in the film. . . because its content was officially characterized as offensive."

The remedy was clear to the court: "Since the expression was unconstitutionally suppressed, the film. . . must be reinstated in the Sheldon Film Theater schedule." Since this ruling was apparently never appealed, it represents a final judgment on an important issue of artistic expression. The judgment also offers a valuable lesson for those who administer arts facilities and programs at our great public universities.

Such a case could have arisen on any university campus—and in fact has been replicated in diverse forms across the academic landscape. Often the concerns over content are religious, as they were with "Hail Mary." Since September 11, the targets of artistic controversy have more often been political, and for reasons that reflect the national trauma within which we still live. A bit less than a year ago, for example, Nassau Community College on Long Island was the site of an especially tense standoff over controversial art. An exhibit on the display of the American flag had been planned for several weeks in the campus art gallery. One component piece invited viewers to step on the flag—an invitation that drew predictable outrage from a community that had lost a disproportionate number of its residents on September 11.

The college's president, Sean Fanelli, rose to the defense of controversial art, as he had some years earlier in defending the campus performance of an allegedly blasphemous (though dramatically acclaimed) play. When Nassau County's Executive demanded the removal of the offending display, Fanelli refused, citing core values of free speech and artistic freedom. He stressed the degree to which the United States flag, in contrast to those of many other less tolerant nations, symbolizes "the protection of that freedom that our nation so cherishes." Local veterans groups planned protests outside the gallery as the flag show opened; a survivor of Marine combat in Vietnam said of the artist, "I will respect his point of view—but I don't have to like it." Artistic freedom prevailed once again, though such victories are never easy and often costly.

Clearly the tragedy of September 11 has starkly raised the stakes on both sides. On one hand, we are daily reminded of Isaac Stern's wisdom in preserving the UN Day concert even as the prospect of a Cuban missile attack persisted. The creative and performing arts transcend international conflict in ways that no other form of expression possibly could. A concert or a play or a painting may offer to its audience a perspective that no other experience could possibly provide.

At the same time, we recognize that tense and tragic times increase the risks for controversial art and for those who create and display such works. Exhibits that demean the flag, or art that may seem in other ways to undermine our national patriotic commitment, will evoke greater hostility these days, and may imperil not only the artist but also the place where such works are displayed or performed. This balance is nowhere better understood than within academic institutions such as this Hixson-Lied College of Fine and Performing Arts, where the next generation of creative persons are learning both the power and the responsibility that accompany their talent and commitment.

O'Neil is Professor of Law and Director of the Thomas Jefferson Center for the Protection of Free Expression at the University of Virginia. O'Neil spoke at the Hixson-Lied College of Fine and Performing Arts Fall Convocation on August 17.



Father (Bruno Cremer) and Mary (Rebecca Hampton) in Jean-Luc Godard's "Hail Mary."



**ROBERT
O'NEIL**

10 years ago: College founding brings focus to the arts

BY ERIKA SCHMIDT

After a decade, the arts programs on campus continue to grow

The Hixson-Lied College of Fine and Performing Arts is just an infant compared to many other colleges on the University of Nebraska-Lincoln campus, but in its 11 years, it has brought attention and programs to UNL and become one of its fastest-growing colleges.

The arts on the UNL campus already had increased visibility because of the newly established Lied Center for Performing Arts, built in 1990, and a relationship between The Lied Foundation Trust and the university that helped to pave the way for a separate college.

The journey to creating a separate college for the arts began with the vision of then-Chancellor Martin Massengale and Professor of Music Larry Lusk, who would eventually become the college's founding dean.

Before the transition from one college to two, music and music education, dance, art and art history, and theatre were the "arts" in the College of Arts and Sciences. Based on his experience with arts programs at other universities, Massengale said he thought the departments were strong enough to deserve their own college.

"I thought our program here was as good. . . as a result, I thought that if they had more visibility and support, there were enough good people that we could have our own excellent program here," Massengale said.

Massengale consulted Lusk, who he said was "highly qualified as a professor, a talented artist and administrator." Lusk immediately supported the idea.

An advantage to having a separate college was to not only better showcase the strength of the programs but also to recognize the faculty, some of whom felt as though their work was not getting the attention in promotions, tenure and research as their peers in other departments within the College of Arts and Sciences, Massengale said.

Additionally, sharing a college and a budget with the science departments created some problems, Lusk said. Competition for grant money with other departments was difficult, but as a separate college, it would be easier to get, Lusk said.

Massengale and Lusk saw the vision, but other faculty members needed to be persuaded that a new college was necessary and feasible.

In the late 1980s, Massengale commissioned research and outside evaluation of UNL by peer institutions and then appointed a committee to study forming a college of fine and performing arts.

"I saw potential, but I needed to see the faculty supported the concept," he said. "I needed to make sure there was support within the university for the college."

Both outside assessment and the UNL committee agreed with Massengale and recommended that the departments separate into a new college.

"The evaluations indicated how strong the programs were and indicated we had a jewel no one knew about," Massengale said.

With recommendations in hand, there was more work to do. Everything from where the college offices would be located (originally Architecture Hall) to how budgets would be handled (move the department budgets from Arts and Sciences) had to be determined, and those plans all had to pass several hurdles: The University of Nebraska-Lincoln Academic Planning Committee, the Board of Regents and the Nebraska Post-Secondary Coordinating Commission for Higher Education all had to weigh in.

"All of those bodies approved it, and then we were off and running," Massengale said.



Dean Giacomo Oliva with Christina M. Hixson at the dedication of the Hixson-Lied College of Fine and Performing Arts on April 7, 2002.



"The Path Not Chosen" by Kevin Tedore and Jeremy Reding, a final project from the new Film and New Media program's Film Production I class in the Fall 2000.

10 years
continues on page twelve

eleven

10 years *continued*

After a long maternity, the time had finally come. With final approval in 1993, the College of Fine and Performing Arts was born July 1, 1993.

"Becoming a college isn't an end all, be all, but it brings focus," said Tice Miller, professor of Theatre Arts and chairman of the department at the time of the college's inception. Focus meant more visibility and recognition for the arts on campus and it also meant more gifts and grants. And the new college did indeed draw grants and gifts.

The biggest acknowledgement came when Christina M. Hixson, in charge of distributing funds from The Lied Foundation Trust and who in 1990 donated \$10 million for the Lied Center, gave \$18 million to the University of Nebraska Foundation for the college, Lusk said.

"This gift was unusual because all other gifts, the Lied Jungle, the Lied Center, the Conference Center, the Transplant Center were all tangible," Lusk said. "Giving the money, not a building, to the college, was saying, 'We want arts to flourish in Nebraska and here's money to make it happen.' It was extremely generous and a perfect gift."

Because of the grant, not only were large-scale projects attainable but also smaller projects to help the college function more smoothly, Lusk said.

And the interest accrued on the original donation has helped bolster the departments in several other areas, Miller said.

"Now students, graduate students and professors get to travel overseas, and we have money to bring guest professors."

Because of the unprecedented gift to the college, on January 15, 2000, the College of Fine and Performing Arts was officially renamed the Hixson-Lied College of Fine and Performing Arts. It marks the only time a college at UNL has been renamed to honor a contributor.

Since its founding more than 10 years ago, the college's enrollment has increased more than 37 percent (from 484 students in 1993 to 665 students in 2003), and new cooperative programs have been established with colleges, creating high-quality programs not only for students majoring in the college but also those pursuing a minor in it, said Dean Giacomo Oliva. The art and music departments are nationally recognized in several areas, and the theatre department has sent students to the American College Theatre Festival at the Kennedy Center. The college's office space has since been moved from Architecture Hall to "a more spacious area in Woods Hall," Oliva said.

The Film and New Media program was added to the theatre department in the late 1990s, and although the title of that program isn't included in the name of the department, "it's growing as fast as we're permitting it to grow," Miller said. "It's growing very quickly."

Said Massengale: "The college has made faster progress than I envisioned. I'm delighted to see it grow and prosper like it has, and I'm excited to see ideas that have come to fruition and do well."

Massengale credits the success of the program to the faculty.

"We've been really fortunate to have really fine administration and faculty. . . some amazing people, and they've made things happen with money and visibility," he said. "I don't see how we could have done that without pioneering a new college."

Erika Schmidt is junior from Grand Island, Neb., majoring in News-Editorial in the College of Journalism and Mass Communications.



The Dance Division receives a National College Choreography Initiative Grant to re-stage the works of Charles Weidman in 2001. Here, they perform at the Nebraska Capitol Building.

College celebrates 10th anniversary

“WE ARE MINDFUL OF THE FACT THAT EVERY BIT OF WHAT HAS BEEN ACCOMPLISHED STANDS AS A TRIBUTE TO THE LOYALTY, DEDICATION, AND COMMITMENT TO EXCELLENCE OF OUR FACULTY, OUR STUDENTS, OUR STAFF, AND OUR ALUMNI.”

*Giacomo M. Oliva,
dean*

On July 1, 1993, the University of Nebraska–Lincoln established a College of Fine and Performing Arts, to unify the arts on campus into a single college. In 2003-04, the College celebrated its 10th Anniversary with a year-long celebration of performances, exhibitions and special events.

“We are mindful of the fact that every bit of what has been accomplished stands as a tribute to the loyalty, dedication, and commitment to excellence of our faculty, our students, our staff, and our alumni,” said Giacomo M. Oliva, dean.

The Hixson-Lied College of Fine and Performing Arts includes the Department of Art and Art History, the School of Music and the Department of Theatre Arts. Affiliated units include the Mary Riepma Ross Media Arts Center, the Lentz Center for Asian Culture, the Lied Center for Performing Arts, the Sheldon Memorial Art Gallery and Sculpture Garden, and the Nebraska Repertory Theatre.

More than 40 events were scheduled as part of the 10th Anniversary schedule throughout the academic year. Some of the special guest artists brought to campus during the anniversary celebration, included:

WILLIAM BOLCOM, a composer and pianist, visited UNL in March. Bolcom earned his B.A. from the University of Washington in 1958, studied with Darius Milhaud at Mills College in California and at the Paris Conservatoire de Musique, and earned a doctorate in composition in 1964 from Stanford University, where he worked with Leland Smith. Returning to the Paris Conservatoire, he won the 2e Prix in Composition in 1965. His other awards include the Pulitzer Prize for music in 1988 for “12 New Etudes for Piano” and investiture in the American Academy of Arts and Letters in 1992.

BEN CAMERON, Executive Director of the Theatre Communications Group, spoke at the College Convocation on August 19, 2003. Cameron joined the TCG staff as executive director in June of 1998. Prior to this appointment, he had been senior program officer at the Dayton Hudson Foundation and manager of community relations at Target Stores. From 1988 through 1992, he worked for the National Endowment for the Arts, serving as director of the theatre program from 1990. He received an M.F.A. in dramaturgy from the Yale School of Drama in 1981, where he was the first recipient of the Kenneth Tynan Prize, and a B.A. from the University of North Carolina at Chapel Hill.

TERESA CHAPMAN, who has danced professionally in “Cats” in Hamburg, Germany, with several modern dance companies and with Liz Lerman’s Dance Exchange in Washington, D.C., set choreography for UNL dancers from “Cats,” “A Chorus Line,” and “Movin’ Out.” She also gave masterclasses in Lincoln and Waverly.

DR. ELLIOT W. EISNER, who is the Lee Jacks Professor of Education and Professor of Art and Education at Stanford University, spoke February 26 at Sheldon Memorial Art Gallery and Sculpture Garden on the concept of artistry in educational reform. Eisner is known for his scholarship in three fields: arts education, curriculum studies, and educational evaluation. Originally trained as a painter, his teaching and research center around the ways in which schools might improve by using the processes of the arts in all their programs.

MICHAEL JOHN LA CHIUSA, a Broadway composer, gave masterclasses and held a conversation session September 26-27, 2003.

MARY ZIMMERMAN, who is an Assistant Professor of Performance Studies at Northwestern University, a member of the Lookingglass Theatre Company in Chicago, and an Artistic Associate of the Goodman Theatre in Chicago, presented a slide lecture March 9 in the Steinhart Room of the Lied Center for Performing Arts. She also presented a Robert Knoll Lecture entitled “Directing Shakespeare” on March 10 at the Great Plains Art Collection. Zimmerman also met with various classes in the Department of Theatre Arts during her visit to UNL. Zimmerman has won more than 20 Joseph Jefferson Awards for her creative work and received the Tony Award for Best Direction for *Metamorphoses*.

Mary Zimmerman talks to students in Professor Tice Miller’s Playwriting class on March 9.



Elliot Eisner speaks to a full house in the Sheldon Auditorium on Feb. 26.

Journeys: Paul Barnes performs Philip Glass piano concerto



Pianist Paul Barnes rehearses the second movement, "Sacagawea," of the Philip Glass piano concerto with Native flute player R. Carlos Nakai at the Lewis and Clark Bicentennial Celebration in Elmwood Park in Omaha.

BY ERICA ROGERS

This fall, two separate journeys will culminate in a piano concerto commemorating the bicentennial of the Lewis and Clark expedition. The piece had its worldwide premiere at the Lied Center for Performing Arts in Lincoln, September 18.

Composer Philip Glass' work celebrates the explorers' 1804 journey through the land the United States had gained the previous year in the Louisiana Purchase. And the composition itself is the result of a collaborative journey between Glass and Paul Barnes, pianist and co-chair of piano at the Hixson-Lied College of Fine and Performing Arts at UNL.

Barnes' and Glass' working relationship began in 1995 during a chance encounter on an airplane. That meeting proved to be the beginning of an exchange between composer and pianist that has spanned nearly a decade.

"Like most amazing things," Barnes said, "It happened by accident."

Barnes later transcribed for piano and performed Glass' "The Orphée Suite" and "Trilogy Sonata." Both were recorded at the Kimball Recital Hall on the UNL campus and released in 2003 on one CD, "The Orphée Suite for Piano: The Music of Philip Glass," by Orange



Paul Barnes and Philip Glass. Photo by Don Hunstein.

Mountain Music, Glass' recording label.

That work led Barnes to explore the possibility of future collaborations, collaborations that would ultimately lead to the creation of the Lewis and Clark concerto.

"I remember before Philip ever wrote a note of the concerto," Barnes said, "We had a talk about what the ideal concerto would be. I told him everything I love to do as a pianist, and everything I love is there. I've got every note of the piece. I can see what's been created by this wonderful collaboration."

The concerto also demonstrates Barnes' ability to collaborate with Nebraskans passionate about the arts. Barnes said he has played more than just the piano during the previous two years while trying to bring the project to fruition.

"I'm first and foremost a pianist. But with a project like this, you have to be a PR guy, a fund-raiser and have the ability to articulate an artistic vision others will get behind," Barnes said.

And that's exactly what he has done.

Ron Hull, chairman of the Nebraska Lewis and Clark Bicentennial Commission, said once the commission heard Barnes' idea, members were thrilled. Hull said he and fellow commission members wanted to create not just a momentary honor for the Lewis and Clark expedition but a lasting tribute to those who are part of the expedition's history.

"This commemoration will honor those whose determination and character sums the American experience," Hull said.

The piano concerto represented an irresistible opportunity to sponsor history in the making, Hull said. Music, he said, can live on for hundreds of years, far beyond the era in which it is composed.

"We wanted to do something lasting. We wanted to create something that would commemorate an auspicious moment in our national history," Hull said.

Charles Bethea, executive director of Lied Center for Performing Arts, said the concerto represents a tremendous opportunity for the Lied to fulfill its mission to support new artistic work in the community. The special relationship between Barnes and Glass, Bethea said, gave the Lied Center the opportunity to help bring the work to fruition.

Glass Gives Melody to 3 Components of Famed Expedition

BY ERICA ROGERS

Concerto No. 2 for Piano: "After Lewis and Clark," had its premiere at the Lied Center for Performing Arts on the UNL campus on Sept. 18.

Written by well-known contemporary composer Philip Glass, the concerto is a commissioned work sponsored by the Nebraska Lewis and Clark Bicentennial Commission, the Lied Center for Performing Arts and the Hixson-Lied College of Fine and Performing Arts.

Glass has given melody to the three integral components of the famed expedition — "The Vision," "Sacagawea" and "The Land" — and framed them within a concerto's three-movement tradition.

"The Vision," as Glass has written it, represents the determination and strength the explorers needed to fulfill the demands of their leg-

Glass continues on page sixteen

Barnes
continues on page sixteen

Barnes *continued*

"It's an incredible honor," Bethea said, "The fact that (Glass) is collaborating with one of our top performing artists, Paul Barnes, and R. Carlos Nakai and the Omaha Symphony—all of those things coming together make it a special opportunity for us."

It's special for the Hixson-Lied College of Fine and Performing Arts, too, Barnes said. "(The piece) was conceived here, funded here and will premiere here. This piece will take me all over the world, but it begins here and spreads out. It's terrific that it begins in Nebraska."

Barnes said developing the project has been a profound experience for him as a musician and educator. The opportunity to work directly with the creator of such a monumental piece of music, Barnes said, is something he will never forget.

"When I was at Philip's house he was, essentially, writing the piece right in front of me. He was modifying it as I played. There was a synergy I've never experienced before. I came back so inspired," Barnes said.

And it was through that inspiration that Barnes found new ways to teach lasting, valuable lessons to his students. The pleasures he found in the Lewis and Clark project proved contagious, Barnes said. His students, accustomed to working with the historical works of Bach and Mozart, realized the concerto represented an opportunity for musicians to step away from the past and into the present.

"My energy and joy translated perfectly to them," Barnes said. "What my students were realizing is that they can have a part to play in creating a work. Instead of being like museum curators, they could also be in the business of creating new music through collaboration. Working with a living, breathing composer was something they'd never thought of."

Barnes, a man who has described music as "the mystical space between the spiritual and the physical," has received both tangible and intangible rewards for his work. The tangible reward—the recordings and video taped premiere—Barnes said he hopes to show his grandchildren someday. The written score of Glass' Concerto No. 2 for Piano: "After Lewis and Clark" will remain in the Hixson-Lied piano repertoire forever. The intangible reward, Barnes said, was the satisfaction in seeing the project he believed in thriving on its own.

"It's possible to raise thousands of dollars and to have a composer write a remarkable piece of music for you that that whole world is interested in hearing," Barnes said. "That has definitely changed my professional outlook. Because everything I do is a model for my students, it's great to see this happening."

Erica Rogers is a junior from Lincoln, Neb., majoring in News-Editorial in the College of Journalism and Mass Communications.

Glass *continued*

endary journey. "Sacagawea," is a lyrical and brooding movement written to feature the Native American flute and piano, invoking the Shoshone Indian woman who proved herself indispensable to the explorers. The final movement, "The Land," is a musical representation of the vast territory and the expanse of time over which the Lewis and Clark journey took place.

Paul Barnes, pianist and co-chair of piano at the Hixson-Lied College of Fine and Performing Arts, performed the concerto. Native American flutist R. Carlos Nakai accompanied Barnes, as did the Omaha Symphony. Maestro Victory Yampolsky, director of the Omaha Symphony, conducted the performance.

Glass began his career writing contemporary operas before gaining acclaim for his film scores including those from, "The Hours," "The Fog of War," and "The Truman Show."



R. CARLOS
NAKAI,
FLUTE

'Ink and Elkskin' showcases spirit of the expedition



Lewis and Clark (center) meet with members of the Otoe and Missouri tribe during "Ink and Elkskin."

BY ERICA ROGERS

History is more than a sparse recitation of dry facts. To find the importance, spirit and context of events, creative license sometimes helps.

That's the approach taken in "Ink and Elkskin," a play about Meriwether Lewis and William Clark and their Corps of Discovery. It was written by Chicago playwright Carson Grace Becker and produced by Jeffery S. Elwell, Department of Theatre Arts Chairman at the University of Nebraska-Lincoln. The 50-minute play, performed in Omaha's Elmwood Park each evening between July 31 and Aug. 3 as part of the Nebraska Lewis and Clark Bicentennial Commission's signature events series, depicted the days leading to the First Tribal Council with the Otoe-Missouria tribe—Lewis and Clark's first contact with Native Americans.

The Nebraska Lewis and Clark Bicentennial Commission wanted to create a legacy when it commissioned the play.

"Ink and Elkskin" is not a reenactment but a dramatization of the journey, the people and the determination they needed. Elwell, who met Becker in 1998 at the Missoula Writers Colony in Missoula, Mont., said he enjoyed working with a fellow playwright.

"Carson did a really good job of setting up the whole spirit of the journey," Elwell said.

Expedition
continues on
page eighteen

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Expedition *continued*

Becker used the role of Sacagawea, played by Kristé Belt, a UNL graduate opera student from Maryland, to capture the essence of the Native Americans Lewis and Clark encountered during their three-year expedition. Although historians will be quick to point out the young Native American girl never stepped foot in Nebraska, it's through the role of Sacagawea that the audience will see the myriad emotions and thoughts Native Americans must have felt.

Creative license accelerates the story so it can demonstrate a three-year journey in less than an hour.

Ron Hull, chairman of the Nebraska Lewis and Clark Bicentennial Commission, said the play was a sort of poetic imagining of the expedition, and that Sacagawea represents Plains Natives who were friends of the land and listeners to the rivers and animals around them.

"Sacagawea gives a wonderful speech about what it means to be free that I like a lot about," Hull said. "There must have been that sense of freedom for the Native Americans and the French, Spanish and Americans living at that time. They were bound by few restrictions spare those that Mother Nature subjected them to."

Hull also said there was little information in the Lewis and Clark journals about daily routine during the expedition.

"Carson Grace Becker has fashioned a piece that gives a sense of the whole journey and delineates the people on that journey, their personalities, their ethnicities," Hull said.

Becker's work, Hull explained, also illuminated the relationship between the two leaders of the corps.

"Everything we've read indicated they were bonded and true partners, which is one of the reasons they were so successful," Hull said, "And this play reflects that."

As the production evolved from the planning stage to production, Hull said, the commission board wanted to produce something worthy of the American character exemplified by the expedition.

"We wanted to honor the courage and endurance of Lewis and Clark," Hull said, "But paramount in our thinking was the desire to honor the Native Americans, the Otoe-Missouria, and ultimately give all Americans a sense of pride in their country and history."

Hull said the commission had worked closely with Otoe-Missouria representatives from Red Rock, Okla.

"We've had Native American representation at all of our meetings, and we have about 70 Native Americans from Red Rock to take part in these activities," Hull said. "I don't know if this has been done before and certainly not by other Lewis and Clark commissions."

UNL Professor of History Gary Moulton, one of the nation's foremost Lewis and Clark scholars, served as a historical consultant early in the project. Matt Jones, a Native American history consultant, also worked with Hull, Becker and Elwell on the drafting of a script that evolved since Becker was commissioned in March 2003.

"The script for the first tech(nical) rehearsal was on the eighth draft. It was a lot of work for Carson and all of us," Elwell said.

Finding actors to fill the 14 speaking roles was a tough job, Elwell said. The talent search was not limited to Nebraska and included Equity actors from Chicago and New York City. The casting difficulties, Elwell said, came in filling Native American roles. Casting calls for Native Americans in Nebraska, Chicago and New York weren't successful, Elwell said.

Fortunately, local Native Americans came forward to fill the two biggest speaking roles.

"Richard Barea, a member of the Omaha Tribe who has acted before, is playing Big Horse. Moses Brings Plenty from South Dakota is playing He Who Pities Them," Elwell said, "They've done a great job."



"THEY WERE TRAVELING TO PLACES THAT NO AMERICAN HAD BEEN. THEY DIDN'T KNOW WHAT THEY WERE GOING TO MEET, AND ONLY ONE PERSON DIED IN A THREE-YEAR EXCURSION. AT THAT TIME, IT WAS LIKE SENDING A MAN TO THE MOON."

*Jeffery S. Elwell,
Department of
Theatre Arts
chairman*

Expedition *continued*

During the first script reading at the Chicago Dramatists Workshop in November 2003, Aaron Christensen was cast as Frenchman La Liberté and Harry Eddleman was cast as Newman, a soldier.

"They were at that reading," Elwell said, "and we really liked them."

The remaining roles were cast in January and February 2004. Nebraska Sen. Dave Landis was cast as William Clark. Troy West, a Chicago-based Equity actor, was cast as Meriwether Lewis. Cortez Nance, Jr. of New York City was cast as York, Clark's African American servant. Leigh Selting, a faculty member at the University of Wyoming, was cast as Cruzette. Ben Beck, a theater major at UNL, was cast as Pvt. Shannon, the youngest member of the Corps of Discovery. Jim Hopkins of Texas, an incoming graduate student in UNL's theatre studies program, was cast as Frenchman Drevwyer (Drouillard). Ron Vigil from Henderson, Neb., was cast as Howard, another Corps of Discovery soldier, and UNL faculty member Richard Endacott was cast as the Native American translator.

Elwell said producing the Lewis and Clark drama was a two-year process that cost an estimated \$225,000, supplied by grants and donations. The Nebraska Rep can tour the show without paying Becker additional royalties until 2007, and both the UNL Office of Communications and NETV will have archived film copies of it, Elwell said.

Elwell, who's produced 14 Nebraska Repertory Theatre productions during the previous five years, said producing "Ink and Elkskin" required him to play a multifaceted role.

"It's been very challenging because it's not just producing a play. It's dealing with political aspects. There's a commission, there's the tribe, the historical context," Elwell said.

Elwell said the legacy the production left him was a new understanding of the remarkable journey of the Corps of Discovery.

"They were traveling to places that no American had been. They didn't know what they were going to meet, and only one person died in a three-year excursion," Elwell said, "At that time, it was like sending a man to the moon."

Hull said the project, especially his work with the volunteers from Red Rock and their representative, Dr. Aaron Gawhega, was a rewarding experience and worth the pressure a major production brings.

"They've given us so much help, they've been so encouraging about our ignorance of their history, and they've been very patient with us," Hull said.

Hull also said the Lewis and Clark Bicentennial Commission had fulfilled its desire to leave a legacy both with the "Ink and Elkskin" production and the commissioned Piano Concerto No. 2: "After Lewis and Clark" by composer Philip Glass that premiered Sept. 18 at the Lied Center for Fine and Performing Arts.

"We wanted to do something that was lasting, that might have life in another form," Hull said. "We're all volunteers, and every person has contributed a lot. We're a very excited group of people."

And within the years of hard work, he said, he found a personal treasure. "The governor appointed us. We didn't know each other before serving on this committee. I feel like I've made 12 new friends," Hull said.

"Working with the commission and the people from Red Rock has been a highlight in my life. They've made it a wonderful journey."



Troy West (left) as Meriwether Lewis and David Landis as William Clark in "Ink and Elkskin," which was performed July 31-Aug. 3 in Elmwood Park in Omaha.

"WE WANTED TO DO SOMETHING THAT WAS LASTING, THAT MIGHT HAVE LIFE IN ANOTHER FORM."

Ron Hull, chair - man of the Nebraska Lewis and Clark Bicentennial Commission

College Development: past, present and future

Dear Friends,

More than ever before, much of what a college accomplishes beyond its normal daily functions is made possible by the generosity of its friends and alumni. This is certainly true in the Hixson-Lied College of Fine and Performing Arts, where a strong tradition of giving has prevailed over many years.

Gifts to the Departments of Art and Art History, Theatre Arts and the School of Music make it possible to provide much-needed scholarships for students, purchase various types of specialized equipment, create faculty awards and endowed positions, bring in guest artists and scholars, and support activities that showcase the outstanding work of our faculty and students. To be sure, private support significantly enhances our level of excellence.

Those who provide gifts and other types of support do so for a variety of reasons, but perhaps the most important of these is a recognition of the quality of what already exists and a confidence that their support enhances that quality. In other words, donors invest in our future, with the expectation that their investment will grow. Donors may also view their investment as part of the inspiration driving others to give as well.

As you know, several years ago the College received a substantial endowment from the Lied Foundation Trust to provide a foundation for efforts to raise the profile and reputation of the College to one of national and international prominence. Over the past two years, this foundation has begun to take shape in a variety of programs and initiatives that support the scholarly and artistic work of our faculty and students. It has also enabled the College and its affiliate organizations to develop a number of special programs and activities that are already having an impact on the Lincoln community and the state. What is even more important, however, is that this endowment has established the cornerstone upon which the College can shape its development efforts and goals as it moves forward.

Proceeding from recently established campus-wide development initiatives that are focused on enhancing programs, the College is now in the process of refining its own plan of action for the coming years. Short-term goals include establishing or increasing endowed funding to support graduate assistantships, doctoral fellowships, undergraduate scholarships, faculty professorships, faculty award programs, and support for touring performance groups. The plan also includes longer-term goals emphasizing capital projects and establishment of several fully endowed professorships.

In the next few pages, we share information about a variety of successes made possible with the support of our friends and alumni. Hopefully, you will find what is happening both exciting and inspiring. We are grateful for this ongoing support and hope you will consider joining—or rejoining—those who have made a commitment to the College by using the contribution card on the next page.

We thank you for your ongoing support and look forward to working together with you as we continue to build on the success of the Hixson-Lied College of Fine and Performing Arts.

With warmest regards,

Giacomo M. Oliva

Lucy Buntain Comine, Ph.D.

Dean
Hixson-Lied College of Fine and Performing Arts

Director of Special Projects
University of Nebraska Foundation

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YES, I WANT TO SUPPORT THE HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS.



Faculty member Karen Kunc, who teaches and is noted for her prints, papermaking, and book arts.

Since 1936, the University of Nebraska Foundation has played a significant role in the success of the University of Nebraska.

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Private Philanthropy: Playing an important supporting role

BY AARON BALS, UNIVERSITY OF NEBRASKA FOUNDATION

“WE WANTED TO DO SOMETHING WHEREBY WE COULD REACH THE WIDEST NUMBER OF STUDENTS AND HOPEFULLY MOTIVATE THEM BY HAVING MODEL PEOPLE IN THE INDUSTRY SHARE THEIR EXPERIENCES AND TALENTS.”

Chris Harris

Many future artists, actors, dancers and vocalists achieve individual and professional success without perhaps realizing how their education was affected by individuals compelled to support the Hixson Lied College of Fine and Performing Arts. These generous people and organizations understand their gifts make a difference in the lives of students, faculty and their community.

Private support comes in many forms, ranging from direct financial support to gifts of equipment or services. Gifts range from annual contributions from a new donor to the generosity of organizations like the Lied Foundation Trust. But the most significant element they share is that they enhance the college in meaningful ways. The stories on these two pages highlight only a few examples of gifts that are making a difference every day at the college.

RON AND CHRIS HARRIS LECTURESHIP

Taking a cue from James Lipton and his Actor’s Studio, the Ron and Chris Harris Lectureship has brought first-hand theatre experience to students in the UNL Department of Theatre Arts.

Operating on a loose schedule, usually inviting two guests a year, the lectureship was established to bring established actors, directors and producers to the classroom. Department Chair Jeffery Elwell said the department brings in notables from the world of theatre, film and television with whom students would otherwise not be able to interact. The lecturer works with individual classes and gives a public presentation during his or her visit to campus.

Past Harris Lecturers include Christopher Lloyd of film and *Taxi* television fame, *Grease* director Randal Kleiser, and Anthony Rapp, who starred in Broadway’s *Rent*.

“We have been fortunate to have had many excellent and gracious lecturers come to the University through the lecture series,” Chris Harris said. “Christopher Lloyd was the first, and I recall how much he and the students seemed to enjoy the opportunity for exchange. But all of the sessions have been educational and lively.”

Harris said she and her husband started the lectureship because they believe theatre and film are important, not only to the University of Nebraska and its students, but for the entire state.

“We wanted to do something whereby we could reach the widest number of students and hopefully motivate them by having model people in the industry share their experiences and talents,” Harris said.

CLAY AND BETH SMITH CERAMICS ASSISTANTSHIP

Art requires immersion. Few truly great pieces have been made by anyone with 40 hours of week of something else on their mind; hence the famous “starving artist” idiom. Realizing this, Clay and Beth Smith established an Assistantship in Ceramics so one UNL Master of Fine Arts student could give her craft the time it deserves.

Beth Smith said she and her husband decided to create the assistantship because they saw great promise in the Department of Art and Art History. The department has hired a number of excellent faculty members in recent years, and the program has quietly blossomed into one of the finest in the country. By creating the Clay and Beth Smith Ceramics Assistantship, the Smiths hoped to help attract high caliber students to match the quality of the professors. After meeting the assistantship recipient, Roxanne Jackson, she was confident it worked.

“When you look at the students there today, most are from all over the place,” Mrs. Smith said. “When the school can offer funding, it makes talented students from all over the country like Roxanne give Nebraska a second look.”



CHRIS AND
RON HARRIS



ROXANNE
JACKSON

Philanthropy
*continues on
page twenty three*

Philanthropy *continued*

Jackson graduated last May. She said that without the funding she received, she wouldn't have been able to work toward her MFA degree. The ability to attend made her art a much larger part of her life than ever before.

"It made me feel like I was leading one life, rather than the multiple lives I was used to with two jobs and school and everything else going on," Jackson said. "Art wasn't a hobby anymore. I could put all my energy into it."

Going into school, Jackson didn't expect she would want to teach when her degree was finished. She said she was surprised to find out she could be a good teacher, and it was something she enjoyed. She taught in Michigan this summer and will also teach as an artist-in-residence at the Oregon College of Art and Craft.

The Department of Art and Art History strives to fund each of the roughly 10 graduate students it accepts each year. Assistantships usually cover all of a student's tuition and require 15 hours a week for the department, which often involves teaching undergraduate students. According to Graduate Chair Gail Kendall, this requirement gives the graduate student valuable experience with how higher education institutions operate.

"It is one more aspect that defines the graduate experience as a 'finishing school,' as I like to call it, for the visual artist and future arts professor," Kendall said. "Creatively speaking, most grads discover that through teaching they receive as much as they give in terms of insight, inspiration and ideas."

FRIENDS OF OPERA

Opera is beautiful, engaging, complex, elaborate. . . and expensive.

All of the things that make opera the high art that it is—a large cast of vocal and orchestral talent, and meticulously designed sets and costumes—come with a fairly heavy price tag. Friends of Opera, an independent group of Lincoln's most dedicated opera enthusiasts, wanted to make sure the expense did not compromise the quality of opera at UNL for the betterment of the community and students in the School of Music.

"Opera enjoys its place as a really important part of the School of Music's family of programs," said School of Music Director John W. Richmond. "It is a collaborative project. Our singers are involved, our orchestra is involved, and sometimes our dance students are involved, as well."

The Friends of Opera hold monthly fund-raising concerts at the homes of area opera enthusiasts, and produces one major gala each spring. A recent opera project that benefited from the group's support was *Amahl and the Night Visitors*, which was performed at Lincoln High and Lincoln Southwest. The production drew talent not only from UNL School of Music students, but also from these high schools' choral programs to cast the opera's chorus.

Friends of Opera President Don Burt said the group hoped the outreach approach would draw younger fans into the opera fold.

"It helps build an audience base as the kids grow up, and it recruits new vocal talent," Burt said. "It's kind of like football. Midget feeds high school, high school feeds college. In the long run, you end up producing more quality vocal students at UNL."

Burt said he sees only good things on the horizon for opera at UNL. The School of Music recently participated in the Waterford Ireland International Festival of Light Opera and has won two national awards in four years.

"That national attention does a great deal toward getting the message out about the level of quality we have here at UNL," Burt said.

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LOOK."

BETH SMITH



Travis Richter (MM) starred in "The Bohemian Girl" opera, which participated in the Waterford International Festival of Light Opera. Photo © 2002 Joel Stuthman.

Hixson-Lied College of Fine and Performing Arts Giving

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Hixson-Lied Endowment Funding 2003-04

The Hixson-Lied Endowment Fund continues to fund exciting and innovative projects. The Hixson-Lied Advisory Board meets twice a year, in October and April, to review and approve expenditures.

The Hixson-Lied Advisory Board was created to review and react to requests for expenditures of income from the Hixson-Lied endowment to benefit the college and its affiliated organizations. The board encourages requests for funding that will truly advance excellence in the college and enhance its national reputation.

Miss Christina M. Hixson, the sole trustee of the Lied Foundation Trust, announced a gift of \$18 million to the University of Nebraska Foundation to support UNL's College of Fine and Performing Arts in January 2000. The endowment, named the Christina M. Hixson-Lied Foundation Trust Endowment for the College of Fine and Performing Arts, benefits all areas of the college. Half of the fund's income provides support for programs in the college and the college's affiliated organizations, including the Lied Center for Performing Arts, Sheldon Memorial Art Gallery, Mary Riepma Ross Media Arts Center, Lentz Center for Asian Culture and the Nebraska Repertory Theatre. The remaining funds are divided equally to support faculty and students.

We would like to thank the Hixson-Lied Advisory Board for all of their hard work this year with its review of the various proposals that were submitted. Board members include: John Angle, Ann Blomquist-Poll, University of Nebraska Foundation President Terry Fairfield, Christina M. Hixson, Heather Jones, Dean Giacomo M. Oliva, Chancellor Harvey S. Perlman, James W. Strand, Sandy Veneziano and Susan Varner Wilkins.

What follows is a report on the new projects that were approved in 2003-04 for funding in the three funding areas: Program Support, Faculty Support and Student Support. These do not include the on-going, multiple-year projects that were covered in the first Hixson-Lied supplement in the Summer 2003 Alumni Newsletter.

PROGRAM SUPPORT

Lied Center for Performing Arts
\$32,700 for Arts Across Nebraska

Arts Across Nebraska is an AdventureLIED program formerly called Extended Statewide Residency, which brings Lied Center artists to all of Nebraska.

Sheldon Memorial Art Gallery and Sculpture Garden
\$10,000 for Visiting Artists Lecture Program

The Sheldon Memorial Art Gallery Visiting Artists Lecture Program will help support a series of lectures by David Ireland in conjunction with the exhibition "The Art of David Ireland: The Way Things Are;" Wayne Higby, Josh DeWeese, Julia Galloway and Jun Kaneko in conjunction with the exhibition "Ceramic Continuum: Fifty Years of the Archie Bray Influence;" Bill Viola in conjunction with a series of "Contemporary Video Installations;" and Lesley Dill, whose sculpture "Voice" will be featured in the permanent collection galleries.

Lentz Center for Asian Culture
\$5,400 for Two Exhibition Projects in 2005-06

Funding will help support presenting the exhibition "Miniature Worlds—Art of India" from Exhibitions USA in 2006 and will help publish a catalog of the Lentz Center's Sumida collection.

Department of Art and Art History
\$15,000 over three years to begin a Visiting Artist/Scholar Program

This funding matches an equal amount of money from the MEDICI group. The program will expand the educational opportunities for students in the department by bringing significant artists and scholars to UNL.

School of Music
\$30,000 over three years for the creation of the Chamber Music Institute

This funding sets up a partnership with the Meadowlark Music Festival, as well as the



Funding
*continues on
page twenty six*

twenty five

Funding *continued*

Center for Entrepreneurship in the College of Business Administration, and matches funds and in-kind support from the School of Music and the Meadowlark Music Festival. The Chamber Music Institute will be an intense summer music instructional experience for undergraduates and masters degree students in chamber music studies and arts entrepreneurship.

Department of Theatre Arts

\$39,000 over three years to support a Russian Exchange Program

This funding will support a Russian Exchange Program with the premier theatre department in Moscow, the Schepkin School of Theatre in Russia. This matches an equal amount of money from the department.

FACULTY SUPPORT

Faculty Support Grants

Funding supports projects that promote a faculty member's research program or creative activity. Awards are competitive.

SCHOOL OF MUSIC

Diane Barger, \$2,800 to support the purchase of computer equipment needed to complete her project entitled "Virtuosic Opera Fantasies for Clarinet."

Karen Becker, \$2,700, to support her CD recording project entitled "A Recording of Cello Music by American Composers."

William McMullen, \$3,800, to support completion of his CD recording project.

ART AND ART HISTORY

Santiago Cal, \$3,800, to support his creative project, "Transmigration."

Karen Kunc, \$3,200, to support the preparation of a solo exhibition.

Pete Pinnell, \$2,000, to support the purchase of digital camera equipment necessary for his work.

THEATRE ARTS

William Grange, \$3,800, to support his scholarly project entitled "Comedy Under

the Kaisers."

Faculty Travel Assistance

Funding provides partial support for faculty travel associated with invitations to perform, make presentations, or present exhibitions relating to their research and/or creative activities at significant regional, national, or international venues and professional meetings. Awards are competitive.

SCHOOL OF MUSIC

William McMullen, Diane Barger and Albie Micklich, \$6,400, to perform at the International Double Reed Society in Melbourne, Australia.

Diane Barger, \$1,050, to perform at the International Clarinet Association ClarinetFest.

Paul Barnes, \$480, for a presentation at the 2004 Meeting of the American Liszt Society.

Mark Clinton and Nicole Narboni, \$900 each, for a performance of a recital at L'Église Saint-Germain L'Anxerrois in Paris, France.

Rhonda Fuelberth, \$700, to present her paper entitled "The Effect of Various Left-Hand Conducting Gestures on Perceptions of Vocal Tension in Singers" at the MENC National Meeting in Minneapolis.

Lisa Fusillo, \$1,500, to present her paper entitled "Teaching Dance Heritage" at the Nordic Forum for Dance Research in Reykjavik, Iceland.

Lisa Fusillo, \$830, to present her paper entitled "Dance Injuries: Surviving Hallux Rigidus and Other Degenerative Problems" at the Taiwan College Dance Festival in Taipei, Taiwan.

Glenn Nierman, \$3,000, to present at the 2004 International Society for Music Education World Conference in Tenerife, Spain.

Glenn Nierman, \$700, to present his paper entitled "Assessing Students' Ability to Evaluate Music" at the MENC National Meeting in Minneapolis.

Pamela Starr, \$575 to present at the 2004 Meeting of the American Musicological

Funding *continued*

Society.

Robert Woody, \$800, to present at the 8th Annual International Conference on Music Perception and Cognition.

Robert Woody, \$700, to present his paper entitled "Musicians' Cognitive Translation of Imagery" at the MENC National Meeting in Minneapolis.

ART AND ART HISTORY

Dana Fritz, \$535, to present "Garden Views" at Illinois Wesleyan University.

Wendy Katz, \$350, for a panel presentation entitled "The Place of the Local in American Art" at the Annual Meeting of the College Art Association.

Gail Kendall, \$260, to present her work at the Santa Fe Clay Gallery.

Karen Kunc, \$370, for a presentation and formal exhibition "Out of Japan! Watercolor Woodcuts in Japanese Style" in New York City.

THEATRE ARTS

William Grange, \$285, to present his paper entitled "American Farewell Tours of Marie Geistinger" at Ohio State University.

William Grange, \$375, to present his paper entitled "Oskar Blumenthal and the Lessing Theater" at the Thalia Germanica Conference at the University of Looz, Poland.

Virginia Smith, \$500, to participate in the New Play Development Workshop in Toronto.

STUDENT SUPPORT

Hixson-Lied Graduate Fellowships

Hixson-Lied Graduate Fellowships are awarded to graduate students who demonstrate distinguished accomplishment in their artistic or scholarly studies prior to their application to the College, and who give every indication at the time of application that they will sustain this level of excellence throughout the pursuit of their graduate degree at the University of Nebraska-Lincoln.

The fellowships awards are for a period of three years, renewable annually based on performance, as well as on the satisfactory fulfillment of the graduate assistantships duties assigned.

Six new Hixson-Lied Graduate Fellowships have been awarded for 2004-05:

ART AND ART HISTORY

Jennifer Brant: Brant received her Bachelor of Fine Arts degree with an emphasis in ceramics from the University of Wisconsin-Whitewater (UWW) in 2002. She spent two summer sessions at the Penland School of Crafts, working with ideas in contemporary ceramics, utilitarian pottery and hand-built porcelain sculpture. She received two undergraduate research grants from UWW for two projects, "Becoming an Artist: Socialization Processes in Four Art Programs" and "Using Water Soluble Metal Salts on Porcelain."

Michael Burton: Burton received his Bachelor of Fine Arts cum laude from Green Mountain College in 1999. He also attended the University of Massachusetts, Dartmouth. He received an Academic Achievement Award from Green Mountain College in 1999. Burton received an Opportunity Grant from the Vermont Arts Council in 2000 and a Partial Fellowship Grant from the Vermont Studio Center in 2000. He has been a Resident Artist at the Weir Farm Trust in 2004, Peter's Valley Craft Center in 2001, and the Vermont Studio Center in 2000. His exhibitions include the Dragonfly Gallery in Oak Bluffs, Mass.; Kennedy Studios in Vineyard Haven, Mass.; New Art on Newbury in Boston; and the Limner Gallery in New York City.

SCHOOL OF MUSIC

Javier Montilla: Montilla received a bachelor's degree in his native Venezuela and completed a Master's degree at the University of Colorado, where he was a member of the resident graduate woodwind quintet. He was also a flutist with the Greeley Philharmonic from 2001-2003. He was a member of the Venezuelan Symphony Orchestra from 1994-2000. He has also performed six concertos with groups at the University of Colorado and with the Venezuelan Symphony Orchestra.

Funding
continues on
page twenty eight

twenty seven

Funding continued

THEATRE ARTS

Andrew Beck: Beck received his undergraduate degree in Theatre Arts from the University of Oregon, where he appeared in six mainstage plays during his career. He has twice been nominated for the Irene Ryan Acting Competition through the American College Theatre Festival. He made his professional acting debut as Young Siward in a production of Macbeth at Ludlow Castle in Ludlow, England. Additionally, he has served as an assistant director for Jack Watson at the Pocket Playhouse, served on the board of the Pocket Playhouse, and served as a teaching assistant (as an undergraduate) for Acting I-V courses and Introduction to Directing at the University of Oregon. He has also had training in stage combat.

Rachel Charlop-Powers: Charlop-Powers received her undergraduate degree in Drama and Theatre Studies from McGill University in Montreal, Canada. While the native of The Bronx, New York, has only appeared in two mainstage productions at McGill, it is probably because she was too busy working at other locations. She has worked at regional theatres in Montreal, Melbourne, New York, New Hampshire and North Carolina. In addition, she has worked in staff positions at the Interlochen Arts Camp, the Quebec Drama Federation, TNC Theatre in Montreal and a theatre in Melbourne, Australia. She also was a member of the McGill University Women's Chorale and danced for 10 years with the Mid-Atlantic ballet Company and trained at the American Academy of Ballet.

Cassie Vorbach: Vorbach has demonstrated a high level of academic achievement while pursuing her undergraduate degree at Texas State University at San Marcos. Vorbach was the lighting designer for three productions at Texas State: "Metamorphoses," "Transposing Shakespeare" and "Oracle of the Balcones." Vorbach participated in the KC/ACTF Barbizon Regional Design Competition last year, where she placed second for her lighting design of "Transposing Shakespeare." Her additional production credits include master electrician, electrician and light board operator.

International Study Support

Funding provides partial support for students who are invited to study abroad.

ART AND ART HISTORY

Abigail Byorth, \$1,000, for study abroad at the Utrecht School for the Arts in the Netherlands.

Anna Drozda, \$1,200, for spring term study at Palacky University in the Czech Republic.

Anna Drozda, \$1,000, to participate in continuing study at Charles University this fall.

Anna Drozda, \$1,000, to participate in the Rough Cilicia Archeological Project in Turkey this past summer.

Sarah MacMillan, \$1,000, to participate in the Symposium "Jingdezhen: 1000 Years of Porcelain" in China.

SCHOOL OF MUSIC

Olga Bojovic, \$700, for the Montserrat Caballe International Vocal Competition.

THEATRE ARTS

Frank Ward, \$1,000, for study abroad at East Anglia University.

Exceptional Scholarly and Creative Activities Support

Funding provides partial support for students who are invited to compete, perform, make presentations, or present exhibitions in regional, national or international venues and programs.

ART AND ART HISTORY

Lincoln Print Group, \$2,200, for a presentation of work at the Southern Graphics Council.

SCHOOL OF MUSIC

Thirteen dance students, \$3,500 (\$250 for each), to assist with travel related to the Dance Division's performance at the Kennedy Center in Washington, D.C., in June.

Ashley Oakley, \$500, to participate in the MusicFest Northwest Festival in Spokane, Wash.

Kjelson Visiting Choral Scholars Residency Program begins this fall

BY ERICA ROGERS

“YOU GROW UP IN NEBRASKA AND YOU’RE A NEBRASKAN. THE WHOLE SOLID BACKGROUND IS THERE.”

Lee Kjelson

UNL alumni Lee and Betty Kjelson have made an important and timely gift to the UNL School of Music choral studies program. Their generous gift will bring visiting choral scholars to music students and at the same time provide community outreach to select Nebraska high school students.

Dr. John W. Richmond, Professor and Director of the School of Music, worked with Associate Professor Peter Eklund and the Kjelsons to design the program. Richmond believes the residency program represents a tremendous ongoing opportunity for the School of Music and the Hixson-Lied College of Fine and Performing Arts—something not possible without the foresight and vision of Lee and Betty Kjelson.

“Ironically, Dr. Kjelson could qualify as a distinguished resident scholar himself under the auspices of the program, for he is internationally known and revered as a leader in the choral music discipline,” Richmond said. “Dr. Kjelson now is Professor Emeritus of Choral Music and former Director of Choral Activities at the University of Miami at Coral Gables.”

The Kjelson Visiting Choral Scholars Residency program began September 19-22 with a visit from Dr. Ann Howard Jones, Director of Choral Activities at Boston University and former protégé to choral legend Robert Shaw at the Atlanta Symphony Chorus.

Jones, who founded Boston University’s Symphonic Chorus during her first year there, has worked extensively with music majors and non-majors for more than 13 years since the chorus’ creation. She also teaches a graduate seminar in choral conducting. Before going to Boston, Jones worked for the Atlanta Symphony Orchestra as an assistant to the symphony’s director, Robert Shaw, until his death in 1999. Jones also has taught at the University of Georgia, the University of Illinois and the University of Iowa, her home state, where she earned her bachelors, masters and doctorate in choral conducting. Jones is expected to bring not only expertise but legendary enthusiasm to the Kjelson program this fall, something Lee Kjelson said should generate excitement for participating students.

“I like this format,” he said, “It’s tight, and it doesn’t stretch over a long period of time. It allows another person to come in for four days and make a solid contribution. And I’m very proud of who they’re bringing in this year. She’s just wonderful.”

The Kjelsons have stayed in touch with the Hixson-Lied administration through the years and have enjoyed seeing the college evolve and grow in the 53 years since Lee Kjelson last studied in Lincoln. He earned his Bachelor of Music in 1948 and his Master of Music in 1951 at Nebraska before getting his Ph.D. from the University of Iowa. The Stromsburg, Neb., native began his teaching career in Valentine, Neb., a career that would later give him a national reputation and 26 years as a member of the University of Miami School of Music faculty. He has conducted or lectured at more than 85 college campuses and directed 21 collegiate international tours and appearances at Carnegie Hall and the Kennedy Center by the University of Miami Singers.

“I’ve been in education all my life,” Lee said, “The opportunity to work with young people through the various stages of my life has been very satisfying. I’ve grown as they’ve grown.”

Betty Kjelson earned a bachelor of fine arts from NU in 1949 and later earned a Masters of



LEE AND BETTY KJELSON

Kjelson
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Kjelson *continued*

Arts from the University of Miami. She has spent the past 20 years of her artistic career in the field of papermaking. Her work in painting, printmaking and papermaking has been exhibited extensively, including exhibits in the Museum of Nebraska Art in Kearney and the Tricentennial American Papers exhibit in the Smithsonian American Art Museum.

Both Lee and Betty have received Alumni Achievement Awards, he for music in 1997 and she for art in 2000. They now live in Florida, but Lee said the connection to Nebraska that has spanned nearly three quarters of a century would never be broken.

"You grow up in Nebraska and you're a Nebraskan. The whole solid background is there," Lee said. They return every year to their home town, friends, family and alma mater, the place Lee said his lifelong love of teaching began.

"In those days, you were allowed to do a variety of things," Lee said. "It wasn't so much a question of a specialty. Now, of course, majors are much more diversified, but then one of the school's main functions was music education and getting young people interested in teaching."

While studying at Nebraska, Lee was a marching band member and Betty was a cheerleader. Lee said activities were the springboard for what became an engaged and exciting learning experience among talented people. Lee said the relationships between faculty and students and among the students themselves were so special they were eager to get to classes every day.

"It was a good lesson," Lee said, "We wouldn't trade it for anything."

Lee said his desire to give something back to the college came not just from those experiences but also his memories of the All-State Band Camp he attended in high school.

"I think that's why I later came to the School of Music," Lee said, "That experience made me think of NU when it was time to go to college."

The visiting scholar residency program bearing the Kjelson name, by its design, reflects the Kjelsons' experiences and memories of NU. Lee said it felt good to know that college students could gain learning opportunities through the program and that he hoped high school students, too, would benefit from outreach with the university through the visiting scholars program. Lee said he believed the choir program was under excellent directorship and the Kjelson residency would be a small supplement to a talented faculty ensemble.

"In a sense, it's to give the students, grad students, faculty and community a broader influence of artists," Lee said. "The university gave us a lot. The least we can do is give something back and do so in a tangible way."

Lee and Betty Kjelson will attend the program's inauguration. Given their age, Lee said, traveling wasn't easy, but they were looking forward to coming home, even though their instructors and many of their college friends have passed away.

"We'll be back for it," he said, chuckling. "We have not by a long shot waved any white flag. Yet."



Lee Kjelson helps direct a group of the Sinfonia singers at one of their informal rehearsals, from the 1948 Cornhusker Yearbook.



ANN HOWARD JONES

First F. Pace Woods II Awards Given

BY ERIKA SCHMIDT

After a colorful career in entertainment and arts that stretches from New Haven to Hollywood, Lincoln native Pace Woods, a successful director and business owner, has helped to enrich the arts in Nebraska by providing scholarship money for three University Nebraska-Lincoln students annually in the Hixson-Lied College of Fine and Performing Arts, through the University of Nebraska Foundation.

Woods was born in Lincoln in 1924. After elementary and middle school, he attended preparatory school in New Jersey and later Yale University, where, in 1950, he earned his Bachelor of Arts degree.

"I think I've always been interested in writing," he said. "I actually made my major creative writing. . . [It] has always been easy. I just get into it. After school, I planned to get into the publishing business, but I was talked into the television industry.

"I started as an usher making \$50 a week. That's the way an awful lot of people started, as pages," he said, recalling that Gordon McCrea, "Curly" of the Rogers and Hammerstein musical "Oklahoma" worked with him as a page.

During World War II, Woods served in both the U.S. Army Air Corps and the 75th Infantry Division, where he earned the rank of sergeant.

He returned to Hollywood and worked in the television industry for more than 10 years, transferring from ABC as the audience promotion director to NBC, becoming the advertising and promotion director for that network's Los Angeles TV station. He was later promoted to the live television division of the network and finally worked as senior director for NBC Hollywood.

Woods directed "Anything Goes" with Frank Sinatra and Ethel Merman, and dramas including, "The Fall of House of Usher." He directed "The Dinah Shore Show," the "The Jimmy Durante Show," the "The Bob Hope Show," "Matinee Theatre" and "The Colgate Comedy Hour" and was one of the first who directed in color, a completely new medium that was "a lot of fun," he said.

Late in 1958, Woods returned to Lincoln to get involved with his family business on "a six-month hiatus. I kept saying I'd go back, but that was 43 years ago," he said.

"Instead I got into real estate and land brokerage with my family's company," he said. The modest family business blossomed from a "two-man to a 300-man operation," he said.

Woods is now president of Woods Brothers Realty; Woods Brothers Real Estate Group; Woods Investment Co., a land development company; Capitol Title and Escrow Co.; Woods Brothers Insurance; and he co-owns Community Mortgage Co. He has earned his Certified Residential Broker designation from the National Association of Realtors.

In November of 2000, Woods gave \$27,000 to the University of Nebraska Foundation, which, in turn created the F. Pace Woods II Award, a one-year \$1,200 award for a recipient in each of the Hixson-Lied College of Fine and Performing Arts' three academic programs: Art and Art History, Theatre Arts and the School of Music. The recipients must demonstrate academic, creative and scholarly excellence, have a minimum grade-point



PACE
WOODS

Woods
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Woods *continued*

average of 3.5 and be nominated by the faculty in their departments.

"I was given scholarships along the way, and I want to return that favor to other people," Woods said. "I'm a great believer in helping open doors. People have done that for me. I wouldn't have had such an interesting life without help."

The following are the 2004 Pace Woods Scholarship recipients:

PATRICK CLARK-THEATRE ARTS

Patrick Clark, a junior theatre arts major with an emphasis in film and new media, began as an undergraduate at the University of Nebraska-Lincoln majoring in business.

"That's what everyone else was doing, but I had always been a fan of film and TV. When I got to university and met some people in theatre classes who were into film and new media, I switched and have really enjoyed it," he said. "It was one of the best decisions I ever made."

In high school, Clark and his friends amused themselves by taping one another "just messing around," similar to MTV's "Jackass," a show featuring painful and embarrassing stunts. Had Clark been able to market the idea earlier, he could have been rich, he said, jokingly.

He made a video for his high school senior class trip to Washington, D.C., in 2001.

"Everyone got a kick out of it," he said, "but I never thought I'd make a career out of it until I got to UNL."

Clark has completed several core film and new media requirements and has had several experiences working with professionals in the entertainment industry.

He returned June 20 from a working internship in Philadelphia with Banyan, an affiliate of TLC (The Learning Channel) that produces the Perfect Proposal, Clean Sweep and many other reality shows. He worked this past summer as a key grip, production equipment manager and general handy man, for an independent film called "Independence" shot in central Nebraska. He's worked on several recruitment videos for UNL sororities as well as other students' film productions.

"After graduation, I'd like to essentially do what I'm doing," Clark said. "I will probably have to move out to the West Coast, find a job on some kind of set starting at the bottom and work my way up, but I'd like to be a producer, setting up locations and being in charge."

Clark has no preference about the genre of film.

"I enjoy working on all of it," he said. "After graduating, I'd be happy to do anything. I have no preference—anything and everything."



JESSICA
MacKICHAN

JESSICA MacKICHAN-ART & ART HISTORY

Jessica MacKichan grew up in a household where watching television was discouraged by distraction.

"My dad isn't a huge fan of TV," the junior fine arts major said.

During one childhood summer, "We were only allowed to watch five hours of TV a week," she said. "That's about one show a day, so we had to limit ourselves."



PATRICK
CLARK

Woods *continued*

Because her family lived on a farm outside of Lincoln, Jessica and her two siblings, one twin sister Jennifer and John looked to the great outdoors for activity.

"There's this picture of the three of us playing in diapers in the mud and eating pebbles," she said. "We would explore the fields; we tried to track deer, just being stupid little kids."

They had chores, like mowing the lawn as soon as they could keep the lawnmower from running into trees, she said. They learned how to drive their family pickup truck as early as 8 years old.

"We had a good childhood," MacKichan said. "It wasn't rushed."

Some of her first works of art were made at baby sitters' houses and in kindergarten, MacKichan said. Encouraged with gifts of bead kits, art sets and charcoal from members of her extended family, including an aunt who teaches art in South Dakota and a "very artsy" grandmother, she continued with art in and out of school. Theater shows and museum tours were common destinations during family outings.

Her favorite Christmas present, a tool box from her father when she was in sixth grade, helped her launch into a new world of tearing things apart and rebuilding them. From building bookshelves as a child to kilns in a college art class, to her most-recent project, restoring a 1934 Ford Coupe with her dad, MacKichan's hands-on experiences have fueled her creativity.

Although it's difficult for her to choose a favorite medium, MacKichan has decided to focus her academics on graphic design.

"It's what I could do to make a living," she said, although, "it's hard to sit at a computer for 10 hours a day."

She's gotten a taste of marketing her art with a campaign she started in a typography class. She designed T-shirts, buttons and posters for local musicians.

"It's not cheap and not fun to make," she said. "If you're doing something like that, don't have your heart set on a profit." The money she makes is reimbursement for the materials, she said.

MacKichan credits her parents and family for encouraging her academically by helping her pay for school.

"My parents are really cool and really supportive," MacKichan said. "They've made college possible. My parents really sacrifice for all of us."

"I kind of grew up thinking not going to college was not an option," she said. "But looking now, I see it was an option. Going was built into my thinking. That is probably why I like it."

CHRISTOPHER WERNER-SCHOOL OF MUSIC

Werner says he turned out to be the "mutant musician" in a family in which his mom is a banker, his father owns a business, one younger brother works for their father, and the other, still in school, is an athlete.

"I can't think of anyone in my extended family that is musically inclined except for a maternal cousin through marriage," the doctor of musical arts student and graduate teach-



CHRISTOPHER
WERNER

Woods
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Woods *continued*

ing assistant said with a laugh.

Werner began learning to play clarinet in sixth grade with his school's band. He had no piano background, which is often extremely useful for musicians, and took no private lessons until college.

Band in Werner's high school was "really the thing to do," he said, with 250 students in the school of about 800 participating.

"It wasn't considered a socially weird thing in high school. It really was a thing of high quality," he said.

Werner started his undergraduate career planning to teach chemistry when he graduated, he said. He was offered chemistry and music scholarships to the University of Wisconsin-Lacrosse.

After his first year, it was obvious he had to make a change, he said. Taking general education requirements for chemistry plus all the music courses was too time consuming. "I dropped chemistry, kept education and switched to music ed," he said.

As an undergrad, Werner was required to take two years of piano.

"We don't get along very well," he said. "It was tough. It's not that it's held me back, but I remember practicing piano more than clarinet. I had to play catch-up a lot."

After graduating in 1999, he taught middle school and high school bands for one year in Wisconsin public schools and later received an offer to work on conducting. In 2002, he received a master of music in wind conducting from the University of Wisconsin-Milwaukee.

Following the advice of Associate Professor of Music Carolyn Barber, a former instructor of Werner's at University of Wisconsin at La Crosse, he came to UNL, drawn by the possibilities of working with the pep bands—"a different entity than at Milwaukee," he said—and master's experience.

At UNL, Werner is conductor of the UNL Brass Ensemble, assistant conductor of the UNL Wind Ensemble and he assists with the Cornhusker Marching Band and Big Red Express Athletic Bands.

He describes the atmosphere at Nebraska games as "downright euphoric," he said. "All the long hours we put in are all worth it. It's such a great atmosphere."

After graduation, Werner plans to teach at a university as a director of bands or as a conductor for the university's school of music.

Art history major studies in Turkey



Michael Hoff and Anna Drozda taking mortar samples at Great Bath House, Aazipasa, Selinus, Turkey, Aug. 2, 2003. Photo courtesy of Anna Drozda.

BY CRYSTAL K. WIEBE

Anna Drozda's summer activities seem more like the adventures of Hollywood action heroes than those of a senior art history major.

"It's kind of like Indiana Jones," Drozda, a senior art history major, said about her experiences assisting an archaeological survey in southern Turkey.

Drozda suffered falls, cuts, bruises and dangerous heat while working with Associate Professor of Art History Michael Hoff and an international team of researchers for five weeks last year. That didn't deter her from planning to go back for more this fall.

The Omaha native of Czech heritage said she would return to Turkey shortly after competing in the Miss Czech Slovak USA Pageant in Wilber.

Hoff and Rhys Townsend, a colleague from Clark University in Worcester, Mass., are a part of the Rough Cilicia Archaeological Survey, which began seven years ago to get a holistic picture

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Drozda *continued*

of an archaeologically unknown region. The overall project is led by Professor Nick Rauh of Purdue University. Hoff and Townsend run the architecture part of the project. Other components include anthropology (run by UNL Professor of Anthropology LuAnn Wandsnider), geophysical, paleobotanical, hydrological, and new this year, underwater archaeology.

Although most of the archaeological sites in Turkey have been despoiled by looters, Hoff said, researchers have hardly touched the remains of ancient Roman civilization there.

"The old Roman province of Rough Cilicia in Turkey is a relatively new area in terms of archaeological exploration," he said. "Nobody's been traipsing up and down the mountains looking for sites. It's a true pioneering experience."

Since 1997, he and Townsend have taken hand-picked teams of graduate and undergraduate students to Turkey to map temples, tombs, baths, houses, villages and citadels.

Because the project is multidisciplinary, Hoff's architecturally inclined team works alongside groups trying to understand the ancient civilization by its pottery and the geology of the region.

Drozda helped a walking team collect pottery shards while she waited for the rest of the architecture team to arrive last year.

She liked helping the walking team, she said, because it helped her to see how different perspectives combine to form a more complete picture of the region. The pottery team, for instance, seeks to understand the culture based on the materials used, Drozda said.

Although she doesn't expect to become an archaeologist, she said, classical archaeology applies to her interest in art history because understanding the beginnings of civilization is necessary to understanding later cultures and their creative endeavors.

"You go from the very beginning civilization and build up," she said.

Drozda's role as survey assistant had her shadowing Hoff most of the time. Her responsibilities included taking measurements and notes, taking and logging photos, and sketching structures.

"She was totally willing to do anything we asked her to do," Hoff said.

Drozda also used her time in Turkey to collect data for research on the dating of ancient mortar. She collected samples, recording their locations, extracting them from buildings with a hammer and chisel, and preparing them for transport to the United States.

Dating materials, Drozda said, is one of the most difficult and basic questions in archaeology and art history. Her samples would be dated based on research published in March 2003.

"Here I am, just an undergraduate, already using that research and collecting the data," she said.

Getting to the areas where she would work made Drozda—and the rest of the team—feel like adventurers.

Each morning they got up at 5 or 6 to face a mountainous region known to the Romans as Rough Cilicia, a place Hoff described as one of the "most hostile environments imaginable."

Although Hoff's first teams worked near a Kurdish war zone, the danger of the region does not come from people or politics. It's the environment.

An early start is necessary to beat the worst heat in a tropical climate comparable to the jungles of South America. Hoff said it's so hot that banana trees grow on the hillsides.

Unlike the easily accessible ancient structures in other countries, the Roman buildings and sar-

"THERE'S NO SUCH THING AS A BENEFICIAL PLANT. EVERYTHING THERE CAN RIP YOU TO SHREDS. YOU USUALLY COME OUT OF THE FIELD BLOODY."

*Michael Hoff,
associate professor
of art history*



Anna Drozda with statue base at Kara Tepe Kale in Turkey, July 22, 2003. Photo courtesy of Anna Drozda.

Drozda *continued*

coprasi in Turkey are surrounded by jungle-like vegetation and hidden between fallen rocks and trees.

"I've been to Greece," Drozda said. "All those places in Greece are very touristy. In Turkey, you have to cut back, dig around to find what you're looking for."

Thorns and thick branches can make that digging difficult and dangerous.

"There's no such thing as a beneficial plant," Hoff said about the landscape. "Everything there can rip you to shreds. You usually come out of the field bloody."

Drozda recognized some of her old battlegrounds while helping Hoff organize slides recently, she said.

"There were certain places where I'll be like, 'That's where that scar came from on my body!'" she said.

Drozda said the teams usually stopped working by mid-afternoon. They relaxed back at their hotel in Gazipasa or swam in the nearby Mediterranean.

"At the end of the day, you felt like you'd accomplished something," Drozda said.

She will be even more like Indiana Jones this fall, as she waves a high-tech stadia rod, a special device that employs a prism and a laser to measure the angles and distance of buildings.

What Drozda continues to uncover this year in Turkey could turn up in her honor's thesis.

She's also considering writing about communism and art, based on her early summer study abroad and planned fall semester in the Czech Republic.

"This next year will be very telling," Drozda said.

Participating in the Turkey project this summer or last would have been out of the question for Drozda without financial assistance, she said.

In addition to some UCARE money, she has received grants from the Hixson-Lied Endowment both years.

For the Hixson-Lied grants, Drozda said she had to submit an application explaining her role in the project and why the experience would benefit her academically. Both years, relief accompanied word that the college dean and student advisory board had accepted her proposal.

"It was quite exciting to know that I was able to pursue being on the survey," Drozda said.

When she graduates, she plans to leave Nebraska, either for graduate school or, she hopes, as a Fulbright scholar.

Her time in Turkey, she said, has added to her excitement about her long-term plans.

Drozda, who aspires to be an art history professor like Hoff, said being an archaeological survey assistant has helped her see past the stereotype affiliated with such a career choice.

"Participating in the survey really opened my eyes to what an art historian could be," she said. "Going out into this field and doing the fieldwork and finding the research kind of showed that an art historian wasn't locked away in a library looking at dusty books."

Crystal Wiebe is a senior from Beatrice, Neb., majoring in News-Editorial in the College of Journalism and Mass Communications and English with a minor in Sociology in the College of Arts and Sciences.



Anna Drozda with Sarzophurgus at Lamos, Turkey, Aug. 5, 2003. Photo courtesy of Anna Drozda.

Hixson-Lied College of Fine and Performing Arts celebrates achievements

The Hixson-Lied College of Fine and Performing Arts celebrated its annual Honors Day with a dinner at the Johnny Carson Theater on Saturday, April 24.

More than 170 people gathered to celebrate the achievements of students, faculty and alumni. The Honors Day Dinner and the performance of Beethoven's Ninth Symphony in the Lied Center for Performing Arts that followed were the culminating events of the Hixson-Lied College of Fine and Performing Arts' Tenth Anniversary Celebration.

"Just two short years ago, the Honors Day Dinner was just an idea that I was discussing with our alumni board," said Giacomo M. Oliva, dean. "It has now become perhaps the high point of the academic year, as it has provided a wonderful opportunity for students, faculty, emeriti faculty and alumni to gather together as one large family to recognize and celebrate the many outstanding things they have all accomplished."

Among the honorees were F. Pace Woods, II, who received the College's Award of Merit; Lawrence L. Reger (B.A. 1961), President of Heritage Preservation in Washington, D.C., who received the Alumni Achievement Award in Art; W. Dieter Kober, founder of the Chicago Chamber Orchestra, who received the Alumni Achievement Award in Music; and James Baffico, a writer, director, actor and producer of television and motion picture entertainment, who received the Alumni Achievement Award in Theatre Arts.

Another highlight was the unveiling of the winner of a special poster contest. The International Society for Music Education (ISME) is celebrating its 50th Anniversary. Oliva is President of ISME. The Society sponsored a poster competition for students in UNL's graphic design program to produce an anniversary poster. BFA senior Trent Claus was named the winner of the competition at the Honors Day Dinner. He received \$500 from ISME and will have his poster reproduced and distributed internationally by ISME.

Other events that weekend included the Alumni Achievement winners participating in classes with students on Friday; a special alumni performance on Saturday, featuring alumni from the School of Music and Department of Theatre Arts, in the Sheldon Memorial Art Gallery auditorium; and a special Alumni Art Exhibition, which featured the work of six alumni from the Department of Art and Art History, in the Lied Center for Performing Arts.



From left, FPA Alumni Board member Leta Powell Drake with James and Betty Baffico. Photo by University Photographer Tom Slocum.

College honors three alumni

BY ERICA ROGERS

LAWRENCE L. REGER, B.A. 1961, ALUMNI ACHIEVEMENT AWARD IN ART AND ART HISTORY

The Hixson-Lied College of Fine and Performing Arts honored the following three alumni with the Alumni Achievement Awards in April.

Lawrence Reger wandered up to the art floors in Morrill Hall in the late 1950s, lured by the smell of paint and turpentine.

"That was the end of me," Reger said. "I can still smell it."

When he enrolled at NU, Reger had thought he'd someday be a dentist. But after he discovered the university's art gallery and school, he changed his mind. He was hooked.

A misprint in the student bulletin encouraged Reger to enroll in a printmaking course. "It said I had to have junior standing, so I signed up. I should have been a junior arts student."

In the first days of that class with an instructor he described as "loud, wiry and tenacious," Reger said his lack of artistic talent quickly became obvious.

"We were drawing," Reger said, "And I was perfectly bad at it."

But Reger finished the course and credits a later art history class for defining his interest in visual arts, a love that has not faded.

"It was the stimulation of the people, both professors and people I met through the college, that awakened something in me I hadn't realized was there. Heaven knows I'm not an artist. I'm an appreciator," Reger said.

After graduating from the University of Nebraska in 1961, Reger studied law at Vanderbilt University in Nashville. He returned to Lincoln as a practicing lawyer and served on the Nebraska Art Association Board and the UNL Nebraska Film Society.

In what he describes as a "circuitous route," Reger went to Washington, D.C., where he continues to live today. He became general counsel for the National Endowment for the Arts in 1970. Reger's career grew from there, taking him from general counsel to director of program development and coordination in just eight years. Reger served as the director for the American Association of Museums from 1978 to 1986 before becoming a private consultant for both the Rockefeller

Foundation and the Cleveland Center for Contemporary Art.

"I've been part of the culture-vulture scene in Washington. That's really been my career," Reger said.

Today, Reger is the president of the Heritage Preservation, an organization responsible for the development of improvement strategies for the care of art collections and other valuable resources within the country. The organization sponsors Save Outdoor Sculpture, a program that has mobilized 25,000 volunteers and raised more than \$30 million to inventory more than 32,000 outdoor sculptures. It also has provided major conservation care for 2,500 sculptures across the nation. The group's partner, the Smithsonian American Art Museum, maintains the sculpture inventory.



Lawrence Reger (second from left) meets with students from the Department of Art and Art History and Sheldon Memorial Art Gallery staff.

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Honors *continued*

The Heritage Health Index, another project Reger is quite proud of, provides a clear condition assessment of the holdings and condition of collections in all of the libraries, museums and archives in the nation and provides preservation strategies to protect art and texts.

"Preservation is essentially culturally oriented. We're preserving things for now and in the future," Reger said.

Another facet of such preservation, the Heritage Emergency National Task Force, a joint effort between Heritage Preservation and the Federal Emergency Management Agency, provides emergency preparedness and response to collecting institutions and the public.

Reger said he finds his work sustaining and satisfying. He said his education opened up a whole new world for him that allowed him to turn an avocation into a vocation as a bureaucrat.

"I think that being a bureaucrat is something to be proud of. I do it in the context of an organization, and we take projects and make them work organizationally. I think that's what a good bureaucrat does."

DR. W. DIETER KOBER, B.M.E. 1947 ALUMNI ACHIEVEMENT AWARD IN MUSIC

As the young man stacked dishes and wiped tables at the Cornhusker Hotel in the mid-1940s or took his meals in the employees' kitchen there, few would have guessed he'd later create one of the most respected orchestras in the world.

Dieter Kober, who emigrated from Germany in 1938 and studied music at University of Nebraska, is the recipient of the 2003 Alumni Achievement Award in Music.

Learning was a passion for Kober, who spent some time in New York City before moving to Nebraska. He picked up conversational skills but struggled with written English. During a summer composition course, more than Nebraska's summer heat made Kober sweat — his papers were often returned full of corrections. He became increasingly disheartened. Hoping to someday become a music critic and frustrated by the marks on his compositions, Kober turned movies into English lessons.

His memories of his Nebraska days are framed within three movements, like a traditional concerto, a work Kober would later call his "learning, place of earning, and home away from home." In his memoir, "Dieter Song," he says movies like "The Grapes of Wrath" and "Gone With The Wind" and a long list of others "contributed to my education and physical comfort in the air-conditioned Lincoln Theater on the corner of Q Street."

As he refined his communication skills, Kober says, he developed a deep appreciation for the people he met, worked and studied with. "Students and faculty of the School of Music impressed me as being like a big family," Kober writes. "Music was the main topic, in addition to all kinds of significant and insignificant subsidiary themes one encounters in any group maintaining close relationships."

The Cornhusker Hotel, Kober's "place of earning," provided friends, free food, a busboy's meager pay and occasionally generous tips. He found downtown Lincoln a fascinating place. He credits a traffic officer who later became the chief of police, a chemistry faculty member who later won a Nobel Prize, and his busy job for helping with his transformation from a "greenhorn from New York to a resourceful American who knows his way around."

Kober's "home away from home" on P Street, a bungalow and porch he shared with others, proved to be yet another classroom. He writes, "I can recall other important topics of the porch, such as the unique Nebraska unicameral government, independent Senator Norris and famous Nebraskans like composer Howard Hanson. I was living and learning American."

Kober graduated in 1947, earning his bachelor of music education after serving four years in



DR. W.
DIETER KOBER

Honors *continued*

the U.S. Army. He then moved to Chicago to study at the Chicago Musical College, the University of Chicago and the Art Institute of Chicago. Kober holds a master's degree in musicology, a doctorate in fine arts and a certificate in orchestral conducting. He also studied at the Mozarteum at Salzburg, Austria. But it's what he did in Chicago that earned him respect throughout the Windy City and around the world.

In 1952, Kober founded the Chicago Chamber Orchestra, an ensemble of amateur musicians, at the University of Chicago. When Kober was appointed music director of the Art Institute of Chicago five years later, the orchestra evolved into an orchestra-in-residence. With a dedicated board of directors, the orchestra became an independent cultural institution that has provided admission-free concerts to the Chicago community for more than half a century.

The orchestra has played for heads of state from Africa, Australia, Germany and Ireland. It has played for royalty, including Prince Charles of England and Denmark's king and queen. The orchestra has toured internationally, three times in Europe and a two-performance tour in Seoul, Korea. It has thrived for 50 seasons in the greater Chicago area, surviving on voluntary contributions.

More than 40 conductors have led the orchestra since 1952, including Jay Friedman, Alan Heatherington, Rudolph Ganz, William Russo, Fred Spector, Frank Winkler, James Mack, Thomas Howell, Edward Benyas, Margaret Harris and Charles Pikler. Kober has led the orchestra through nearly 5,000 compositions, ranging from the Renaissance to newly commissioned works of this century.

The former Cornhusker Hotel busboy, NU graduate and founding father of a respected chamber orchestra now divides his time between the United States and his native Germany.

Kober, who some credit with reviving Chicago's music scene when he founded the chamber orchestra, represents, according to the Chicago Tribune, "one of the most notable success stories in Chicago music, one in which we can all take pride."

Surely that must mean NU pride, too.

JAMES BAFFICO, B.A. 1967; M.A. 1969
ALUMNI ACHIEVEMENT AWARD IN THEATRE ARTS

When James Baffico came to the University of Nebraska as an All-American football player, he had a bit of trouble finding the key to his future. Baffico said he had become cynical about academic work during his journey through several undergraduate schools and football programs before his arrival in Lincoln. He had changed his major several times, searching for something that would ignite his passions and fuel his destiny.

"I went from interesting topic to interesting topic, quickly exhausting my interest in each," Baffico said.

Then a friend suggested he should audition for a part in the university's production of Shakespeare's, "Much Ado About Nothing." Baffico landed the role of Don Pedro, and through his work on that production reconnected with a forgotten part of himself: his love of acting. A triumphant new student rose from the ashes of his cynicism.

"My academic career, which to that point had been a failure, took off. I switched majors again—to Speech and Theatre—and became an 'A' student. I loved everything about it," Baffico said.

Baffico's love of theatre and the Shakespeare play that had inspired him led him to later study Shakespeare, Christopher Marlowe, the authorship question and Elizabethan England.

"Christopher Marlowe," Baffico said he believes, "Is the one true author."

As Baffico rediscovered his love of acting and theatre, his Husker career also prospered.



**JAMES
BAFFICO**

Honors
*continues on
page forty two*

forty one

Honors *continued*

Baffico played alongside teammate Frank Solich. He was a graduate assistant to both Bob Devaney and Tom Osborne. After the 1994 season, Baffico presented the Sears Trophy to the team. Baffico, through and through a Husker fan, said he has always felt part of the foundation that underlay the team's great years between 1962 and 2003.

"Playing football at Nebraska has made my life extraordinary, and I'm forever grateful and appreciative," Baffico said.

But football isn't the only thing Baffico remembers fondly about Nebraska. His time at the university left an impression on him that has lasted throughout the years, a belief that his college and university were places where goodness was recognized, respected, cultivated and appreciated.

"In Lincoln, I was always given the benefit of the doubt," Baffico said, "Always befriended, always believed, always trusted, always rewarded and always punished when I transgressed in spite of the fact that I was a football player. All of this allowed me to contact my inherent wholesomeness and become a better man."

Baffico also learned he had the intellectual wherewithal to prove things for himself, that he didn't have to accept anyone's version of anything.

"Perhaps it was just a function of those times — the 1960s were all about rebellion — but I learned to reject all assumptions and to prove all truths for myself."

Baffico's independent spirit and the lessons he learned at Nebraska have helped to define his career over the years. After earning a master's degree from Nebraska and studying at Stanford, Baffico earned a Ph.D. from the University of Michigan. As an actor, he earned roles in several television shows, including "Spencer for Hire," "Dream Street" and "Law and Order." Baffico also appeared in feature films, including Stephen King's "Silver Bullet" and 20th Century Fox's "All The Right Moves" with Tom Cruise and Craig T. Nelson. Baffico also produced and acted in the feature film, "The Cottonwood."

Baffico's writing career has included stints as head writer and staff writer for NBC's half-hour dramatic series, "The Doctors," and scriptwriter for the daytime drama "Days of Our Lives." An author of two books, the novel "Dick Business" and the acting textbook "A Film Actor's Technique," Baffico has proven himself to be a multi-faceted artist.

His directing work has garnered him a bounty of professional rewards. He's directed several daytime dramas, including "As The World Turns," "Days of Our Lives," "One Life to Live" and "Loving." Baffico's direction of the ABC daytime jewel "All My Children" earned him an Emmy award in 1995 and then again in 2002. But Baffico said the 10 Dallas awards, including one for "Best Actor" he won as a student, are still precious to him.

"They always remind me that I can do it," Baffico said.

Today, Baffico continues his work on "All My Children" and "Days of Our Lives" and claims Montclair, New Jersey, as his hometown. In his spare time, Baffico works on a new screenplay, "The Hot Box." A biking enthusiast with an hour-a-day habit, Baffico said he followed the 2004 Tour de France for hours a day, insatiably.

But no matter how far his travels take him, Baffico always remembers the college where he found himself as a man and artist, an experience that echoes UNL's motto, "There Is No Place Like Nebraska."

"When I was recently there to accept the Hixson-Lied alumni award, I was reminded of it profoundly," Baffico said. "The people of Nebraska make it so."

UNL Hixson-Lied College Of Fine & Performing Arts 2005 Alumni Board Awards CALL FOR NOMINATIONS

THE DEADLINE FOR
SUBMITTING NOMINA-
TIONS IS FRIDAY,
DECEMBER 10, 2004, TO:

Office of the Dean
Hixson-Lied College of Fine
and Performing Arts
102 Nelle Cochrane Woods,
University of Nebraska-
Lincoln
Lincoln, NE 68588-0144

The Hixson-Lied College of Fine and Performing Arts Alumni Board requests nominations from alumni and friends for awards to be given to outstanding alumni, students, and supporters of the College. Please use the nomination form on the reverse side of this page.

ALUMNI ACHIEVEMENT AWARD. This award is made to an alumnus who has demonstrated outstanding achievement and overall professional excellence. Three awards will be presented, one each in Art and Art History, Music (including Dance) and Theatre Arts (including Film and New Media). The Alumni Achievement Award recipients will be invited to interact with current students in classes during the alumni weekend.

STUDENT LEADERSHIP AWARDS. Currently enrolled students or recent graduates of the Hixson-Lied College of Fine and Performing Arts who have demonstrated leadership in academics or in student life are eligible to be nominated.

AWARD OF MERIT. Presented to an individual, not necessarily an alumnus of the Hixson-Lied College of Fine and Performing Arts, who has demonstrated continued interest in the College and has shared his or her time, energy, and guidance.

All awards will be presented at the College Honors Day program in April 2005 (date to be announced).

NOTE: All nominations for the Alumni Achievement Awards and Award of Merit are kept on file and remain in consideration for three years.

**Nomination
forms**

on page forty four

forty three

This Lincoln native leads the "Pride of all Nebraska."

Tyler Hottovy, a Lincoln Southeast graduate and a music education major at the University of Nebraska-Lincoln, is musically inclined, to say the least. He is in the jazz ensemble, wind ensemble, trombone choir and brass choir — he is the head drum major for the Cornhusker Marching Band — and he lives in the music learning community on campus. He loves the fact that Nebraska students get more practical experience than other students. *"There is a real level of excellence here. more because you want to be even better. When you're around good players, you practice And the quality of the music faculty is amazing."*

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UNIVERSITY OF
Nebraska
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UNL Hixson-Lied College Of Fine & Performing Arts 2005 Alumni Board Awards NOMINATION FORM

NOMINATION FOR THE FOLLOWING AWARD (CIRCLE ONE):

Alumni Achievement

Student Leadership

Award of Merit

I NOMINATE THE FOLLOWING PERSON:

Name: _____ Class Year: _____

Address: _____

City/State/ZIP: _____

Phone: Home () _____ Work () _____

Current employer or status: _____

Please list below the qualifications and the reasons for the nomination. If you wish, you may attach additional pages of information or supporting data. Please do not send original supplemental material, as nomination materials will not be returned.

Your name: _____ & Signature _____

Address: _____

City/State/ZIP: _____

Phone: Home () _____ Work () _____

PLEASE RETURN THIS FORM BY DECEMBER 10, 2004, TO:

HIXSON-LIED COLLEGE OF FINE & PERFORMING ARTS
UNIVERSITY OF NEBRASKA-LINCOLN
102 NELLE COCHRANE WOODS
LINCOLN, NE 68588-0144

The nomination form is also available at
<http://www.unl.edu/finearts/alumni.html>.

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Arts entrepreneurs turn potential into profit

BY CRYSTAL K. WIEBE

Gene Bedient wandered into business the way many fine arts students do— without any formal business training.

Yet, during the last 35 years, his local pipe organ company has pumped \$12 million into Nebraska's economy. Not that Bedient, a 1967 University of Nebraska-Lincoln music education graduate, would recommend starting an organization without learning some basic business skills first.

"To a large extent, we were lucky we succeeded," he said.

Bedient credits generous business people for helping him when he started Bedient Pipe Organ Company as a one-man operation in 1969.

That's one reason Bedient wants to help fine arts students learn some business skills before they leave UNL. To that end, he talked with students at Arts Entrepreneurship Day in February. The session was a product of teamwork between Dr. John W. Richmond, Director of the School of Music, and Terry Sebora, Director of the Nebraska Center for Entrepreneurs in the College of Business Administration, who both talk about the importance of arming arts students with business knowledge.

For \$5, students got lunch and the chance to pick the brains of UNL fine arts grads-turned-business professionals, including Bedient. The enthusiasm of the students showed they already craved the skills necessary to make a living doing what they love, and Richmond and Sebora plan to make it an annual event. Some arts-business topics discussed included incorporation, intellectual property rights and profit vs. non-profit ventures.

The organizers were surprised at the level of interest in Arts Entrepreneurship Day. Sebora said about 90 students attended, and that they ran out of lunches and had to limit questions at each information session.

"The deal is not so much the answering of these questions as beginning to sensitize students," Richmond said.

Until entrepreneurship classes are implemented as part of UNL's fine arts curriculum, he said, his best hope is to make students aware of business issues.

"As a consequence of that," he said, "they look for course content (in the business college) that may make sense."

Unfortunately, he added, most have a limited idea of how to do that. A lack of business understanding leaves many thinking outside employment is the only option.

"Some students have an intuition about marketing but don't really know what that means," Richmond said.

And he thinks many of them must start by understanding intellectual property rights—what it means to perform, publish and broadcast art.

As Sebora pointed out, arts students must think in business terms if they want to put their talent to work. Every music performance major can't bank on joining the New York Philharmonic as a career.

"People are unrealistic to think that they're going to get a full-time job working for someone else that is commensurate with the talent that they have," Sebora said.

Richmond envisions the eventual development of a graduate level arts entrepreneurship certificate program.

"We haven't always made it something we discuss," he said. "We have allowed students to figure it out on their own."



Gene Bedient talks to a student at Arts Entrepreneurship Day. Photo by Mike Edholm.

Entrepreneurs *continued*

According to a new model of higher education in the arts, Richmond said, universities should broaden students' horizons and help them create their own career opportunities.

"It's really empowerment," he said. "Students come to us with an interest in the arts and with a few ideas about how they might be a part of the arts enterprise professionally.

"That is, do the thing they love so much and get paid for it."

Sebora said the concept applies to all colleges, not just Hixson-Lied College of Fine and Performing Arts. "I want every student who comes to UNL exposed to the fact that they have a choice to take a job or make a job," he said.

Making a job—entrepreneurship—could be intimidating, especially for someone who doesn't understand tax laws.

It doesn't have to be.

"You don't need to know everything you need to know right now," said Ann Chang-Barnes, senior lecturer of music, who also spoke at Arts Entrepreneurship Day.

Chang-Barnes, who graduated from Indiana University with a music performance degree, said she knew next to nothing about business before she began the Meadowlark Music Festival in 2000. Meadowlark is an annual three- or four-day event in Lincoln that brings chamber music to unconventional locations. Four years into the festival, Chang-Barnes jokes that she still doesn't know anything about business.

Like Bedient, she said, knowing where to seek help has gotten her through the business-operating process safely. Lawyers and accountants helped her establish Meadowlark as a non-profit, incorporated organization.

They also helped her figure out tax laws and put together a governing board for her business.

"The amount of detail that has to be taken care of and business savvy necessary to make things work was really quite shocking to me," Chang-Barnes said.

Even with assistance, it hasn't been easy.

She said she probably wouldn't have gone through with the venture if she wasn't so passionate about music.

"If I was selling a product that I didn't believe in, this would be a tortuous job," Chang-Barnes said.

Successful entrepreneurship is really only a matter of figuring out how to turn potential into profit. That's something Sebora said arts students may actually have better luck at than business students.

"People who have talent have a greater chance for success and building businesses," he said. "They have a greater chance for success than people trained to manage."

To make it, many arts students just need a push in the right direction.

"They have to find a way to value their talent," Sebora said.

Thirty-five years ago, Bedient never would have guessed he'd employ 15 people and own an 11,000-square-foot operating facility in west Lincoln.

Like UNL fine arts majors today, he never had to set foot in the business college to earn his degree.

He said he began servicing organs as a means to pay for his Master's degree in music at UNL. At the time, he thought he might become a composer, an educator or return to an old interest, electrical engineering.

"I had no idea," Bedient said. "I know that very same thing happens to a lot of people. You start on something you think is just for the moment and it consumes your life."



Ann Chang-Barnes, senior lecturer of music, talks to Arts Entrepreneurship Day participants about the Meadowlark Music Festival. Photo by Mike Edholm.

Visual Literacy receives 'Program of Excellence' standing

BY KATHE ANDERSEN

The Visual Literacy program, an interdisciplinary, collaborative foundation design program for all first-year students in the Departments of Art and Art History, Architecture, Interior Design and Textiles, Clothing and Design, was one of five programs added to UNL's "Programs of Excellence" this Spring, bringing to 20 the number of programs identified for enhanced funding.

In 2000, the University of Nebraska Board of Regents launched a process to identify the highest priority academic programs on each of the university's four campuses. Beginning in 2002, the Regents established Programs of Excellence Funding to build strength in these priority programs.

"The Visual Literacy Program draws collaboration from across four of UNL's colleges, and that organization, no accident, reflects the program's content and intellectual ambition: to develop and teach new ways of understanding and using visual information," said Richard Edwards, Senior Vice Chancellor Emeritus and Professor of Economics. "The work of these UNL faculty offers the promise of creating something very distinctive. It fits exactly with the Programs of Excellence philosophy of supporting areas of research of creative activity that are multi-disciplinary, innovative and have high potential for exceptional achievement."

As a Program of Excellence, Visual Literacy will receive \$284,000 a year for five years, which will be used to increase faculty, research and teaching assistants, technology and support for the program. The program will also add the College of Journalism and Mass Communications to the program beginning this Fall.

Visual Literacy is a unique collaboration among three college partners: the Hixson-Lied College of Fine and Performing Arts (Department of Art and Art History), the College of Architecture (Departments of Architecture and Interior Design) and the College of Education and Human Sciences (Department of Textiles, Clothing and Design). It began in 1998 through the University's reallocation mandates and sought to eliminate the duplication of efforts in the three college's foundation courses.

"It speaks to the larger spirit of this campus—with support from the Chancellor on down—that when it is appropriate to collaborate, we should be looking for ways to do that," said Giacomo M. Oliva, dean of the Hixson-Lied College of Fine and Performing Arts.

"We are living in an increasingly visual world," said Marjorie Kostelnik, Dean of the College of Education and Human Sciences. "Figuring out ways to navigate and influence that world is what visual literacy is all about."

INTERDISCIPLINARY APPROACH

The year-long Visual Literacy program consists of four courses: Analysis and Perceptual Drawing (lecture and studio) and Color and Speculative Drawing (lecture and studio). Students take two studio units or "rotations" each semester, where the course content changes (most students also rotate studio instructors for each rotation). Studio units are eight weeks long and include fundamental visual concepts in the core areas of 2-D design, 3-D design, drawing and color.

Each studio section meets three times a week for three hours (nine hours total) for 4 credit hours. The group lecture section meets once a week for one hour for 1 credit hour. This Fall, the program has 13 studio sections and 2 lecture sessions with approximately 260 students.

Faculty from all three colleges cooperatively design, teach and administer the program. All agree the collaboration is very important for the course and the students.

"The collaboration is important for the students," said Assistant Professor of Art Sandra Williams, who teaches Visual Literacy. "It's not healthy, for example, to have the art students by themselves. At a university, we should be producing a well-rounded student. The exposure to the other disciplines is healthy. In all of these professions—an artist or an architect or an interior designer or a textiles professional—you're never a solitary person in your office or studio. You always have to collaborate with other people."

Associate Professor of Art Elizabeth Ingraham says the mix of faculty and students is a tremendous advantage for students.



Brandon Weimers works on a drawing project. Photo courtesy of Associate Professor Liz Ingraham.

Visual Literacy *continued*

"They're coming from different points of views and interests and share it," she said. "They don't divide along party lines. It really opens their eyes to how other people think, and it's so much more inspiring when you have this mix of people and ideas."

A rotation of faculty within the course also helps give students a diverse view.

"They get a diversity of approach," said Associate Professor of Art Dana Fritz. "We approach concepts from our respective fields. I'm an artist. My colleagues teach as architects. I like to send the students to them for another perspective."

Ideally, students will have two faculty each semester in the studio and four in the lecture class.

"Among the faculty, everyone is a working professional," Ingraham said. "We're architects, painters, sculptors. It is a mix of points of view, and the students are exposed to a much richer experience."

The course is intense and the workload can be overwhelming to first-year students.

"At first it's a lot of work and you have to work hard," said Diana Sanchez, a Bachelor of Fine Arts junior from Lincoln. "But in the end, it's worth it. You get a good idea of what you can do in art. I learned more in one semester than I ever did."

Fritz said the intensity helps prepare students for their future coursework.

"In the beginning, a student might say, 'Wow, this is a lot of work.' They're unprepared for the expectations," she said. "By the end of the semester, though, they're pleasantly surprised they could manage it. It increases their capacity for learning. Alumni of the course realize it was just the beginning of preparing them for the intensity of their major."

"It helped me later on to learn that I would need to spend that much time on a project," Sanchez said.

Associate Professor of Textiles Clothing and Design Wendy Weiss said she has seen students make "a huge amount of progress" over the length of a rotation.

"I see friendships develop and interactions with other students," she said. "Later, when they're in specialized classes, they see the relationships between the fields. There is a common bond that helps generate more open ways of thinking."

That preparation pays off in later courses.

"I have seen a big difference in the preparation of students in my 200-level classes [since Visual Literacy began]," Weiss said.

Sometimes, though, the students may not appreciate the course until later in both their academic and professional careers.

"The program has a lag time of appreciation," said College of Architecture Dean Wayne Drummond. "We are preparing them for a broader base. By the time they're seniors and in the profession, their appreciation and realization of the course content increases significantly."

PROGRAM REVIEW

Last year, the Visual Literacy program underwent a program review facilitated by Daniel W. Wheeler, Professor of Agricultural Leadership Education and Communication, which addressed 20 questions determined by those involved in Visual Literacy to be crucial, ranging from "big" questions such as vision and outcomes, to basic questions involving scheduling and coordination. Both faculty and students were interviewed as part of the evaluation.

"When you put three to four colleges together, they are going to have different ideas of what Visual Literacy is and how to do it," Wheeler said. "We are working to establish what the core areas and outcomes of the program should be."

Overall, the visual literacy program received a positive evaluation.

"Students could see the benefit of the class and were making use of the content," Kostelnik said.

Wheeler said two things surprised him in his findings.

"I was surprised at the amount of passion the faculty have for the program. There is a real feeling



Accordion book project featuring eight views of campus by James Newman. In this exercise, students generate at least a dozen drawings of exterior views of campus and develop eight of these into an accordion book using 5" x 7" bristol board. Photo courtesy of Associate Professor Liz Ingraham.

Visual Literacy
continues on
page fifty

fourty nine

Visual Literacy *continued*

that students need to learn this, like math skills or writing skills. I'm more convinced that's right," he said. "Also, I was surprised watching the growth of the students before and after projects. It was impressive how much they can talk about visual images."

One outcome of the evaluation was the plan for a retreat this summer in August for faculty, deans and chairs to discuss coordination and a decision-making structure.

The evaluation comes at an important time for the program, Kostelnik said.

"This is a real chance to reinvent ourselves," she said. "We have a new partner, we did the evaluation, we put our hopes and dreams on the table. In the next year, who knows how things will be. We will be giving it a serious look—whether we continue certain things or whether there should be some changes."

JOURNALISM JOINS THE PROGRAM

Beginning this Fall, the College of Journalism and Mass Communications will offer its students a three-hour lecture class on Visual Literacy, focusing on how visual images affect what journalism students do.

"The design part [of Journalism] is changing so much. In the print newsroom, they are using digital photography and using websites. There is so much convergence of skills. A print person needs to understand the electronic side, and the electronic person needs to know the print side," said Linda Shipley, Professor of Advertising and Associate Dean of the College of Journalism and Mass Communications.

Throughout the course of this year, faculty and deans from all four colleges will see if it will be possible to fully integrate the College of Journalism and Mass Communications into one Visual Literacy course.

"We will be trying to figure out how we fit into that model and what our faculty can contribute," Shipley said. "Our challenge will be to develop a course that will serve both consumers and producers of mass media messages so that both groups will come to understand the impact those images may have on various audiences."

Members of the other three colleges are pleased with the addition of the College of Journalism to the mix.

"The world of journalism is ever-more visual. They need this theoretical design foundation experience," Fritz said. "The more diverse the program becomes, the more interesting it is. I love having a mix of students. It's much more dynamic."

Drummond says the addition of Journalism and Mass Communications to the program is a natural fit.

"We are very pleased to be adding the College of Journalism and Mass Communication this year," he said. "We have entered a global information age. Information is processed in an ever increasingly compressed manner with sound bytes, text and visual images. The lasting images are the visual images, so there are real global implications for understanding visual literacy."

Visual Literacy helps prepare students in all four colleges for the rapidly changing world we live in.

"In this time communication as a text-dominated phenomenon is fading," said Mark Hoistad, Chairman and Professor of Architecture. "Imagery and the combination of imagery and text are the dominant communication vehicles. At some point in the future, I see Visual Literacy as important as English Composition as a foundation course for all students. With the College of Journalism, we add a text-based partner. This allows those two powerful forms (text and imagery) to be merged into one group. It's an exciting direction for the program that has tremendous potential."

The internet has helped blend text and imagery.

"[Visual Literacy] is exceptionally timely, especially now that the internet has become the dominant form of communication," Hoistad said. "The internet is spatial. You have to understand that you're moving through space. The ability to manipulate text and image is an essential skill for any field. Visual Literacy begins to prepare them for the world we are already in."



Brandon Reimers and Mai Arima's "the paper spools." In this project, students had to create a protective garment (a wearable structure) to protect, enhance, disguise or camouflage some aspect of their outer or inner nature. The garment had to cover at least 40 percent of their body or be in three or more parts. Photo courtesy of Associate Professor Liz Ingraham.

College DVD wins several awards

The Hixson-Lied College of Fine and Performing Arts new DVD for recruiting prospective students has received more than a dozen awards since it was released last Fall.

"The national recognition that our DVD has continued to receive through these various awards programs reaffirms for all of us that the work of our faculty and students is of high quality and at a level that is favorably competitive with that of others, not only in academic settings, but in the commercial arena as well," said Giacomo M. Oliva, dean.

The College DVD has won three prestigious awards from the International Film and Video Festival. The DVD won two First Place "Gold Camera Awards" in the categories of "Training & Education-Business, Government: Career Guidance, Recruiting" and "Writing, Concept" and a Third Place Certificate for Creative Excellence in the "Editing" category. The Gold Camera Awards were presented during the International Awards Presentations at the Directors Guild of America in Los Angeles in June. The International Film and Video Festival received more than 1,500 nominations from 27 countries for this award.

On May 10, the DVD was announced as a Winner of the American Business Awards' Stevie Award in Sales and a Finalist in Marketing under the category of "Interactive Media." More than 800 nominations from companies of all sizes and in virtually every industry were submitted for consideration in more than 40 categories.

Earlier in the spring, the DVD project won two Telly Awards: A Silver Winner Award in the category of Low-Budget Productions and a Bronze Finalist Award in the category of Recruitment Video. The Telly Awards are the premier award honoring outstanding local, regional and cable television commercials and programs and the finest video and film productions. The awards receive more than 10,000 entries from around the world.

Other awards the DVD project has won include:

- Two Honorable Mentions from the Accolade Awards in the categories of College/University and Editing.
- A Silver Winner in the 2003 Galaxy Awards, which recognize excellence for product and service marketing by the International Academy of Communications Arts and Science/Mercomm, Inc.
- Honors in the 2003 Magellan Awards publicity campaign competition from the League of American Communications Professionals.
- A Horizon Interactive Gold Award in the category of "Self Promotion/Company Identity."

"Everyone who was involved in the creation of the DVD is very excited and gratified that it has done so well in so many competitions," said Assistant Professor Rick Endacott.

"When you consider that most of the other competitors are professional production companies, ad agencies and public relations firms, I think it says a lot about the high level of professionalism demonstrated by the students, faculty and staff who contributed to the project."

The entire DVD was created and produced by faculty and students from all three departments in the College. The DVD includes a 12-minute movie, which provides an introduction to what it is like to be a student in the College. The DVD also includes special "bonus material" for each department and the College.



The College DVD's Stevie Award (center) and two Telly Awards, along with the two plaques from the International Film and Video Festival Gold Camera Awards.

Dance Division received NCCI grant to stage Bob Fosse works

The University of Nebraska–Lincoln’s Dance Division received a National College Choreography Initiative (NCCI) award in the amount of \$7,500 from the National Endowment for the Arts. The award supported the guest residency of Bill Hastings last year to restage the work of three different musicals by the legendary Bob Fosse.

UNL was one of only 35 universities to receive NCCI funding and one of fourteen schools nationwide who received a second award from the NCCI in this second round of funding. In 2001, Professor Lisa Fusillo, who is the head of the Dance Division, won a NCCI award to restage the works of Charles Weidman.

The Arts Endowment launched the NCCI in 2000. Through this initiative, colleges and universities nationwide unite professional dance artists with college students to restage classic American dances or create new works. A significant component of the program is the sharing of work with the larger community beyond the performance of the dance piece.

UNL was also one of eight dance programs selected to participate in the Kennedy Center for Performing Arts “Celebration of College and University Dance” on the Millennium Stage June 1 at the Kennedy Center in Washington, D.C. Sixteen UNL dance majors performed three dances by Bob Fosse.

Fosse is a legendary Broadway director and choreographer. He staged multiple Broadway blockbusters including *Sweet Charity* (1966), *Pippin* (1972), *Chicago* (1975) and *Dancin’* (1978). He won eight Tony Awards during his career. In 1973, he received an Academy Award for directing *Cabaret*, a Tony for directing *Pippin* and an Emmy for directing *Liza with a Z* starring Liza Minnelli. He is the only director to win all three major industry prizes in a single year. He died of a heart attack in 1987 during the run of the revival of his *Sweet Charity* in Washington, D.C.

Hastings, who is widely known in musical theatre, was in residence at UNL September 20–October 4 and returned November 16–20. He worked with UNL dance students to restage the choreography of three Fosse pieces: “Steam Heat” from *The Pajama Game* (1954), *Dancin’ Man* (Fosse’s tribute to Fred Astaire) from *Dancin’* and *Rich Man’s Frug* from *Sweet Charity*.

“I have thoroughly enjoyed myself [working with the students at UNL],” Hastings said. “The students are very eager and have worked hard for me.”

Fusillo said UNL students enjoyed the challenge of recreating that Fosse magic.

“The students have loved it,” she said. “It’s refreshing for them and something that’s completely new. I saw them struggle a little bit with the subtleties, but they have worked hard at it.”

The three Fosse works were performed in the spring dance concert February 28–29 and March 1, as well as additional community performances at Eastmont Towers, Madonna Rehabilitation, Tabitha and Savannah Pines. UNL also partnered with several area dance studios for Hastings to give masterclasses in those studios.



UNL dancers perform on the Millennium Stage of the Kennedy Center for Performing Arts in June. Photo courtesy of Lisa Fusillo.

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Celebration of graduate student work held March 29

The annual Celebration of Graduate Student Work was held Monday, March 29 in the Van Brunt Visitors Center at 13th and Q sts.

"This event gives us a wonderful opportunity to showcase the work of our graduate students in the Arts in an informal setting, one in which the students can have a personal dialogue with those who come to view the various graduate projects," said Giacomo M. Oliva, dean of the Hixson-Lied College of Fine and Performing Arts. "It also offers our graduate students an opportunity to interact and share their work with graduate students from the College of Education and Human Sciences."

Sixteen graduate students from the Hixson-Lied College of Fine and Performing Arts (School of Music, Department of Art and Art History and Department of Theatre Arts) and the College of Education and Human Sciences (Department of Textiles, Clothing and Design) displayed their work at the showcase. Visitors then have the opportunity to view their work, talk with the graduate students about their creative process, and ask questions about their projects.

The event is sponsored by the Office of Graduate Studies, the Hixson-Lied College of Fine and Performing Arts, the College of Education and Human Sciences and the Van Brunt Visitors Center. Next year's event will be March 4, 2005.



Dean Giacomo M. Oliva (left) visits with students from Lincoln East High School, who attended the Celebration of Graduate Student Work.

Traveling ceramics gallery Artstream visits UNL

Artstream, a traveling ceramics gallery based in Carbondale, Colorado, came to Lincoln March 9. Artstream was parked at Hillis & Co. in the Haymarket, 230 N. 7th St. Artstream's visit was sponsored by the University of Nebraska-Lincoln Clay Club.

Housed in the body of a completely remodeled 1967 Airstream, a 32-foot long trailer, Artstream is a self-contained mobile gallery dedicated to showing and selling the work of contemporary potters.

Created in 2002 by potter Allegheny Meadows, Artstream has traveled across the country, bringing contemporary utilitarian pottery to streetside locations. This highly polished icon of American design attracts people who might not otherwise venture into a museum or art gallery.

Theatre Arts MFA student wins prestigious Summer Theater Intensive Award

Adam Mendelson, of Columbus, Ohio, who received his Master of Fine Arts in design and technology in the Department of Theatre Arts on May 8, received a prestigious Summer Theater Intensive Award from the National Kennedy Center/American College Theater Festival (ACTF).

Mendelson received the Barbizon Award for lighting design for Region V at the Regional

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Kennedy Center/American College Theatre Festival in January. He then traveled to Washington, D.C., in April to compete at the National Festival, where he won the Summer Theater Intensive Award.

Mendelson was one of only 14 lighting designers selected to participate in the Lighting Intensives. He returned to Washington, D.C., in July for a two-week, all-expenses-paid visit to the Summer Design Intensives, where he worked with distinguished designers in the Kennedy Center's Theatre Lab. The rigorous master classes focused on the lighting design process with lecture/demonstrations and practical laboratory projects modeled on the Kennedy Center/ACTF National Festival Lighting Project.

"I am thrilled to receive both the honor of representing Region V at the National Kennedy Center/ACTF and of garnering the Summer Theater Intensive Award," Mendelson said. "During my week in Washington, D.C., I got to know the other regional winners fairly well, and they are a talented group. I feel very fortunate to be included in that group."

Mendelson's lighting design credits included the UNL Opera "Susannah" in November 2003 and the 2003 Nebraska Repertory Theatre productions of "Proof" and "Crimes of the Heart." He also designed lighting for University Theatre productions "MacBeth" in April 2003, "The Way of the World" in October 2002 and "Inherit the Wind" in November 2001. His lighting designs also included "Town: A Modern Dance" at the Edinburgh Fringe Festival in Edinburgh, Scotland, in August 2003.

Mendelson is the second UNL lighting designer in the past three years to win the Kennedy Center/ACTF Regional Barbizon Award in Lighting Design and reach the final eight. Travis Walker (MFA 2003) won the regional award in 2002.

MAPC biennial conference at UNL

"Printmaking Relevance/Resonance," the biennial conference of the Mid-America Print Council (MAPC) will be held October 6-9, 2004, and hosted by the University of Nebraska-Lincoln.

The conference theme considers the role of printmaking in the past and in today's art world. This theme recognizes the impact and ramifications of the printed mark used for visual effect and as a means for authenticity—how things "look" and the "truth" of the printed word. This culturally instilled ability to "read" printmaking evolves from the earliest history of the graphic arts and resonates beyond the limits of 1950's print society definitions. This forum examines printmaking's antecedents, proclivities, conservationist stance and centrality in today's multi-dimensional possibilities for the print.

"This is an exciting and important educational and cultural event for us", says Cather Professor of Art Karen Kunc. "We want to present a broad spectrum of issues, artists and exhibitions that will appeal to the public as well as the specialist. This is an opportunity for all of us to engage in exchange and dialog about art values of quality and appreciation, the relevance of art in our lives, about changing art media and technologies, and to learn directly from the artists themselves."

Keynote speakers for the conference will include Outi Heiskanen, Finland; Akira Kurosaki, Japan; and Judy Pfaff, United States. Heiskanen is an influential artist and teacher who has made prints for 40 years. Kurosaki is one of the most important print artists in Japan, and is a professor at Kyoto Seika University. Pfaff is a world renowned installation artist-sculptor who has created major works in prints in the past 10 years, working with Tandem Press, Madison, Wisconsin.

Other events include an Open Portfolios Night, "Big Spoon" collaborative woodblock proj-



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ect and a MAPC Exchange Portfolio. Exhibitions in numerous venues of prints, installation works, book arts, and the MAPC Outstanding Printmaker will also be on view. "Mirror of the Wood: A Century of the Woodcut Print in Finland" will be exhibited at the Sheldon Memorial Art Gallery and the Eisentrager•Howard Gallery. The historical selection of prints will be at the Sheldon through November 28, and the contemporary works will be at the Eisentrager•Howard Gallery through October 14.



**DOROTHY
BENES**

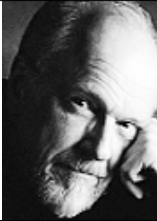
The conference sites will be the Embassy Suites Hotel in downtown Lincoln, Nebraska, and the Department of Art and Art History in Richards Hall and Nelle Cochrane Woods Art Building.

For more information about the conference, please visit the conference website at <http://www.unl.edu/MAPC2004>, or contact Kunc at (402) 472-5541 or e-mail kkunc1@unl.edu.



**JOYCE
CARTMILL**

Nebraska Repertory Theatre inducts 4 into Hall of Fame



**BOB
HALL**

The Nebraska Repertory Theatre inducted four more members into its Hall of Fame at a special ceremony on May 28 at the Van Brunt Visitors Center. The Hall of Fame was created in 2001 to honor special members of the Nebraska Repertory Theatre patronage who have given both their creative energy and dedication to the advancement of the work of the Nebraska Rep. The 2004 inductees were Dorothy Benes, Joyce Cartmill, Bob Hall, and Walker Kennedy.

Dorothy Benes worked as the Accounting Technician for the Nebraska Repertory Theatre and the Department of Theatre Arts at UNL from 1972 to 2004. Dorothy retired from that position April 1.

Joyce Cartmill was a committed community volunteer, teacher, wife, mother, advocate, director, actress, photographer, videographer, decorator. She received a B.S. in education from Emporia State Teachers College and a Masters degree in education from Wichita State University. In the courage, grace and humor with which she lived, Cartmill died on July 25, 2003, surrounded by her family.

Bob Hall was born, raised and educated in Lincoln. In 1971, he moved to New York City, where his first jobs were as resident director at CSC Repertory and The George Street Playhouse. Underwritten by George Street, he co-authored *The Passion of Dracula*, which ran two years Off Broadway and was taped for Showtime.

Survival during frequent periods of theatrical unemployment came by working as a cartoonist, mainly for Marvel Comics. Then in 1988, Tice Miller invited him to return to Lincoln as Artistic Director of Nebraska Rep, a summer position he held for six seasons. He has just been named Producing Artistic Director of the Haymarket Theatre, which will incorporate the Swan Shakespeare Festival.

Walker Kennedy is a retired insurance and computer executive. Kennedy grew up in southern California and graduated from Stanford University. He spent two plus years as a lieutenant in the Army at Ft. Knox, Kentucky, and then moved just north of Chicago, to Glenview, where he and his wife Dianne lived for 28 years and raised the family. In 1990, they moved to Lincoln.

For more information about the Hall of Fame, or the Nebraska Repertory Theatre, contact (402) 472-2072.



**WALKER
KENNEDY**

*The Varsity Men's Chorus.
Photo courtesy of the School
of Music.*



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School of Music ensembles receive invitations to perform

Two School of Music ensembles received invitations to perform at national and regional conferences and conventions last spring.

The UNL Wind Ensemble performed at the College Band Directors National Association North-Central Division Conference in Cincinnati, Ohio, on February 19. The band was selected in a highly competitive audition process from a pool including collegiate ensembles from Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota and Wisconsin.

The Varsity Men's Chorus received two prestigious invitations. They were invited to perform at the Music Educators National Conference (MENC) National Convention in Minneapolis in April, and they were invited to perform for the American Choral Directors Association Regional Convention in Sioux Falls, S.D., in March.

Membership in the Varsity Men's Chorus is open to any male singer enrolled in the university. The chorus's tradition dates back more than 100 years and boasts an impressive list of distinguished alumni.

Assistant Professor Michael Cochran and Senior Lecturer Keith Curington were invited to give presentations at the Music Teachers National Association Convention March 27-31 in Kansas City, Mo. Cochran gave a lecture recital on "Rakhmaninov Romances" with Michael Cotton, piano. Curington gave a presentation on "African-American Spirituals."

Six School of Music professors were also invited to participate in the MENC National Convention in April: Dean Giacomo Oliva served on the panel "World-Wide Partnership for Music Education: ISME and MENC—the Next 50 Years;" Assistant Professor Rhonda Fuelberth presented "The Effect of Various Left Hand Conducting Gestures on Perceptions of Vocal Tension in Singers;" Assistant Professor Robert Woody presented "Musicians' Cognitive Translation of Imagery into Properties of Expressive Performance;" Steinhart Professor Glenn Nierman presented "Assessing Students' Ability to Evaluate Music and Performances;" Associate Professor Peter Eklund presented "Recruiting and Keeping Boys and Men in the Choral Classroom;" and Associate Professor Brian Moore presented "Experience Teaching General Music in the Classroom."

20 students receive UCARE grants

Twenty Hixson-Lied College of Fine and Performing Arts students have received grants from the University's UCARE (Undergraduate Creative Activities and Research Experiences) program.

UCARE, funded by the Pepsi Endowment, offers opportunities for undergraduates to work alongside faculty members and directly participate in the campus's research or creative activities. Undergraduates may apply for UCARE awards to incorporate a research or creative experience into their undergraduate education. Applicants must work with a faculty sponsor.

UCARE is designed as a two-year program. During the first year, the student works as a research assistant for a faculty member on the faculty member's ongoing research or creative activity project. In the second year, the student advances to a more independent project proposed by the student and sponsored by the faculty mentor with whom the student worked during the first year. The maximum award for year one students is \$2,000, and the maximum award for year two students is \$2,400.



Assistant Professor of Art Sandra Williams works with UCARE student Andrea Peterson. Photo courtesy of UNL Photography.

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The students who received UCARE funding for this academic year and their faculty sponsors are:

ART AND ART HISTORY

DANA FRITZ, ASSOCIATE PROFESSOR

Akemi Hayashibara (Year 1), *Garden Views: the Culture of Nature*
Diana Sanchez (Year 2), *The Circus: a Guilty Pleasure?*

MICHAEL HOFF, ASSOCIATE PROFESSOR

Anna Drozda (Year 2), *Rough Cilicia Archaeological Survey Project*

PETER PINNELL, ASSOCIATE PROFESSOR

Stephanie Allison (Year 1), *Elements of a Tea Set*
Emily Adams (Year 1), *Historical Methods Used to Increase and Decrease the Chance of Pregnancy*
Dominique Frances Ellis (Year 2), *Ceramic Woodcuts: Printmaking Three-Dimensionally*

SANDRA WILLIAMS, ASSISTANT PROFESSOR

Katarina Gleisburg (Year 1), *Memento Mori*
Trenton Andrew Claus (Year 2), *Claustrophobe: Investigation of Web Design and Time Based Media*
Ananda Walden (Year 2), *Documenting Tanzania through Imagery and Creative Nonfiction*

SCHOOL OF MUSIC

SCOTT ANDERSON, ASSOCIATE PROFESSOR

Heath Gewecke (Year 1), *The Adaptation and Transcription of Etude Curriculum of the Paris Conservatory for Tenor, Trombone to Bass Trombone.*

DIANE BARGER, ASSOCIATE PROFESSOR

Sarah Stratton (Year 2), *Literature and Pedagogical Study of Saxophone Resources at UNL*

PETER BOUFFARD, LECTURER

Richie Brown (Year 2), *From the Jungles of Paraguay: An In-depth Look at the Indigenous Compositional Techniques of Agustin Barrios Mangore*

PETER A. EKLUND, ASSOCIATE PROFESSOR

Sam Anderson (Year 1), *Promotion of the UNL Choral Library to a Computerized Library Status*

RHONDA FUELBERTH, ASSISTANT PROFESSOR

Emily May (Year 2), *Motivating Factors for Students Participating in Choral Music Programs*

PETER M. LEFFERTS, PROFESSOR

Grace Carey (Year 1), *Music at the Fair: Omaha 1898*

ALBIE MICKLICH, ASSISTANT PROFESSOR

Sarah Stewart (Year 2), *The Introductory Methods of Bassoon Playing*

WILLIAM SHOMOS, ASSOCIATE PROFESSOR

Thomas Hurd (Year 1), *Behind the Curtain: An Exploration in Opera Production*
James Gade (Year 2), *Building an Opera*

SCHOOL OF MUSIC- DANCE DIVISION

LISA FUSILLO, PROFESSOR

Danielle Carman and Kaycee Uribe (Year 1), *All that Tap ...and Jazz!*

Grange receives Fulbright Senior Specialist grant

Professor of Theatre Arts William Grange received a Fulbright Senior Specialist grant from the Council for International Exchange of Scholars. Grange taught communications and journalism this summer at the Film Acting School of Camera Acting Centrum in Cologne, Germany.



WILLIAM
GRANGE

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The Fulbright Senior Specialists Program offers two- to six-week grants to leading U.S. academics and professionals to support curricular and faculty development and institutional planning at academic institutions in 140 countries around the world. Created to complement the traditional Fulbright Scholar Program, which requires a commitment of two months to an academic year, the Senior Specialists Program aims to increase the number of opportunities for faculty and professionals to go abroad on Fulbright grants.

The Fulbright Scholar Program is sponsored by the U.S. Department of State's Bureau of Educational and Cultural Affairs and managed by the Council for International Exchange of Scholars.

UNL to host Liszt Festival next spring

The University of Nebraska–Lincoln School of Music will host the American Liszt Society Festival April 14-16, 2005. The festival's theme is "Heaven on Earth: Exploring the Sacred in Music," derived from Liszt's quote about the nature of art: "Art is heaven on earth, to which one never appeals in vain when faced with the oppression of this world."

One of the major events of the festival will be a performance on April 16 of Liszt's monumental oratorio "Christus" by the UNL Orchestra and Choirs. The performance is part of the Lied Center for Performing Arts season.

There will also be a performance at First Plymouth Congregational Church of Liszt's setting of the 14 stations of the cross, "Via Crucis," which will be performed by the Abendmusik Choir. The first half of the concert will feature Liszt organ works on the Lied Chancel Organ.

The American Liszt Society was founded in 1964 to promote scholarship and general understanding of the full creative and historical significance of Franz Liszt. Each year, ALS Festivals have presented member talent and guests celebrating Liszt, his influence and his ideals.

For more information about the Festival, please visit <http://www.americanlisztsociety.org>.

Sheldon dedicates new sculpture

Sheldon Memorial Art Gallery and Sculpture Garden dedicated its newest sculpture, "Breach", by New York artist Roxy Paine on June 15.

"Breach" is a 42-foot-tall stainless steel tree in Donaldson Garden, south of Andrews Hall on the UNL City Campus. The impressive sculpture, the artist's first major commission in this region, reflects Paine's interest in exploring interactions between nature and artifice in our environment. The trunk, which was fabricated in Brooklyn, N.Y., and branches, constructed by the artist from thousands of pieces of steel tubing in his studio in upstate New York, were shipped to Lincoln in early April, and assembled by Paine and a work crew on campus.

"We are excited to be adding a major work by an accomplished younger sculptor to the Sheldon collections—and to have commissioned Roxy Paine's first large tree in a truly public space," said Sheldon Director Jan Driesbach. "Breach engages viewers in that it is easily recognized as a tree and as an unnatural element in the Donaldson Garden. At the same time, it asks us to think about the natural and artificial in our environment, encouraging reflection."



Roxy Paine's "Breach" in Donaldson Garden, south of Andrews Hall on the UNL city campus. Photo courtesy of Sheldon Memorial Art Gallery and Sculpture Garden.

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Arts Are Basic is no bull

Arts Are Basic, an arts education program in the Hixson-Lied College of Fine and Performing Arts, has been taking music, dance, theater and visual arts to Cherry County rural schools since 1994. This year, as part of a visual art unit of study, students and teachers from 15 of the Cherry County schools will be creating "bitty bulls" that will go on display during the third annual Valentine Bull Bash in February 2005.

Cherry County boasts that there are more cows than people in Nebraska's largest county. During the Bull Bash, Valentine Main Street is closed for one day to vehicular and pedestrian traffic to accommodate several live bulls in pens. The Bull Bash is a great way for ranchers and businesses to network and the community is enthusiastically engaged in the unique event.

Valeri Luepke, an MFA graduate from UNL, is busy creating bulls about the size of a large dog using Styrofoam and fiberglass. Cherry County teachers and students will research several famous artists, such as Van Gogh, Warhol, Monet, etc. and then choose one artist they want to replicate on the bull sculpture. Each school will create one "bitty bull" and they will be displayed along Valentine's Main Street during the Bull Bash.

Assisting Arts Are Basic with this project is Liz Shea-McCoy, project director of Lincoln's very successful Tour de Lincoln public art project in 2003.



The Arts Are Basic "Bitty Bull" in progress. The foam bull above is minus the ears, horns and tail, which will be molded and attached separately. Photo courtesy of artist Valeri Luepke.

Retirements

The following faculty and staff retired during the 2003-04 academic year:

RON BOWLIN

Ron Bowlin retired from UNL last Fall after serving the University for more than 30 years. He began his career in 1972 as Director of the UNL Performance Series, where he initiated and developed a season of performing arts events presented in Kimball Hall featuring professional touring artists that had not previously been available to the campus or community.

He later served as the Program Director for the Lied Center Project and Program Associate for the Lied Center for Performing Arts. He was involved in the planning and construction of the Lied Center and planned the program for the Lied Center Opening Season.

In 1979, he became Director of Kimball Recital Hall, overseeing the operation of this 850-seat concert hall. In 1992, he also took on the additional role of Special Assistant to the Dean of the College of Fine and Performing Arts. In that capacity, he planned and organized the campus-wide Artist Diversity Residency Program, which brought artists to the community and campus for extended residencies and focused on the use of artists to introduce audiences to diverse cultural traditions and promote a greater appreciation for diversity and cross-cultural understanding.

KIT VOORHEES

Kit Voorhees retired last fall as the founder and director of Arts Are Basic, the aesthetic education program at the University of Nebraska-Lincoln, senior lecturer at the UNL College of Fine and Performing Arts and a graduate lecturer in the UNL Graduate College.

Voorhees began the Arts Are Basic, aesthetic education program in 1989 with a graduate level summer workshop in which 39 teachers were trained. Voorhees received the Creativity and Innovation Award for Arts Are Basic from the North American Association of Summer Session in 1992. In 2001 she was awarded the Mayor's Arts Award for Arts Education. More than 350 Nebraska teachers and 35 Nebraska artists have been trained in



RON BOWLIN



KIT VOORHEES

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the philosophy and methodology of aesthetic education under Voorhees' direction.

As director of Arts Are Basic Voorhees has worked collaboratively with every Lincoln Public School seventh grade teacher and student in collaboration with the LPS curriculum consultants to create a language arts/social studies curriculum module that will help students develop the concept of culture. She also served as the Co-Principal Investigator in the research project to understand how preschool children develop visual spatial intelligence. One major initiative included the development of a core curriculum-supporting arts education program in the most rural schools in central and western Nebraska, which is now in its 12th year. During her 15 years as AAB Director, Voorhees was the recipient or co-recipient of grants in excess of \$1,000,000.

Since her retirement in September 2003, she has served as an arts ed consultant to the William Inge Festival in Independence, Kan. and is the Education Director for the Venice Opera Guild, a support organization for the Sarasota Opera.

JOSEPH RUFFO

Joseph M. Ruffo, Chairman and Professor of Art in the Department of Art and Art History since 1984, retired last Fall. His tenure at UNL is filled with numerous accomplishments.

"I think what I'm most proud of is the group of faculty we have put together here," Ruffo said. "They are hard-working, creative and excellent researchers."

Other accomplishments during his tenure include rebuilding the art and art history curriculum, receiving National Association of Schools of Art and Design accreditation, the renovation of Richards Hall and bringing the faculty together to create the Visual Literacy program. He is also proud to have established a departmental gallery [which is now the Eisentrager•Howard Gallery] to house the department's own academic exhibitions.

Ruffo received his MFA from the Cranbrook Academy of Art and his BFA from the Pratt Institute.

Most of his higher education career has been spent in administration. Prior to UNL, Ruffo served as Head and Professor of Art in the Department of Art at the University of Northern Iowa from 1976-1984 and also worked at Barry University in Miami, where he was Chairman of the Division of Fine Arts and Chairman of the Department of Art; Florida Memorial College in Miami, where he was the Coordinator of the Department of Art; and the Memphis College of Art in Memphis, Tenn., where he was the Coordinator of the Department of Graphic Arts and Printmaking.

DAVE READ

Dave Read, who began teaching photography at UNL in 1978, retired at the end of the academic year.

Read received his BFA and MFA from Ohio University in Athens. Prior to UNL, he was an Associate Professor of Art at Miami-Dade Community College-South in Miami and a Lecturer in mass communications at the University of Miami.

His exhibitions include "Napooli" at the Massachusetts College of Art in Boston in 2002 and "Family Pictures" at Southern Illinois University in Carbondale in 2001.

In 1996 he received a University of Nebraska Research Grant of \$3,500 for "Photography in Maine." In 1994, he was an Honored Educator at the Midwest Regional Conference of the Society for Photographic Education.

His collections include the Museum of Modern Art in New York; the Library of Congress in Washington, D.C.; the Photographic Archives of the University of Louisville in Louisville, Ky.; and the Sheldon Memorial Art Gallery and Sculpture Garden.



JOSEPH
RUFFO



DAVE
READ

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SHIRLEY MASON

Shirley Mason began teaching at the University of Nebraska–Lincoln in 1989. She retired as Associate Professor of Theatre Arts in December.

Mason received her Ph.D. in Theatre and her M.A. in Oral Interpretation of Literature from the University of Colorado. She received her B.A. in English Language and Literature with First Class Honours from the University of London in England.

Her directing credits at UNL included “The Way of the World” in 2002 and “All’s Well That Ends Well” in 2000. Her acting credits included E.M. Ashford in “Wit” in 2002, Mrs. Fezziwig in “A Christmas Carol” in 1992 and Eleanor in “The Lion in Winter” in 1999.

Mason received a National Endowment for the Humanities Fellowship for study at a Folger Summer Institute for teachers, “Shakespeare and the History of Taste” in 1990.



**SHIRLEY
MASON**

DOROTHY BENES

Dorothy Benes retired this spring after more than 31 years at UNL. Benes was the accounting technician in the Department of Theatre Arts and for the Nebraska Repertory Theatre.



**DOROTHY
BENES**

In Memoriam

GAIL H. BUTT, JR.

Gail H. Butt, Jr. died July 27 in Lincoln. He retired from UNL in 1986 after teaching painting and oriental art history since 1949.

Butt graduated from Ohio State University with a Bachelor of Science degree in chemistry and a Master of Fine Arts degree in art. He received a Woods Fellowship for study in Japan and was a founding member of the Asian Art and Culture Guild. He was a consulting curator in the creation of UNL’s Lentz Center for Asian Culture.

Butt was also an accomplished musician with a special interest in Renaissance music.

MYRON ROBERTS

Myron Roberts died May 15, 2004, in Maine. He retired from UNL in 1974 after teaching organ and music history for about 40 years.

Roberts held a Bachelor of Music degree from the College of the Pacific at Stockton, California, and a Master of Sacred Music degree from the School of Sacred Music, Union Theological Seminary in New York City.

He became a member of the University of Nebraska music faculty in 1940 teaching until the time of his retirement in 1974. He was named a Foundation Professor of Organ and Theory by the University of Nebraska Board of Regents in 1968.

Active in affairs of the Lincoln community, he had been organist for the Cathedral of the Risen Christ, Holy Trinity and First Plymouth churches. He served as a member of the Lincoln Symphony Board and was a past State Chairman of the American Guild of Organists.

GREGG TALLMAN

Greg Tallman died March 31, 2004, in Gainesville, Fla. He was the Director of Opera at UNL in the 1980s.

Born in New Jersey, his introduction to musical theater was Broadway.

In the late 1980s, he left Lincoln to direct the San Francisco Gay Men’s Chorus. He returned to Lincoln in 1991 and served as development director of Planned Parenthood of Nebraska and Council Bluffs and later at Folsom Children’s Zoo. He left Lincoln again in 2002.



**MYRON
ROBERTS**

Alumni Notes

48 Gordon Flood (BME, MM 1950) taught music in the public schools in Chester, Loup City and Fairbury, Nebr., as well as Wichita, Kan. He received his Ph.D. from Michigan State in 1962. He did choral work in colleges in Louisiana, Iowa and Pennsylvania for a total of 42 years, retiring in 1990.

52 Vaughn Jaenike (BME, MM 1955, Ed.D. 1967) received the Hixson-Lied College of Fine and Performing Arts Alumni Achievement Award in Music in 2003. He and his wife, **Ruth** (Lemke), attended the memorial service for Louise Tarble on what would have been her 102nd birthday on June 13 at the Bel Air Country Club in suburban Los Angeles. Tarble and her family have contributed more than \$5 million to the arts at Eastern Illinois University, where Jaenike was Dean of the College of Fine Arts from 1974 to 1993.

59 Richard Moses (BFA Art) had recent work on display at the Peru State College Art Gallery January 12-February 14.

62 Jocelyn Reiter (MM) continued her education at the Mozarteum Conservatory in Salzburg, Austria, where she received two Artist Diplomas—one in German Lieder and one in Opera. She was also an alto soloist in the Salzburg Cathedral. Subsequently, she was leading Mezzo-soprano in several German and Austrian opera houses and performed a debut recital in the Salle Cortot in Paris. Since returning to the United States, she has been a professor of voice at Millikin University, the University of Iowa and the University of Arizona, while continuing to perform. Taking early retirement to care for a preemie grandson, she was named Professor Emerita by the University of Arizona. As her grandson's health has improved, she is now back at the University and again teaching in the voice faculty. In June she performed the role of the Duchess in Gilbert and Sullivan's "The Gondoliers."

68 Tom Hedges (BFA Art) is president of the University of Nebraska Alumni Association San Diego Chapter. He is also Marketing Director for RosArt Multimedia, Inc., a leading web development company in Southern California.

72 Martha (Haack) Pettigrew (BFA Art) is one of the foremost sculptors of Mexican and Native American women. Her work has been collected by corporations, municipalities and individuals around the world. Her subjects also include equine and wildlife. Recently the city of Stamford, Conn., installed five major works of hers for a three-month-long exhibition.

74 Karen Kay Wehrbein Bartholomew (BM) has been a music educator in the public schools in New Jersey for the past 22 years. She completed an M.A. in jazz composition and performance at New York University in May 2003. She was subsequently accepted into the BMI Jazz Composers Workshop in New York City, where she continues to pursue jazz composition.

80 Steven R. Jobman (BME, MM 1982) is the conductor of the renowned 100-voice adult Sanctuary Choir of the First Presbyterian Church in Davenport, Iowa, in an extraordinary Christmas concert made for television entitled "Sing We Now of Christmas: A Festival of Carols." The program has been selected for national distribution to all PBS television stations this coming holiday season. The concert was recorded in widescreen format with five High Definition cameras. Jobman was also highly acclaimed as the conductor and executive producer of First Presbyterian Church's initial PBS offering in 2000, "Rejoice & Sing: A Holiday Celebration" that was broadcast by more than 200 PBS stations in 41 different states and the Virgin Islands.

83 Ken Goodwin (BME) is currently Entertainment Manager and a performer at Sing Sing, a dueling piano sing-along club in Denver. He also serves on the board of Performance Now Theatre Company.

84 Geri Henderson (MM, Ph.D. English 2003) has accepted a position with the New York Institute of Technology and Jordan University of Science and Technology in Amman, Jordan, for the Fall 2004.

84 Karl Nyquist (BA Music) spent two years in East Africa after graduation, then worked in Nebraska in radio. He completed his M.A. in Northern California at Golden Gate University. He is now working for the International Board, a non-profit agency, directing their work in Great Britain and Ireland. Karl and his wife, **Marilyn** (Eitemiller 1985) and their three children have been living in Glasgow, Scotland, for the last 11 years. They moved this summer to Dublin, Ireland, and are having a great time living and working in this part of the world.

84 Constance Rock (MM, BM 1980) performed in a concert of classical music at

FPA Alum Creates Mosaics for Cities Across Nebraska

Department of Art and Art History alum **Michelle Woods** (BFA 2000) has created several mosaics for cities across Nebraska.

It began two years ago when Woods and fellow alum **Ann Strizek** (BFA 2000), along with 500 students from Belmont and Hill Elementary completed mosaics in the two new Lincoln libraries, as well as mosaics at Kenwood Elementary in Kearney, Wheeler Elementary in Omaha, and Culler Middle School in Lincoln.

Woods' own mosaic projects include ones at Bryan Elementary School and Lexington Middle School in Lexington, Neb., and Friend High School, as well as at a summer camp in Maine. In all, she's worked with nearly 1,000 students throughout Nebraska.

"One of the great things of working on these projects is the time spent in the small towns," Woods said. "I was born and raised in Omaha

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Presbyterian Church of the Cross in Omaha on January 11. Rock is an associate professor of voice at the University of Connecticut.

88 Kim Meister (BFA Art) was selected as an artist for Kearney, Nebraska's "Cranes on Parade" project. The artists were selected from a large number of applicants who submitted thumbnail sketches of their decorative intentions for a 6-foot tall fiberglass statue of a Sandhill Crane. Meister's work, entitled "Craneberry and Apple Pie" was displayed in several places in the community, including the area Audubon Center, and it traveled to the Nebraska State Capitol for a week. Meister was excited to be able to combine her interest in the culinary arts with her studies in art to create a piece that would be enticing and entertaining. More information on the project can be found on the web at <http://www.craneson-parade.com>.

90 Michael Hrupek (BFA Art and Journalism) has been married to **Cindy** (1989 UNL) for more than nine years. They have three children and live in Minneapolis. Michael is currently creative director for Carlson Companies and has been with the company for seven years. Michael earned his master's degree in communication design from the College of Art and Design based in Minneapolis. In 1998, he was diagnosed with a rare colon cancer. He went through treatment and a couple of surgeries, but is now five-plus years cancer free.

93 Paul Palmer (BFA Art) designed the 2003 University of Nevada Las Vegas (UNLV) football team schedule poster, entitled "A Rebel Town," which was named second in the nation regardless of sport at the College Sports Information Directors of America Convention in July in Calgary, Alberta. In addition, he and Megan Cifala's design for the 2004 Runnin' Rebel Pack the Mack event won the award for best promotional T-shirt from the National Association of Collegiate Marketing Administrators at that group's annual convention in Dallas in June.

94 Adrienne (Walker) Dickson (BFA Musical Theatre) is in her third year of coursework towards the D.M.A. in Vocal Performance at UNL. She is the recipient of both the 2004-2005 Fling Fellowship as well as a 2004-2005 P.E.O. Scholar Award.

97 Mike Kula (BFA Art) produced and directed "A Hysterical Mind," a 33-minute video in the final stages of production. He hopes to screen it and air it on a public access channel in Los Angeles.

98 Lance Nielsen (MM, BSED 1991) has been elected to the position of President-Elect of the Nebraska Music Educators Association at the November NMEA Clinic/Convention. Nielsen also serves on the Hixson-Lied College of Fine and Performing Arts Alumni Board.

99 Chris Classen (BFA Art) relocated to Los Angeles and attended graduate school at the Southern California Institute of Architecture. He soon realized that painting was what he wanted to do. Since then, he has been in several shows in Los Angeles, published in Surface magazine and has galleries in Denver and Marfa, Texas. Last fall, he received a commission for 20 pieces from a cosmetics company in Beverly Hills for their corporate offices, which is completed. He is a full-time artist and says, although stressful, it can be done.

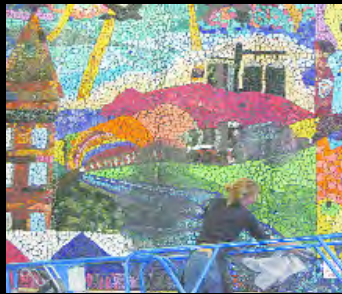
99 IV Dickson (BA Music) is the new Community Programs Director for Opera Omaha. He started the position in March.

99 Jeremy Kolwinska (MM) is the new Low Brass Professor at the University of Tennessee-Martin.

99 Robin McKercher (MFA Theatre Arts), former Lincoln Community Playhouse Artistic Director, returned to UNL this spring to be the director and scenic designer for the Hixson-Lied College of Fine and Performing Arts, Department of Theatre Arts, School of Music, and Lied Center for Performing Arts joint production of the Frank Loesser classic musical, "Guys and Dolls" in April.

00 Sarah Detweiler (BFA Art) completed her MFA last spring at the University of Florida at Gainesville with an emphasis in photography. She has been hired as an assistant professor at the University of Wisconsin-Green Bay beginning this fall, teaching all levels of photography and video.

00 Hilary Johnson-Hofmaier (BFA Dance) is currently the Spirit Squad Director at Idaho State University. She coaches the Bengal Dancers, cheerleaders and mascot. The ISU Bengal Dancers had their highest national finish to date at the National Dance Alliance Collegiate



Michelle Woods' mural at Lexington Middle School. Photo courtesy of the artist.

Alum *continued*

and was oblivious to western Nebraska. I enjoy my time in the towns, meeting people, finding my new favorite restaurants and working with different students."

She enjoys helping students contribute to making their school a better place.

"The students take ownership in the color of the glaze they did, or the section of the tile they placed," Woods said. "It gives them a sense of pride in themselves and with the community."

The murals typically take 1-3 weeks to complete, depending on the size and the number of students helping.

"Every school that I have worked with has been overwhelmed by the impact of the project. They are all excited about the final project," Woods said.

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Championship, finishing in 3rd place in April 2004 in Daytona Beach, Fla. Johnson-Hofmaier has been coaching at ISU since Fall 2000.

00 Jason C. Meyer (BFA Art) had a review of his sculpture in the September issue of Sculpture Magazine, a publication of the International Sculpture Center. Meyer's work was exhibited at Chicago's Cultural Center. The reviewer was **Larry M. Taylor** (BA Art History 1999).

00 Godwin Sadoh (MM) received his D.M.A. from Louisiana State University in May 2004. He recently submitted a new article, "African Pianism" to ComposerUSA, the newsletter of the National Association of Composers, USA. Another article, "A Cultural Analysis of Fela Sowande's Organ Works" was sent for publication with the Journal of Research in African Literatures in June 2004. His first organ composition, "Nigerian Suite No. 1 for Organ Solo" was published in 2003 by Wayne Leupold Editions. His second one will be published in 2004. Sadoh received an ASCAPPLUS award in 2004 in recognition of the performances and publication of his compositions worldwide.

01 Stephanie Dodd (BA Theatre Arts) received positive reviews for her performance as "Hero" in "Much Ado About Nothing" at Shakespeare and Co. in Lenox, Mass., this summer.

01 Michael M. Dragen (BME 2001) taught for three years at Kearney High School in Kearney, Mo., where he was the assistant band director. His duties included jazz and beginning band. He is currently freelancing in the Kansas City area as a trombonist and actor, while maintaining a private teaching studio out of William Jewell College.

01 Sarah Hammar-Herzer (MM) and **Thomas Herzer** (UNL guest student, 1999-2000) are now employed as the organists of the Castle Church in Wittenberg, Germany. They will also teach in the seminary connected with the Castle Church.

01 Andy Strain (BA Music) is the new principal trombone in the Monterrey Symphony Orchestra in Mexico.

01 Daryn J. Warner (BA Theatre Arts) currently serves as Artistic Associate at Mill Mountain Theatre, a regional theatre located in Roanoke, Virginia. He received his MFA in Theatre Arts in 2004 from Virginia Tech. He was featured in an April 2, 2004, Roanoke Times article entitled "Going Underground" on the Mill Mountain Theatre's new late-night, cutting-edge entertainment series, Underground Roanoke.

02 Vicki Rankin (BA Art History), is the host, writer and one-woman driving force behind the television series, "Picturing Life in Lincoln," which airs on Time Warner Cable in Lincoln on Channel 13 on Wednesdays at 9am, Thursdays at 10:30pm and Sundays at 8pm.

03 Misti Bradford (MFA Theatre Arts) has accepted a year-long paid internship at PCPA TheatreFest in Santa Maria, Calif. In addition to assisting the resident and guest designers, she will also design costumes for three shows.

03 Rob Dutiel (MFA Theatre Arts) has accepted a position as a tenure-track assistant professor at Marymount Manhattan College in New York.

03 Micah Fusselman (BM) moved to Chicago, where he is pursuing a Master of Music degree at Roosevelt University. In the spring of 2003, Fusselman auditioned for and won a cello position to play in the Chicago Civic Orchestra, one of the foremost training orchestras in the world.

03 Nathan LeFeber (BME) is the new Director of Bands at Lincoln Christian High School.

03 Stephen Mohring (BME) is the new Assistant Director of Instrumental and Choral Music at Lincoln Southwest High School.

03 Bryant Scott (BA Music) was selected to play lead trombone in the Disney All-American College Band in Anaheim, California, for the summer. Scott was only one of 40 selected for the band. He is pursuing his Master of Music in jazz studies at DePaul University.

03 Travis Walker (MFA Theatre Arts) has accepted a position as Lighting Director for the Kennedy Center touring production of "Tom Sawyer," which opens in December.

Faculty Notes

SCOTT ANDERSON, Associate Professor of Trombone, performed on the Nebraska premier of William Bolcom's "Piano Concerto" with the Omaha Symphony. Anderson arranged a master class on January 29 with New York jazz trombonist John Fedchock with funding through Conn-Selmer and Dietze Music.

JOHN BAILEY, Larson Professor of Flute, has returned from a faculty development leave in Europe last fall, where he visited conservatories in Prague, Leipzig, Dresden, Munich, Düsseldorf, London, Manchester, Modena and Milan and gave lectures and recitals of American flute music since 1970.

CAROLYN BARBER, Associate Professor and Director of Bands, presented clinics at both the Nebraska Music Educators Association Convention in November and the Midwest International Band and Orchestra Clinic in December.

DIANE BARGER, Associate Professor of Clarinet, was a featured guest artist at the Alabama Clarinet Retreat held at the University of Alabama-Birmingham in January, where she performed as a recital soloist and presented two master classes. She also published an article in the March issue of "The Clarinet," the journal of the International Clarinet Association (ICA). As a member of the ICA, Barger was elected Treasurer for a three-year term in July at the ICA ClarinetFest conference in Maryland, during which Barger was a featured soloist in a recital and coordinated the ICA annual High School Solo Competition.

PAUL BARNES, Associate Professor of Piano, taught and gave a recital as part of the Yale Seminar Masterclasses held at the Isador Bandic Music Academy in Novi Sad, Serbia, February 3-11. He was also the festival artist for the Truman State Piano Festival held at Truman State University in Kirksville, Missouri, on February 16-17. He also performed a solo recital and judged the piano. From March 3-6, Barnes attended the American Liszt Society (ALS) Festival held at the University of Illinois in Urbana. UNL will host the 2005 ALS festival from April 14-16. Barnes was featured in the October 2003 edition of *New Music Box*, the online publication of the American Music Center. His recording of his unique lecture-recital "Liszt and the Cross: Music as Sacrament in the B Minor Sonata" was released on the Liszt Digital label.

RON BARTELS, Associate Professor of Graphic Design, recently had his digital print "Twin Towers: We Remember" selected as part of an exhibition for the Hong Kong International Poster Triennial 2004. The poster depicts his photographic and drawn typographic rendering of the New York World Trade Center Towers, and cites a phone call he received on September 13, 2001, from a friend who survived the attacks and worked for a mortgage company at the towers. This triennial exhibition is co-sponsored by the Hong Kong Heritage Museum and by the Hong Kong Designers Association.

ANDREA BOLLAND, Associate Professor of Art History, was this year's recipient of the College Distinguished Teaching Award.

STAN BROWN, Associate Professor of Theatre Arts, spent the spring semester in New York City performing in "Open Heart" at the Cherry Lane Theatre, which opened March 17. His performance garnered many positive reviews, including those in the New York Times, Newsday, the New York Post, and Broadway.com.

MARK CLINTON, Associate Professor of Piano, and Senior Lecturer **NICOLE NARBONI**, piano, were featured in a recital sponsored by the Mayor of the First Arrondissement of Paris on December 21. The recital took place in the historic church of Saint-Germain l'Auxerrois—the Gothic masterpiece that was at one time the parish church of the kings of France.

KEITH CURINGTON, Senior Lecturer and Assistant Director of Choral Activities, gave a presentation entitled "African-American Spirituals" at the Music Teachers National Association Convention in Kansas City in March.

MICHAEL COCHRAN, Assistant Professor of Voice, gave a lecture recital on "Rakhmaninov Romances" with Michael Cotton, piano, at the Music Teachers National Association Conference in Kansas City.

JEFFERY ELWELL, Professor and Chair of Theatre Arts, served as a consultant for the



Ron Bartels' "Twin Towers: We Remember."

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Hendrix-Murphy Program in Literature and Theatre Arts Department at Hendrix (Ark.) College and as a NAST accreditation visitor at California University of Pennsylvania last Fall.

QUENTIN FAULKNER, Larson Professor of Organ, gave two workshops and performed a recital for the Missoula (Montana) Chapter of the American Guild of Organists March 6-7. Organ students and faculty performed their annual playing project on March 1.

GRETCHEN FOLEY, Assistant Professor of Music Theory, delivered a paper entitled "Arrays and K-Nets: Transformational Relationships Within Perle's Twelve-Tone Tonality" at the national conference of the Society for Music Theory in November. She also delivered a paper entitled "Symbols and Musical Instinct: Relating Analysis with Performance" at the 23rd annual meeting of the Great Plains Chapter of the College Music Society, held in March at Nebraska Wesleyan University.

DANA FRITZ, Associate Professor of Art, and her husband, Larry Gawel, had an exhibition of their photographs entitled "cultivars" March 21-April 30 at the Lauritzen Gardens in Omaha.

LISA FUSILLO, Professor of Dance, gave a poster presentation, "Surviving in Dance with hallux rigidus" at the International Association of Dance Medicine and Science conference in London in October. Recognizing her contribution to dance at an international level, Fusillo was invited to represent the United States in UNESCO's International Dance Council in Paris. In November, she delivered a presentation, "How to Survive in Dance after Serious Dance Injuries" at the Taiwan College Dance Festival in Pan-chiao, Taiwan. She also gave another presentation at this conference, "Breaking Down Ballet: Details for Better Technique" and presented two master classes in classical ballet. Her proposal for the presentation, "Teaching Dance Heritage in the Classroom and the Studio: Charles Weidman—Nebraska's Legacy in American Modern Dance" was accepted for presentation at Nordic Forum for Dance Research conference in Reykjavik, Iceland, in April. Fusillo was selected for inclusion in Who's Who of American Education and Who's Who of American Women for 2003.

WILLIAM GRANGE, Professor of Theatre Arts, had two recent publications: "Promise Me Nothing on Heroes' Square: Marianne Hoppe's Twentieth Century" in the New England Theatre Journal and "Rules, Regulations, and the Reich" in Hellmut Rennert's book *Essays on Twentieth-Century German Drama and Theater: An American Reception 1977-1999*.

DONNA HARLER-SMITH, Professor of Voice, starred in TADA Productions' "All I Want Is For You To See This Show" at The Loft at The Mill in Lincoln in December.

KEITH JACOBSHAGEN, Cather Professor of Art, had an exhibition of his work, along with New York artist Wolf Kahn, entitled "Pastels from the Field" at Kiechel Fine Art in Lincoln in November and December.

GAIL KENDALL, Professor of Art, presented two demonstrations on her decorative functional pottery and served on a panel discussion entitled "How We Learn" at the Fourth Utilitarian Clay Symposium at the Arrowmont School of Art and Craft in Gatlinburg, Tenn., Sept. 18-20. Kendall will present a three-day, hands-on workshop and public lecture November 6-8 at the Huntington Museum of Art in Huntington, W.V. These events coincide with a solo exhibition of her functional pottery at the museum. In December, she will participate in the Old Church Cultural Center's Annual Pottery Show and Sale, a fund-raiser for the Old Church Cultural Center in Demarest, N.J., which is a community visual arts organization. Curated by Karen Karnes, a renowned American potter, this sale draws collectors and patrons from across the country. This is Kendall's sixth year of participating in this prestigious pottery venue.

THE MORAN QUINTET (Associate Professor **DIANE BARGER**, clarinet; Professor **WILLIAM MCMULLEN**, oboe; Assistant Professor **ALBIE MICHLICH**, bassoon; Larson Professor **JOHN BAILEY**, flute; and Associate Professor **ALLEN FRENCH**, horn) traveled to Cincinnati, Ohio, for the Regional College Band Directors National Association Conference for a performance with the UNL Wind Ensemble. The Moran Quintet's third CD, "Wind Music of Theodor Blumer, Vol. 2" was released in January on the Crystal label.

THE MORAN TRIO (Associate Professor **DIANE BARGER**, clarinet; Professor **WILLIAM**



**LARRY GAWEL
AND DANA FRITZ**

Faculty Notes *continued*

MCMULLEN, oboe; and Assistant Professor ALBIE MICHLICH, bassoon) performed a recital at the International Double Reed Society Convention in Melbourne, Australia, in early July.

MO NEAL, Associate Professor of Art, presented a lecture on December 6 at the Sioux City Art Center in conjunction with the juried exhibition, "Local Perspectives 2003." Neal spoke in-depth about her work, the development of her career as a sculptor, and current issues in contemporary sculpture.

GLENN NIERMAN, Steinhart Professor and Chair of Music Education and School of Music Associate Director, presented a session on assessment practices and his research on changing All-State group formats at the 2004 MENC: The National Association for Music Education Conference in Minneapolis in April. In addition, he was invited to serve as an auditor at the International Music Education Policy Symposium, which convened at the Minneapolis Conference. In January, he began his two-year term as President of the Nebraska Music Educators Association (NMEA).

GIACOMO M. OLIVA, Dean, gave lecture performances in York and at several locations in Lincoln this past January and February as part of the Chancellor's Speakers' Bureau. He also made a presentation in January at the annual meeting of the International Association for Jazz Education in New York City, chaired the NASM visitation team for the Department of Music at Dickinson State University (North Dakota) on March 22 and 23, and performed as part of "Evening of Weldon Kees" program on March 26.

JOHN RICHMOND, Professor and Director of the School of Music, was the featured speaker/clinician at the Music Education Leadership Institute at Georgia State University in Atlanta in March. His four-part presentation is entitled "Thinking About Policy Without Falling Asleep: Issues, Audience, Resources, Action." Richmond spoke at the Texas Association of Music Schools Annual Conference in Austin on March 27. His presentation was entitled "Arts Education Policy, Legal Issues, and Professional Ethics in Education." He hosted the Big XII Music Executives Conference May 16-18 in Kansas City.

GEORGE RITCHIE, Scribante Professor of Organ, recorded the final two CDs (10 and 11) of his series of recordings of the organ works of J.S. Bach. The CDs were released on the Raven label in July under the title "J.S. Bach Organ Works, Vol. VI: Youthful Brilliance." Ritchie also played an all-Bach recital at St. Cecilia's Cathedral in November and gave a master class for the Omaha chapter of the American Guild of Organists.

VIRGINIA SMITH, Associate Professor of Theatre Arts, served as guest director in residence at Hendrix College in Arkansas and directed "The Tempest."

PAMELA STARR, Professor of Music History, had her article, "Musical Entrepreneurship in Fifteenth Century Europe" published in the February 2004 issue of *Early Music*.

ALISON STEWART, Associate Professor of Art History, co-edited with Jane Carroll Saints, Sinners, and Sisters: Gender and Northern Art in Medieval and Early Modern Europe (Aldershot, U.K., and Burlington, Vt.: Ashgate, 2003). These essays were written for this volume and published here for the first time. In addition to bringing the essays together, editing them and providing the introductions, Stewart wrote one of the essays, "Distaffs and Spindles: Sexual Misbehavior in Sebald Beham's Spinning Bee."

TYLER WHITE, Associate Professor and Director of Orchestral Activities, had his recording of his 9/11 memorial composition, "Elegy for the orphans of terror" for flute, harp and string orchestra released in December by ERMMedia in Volume 1 of the 12-CD collection, "Masterworks of the New Era." The recording, performed by flutist Christo Pavlov and the Philharmonia Bulgarica with Robert Ian Winstin conducting, is available at Amazon.com.

ROBERT WOODY, Assistant Professor of Music Education, had several publications appear in professional journals recently. In January, his article "The Motivations of Exceptional Musicians" was published in the *Music Educators Journal*, and his review of the book "How Popular Musicians Learn: A Way Ahead for Music Education" appeared in the *Bulletin of the Council for Research in Music Education*. In March, the journal *General Music Today* published his article "Reality-Based Music Listening in the Classroom: Considering Students' Natural Responses to Music."



Every year, Arts Are Basic collaborates and works with more than 100 K-8 grade students and teachers in 17 rural schools in Cherry County. In 2003, the discipline studied was dance and the theme for the project was migration. Using regional and family history as the academic link, Rhea Gill, AAB Education Coordinator and Dance Teaching Artist, worked with students and teachers to depict their families' migration to the Sandhills. The culmination of the project involved four dancers from Gill's Pure Movement Dance Studio performing Sandhills Suite, specifically choreographed by Gill for the people of Cherry County. The photograph above was taken on the O'Kief Ranch, northeast of Valentine, Neb. Photo courtesy of Arts Are Basic.

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