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Oliva leaves for vice president spot at FIT

Giacomo M. "Jack" Oliva, endowed dean of the Hixson-Lied College of Fine and Performing Arts, announced his resignation to become vice president for academic affairs at the Fashion Institute of Technology (F.I.T.) at the State University of New York. Oliva has been dean of Fine and Performing Arts since 2001. His last day at UNL was June 5.



Oliva

"It's been a privilege to be here. Every job that you get is a blessing. It's an opportunity," Oliva said. "This was and has been a terrific opportunity to become a part of something to make contributions, and I'm just grateful for it."

Vice Chancellor for Academic Affairs Ellen Weissinger said the College's associate dean, Christin Mamiya, Hixson-Lied professor of Art and Art History, will serve as interim dean.

"Jack Oliva has been an exceptionally

successful dean in every way," Weissinger said. "Jack's leadership resulted in high expectations and high morale within the College. He created a national model for the relevance and centrality of the fine and performing arts at a major research university. Jack leaves behind a strong College with a bright future. He also leaves behind a great many friends who will miss his warmth and genuineness."

Weissinger announced at Oliva's farewell reception May 31 that his colleagues had voted to name him Dean Emeritus of the Hixson-Lied College of Fine and Performing Arts.

Susan Poser, Dean and Richard and Catherine Schmoker Professor of Law, said, "Jack has been a transformative dean of the Hixson-Lied College of Fine and Performing Arts. He has created many cutting-edge multidisciplinary programs."

Poser and Oliva collaborated to create a course called The Legal and Business Side of Creative Activity. The course, taught by a law professor who is also a prize-winning novelist and screenwriter, will give students in the creative arts an opportunity to learn about the practical aspects of practicing their craft in the

real world, including how to find an agent, how to read certain types of contracts and copyright considerations. The course begins this Fall.

"This is just one example of the many connections that Jack has made across the campus," Poser said. "Jack has managed the College with a steady hand and a sharp eye for collaborative opportunities with other units on campus and beyond. On a personal level, Jack has been a great friend and colleague, and I will miss him. It is not surprising that he has been offered this position at F.I.T. I am very happy for him and his family that they can return to New York where they will be closer to family, and I wish him all the best on this new adventure. Jack is one of a kind."

During his tenure at UNL, Oliva worked with Chancellor Harvey Perlman and University of Nebraska Foundation Vice Chairman Terry Fairfield to establish the Hixson-Lied Endowment Advisory Board, a 10-member external board that oversees the awarding of funds from the Hixson-Lied Endowment. This \$18 million gift from

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3 degrees, 3 conferences for 1 music alum

Lincoln East Band Director Lance Nielsen has a unique distinction. This August he will receive his third degree from the University of Nebraska-Lincoln, but each degree has come with a different conference affiliation.

"I never intended to get three degrees from one institution. But I am getting three degrees from three different conferences, and I never had to pay out-of-state tuition," Nielsen said.

Nielsen received his Bachelor of Science in Music Education from the University of Nebraska-Lincoln in 1991, when UNL was a member of the Big Eight Conference. In 1998, he received his Master of Music degree while UNL was a member of the Big 12 Conference. And this August, he will receive his Ph.D. in Music from UNL just after it joins the Big Ten Conference.

"We're going to see some new traditions being started in the Big Ten," he said. "We'll have some new collaborations and some new places to visit. I think it's going to be exciting."

Nielsen grew up in Stromsburg, Neb., a rural community of about 1,200 located about 30 miles north of York, Neb., on Highway 81.

He learned to play the trombone and was in

the marching band at Stromsburg High School. He served as drum major his junior and senior years of high school.

"That got me interested in doing music and becoming a band director," Nielsen said.

He decided to attend the University of Nebraska-Lincoln to pursue a bachelor's degree in music education.

"I wanted to stay in the state of Nebraska, and I thought they had the most comprehensive program at that time."

Professor Emeritus Vernon Forbes also influenced him.

"I remember taking lessons from him when I was still in high school. He was just a great professor," he said. "We developed a close relationship. As my applied music teacher, he knew I wanted to be a band director, so a lot of what he taught me in my private lessons was about 'This is what you need to do as a band director.'"

Nielsen participated in the UNL Marching Band during his five years as an undergraduate,

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Welcome to the Big Ten!

The University of Nebraska-Lincoln officially became a member of the Big Ten Conference on July 1, 2011.

The Big Ten Conference is a union of world-class academic institutions who share a common mission of research, graduate, professional and undergraduate teaching and public service.

Big Ten universities, along with the University of Chicago, make up the Committee on Institutional Cooperation (CIC), a consortium formed in 1958 as the conference's academic counterpart.

To learn more about the CIC, visit http://go.unl.edu/cic_info.



From the Dean's Desk

Dear Friends,

Once again it is early June, and I find myself sharing the news about another very successful year for UNL's Hixson-Lied College of Fine and Performing Arts. As you browse through this issue of our Alumni Newsletter, you will find interesting stories about our new and retiring faculty, our exciting new Community Arts Internship Program funded by the Hixson-Lied Endowment, the premiere of our first Johnny Carson Film Series piece *Vipers in the Grass*, our latest Capital Campaign progress report, our annual Honors Day festivities, and some very well deserved *Downbeat* awards garnered by our top-notch jazz program. It certainly has been a busy year!



Oliva

As you know, arts outreach and engagement has been a priority for our College for the past 10 years, and to further expand our connections with the Lincoln community, we launched a special new venture this year in the form of a multi-faceted collaboration between our annual School of Music Chamber Music Institute, the Meadowlark Music Festival and our UNL colleagues in the College of Agricultural Sciences and Natural Resources and the Institute for Agriculture and Natural Resources.

The event took the form of an afternoon and evening festival of music that was held out on East Campus, and that offered attendees the opportunity to tour a variety of campus venues, while also enjoying chamber music performances by student chamber music groups, great food, specially-made ice cream from our campus Dairy Store and this year's final Meadowlark Music Festival concert by Dave Eggar and his band Deoro. The entire day was a resounding success, and conversations are already taking place about next year's event and how it could be expanded.

It is in this year's Dean's column that I also want to share the news that this was my last year as your Dean. Several months ago, I was offered an opportunity to join the senior leadership team at the Fashion Institute of Technology (FIT) in New York City as Vice President for Academic Affairs. To be honest, I was not entirely sure at first if the position was something that I would be interested in, or for that matter, aptly suited for. But after much serious thought, and many late night conversations with my wife, Dottie, we came to the conclusion that considering both the position and its location in New York City (which some of you know is "home" for us), the offer was something we just could not pass up. I accepted the position in early May, and will be starting my work at FIT sometime in July. Hixson-Lied Professor of Art History Christin Mamiya will be serving as Interim Dean for the coming academic year. For more than 20 years, Christin has distinguished herself as a teacher and scholar, and has done an outstanding job

as our Associate Dean for the past two years as well. I am fully confident that she will do an excellent job in leading the College throughout this period of transition.

It goes without saying that it has been an honor and privilege to serve as your Dean during this most exciting period of growth and expansion for our College. Ours is a great College that continues on an upward trajectory, due in large measure to the outstanding work of our faculty, students and, of course, you, our alumni. To be sure, Dottie and I will miss you all and this University more than we can say, as both Lincoln and UNL have been good to us. Without a doubt, leading this College has been the most challenging and rewarding career experience that I have ever had, and I will be ever grateful to all of you for what you have done for the College and for the support you have given me as your Dean for the past 10 years. And, make no mistake. . . no matter how busy I get with my work in New York, I will always be watching and listening from afar, expecting to hear continuing good news about how the Hixson-Lied College is continuing to distinguish itself as it moves forward.

With gratitude and warmest best wishes,

Giacomo M. Oliva
Hixson-Lied Endowed Dean

Philgreen wins Singer of the Year at regional NATS

The School of Music had 30 finalists, as well as Singer of the Year honors, at the 2010 West Central Regional National Association of Teachers of Singing (NATS) Vocal Auditions Nov. 4-6 at Colorado State University in Fort Collins, Colo.

Cami Philgreen, who received her Bachelor of Music degree in May and is from Manchester, Iowa, received 2010 Singer of the Year special honors. She was selected from the 29 upper level finalists. Philgreen was a student of Senior Lecturer Alisa Belflower, the coordinator of UNL's Musical Theatre Studies.



Philgreen

"Cami is a phenomenally talented young woman," Belflower said. "She lights up the stage with her sparkling personality and charismatic energy. She employs a unique brand of fearlessness in creating an art that audiences devour. There is every reason to believe Cami has a bright future."

In total, UNL had 30 finalists at the auditions, the most of any other participating school, along with 27 semi-finalists. More than 429 students representing 25 colleges and universities in the region competed in the auditions.

Other accolades for UNL included:

- UNL won 18 of the 40 undergraduate awards presented for classical vocal performance.
- UNL won four of eight first place awards for undergraduate classical singing.
- UNL won 12 of 20 musical theatre awards presented.
- UNL won all five first place awards presented for musical theatre performance.

"These students have enhanced UNL's reputation and given us all reasons to be proud of what they have accomplished," Belflower said.


The NATS was founded in 1944 and is now the largest association of teachers of singing in the world. The West Central Region includes Colorado, Kansas, Nebraska and Wyoming.

For a full listing of finalists, visit: go.unl.edu/nats2010.



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 102 Woods Art Building
 Lincoln, NE 68588-0144
 (402) 472-9339

Dean Emeritus
Giacomo M. Oliva

Interim Dean
Christin J. Mamiya

Editor
Kathe C. Andersen

College Administration
 John Bailey, Interim Associate Dean
 Peter Pinnell, Interim Chairman,
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First Hixson-Lied Visual Artist in residence

The Department of Art and Art History initiated their new Hixson-Lied Visual Artist in Residence Program with Deborah Aschheim, who was on campus for a 10-week residency this winter.

Aschheim was assigned a working studio in the department during her visit, from Jan. 18-March 18, where students could observe and interact with her on a regular basis. She also lectured, gave presentations and led discussions in art classes.

She met with students in drawing, sculpture, painting and digital arts classes, and had regular critiques with graduate students. She also met with students in a psychology class.

"In school, the professors teach them things, they learn, and they get paid in grades," Aschheim said. "I'm trying to do things where we're working together more hands on or collaborating or learning more directly from each other. I thought it was a really nice model. It shows a kind of trust that the artist doesn't need to be tied down to a bunch of pre-determined goals. I liked that."

Aschheim was selected from 88 applicants for the Hixson-Lied Visiting Artist opportunity. She saw an announcement about it through the College Art Association.

"It seemed like a cool opportunity to me because usually the responsibilities and schedule of the artist are very prescribed," she said. "You propose a workshop or you teach a class. I really liked how open-ended this was, and it allowed for more organic action to happen."

Most recently, Aschheim served as the Hellman Visiting Artist in the Department of Neurology's Memory and Aging Center at the University of California in San Francisco. Since 2006, she has been trying to understand memory and forgetting, a project that has led her to collaborate with musicians and neuroscientists.

She has created temporary and permanent installations for museums, galleries and public spaces across the United States and in Europe, including the Mattress Factory in Pittsburgh, Laguna Art Museum in Laguna Beach, Calif., and the Weatherspoon Museum in Greensboro, N.C.

During her residency, she worked on an installation for an exhibition entitled "Hiding Places: Memory in the Arts" at the John Michael Kohler Arts Center in Sheboygan, Wis., June-December 2011.

Aschheim has collaborated with musician Lisa Mezzacappa on the project.

"When I first met her, one of the things I was thinking of doing was to back up my memory, so that if anything happened to my brain, I could maybe back it up like I back up my hard drive," she said. "There's a history of Alzheimer's and other dementia in my family."

Both Mezzacappa and Aschheim had read an article by Dr. Oliver Sacks in the *New Yorker* that talked about stroke patients who lost their ability to speak, but they could still express themselves because they could remember words that were embedded in song lyrics.

"I wanted to get musicians to write songs



Hixson-Lied Visiting Artist Deborah Aschheim (left) demonstrates LED wiring for undergraduate students Matt Belk (middle) and Alex Borovski (right).

for my 25 favorite words, so that if anything happened to my memory or language, I could express myself by singing these songs they wrote for me."

Over a period of a couple of years, Mezzacappa wrote and recorded 18 songs with about a dozen other Bay area musicians.

"They sent me the recordings, and I liked them so much, I started making sculptures to play them," she said. "So this project just evolved and evolved."

The Kohler exhibition will be the third time she has presented the piece.

"For this installation, it's going to be even more complex. It's in a long hallway, so we will control how the viewer experiences it as they move in the space," she said.

During her residency, she met two undergraduate students in the Department of Art and Art History, Alex Borovski and Matt Belk, who wanted to learn how the LED and electronics worked in her piece.

"I didn't know she was the visiting artist when I first met her," Belk said. "She's a fountain of knowledge. She can answer any of the questions that I've always wondered about the aspects of the art community, especially the social aspects that really I had no idea about."

Both welcomed the opportunity to learn something new from Aschheim.

"Regardless of whether it applies to your work or not, it's always great to learn new skills," Borovski said. "I'm doing primarily paintings now and trying to do installations. I don't know if the LEDs will come in handy or not."

But Aschheim told them you never know.

"Right now, we're just doing them for fun, but once you're out in the real world trying to figure out what your art is, you don't really know. These categories only exist here so that the funding can get divided up fairly. There is no need for the categories out in the real world. I collaborate with musicians. I collaborate with neurosurgeons. None of these boundaries have to be respected."

Borovski said Aschheim was inspirational.

"I like the formality of interacting with an artist that's outside of an institutional system," she said. "She's making it her own. It's inspiring to know that if you're tenacious and engaged, you can do the same."

Another project, Aschheim collaborated with students on was for a project entitled "The Space I'm In" for the Mattress Factory in Pittsburgh for their education program.

For her part of the project, Aschheim focused on remembering spaces, so they bought various kinds of cameras.

"Some were designed for Alzheimer's patients to wear and take pictures throughout their day when various sensors are triggered so they could review them later and hopefully help them get more experiences into their memory," Aschheim said. "Some are these weird cameras that a guy in the Netherlands makes that are for cats so you can see what your cat did that day."

She recruited Department of Art and Art History students to wear them around campus as they went about their lives and to think of other ways to use them.

"They payoff is they get named on the project as a consultant," she said. "Some could use it in their work."

Borovski also helped with the camera project.

"It's a passive way to be engaged in the project," Borovski said. "I can wear the camera while I'm at work or while I paint and then go back and see how my painting changed."

Aschheim said these kind of experiences benefit the students.

"Part of why you choose a Research I University is that you're hoping you'll participate in actual research that's going to be used in the world as opposed to a more teaching-based program, where it's just about you learning skills and doing exercises," she said. "They're doing something that's going to actually change the direction of the project."

The students hope the Hixson-Lied Visiting Artist program continues.

"For us, it was great for us to interact with her," Borovski said. "Otherwise, visiting artists just come and go, but with this program, we can develop more of a personal relationship than someone who is just teaching a class or someone who will give us a grade."

Aschheim agreed.

"You're not working with me because you had a hole in your schedule, and you needed four credits or something," she said. "In that way, it's more like interactions you have outside of school and wanting it to be a real exchange. I get to know them on a deeper level and see not just what their work looks like, but what their projects are really about."

Oliva departure

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Christina M. Hixson and the Lied Foundation Trust provides support for faculty, students and programs. Since 2002, the Endowment has awarded more than \$3.5 million in grants.

"It's not to say that the College couldn't have succeeded and become visible on its own merit, but what the endowment has done is enable us to do some things that some of our colleagues nationally are unable to do," Oliva said. "It's brought us faculty and students from places that might not have come here. When I look back on the 10 years, I believe the gift from Christina has done exactly what she wanted it to do, to provide funding for special programs that would not have been possible without the enhancement funding that the endowment provides."

Paul Steger, Director of the Johnny Carson School of Theatre and Film, said Oliva's management of the Hixson-Lied Endowment provided faculty, staff and students with a wide range of opportunities.

"From domestic and international study/travel grants to programmatic support for new initiatives that help support the vision and aspirations of each of the constituencies, his ability to collaborate with other Colleges in the University system has helped the units forge new alliances, new initiatives and new priorities," Steger said. "Because of Jack's leadership and management of the Endowment, students have opportunities to exceed our expectations, articulate their vision of the future and to set new standards for engagement in the ever-changing worlds of art, music, theatre and film. While we wish him the very best in his new endeavor, he will have left a standard-setting legacy and will be sorely missed by all."

Some of the projects made possible by the endowment include bringing the Chiara String Quartet in residence to UNL; the Carson Film Series, which enables students in the Johnny Carson School of Theatre and Film to work alongside professional filmmakers to create a short film every three years; the establishment of the interdisciplinary Digital Arts Initiative; the creation of the Interdisciplinary Arts Symposium; and the creation of the Hixson-Lied Visiting Artist Program in the Department of Art and Art History.

"What we've been able to do with the endowment is create all sorts of opportunities for faculty and students to strengthen their work, to exhibit their work, to study here, to get recognized for the things they do. Plus we've been able to do a bunch of really interesting, complex projects," Oliva said. "The beauty of the way the gift was given was that it built some parameters for the purpose [half of the funds to programs, one-fourth of the funds for students and one-fourth of the funds for faculty], but it didn't define what those programs would be. That was a wonderful way to give a gift. Because then it relied on us not only to invent the ideas that we felt would enable us to get

the College nationally known, but also then structure processes that can be operative over a long period of time into the future built on the philosophy of what this money is supposed to do and what it's not there for."

Pete Pinnell, Hixson-Lied Professor of Art and Interim Chair of the Department of Art and Art History, said Oliva's leadership in guiding the principles and procedures of the Hixson-Lied Endowment were important.

"I've had the honor of spending many years on the College Executive Committee with Jack, and it's been an education, in the very best sense of that word. Jack has a terrific way of analyzing situations and evaluating potential solutions, and I've learned a great deal from watching him work," Pinnell said. "His careful, thoughtful leadership leaves our College in an excellent place, despite the tumultuous era of cuts that we've been through over the last eight years. In particular, his skillful development of the Hixson-Lied fund leaves the College with a financial legacy that will support our programs and promote excellence in perpetuity."

School of Music Director John W. Richmond said it was Oliva's strategic planning that will be one of Oliva's lasting legacies.

"I think if there is a lasting legacy for Jack's tenure at UNL, it will be the legacy of strategic planning. He likes to 'plan the work and work the plan,'" Richmond said. "Our faithfulness to our own strategic plans in the College and among the units within it has led to a real sense of momentum and a strong sense of credibility among our College's many stakeholders. While I could list many ways in which Jack has benefited our College and University, none is more vivid to me that his example as a strategic leader."

Known for collaborations and outreach, Oliva established relationships with the Institute of Agriculture and Natural Resources (IANR) to establish summer internships in the arts at 4-H camps across the state.

"When I share with my colleagues across the country, very few of them have thought about a collaborative relationship with fine and performing arts, yet most of us have some kind of 4-H camps and all of us have a 4-H program," said Elbert Dickey, Dean of Cooperative Extension in IANR. "It just wasn't something anybody had thought about. And



Sr. Vice Chancellor for Academic Affairs Ellen Weissinger (right) announces that Giacomo Oliva has been named Dean Emeritus of the Hixson-Lied College of Fine and Performing Arts at his farewell reception May 31 at the Van Brunt Visitors Center. Photo by Tom Slocum.

Jack, in my opinion, really paved the way. It's been a good experience. We're really going to miss Jack. And what I'm going to miss most, he really appreciates and values the importance of outreach and understands how he can help get his students into communities that will not only benefit the students, but also the community."

Other partnerships Oliva established included outreach with the College of Agricultural Sciences and Natural Resources, which included the Chiara String Quartet's tour of Nebraska and taking School of Music groups, including the opera "Amahl and the Night Visitors," to the Tassel Theatre in Holdrege, Neb., in partnership also with the UNL Alumni Association.

"The College of Agricultural Sciences and Natural Resources has had the wonderful opportunity to collaborate with Dean Oliva and the Hixson-Lied College of Fine and Performing Arts in ways that we never imagined prior to Dean Oliva's arrival at UNL," said Steven S. Waller, Dean of the College of Agricultural Sciences and Natural Resources. "It has been a renaissance of collaboration among the sciences and the arts and serves as a lasting tribute to Dean Oliva's vision.

"Jack and Dottie have a very personal meaning for the term 'pal,' Waller said. "It describes a relationship that, among other things, embraces mutual respect; enjoys an enduring friendship, trust and commitment; and defines a lasting partnership. Thanks to Dean Oliva, we can now say that our two Colleges are 'pals.'"

Oliva has a strong philosophy on the role of the arts in a land-grant university.

"My own feeling about the role of the arts

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Oliva departure

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beyond just the preparation of artists and artist-teachers, but particularly the role of the arts in a land-grant school, is that one of the strongest alliances you want to build right away, in my view, are with those people on the campus who are the closest to the people of the state," Oliva said. "And so it seemed like a very logical thing that one of the first deans I reached out to was Elbert Dickey. And I said, look, there have to be ways in which we can talk about the land grant mission in terms of how the fine and performing arts fit into that mission. And if we're not doing it, let's do it. And if we are doing it, let's do it better and do more of it. He was extremely receptive to it, as was Dean Waller and [Associate Dean of Cooperative Extension Division] Beth Birnstihl."

Oliva also team-taught a junior-level honors seminar called Arts, Politics and Media with Charlyne Berens, Professor and Associate Dean of the College of Journalism and Mass Communications.

"Jack Oliva is one of the most cooperative and collaborative people I know on a campus that encourages those traits among its administrators and faculty," Berens said. "I enjoyed working with Jack on a number of projects that involved both our Colleges and offered new and better opportunities for our students. It was obvious that he loves students and loves teaching, and we had a great time bouncing ideas around, learning from each other and from our students."

Oliva, who helped revive the College's Undergraduate Student Advisory Board and created the Graduate Student Advisory Board, said he is proud of the connections made with students during his tenure.

"I'm also proud in the way we've developed relationships between the dean's office and the students of the College. Certainly the constructs we have created have been the two advisory boards," Oliva said. "It's been a joy for me as the dean to know the students in the College, to know their work and actually participate in projects with them. My sense here is that the students really do enjoy this College, and they do feel that they have a role to play and they have a voice. I think that's an accomplishment."

Jamie Fritz, a graduate student in the Department of Art and Art History and a member of Oliva's Graduate Student Advisory Board, said Oliva provided encouragement to students.

"It was clear that the voice of the students was of vital importance to Dean Oliva. He was always intent on making sure that our experiences in the Hixson-Lied College were exactly what we wanted them to be, and we were encouraged to freely express any issues or problems we had with our programs," she said. "We were always treated with respect, and Dean Oliva was just as receptive of learning from us as we were from him. He showed a genuine interest in the events and opportunities

that were happening in our programs, as well as though happening for us as individual students. He placed a lot of importance on interaction between different disciplines, and provided us with opportunities to come together to share our experiences and support one another."

For Oliva, the hardest part about leaving UNL is leaving the people.

"Ten years is a long time. We've felt more a part of this community than any other community we've lived in our married lives," Oliva said. "So we've built relationships that were very different. On the campus, I'll miss everybody here, and this is one of the hardest things for me. So it will be people and relationships, hands down, that I will miss the most."

UNL is a place that values the arts, Oliva said.

"This is a place that thinks the arts are important. We don't have to beg. They value what we do," he said. "People support what we do in all sorts of ways. So in some ways, this place has a high expectation for the arts, and I think that's a very good thing. I'm pleased that in the 10 years I've been here we've been able to meet or possibly exceed those expectations in all sorts of ways and at the same time, invent some new things. And inventing who we are, which when I came here was a major challenge because the College was new. The campus knows who this College is. People external to the campus know who this College is, what it does, the work of the students and the work of the faculty. They've come to expect and enjoy good community connections. This community values what this College does very much."

Oliva previously served as director of the School of Music at the University of Florida, as head of the department of music at Mississippi State University, as director of music for the Leonia, N.J., Public Schools, and as an instrumental and vocal music teacher in several New Jersey school districts.

The Fashion Institute of Technology, in New York City at Seventh Avenue at 27th Street, was founded in 1944 and offers 43 majors and eight certificates. With 185 tenured full-time faculty and 492 FTE faculty, its student population is about 10,413 students.

Oliva, in his new role as vice president of academic affairs, will be in charge of the academic enterprise at the school, which has schools of liberal arts, business and technology, art and design and a graduate school.

"The college still has an arts focus about it. The learning curve for me will be less about the job of a vice president because I think I've gotten a lot of experience in terms of the work I do," Oliva said. "I think the learning curve will be more of an internal learning curve to understand more about the programs, the people outside of those programs we serve. I think what they're looking for me to do is to strengthen the relationships between and among the academic



Dottie and Jack Oliva. Photo by Tom Slocum.

units."

He is looking forward to returning to New York.

"It will be easier than some moves. We won't have to readjust and learn a brand new place," Oliva said. "We're also going to a place where we have an instant network of people, some of whom we've known our whole lives, aside from family. They're my oldest friends. So that part of the transition will be a little easier."

He also plans to continue playing the piano in New York City.

"I have to reorient myself to practicing. One of the other attractions to New York is the fact that I have a whole network of musicians that I went to college with and have known most of my life, most of whom are doing some sort of playing. So I will immediately try to connect with those as time will permit," Oliva said.

"I'd like to continue to do my own individual playing, the Ragtime. It will be an interesting thing on a campus in which there's no music program. But already people have expressed an interest in the Ragtime and other things that I do and even wondering what music I bring to F.I.T. That will be kind of fun actually."

He leaves behind a strong legacy at UNL.

"For me, the arts in a higher education institution have to be more than just about preparing artists and future artist-teachers. It has to be about finding ways in which to strengthen or establish connections between the arts and all the other academic disciplines on campus, however it is appropriate," Oliva said. "We have to be sure that the College has a role in enriching the quality of life not only on the campus, but in the community. I'm pleased that we've been able to do that in some ways, and we have some new ideas and connections."

Richmond, who first met Oliva on the University of Florida campus in 1992, said he will miss having Oliva on campus.

"In the 19 years that we've known each other, I've found Jack to be a terrific colleague, a wonderful mentor and a lasting friend. I will miss working with him on a daily basis, to be sure, but I have no doubt that the two of us will continue to cross paths in the years ahead," he said.

3 degrees

(Continued from page 1)

servicing three years as a drum major.

"After my sophomore year, I just tried out [to be drum major] for fun," he said. "I really didn't intend to make it my first year, but I did. It was a great opportunity for me to develop leadership skills, and I had a passion for the marching band. To be able to serve in that role was really important to me."

He remembers his first football game at Memorial Stadium.

"I remember the first game, and that was my first Husker game at Memorial Stadium," he said. "It was an evening game against Florida State. I just remember marching out of the northwest corner and remember seeing all of the people. It was so exciting, and we beat them 34-17."

Nielsen also remembers in the late 1980s, the band would enter the stadium in the morning for rehearsals through the southwest gate, which was protected with just a padlock.

"They gave me a key to the padlock because I had to be there early to open it up so the drumline could start their rehearsing," he said. "So as an undergraduate student, I had a key to Memorial Stadium."

Nielsen was also one of the first directors of the women's volleyball band. The late Barbara Hibner was the women's athletic director at that time and wanted to start having a band for women's volleyball and basketball. Graduate Teaching Assistant Beth Brader Kelly got the band rolling in the 1988 season. Nielsen was still an undergraduate during the 1989-90 season.

"There weren't enough graduate teaching assistants

to do it, so the marching band director asked me if I'd be interested in heading this up," Nielsen said. "So we started with this little band. It's evolved over the years and is now the Big Red Express. Back then we were just the volleyball band—small but mighty."

That second season, 12 band members traveled with the team to Hawaii for the Final Four.

"It was a fun trip, and we developed a very

close relationship with Coach Petit and the volleyball team," Nielsen said.

Following graduation, Nielsen was a band director in Kimball, Neb., for three years. He began exploring Master's degree programs at the University of Northern Colorado and Florida State, but then Norris Public Schools in Firth, Neb., recruited him to rebuild their band program in 1994.

"I decided while I'm teaching, I would work on my Master's at the University of Nebraska-Lincoln," Nielsen said.

He stayed at Norris for seven years, before becoming the band director at Lincoln East in 2001. He started to seriously consider getting his Ph.D. and looked at programs at Northwestern University and the University of Kansas, but then fate intervened again.

"I was serving on the board of NMEA (Nebraska Music Educators Association)," Nielsen said. "I was asked to run for president, and that was a six-year term. That kept my ties to Nebraska."

So he enrolled in the newly created Ph.D. in Music at the University of Nebraska-Lincoln. In 2009-10, he took a one-year leave of absence to complete a year of residency at UNL.

"I worked with student teachers, observed student teachers practicums and taught music education courses," he said. "It was really exciting, especially after having all my years of teaching experience to bring that back and share it with future music teachers."

He will receive his degree this August.

He has studied under Associate Director and Steinhart Professor of Music Education Glenn Nierman and Associate Professor of Music Education Brian Moore. Moore's first year at UNL was Nielsen's freshman year in 1986, and he served as the chair of his doctoral committee.

"Dr. Moore and I have worked on projects together throughout the years, and there's no one better versed in music education research as Dr. Nierman," Nielsen said. "When you have the best here, why go somewhere else?"

Nierman remembers him even from his undergraduate days.

"It has been a pleasure to watch Lance Nielsen grow as a professional music educator. He was a member of my Introduction to Music Education class as a first-year student, and I had the pleasure of being the co-chair of his doctoral committee recently," Nierman said. "His organizational skills and work ethic are second to none. This young man has already made important contributions to the profession nationally; and, I predict, he will make many, many more."

Last year, Nielsen attended the first music school Committee on Institutional Cooperation (CIC) meeting in Madison, Wis., as part of Nebraska's preparation for entering the Big Ten Conference.

"CIC will be a very positive aspect of this new change," Nielsen said. "There's going to be some wonderful collaborations, and so many

of the institutions in the Big Ten are so similar. I think we fit into the Big Ten Conference very well."

In the meantime, Nielsen has kept his ties to the UNL Marching Band, helping with Bowl trips and serving as camp coordinator for their summer high school marching camps and junior high band camps.

"I've had a close relationship with the band office, so I've been able to help them out when they need extra help," Nielsen said.

He's attended the Orange, Citrus, Sugar, Cotton, Alamo, Fiesta, Rose and Holiday Bowls with the band, as both a member and assistant.

"Lance has been an important figure in the leadership of the Cornhusker Band ever since his undergraduate days," said Anthony Falcone, Associate Director of Bands and Director of the Cornhusker Marching Band. "He was a drum major for the band, and after graduating remained involved in the program in many important ways. Lance has been, and continues to be, a great example and ambassador for UNL Bands."

Director of Bands Carolyn Barber described Lance as the ultimate "connector" for the band program.

"He links the band alumni to the current students, prospective students to current students and alumni, parents to staff, staff to the general public, UNL to the wider community of music education, the UNL band program to the UNL music education program, one generation of alumni to another," she said. "He is a musical/educational/professional synapse."

One of his professional highlights was when the Lincoln East Band was invited to participate in the New Year's Day parade in London in 2009.

"It was an honor to be a representative of the state of Nebraska in this parade," he said.

Today he continues to value his role in the lives of his music students.

"Music kids—band, choir, orchestra, no matter what—they're the best kids in the school," Nielsen said. "It's an opportunity for students in the course of the day to come in and express who they are and share their creativity through music. The coolest part of my job is that I get to be a part of the music making with the students. When I am conducting a concert on stage, I am performing with the students."



Nielsen



Nielsen as a drum major for the Cornhusker Marching Band in 1989. Photo courtesy of the School of Music's Band Office.

Arts internship program gives students valuable experience

A new arts internship program, created with funding from the Hixson-Lied Endowment, is giving Hixson-Lied College of Fine and Performing Arts students valuable service-learning experience at local arts organizations.

"The internships were built around not having the students do or make art, but to be involved in the community in some way that supports and promotes art," said Hixson-Lied Dean Emeritus Giacomo Oliva. "We have so many good opportunities for them in town, in terms of galleries and museums, theatre companies, the Lincoln Arts Council and the Meadowlark."

Six interns were hired in the spring to work at the following local arts organizations:

- Mel Severin, senior with dual majors in studio art and advertising, Angels Theatre Company
- Caitlin Donohoe, senior majoring in both art history and criticism and sociology, Lincoln Arts Council (Economic Impact Study Project)
- Corinne Wardian, who graduated in May with dual majors in art history and criticism and international studies, Lincoln Arts Council (Public Art Survey Project)
- Abigail Lien, senior art major, LUX Center for the Arts (Education)
- Toan Vuong, senior art major, LUX Center for the Arts (Gallery)
- Jennifer Hord, senior art major, Meadowlark Music Festival

It happened that all six interns this spring were art majors. Lindsay Carr Bartlett, arts outreach coordinator for the Hixson-Lied College of Fine and Performing Arts, said they still benefitted from working at other organizations.

"A lot of the students didn't understand how cross cultural it is," she said. "So even if your background is in something else, you can still cross pollinate with these organizations. There are lots of other skills that you need to run that type of organization."

The students worked between eight-16 hours per week this spring from January through May and were paid \$8 an hour.

"The idea is to help our students in the College find ways to participate in the arts through activities outside of what you might be able to learn in the classroom, looking beyond being a band director, looking beyond being an actor. It's a way to look at how to engage with the community and to make a career out of the arts," Bartlett said.

Vuong, who is from Omaha, Neb., worked as a gallery intern at LUX Center for the Arts.

"I thought it was such a great way to network and get the ball rolling on my career," he said. "I feel like it's hard to find opportunities these days in the arts, especially ones that pay well, so I felt really lucky that I had stumbled upon this internship that paid."

He said the experience was invaluable.

"Overall it was one of the best experiences I had all throughout my college career because I felt like I was living up to my ambitions and putting my interests to good use," he said. "It



Six students participated in the arts internship program this spring. Back row, left to right: Caitlin Donohoe, Abby Lien and Mel Severin. Front row, left to right: Toan Vuong, Jennifer Hord and Corinne Wardian.

would be my dream job to work in that type of setting one of these days. I am mostly proud of the connections I built while working at the LUX. I am proud of the fact that I get to say I have worked in a gallery in my lifetime, being surrounded by art and other people who love art as well."

His supervisor at LUX Gallery Director Stephanie Leach Vendetti said the internship program was valuable to both the students and the arts organizations.

"As a non-profit organization we are very reliant on the help of interns and volunteers to prepare for monthly exhibitions, prepare for classes and accomplish preparations for special events among other things," she said. "Within the gallery internship, students can gain knowledge of a broad range of information from how to set up artwork in an exhibition, to artists' relations and how to assist customers in the purchase of artworks."

Donohoe, who is from Jacksonville, Fla., worked at the Lincoln Arts Council, where she was the project manager for an economic impact study for Americans for the Arts is doing in conjunction with the Lincoln Arts Council. She learned a lot about the community in working on this project.

"Not only has it been great working with such a wonderful staff, but the internship opened me up to a lot of new things and shown me what Lincoln has to offer the community," she said.

Severin, who is from Cortland, Neb., worked at the Angels Theatre Company, where she helped create marketing materials, conducted research, attended rehearsals and helped organize organizational information to prepare for an administrative transition.

"I enjoyed every minute of it," she said. "I learned about non-profit organizations and how difficult they can be to run and manage. It was a great way to apply my skills to a real-life job."

Angels Theatre Company Director Judith K. Hart said having an organizational intern was "definitely a gift" for the theatre company.

"Mel had to work on her own a lot. She is naturally good at managing time, so I was able to give her projects she could do within the time

restraints of her complicated student schedule," Hart said. "The Angels Theatre Company has no formal office, so I think Mel learned a lot about non-traditional not for profits. Our theatre company puts women at the center of everything it does, which seemed to resonate with Mel, and she got to know many of our theatre company members."

Students applied for these internships and had a faculty sponsor. The minimum requirements were the students had to major in the Hixson-Lied College of Fine and Performing Arts with at least sophomore standing. They had to maintain a minimum grade point average of 3.0 in their major and a 2.5 cumulative grade point average.

Bartlett and representatives from the arts organizations interviewed finalists. The arts organizations then selected their interns.

"The challenge is finding the balance between serving the students and serving the organization," Bartlett said. "As a representative of the College, my primary focus is making sure the students are getting the experience they want, and each of the organizations want that as well. At the same time, they need to get the work done."

During the semester, Bartlett organized a resume and cover letter workshop for the interns and plans to add a professional protocol workshop in future years, where students can learn more about how the professional environment, including how to create professional e-mails and voice mails.

Looking ahead, Bartlett plans to have four new interns in place to work August 2011 to May 2012 at the organizations with the exception of the Meadowlark Music Festival, who will keep their intern through June.

In addition Donohoe will continue this fall at the Lincoln Arts Council to finish the economic impact study project she began this spring.

Vuong said the experience went beyond just learning skills in his area.

"I learned that people think I'm more charismatic than I think. I learned to be versatile in terms of efficiency—I would be changing light bulbs 10 feet high one day, making a spreadsheet the next, and then others, I would be selling the product in the gift shop," he said. "Most importantly, I gained a deep appreciation for non-profit organizations that are crucial to the enrichment of the community. It would be my dream job to work in that type of setting one of these days."

Oliva said the internships show students the bigger picture of what it means to be an artist.

"Education, while you're in college, is more than just a series of courses and passing of juries and exams and all of that," he said. "That's all important, but how do you connect all of that with what your life is going to be like as a member of the community and as an artist in that community? And if a student as a result of that comes out and then decides to volunteer their time or gets a job doing that, that's a greater perk."

Faculty Notes

John Bailey, Larson Professor of Flute, was a guest artist at the Hot Springs (Ark.) Flute Seminar in October, where he conducted the Hot Springs Flute Choir in concert and presented a recital, lecture and masterclass. Bailey was also the featured artist for the Rochester Flute Association's annual Flute Day, where he gave a recital, masterclass and lecture, and conducted a flute choir reading session.

Carolyn Barber, Associate Professor and Director of Bands, presented a clinic on auditioning, another focusing on artistry in ensemble rehearsals and a third devoted to educational unity and efficacy at the Nebraska Music Educators Conference in November. In early December, she conducted the New York School Music Association All-State Wind Ensemble in Rochester, N.Y. In mid-January, she conducted the Connecticut Music Educators Association Northern Region Honor Band in New Berlin, Ct., and at the end of the month she served as director and conductor for UNL's Winter Festival for Winds and Percussion.

Dale Bazan, Assistant Professor of Practice, presented alongside the **Moran Woodwind Quintet** (**John Bailey**, flute; **William McMullen**, oboe; **Diane Barger**, clarinet; **Alan Mattingly**, horn; and **Jeffrey McCray**, bassoon) at the College Music Society Symposium in Minneapolis in September, and with Associate Professor **Carolyn Barber** and Larson Professor of Flute **John Bailey** at Nebraska Music Educators Conference. Both presentations were on topics related to engaging high school music musicians and their auditioning for college music programs. Bazan also presented in November on teaching with popular music at the Ontario Music Educators Association Conference in London, Canada. A poster describing research he conducted with Dr. Frederick Burrack of Kansas State University on the professional development needs of Kansas and Nebraska music educators was presented at the Biennial Music Educators National Conference in Anaheim, Calif. *Advances in Music Education Research* (Vol. 3) was printed in spring with a chapter detailing his research on the assessment and instructional design processes of high school band directors.

Stan Brown, Associate Professor of Theatre, conducted a workshop entitled "No Fear Shakespeare" in March at the Streep Studio at Vassar College in New York.

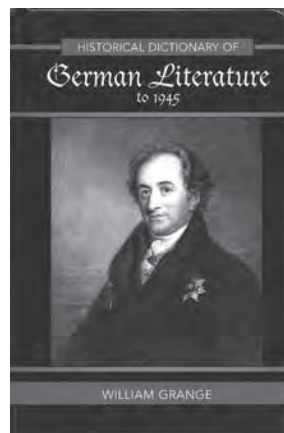
Anthony Bushard, Assistant Professor of Music History, wrote "Thad, Mel and the VJO; Music of the Thad Jones/Mel Lewis Orchestra and the Vanguard Jazz Orchestra," for the Program Notes for the UNL Jazz Ensembles I & II in December.

Ann Chang, Artist in Residence (Piano) and Artistic Director of the Lied Center for Performing Arts, performed at the "Schubertiade Festival" in Chicago on Jan. 29. This annual event celebrates the birth of the great composer Franz Schubert by featuring noted scholars and performers of Schubert's work during an all-day festival, sponsored by Piano Forte Foundation of Chicago.

Ed Forde, Professor of Art, and **Eddie**

Dominguez, Associate Professor of Art, had their work in the group exhibition "New Mexorado: Artists Living and Working in the Albuquerque-Denver Corridor," which opened March 5 in Taos, N.M. The show included 120 works from 80 artists. They also presented an exhibition of their work at the Art Gallery of New Mexico Highlands University in October 2010.

William Grange, Professor of Theatre, had his ninth book, *Historical Dictionary of German Literature to 1945*, published earlier in January by Scarecrow Press, an imprint of Rowman and Littlefield. The book covers a wide swath of literary analysis and achievement, from Old High German lays and ecclesiastical songs of praise to Middle High German epics, sagas and love lyrics. While extensive in its chronological dimension, the *Historical Dictionary of German Literature to 1945* is equally comprehensive in the geographical and genre areas it covers. The history of this period in German literature is told through a detailed chronology, an introductory essay, a comprehensive bibliography and more than 200 cross-referenced dictionary entries on poetry, novels, historical narrative, philosophical musings and drama.



Aaron Holz, Associate Professor of Art, had his work on exhibit at Sheldon Museum of Art March 22-May 15 in the Focus Gallery. The exhibition of Holz's figurative paintings was entitled "Of Heads and Hands."

Karen Kunc, Cather Professor of Art, had her work in the exhibition "Abstraction & Color: The Prints of Margo Humphrey and Karen Kunc" at the Blackburn 20|20 Gallery in New York City Feb. 3-March 3. In March, she received a \$7,500 Arts and Humanities Enhancement Fund grant from the UNL Office of Research for her proposal entitled "Acqua Alta—Serene Immersion and the 'Light Envelope.'"

Damon Thomas Lee, Assistant Professor of Digital Arts and Composition, will have his music included at the International Computer Music Association Conference in August at the University of Huddersfield in England.

Christopher Marks, Associate Professor of Organ, recorded a second volume of organ works by composer Seth Bingham. Produced on the Raven label, the CD was released Feb. 20 in New York City at a concert given by Marks at Madison Avenue Presbyterian Church, where Bingham was organist from 1913-1951. *Organ Music of Seth Bingham, Vol. 2: Memories of France* is available from www.ravencd.com, along with Vol. 1 of the series,

released in 2008. Marks's lectured on Bingham's life and works at the church and delivered a further presentation on Bingham Feb. 21 at St. Bartholomew's Episcopal Church as part of the annual Presidents Day Conference of the New York City Chapter of the American Guild of Organists. Marks recorded both CDs on the four-manual, 110-rank Schoenstein organ at First-Plymouth Congregational Church in Lincoln. The most recent CD was funded by grants from the UNL Research Council and the Hixson-Lied Endowment.

Jeffrey McCray, Assistant Professor of Bassoon, performed a guest artist recital at both Michigan State University and Grand Valley State University in October. In addition, he taught masterclasses for the bassoon students at both universities, as well as at the University of Michigan.

Brian Moore, Associate Professor of Music Education and Technology, had his class featured on a local Lincoln TV station this spring for their work in creating an "iPad Orchestra" that performed Pachelbel's Canon in D. Each student in the class planned out the logic of his application, wrote the code, created the graphics and music recordings or samples and learned to play the instrument in two weeks.



Zach Bresler plays the guitar on the iPad.

Giacomo Oliva, Professor and Dean Emeritus of the Hixson-Lied College of Fine and Performing Arts, performed as pianist for School of Music voice faculty, students and alumni for the seventh annual Celebration of American Song, featuring the music of Frank Loesser, on Jan. 31. Oliva also served as chair of the National Association of Schools of Music accreditation teams for the Department of Music at St. Cloud University in St. Cloud, Minn., Mesa State College in Grand Junction, Colo., and the School of Music at Georgia State University in Atlanta. He also gave a Ragtime performance at the University of Nebraska Foundation fundraising event in Palm Springs, Calif., in February.

Clark Potter, Associate Professor of Viola, conducted the Lincoln Youth Symphony in Budapest and Vienna, adjudicated the Naftzger Music Competition in Wichita, Ks., performed the Telemann Viola Concerto with the Southwest Washington Symphony and performed four pieces in a concert in the Chamber Music Southwest Washington series in March and April.

Jamie Reimer, Assistant Professor of Voice, published her article, "Revealing Robert Owens: A study of compositional style and performance

(Continued on page 9)

Faculty Notes

(Continued from page 8)

practice in the song cycle *Heart on the Wall*, in the Nov./Dec. 2010 volume of the *Journal of Singing*.

Eric Richards, Assistant Professor of Composition, premiered a three-movement concert work entitled "Fantasy for Trumpet and Jazz Orchestra" at the Midwest Band and Orchestra Clinic in Chicago in December. The composition was created after a request from the leader of the Rob Parton Big Band, a 19-piece jazz ensemble. The Midwest Band and Orchestra Clinic is one of the largest music conferences worldwide, drawing more than 15,000 delegates.

"Local Wonders," a play with music ran at the Chicago Dramatists Dec. 2-Jan. 9. Based on the writings of poet Ted Kooser, "Local Wonders" was adapted by Associate Professor of Theatre **Virginia Smith** and Paul Amandes with music by Paul Amandes.

Pamela Starr, Professor of Music History, presented her paper "The Final Frontier: James Horner and Apollo 13" at the annual meeting of the Forum on Music and Christian Scholarship at Wheaton College and to the annual conference "Music and the Moving Image" at New York University this spring. She has also been re-elected to the office of secretary of the American Musicological Society.

The Chiara String Quartet (Rebecca Fischer and Julie Yoon, violins; **Jonah Sirota**, viola; and **Gregory Beaver**, cello) continued their year-long Creator/Curator Series. For this series, the Chiara commissioned four stellar young composers to write new work and to curate the concert on which the new work is to be performed, choosing music that illustrates their influences, inspiration and heritage. In January 2011, the Chiara performed around New York, including at the Chamber Music America national conference, WYNC's Soundcheck and two performances at the first-ever Ecstatic Music Festival at Merkin Hall. The Chiara String Quartet has extended its residency at UNL for three more years.

IAS book 'Fabulous Harlequin' wins AAM Design Award

The University of Nebraska Press and Sheldon Museum of Art recently took top honors in the 2011 Museum Publications Design Competition, sponsored by the American Association of Museums.

[Fabulous Harlequin: Orland and the Patchwork Self](#) was edited by Sheldon Director Jorge Daniel Veneciano and Professor of English Rhonda K. Garelick, who has a special joint appointment in the Hixson-Lied College of Fine and Performing Arts and serves as founder and director of the Interdisciplinary Arts Symposium, and was designed by Andrea Shahan. The book won first prize in the category of institutions with budgets greater than \$750,000. The book was published in conjunction with an exhibition of ORLAN's work at the Sheldon.



In Memoriam

Howard F. Collins, 88, of Lincoln, died April 19, 2011. He was an art history professor at UNL for many years, as well as a fine artist and raconteur. He always rode his bicycle to campus and often claimed that the only way to fail his classes was to fill in your exam paper upside-down or forget your No. 2 pencil. He was preceded in death by his wife, Adela Garcia Collins.



Raymond H. Haggh, 90, of Fort Worth, Texas, died March 13. Haggh was born on Sept. 4, 1920, in Chicago to Herbert and Helen Haggh. He was the eldest of three children. Raymond served our country in the U.S. Army from 1942-1945. He was married to his wife,



Hilde, for 57 years and together they had two daughters. Haggh graduated from Indiana University with his Ph.D. in Music in 1961 and had a successful career as a university professor, first at Memphis State College, then, from 1960-89, at the University

of Nebraska-Lincoln, where he served as Associate Dean of the College of Arts & Sciences (1973-77) and Director of the School of Music (1977-83).

His achievements include a Nebraska Legislative Award and UNL Distinguished Teaching Award (1985), a George Howard-Louise Pound Award from UNL (1990), and appointment as Steinhardt Distinguished Professor of Music at UNL (1987). He published two major translations from German into English of Riemann's "History of Music Theory," and D.G. Turk's "School of Clavier Playing." Haggh enjoyed traveling and attending performances of classical music.

Haggh was preceded in death by his wife, Hilde.

Leo Hill, 98, passed away on April 14, 2011. Hill was a founder and Dean's Club member of the Hixson-Lied College of Fine and Performing Arts. Hill, former president of Northwestern Metal Company of Lincoln, was active in many civic organizations. He organized the advanced ROTC Fraternity while attending the University of Nebraska and served in the U.S. Air Force and Air Force Reserve, retiring with the rank of Colonel. He was president of the Lincoln Symphony, Lincoln Community Playhouse, Tifereth Israel Synagogue, Lincoln Center Kiwanis Club, Cornhusker Council of the Boy Scouts

of America and Lincoln Jewish Welfare Foundation.

He served on the Board of Multiple Sclerosis Society, Aluminum Smelters Research Institute, Lincoln Elks Lodge #80, Lincoln and Nebraska Jaycees, Lincoln Chamber of Commerce and the Malone Community Center, among others. He helped organize the nation's first midget baseball league. Leo received distinguished service awards from the University of Nebraska, Lincoln Kiwanis, the State of Israel, Jewish Theological Seminary and the Lincoln Fire Department. He was named a distinguished alumni by Lincoln High School and received the City of Hope National Humanitarian Award.

Arnold Schatz, 80, of Lincoln, died April 24, 2011. He was an emeriti professor of violin. He was born on July 24, 1930, in Cincinnati, Ohio, to Joseph and Sophie (Soffman) Schatz. He began studying the violin at age five, and he became the man of the house when his father passed away before his ninth birthday. By 15, he had begun his career as a paid musician, and by the age of 21 he had received a Bachelors of Music (cum laude) as well as a Masters of Music, both from the Cincinnati Conservatory of Music.



Over the subsequent years, he led the strings for the Fourth Army Radio Orchestra, played in the Cincinnati Symphony Orchestra, the Peninsula Festival and Santa Fe Opera Orchestra before settling in Lincoln in 1959, where he married Merwinna Kampman and started a family. He was Professor of Violin and Chamber Music at the University of Nebraska from 1959 to 1994. He was concertmaster of the Lincoln Symphony from 1960-1978 and associate concertmaster of the Omaha Symphony for much of that time. He was founder, concertmaster and resident music director of the Nebraska Chamber Orchestra from 1975-1993. As a member of the Sheldon Trio, Schatz gave many concerts in Nebraska and made a film entitled "Shadows on the Grass," which won a San Francisco Film Festival Award and was shown nationwide and in Europe. He toured with the World Symphony Orchestra, which played at the grand opening of Walt Disney World in 1971.

A teacher and scholar as well, Schatz received Woods Fellowship Awards for research including viola transcriptions and Baroque interpretation. He continued to teach the violin until the day he passed away, and performed *Madama Butterfly* with Opera Omaha in the preceding week.

Alumni Notes

1958

Joanne E. Bauman (B.F.A. Art) had her work in an exhibition and sale entitled "Fresh Paint" at the University of Arizona Museum of Art in February. Her work has also been shown in 2009 and 2010 at the Berkeley Arts Center's Members Showcase in Berkeley, Calif. She is an associate member of the Tucson Museum of Art.

Jim Cantrell (B.F.A.Ed. art) had his work featured in the exhibition "The Divine in Art" this spring at the Bardstown Art Gallery in Bardstown, Ky. His work was also included in the exhibition "Art for Small Spaces" in April at the gallery. Cantrell also won the first place award in watercolor for the third straight year at the 12th annual "First Brush of Spring" Plein Air Event in New Harmony, Ind.

1976

Howard "Rusty" Edwards (B.M.E.) has published hymns in books used by 37 denominations in Australia, Canada, China, England, Japan, New Zealand, Polynesia, Scotland and the U.S. He is an Oxford Foundaition Fellow and has been a visiting fellow at Seminary of the Southwest (Austin, Texas) and the Yale University Institute of Sacred Music.

1981

Prilla Smith Brackett (M.F.A. Art), had an exhibition "Places of the Heart" at The Hess Gallery at Pine Manor College in Chestnut Hill, Mass., Oct. 20-Dec. 1, 2010. Brackett creates paintings, drawings and prints that combine the forest landscape and human-made elements—most recently domestic furniture—into dreamlike, uncanny images that allow imagination and memory to wander and surface, making unexpected associations.

1991

Nielsen (B.S. Music Education; M.M. 1998) presented at the research poster session at the International Symposium of Assessment in Music Education in Bremen, Germany, in March. The title of his research is "Music Educator's Utilization of Technology in Music Instruction and Assessment Practices." Nielsen will receive his Ph.D. in Music this August.

1999

Ryan Johnston (B.A. Theatre) created a short video for the Theatre Communications Group entitled "Stage Matters" on why/how/if theatre matters in America. The film is now available for viewing online at <http://tinyurl.com/2eq2tg4>.

2001

Harold (Barnard II) Allen (B.A. Music; M.M. 2003) released a CD last fall entitled "Country Love." For more information, visit <http://haroldallenmusic.com/home.html>.

Craig Ellingson (B.F.A. Musical Theatre), Chair and Director of the Minnesota State University Moorhead Theatre Department, was recently

awarded one of six National Teaching Artist Grants from the John F. Kennedy Center for the Performing Arts in Washington, D.C. The grant will support his sabbatical leave during 2011-2012, when he will participate in Dell'Arte International and its Physical Theatre certificate program in Blue Lake, Calif.

Nicholas Phillips (B.M.) released a CD on Albany Records Jan. 1. The CD is titled "Portals and Passages" and features solo piano music written by American composer Ethan Wickman. He also recorded a CD of piano music by Croatian composer Boris Papandopulo (1906-1991), which was released by Albany Records in the spring of 2011. Phillips is currently an Assistant Professor of Piano at the University of Wisconsin-Eau Claire.

Andy Strain (B.A. Music), played the trombone with singer-songwriter Joanne Newsom on Jimmy Kimmel Live on Aug. 11 on ABC. He was on a world tour with Newsom.

2002

Tim Hammer (B.A. Theatre) co-starred in the Nov. 23 episode of "No Ordinary Family" on ABC. He also played Quincy in the final episode of E.R. on NBC in April 2009.

Timothy Howe (D.M.A.) accepted a trombone position at the University of Missouri-Columbia. He begins in August.

2003

Bryant Scott (B.A. Music) won the trombone position in the Synergy Brass Quintet. He has been active as a jazz and classical player in Chicago since graduating from UNL.

2007

Jessie Graff (B.A. Theatre) continues to do stunt work for movies and television. She appeared recently in episodes of Chuck on NBC and Hawaii Five-O on CBS. She has also worked as a stunt double in Leverage on TNT.

Tori Lenosky (B.F.A. Film) is a junior producer at Parts and Labor, an active New York City production company. Their most recent film, "Beginners" by writer/director Mike Mills, opened June 3. Their other recent films include Here, The Loneliest Planet, Cold Weather and Lovely, Still.

2008

Susan Dewsnap (M.F.A. Art) received Best of Show in the prestigious 18th Annual Strictly Functional Pottery National for her piece, "Lidded Jar." More than 350 potters submitted more than 1,000 works for the juried show at Kevin Lehman's Pottery in Lancaster, Pa., last Fall.



Susan Dewsnap, Lidded Jar.

Matt Miller (B.F.A. and B.A. Theatre) was interviewed by Tri-C Presents in November regarding his work as a lighting designer for Hubbard Street Dance Chicago before a performance in Cleveland, Ohio. He has been with Hubbard Street for more than a year.

2009

Autumn Cipala (M.F.A. Art) had her work selected for the National Council on Education for the Ceramic Arts' (NCECA) 2011 Biennial Exhibition held at the Tampa Museum of Art Jan. 29-April 24. Forty-five artworks by 45 artists were selected for the juried show from among 895 applicants submitting more than 1,600 works. **Carla Potter** (M.F.A. Art 2010) was also selected for the NCECA Biennial Exhibition.



Autumn Cipala, Cup and Saucer.



Carla Potter, "The Dilemma of Safety."

Andy Converse (D.M.A.) is Lecturer of Trombone at Texas A&M University in Kingsville. He will teach trombone majors, as well as perform. He has also won the position as Principal Trombone with the Mid-Texas Symphony.

(Continued on page 11)

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Alumni Notes

(Continued from page 10)

Kara Davidson (B.A. Theatre), completed a nine-month apprenticeship at the Actors Theatre of Louisville, Ky., and moved to New York City in April. She was cast in the "The Revival" in September at Theatre Row and also a lead role in "Follow Me Down," which opened at the Flea Theatre in Soho on Oct. 22.

Teresa Dwyer (B.M.E.) is the Middle School Band Director in Columbus, Neb.

Paul Krueger (B.M.E.) performed with the University of Oregon ensembles at the Reno Jazz Festival in April. The big band he plays in won the college division, the second big band (which he directs) placed third. In addition, his combo was named the top combo at the festival, and he won the award as the top trumpet soloist at the festival.

Elizabeth Parker (Ph.D. Music Education) had her article "Exploring student experiences of belonging within an urban high school choral ensemble: an action research study" published in *Music Education Research* in December 2010.

2010

Tyenne Bennett (B.A. Music) is working toward a graduate degree in music therapy at the University of Kansas.

Joshua Deutmeyer (M.M.) is the Middle School Band Director at Waukee, Iowa.

Mai Mijoe Sahiouni (B.A. Theatre and B.J. in advertising/public relations) was named one of the 50 Most Promising Minority Student finalists by The American Advertising Federation. The AAF's Most Promising Minority Student Program is the premier advertising industry award program to recognize and recruit outstanding minority college graduates in advertising, marketing, media and communications. She is currently an intern with The Beckwith Company and Dietrich Nelson and Associates in Los Angeles. While at UNL, she was an assistant to the general manager of the Johnny Carson School of Theatre and Film during her first year in UCARE and also worked as a marketing associate for the Nebraska Repertory Theatre. She was featured in *Advertising Age*, *USA TODAY* and the *Most Promising Minority Student* book.

Matt Walley (B.A. Music) received a graduate teaching assistantship at the University of Georgia, where he studies with Joshua Bynum.

2011

Kimberly Minor (M.A. Art History) has been accepted into the Ph.D. program in art history at the University of Oklahoma for this fall.

College welcomes 5 new faculty this Fall

The Hixson-Lied College of Fine and Performing Arts welcomes the following new faculty this fall:

Margaret Bohls will be Assistant Professor of Art in the Department of Art and Art History. She comes to UNL from Anoka Ramsey Community College in Coon Rapids, Minn., where she taught ceramics courses.

Bohls received her Master of Fine Arts in ceramics from Louisiana State University in Baton Rouge, La., and her Bachelor of Fine Arts degree in ceramics from the Rhode Island School of Design in Providence.

She has exhibited her work extensively throughout the U.S., including recent exhibitions in Detroit, Mich., Santa Fe, N.M., and Kansas City, Mo. Bohls is a member of the Minnesota Women Ceramic Artists, National Council on Education in the Ceramic Arts and the College Art Association.

Mark Cole will be Assistant Professor of Practice in Ceramics and Visual Literacy in the Department of Art and Art History. Upon earning his Bachelor of Fine

Arts degree in Ceramics in 2000 from Northern Michigan University, Cole participated in an apprenticeship position at John Glick's Plum Tree Pottery in Farmington Hills, Mich. He then experienced a residency in the village of Dan Kwian, Nakhon Ratchisima, Thailand, at Umdang Ceramics.

Cole has worked to bring ceramics to the lives of others as an AmeriCorps youth mentor at the McCarthy Alternative Education Center in Crescent City, Calif., as well as working for four summers in ceramics at the Interlochen Center for the Arts in Michigan. A functional potter and avid trout fisherman, he was fortunate to be a Clay Business Intern at the Archie Bray Foundation in Helena, Mt., for two years. He was a post baccalaureate student at the University of Nebraska-Lincoln in ceramics before beginning graduate school at Ohio University, where he received his M.F.A. in ceramics in 2010.

Jamie Reimer will be Assistant Professor of Voice in the School of Music. Reimer has quickly earned the reputation of a talented performer, teacher and scholar in the vocal performance community. Her research was published in recent articles in the *Journal of Singing*, the *Journal of the International Alliance for Women in Music* and *Pan Pipes*. She is also a frequent presenter of her work throughout the country and abroad.

Recent national conference presentations include the National Opera Association, National Association of Teachers in Singing and the Festival 500: The Phenomenon of Singing. Presentations at international conferences include the International Symposium on Performance Science and the International Congress of Voice Teachers.

Reimer is also a constant presence on the

performance stage. Her recent roles include *Fiordiligi (Cosi fan tutte)*, *Countess Almaviva (Le nozze di Figaro)* and *Erste Dame (Die Zauberflote)*, among others.

She received her D.M.A. and M.M. from the University of Nebraska-Lincoln with her undergraduate work from Hastings College. She is a member of the National Association of Teachers of Singing, College Music Society, the National Opera Association and Sigma Alpha Iota.

Matthew Sontheimer will be Assistant Professor of Art in the Department of Art and Art History. Sontheimer was born in New Orleans, La., and earned a B.F.A. degree from Stephen F. Austin University, in Nacogdoches, Texas, and an M.F.A degree from Montana State University, in Bozeman, Mt. Sontheimer has served as a Visiting Assistant Professor and Adjunct teacher for The University of North Texas and College of Visual Arts and Design for the past three years.

His works, which include both readable and invented texts, feature constructed dialogues of posed questions and responses that take the form of both drawings and installations. Sontheimer has shown both nationally and internationally. His drawings and installations can be found in the permanent collections of The Museum of Fine Arts in Houston, The New Orleans Museum of Art and The Whitney Museum of Art.

Hans Sturm will be Assistant Professor of Double Bass in the School of Music. Sturm has performed as soloist, chamber, orchestral, jazz and improvisational musician throughout Europe, Asia, South America, Africa and the United States.

He received his doctorate from Northwestern University and, prior to his appointment to the University of Nebraska-Lincoln, was Professor of Double Bass and Jazz Studies and Coordinator of the String Department at Ball State University.

Sturm has appeared with a variety of artists across the spectrum of jazz music. A frequent performer of chamber music, Sturm has toured with "Fireflight" (soprano, Japanese koto and bass koto, double bass, and percussion) and "Trinkle Brass Works Trio" (trumpet, marimba and double bass) for more than 20 years. As an orchestral bassist, he has served as principal bassist of numerous regional orchestras including the Muncie Symphony, Quad Cities Symphony, Wisconsin Chamber Orchestra, Madison Symphony, Dubuque Symphony, Dorian Opera, Rockford Symphony, and Racine Symphony and toured Europe as a member of the American Sinfonietta Chamber Orchestra.

Sturm has contributed performances and compositions to more than 40 recordings. He has recorded for Blue Note (EMI), Centaur, A440, Innova, Red Mark, Music and Arts, CRI, Big Chicago, and Cadence labels, among others.



Sontheimer



Cole



Sturm



Reimer

CAMPAIGN for **NEBRASKA UNLIMITED POSSIBILITIES**

Just imagine the possibilities if more were invested in student scholarships and awards to support the next generation of artists, performers, teachers and scholars in Nebraska, the nation and the world.

Imagine the possibilities if more were invested in academic programs to nurture creative, artistic activity and scholarship.

Imagine the possibilities if more were invested in the outstanding faculty members who challenge and educate the fine and performing arts practitioners of tomorrow.

These and other critical goals guide the Campaign for Nebraska: Unlimited Possibilities. This comprehensive fundraising initiative seeks to raise \$1.2 billion by 2014 for priority areas of the University of Nebraska, including \$20 million to advance the Hixson-Lied College of Fine and Performing Arts.

With broad support from many alumni and friends, just imagine: What will this College look like when the campaign concludes?

College on the move

Eighteen years since its founding, the Hixson-Lied College of Fine and Performing Arts flourishes in many ways. Enrollment has more than doubled and remains strong in all degree programs, and the scholarly and creative work of our faculty, students and alumni continues to gain increasing national and international recognition. Similarly, we've been able to launch a wide range of new projects and initiatives that provide exciting opportunities for our students and faculty and move the college into the national spotlight.



So much of what we accomplished would not have been possible were it not for the alumni and friends who made generous contributions of various types over the years in support of scholarships, facilities, workshops and residencies, special activities and events, and academic programs.

During the remaining three years of the Campaign for Nebraska, it is our hope you will join us as we seek to reach our own unlimited possibilities for excellence.

Campaign for Nebraska priorities

More than \$17 million has been given toward the college's goal of raising \$20 million by 2014 for targeted priorities—priorities that seek to build on its strengths and achieve its mission. Areas identified by the college and its volunteer campaign leadership include:

Student Support—Support for graduate

fellowships, undergraduate scholarships, and awards and recognitions will enable us to attract outstanding students and to recognize, celebrate, and support the creative and scholarly work that students undertake in the pursuit of their degrees.

Faculty Support—Support for endowed faculty professorships, visiting artists and scholars, national and international faculty exchanges and collaborations, and awards and recognitions that distinguish and celebrate faculty performance and achievement.

Program Support—Support for a wide range of innovative programs, projects and activities, and in particular, those that are interdisciplinary or that rely heavily on cutting-edge technology for their long-term sustainability and success.

Possibilities to be involved

The possibilities for you to connect with the college are unlimited. Momentum has been building since the inception of the Campaign for Nebraska in 2005, but there is much yet to accomplish. Gifts at all levels help improve Nebraska's education of art, music, dance, theatre, film and so much more.

The faculty, staff and students are grateful for your support to help advance our college. No gift is too small. Whether it's a contribution of \$5 or \$50, it makes a tremendous difference to future generations and moves the college closer to obtaining 100 percent alumni participation to this campaign.

Permanently endowed funds and naming opportunities begin at \$25,000, and gift commitments may be pledged and paid over time. Bequests and other planned gifts are also a viable way for many people to fulfill their charitable giving interests without affecting day-to-day living.

Your contributions show a high regard for the mission of the College and a belief in

Volunteer Campaign Leadership

The Hixson-Lied College of Fine and Performing Arts extends its appreciation to these individuals who lead our campaign:

Christina M. Hixson, Honorary Chair
Rhonda and James C. Seacrest, Co-Chairs

Honorary Members

Dick Cavett	Bruce & Carol Hendrickson
LaVon Crosby	Dan & Barbara Howard
Barbara J. Gilmore	Herbert E. Howe
Dinsdale	Mrs. Larry H. Lusk
Donald & Ann Farber	Ann K. Rawley
Norman Geske	Jane Rohman

Members

James Baffico	Tice L. Miller
Robert Fought	Joseph M. Ruffo
Larry Frederick	James W. Strand
Kathleen I. Friedman	Carol Thompson
Ron and Chris Harris	Diana H. Warner
Pamela Schaap Hemann	Ernie Weyeneth
Jon Hinrichs	

the unlimited possibilities education provides for the future of our alumni and their worthy professions. Each gift provides meaningful support for students while sustaining the tradition of giving back to advance the future of your College.

Support Possibilities

- Endowed student scholarships and fellowships.
- Student grants for presentation of scholarly and creative activity.
- Student travel grants for domestic and international study.
- Faculty professorships and awards to recognize and encourage high achievement.
- Faculty travel grants for research, creative activity and engagement.
- Grants to sponsor visiting artists and performers.



Lucy Buntain Comine
Director of Special Projects
University of Nebraska
Foundation

To contribute or for more information about Campaign for Nebraska priorities, contact Lucy Buntain Comine at lbuntain@nufoundation.org or call (800) 432-3216. To contribute anytime, go to nufoundation.org. All gifts to any area of the College qualify now as a campaign contribution.

Sweepstakes winner enjoys weekend back on campus

Marcia (Goeller) Schmidt (B.M.E. 1977) won the Hixson-Lied College of Fine and Performing Arts' first-ever Arts/ Athletics Weekend Sweepstakes last fall. The sweepstakes was held in conjunction with the College's annual Circle solicitation through the University of Nebraska Foundation.

Alumni and friends were asked to join the Encore Circle (School of Music), Art Patron's Circle (Department of Art and Art History) or The Carson Circle (Johnny Carson School of Theatre and Film). Gifts to these circles help



The next Arts-Athletics weekend sweepstakes prize includes tickets to the Nebraska-Ohio State Football game Oct. 8. The mailing went out in June to all alumni. If you have questions or did not receive the sweepstakes letter, please e-mail Lucy Buntain Comine at lbuntain@unfoundation.org.

and enable many opportunities for faculty and students in the College. Returning the pledge card, with or without a donation, entered people in the sweepstakes for an exciting weekend package Nov. 12-13.

Hixson-Lied Endowed Dean Giacomo Oliva drew the winning name out of more than 150 entries.

"The idea was suggested by our Director of Development Lucy Buntain Comine, as a way of connecting with our alumni and other supporters of the College, and as it turned out, we were able to bring one of our alumni back to campus to experience both an arts event and a football game," Oliva said. "Doing so also afforded us a chance to have a personal conversation with her about the College and its faculty, students and programs. It was truly a delight to meet Marcia and Brian Davis, her guest, and to see how pleased they both were to be on campus and to learn about how the College has grown and matured since she was a student in the School of Music back in the 1970s. They really enjoyed themselves immensely."

Schmidt and Davis toured Westbrook Music Building; had dinner with Oliva and School of Music Director John Richmond; attended the School of Music Opera "The Light at the Piazza;" attended the Chancellor's Pre-Game Reception;

and attended the Nebraska-Kansas football game.

"The weekend was nothing short of overwhelmingly splendid," Schmidt said.

Schmidt said it was good to be back in Westbrook, where she studied saxophone, piano and voice and participated in the Cornhusker Marching Band, winning the Band Key Award for Outstanding Service in 1977.

"Westbrook still has the same four walls, terrazzo floors and an unmistakable aroma, as our Student Ambassador [who led the tour] reminded me," Schmidt said. "It was a similar experience to returning to my Grandma's house, where there is always a linger of familiarity, regardless how long it has been since the last visit. It was good to be back."

Schmidt learned about the College's Digital Arts initiative and saw the music composition lab in Westbrook. She also visited with Associate Professor Rhonda Fuelberth, Associate Professor and Director of Bands Carolyn Barber and Assistant Professor of Voice Jamie Reimer.

"Having a chance to speak briefly with some faculty members and hear their input on teaching music in this century was insightful," Schmidt said. "Reminiscing and comparing 'then to now' made me realize full well that the world of music is getting smaller as we achieve such advancements as real-time instruction across the globe."

Schmidt and Davis enjoyed seeing the opera, "The Light at the Piazza."

"It is so refreshing to see this generation of students advancing as mature performers at my alma mater," Schmidt said.

Schmidt said her fondest memories of her time in the School of Music were the lifelong connections to her peers and mentors.

"The hours of preparation and dedication that it took to lead up to the level of performance that was assumed would be there at each opportunity, be it the Cornhusker Marching Band, the Wind Ensemble or the many juries and recitals are also high on the list of 'memories'— while taking practice room breaks upon



Left to right: Chancellor Harvey Perlman, Marcia Schmidt, Brian Davis and Dean Giacomo Oliva at the Chancellor's pre-game party.

invitation to have a Coke at Henry's (where the Lied is now)," she said.

She also enjoyed the performance ensemble work with her saxophone.

"I rediscovered this love by being a part of several ensembles in the Topeka area while I lived there," Schmidt said. "It is currently my favorite hobby and avocation. The little jazz ensemble I play with at Northeast Community College, NAJE, is fulfilling my somewhat selfish ambition to return as an ensemble performer to the stage."

Schmidt, who lives in Fremont, Neb., is a master dealer for Sand Creek Post and Beam in Wayne, Neb. She serves clients in the South, from Louisiana to Florida, and along the East Coast up to Maine.

She enjoyed her exciting weekend on campus.

"Being on campus refreshed my excitement for the many offerings the College of Fine and Performing Arts has available for our Husker student body," Schmidt said. "I hope they realize how fortunate we are at UNL to have such an outstanding College with such progressive, cutting-edge leadership."

One thing Schmidt does not want to do, however, is encourage her fellow alumni to enter future College sweepstakes like this.

"They'll ruin my chances of repeating if more people enter," she said.

Perlman accepts APC recommendation to spare organ program in this year's cuts

On May 24, Chancellor Harvey Perlman agreed to accept the Academic Planning Committee's (APC) recommendation not to eliminate the study of organ in the School of Music and the termination of a pre-tenured faculty member.

"We are delighted to learn that Chancellor Perlman has accepted the recommendations of the APC to retain the organ program and the award-winning professor who serves it

in our UNL School of Music," said School of Music Director John W. Richmond. "Music is a highly interconnected discipline. The loss of this program and professor would have had an impact not only on keyboard studies here, but also on the choral program, the orchestral program and the chamber music program."

The original proposed cut was part of \$5 million in budget reductions that the Chancellor

submitted to the APC in April to address a shortfall in the fiscal year 2012 budget.

Instead of cutting the organ study program, the Hixson-Lied College of Fine and Performing Arts agreed to offer a different budget reduction during the university's next round of cuts, Perlman said.

School of Music presents 'Amahl' opera in Holdrege

by Courtney Pitts

Contributed reporting from Seanica Reineke

On Dec. 12, music students from the University of Nebraska-Lincoln traveled to Holdrege, Neb., to share the holiday message of giving through the performance of opera. For the first time ever, the UNL Hixson-Lied College of Fine and Performing Arts and the College of Agricultural Sciences and Natural Resources collaborated to take a UNL production of "Amahl and the Night Visitors" on the road.

"It's wonderful if you can take your music to audiences who couldn't really come to see you," said Jack Oliva, dean emeritus of the Hixson-Lied College of Fine and Performing Arts, during the pre-event talk. "UNL is committed to outreach."

The Christmas classic "Amahl and the Night Visitors" revolves around the story of a poor shepherd boy named Amahl. One night, three kings in search of a child visit Amahl and his mother. The tale ends with a miracle and a message about the true spirit of giving. For the past eight years, the university has performed this opera with the help of Lincoln high school students. It's become a UNL tradition for the students to perform for Title I fifth-grade classes.

The deans of the two colleges hoped to fulfill UNL's mission as a land grant university by making the performance accessible to people across the state.

"We wanted to bring the university to the people, which is what we've done with our collaboration," said Steve Waller, the dean of the agriculture college.

During the Dec. 12 performance UNL music students played the primary roles, while the Shepherd's Chorus was made up of Holdrege high school students.

For weeks before the show, UNL students learned their parts and held rehearsals. However, the Holdrege students learned their part in just a few hours. The morning of the performance, the university students arrived at the Tassel Theatre bright and early to begin practicing with the high schoolers. Director Bill Shomos, Music Director Zachary Vreeman and Choreographer Therees



A post-performance reception was held in the lobby of the Tassel Theatre.

Hibbard worked to teach the dozens of Holdrege students the songs and dances. "These young singers have obviously had good training at their own schools to be



Left to right: College of Agriculture and Natural Resources Dean Steve Waller, School of Music Director John Richmond, Carol and Bruce Hendrickson and Hixson-Lied College of Fine and Performing Arts Dean Emeritus Giacomo Oliva at the pre-performance reception at the Tassel Theatre in Holdrege, Neb.

able to pick up the staging, music and dance steps so quickly," Hibbard said. "They were very hardworking and had lovely attitudes; wanting to do their best and eager to get things right for the performance."

Six Lincoln high school students also came along to help teach the choreography.

Brittany Gondringer, a junior at Lincoln East High School was among the six.

"The Holdrege kids really held the performance together," Gondringer said. "Us veterans came just to help the others out."

Costuming was another task that was completed just hours before the show.

"The unsung hero of the day was Mary Beth Shomos who managed to somehow find enough costumes and clothe every one of those shepherds in a beautiful way, so when they stepped on the stage they looked like a tableau in a painting—another little UNL miracle," Hibbard said.

The hour-long opera was enjoyed by a large and eager audience, many of whom arrived early and stayed late for pre- and post-events. The UNL Alumni Association hosted the events.

The non-profit organization boasts 60 chapters and 25,000 members, said Shelley Zaborowski, senior associate executive director of the alumni association. The group worked to spread the word about the performance of "Amahl and the Night Visitors" throughout Holdrege.

"There are many UNL alumni living throughout the state of Nebraska," Zaborowski said. "With the School of Music students performing at the Tassel Theatre, we wanted to be sure alumni in the local area knew about it and were encouraged to come to the

performance."

The pre-event focused on the collaborative effort between the two colleges and an explanation given by John Richmond, director of the UNL School of Music, of what the audience could expect when watching the opera. An admissions officer was also present to answer questions about all the university has to offer. During the pre-event, a special thanks was given to UNL alumni Bruce C. and Carol S. Hendrickson of Holdrege who helped fund the first-time opera performance.

"The Holdrege community has appreciated the arts for decades," Bruce Hendrickson said. "We worked to raise money to build the Tassel. We (Bruce and Carol) wanted to sponsor good arts programs to come to Holdrege and have been very interested in all the university has done and is doing. Carol and I are just happy to see people enjoy the programs we bring."

A reception after the opera allowed the audience to meet the cast members and learn more about the university. Several members of the Shepherd's Chorus enjoyed cake with their family and friends, including Dustin Kimberely, a junior at Holdrege High School, and his dad, Dale Kimberely.

"The show was awesome," Dale Kimberely said. "It was a way to see the arts. We don't get to see a lot of shows like this in Holdrege. We'd love to have more opportunities like this."

Courtney Pitts is a senior in the College of Journalism and Mass Communications from Norfolk, Neb. Seanica Reineke is a senior in the College of Journalism and Mass Communications from Edgerton, Mo.

Forde steps down as Art and Art History Chairman

Edward Forde has stepped down as chairman of the Department of Art and Art History effective July 1. He returned to the faculty and will continue to curate exhibitions at the Eisentrager-Howard Gallery in Richards Hall.

Pete Pinnell, Hixson-Lied Professor of Art, will serve as interim chairman for a two-year period.

"During Ed's tenure, the Department of Art and Art History introduced service-learning opportunities for



Forde

undergraduate and graduate students, made strong faculty hires, expanded course offerings for non-majors and developed the Hixson-Lied visiting artist program," said Christin J. Mamiya, Hixson-Lied College of Fine and Performing Arts Interim Dean and Hixson-Lied Professor of Art History. "We thank Ed for his seven years of service to the Department of Art and Art History and look forward to his continued participation on the faculty."

Forde came to UNL in 2004 from California State University. He 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 1988-1994. He served as Chairman of the Art Department from 1981-86 and again from 2002-2004.

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.

His artwork has been represented in more than 100 exhibitions at galleries and museums throughout the world.

Reminiscence: Music alum remembers post-War opera

This article was recently submitted to a University of Nebraska Alumni Association writing contest, in the nostalgia category, and is published here with permission. It tells of the author's experience when opera returned to the School of Music after World War II.

by Annette J. Markell

At last! Grand opera was returning to the music department. It had been absent during World War II, and now that the war was over, was to make a glorious entrance, accompanied by full orchestra.

What opera would it be? For a first attempt, it had to be a short one. No Wagner, or dark Russian offering, the choice had to be lyrical and something the audience would relate to. And, we doubted that it would be really heavy. So that would leave Italian opera.

Arthur Westbrook was the Dean of the Fine Arts Department, and he had chosen "Cavalleria Rusticana" by Mascagni. A short opera, indeed, this composition, when performed at the Met, is paired with "I Pagliacci" by Leoncavallo and is called the Double Bill. But for the department's first endeavor in some years, one opera at a time was enough. And, we would sing the opera in English, much to everyone's relief.

I remember Danny Kaye's take on opera. He said, "In Russian opera, everybody dies. In Italian opera, everybody dies. But they die happy!"

Be that as it may, let me translate. "Cavalleria Rusticana," means "rustic chivalry," and is set in Sicily, the land of hot-blooded young people. The two main characters are Santuzza and Turiddu, names you won't find in any what-shall-we-name-the-baby book. This plot with its themes of love, lust and betrayal is set against a bucolic background with beautiful music, including the melodic "Intermezzo," a favorite with opera-goers worldwide. In most operas, the heroine dies. In this one, she faints, but with just cause—Turiddu fights—and loses—big time.

The University Singers was the core group from which the soloists would be chosen. As a voice major, I was eager to learn who was going to sing the lead roles. Usually, seniors sang the leads, and this was the case with one exception.

There was a sophomore, as was I, with beautiful voice production who was chosen to sing in one or two of the performances. A senior

was to sing in either one or two. There were two casts and three performances. Both soprano leads were members of the same social sorority, so all the coeds, and their housemother, had to attend two performances, in order not to alienate one of their sisters.

The costumes were rented, and we, who were peasants, had somewhat the same attire. The ladies, as I remember, wore colored skirts with a horizontal stripe. As I recall, mine was blue. This was topped with a white puffed-sleeve blouse and a black bodice.

This production was very successful, and the next year promised to be even better. This time the opera was "I Pagliacci" (The Players) by Leoncavallo, mentioned above. This opera begins with the famous "Prologue," sung by Tonio, which foretells the coming events—more love, lust and betrayal.

The main characters are Canio, his wife Nedda and Silvio, who stirs things up. It takes place near Montalto, in Calabria. The music is both emotional and delightful. There is a play within a play, and the performance ends not only with the heroine dead, but Silvio as well. And the opera concludes with the famous words—"The comedy is ended."

The soprano lead in this production was a piano major. She was chosen because she had represented the department so well in the past. She sang beautifully.

As in the first production, I played a peasant. My costume was a colored skirt with a horizontal stripe. As I recall, mine was blue. This was topped with a white puffed-sleeve blouse and a black bodice. Sound familiar? However, the leads in both these operas wore authentic outfits and really looked great.

This plot, with its memorable clowns and strong characters, also received favorable reviews. It was gratifying to bring opera to an audience, which, in many cases, had never seen one.

In my senior year, Mr. Westbrook had chosen "Carmen" by Bizet. Set in Seville, Spain, this popular opera includes the stirring "Toreador Song," seductive "Habanera" and more memorable music. Here was love, lust and betrayal at its most intense.

As a soprano, I was selected to be Micaela, the sweetheart from the country. My teacher was David Foltz, and we got along famously. He was

a fine teacher. Again, there were two casts, three performances, and I was lucky enough to sing in two of them.

Two mezzo-sopranos sang the role of Carmen, and yes, she dies at the end. The two tenors who sang the role of Don Jose had excellent voices. One of them was a good actor and reacted well to what was going on onstage. The other one stood there like a stick. Micaela and Don Jose sing a charming duet, but this tenor sang with no emotion and no movement. I can still hear Dallas Williams, our stage director, shouting to him, "Put your arm around her!"

I remember the tall, talented bass who sang the role of Zuniga. He would invariably drink a large amount of cola before going on stage. In those days, colas were more carbonated than they are now, and we wondered how he could sing so marvelously with no after-effects.

The girls in the cigarette factory, including Carmen and her two sisters, wore stunning costumes in many vivid colors. And I, as the little girl from the hills wore—you guessed it!—a colored skirt with a horizontal stripe. As I recall, mine was blue, with a white puffed-sleeve blouse and a black bodice. This comes under the heading: "You can't win!"

"Carmen" was well received, but at the end of the spring semester, we were told that the opera for the following year, Gounod's "Faust," was not going to be performed, for whatever reason I did not know.

I graduated and went to New York and did not follow the fate of opera at the university. While it was there, I thoroughly enjoyed it!

Annette Jacobs Markell graduated from the University of Nebraska in 1948 with a Bachelor of Music in Education degree and also received an Associate in Applied Art with the emphasis on radio in 1947. Her sorority, Sigma Delta Tau, won a Coed Follies prize, one of two which Markell created. After graduation, she moved to New York, and within a year was on her way to the U.S. Zone in Germany to become an entertainment specialist under the auspices of Army Special Services. Markell now lives in California and is retired, having worked for the Los Angeles Teachers Union for 14 years. During her many years in California, she did extensive writing, including many years as publicity liaison with the Burbank Civic Light Opera, with which she sang, and now handles publicity for the San Fernando Valley Master Chorale, where she continues to participate.

Achievements celebrated during Honors Day Weekend

The University of Nebraska–Lincoln Hixson-Lied College of Fine and Performing Arts celebrated its annual Honors Day weekend April 15-16.

Three distinguished alumni were in classes on Friday, April 15. They were recipients of the Fine and Performing Arts Alumni Board's Alumni Achievement Awards.

Wendy Jane Bantam (M.F.A. 2007), Alumni Achievement Award in Art, is a teacher and lecturer on creative and critical thinking with training in performance art and the visual arts. She has conducted teaching residencies in Indonesia, England and across the United States through the Nebraska Arts Council and The Dana Foundation/Kennedy Center. Her paintings are exhibited nationally and internationally.

Dr. Dennis Keith Cox (B.M.E. 1965), Alumni Achievement Award in Music, is Professor of Music and Director of Choral Activities and Graduate Coordinator at the University of Maine. He has served as a guest clinician in 26 states, from Alaska to Maine, as well as Canada and Europe. He has devoted himself tirelessly to the art of choral music.

David Duffy (B.F.A. 1988), Alumni Achievement Award in Theatre, is the Creative Director for Disney Cruise Line Entertainment. While at UNL, he was accepted into the Walt Disney World College Program and began working at the Magic Kingdom at DisneyWorld in the summer of 1987.

Dick Hay received the Award of Merit. Hay is a charter member of the Hixson-Lied College



Back row, left to right: Dennis Keith Cox, Wendy Jane Bantam and Dick Hay. Front row, left to right: David Duffy and Dean Emeritus Giacomo Oliva. Photo by Tom Slocum.

of Fine and Performing Arts Dean's Club and has continued to give to the college and its many programs throughout the years.

Other award winners included **Gail Kendall**, who received the Faculty Service Award; and **Kaitlyn Williams**, who received the

Undergraduate Student Leadership Award; and **Cristina Skinner**, who received the Graduate Student Leadership Award.

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

Three retire from Department of Art and Art History in 2011

This year three faculty and staff members retired after long and distinguished careers at the University of Nebraska–Lincoln.

Shelley Fuller is Associate Professor of Art in the Department of Art and Art History. Fuller has been at UNL since 1990, where she has taught photography and served as Chief Adviser for the Department of Art and Art History. In 1997, Fuller received the College of Fine and Performing Arts' Distinguished Teaching Award.

She received her Master of Fine Arts from UNL in 1989 and her Bachelor of Arts from Augustana College in South Dakota in 1981.

Her work has been shown throughout the U.S., including a recent solo exhibition at Syracuse University in 2009 and a juried show at The Light Factory in Charlotte, N.C., in 2010.

LaVonne Keller retired in May as Staff Secretary II for the Department of Art and Art History. She has been at UNL since 1987. She began at the Hardin Center and joined the Department of Art and Art History nearly nine years ago.

She answered the phone and greeted visitors with a friendly face and voice.

Gail Kendall is Hixson-Lied Professor of Art from the Department of Art and Art History. She has been at UNL since 1987.

Kendall is a ceramic artist and dedicated teacher, who has shown her work in more than 22 solo and two-person exhibitions and

more than 150 group exhibitions, including the Sheldon Museum of Art, the John Michael Kohler Art Center in Wisconsin, the Clay Studio in Philadelphia and the Fusions Gallery in Australia. Her ceramic work is included as part of the collection at the Minneapolis Institute of Art and the General Mills Corporation in New York City.

Kendall has presented more than 80 workshops and lectures nationally and internationally. She was selected to present a Nebraska Lecture on her work as part of the 2006 Chancellor's Distinguished Lecture Series.

Her research interests include Mediterranean Basin earthenware ceramics, Christian and Islamic illuminated manuscripts and English pottery and porcelain. She has been a resident artist at Spode Fine China Works in Stoke-On-Trent, England; the Archie Bray Foundation in Helena, Mont.; and Watershed Center for the Ceramic Arts in Newcastle, Maine.

In 2003 Kendall was a participant in the Attingham Trust Summer School for the Study of Historic Houses in England. Her work has been the subject of articles in periodicals and books, including *Ceramics: Art and Perception* (Australia), *Neue Keramik* (Germany), and *The Ceramic Surface* by Matthias Ostermann. Most recently, her pottery is featured in Emmanuel Cooper's new book *International Ceramics*, published by A & C Black, London, 2008.



LaVonne Keller (left) and Gail Kendall (right) with Dean Emeritus Giacomo Oliva at the Honors Day Dinner. Photo by Tom Slocum.

She was named a Hixson-Lied Professor of Art in 2006. Kendall received her Bachelor of Science in Design degree from the University of Michigan and her Master of Fine Arts degree from Eastern Michigan University. She spent 10 years working as an independent studio artist in St. Paul, Minn., before accepting a position in the UNL Department of Art and Art History in 1987.

In 2009, she received the National Council on Education for the Ceramic Arts' Excellence in Teaching Award, putting her in the elite company of the finest educators in the country.

Hixson-Lied Faculty, Staff Awards presented



Back row, left to right: Janice Stauffer, Dana Fritz, Sandy Veneziano, Alan Mattingly and Dean Emeritus Giacomo Oliva. Front row, left to right: Rhonda Fuelberth, Kathe Andersen, Aaron Holz and Mark Nealeigh. Not pictured: John Bailey and Christy Aggens. Photo by Tom Slocum.

Funding support from the Hixson-Lied Endowment was created to establish an ongoing awards program for faculty and staff, to recognize outstanding performance and accomplishments in the areas of teaching, research and creative activity, faculty service, outreach and engagement, and staff service to the College and University.

The College Distinguished Teaching Award is given to a faculty member who has demonstrated exemplary accomplishment in teaching over the previous two years. This year's recipient was Associate Professor of Horn **Alan Mattingly**, from the School of Music.

The Leadership Award in Curriculum or Programmatic Development is given to a faculty member who has demonstrated exemplary accomplishment in curriculum or programmatic development. This year's recipient is **Dana Fritz**, Associate Professor of Studio Art in the Department of Art and Art History.

The Achievement Award in Academic Advising is given to a faculty member who has demonstrated exemplary accomplishment in academic advising. This year's recipient is **Rhonda Fuelberth**, Associate Professor and Co-Chair of the Music Education division and graduate music education coordinator in the School of Music.

The Junior Faculty Achievement Award in Teaching is given to a junior faculty member who has demonstrated exemplary accomplishment in teaching. This year's recipient is Assistant Professor **Sandy Veneziano** from the Johnny Carson School of Theatre and Film.

The Senior Faculty Achievement Award in Research and Creative Activity is given to a faculty member who has held an ongoing appointment in the Hixson-Lied College of Fine

and Performing Arts for at least 10 years, who has demonstrated exemplary accomplishment in research or creative activity. This year's recipient is **John Bailey**, Larson Professor of Flute in the School of Music.

The Junior Faculty Achievement Award in Research and Creative Activity is given to a faculty member who has held an ongoing appointment in the Hixson-Lied College of Fine and Performing Arts for nine years or less, who has demonstrated exemplary accomplishment in research or creative activity. This year's recipient is **Aaron Holz**, Associate Professor of Studio Art in the Department of Art and Art History.

The Faculty Award for Outstanding Outreach, Engagement or Service is given to a faculty member who has demonstrated exemplary accomplishment in outreach, engagement or service. This year's recipient is **Janice Stauffer**, Associate Professor of Costume Design in the Johnny Carson School of Theatre and Film.

The Staff Award for Outstanding Service is given to a staff member who has demonstrated exemplary service to the College or Academic Unit. Three staff awards are presented.

The first recipient is **Christy Aggens**, from the Department of Art and Art History. Aggens is the multimedia designer and student services coordinator for the Department of Art and Art History.

The second recipient is **Kathe Andersen**, from the Dean's Office. Andersen is the Publications Coordinator for the College and is in charge of external relations.

The third recipient is **Mark Nealeigh** from the School of Music. Nealeigh is the Building, Equipment and Inventory Support Associate for the School of Music.

Barger named Hixson-Lied Professor

The Hixson-Lied College of Fine and Performing Arts has announced that Diane Barger has been named Hixson-Lied Professor of Clarinet beginning this fall.

"Diane is an exceptional faculty member who has distinguished herself nationally and internationally as a performer and as a leader in the profession," said Hixson-Lied College of Fine and Performing Arts Dean Emeritus Giacomo Oliva. "She has also made lasting and noteworthy contributions to her department, the College and UNL since her appointment to the faculty in 1994. We are delighted that the Hixson-Lied Professorship Committee has recommended her for this special distinction."



Barger

The Hixson-Lied Professorship program recognizes the work of the most outstanding faculty in the Hixson-Lied College of Fine and Performing Arts. Supported by a grant from the Hixson-Lied Endowment, the professorships are limited to tenured faculty at the rank of associate or full professor, who have demonstrated exceptional or overall performance over an extended time frame and whose accomplishments have gained significant recognition beyond the University.

Barger is the eighth Hixson-Lied Professor named in the College. She is professor of clarinet in the School of Music, a member of the Moran Woodwind Quintet and chair of the Wind area. She currently serves as principal clarinet with Lincoln's Symphony Orchestra and is Nebraska State Chair (2010-present) and Past Treasurer (2000-2010) of the International Clarinet Association.

Ceramics student wins 1st

Lauren Mabry, a Master of Fine Arts in ceramics student in the Department of Art and Art History and Hixson-Lied Fellow, won first prize for her piece, "Cylinder," in "The Eighth Annual Marge Brown Kalodner Graduate Student Exhibition" at The Clay Studio in Philadelphia, Pa., in June.

"Lauren is talented and worked very hard as a student," said Peter Pinnell, Hixson-Lied Professor of Ceramics and Interim Chair of the Department of Art and Art History. "It's nice to see her begin to get national recognition for her work."

The Marge Brown Kalodner Graduate Student Exhibition highlights the best work of students or recent graduates from the best graduate programs in ceramics from across the United States.

Mabry received her B.F.A. in ceramics from the Kansas City Art Institute. She has studied abroad at the International Ceramics Studio in Kecskemét, Hungary.



Lauren Mabry, "Cylinder," 2011.

Jazz program wins two national *Downbeat* magazine awards

The School of Music has won two awards in *DownBeat*'s Student Music Awards, announced April 26.

The Jazz Ensemble I, under the direction of Associate Professor Paul Haar, won Undergraduate College Outstanding Performance honors in the large jazz ensemble category.

Undergraduate student Karl Lyden was named the Undergraduate College Winner for Original Composition Orchestrated Work for his composition, "Downside Up."

The 34th Annual *DownBeat* Magazine Student Music Awards is an esteemed competition for middle school, high school and college students to showcase their talent and be recognized for their musical skills. Students record their music on a CD and submit it for judging by professional musicians and educators from across the country.

Judging criteria is based on musicianship, creativity, improvisation, technique, sound quality and balance, excitement and authority. Awards are given in 15 categories in five different divisions.

"*DownBeat* is known as the 'Jazz Bible' in the jazz idiom, and these awards are very prestigious," Haar said. "Our students were submitted against programs from coast to coast, including some of the biggest schools of music in the nation. I am extremely proud of these students and the faculty who have helped mentor them."

Lyden is a senior music performance major and biology minor from Omaha, Neb. He has participated in the UNL Symphonic Band, UNL Wind Ensemble, UNL Jazz Ensemble I and the UNL Jazz Combo II and III. He has attended



Lyden

many honor bands and festivals, including the Metropolitan Area Youth Jazz Orchestra, Nebraska All-State Jazz Band and UNL Honor Jazz Weekend. In 2009, he was selected as the winner of the Nebraska Jazz Orchestra Young Jazz Artist competition and performed with them in October 2009.

"Downside Up" was Lyden's first big

band chart that he composed. His previous compositions were for six-person combos.

"Initially when I found out [about this award], I was just trembling," Lyden said. "I just couldn't believe it. I never could have imagined this would happen with one of the first significant pieces that I wrote."

Haar said it was a well-deserved honor.

"He is the most humble kid on the planet," Haar said. "But so talented. I couldn't be more proud of him."

The piece was written last summer. Haar wanted three students who were primarily players in the Jazz Ensemble to start writing compositions for the ensemble, so Lyden worked under the direction of Assistant Professor of Composition and Jazz Studies Eric Richards to



Jazz Ensemble I. Photo courtesy of the School of Music.

create the piece.

"Karl is an excellent young musician and an outstanding student," Richards said. "He is blessed with the unique combination of copious amounts of talent, musicality and intellect, all of which is tempered with a great sense of humor."

Professor of Trombone Scott Anderson said Lyden is musically curious.

"Karl is one of the most versatile trombonists to ever attend UNL. He is adept at a variety of different styles and more importantly, he is interested in all kinds of music," Anderson said. "Young students have never had so much access to music in the form of recordings, and Karl takes advantage of this by listening to everything he can. I have never had a student with as much musical curiosity as Karl. It is not rare to find a young musician who works hard, nor is it rare to find one with talent. To find a musician who has both attributes is what makes teaching so rewarding."

Lyden said "Downside Up," which runs about 7 ½ minutes, is a good opening piece for a jazz concert.

"It starts out with a fast, energetic swing melody. The first half is pretty bombastic," Lyden said. "Then I decided to do something unconventional for this type of tune. Instead of keeping it a fast swing, I cut the tempo in half. The whole track almost sounds like two pieces in one, except that the second half develops from the first."

He wrote his first composition the summer before his senior year of high school, but has only been seriously studying composition since last summer.

"What I really like about composition is that you have an idea bopping around in your head, and you're trying to figure out a way to express it," Lyden said. "The composition process can be pretty chaotic for me because there are so

many things that I want to put into a piece, and I know if I put them all down, then it wouldn't make sense at all. So I try to put on paper what the players can easily play, and the audience can relate to. That's the big challenge, but also the most rewarding thing about composition."

Lyden said the bar is now set high for his future composition writing.

"Now that this has happened, there's really no option for me slacking off at all because I set the bar for myself so high," Lyden said. "I think it's great because now I'm going to dive into everything else that I write to try to one-up myself."

The *Downbeat* awards are not the only recent accomplishment for the jazz program in the School of Music.

The UNL Jazz Orchestra was named the Outstanding College Group at the Kansas University Jazz Festival in March, and they are working on their third CD, "Home Grown," which is scheduled to be released next spring and will include Lyden's "Downside Up."

In addition, sophomore Mike Grimm won the Nebraska Jazz Orchestra Young Artist Competition this spring and will perform with the orchestra on April 26.

In the Fall of 2009, the School of Music added new Master of Music and Doctorate of Musical Arts degrees with emphases in jazz studies, making UNL one of the few schools in the country with such a major.

"The fact that the award for Outstanding Ensemble and Best Undergraduate Composition was given to our Jazz Studies program while it is still in its initial 'growth phase' bodes very well for the future," Richards said. "I think Jazz Studies at UNL is poised to develop into a leading program on a national (perhaps even international!) level. It's very exciting to consider the possibilities for the future!"

Carson School undergraduate a 'Glee Project' Chicago finalist

It seemed like a one-in-a-million chance to appear on Fox's hit show "Glee" through open auditions in Chicago for "The Glee Project." Instead after one long and wild day, Johnny Carson School of Theatre and Film junior Nikki Kelly finished as a Chicago finalist, finished in the top 10 percent of the live auditions in both Chicago and Dallas, and her voice and photo are appearing in commercials for the reality TV show, which began airing this summer.

"The Glee Project" is a new reality show on the Oxygen network that premiered in June where performers compete for a multi-episode guest-starring role on season three of the hit series "Glee" on Fox. Open auditions were held in Chicago and Dallas in December and January.

Kelly, a junior directing and theatre management student from Keokuk, Iowa, is a fan of the show.

"When I came to college, watching 'Glee' was kind of how I got to know the other college kids. We would all get together and watch it," she said. "It's one of those shows that's theatrical, which I rather enjoy, of course. And it's a show that everyone can connect to, which is also really important."

She arrived in Chicago and showed up with two friends at the auditions at the Chicago Academy for the Arts on Dec. 19. They were filtered into a room with hundreds of other people auditioning.

"It was literally just like what you see on 'American Idol,'" Kelly said. "They brought TV cameras into the room and were having us do all sorts of things like on the count of three, yell 'We love Oxygen!' and all that kind of stuff."

They filled out paperwork and answered questionnaires with questions like "Tell us something interesting about yourself." Kelly, who was born with one hand, replied to that question with "I paint my own fingernails."

Her wait lasted around three hours, before it was time for her room of contestants to go into the audition. Kelly and three other people went into the smaller room, which had a judge. All contestants picked from 10 songs to sing. Kelly chose Heart's "Alone."

"The judge said, 'Okay, Nikki. We'd like you to stay and go on to the next round, the others, thank you for coming,'" she said. "And I just thought, 'Okay....'"

Before she left, the judge asked her a question: "How do you paint your fingernails?"

Kelly replied, "I don't know. How do I?"

The judge laughed and told her to keep that answer.

She was filtered to another waiting room on the next floor and continued to wait.

Oxygen host Tiffany Smith interviewed contestants as they entered and exited the next audition room, where they would audition for "Glee" Casting Director Robert Ulrich.

"When it came my turn, I did the cute little interview and was all excited," Kelly said. "I went in [to the audition room] and they said, 'Go stand on your mark.' I was surrounded by cameras, and there was a guy sitting at a table, and we just chatted for a bit."



Nikki Kelly (left) with friends Olivia Vandenberg and Emily Barrett outside the Chicago Arts Academy before their auditions for the Oxygen Channel's "The Glee Project" on Dec. 19. Photo courtesy of Nikki Kelly.

She sang "Alone" again for Ulrich, and he thanked her. She returned to the holding room to wait.

A few minutes later, someone came out and said, "Congratulations, you've made it to the next round."

Kelly had just watched five people audition ahead of her, and just one other person had made it through.

"The whole time I'm wondering what's happening," she said, while crew members congratulated her.

Next she was ushered in to yet a third waiting area. While she was waiting, someone from the show came up to her and told her they liked her personality and wanted to interview her separately with a TV camera to make sure they had enough interview footage with her.

Finally, in the third and final round in Chicago, she went into a room with just a woman and a camera, and participated in a final interview. They asked her things like what she did in school and what her strengths and weaknesses were.

She went back to wait. Finally, someone from the show said, "Congratulations, you have made it to the final round in Chicago." They told her they would be sending her a form for background information that she needed to fill out and send back to their Los Angeles offices. She would be contacted by Jan. 16 to see if she made it to the final rounds in Los Angeles.

"I was like, 'Okay. . . what?'" Kelly said.

Next, she was told she had to keep all of this a secret and that everything that happened was under wraps for now.

"They even told us if you have to leave school [to go to Los Angeles], you have to magically disappear," she said.

From there, she went home and the long month of waiting began, when she couldn't tell anyone but a few close family members and her two Chicago friends.

"It was hard and fun not telling people," Kelly said. "It's fun now that I can tell people."

Finally, it was announced that the show had called everyone they wanted, and Kelly did not make the semi-finalist cut.

However, she learned later that between 4,000-5,000 people auditioned in both Chicago and Dallas. There were only 400 that made it to her level, which meant she finished in the top 10 percent of those who auditioned live. An additional 37,000 sent in applications online through MySpace.

Producers chose about 100 people, from both the live and online auditions, for the semi-finals in Los Angeles in January before they picked 12 finalists for the show.

"I was really heartbroken because I thought I was going," Kelly said. "Then, it was kind of fun because I could tell people about this really great thing that happened to me. It was a really fun process."

Johnny Carson School of Theatre and Film Director Paul Steger said he is not surprised by her success at this audition.

"Nikki has been a wonderful student in the Johnny Carson School, taking advantage of every opportunity available, from acting to design, from management to working with the student-run Theatrix Company. Her skills garnered her one of the coveted apprenticeships at the Williamstown Theatre Festival last summer," he said. "Her diligence to make an opportunity happen with 'The Glee Project' demonstrates her desire to succeed in the entertainment industry."

And for Kelly, the experience isn't over yet. Oxygen ran a "Glee" marathon on Feb. 5.

"I got a text from one of my friends saying, 'Oh my gosh, Nikki. Your face was just on TV!'"

She turned on the television to watch the marathon and saw advertisements for "The Glee Project." She hasn't seen the one with her picture, but did hear her voice on another commercial.

"I say something incredibly cheesy like, 'This is my dream, this is what I've always wanted to do.'"

For now, this will do.

"Even though I didn't get it, it's fun because I got to be on it a little bit," she said. "And who knows, the first show could be all about the auditions, and I could be on that."

Steger said these kind of national opportunities are important for his students and the program.

"When our students participate successfully in auditions at the national level, like 'The Glee Project,' it demonstrates the wealth of talent and depth of craft they've developed while a student here at UNL," he said. "It is extremely important for our students to learn that their talent and craft, and their willingness to put it all on the line, will be the only way they can succeed. In this business, you audition 99 percent of the time so you can actually work one percent of the time. It is great to know that our students are representing the School's values and competing at the national level."

Kelly also doesn't know what other opportunities this could open up for her, having auditioned for a national casting director. At the very least, she has an incredible story to tell.

"It was just a day of my life, but it was like a day of my life that was a whirlwind of fun and had me really excited," she said.

Ezinma Trio are Arriaga Finalists

The Ezinma Trio, a student chamber trio in the School of Music, were finalists in the J.C. Arriaga Chamber Music Competition. The Trio competed at the competition, sponsored by the Treetops Chamber Music Society, on April 10 at the Allegro Pianos Recital Hall in Stamford, Ct.

The Ezinma Trio includes Michael Glur-Zoucha, piano, a Bachelor of Music junior from Columbus, Neb.; Meredith Ramsay, violin, a Bachelor of Music junior from Omaha, Neb.; and Timothy Paek, cello, a Bachelor of Music junior from Lebanon, New Jersey. Their faculty mentors are the members of the Chiara String Quartet.

"We did not win, but it was a great experience to compete with the level of some of the more well-known music schools that the other contestants came from," Paek said. "It is just simply a stepping block for a great future."

Research Assistant Professor Julie Yoon, a member of the Chiara String Quartet in residence at UNL, said the experience of competing in this competition would help the Ezinma Trio.

"The Ezinma Trio competed at an international chamber music competition where the jury consists of two former and current members of the American String Quartet, a quartet in residence at the famed Manhattan School of Music, and Charles Neidich, a

faculty member and renowned clarinetist at the Juilliard School," Yoon said. "To be playing for musicians of this caliber and to compete alongside professional and student chamber groups from around the world is a pretty big deal. The Chiara Quartet is absolutely thrilled."

The Ezinma Trio has been together for 2 ½ years and played for the Chancellor's State of the University address last Fall.

This spring, they embarked on a Tour Across Nebraska Concert Series, in which they performed and met with school children in 14 communities across the state, including Gothenburg, Chadron, Scottsbluff, Wayne, Columbus, David City, McCook and Peru. The series was supported with a grant from the Hixson-Lied Endowment.

"Just to have the School financially support us and show that the really encourage what we're doing is really exciting for us," Ramsay said. "It really gives us a glimpse into professional life, which we all want in the future."

The members of the Trio arranged and created the series, and did all of the planning, organization and publicity for their Nebraska tour.

One of their favorite locations to play was Dunning at Sandhills Public School.

"We played in a gymnasium on an older upright piano," Paek said. "And we still reached out. As a student musician, it doesn't matter what we have. It matters what we do with it—in everything, really."

The entire experience gave them a taste of the life of a professional musician.

"We all learned a lot about being a better musician, learning music so fast," Paek said.

"You have to be that much more mentally focused and ready to perform at that level," Ramsay said. "People see us as professionals in a lot of these communities, so we have to not only represent ourselves well, but our school and make it that much better, so it's a lot of pressure. But it's an honor."



The Ezinma Trio outside Sandhills Public Schools in January. Left to right: Michael Glur-Zoucha, Meredith Ramsay and Timothy Paek. Photo courtesy of The Ezinma Trio.

School of Music Director John W. Richmond said this is an important moment in their career.

"The Ezinma Trio has enjoyed a tremendous string of impressive successes in recent months, the highlights of which include their successful grant applications to conduct an outreach tour across Nebraska and also to create recordings of their performances for submissions to important competitions," said School of Music Director John W. Richmond. "This invitation to appear as Finalists at the J.C. Arriaga Chamber Music Competition is a natural outgrowth of these other projects. It is an exciting, 'breakthrough' achievement for them and for our strategic plans pertaining to Chamber Music. I couldn't be more thrilled for them or proud of them."

Yoon said their varying personalities help make the Ezinma Trio successful.

"Their personalities are very different from one another, and I think this has allowed a wonderful working relationship to develop," Yoon said. "It often works well to have varying personalities in a chamber group so that its members can bounce distinct ideas off of each other. We are extremely proud of the hard work they have put into developing the group's musical voice and look forward, with utmost hope, to their future success."

Carson School senior wins Ryan Acting contest at regional ACTF

Johnny Carson School of Theatre and Film senior Sam Hartley, and his scene partner, Cami Philgreen, who received her Bachelor of Music degree in May, won the Irene Ryan Acting Scholarship Competition at the Region V Kennedy Center / American College Theatre Festival in January at Iowa State University.

They were one pair of 296 nominees from the six states included in Region V: Minnesota, Nebraska, Iowa, Kansas, North Dakota and South Dakota.

In addition, Hartley and Philgreen won Best Musical Theatre Scene, and Philgreen received Best Scene Partner honors.

Mike Lee and Jessie Tidball also competed in the Irene Ryan Acting Scholarship Competition.

Master of Fine Arts in Directing for Stage and Screen candidate Aaron Sawyer was the runner-up for the Stage Directors and Choreographers (SDC) National Directing Fellowship.

Undergraduate Trent Stork was selected into the semi-finalist round of the SDC Scene Audition Competition.

In the technical theatre field, five students earned certificates of merit for their work on last season's main stage shows: Amber Naylor and Jacob Boyett for scenic design; Matthew Baye for lighting design; and Beth Skinner and Shannon Paulick for costume design.

In acting, more than 20 students participated in the professional auditions, and most were called back to the professional companies.

More than 50 Johnny Carson School of Theatre and Film students participated in the Festival.

Bingaman-Burt returns to campus for Alumni Masters Week

Kate Bingaman-Burt (M.F.A. Art 2004) returned to campus in November to share her experiences and knowledge with students as part of the annual Alumni Masters Week.

This year marked the 46th Alumni Masters Week, a program sponsored by the Nebraska Alumni Association, Scarlet Guard (the alumni association's student group), Innocents Society, Mortar Board and the Chancellor's Office.



Bingaman-Burt

Since 1964, more than 250 alumni have participated in Alumni Masters Week. The selection of the Alumni Masters is competitive. Candidates are alumni who have shown great promise, success and leadership in their fields.

Bingaman-Burt is an assistant professor of graphic design at Portland State University in Oregon. She founded Obsessive Consumption in 2002. Her first book, "Obsessive Consumption: What Did You Buy Today?" was published by Princeton Architectural Press in April 2010.

Screenplay contest held this spring for second film

First Carson film 'Vipers in the Grass' completed

The Carson School Film Series' first film, "Vipers in the Grass" was screened for cast and crew last November at the Mary Riepma Ross Media Arts Center.

The Carson School Film Series involves students from each of the academic units—theatre, film, music and art—coupled with faculty and staff at Nebraska Educational Telecommunications working in conjunction with industry professionals to produce a short film. The first project, *Vipers In The Grass*, written and produced by Jorge Zamacona, involved more than 180 students, faculty, staff and industry professionals.

The Carson School Film Series as a logical extension of the School's mission—to provide students with unique educational experiences that prepare them for the professional world.

"There's no substitute for the actual experience of making a movie, and our goal is to blur the line between student and professional," said Johnny Carson School of Theatre and Film Director Paul Steger.

This spring the Johnny Carson School of Theatre and Film held a comedy screenwriting competition for the next project and received 48 script entries from throughout the NU system. The entries included faculty, students and staff at the University of Nebraska campuses in Kearney, Lincoln and Omaha.

"This was a wonderful response for our first foray into making the Carson School Film Series a true collaboration between the campuses in the NU system," Steger said.

A group of students vetted the screenplays over a six-week period and selected five possible scripts that met all of the requirements. A select group of Carson School faculty selected the three finalists.

With support from the Hixson-Lied



Johnny Carson School of Theatre and Film Director Paul Steger (left) moderates a panel with faculty and professionals following the "Vipers in the Grass" screening Nov. 6. Panelists included (left to right) Associate Professor of Film Rick Endacott, Assistant Professor of Film Sandy Veneziano, Associate Professor of Film Sharon Teo Gooding, Actress Harley Jane Kozak, Technical Adviser Bob Heine and Assistant Director Ivan J. Fonseca. Photo by Greg Nathan, University Communications.

College of Fine and Performing Arts, each of these finalists will receive a \$500 award and are currently working with a former head of the Writer's Guild on their scripts.

The Grand Prize winner will have their screenplay produced by the Johnny Carson School of Theatre and Film as part of the Carson School Film Series. The School will announce the winner in early fall and will start pre-production

immediately following this announcement.

The Carson School Film Series is sponsored by the Hixson-Lied College of Fine and Performing Arts and the Johnny Carson School of Theatre and Film. Funding is provided by the Hixson-Lied Endowment and the Johnny Carson Film and Broadcast Fund.

Mary Riepma Ross celebrates 100th birthday

Family surrounds Mary Riepma Ross last fall for her 100th birthday celebration in New York City.

University of Nebraska Foundation Director of Special Projects Lucy Buntain Comine and Dean Emeritus Giacomo Oliva traveled to New York in September to present her with an album with more than 100 wishes from her UNL friends and fans.

"Dean Oliva and I were so pleased to see Mary on such a milestone birthday and to present her with a book containing more than 100 letters from well wishers," said Buntain Comine. "Because she loves the University of Nebraska and Lincoln, Mary was most grateful for all the birthday wishes from her Nebraska friends and fans."

The Mary Riepma Ross Media Arts Center, a comprehensive exhibition program which acknowledges the moving image as the principal art form of this century, is committed to screening a wide diversity of

high quality film and video: innovative American independent work including non-narrative, experimental films and video; classic foreign and American cinema illustrative of traditional and historical perspectives; documentaries which examine a wide variety of issues of concern; and contemporary foreign cinema of substance.

Ross, a long-time supporter of the theatre and resident of New York City, made a donation to the University of Nebraska Foundation to fund the media arts center named in her honor, which opened in 2003.

Shown at right in back, left to right: Andrea Stillman, Adrienne Hines and Christopher Hines. Kneeling, left to right, are: Peter Gray, Christopher Gray, Mary Riepma Ross, Adrienne Stillman and Erin Gray. Photo courtesy of Christopher Gray.



Meadowlark East Campus event highlights arts, agriculture connection

by Sarah Smith

For decades the University of Nebraska–Lincoln’s Institute of Agriculture and Natural Resources (IANR) has been responsible for providing agricultural outreach and education to Nebraska communities. Need to know how to successfully plant a garden? Nebraska Extension can help. What about ways to safely cook food for you family? Extension is on it. IANR’s Extension program has been associated with a lot of things in Nebraska, but the arts have not been traditionally one of them. Until recently.

I’ll explain. But in order to do so, it’s important to go over some UNL History 101.

Our lesson starts with the Morrill Act of 1862—an act that would ultimately lay the foundation for the university’s development. The Morrill Act’s purpose was to fund the allocation of land in every state in order to establish educational institutions focusing on science, agriculture and engineering. It created the land-grant college system, and over time a major philosophy adopted by land-grant colleges was to provide cooperative extension for rural communities. In 1869, the University of Nebraska was founded in Lincoln as the first and only land-grant college in the state and based its mission off of the idea of service and outreach.

I see a hand raised in the back. *What does this information have to do with the Hixson-Lied College of Fine and Performing Arts?* I’m glad you asked.

It was this spirit behind the university’s land-grant origins and extension mission that inspired Hixson-Lied Dean Emeritus Giacomo Oliva to begin collaboration with IANR and UNL Extension to bring the fine arts to rural Nebraska and UNL’s East Campus.

“I’ve always felt that the narrow definition of [the land-grant] was to provide extension. We should do this in fine and performing arts as well. It’s a way to get the arts engaging with the public in a parallel way to sciences and researchers,” Oliva said.

In 2005, the College began partnering with 4-H programs throughout the state by providing student interns for summer camps focusing on arts, theatre and music. In 2007, the UNL School of Music’s Chiara String Quartet traveled to venues in western Nebraska as part of a collaborative outreach initiative through the Chancellor’s Office, the Hixson-Lied College and IANR. The Hixson-Lied College of Fine and Performing Arts even helped revive the East Campus Choir by incorporating it into its Doctoral Assistantship Program.

This year, the collaboration resulted in a never-before-seen event at UNL. Partnered with Lincoln’s Meadowlark Music Festival, the College and IANR worked together to coordinate a daylong musical and educational event with many of the colleges on UNL’s East Campus.

For Oliva, these programs and events are important because they allow fine arts students to learn through service.

“The Hixson-Lied College of Fine and Performing Arts is committed to providing students with an opportunity to give back to

community through their art. Education is about experience—engaging with the community helps provide that experience.”

Steve Waller, dean of the College of Agricultural Sciences and Natural Resources, was eager to work with Oliva and the Meadowlark Music Festival to make this year’s event on East Campus a success. According to Waller, it was important for families and children to visit and enjoy East Campus and be excited about music and activities—but more importantly perhaps was to get child excited about the idea of college in general.

“We want young people to see our campus and think, ‘I can do this,’” Waller said.

“Meadowlark Invasion!” was the final event of this year’s Meadowlark Music Festival in Lincoln. The day featured 14 stations in various departments and colleges across East Campus with music and educational workshops for the festivalgoers to experience.

The event wasn’t only open to the agricultural departments on campus—all colleges on East Campus were invited to participate and host stations for the festivities. Visitors had the opportunity to be a “dentist for a day” and drill on tooth models at the UNL College of Dentistry, view snakes and other reptiles at Hardin Hall, see tractors in action at the Tractor Test Lab and more, while simultaneously being able to enjoy classical music performances by groups of music students at 10 of the 14 stations.

According to Tamara Cass, executive director of Meadowlark, one of the major goals of the East Campus event was to put music in interesting places to highlight the excitement and diversity found on East Campus.

“East Campus is sometimes overlooked as the vibrant place that it is,” Cass said. “Cultural events help draw the community onto campus.”

The Meadowlark Music Festival’s mission continues to be to expose as many people from different backgrounds and educational levels to classical music as possible. It therefore was natural that the festival, through its partnership with the university, would embrace the spirit behind UNL’s land-grant and cooperative outreach roots, and ultimately the idea of an East Campus venue.

“The arts naturally connect the community to any place,” Cass said. “Meadowlark takes music to interesting venues. It creates a great event when people can enjoy music in unexpected places.”

This year’s Meadowlark Invasion! event culminated with a performance by the festival headliners: Cellist Dave Eggar with his band Deoro and violinist Gregor Huebner. Meadowlark Invasion! provided activities highly non-traditional for the average classical music festival by incorporating different colleges, focuses and backgrounds into one event. A similar comparison can be made the main musical performance of the evening, which was



A saxophone quartet from the School of Music’s Chamber Music Institute performs at the Maxwell Arboretum during Meadowlark Invasion! on June 11. Photo by Sarah Smith.

anything but traditional or predictable.

Eggar performed music from his Grammy nominated album “Kingston Morning,” which incorporates Jamaican, Appalachian and classical genres. Similarly, Huebner’s performance highlighted song from his newly released album “El Violin Latino,” which applies a Latin spin to classical violin. To top it all off, the music by both artists was accompanied with a unique bit of percussion provided by step-dance group, Hammerstep, adding another element of diversity to an already contemporary show.

Cass noted that reaction to this year’s festival was one of the best yet, and Meadowlark Invasion! boasted an attendance of nearly 450. Waller indicated in an interview during the event that he was excited about the prospect of future collaboration between IANR Extension and the Hixson-Lied College of Fine and Performing Arts. This sentiment was echoed by Oliva.

“I hope that our College will continue to value outreach and engagement. Change will happen, and it’s important, but it’s important to shape things to the university’s strengths,” he said.

The principles of community outreach and cooperative extension behind the land-grant system remain as important for UNL and the state of Nebraska today as they did when the university was founded in 1869. The spirit of the land-grant then was to elevate Nebraskans to a higher plane of existence by teaching people how to live and to embrace agriculture. Now, through the unique collaboration between the Hixson-Lied College and IANR, extension can also be about embracing the culture within agriculture.

“I think you’ll find we’re one of the only schools in country doing outreach like this through a formal relationship between arts and agriculture,” Oliva said.

In a state like Nebraska, what relationship could be more serendipitous?

Sarah Smith is a recent broadcasting production graduate from the UNL College of Journalism and Mass Communications. She is from Davey, Neb.

Meadowlark 10th anniversary in 2010

by Carson Vaughan

Variegated lawn chairs unfold across the vineyard as July's pastel sun sinks beyond the tree line. A twist of the tuning knobs perfects the low-pitch of the cello; snippets of harmony flow from the stage. Wine glasses tink and clink, beads of the St. Croix red clinging to the rims, a toast from one crowded blanket to the next.

"It's very great to be here again in this beautiful town," says Kira Kraftzoff, a cellist with the Rastrelli Cello Quartet.

The Rastrelli Cello Quartet's performance at the Deer Springs Winery was just one of a handful of events celebrating the 10th anniversary of Lincoln's Meadowlark Music Festival in 2010. Some of the night's attendees had been coming for years. Others, like Lied Center executive director Bill Stephan, were there for the first time.

"I'm excited to be at my first Meadowlark event," Stephan said. "I'm a fan of the Rastrelli ensemble and looking forward to spending a nice evening outside enjoying some high quality music."

Ten years ago, however, this wasn't the Meadowlark vision; in fact, there was no vision for year 10. Although now a battle-tested, decade-old establishment, founder Ann Chang and the original organizers remained focused on the single event ahead of them.

"It was very challenging to keep our minds focused on the first year because we were so excited and saw so much potential in this project," said Chang, a classical pianist. "But we made a pact with ourselves that we would put all our efforts and energy into that first year with no plans to continue. It was a nice combination of having a goal to be excellent without this giant shadow of trying to be perfect for eternity."

Ten years ago, they weren't expecting to be named the "Festival to Watch" by *Chamber Music America*—although they were. And 10 years ago, they weren't expecting to make it past the first stage, what Chang calls the festival's "childhood"—although they have.

"But after the conclusion of the first season we sensed almost right away that this was going to remain," said Chang, who also served as executive director and artistic director for the festival's first six seasons and is now the artistic director for the Lied Center for Performing Arts. "From what I see now 10 years out, I'm honored to see it become a mainstay in Nebraska. People expect it and want it."

Venues at last year's festival included the Sheldon Museum of Art's sculpture garden, Grace Lutheran Church in Walton, Neb., the Deer Springs Winery and UNL's Kimball Recital Hall.

"Ann Chang and the other amazing supporters who began the festival in 2000-2001 had the wonderful idea of taking beautiful music out of the concert hall and into unique venues around the community," said Tamara Cass, who has served as the festival's executive director since November 2009. "I plan to continue with that mantra and expand Meadowlark with more year-round opportunities."

Expansion is a relatively new objective for the festival, which is currently in the process of



Meadowlark concert outside Kimball Recital Hall in 2010. Photo by Carson Vaughan.

"recommitting and reinventing itself for its second decade," Cass said.

According to Giacomo Oliva, dean emeritus of the Hixson-Lied College of Fine and Performing Arts, part of that expansion is growing the festival's ties with the School of Music's annual Chamber Music Institute.

"The hope is that the Meadowlark Festival will become more formally integrated into the entire chamber music focus in the School of Music," he said.

The idea of formally uniting the two entities originally spawned from the School of Music's strategic planning process, according to John Richmond, professor and director of the School of Music.

"The faculty and I identified chamber music as one of just a few areas that would be strategically important for us going forward," he said. "Ann Chang and I began to work on ways in which the School and Meadowlark could partner together, and it was out of those discussions that this collaboration emerged."

The first collaboration came in 2004, with the co-sponsorship of the Chiara String Quartet, who headlined the summer festival and became the first-ever artists-in-residence at the UNL Chamber Music Institute. Since then, a number of both professional and student musicians have benefitted from the collaboration.

"The festival was a chance for me to be around professional performers," said 21-year-old Jack Latta, a percussion performance major at UNL who helped to organize last year's performances. "For performance majors, exposure to professional performers lets us see what it's really like to make a living playing music."

But between Chang and the current festival organizers, the consensus seems to indicate the festival has evolved positively since year one and has ample room to continue doing so.

"They're growing, reaching more people in Nebraska. Their length is getting longer, partnerships are getting bigger and the quality of performances is always getting better," Chang said. "Will Meadowlark as you see it today be around in 30 years? I sincerely hope not, because then it hasn't grown. I hope it'll be around in a different, meaningful way that speaks to the generation of the time."

Carson Vaughan, from Broken Bow, Neb., graduated in December 2010 with majors in journalism and English.

UNL grad student to teach ceramics in Turkey on Fulbright fellowship

by Christine Scalora for University Communications

Department of Art and Art History graduate student Alexandria Knipe of Carbondale, Colo., will travel to Turkey to conduct research on ancient Islamic pots on a Fulbright fellowship. She will also continue to make pottery, and with the help of a translator, will teach ceramics at Erciyes University in Kayseri, Turkey.

Knipe is a Master of Fine Arts student with an emphasis in ceramics. She plans to graduate in December 2012 or May 2013. She received a bachelor's in Fine Arts from the University of Minnesota in 2004. In 2000, she received degrees in Environmental Studies and Religious Studies from Eckerd College.

In Turkey, Knipe will study ancient Anatolian, or Turkish, pottery that was produced from the 9th to the 14th century C.E., when three neighboring empires rose to power—the Abbasid, Fatimid and Ayyubid empires.

These empires were thriving ceramic centers, Knipe said, and she will research how the empires influenced Anatolian ceramics.



Knipe

"These pots were some of the first pots that I ever fell in love with, because of their surfaces," she said. The surfaces are unique, Knipe said, because the pots are designed to look like Chinese porcelain. They are made out of a different type of clay and fired at a much lower temperature, and the glazes are layered in elaborate patterns.

Knipe is excited to make pottery in a foreign country for the first time.

"I have never done that and it will be full of many challenges that will push my work in new directions," she said. "The materials that I will work with are all different, different clay and glaze materials."

Peter Pinnell, Hixson-Lied Professor of Ceramics and Interim Chair of the Department of Art and Art History, said Knipe will learn about the traditional Turkish pottery, which includes some processes that are different from what is commonly practiced in the U.S.

"Like many of us in ceramics, Alix is interested in historical pottery from around the world," he said. "Pottery is a reflection of the culture that produced it. Besides learning other techniques and processes, Alix will have the opportunity to learn a great deal more about Turkish culture."

Knipe said her passion for art comes from her parents, both artists.

"When I was little I didn't get Barbie, I got scissors and paper," she said.

Lied Center breaks ground on Lied Commons expansion

The Lied Center for Performing Arts celebrated the start of its expansion project at a groundbreaking on April 29.

The planned 8,100-square-foot Lied Commons addition is entirely privately funded and made possible with a \$2.5 million gift to the University of Nebraska Foundation from Christina M. Hixson of Las Vegas and the Lied Foundation Trust.

Event speakers included Nebraska Sen. Ben Nelson, NU President James B. Milliken, UNL Chancellor Harvey Perlman, UNMC Chancellor



(Left to right) Sen. Ben Nelson, Chancellor Harvey Perlman, Christina M. Hixson, University of Nebraska Foundation President Terry Fairfield and University of Nebraska President James B. Milliken at the groundbreaking for the Lied Commons addition on April 29.



An architect's drawing of what the new Lied Center's "Lied Commons" expansion will look like. Courtesy of Bahr Vermeer Haecker (BVH) Architects.

Hal Maurer and NU Foundation President Terry Fairfield.

The addition, designed by BVH Architects of Lincoln, will be constructed on the north side of the Lied Center and is the first expansion ever to the 20-year-old venue. With a separate northeast entrance, the addition will provide event space for cultural programs, education events, smaller performances and private receptions, even while

events are held in the Lied Center's main house.

"We're incredibly thankful for this gift and expansion opportunity," said Bill Stephan, executive director of the Lied Center. "The new space will enable us to better serve the university, our many rental clients, and —most importantly—Nebraskans."

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