

arts

MAGAZINE



A taste of Hollywood in
Lincoln as Carson School
films

'DIGS'



Dean's Letter

"As you set out for Ithaca, hope the voyage is a long one." So begins Ithaca, the poem by C.P. Cavafy. With its allusion to Odysseus's return home from the Trojan wars, it speaks to us about the nature and meaning of journeys.

I am reminded of Ithaca as I write this to you, for I have had a remarkable journey as well, one that has brought me back to Lincoln. I began at UNL nearly 20 years ago teaching in the theatre department, now the Johnny Carson School of Theatre and Film. I ventured elsewhere for nine years in pursuit of other things. Now I am honored to be the new Dean of the Hixson-Lied College of Fine and Performing Arts.

Like many of you, our alumni and friends, I have thought about this place often as the years passed, and I have kept in contact with the college by reading this magazine and the college's newsletters.

A lot has changed in nearly a decade. Due to the vision and leadership of Dean Jack Oliva and our excellent faculty, our college is poised upon an exciting era in education. We owe a lot to Jack for all he has done, and we wish him well in his new position as Vice President for Academic Affairs at the Fashion Institute of Technology in New York City.

You will read more about the direction of our college as well as its many achievements in this issue of Arts magazine.

I have come back to Lincoln because, first and foremost, I love this university, our state and this region. Furthermore, I believe that the University of Nebraska–Lincoln has the single best opportunity in the country right now to build a college of national distinction in the arts. Those are big words and big dreams, I know, but really we have no choice.

Like Odysseus we have to keep voyaging forward or find us ourselves grounded on the rocky shores and far away from the currents of innovation moving through higher education right now. We must aspire to expand upon the kinds of academic subjects that students are needing, programs like communication design, interactive media, music technology, animation and film, while constructing them solidly upon the enduring foundations of art, art history, music and theatre. Just as important are the challenges of keeping a Nebraska college education affordable, getting more of our students across the graduation line, integrating technology and online education into our courses and advancing the reputation of our college nationwide.

None of this comes easily of course. Nor is it inexpensive. We will need you, our alumni and supporters, to help us. I encourage all of you to remember that your financial donations can and do make an impact on our college. Please contribute, even a little bit, in support of the college this year. Information on how to do so is included herein.

I would like to end by thanking you and inviting you to be a part of what is happening here. A great way to stay in touch is to follow us on Twitter and Facebook (see information below). There you will learn about of the ideas, performances and art that make the Hixson-Lied College of Fine and Performing Arts great.

I wish you all kinds of success in your own journeys, and I hope they return you to us soon, if only in spirit. You will find, as I have, that a lot has changed.



Charles O'Connor

A handwritten signature in black ink, appearing to read "Charles O'Connor".

Charles O'Connor
Hixson-Lied Endowed Dean



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arts MAGAZINE

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

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COVER

Johnny Carson School of Theatre and Film undergraduate Spencer Stokes stars as "Tom," a mild-mannered acting student who interns as a campus cop to get the girl and the role in the Carson Film "Digs."

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COVER STORY

A taste of Hollywood in Lincoln as Carson School films 'Digs'

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The first two weeks after finals ended, costume designers, big cameras, lights and famous Hollywood visitors could be found throughout the University of Nebraska-Lincoln's city campus. The Johnny Carson School of Theatre and Film was back in action, creating its second short film, "Digs."

The Carson School Film Series is a unique project that involves a select number of film industry professionals teaming with students and faculty from the Johnny Carson School of Theatre and Film to create a 25-30 minute short film. The film is funded with support from the Hixson-Lied Endowment and the Johnny Carson Theatre and Film Endowment.

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O'Connor returns to UNL as Hixson-Lied Dean



Charles O'Connor still remembers his first day in Nebraska.

It was Feb. 11, 1993, and it was 11 degrees outside.

He had never been so cold in his life.

"I remember asking if we were in some kind of a particular cold spell," said O'Connor, who was a resident of Tucson, Ariz., at the time.

He was in town for a job interview at the University of Nebraska–Lincoln, and his host at the university assured him he was lucky; the week before had been much worse.

O'Connor still took the job.

He became a professor in the Department of Theatre Arts that fall—and a joke among friends that winter.

"Everybody but me found it pretty funny to watch me move there," O'Connor said with a laugh. "I spent the first part of my year in Lincoln getting my car stuck in the snow, slipping on ice and generally being the butt of everyone's jokes for my conspicuous wimpiness when it came to winter."

But come spring, he was still teaching at UNL. And the spring after that. And the spring after that. Now, after spending a few springs elsewhere, O'Connor is returning to Lincoln to become dean of the Hixson-Lied College of Fine and Performing Arts.

During his first stint in Lincoln, O'Connor stayed for 10 years and says he fell in love with the campus, the state and eventually even the snow.

Living there gave him an "insatiable appetite for wide-open spaces and big skies," he said.

But after 10 years of "The Good Life," O'Connor left UNL to take a position as chair and executive director of the Department of Theatre and the Nevada Conservatory Theatre at the University of Nevada Las Vegas, and in 2008 he became dean of the College of Visual and Performing Arts at Indiana University-Purdue University Fort Wayne.

His experiences at other universities, however, played a role in his return to Nebraska.

When the Hixson-Lied College of Fine and Performing Arts at UNL needed a new dean this year, O'Connor's background made him the prime candidate for the position, said Paul Steger, the director of the Johnny Carson School of Theatre and Film and executive director of the Nebraska Repertory Theatre.

"We're really looking forward to working with him and helping him make the college the best it can possibly be, both locally, regionally, nationally and internationally," Steger said.

And O'Connor sees a simple solution: Get the word out.

People need to see what Nebraska, UNL and the Hixson-Lied have to offer, he said. They need to know what he discovered 19 years ago.

"Lincoln is a great place to live and go to school," O'Connor said. "We have a wonderful way of life, lots of arts and bike trails and a nice downtown. My job over the next few years is to let the world know that. We are going to build a college of national distinction here, and we are going to attract the brightest people to move here – from all around and from all professions."

O'Connor also claimed that after working as a professor at Nebraska, he has a unique perspective on the college.

"I know a lot of people, and I know how good they are," he said. "I've had both the distance of time and space to realize that. And as dean, I want to get the word out and let the world know that a little bit."

And although he foresees changes to the college, O'Connor said vision is a two-way street.

"As faculty, we have to talk about it together," he said. "It can't just be about what I want to change, but about what the faculty wants. I want to encourage an environment where good ideas will see the light of day. If they're feasible, they'll happen. Nothing can be too outrageous to discuss with me."

But despite his optimism for the next few years, O'Connor knows there are challenges the college must face—particularly regarding the curriculum.

"There are always new things popping up in the arts," O'Connor said. "We need to find a way to make room for these new disciplines while at the same time preserving the things we already teach—without costing more."

Courses such as graphic and interactive design, animation, film and music technology are all classes that students are demanding, he said, and the Hixson-Lied will need to find a way to incorporate them

into the curriculum.

But regardless of the challenges and opportunities O'Connor sees as the new dean of the Hixson-Lied, he is excited to be back at UNL and confident that he is where he is suppose to be.

"It's been sort of an amazing journey," he said, "Coming to Nebraska 20 years ago and then coming back."

The onset of that journey, however, wasn't always so clear.

O'Connor said he went to college not knowing what he wanted to do. Like many students, he said he took general classes at first and found that music, math and science all interested him, but it wasn't until he took a theatre course that he gained his inspiration.

"When I discovered theatre, I thought I discovered something very, very special," O'Connor said. "I discovered history with theatre and working with other people in a collaborative situation. It became something I was fascinated with."

He pursued his newfound passion, and in 1979, O'Connor graduated with a bachelor's degree in theatre from California State University Northridge.

O'Connor went back to school and in 1984 earned a Master of Fine Arts in cinema from the University of Southern California. Soon after, he got a job as the resident assistant designer at the Mark Taper Forum—a regional theatre in California.

It was one of many lucky breaks, O'Connor said, and the position taught him more in 18 months than his classes ever did.

"Yet if it wasn't for my schooling," he said, "I would never have been able to take advantage of the opportunity. That is why going to school is so important; it teaches you how to keep learning."

O'Connor continued to do so, and he soon used the knowledge he gained there to transition from

theatre to television.

He said his experience got him jobs working at major networks such as Universal Studios and Fox, and he worked on the sets of "Golden Girls," "My Two Dads," "Charles in Charge" and "Small Wonder."

Although O'Connor enjoyed using his artistic ability to design the sets of the shows, he said, he disliked living in L.A. and was looking for an opportunity to move.

And while at home in Arizona one Thanksgiving, he found one.

O'Connor was told by a friend that a teaching position had just opened at the University of Arizona—a career O'Connor had never planned on but one that he was familiar with.

"I kind of grew up in the shadow of a university," said O'Connor, whose father, Dennis, taught at Arizona State University.

O'Connor interviewed for the position and became an assistant professor in the Department of Theatre Arts at the University of Arizona in 1988.

It was then that O'Connor realized he had a knack for education.

"I found that I had a lot to offer," he said, "and it was a very positive experience for me."

After four years, though, O'Connor said he was ready for a change.

"I loved living in Arizona," he said, "but I had become very interested in computers, and I was looking for a place that would allow me to explore more of that. Nebraska said, 'Sure, we would love to get into that and support you with that.' It was the lure to explore a new avenue of my career."

It was also what brought O'Connor to UNL in 1993.

"He was a great leader in the Department of Theatre Arts at that time," said Paul Steger. "He was a very ambitious individual."

Steger recalled how that

ambition influenced the Hixson-Lied and particularly the process of set design at the college.

In the '90s, Steger explained, sets had to be designed using pencils and paper, and they often turned out much differently than imagined.

O'Connor changed all that.

He used computers to create a virtual environment that showed directors exactly what a set would look like, Steger said. The program accounted for everything from lighting to doors and doorknobs.

"He literally just took a closet that had a bunch of junk stored in it, put computers in there and showed directors what the set would look like," Steger said. "It was amazing. You could pick your seat in the theater and see what it would look like from that perspective. You didn't have to imagine anymore."

Returning to UNL's campus has given O'Connor a new perspective on the college, he said, but also a fresh reminder of his first move to Nebraska nearly 20 years ago.

O'Connor said he remembers driving the rental truck across the country that summer—out of the desert and into the plains—and turning up the volume every time Dwight Yoakam's "A Thousand Miles from Nowhere" played on the truck's AM radio.

I'm a thousand miles from nowhere,

Time don't matter to me.

'Cause I'm a thousand miles from nowhere,

And there's no place I wanna be.

O'Connor said he feels the same way now that he did then and is so fortunate to have a chance to return to Nebraska.

BY KAYLA STAUFFER

Born in Omaha, Kayla Stauffer will be a senior news-editorial major in the College of Journalism and Mass Communications.

“I’m very grateful to Fulbright for the opportunity to stay this long. Nine months gives me the time to get to know people and the heart of the country.”

—Rokeya Sultana



Rokeya Sultana, “Madonna with her passenger,” soft ground, etching, aquatint, 50 x 101 cm, 1994.

Art and Art History Hosts Visiting Fulbright Scholar Rokeya Sultana

The Department of Art and Art History and Cather Professor of Art Karen Kunc hosted Visiting Fulbright Scholar Rokeya Sultana, a professor of art and faculty of fine art at Dhaka University in Bangladesh, from October through June.

In addition to a public talk in April, Sultana also presented her works in an exhibition at the Rotunda Gallery in the Nebraska Union in May.

“I have been impressed by Rokeya’s sense of purpose and openness to rethink her artmaking that her Fulbright opportunity represents, as she is such an accomplished artist already,” Kunc said. “Here she has been willing to shake up her process, to renew her printmaking with experimental approaches—with inevitable failures and successes. She is seeing effects and compositions with a eye that values nuances, irregularities, an aesthetics of mythical chaos. I admire her new works, and her goals to push her art into unfamiliar territories, and to bring new ideas and processes back for her students.”

Sultana met Kunc in 1995 when Kunc traveled to Bangladesh. Sultana has also previously visited UNL in 2000.

“I’m fortunate to have this opportunity to do this research work here,” Sultana said. “Professor Kunc has been so helpful.”

Sultana researched how to use fewer chemicals in printmaking. Her thesis is titled “Possibilities of Etching and in Representation of Identity.”

“I am learning some techniques here,” she said. “I’m also getting quality time to experiment with new works.”

Her main focus is to explore the idea of womanhood in a changing world of a slowly progressing society using materials that are chemical-free and easy to apply.

“I have been engaged in such experimentation since the last 30 or so years—first as a student and then as a teacher,” Sultana said. “Innovation

is a way by which artists find their foothold in the artistic domain, and the experiments that I am pursuing will give me the opportunity to contribute more vigorously to the development of young talents in the institute where I have been teaching since 1987.”

Rokeya’s art is a reflection of loss and displacement, and the impermanence in life. She was influenced in her formative years by the tumultuous 1971 revolution that created Bangladesh, and the evolution of a strong cultural identity in her country’s art and society.

She addresses issues of womanhood and the power of intuition and imagination that can be a feminine attribute that moves into universal truths.

“The very body of woman emerges as the center of human drama, going beyond the bounds of social structures, norms and legal bindings,” she writes in her artist’s statement.

Sultana expresses such metaphysical perceptions as women in communion with nature, who lead the next generation, becoming the key to the world.

“My works are philosophical and psychological,” she said.

Sultana is an accomplished and award-winning printmaker and painter with recognitions in the 9th Asian Biennale in Dhaka and the 3rd Bharat Bhaban Biennale in India. She has exhibited her work in Poland, Nepal, Korea, Denmark, Pakistan, India, Egypt, Japan and the United States.

Sultana received her MFA from Vishwa Bharati University in India and her BFA from the Institute of Fine Arts at the University of Dhaka in Bangladesh.

“I’m very grateful to Fulbright for the opportunity to stay this long,” she said. “Nine months gives me the time to get to know people and the heart of the country.”

Buffum Earns Highest Honor From American College Theater Festival

Brad Buffum left Lincoln after his high school graduation, sailed around the world and earned a bachelor of fine arts degree at the University of Utah. But when it came to his career, the Johnny Carson School of Theatre and Film became his home.

Fifteen years later Buffum is the recipient of a prestigious award that goes only to the best and most dedicated of theater enthusiasts. He received the Gold Medallion from the John F. Kennedy Center for the Performing Arts in January for his work on the Region V Kennedy Center American College Theater Festival.

Buffum teaches stage management and introduction to theatre and is also the production manager for the Johnny Carson School of Theatre and Film.

“I try to keep the level of chaos down and to keep us organized. I need to have the right people doing the right things at the right time,” Buffum said of his production manager position.

It was skills like these that got Buffum involved with the Kennedy Center American College Theater Festival, an event put on by the John F. Kennedy Center for the Performing Arts in Washington, D.C. The festival gives students and faculty from colleges and universities across the United States the opportunity to showcase their talents while receiving advice and critiques from professionals. The best productions and individuals from each of eight regions get to go to the national theater festival at the Kennedy Center.

Buffum said he got involved 10 years ago when “the university hosted the regional festival and my involvement just went from there.”

It was in 2002 that he began his work as the stage management coordinator for Region V, which includes Nebraska. His work the past decade is what earned Buffum the Kennedy Center’s Gold Medallion.

The award is given to educators and artists who have demonstrated commitment to and enthusiasm for the



Brad Buffum consults with undergraduate student Emily Martinez on production schedules.

goals of the Kennedy Center and the education of theater students.

“Winning an award through the Kennedy Center is probably one of the most prestigious awards a faculty member or a student could earn,” said Julie Hagemeyer who works closely with Buffum at the Johnny Carson School of Theatre and Film.

“It is a well deserved award. Not only because of the work he’s done in Nebraska, but all the work he has done overall,” she said. “It is a real testament to his talents.”

Hagemeyer also earned an award from the Kennedy Center at the Region V festival this year for the design of a program she did for Shakespeare’s “Twelfth Night.”

Because Buffum had so much success at the regional level, in 2007 he became the national stage management coordinator. In this position Buffum works with the student stage managers who are selected from each region. One student per region is awarded the opportunity to spend a week individually working closely with Buffum.

“The time each regional recipient spends with me is considered to be very valuable. I try to give each student a notable experience,” Buffum said.



“My career has been great. The best thing for me is watching students grow and be successful in their own right”

—Brad Buffum

At this year's Region V festival, one of Buffum's own students, Nicole Kelly, studying directing and stage management, was selected to receive the National Stage Management Fellowship, which means she was the one student from Region V who got to individually work with Buffum. Experience like this gives Kelly an edge on her résumé and will benefit her in future job searches.

Undergraduate theatre directing and stage management major Savannah Kurtz said what Buffum is doing definitely works.

“It is really awesome for someone to dedicate that much of their own time to the education of theatre students. I know he puts a lot of time into KCACTF, and not everyone is willing to do that,” she said.

Kurtz said she was very involved in a similar program at the high school level and appreciates that she can continue that work at UNL.

“Knowing that I get the opportunity to work with someone who has received an award like the Gold Medallion is so great,” Kurtz said. “Everything I learn from Brad I will definitely keep with me and use it in my future.”

Buffum is also heavily involved with the Nebraska Repertory Theatre, which gives students the chance to learn from him but also from members of the community who are part of the Rep's company.

“My career has been great. The best thing for me is watching students grow and be successful in their own right,” Buffum said.

Buffum said he has no plans to retire in the near future.

“It'll be in Costa Rica,” he said with a smile. “That's about all I know about retirement right now.”

BY CHLOE GIBSON

From Roseland, Neb., Chloe Gibson will be a junior news and editorial major this fall in the College of Journalism and Mass Communications.

Six Hixson-Lied Fellows Graduated in May

The seventh class of Hixson-Lied graduate fellows graduated this May.

The Hixson-Lied Graduate Fellowship program, created with funding from the Hixson-Lied Endowment, provides supplemental funding to the regular graduate assistantships that each academic unit awards, making them the most prestigious fellowships in the College.

Each graduating Hixson-Lied Fellow writes a reflection on their experience for the Hixson-Lied Advisory Board's Report. Those reflections are quoted below.

Members of the graduating class of Hixson-Lied Fellows included:

Beth Deutmeyer received her Doctor of Music Arts degree in vocal performance.

“I very much appreciated having the Hixson-Lied Fellowship during my tenure as a graduate teaching assistant at the University of Nebraska-Lincoln,” Deutmeyer wrote. “Because of the luxury of time that this fellowship afforded me, I was able to take on extra projects to enrich my education.”

Regina Flowers received her Master of Arts in Art History and was the Sheldon Fellow.

“During my time at the University of Nebraska-Lincoln and the Sheldon Museum of Art, I have been honored to be surrounded by people—faculty, staff and fellow students—who have provided support and fostered excellence at unparalleled levels,” she wrote.

Jamie Fritz received her Master of Fine Arts in Sculpture.

Fritz wrote, “Over the past three years, the graduate program allowed me to discover who I am as an artist. There is so much room for expansion and exploration, and the Fellowship only furthered my capacity to freely investigate all the possibilities that were in front of me.”

Golden Lund received his Doctor of Music Arts degree in tuba performance.

Lund wrote, “Ever since I was 16 years old, I wanted to earn a position as a professional tuba player in a major symphony orchestra. At that time, I did not fully comprehend the emotional, mental and monetary costs of pursuing this dream. It's thanks to people like Ms. Hixson that students of musical career pursuits feel less overburdened.”

Lauren Mabry, received her Master of Fine Arts in ceramics.

“My life has evolved because of the years I've spent earning my MFA at the University of Nebraska-Lincoln,” Mabry wrote. “My experience here has been rich and full of challenges. The past three years have been the most difficult years of my life, but by far the most rewarding.”

Steven Soebbing received his Doctor of Music Arts degree in vocal performance.

Soebbing wrote, “Having just a bit more freedom to pursue my academic career changed my whole doctoral experience.” Soebbing became the first music doctoral student at UNL to have a specialization in an outside department, which he had in Women's and Gender Studies.



(left to right) Steven Soebbing, Golden Lund, Regina Flowers and Lauren Mabry with Interim Associate Dean John Bailey at Honors Day on April 21. Not pictured: Beth Deutmeyer and Jamie Fritz. Photo by Tom Slocum.



Ellen W. Baldwin

Ellen W. Baldwin, age 85, died July 1, 2011. Born in Germany on Aug. 3, 1925, Baldwin moved to England in 1939 during World War II. She came to the U.S. in 1947 and became a naturalized citizen of the United States on Aug. 5, 1952.

Baldwin's love of skiing took her to Denver, where she worked for the Burroughs Corp. She married Theodore G. Baldwin in Denver at the City and County Building on June 22, 1953. When her husband left on the USS Essex aircraft carrier for the Korean conflict on December 1, 1953, Baldwin returned to her sister's home on Staten Island, N.Y. Their son, Michael Wendel Baldwin, was born in New York, while Ted was at sea. In 1955, when Ted was discharged from the service, he joined his family's business as the sales manager for J.A. Baldwin Mfg. Co. in Kearney. Their second child, Julie Fern Baldwin, was born in Kearney.

Baldwin lost Ted in a United Airline crash on December 8, 1972, along with her brother-in-law, Arnold Ender. In 1976, she moved to Lincoln where she resided until her death. Baldwin returned to classes at age 65 at then Kearney State College and graduated in 1991 Cum Laude with a Bachelor of Arts in German, a minor in French and a German translator certificate. The company her husband worked so hard to build was sold by the family in 1981. Baldwin used proceeds of the sale to fund the now spent Ellen W. Baldwin Foundation and the ongoing Theodore G. Baldwin Foundation. Her love of community and philanthropy did not stop there.

She volunteered to help Nebraska Repertory Theatre Board of Advisors, Hixson-Lied College of Fine and Performing Arts Capital Campaign Committee and Dean's Club, The

Carson Circle Carson Society, Friends of Opera, Sheldon Museum of Art, Friends of Lied, among many other community organizations. In 2002 she was inducted into the Nebraska Repertory Theatre Hall of Fame.

Terry Rae Nygren,

64, of Lincoln, passed away on Aug. 27, 2011, after a two-year battle with cancer. Nygren was born Aug. 30, 1946. She graduated from Lincoln High School and earned her bachelor's degree from the University of Nebraska as well as her master's degree, which included a year of study at the University of Paris in France. Nygren's career included posts at Doane College, Wichita State University, The St. Louis Art Museum, The Kansas City Art Institute, and The Sheldon Museum of Art, where her professional duties included grant writing and promoting the arts. Nygren was Development Director at Sheldon from 2002-2007. She also previously worked at the Sheldon Film Theater (precursor to the Mary Riepma Ross Media Arts Center) for Director Danny Ladely, organizing film tours that were shown statewide.

Nygren served on the board of directors at The Friends of the Mary Riepma Ross Media Arts Center and The Haydon Gallery in Lincoln. She was also a member of the University of Nebraska Alumni Association and the First-Plymouth Congregational Church.



Terry Rae Nygren



Richard Sands Hay

Dr. Richard Sands Hay, 89, died Jan. 13. He was born Jan. 4, 1923, in Lincoln, Neb. to Ronald and Luella (Sands) Hay. He was a member of St. Paul United Methodist Church.

In Memoriam

Hay was a member of Phi Delta Theta, Xi Psi Phi dental fraternity. He was past president of Lincoln Camera Club, past president of Lincoln Arts Council, member of Wesleyan Art Council and Nebraska Art Association. He graduated from the University of Nebraska-School of Dentistry. He was a U.S. Navy Commander in dentistry and served during the Korean War. He was initiated into the European branch of International College of Dentists.

Hay was a charting member of the Dean's Club and continued to give to the Hixson-Lied College of Fine and Performing Arts and its many programs throughout the years. Hay was the 2011 recipient of the Hixson-Lied College of Fine and Performing Arts' Award of Merit.



Raymond & Carol Miller

Raymond Andrew and Carol Virginia (Canfield) Miller, both 78, passed away together on Feb. 22 in Lincoln.

Carol, the daughter of Edwin Ross Mead and Dorothea Virginia Canfield, was born on September 4, 1933, in Williston, N.D. Raymond, the son of Andrew and Dorothy Diana Miller, was born on April 22, 1933, in Norristown, Pa. After playing in the Air Force band while serving in the United States Air Force, Ray Miller graduated from West Chester University in Pennsylvania. He went on to earn a master's degree from the University of Colorado-Boulder. He was awarded to study music at Juilliard. Ray Miller was Professor of Music at the University of Nebraska for 33 years where he directed the Men's Glee Club, founded the Scarlet and Cream Singers, and taught multiple courses.

Family Donates Collection of Ravnan Piano Recordings to School of Music Library

“Here you have it—this is a man’s life in piano in a little box. I cannot believe it,” said Brett Holihan, producer/engineer at Startracker Recording Studio in Lincoln, as he held up a CD holder holding 42 CDs.

The small box with the CDs contained a priceless treasure—recordings from 40 concerts performed by Professor Emeritus of Piano Audun Ravnan, who retired as the George Holmes Distinguished Professor of Piano in 1993 and who died in 2009.

Ravnan, who was born in Norway and was known for both his talent and his work ethic, selected the recordings and had begun to transfer some of the recordings to CD himself before he died.

Following his death and with help from two grants from the UNL Emeriti Association’s Maude E. Wisherd Fund, the Ravnan Family continued the project and hired Holihan to digitally remaster the recordings from the original sources.

The resulting library of Ravnan’s recordings, dating from 1949 to 1996, has been donated to the University of Nebraska Foundation by his wife, Barbara, and their daughters, Ellen Ravnan, of Centennial, Colo.; Kari Ravnan, of Oslo, Norway; and (Julie) Britt Ravnan, of Spokane, Wash. The recordings will become a special collection in the School of Music’s Music Library.

“The School of Music is delighted to learn of this important gift to our music library,” said School of Music Director John W. Richmond. “Professor Audun Ravnan was one of the truly important concert artists and master teachers of our School and region. Indeed, his reputation extended across the country and across the ocean, as did his concert career. The Ravnan Family has taken it upon themselves to provide beautifully edited and restored recordings of Prof. Ravnan’s recitals and concerto performances. On behalf of the faculty, staff and students at the University of Nebraska–Lincoln’s School of Music, I extend our heartfelt thanks and deep appreciation for this magnificent investment in our institution.”



Audun Ravnan. Photo courtesy of Barbara Ravnan.

The 40 concerts included in the collection date back to Jan. 23, 1949, when Ravnan performed Dmitri Shostakovich’s Concerto No. 1 in C Minor at Northwestern University’s Cahn Auditorium. They include concerts in Wisconsin, Chicago and Norway, as well as many in Lincoln, including his final faculty recital on Feb. 2, 1993, in Kimball Recital Hall, titled “The Last Hurrah.”

The performances include solo recitals and chamber music, as well as performances with orchestras in Omaha, Lincoln, Chicago and Norway.

Holihan said the collection is very special.

“I hope that graduate students or anyone listening to this can understand that this is just so special,” he said. “Not just because he was a UNL professor, but this is a man who loved to play the piano, and it shows in his concerts. Audun just loved to play. That’s so rare.”

Ravnan’s daughter Ellen, who is a middle school orchestra teacher, agreed.

“Dad just liked to play. He loved to perform, and he loved music,” she said. “Everybody assumes that musicians love music all the time. Often that is not the case, but I really think that Dad loved music all the time. He never stopped. He never got bored with playing. He just loved music.”

The collection also includes two of Ravnan’s performances

I really think that Dad loved music all the time. He never stopped. He never got bored with playing. He just loved music.

—Ellen Ravnan

with his daughter Kari Ravnan, a professional cellist now with the Oslo Philharmonic, from 1983 and 1986.

“How many fathers get to play accompanist with a daughter who is a professional cello player? Seriously, I almost cry thinking about it,” Holihan said. “What a way for a father to love his daughter. It doesn’t exist in this world, and it’s right there on CD. It’s just so wonderful.”

Holihan has been working on the remastering of the CDs for nearly two years, in between other projects, removing imperfections such as coughs in the audience, applause in between movements or even missing notes.

During a performance of Beethoven’s Concerto in E flat, for example, Holihan noticed the beginning of the piece was missing a note and started abruptly.

“The engineer probably realized the knob wasn’t on at the beginning of the piece,” he said. “Having a musical background, I went through and hoped, and sure enough, I found the same chord four or five minutes into the piece as the opening chord. But the first chord is sustained longer in the piece, so I cross-faded it to make it longer. Forty-five minutes or an hour later, you have this perfect attack. Whether it’s worth it or not, I don’t know.”

The family believes it was worth it.

“Dad started doing this transferring to his computer with a

G4 iMac, very low tech,” Ellen said. “But he wanted the recordings to be preserved. After he died, we realized they should go someplace. But as we listened to them, we could hear that the digital performance wasn’t equal to his musical performance. So that’s when Mom pursued getting some grant money so that we could have a professional sound engineer remaster them.”

“Brett did far more than I had envisioned at the time,” Barbara said. “This is going to be a special collection in the music library.”

Ellen said the perfection involved in remastering the CDs matched her father’s work ethic.

“You don’t play like he did without being a perfectionist,” she said. “Norwegians are humble, but that doesn’t mean there was no ego. You have to have an ego to get out on the stage this many times. But he wasn’t a show-off or arrogant or boastful about it.”

Born in Alversund, Norway, Barbara thinks Ravnan began playing the piano around the age of five or six.

“His music teacher was the landlady, who lived upstairs from his family,” she said. “And if he didn’t practice or if something wasn’t correct and she heard it, she used to take her cane and bang it on the floor.”

Ravnan came to the U.S. in 1947 with his best friend, violinist Gunnar Saevig, who eventually returned to Norway and ran the Conservatory in Bergen. Ellen said Saevig went to study at the University of Wisconsin, while Ravnan went to Northwestern University in Evanston, Ill., where he met his wife, Barbara.

“Mom stole his practice room,” Ellen said. “Dad was kind of a flirt. You signed up for practice rooms, and he was the hotshot pianist, so he would get the best pianos. And he’d be out talking to girls, so Mom didn’t think that was fair. She thought, ‘If he’s not practicing, then I could use that piano.’”

“Let him talk to the girls,” Barbara added. “I’m going to go practice. He came back, and I said, ‘Well, you weren’t here.’”

They were married in 1950. Both Barbara and Audun received their Bachelor of Music and Master of Music degrees in piano from Northwestern University. Audun received his B.M. *summa cum laude*.

“He didn’t speak any English when he came to the U.S.,” Ellen said. “That was kind of a character trait of Dad—he would figure it out, and he would do it faster and better than anyone else.”

Ravnan taught at Northwestern and Denison University in Granville, Ohio, before arriving at the University of Nebraska as an Assistant Professor of Piano in 1957, where he stayed for 36 years until his retirement in 1993.

“I like to eat,” Barbara said. “That’s what he said when people asked him why he stayed at Nebraska.”

“Dad had a practical side,” Ellen said. “He also had a name here. He had a place where he was able to perform on his terms and had lots of invitations to play.”

Throughout his career, Ravnan had many accomplishments. He received the first Governor’s Arts Award for an individual artist in 1981. He was also the recipient of a Mayor’s Arts Award in 1990 and University of Nebraska Distinguished Teaching Award in 1980. Ravnan received an Honorary Doctor of Music from Doane College in Crete, Neb. in 1998. He was also the featured performer for two major concert series, which were televised on educational stations throughout the country. He also toured Nebraska as part of the Nebraska Touring Program and Mid-America Arts Alliance.

“He had quite a following throughout the state,” Barbara said.

Ellen said this collection helps demonstrate that quality playing can happen anywhere.

“You don’t have to go to the East Coast or the West Coast to hear good musicianship,” she said. “It can happen wherever there are good musicians. Dad always believed that. He always felt that you play your best wherever you are and at any time. You don’t save it for your Sunday best.”

Holihan said that’s why the recordings collection serves as an important model for future musicians in the School of Music.

“Just also to be able to see a profile of a musician who just did it is so special,” he said. “This was his life. I’m sure if you go behind the scenes, there are hard times and frustrations. The point is he did it. His whole life he did concert performing. This just serves as a model. There is so much to learn from this little library. It’s just so special.”

Ellen said musicians can also learn from the breadth of Ravnan’s repertoire.

“I would like for students to see that a musician needs to play all kinds of music,” she said. “In one of those notebooks, he wrote down everything that he ever played, and the breadth of his repertoire was immense. Chamber music, concertos, he did all of those things, and I think he expected that was what a pianist and a piano teacher should have. You should have a broad experience of music and have that music in your playing.”

In 1997, Ravnan had a stroke, which left him without the use of his left hand. He kept playing with one hand, but eventually retired from performing when he felt it wasn’t up to his standard level of playing.

“People would say at the end of his career there was no discernable drop in his level of playing. He kept the standard up when he retired at great cost to him,” Ellen said. “But you play one hand, and it’s only half a piece. It wasn’t his level of



Brett Holihan holds up the box containing the 43 remastered CDs in the Audun Ravnan Collection.

playing. This was a tremendous loss to this man. It was his identity and his reputation and everything. It’s not as if he was born with a disability and overcame it to become this. He lost the ability to play.”

“This is his legacy,” Barbara says of the collection of recordings.

Richmond said the collection would be an important resource in the School of Music.

“This historic gift documents magnificently the stellar artistic standards of this School of Music over the decades of Prof. Ravnan’s impressive career, while concurrently providing an important resource for future generations of piano students to study and by which to be inspired,” he said.

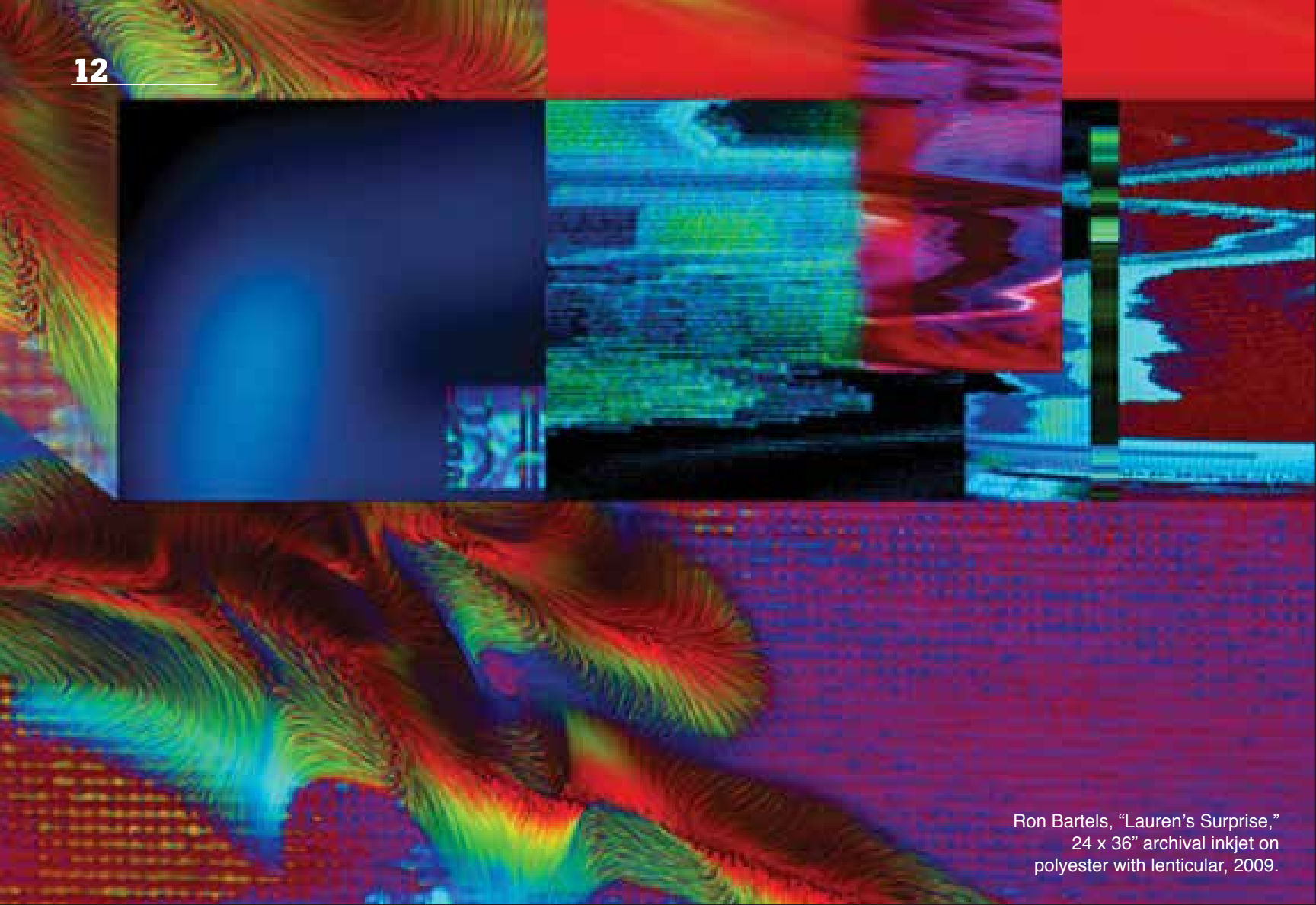
Holihan agrees that it is a valuable resource for students.

“How does a piano student know what is a fair amount of work? What’s typical or not typical? What is normal? How many concerts does a pianist give? How do they create a theme that makes sense to the public?” he said. “I think there is a lot of valuable information that can be accessed by graduates and undergraduates who study this collection.”

Current and future students can learn a lot from Ravnan.

“Even the great composers respected other composers,” Holihan said. “If someone is really gifted in piano, they’re going to want to be heard. If they have their own model, great, then they’ll create one alongside Audun’s. But if they need some guidance, there’s a valuable model right here in this collection.”

To access the Audun Ravnan Collection online, visit <http://go.unl.edu/ravnan>. Anyone is able to view the concert programs (where available) and information about the performances. Only UNL-affiliated people and those using on-campus computer resources are able to access the streaming sound files.



Ron Bartels, "Lauren's Surprise,"
24 x 36" archival inkjet on
polyester with lenticular, 2009.

Bartels Helped Bring Digital Revolution to Graphic Design Program

After 23 years of teaching graphic design at the University of Nebraska–Lincoln, Ron Bartels is retiring, having helped bring the digital revolution to his students.

When Bartels began teaching more than 20 years ago, computers were barely available.

"We didn't even have computers" to use for graphic design, Bartels said with a laugh. "We had to con the library into thinking we were using theirs to look up books."

When technology became more of the norm in graphic design programs, Bartels said he wanted to find a way to take classes to an even higher level.

"I would go out into the community and get graphic design clients and give them to students. At the end of the semester we would have a professional presentation," said Bartels. "It was like a real-world experience. The winning

student would receive a scholarship."

The 2009 winner of that competition was Aaron Jarzynka. His winning presentation was for a new black and white design for the Lincoln Police Department patrol cars. The department is using the design on its patrol cars today.

Jarzynka took several design classes with Bartels and said, "I really utilized what I learned in Ron's class and then developed it for my future."

Jarzynka graduated in December of 2010 and now works for Swanson Russell in Lincoln as an interactive designer.

As another way to get the work of students viewed by professionals, Bartels also sponsored a group of UNL students each year from 1998 to 2010 at a competitive design exhibition held in Omaha called "The Show," which was put on by the American Institute of Graphic Arts, headquartered in New York City.



“I couldn’t be more excited for our university. The next 10 years hold so much promise.”

—Ron Bartels

AIGA NE brings in three graphic design professionals to judge student work in categories such as interactive web, print, corporate identity branding and motion and film. Each year Bartels was a sponsor, his students earned medals in one or more of the design categories.

Bartels not only nurtured students in the Hixson-Lied College of Fine and Performing Arts, but he also liked to take on the challenge of the occasional journalism student.

Rae Moore was an advertising major with a double emphasis in graphic design. She said Bartels helped her bring art and advertising together.

Moore graduated in 2010 and is now working for Bailey Lauerman in Lincoln as a graphic designer.

Before he became a teacher, the 64-year-old Bartels was a graphic designer himself. He spent time working at Radio Corporation of America, Herman Miller Furniture and NASA. He taught at the University of Texas at Austin from 1985-89, when he left Texas for Nebraska.

And he continued to practice design during his years in the classroom. In

1995, he received the Digital Book Design Award from the American Institute of Graphic Arts. The award was for work that Bartels did on the illustrations of “LAX: The Los Angeles Experiment.”

More recently, in 2006 Bartels’ poster, Twin Towers: We Remember, was one of 16 chosen from 235 entries to be included in an international poster exhibition at SangMyung University in Korea.

“I didn’t plan to retire until I was 66, but the time is right,” Bartels said. “I’ve shepherded the change in graphic design and technology, and now it’s time for that next generation to come in and teach.”

Bartels said he and his partner, Ben Galatzan, have purchased a home in the artistic community of Manitou Springs, Colo., and are ready for a change.

“Now I just have to make sure I have a lion-proof fence,” Bartels said.

But Bartels said he will always have fond memories of his time at UNL.

“I’ve had a great tenure here,” he said. “I couldn’t be more excited for our university. The next 10 years hold so much promise.”

BY CHLOE GIBSON

Smith awarded Marshall Scholarship



Last Fall, Zachary Smith, a dual major in music and political science, was formally awarded a prestigious Marshall Scholarship.

Marshalls are supported by the United Kingdom’s government to encourage young Americans of high ability to study for a degree in the UK. Each year, up to 40 scholars are selected to receive these scholarships, which allow winners to spend two years at a British institution pursuing any area of study.

“Zach is a shining example of what it means to be a modern college student,”

said Michael Wagner, associate professor of political science and a mentor to Smith the past three years. “It’s exciting to see students doing that kind of thing around here and being successful when they make the effort.”

Smith, 20, will attend the School of Oriental and African Studies at the University of London. In his first year, he will obtain a master’s degree in Middle East politics. He will then work toward obtaining a master’s degree in Islamic societies and culture.

“I have wanted to apply for graduate study in the UK pretty much since my freshman year,” Smith said. “When I got the phone call, my friend who was with me at the time said I turned pale white. It was very emotional. I barely remember all of that happening.”

Smith, from East Troy, Wis., is not new to receiving scholarships. In May 2010, he received a Boren scholarship, which he used to travel to Jordan for six months to study Arabic language and international studies. He also was a finalist for a Truman Scholarship. He was president of the Young Democrats, the opinion section editor at the Daily Nebraskan, a teaching assistant in the Arabic department, and an Honors Program student adviser, among other things.

UNL’s fellowship adviser and associate director of the Honors Program, Laura Damuth, who has worked with Smith for the last three years on his scholarship applications, said the Marshall competition is fierce. Of the Marshall region that includes Nebraska, only 25 students of 200 applicants are chosen to interview. Three of those 25 were UNL students. Of the 25 finalists, five scholarship recipients were selected.

Founded by a 1953 Act of Parliament, and named in honor of U.S. Secretary of State George C. Marshall, the scholarships commemorate the humane ideals of the Marshall Plan and they express the continuing gratitude of the British people to their American counterparts.

Noteworthy former Marshall scholars include New York Times columnist Thomas Friedman, former Arizona governor and U.S. Secretary of the Interior Bruce Babbitt, and Harold Koh, dean of Yale Law School. Marshall Scholarships are mainly funded by the Foreign and Commonwealth Office and are overseen by the Marshall Commission. The secretariat is provided by the Association of Commonwealth Universities. In the United States, the selection process is managed by the regional consulates general in Atlanta, Boston, Chicago, Houston, Los Angeles, New York and San Francisco; and in Washington, D.C., by the British Council on behalf of the British Embassy.

BY HALEY WISENNAND
UNL honors program

Annual Honors Day Weekend Celebrates Distinguished Alumni



Alumni Award recipients (left to right) Stephanie Taylor, Jim Cantrell and Ahna Packard with Interim Dean and Hixson-Lied Professor of Art History Christin Mamiya (second from right). Photo by Tom Slocum.

The University of Nebraska–Lincoln Hixson-Lied College of Fine and Performing Arts celebrated its annual Honors Day weekend April 20–21.

Three distinguished alumni were in classes on Thursday and Friday, April 19–20. The Honors Day Dinner was held Saturday, April 21, where faculty, student, staff and alumni achievements were recognized.

Fine and Performing Arts Alumni Board recipients include:

Jim Wilson Cantrell (B.F.A. Ed. 1958), Alumni Achievement Award in Art. Cantrell paints with oils and watercolors. He describes his technique as abstracted realism. A native of Oklahoma and raised in eastern Nebraska, Cantrell earned his Bachelor of Fine Arts degree from the University of Nebraska-Lincoln in 1958 and his Master of Arts degree from the University of Northern Colorado in Greeley in 1965 with a double emphasis in ceramics and painting. He began his distinguished career as a teacher. In 1971 he established himself as an independent studio artist in Bardstown, Ky., where he continues to work. Cantrell's paintings can be seen in major public and private collections. He has participated in more than 200 solo, group, and juried exhibitions.

Stephanie R. Taylor (B.M.E. 1999; J.D. 2002), Alumni Achievement Award in Music. Taylor is an entertainment and music industry lawyer providing a broad range of legal services to clients involved in the creation, production and management of creative works. She specializes in entertainment law and understands the special needs of the entertainment industry, including copyright law, music publishing, record labels, media and general business matters. Taylor's love of country music inspired her to move to Nashville where she received a Masters Degree in Business Administration with an emphasis on Music Business from Belmont University. Taylor is a member of the American Bar Association and the Tennessee Bar Association, where

she is a TBA member of the Continuing Law Education Committee in the Entertainment and Sports Law section. She is a classically trained violinist and country/bluegrass fiddle player. She was recently inducted into the South Dakota Old Time Fiddlers Hall of Fame.

Ahna Packard (M.F.A. 1997), Alumni Achievement Award in Theatre Arts. Packard is a professional designer and drafter, who has worked in Hollywood designing for television, film, amusement parks and special events. Her credits include the television shows "Monk," "Star Trek: Enterprise" and the film "Star Trek Nemesis." She has also worked on projects for Universal Studios, Disney and Paramount Parks. Packard received her M.F.A. from the University of Nebraska-Lincoln, and she received her B.F.A. from the University of South Dakota. Her theatrical design credits include productions with the Omaha Community Playhouse, Nebraska Repertory Theatre, University Theatre and Black Hills Playhouse.

The Undergraduate Student Leadership Award was presented to **Allison Holdsworth** from the Department of Art and Art History. Holdsworth is a studio art major in painting, pursuing a Bachelor of Fine Arts degree.

The Award of Merit was presented to **William Tomek**, of Ithaca, N.Y. Tomek is Professor Emeritus of Agricultural Economics at Cornell University. He received his B.S. and M.A. from the University of Nebraska in 1956 and 1957, respectively, and he was an enthusiastic participant in the Cornhusker Marching Band. Tomek has endowed a fund at the University of Nebraska Foundation to sponsor graduate studies in voice and opera. He also gave the lead gift that allowed the School of Music to purchase and renovate a tractor-trailer for the Cornhusker Marching Band, allowing

The Hixson-Lied College of Fine and Performing Arts is accepting nominations for the following awards:

**Alumni Achievement Awards in Art, Music and Theatre
Student Leadership Award
Award of Merit
Faculty Service Award**

For full details and a nomination form, visit: <http://go.unl.edu/fpaalumawards> or call (402) 472-9355.

Nominations are due Dec. 7, 2012.

the band to transport its instruments, equipment and uniforms safely to away football games during the season and post-season each Fall.

Other awards presented included the Vreeland Awards in Music and Art; the Porter Awards in Theatre and Dance; the Pace Woods Scholarships in Art, Music and Theatre; the Dean's Award for Academic Excellence; and the Outstanding Graduate Teaching Assistant Award. The Hixson-Lied Faculty and Staff Awards were also presented.

For a full list of winners, visit <http://go.unl.edu/honors2012>.

Hixson-Lied Faculty, Staff Awards

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 Hixson-Lied Faculty and Staff Awards were presented at the College Honors Day Dinner on April 21.

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 Composition and Jazz Studies **Eric Richards**, 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 was **Susan Levine**, Associate Professor of Dance in the School of Music.

The Achievement Award in Academic Advising is given to a faculty member who has demonstrated exemplary accomplishment in academic advising. This year's recipient was **Brian Moore**, Associate Professor of Music Education and Technology in the School of Music.

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

was **Rick Endacott**, Associate Professor of Film and New Media in the Johnny Carson School of Theatre and Film.

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 was **Steve Kolbe**, Assistant Professor of Film and New Media in the Johnny Carson School of Theatre and Film.

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 was **William Shomos**, Hixson-Lied Professor of Voice and Director of Opera.

The Staff Award for Outstanding Service is given to a staff member who has demonstrated exemplary service to



(Top row, left to right): Rose Johnson, Steve Kolbe, Interim Dean Christin Mamiya and Todd Cuddy. (Front row, left to right): Rick Endacott, Susan Levine and Phil Redfern. Not pictured: Eric Richards, Brian Moore and William Shomos. Photo by Tom Slocum.

the College or Academic Unit. Three staff awards were presented.

The first recipient was **Todd Cuddy**, from Johnny Carson School of Theatre and Film. Cuddy is the staff assistant for the Carson School, which means he has his hands on every aspect of departmental business, including those pertaining to students, faculty and curriculum.

The second recipient was **Rose Johnson**, from the School of Music. Johnson is the administrative technician, who has handled all business and logistics of the UNL Band program since 1978.

The third recipient was **Phil Redfern** from the Dean's Office. Redfern is the systems coordinator for the Hixson-Lied College of Fine and Performing Arts. He manages the operational support of technology and is responsible for the design, implementation and maintenance of technology assets in the College.



Student scholarship recipients with Interim Dean and Hixson-Lied Professor of Art History Christin Mamiya (back row, center). (Back row, left to right): Richard Viglucci (School of Music), Mallory Prucha (Johnny Carson School of Theatre and Film), Allison Holdsworth (Department of Art and Art History) and Rudy Jansen (Johnny Carson School of Theatre and Film). (Front row, left to right): Nels Daily (School of Music), Susan Kachman (Department of Art and Art History), Chailey Young (Department of Art and Art History) and Alison VanVolkenburgh (Department of Art and Art History). Photo by Tom Slocum.

Uecker shares ‘Tonight Show’ Memories at Carson Lecture

Bob Uecker, former Major League Baseball player, sportscaster, comedian and actor known as “Mr. Baseball,” presented the Carson Lecture on Nov. 4, 2011.

The biennial Carson Lecture Series was created to celebrate the contributions of entertainment icon and UNL alumnus Johnny Carson.

“By bringing those who knew or were influenced by Johnny to campus, the community can continue to celebrate Johnny’s contributions to the entertainment industry,” said Johnny Carson School of Theatre and Film Director Paul Steger. “The series is also a vehicle for students, faculty and the general public to gain a deeper understanding of the inner workings of The Tonight Show Starring Johnny Carson.”

Uecker was raised in Milwaukee, Wis. He signed a professional contract with his hometown Milwaukee Braves in 1956 and made his major league debut as a catcher with the club in 1962. Uecker also played for the St. Louis Cardinals (and was a member of their 1964 World Champion club), and Philadelphia Phillies, before returning to the Braves, who had by then moved to Atlanta. His six-year major league career ended in 1967.

In 2011, Uecker completed his 29th season as the Milwaukee Brewer’s number one announcer.

Uecker was inducted into the National Radio Hall of Fame in 2001. In 2003, he received the Ford C. Frick Award, bestowed annually by the Baseball Hall of Fame to a

broadcaster for “major contributions to baseball.” In 2012, he was inducted into the National Association of Broadcasters Broadcasting Hall of Fame.

His big break can be traced to a 1969 visit with bandleader Al Hirt, who arranged an appearance for Uecker on “The Tonight Show Starring Johnny Carson.”

“At the end of that first show, I heard Johnny ask Ed, ‘Did that guy really play baseball?’” Uecker said. “I was telling these fantastic stories about how great I was, and I really sucked. But I always tried to make it sound good.”

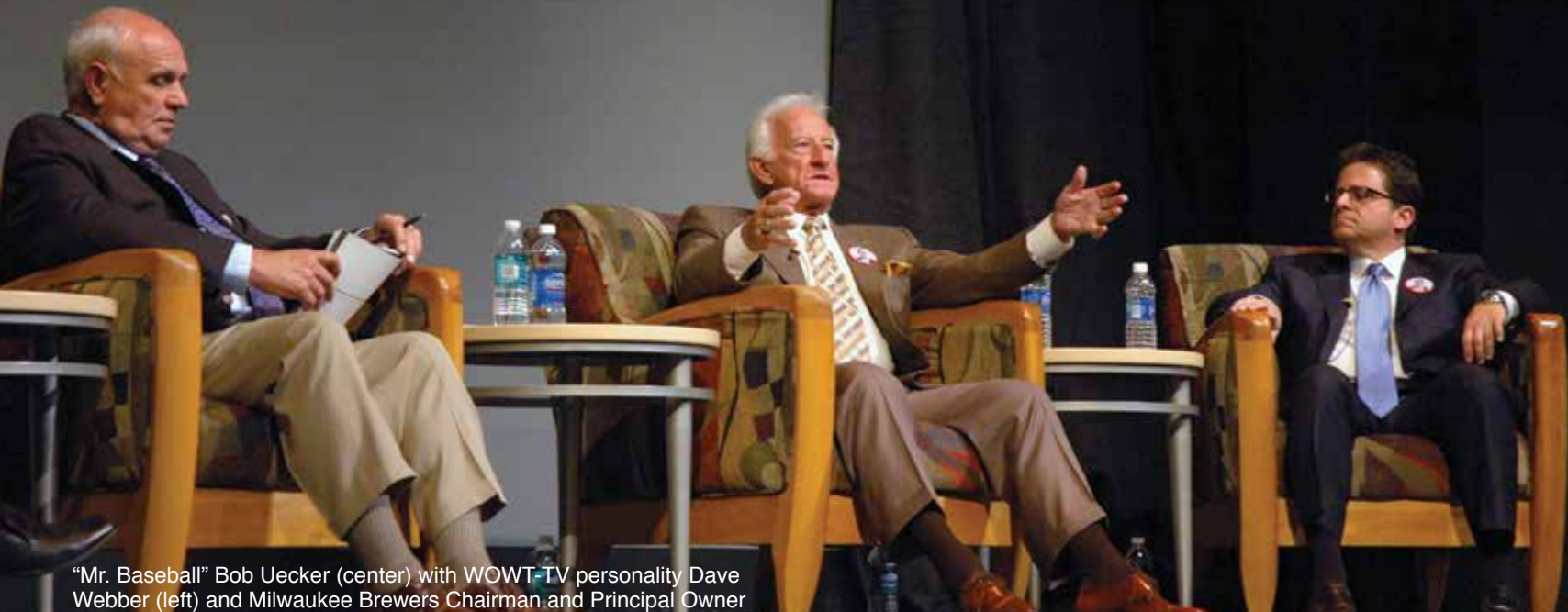
But he was nervous about that first show.

“The first time I went on the show I was scared to death,” Uecker said. “Not nervous about being on the show itself, but nervous about being good. But I knew I wasn’t going back to being a catcher after doing that.”

Uecker became one of Carson’s favorite guests, making some 100 appearances before Carson retired in 1992.

A versatile talent, Uecker’s credits go beyond guest appearances and play-by-play. In 1985, Uecker launched a television acting career as one of the stars of ABC’s sitcom, “Mr. Belvedere,” which put 122 episodes into syndication.

He also hosted two syndicated television shows, Bob Uecker’s Wacky World of Sports and Bob Uecker’s War of the Stars. He also appeared in a series of popular Miller Lite commercials. In one popular commercial from the 1980s, Uecker was seen preparing to watch a baseball game when an usher informs him he is in the wrong seat. Uecker remarks, “I must be in the *front* row,” which became one of



“Mr. Baseball” Bob Uecker (center) with WOWT-TV personality Dave Webber (left) and Milwaukee Brewers Chairman and Principal Owner Mark Attanasio (right) at the Carson Lecture. Photo by Tom Slocum.

his catchphrases. The punch line was that his seat was actually in the nosebleed section. Since then, the farthest seats from the action in arenas and stadiums came to be known as “Uecker seats.”

Uecker also appeared in the movie *Major League* and the sequel *Major League II*.

His experience broadcasting Brewers games both on radio and television gained Uecker national recognition as he went on to serve as play-by-play announcer for ABC Sports coverage of Monday Night Baseball, the League Championship Series and the World Series.

But his time on the *Tonight Show* with Carson was the most fun, Uecker said.

“You see how easy he is to work with—a great ad libber. He always gave me that opportunity to let it go,” he said. “Of all the shows and things I’ve done, I had more fun on the *Tonight Show* with Johnny, Doc [Severinsen] and Ed McMahon.”

Being on the *Tonight Show* was an honor.

“The *Tonight Show* when Johnny was there was the number one show, it was *the show*,” Uecker said. “When you made the *Tonight Show*, that was a big deal. I never did it as a show business guy. I did it for laughs.”

Uecker enjoyed his time with Carson.

“I’d sit backstage with him before the show and tell jokes and tell stories to each other,” he said. “I had a great relationship with him. I enjoyed every time I went out there. I don’t care if I had to take a red-eye back to work as soon as I got back to wherever we were on the road to do a game—I didn’t care. I had a chance to be with him and have some laughs.”

Carson was always generous to his guests.

“He never stepped on you,” Uecker said. “Johnny wanted you to be good on the show. He made you comfortable. The better you were, the more he laughed.”



Bob Uecker on *The Tonight Show* Starring Johnny Carson in 1971. Photo provided by Carson Entertainment.

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

He hosted *The Tonight Show Starring Johnny Carson* for 30 years, from 1962 to 1992. Carson earned six Emmy Awards, a Peabody Award and was inducted into the Television Academy Hall of Fame. He was awarded the Presidential Medal of Freedom in 1992 and received Kennedy Center Honors in 1993.

In 2004, Carson donated \$5.3 million to the University of Nebraska Foundation to support theatre and film programs in the Hixson-Lied College of Fine and Performing Arts and to renovate and expand the Temple Building, at 12th and R sts., home to the theatre program and where Carson studied radio. In 2005, the University received an additional \$5 million gift from the estate of Carson for endowed support of programs in theatre, film and broadcasting, following Carson’s death on Jan. 23, 2005.

The University’s Department of Theatre Arts was renamed the Johnny Carson School of Theatre and Film in 2005.

“The *Tonight Show* when Johnny was there was the number one shoe, it was *the show*. When you made the *Tonight Show*, that was a big deal.”

—Bob Uecker

Johnny Carson Foundation Donates \$1 Million for Scholarships



(left to right) UNL Chancellor Harvey Perlman, Jeff Sotzing and Larry Witzer on the field during a timeout at the Nebraska-Northwestern game on Nov. 5. Photo by Craig Chandler, University Communications.

The John W. Carson Foundation announced a \$1 million gift to the University of Nebraska Foundation to create the Johnny Carson Opportunity Scholarship Fund.

The permanently endowed scholarship fund will annually benefit students in the Hixson-Lied College of Fine and Performing Arts who are graduates of high schools in Nebraska, with preference for students in the Johnny Carson School of Theatre and Film.

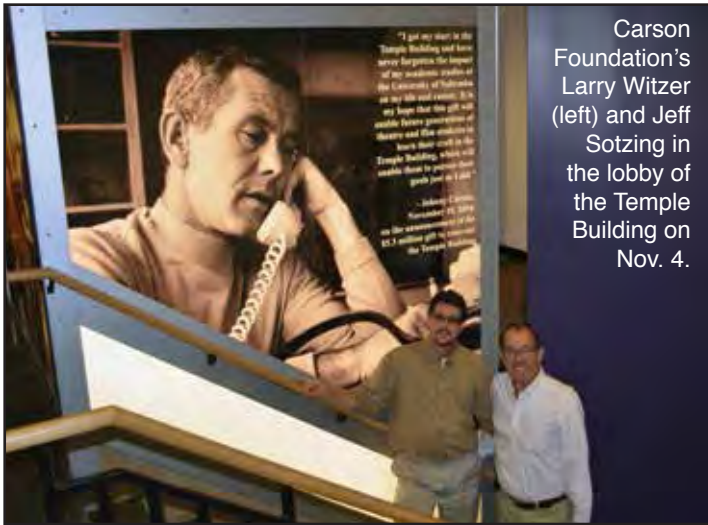
“Johnny Carson’s ties to the University of Nebraska are long and deep,” said the John W. Carson Foundation in a statement issued about the gift. “He was grateful for the education he received and the time he spent at the university. His gratitude was exemplified by the numerous gifts he made to the university during his lifetime. The John W. Carson Foundation is pleased to continue this tradition by establishing the Johnny Carson

Opportunity Scholarship Fund to assist deserving students.”

Chancellor Harvey Perlman said the gift demonstrates the continued support of Johnny Carson to his home state of Nebraska.

“Once again, Johnny Carson’s legacy lives on at the University of Nebraska,” Perlman said. “He has demonstrated time and time again his love for his home state, and we are grateful to the Carson Foundation Board for this generous gift to help our students with much-needed scholarship support.”

The gift was announced on Nov. 4 following the Carson Lecture presented by “Mr. Baseball” Bob Uecker. Two members of the John W. Carson Foundation Board—Jeff Sotzing, the president of Carson Entertainment Group and nephew of Johnny Carson; and Larry Witzer, president of Gettleson, Witzer & Co., Lexington Financial Management LLC in Beverly Hills, Calif.—were present for the



Carson Foundation's Larry Witzer (left) and Jeff Sotzing in the lobby of the Temple Building on Nov. 4.

announcement in Howell Theatre in the Temple Building on UNL's city campus. The third John W. Carson Foundation Board Member, Allan Alexander, was unable to attend.

In 2004, Carson donated \$5.3 million to the University of Nebraska Foundation to support theatre and film programs in the Hixson-Lied College of Fine and Performing Arts and to renovate and expand the Temple Building, at 12th and R sts., home to the theatre program and where Carson studied radio. In 2005, the University received an additional \$5 million gift from the estate of Carson for endowed support of programs in theatre, film and broadcasting, following Carson's death on Jan. 23, 2005.

The University's Department of Theatre Arts was renamed the Johnny Carson School of Theatre and Film in 2005.

With this recent gift, Carson's support for the University of Nebraska totals more than \$12 million. Terry Fairfield, vice chair of the University of Nebraska Foundation, said Carson's gifts have transformed the department.

"The generosity of Johnny Carson forever changed the future of the theatre and film programs," Fairfield said. "This new permanently endowed scholarship continues his commitment to students and his legacy at the University of Nebraska."

"Johnny Carson began his career right here in the Temple Building at the University of Nebraska. One of his enduring legacies was helping others achieve their dreams by giving them their big break by appearing on *The Tonight Show*," said Paul Steger, Director of the Johnny Carson School of Theatre and Film. "Throughout his career, he also never forgot his roots in Nebraska and has been very generous to the University over the years. These scholarships continue that generous legacy and will help the next generations of Nebraska students learn their craft and pursue their own dreams at his namesake

Johnny Carson School of Theatre and Film. We are so grateful to Allan Alexander, Jeff Sotzing and Larry Witzer for their continued support of Johnny's beloved University of Nebraska."

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

His 1949 senior thesis was entitled "How to Write Comedy for Radio," which he recorded on a reel-to-reel tape. The 50-minute recording was a scholarly examination of the techniques and devices that radio comedy writers used to construct the jokes and gags in comedy radio shows. Using bits from several well-known comedians, such as Jack Benny and Bob Hope, Carson illustrated the various techniques used to write comedy, which he later effectively used in television through his "Tonight Show" monologues.

Carson also served as Master of Ceremonies for the male dramatic society Kosmet Klub shows from 1947-1949, and he once dressed in drag to become the first man to ever emcee the female Co-Ed Follies Show in 1948.

"Once again, Johnny Carson's legacy lives on at the University of Nebraska,"

**—Harvey Perlman,
Chancellor**

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

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

He hosted *The Tonight Show Starring Johnny Carson* for 30 years, from 1962 to 1992. Carson earned six Emmy Awards, a Peabody Award and was inducted into the Television Academy Hall of Fame. He was awarded the Presidential Medal of Freedom in 1992 and received Kennedy Center Honors in 1993.

Music Professors Gain Perspective on Jazz in China

Associate Professor of Composition and Jazz Studies Eric Richards and Associate Professor of Saxophone and Jazz Studies Paul Haar traveled to China last November to perform and give masterclasses at the Shanghai Conservatory of Music.

The Shanghai Conservatory Jazz Orchestra performed a concert featuring compositions by Richards. One of Richards' friends and mentor, Dr. Gene Aitken, former director of the world-renowned jazz studies program at the University of Northern Colorado and now a guest professor at the Shanghai Conservatory, has commissioned work by Richards dating back to the mid-1990s. Since 2008, he commissioned a new piece annually for the fall concert at the Shanghai Conservatory.

This year's piece, "Booming-Blowing," was particularly ambitious.

"The purpose of the piece was to combine some elements of classical Chinese music, which we might term folk music, and contemporary American jazz," Richards said. "It involved taking an existing score ["Booming"] composed by Xang Zhuru for a Chinese percussion ensemble. It was about a 10-minute piece. [Aitken] asked me if I could build a jazz ensemble piece around this existing score."

Since it was such an ambitious project, Aitken invited Richards to come to China for the premiere. He was also familiar with Haar's work and invited him to come, too. The fall concert featured all of the commissioned works by Richards, and Haar was able to perform guest solos on two of the pieces. This year's piece, "Booming-Blowing" was the finale of the concert.

"It received a standing ovation," Richards said.

"Booming-Blowing" included four major sections.

"In each section, I tried to use the rhythmic motives from the percussion score to develop a melodic and

harmonic realization of my own jazz score," Richards said. "Much of the material had a Rock or Latin feel to it. It ended up being almost like a miniature suite. The students liked it very much. The jazz musicians felt like it enabled them to interact well with the percussion ensemble."

Another piece performed was the commission from last year titled "Fantasia on Spring River Flower Moon Night," which incorporates two traditional Chinese instruments—the pipa, which is like a lute, and the guzheng, a 23-string zither—into the jazz piece.

Richards also gave masterclasses on jazz theory and arranging at the Shanghai Conservatory of Music, while Haar gave masterclasses on improvisation and classical saxophone.

Haar was impressed with the respect students gave both Richards and Haar during these classes.

"When you call it a 'masterclass,' they truly believe that," Haar said. "You are there to speak, and they believe you have done what you need to do to be there. Their university wouldn't put someone in front of them who wasn't skilled or able."

They also appreciated another Chinese custom in which it is considered disrespectful for a professor or guest artist to carry his own bags.

"Everywhere I went, I had a student carrying my saxophone," Haar said. "One day, when they were going to rehearse 'Booming,' I didn't have to be there, so I was going to go back to the hotel and catch up on some sleep. I was going to grab my saxophone and go back and a student said, 'No, no, no. I'll bring your saxophone to you.' Sure enough, at 9:30 that night, the doorbell at my hotel room rang, and he brought my saxophone to me. That was very unique."

It was the first trip to China for both professors and both appreciated the experience.

"I think for a composer, any time you can step out of your culture and have a wider, broader view of the world, that just makes what informs your own music that much richer," Richards said. "What really strikes me is the great degree of commonality among musicians. Even though there was a language barrier, wherever you go in the world, musicians are able to instantaneously relate to each other. Musicians across the world, no matter in what culture they are raised, tend to be humane, thinking, compassionate people."

Haar said the experience gave him a more global perspective of how powerful music is.

"I said I would never come back the same person, the same teacher, the same player," he said. "I believe that happened."

Eric Richards (left) and Paul Haar outside a temple in the shopping district of "Old Town" Shanghai.





Paul Haar and Eric Richards (center)
with members of the Shanghai
Conservatory Jazz Orchestra.

Jazz is universal.

“That’s one thing about America that the entire world embraces is jazz,” Richards said. “It’s a beautifully balanced combination of structure and kind of the descendant of European orchestral music, combined with the element of improvisation, which makes it unique. Jazz is admired all over the world. There’s definitely an interest in China.”

Haar said following the concert at the Shanghai Conservatory, their hosts took them to a jazz club in Shanghai.

“It was like their way of dipping into America completely,” he said. “The beer was Corona and Budweiser. The food was a basket of French fries and chicken poppers and pizza and hamburgers. It was just so wild. The thing that was different was everyone listens to the jazz music.”

After leaving Shanghai, Richards and Haar also traveled to Taiwan for a concert of Richards’ music with the Taipei Jazz Orchestra. Haar also guest soloed at the concert and presented a masterclass and artist talk sponsored by his instrument company.

**“Jazz is admired all over the world.
There’s definitely an interest in China.”**
—Eric Richards

“Taiwan was a little different vibe,” Richards said. “The city of Taipei is close enough to the ocean, you can feel the effects. It was like a little trip to a tropical island there for a few days in November.”

Haar was impressed with how central the arts were in both Shanghai and Taipei.

“The arts are a part of daily life there,” he said.

“When we were in Taipei, I picked up this 5x7 brochure of what’s going on. It was an arts calendar, and it was fairly substantial, about a quarter of an inch thick. And I thought this was what they were doing for the year in Taipei. It was what they were doing for the month. There had to be well over 1,000 performances, concerts, plays and exhibitions.”

Both Haar and Richards hope this trip might create possibilities for more collaboration between the School of Music and the Shanghai Conservatory of Music.

“We’ve had some discussions with [School of Music Director] John Richmond about reciprocating and perhaps bringing their jazz director here to do a concert and feature him,” Haar said.

Richards said they are interested in making sure this relationship goes both ways, so their students and faculty can come here, and students and faculty from UNL can go there. He is excited to see what might develop.

“I think this is the beginning of a beautiful friendship,” he said.

Sculpture Alum Selected for International Symposium on Electronic Art

Benjamin Johnsen (B.F.A. Art 2005) has been selected as one of 100 artists to be included in the International Symposium on Electronic Art (ISEA) 2012 International Exhibition. The exhibition runs Sept. 20, 2012-Jan. 6, 2013 and is hosted by 516 ARTS with the University of New Mexico and The Albuquerque Museum of Art and History.

The 18th International Symposium on Electronic Art, “ISEA2012 Albuquerque: Machine Wilderness” is a symposium and series of events exploring the discourse of global proportions on the subject of art, technology and nature. The symposium runs Sept. 19-24 and includes a conference and other events.

ISEA is the world’s premier forum for advancing exchange and innovation among artists, scientists and technologists.

“Being selected for this international symposium is an honor,” Johnsen said. “Exhibiting with artists such as Nam June Paik and Leo Villareal, the show will receive significant exposure.”

Johnsen’s work is entitled “Bipolar.” Each diptych has an audio component experienced through headphones that will allow the listener to hear two different sounds. One is in the left ear, and the other is in the right ear. This presentation will put recorded audio into pairings such as grassland/ocean, city/wilderness and fireworks/combat.

ISEA2012 was juried by a group of international artists, scientists, critics, curators and educators located around the world. The call for submissions received more than 1,500 applications, including 700 for the main exhibition.

Johnsen is originally from Omaha, Neb. After receiving his BFA from UNL, he received his Master of Fine Arts degree from the University of New Mexico.

Associate Professor of Art Mo Neal remembers him as a hard worker.

“He was a very hard worker, one of a memorable group of hard workers,” Neal said. “He was very good at finding a group of like-minded students around him.”

She said his work at UNL was both whimsical and personal.

“Now, his work still reflects that, but his pieces are more sophisticated, and technology-wise, they are more universal,” Neal said. “I’m interested in turning out students whose work is unique, and he was definitely in that group.”

Johnsen’s work explores place as a material, particularly through place making. He is interested in how experience and place combine, via an internal/external interface, to form identity.

He is currently working as a shop manager for a specialty woodshop while seeking employment as a professor in the university system.



Digital Arts Initiative Presents Concert

The Hixson-Lied College of Fine and Performing Arts' Digital Arts Initiative presented "Invisible Cities: A Concert of Digital Performance" on April 12 in the Lied Center's Johnny Carson Theater.

The evening of performances featured cutting-edge compositions created by students in the course titled "Performance, Programming and Interactivity," a unique cross-disciplinary class mixing students and faculty from various disciplines, who learned to program for interactive musical and visual performance.

The performance included works that mixed acoustic and electronic instruments, sensors, motion-tracking devices, video cameras and computers as performance tools. All of the works were developed using Max/MSP/Jitter, a programming language with incredibly powerful tools for creating interactive media.

The title "Invisible Cities" was borrowed from Italo Calvino's book by the same name, and the series of aphoristic and poetic solo, duo and ensemble pieces performed were modeled on vignettes found in this text. Co-led by the Digital Arts Initiative, this concert was the first event of its kind at UNL to feature this unique blend of technology and performance.

The Digital Arts Initiative is spearheaded by the Hixson-Lied College of Fine and Performing Arts and is a collaborative effort among Assistant Professors Jeff Thompson (Department of Art and Art History), Damon Thomas Lee (School of Music) and Steve Kolbe (Johnny Carson School of Theatre and Film), to provide interested students from all majors hands-on experience applying current technology to the arts.

These elective classes, which include courses such as Digital Video Production, Film Scoring and Creative Sound, and Digital Drawing, bring together students from various disciplines to share their unique perspectives.



Music senior Nick Dahlquist plays the guitar. Photo by Michael Reinmiller.



Benjamin Johnsen, "Bipolar, (Ocean-Grass), (Wild-City) and (Bird-Human)" 18" x 24" x 3", archival digital print, headphones, audio, 2012

New Lied Commons to Open this Fall

The Lied Center for Performing Arts new Lied Commons addition is scheduled to open this Fall. A dedication event is planned for Oct. 19.

The 8,100-square foot 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 the Lied Foundation Trust.

The addition, designed by BVH Architects of Lincoln, 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.



The Lied Commons will provide event space for programs and event, even while events are held in the Lied Center's main house. This photo was taken on the construction site on April 12.

Bystrom Receives Prestigious Academy Summer Internship

Shane Bystrom, who graduated in May with a Bachelor of Fine Arts in film and new media from the Johnny Carson School of Theatre and Film at the University of Nebraska–Lincoln, was the recipient of a prestigious internship this summer from the Academy of Television Arts and Sciences Foundation.

The Academy’s summer student internship program provides more than 40 industry-wide internships to college and graduate students from across the country and is considered one of the top 10 internships in the country. The program gives students in-depth exposure to professional television production during an eight-week period in Los Angeles.

Bystrom, who is from Omaha, Neb., is the first student from the Johnny Carson School to be selected for this internship program.

“My eyes widened,” Bystrom said when he learned he had received the internship.

He was a finalist for the internship in 2011, so when he applied again this year, he knew that if he was not selected, he would receive an e-mail, but if he was chosen, he would receive a phone call.

“I was on set for [the Carson Film] ‘Digs.’ In the middle of a shot my phone went off, and I was kind of annoyed, at first, because everyone I know knows I’m on a set and not to call me,” Bystrom said. “So after the take, I see who called me and kind of recognized the name. And I’m trying to think, ‘Where do I know this name from?’ And then all of a sudden, it clicked. My heart stopped beating for about a minute straight. I was extremely excited, but it’s been kind of a blur ever since.”

Bystrom’s internship category was sound, and he completed his internship at Larson Studios, a full-service, audio post-production facility in Hollywood that specializes in digital mixing for television, film and multimedia.

Bystrom expected to shadow the professionals in the sound design process, and work on everything from editing and dialogue replacement to cleaning up production sound and seeing the whole post-production sound process. He was also helping with some recording sound on set.

“I’m excited just to work with the professionals at Larson Studios, and to see their process,” Bystrom said before he left for the internship. “All the sound tricks I’ve learned over the past four years and that I taught myself, I want to see what I learned incorrectly or correctly. I’m just excited to see how they do it.”

Bystrom first got interested in sound from working with alumnus Brad Flick (B.F.A. 2010), whom Bystrom describes as a “sound nut.” During Bystrom’s sophomore year, he looked for something to focus on in his studies.

“I felt like I was kind of floundering around trying to learn too much about everything,” Bystrom said.

During a Film Production II class, there is a final film project that everyone participates in as crew. For that project, Bystrom tried sound because he had always loved it when working on other student films.

“The idea of the pure amount of creation behind sound design really caught my attention,” Bystrom said. “Brad Flick also told me that no one else wants to do it, so there are jobs in it. More than anything, of course, I just love the idea of creating the sound design for a film or television show.”

Last summer, he worked as a casting intern at “Extreme Makeover: Home Edition” and as an intern at Hollywood Studios International. He worked as an editing/production intern at NET Television from 2010-2012.

Bystrom also has received good experience working on both Carson Films, “Digs” in 2012

“More than anything, of course, I just love the idea of creating the sound design for a film or television show.”
—Shane Bystrom





Shane Bystrom, who worked as production sound mixer, on the set of the Carson Film "Digs" on May 14. The film was directed by Donald Petrie.

and "Vipers in the Grass," which was completed in 2010. The Carson Film project involves a select number of industry professionals teaming with students and faculty from the University and NET to create a short film.

"Digs' was a great experience. 'Vipers' was a great experience as well. Those experiences are unparalleled," Bystrom said. "You don't find those anywhere else in the country. The kind of work ethic and self standards that they inspire—those kinds of experiences throw you into the deep end of the pool. So it's fast and kind of brutal, but a very good and effective way to learn. And it's fun because you're working with all your classmates and friends."

He described the Johnny Carson School of Theatre and Film as "the perfect fit" for him.

"In high school I did a lot of journalism and I did a lot of writing. Film, for me, was the ideal blend of the two, of writing and of imagery," Bystrom said. "When I was looking at film schools, the Johnny Carson School was a good school and it was close by, and I received a good scholarship. It was just the perfect fit."

The wide of variety of experiences has helped him. His thesis film, "Fighter's Block," was an official selection of the 2012 Omaha Film Festival this past spring.

"I got a lot of good experience with the films I worked on. That's mainly how I was able to explore my interest in sound," he said. "I tried to learn a lot about everything, but that was because I had the opportunities to work on a lot of student films, especially my first couple of years here."

Following the internship this summer at Larson Studios, Bystrom hopes to continue with a career in sound.

"This internship will give me the boost I need to get into the industry," Bystrom said. "Next I want to secure a good sound internship that will ideally give me union hours. And from that, be able to establish myself in the union and try to get union jobs."

With a career in film, there is no set path.

"With film you just get tossed random cards, and then you decide how to play them," Bystrom said. "Seeing who I meet, and what I can do with who I meet, and so on. It's hard to make plans. I'm using this experience to work my way into the union, so I can make an official career out of it."

UNL's Souto Wins Honorable Mention in Prestigious International Mezzotint Exhibition

Associate Professor of Art Francisco Souto won honorable mention for his piece, "After Uno y el Universo II" at the 2011 International Mezzotint Festival at the Ekaterinburg Museum of Fine Arts in Russia last Fall.

This prestigious international competition is dedicated exclusively to the arts of mezzotint printmaking. More than 500 prints were submitted by more than 90 artists from 29 countries for the competition.

Carol Wax, the head of the International Mezzotint Festival Jury Panel, praised "Francisco Souto's ability to simultaneously convey infinitely vast and exquisitely minute universes in one print."

Souto is pleased with the recognition.

"It's nice to receive this kind of recognition since I haven't done mezzotint prints in the last year or so because of my injury. I thought, 'Oh, maybe I can do that again,'" Souto said.

Mezzotint is a printmaking process that dates back to the 17th century, before photography. The whole surface of a metal, usually copper, is roughened evenly and manually with a rocker. If the plate were printed at that point, it would show as solid black. The image is then created by selectively burnishing areas of the surface of the metal plate with metal tools. The smoothed parts will print lighter than those areas not smoothed by the burnishing tool. "Mezzo-tinto" is Italian for "half-tone" or "half-painted."

Through mezzotint, the artist works from dark to light in a subtractive method.

"It's like having a piece of paper covered with graphite or charcoal on it and taking an eraser and erasing back the lights," Souto said. "You start off with the darkest value and then work your way out."

In the 17th century, it was a way to reproduce paintings. It later became obsolete until the 19th century in England when there was a rebirth of the process, and it became a process for artists.

"I was doing it for the last 10 years, pushing the technique to the point that every single



13/15

After uno y el universo



Francisco Souto, "After Uno y el Universo II."

print became a challenge to see how I can push myself and the technique," Souto said.

Then, he got injured in 2005 and had to stop doing mezzotint and take a break.

"That was really a 'beautiful' moment. It was a wake up call," he said. "I realized I can't keep pushing myself like that with that intensity for seven to eight hours a day. I have to do something else."

So he began doing other prints and drawings, not only to change his ergonomics, but also "as a way of expanding the vocabulary of my work."

He returned to mezzotint and has taught workshops on the method in Italy and in Mexico each of the last three years.

The director of the Ekaterinburg Museum of Fine Arts contacted Souto and invited him to submit his work for this exhibition, in stage one of the competition.

"I sent the print with no expectations," Souto said. "I know I do it pretty good, but you never know."

Then, Souto's work was selected for stage two of the exhibition to be judged by an international panel for the exhibition. He was notified in late August of his honorable mention status.

Souto was born in Venezuela. He received his Master of Fine Arts degree from The Ohio State University. He received his Bachelor of Fine Arts degree from Herron School of Art and Design of Indiana University, and that is where he learned mezzotint.

Souto had been using a traditional chemical process called aquatint in his printmaking and asked his professor to teach him mezzotint. The professor did not know the technique, but referred Souto to a book on the process by Wax, which Souto read and learned from.

"In many ways, I'm self taught," he said.

He likes the slow process of mezzotint.

"I think what I like is the indirectness in the way that you see the results so slowly," Souto said. "You have to spend so much time with the plate, it's like a meditation. I don't watch TV or anything while I am working on the copper

L UNIVERSO No II

F. Souto 2004

“I was doing it for the last 10 years, pushing the technique to the point that every single print became a challenge to see how I can push myself and the technique.”

—Francisco Souto

plate. I’m just thinking about my process, what I’m doing, my art. I’m thinking about what my art is about, the aesthetics and theories of things. I’m buying time to think about it. It doesn’t get any better than that.”

When he works on drawings, however, it is the opposite.

“I like mezzotint for that slow resolve of things, but I also like the immediacy of drawing in the same way. What you see is what you get, right on the spot,” Souto said. “I can slip back and forth. It’s like I’m learning a new language.”

Souto joined the UNL faculty in 2004. Prior to UNL, he taught in North Carolina.

His honors include more than 45 national and international awards and grants including Special Prize at the 7th International Triennial of Prints in Japan, selected prize at the 12th International Biennial of Prints and Drawings in China and the International Award at the British International

Print Exhibition.

His work has been exhibited in more than 80 venues in the last nine years, including exhibitions in France and New York City.

This year, he participated in the exhibition “Epicenter/Epicentro: Re Tracing the Plains” on the occasion of the Venice Biennale 54th International Arts Exhibition in Venice, Italy.



Student Film Selected as a Semi-Finalist for Adobe Design Achievement Award

“Gretel Remembers,” a thesis film by Katie Williams and Sirui Wang, who both graduated in May with a Bachelor of Fine Arts in film and new media from the Johnny Carson School of Theatre and Film, was selected as a semi-finalist in the 2012 Adobe Design Achievement Awards in the animation category. They were in the process of fulfilling the submission requirements for final judging this summer.

The film combined poetry, music, traditional physical media and animation.

“The film was created with the intention of alternatively approaching the experimental film style, typically presumed to solely exist within the avant garde, and to make it more accessible to a contemporary audience,” Williams said. “We chose our source material with this in mind and the fact that poetry naturally lends itself to the experimental or abstract. The poem itself is a retelling of the traditional ‘Hansel and Gretel’ fairy tale, but from a less innocent and older perspective of the latter. Our father and mother characters are also a bit different in that their orthodox roles have been switched and the father becomes the more villainous of the two.”

Much of the film was created with Adobe software.

“Sirui designed each asset by hand. We then



A screencap from “Gretel Remembers,” a film by Katie Williams and Sirui Wang.

scanned them into the computer at extremely high resolution, and I removed the assets from their natural paper backgrounds in Adobe Photoshop,” Williams said. “I then took the assets into Adobe After Effects, created the two-dimensional environments and animated more or less frame-by-frame. We also used Adobe Premiere and Adobe Soundbooth throughout the process to create a final edit and enhance the score, respectively.”

The Adobe Design Achievement Awards

celebrate student and faculty achievement reflecting the powerful convergence of technology and the creative arts. The competition, which showcases individual and group projects created with Adobe creative software, honors the most talented and promising students from the world’s top institutions of higher education. Semi-final entries not selected for the final round will be forwarded to Adobe’s regional offices for exhibits and further publicity.

First Nebraska National Collegiate Juried Art Exhibition Opens Sept. 7

The Department of Art and Art History is hosting its first Nebraska National Collegiate Juried Art Exhibition, Sept. 7-28 in the Eisentrager-Howard Gallery in Richards Hall.

This new annual exhibition will showcase the best undergraduate artwork from students around the U.S. and Canada. More than 186 students submitted work this first year. Jurors were making their selections this summer.

“There is some very interesting work and a wide variety of work,” said Department of Art and Art History Interim Chair Pete Pinnell.

Each year’s exhibition will feature three different disciplines on a two-year rotating basis. This year’s categories are ceramics, printmaking and photography. Next year, the categories will be painting, sculpture and new genres and drawing.

The three areas each had jurors, who will also be visiting artists the week of the opening in September and judging the competition. Long-time department supporters Dan and Barbara Howard created the Dan and Barbara Howard Awards for Excellence for the first year of the competition.

“They are very generously giving three individual prizes, which are \$1,000 each for Best of Show in each category, and then the grand prize Best of Show, which is \$1,500,” Pinnell said.

Their support helped create a draw for entries for the first year of this event.

“Dan and Barbara have been very generous supporters of the department,” he said. “Dan is a long-time faculty member and an outstanding artist in his own right. And, of course, the Eisentrager-Howard Gallery is named after him.”

Pinnell said the exhibition fills an important niche in the Eisentrager-Howard Gallery schedule.

“We’ve always used the gallery to support all of our educational programs. Whenever we put work up there, this is work that helps instruct the students,” he said. “But what student work gets displayed there is usually just their own work.”

Instead, Pinnell wanted students to see the

best student work from around the country.

“I thought it would be good for students to see the best of student work from across the country, rather than just a mirror of themselves,” he said.

The exhibition also puts a national spotlight on the Department of Art and Art History.

“I wanted to make our programs more widely known to the outside world,” Pinnell said. “I’d like the exhibition to become very well known in the field of undergraduate art so that everyone knows about the Nebraska National. And that it’s something people will want to have on their resume.”

The department regularly attracts transfer students, and this exhibition gives the department even more exposure to students from all over the country who might be interested in our strong disciplines.

“Fifty percent of our upper level students are transfer students, on average,” Pinnell said. “People start in art at other places, and then they transfer here because of the quality of our disciplines.”

In addition, an online catalog for the exhibition will be available on the department’s website (<http://www.unl.edu/art>). Anyone can download the catalog for free or they can transfer the file to a self-publishing site to get a paper copy printed.

“That’s another draw,” Pinnell said. “Not only for their work to be in this important national exhibition for a student, but also to then have your work in a catalog while you’re still an undergraduate student.”

The Nebraska National Exhibition will have a special First Friday opening on Sept. 7.

“We wanted to have one major event each semester that would coincide with First Friday, where we could invite the whole city in and really be talking to a larger audience than just the on-campus audience,” Pinnell said.

The First Friday event will also celebrate another occasion for the department—the opening of the new MEDICI Gallery, also on the first floor of Richards Hall in space previously occupied by a student lounge, which will move to the lower level.



(From top to bottom) Jordan Kirtley, of Wichita, Kan., “Pigeon Revolution,” printmaking, 11” x 17”, 2012; ● Gina Berchin, of Fayetteville, Ga., “cul_de_sac,” lithography, screen print, 30” x 36”, 2012; ● Yu Kidokoro, of Tempe, Ariz., “Tengu,” ceramic, 27” x 11” x 11”, 2012; ● Marzieh Rahmani, of Montreal, Quebec, “I Haven’t walk on it,” intaglio on BFK paper, 10” x 12”, 2011.



Emily Wiethorn, of Melbourne, Ky.,
"White," photography, 18" x 24",
2012. One of the pieces selected to
be shown at the Nebraska National
Collegiate Juried Art Exhibition.

The MEDICI Gallery, which is about 20 square feet total, was created to be a student-run gallery to supplement what is offered in the Eisentrager-Howard Gallery. The renovations to the space, totaling more than \$10,000, were paid for entirely by MEDICI, a friends group that supports the Department of Art and Art History. The group is celebrating its 20th year this year and has raised nearly \$200,000 for the department.

“The new gallery is being named in its honor and really honors everyone for the last 20 years who has helped support the department—giving their time, their money and their expertise to help support our programs,” Pinnell said.

Pinnell uses a sports analogy to describe the programming differences between the Eisentrager-Howard Gallery and the new MEDICI Gallery.

“When we’re kid and we’re learning about sports, you have two ways of doing it,” he said. “One way is in formal leagues. You play in a church league or a YMCA league. Those things are structured and organized, and they have a coach and you learn the rules and the right way to do it. That’s really what our main gallery is like. It’s that organized, structured, planned kind of exhibition space.”

The new MEDICI Gallery, he said, is more like the pick up games you played in the street.

“It’s improvisational, the teams change all the time,

depending on what kid shows up. It’s short term,” he said. “What we haven’t had up to now is a gallery space like that. The MEDICI Gallery will be experimental, improvisational and short-term.”

Both experiences are important for students.

“Part of discovering art is the act of play—being able to get the work out of a studio and into a space to exhibit, to look at, to talk about it is part of the act of discovery and of play,” Pinnell said. “For those of us who went to school in places where they had a student-run gallery, all of us remember those galleries and those exhibitions fondly because that’s often times where we learned really important things about our work. ‘Oh, I have an idea, let’s put on a show,’ and three days later, you’re putting up a show, not six months later or a year later.”

The gallery will be student-run, organized by the student Art League.

“Shows might go up for a day or a few days,” Pinnell said. “They might be one person or a group of people.”

Pinnell is excited about starting the year off with all of this activity.

“It’s definitely going to start the school year off with a bang, which I think is important,” he said. “Art is an exciting field, and I think a reminder of the potential and promise of the field is a good way to start the year.”

Nebraska National Collegiate Juried Art Exhibition

Featuring the best undergraduate student artists from across the country.

Sept. 7-28, 2012

Eisentrager-Howard Gallery in Richards Hall

For more information, visit <http://go.unl.edu/nebraskanational>

Admission is free and open to the public for both gallery spaces

Meet the Jurors

The Nebraska National Collegiate Juried Art Exhibition features four acclaimed jurors in its three categories of ceramics, photography and printmaking.

In September, the four will be in classes as visiting artists and also serve as judges for the four prizes up for grabs in the Nebraska National Exhibition—one in each of the three categories and a Best of Show prize.

The prizes were made possible with support from Dan and Barbara Howard to the University of Nebraska Foundation.



Sam Chung is the juror for Ceramics. Chung is assistant professor of ceramics at the Herberger College of the Arts in the School of Art at Arizona State University. He received his M.F.A. from Arizona State and his B.A. from St. Olaf College. He

recently exhibitions have included solo exhibitions in New York; Benton Harbor, Mich.; Iowa City, Iowa; and Kansas City, Mo. He also recently participated in “Tea for Two” at the Officinesaffi Gallery in Milan, Italy.



Carol Panaro-Smith and James Hajicek are the jurors in photography. Together they own Alchemy Studio, which produces fine art photography and offers various workshops in the arts. Panaro-Smith and Hajicek have spent more

than 50 years collectively being dedicated to and fostering in others an appreciation for the antiquarian photographic printing processes of the 19th century. Panaro-Smith received her B.S. in art education from State



University College at Buffalo and an M.F.A. at Arizona State University. Hajicek is professor emeritus in the School of Art at Arizona State University. He received his B.F.A. from the Kansas City Art Institute and his M.F.A. from the University of New Mexico.



David Morrison is the juror in printmaking. He is professor of printmaking at Herron School of Art and Design at Indiana University-Purdue University in

Indianapolis. His work is represented in more than 25 museum and university collections, including the Whitney Museum of American Art, the Smithsonian National Museum of Art and the National Museum of American Arts. He received his M.F.A. from the University of Wisconsin-Madison and his B.F.A. from the University of South Dakota.

A Taste of Hollywood in Lincoln as Carson School Films 'Digs'

Hollywood is back in Lincoln. The first two weeks after finals ended, costume designers, big cameras, lights and famous Hollywood visitors could be found throughout the University of Nebraska–Lincoln's city campus. The Johnny Carson School of Theatre and Film was back in action, creating its second short film, "Digs."

After the previous successful production of the first short film, a crime drama called "Vipers in the Grass," it was only natural that the short film series would continue.

A program unique to the University of Nebraska–Lincoln, the films are shot and edited by students but with the help of industry professionals straight from tinsel town. The films are funded by the program enhancement fund through the Hixson-Lied College of Fine and Performing Arts Endowment and the Johnny Carson Theatre and Film Endowment.

A professional producer/screenwriter, Jorge Zamacona, wrote the script for 2010's "Vipers in the Grass," but the script for this year's film was found through a competition.

"We cooked the idea up at dinner," said Sandy Veneziano, assistant professor of set design at UNL, who is heavily involved in the films' connection to industry professionals.

Forty scripts were entered in the competition, and the top three finalists each received a \$500 prize. Two of the finalists, Michael Harper and Alexander Lucier, are UNL undergraduates.

The winning script, a comedy called "Digs," belonged to Michael Harthen, a former student of Assistant Professor of Theatre Ian Borden. Harthen, who lives in Michigan, received an additional \$500 for winning the competition. "Digs" is a romantic comedy involving a volunteer campus cop who attempts to solve a crime and somehow ends up with the girl.

Harthen worked with Hollywood professionals via Skype before shooting began to perfect any flaws in the script.

Filming—they call it principal photography in Hollywood—began May 14, and with a smaller crew than the more than 120 people used for the last film.

"The last film was a big learning experience," Veneziano said. "This time it was great and more smooth. Faculty learned how to better teach the students."

Veneziano said with "Vipers in the Grass," she had surrounded herself with as many professionals as possible because she didn't know how the experience was going to go, but for "Digs" there were about 10

(From top to bottom) Spencer Stokes (left), Jamie Pruden (center) and Christina Marie Leonard film a scene outside Architecture Hall; ● Assistant to the Director Dennis Henry (left) and Production Supervisor Nathan Hansen consult on the shooting schedule. Henry is a graduate student, and Hansen is an undergraduate student in the Johnny Carson School of Theatre and Film; ● Director Donald Petrie (right) directs Spencer Stokes and Jamie Pruden while actors Graham Shiels (bottom) and Devon Schovanec (with red jacket) lie on the ground for their scene; ● Neil Larson (left) prepares the camera as Director Donald Petrie prepares to film a scene outside the Nebraska Union; ● Spencer Stokes during the filming of a musical that takes place within "Digs."



Photo by Kathie Andersen



Photo by Bridget Vaeha



Photo by Bridget Vaeha



Photo by Craig Chandler



Photo by Bridget Vaeha



Director Donald Petrie (left) talks with UNL student Spencer Stokes during filming of “Digs.” Photo by Craig Chandler, University Communications.

professionals—only two were actors—and about 60 students.

Hollywood director Donald Petrie headed the “Digs” production and is a seasoned director/writer with an impressive résumé. Some of his better-known films include “Richie Rich,” “Miss Congeniality” and “How to Lose a Guy in 10 Days.”

Petrie said he has made teaching part of his career and takes a lot of joy in being able to help those who hope to be in the industry. This is Petrie’s third time teaching film in the Cornhusker State, but he said this is his first project of this size in Nebraska.

“I’m not just here to watch but to participate and teach,” Petrie said. “I think the whole project is terrific. This is an opportunity not a lot of students get.”

Petrie said seeing students work on a project like this made him think of how things were when he first got into the business.

“My father was a director, which helped me get in the door, but it

wasn’t going to keep me in the door,” Petrie said. “While working in the professional industry may be the goal, there is so much opportunity for these students, and I am happy to help them.”

Eight 12-hour days of filming gave the students a real glimpse into what it takes to make it in the big leagues. Petrie said it could be compared to how long it would take a professional crew to make a single episode for a one-hour television show.

Assisting Petrie for the time of production were graduate students Joshua Waterstone and Dennis Henry. They were primarily involved in theatre and had both graduated with bachelor of fine arts degrees from other universities before coming to UNL to earn their master’s. When the opportunity came to work with professionals on a film, neither one of them could say no.

“Film is new to us. We were both actors and directors of theatre before this,” said Waterstone. “But working with Donald has been fantastic. He has

vast experience and can adjust to any new location, change in time or he can make any decision on the spot.”

Henry emphasized that a film like this can put a young actor or actress ahead of the game, not only because of the connections made but because of the opportunity to produce an example of his or her acting ability to get future roles in different films.

“An actor transitioning out of school will need samples of themselves on film,” Henry explained. “This is a nice, high-quality thing to have on a demo reel.”

Waterstone and Henry described the experience of working with such a successful director and having him judge their every move as scary, but they said the professionals are willing to slow down the process to make sure the students learn.

“It made me feel like I was jumping into the deep end of a pool without knowing how to swim, but I knew that Donald wouldn’t let me ruin the movie,” Waterstone said.

As shooting continued, less experienced students were forced to step into their new Hollywood shoes. A newcomer to the theatre and film world, Spenser Stokes, played the leading character, Tom.

"I'm 21 and am entering my third year of college, but I was just accepted into the theatre program this past semester," Stokes said. "I really hope to be an actor someday. I can't really say which I prefer, acting for film or for theatre, but this experience has been amazing for me."

Stokes said that in the time it took to make this film he learned quite a bit about what it really is to be a film actor.

"I had never really done any acting for film, so it was stressful at times," he said. "Overall everyone involved worked so hard but at the same time kept an upbeat attitude and had lots of fun on the project. I really think it will show in the final product."

Stokes said that he is still in shock that he worked with the industry professionals and knows it will have a lasting effect on his career.

"It was crazy working with people who have worked on such big projects," he said. "Everyone was working at such a high level the entire time. It was really inspiring to all of us students and to keep up with them and not let them down because they did not let us down."

Stokes recalled a moment during filming when he was talking with Petrie about his career goals. He had told Petrie he thought he might want to work more with theatre than film. He said Petrie reminded him not to limit his plans to just one field of study.

"Donald said to audition for plays, but at the same time be sending your reel out to agencies and then audition for films, too. You never know when something can come up," Stokes said of Petrie's advice.

Although the filming has wrapped up, and the professionals have gone back to Hollywood, "Digs" is far from finished. Post-production work will take the entire 2012-13 school year.

"We don't have a date set yet, but it will probably premiere in the

fall of 2013," Veneziano said. "Post-production will take forever, but we want the students to learn how to do it, so this will continue well into the fall and spring education sessions."

Veneziano said she wants more members of The Academy of Motion Picture Arts and Sciences to be aware of what students are doing. The making of this short film series at UNL is Veneziano's way to get the ball rolling on what she hopes will be more opportunities for students to work with professionals.

"We can't take all the kids to Hollywood. We have to bring the professionals here so the students can be sure to get the experience," Veneziano said.

Veneziano said the Carson School plans to continue to take on the short film project every three years.

"A project like this gives a student professional connections, a copy of the film for their demo reel and very valuable knowledge," Veneziano said. "We want to continue providing all of that for the theatre students at UNL."

BY CHLOE GIBSON

Director Donald Petrie (center) gives instructions to UNL students Spenser Stokes (right), who plays Tom, and Nate Ruleaux, who plays Julian. Photo by Bridget Vacha.



Hixson-Lied Professorships Announced

The Hixson-Lied College of Fine and Performing Arts has announced that Scott Anderson from the School of Music and Michael Hoff from the Department of Art and Art History have been named Hixson-Lied Professors beginning this fall.

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 do not already hold a named professorship and who have demonstrated exceptional or overall performance over an extended time frame and whose accomplishments have gained significant recognition beyond the University.

Hixson-Lied Professorships are awarded for a three-year term and can be re-nominated for a second, consecutive three-year term. These professorships carry a \$3,000 annual stipend that can be used to augment the recipient's salary or to support the recipient's creative or scholarly work.

The other Hixson-Lied Professors include William Grange, Hixson-Lied Professor of Theatre; Peter Pinnell, Hixson-Lied Professor of Art; Peter Lefferts, Hixson-Lied Professor of Music; William Shomos, Hixson-Lied Professor of Voice and Director of Opera; Paul Barnes, Hixson-Lied Professor of Piano; and Diane Barger, Hixson-Lied Professor of Clarinet.

Anderson is a Professor of Trombone

and the head of the Brass and Percussion Area. He is also trombonist in the University of Nebraska Brass Quintet.

Anderson has taught at St. Cloud State University, the University of Minnesota, the MacPhail School of Music and Dana College. He earned degrees from the University of Minnesota (D.M.A.), Northwestern University (M.M.) and Iowa State University (B.M.).



Scott Anderson

Anderson is active as a recitalist and chamber musician with the University of Nebraska Brass Quintet and as an orchestral musician. He has performed solo recitals throughout the United

States.

As a member of the University of Nebraska Brass Quintet, he has toured extensively throughout the United States as well as internationally with recitals in the Czech Republic.

Anderson is an active orchestral performer on trombone, tenor tuba and bass trumpet and has performed nationally and internationally as Principal and Second Trombone with the Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Omaha Symphony and the Des Moines Symphony and as second trombone in the Kansas City Symphony, Kansas City Ballet and Opera Omaha.

Hoff has been at UNL since 1989 and is currently Professor of

Art History. He received his Ph.D. in art history from Boston University, his M.A. in classics from Florida State University, and his A.B. in art history and archaeology from the University of Missouri-Columbia.

Prior to coming to UNL, he taught at Tulane University, and he was the adjunct curator of ancient art at the Ringling Museum of Art in Sarasota, Fla.

Hoff specializes in Greek architecture and the topography of Athens and has dedicated his career to studying Anatolian Archaeology. He has worked on excavations at Corinth and the Athenian Agora, as well as others in Turkey, Crete and Wales.

Since 2005, he has served as the project director for the Antiocheia ad Kragos Archaeological Research Project in Turkey. He was co-director of the architectural survey of the Rough Cilicia Archaeological Research Project in Turkey from 1997-2005.

Hoff is also the editor of the book *The Romanization of Athens* and has lectured and written numerous articles on his archaeological research.

For more information on the Hixson-Lied Professorship program, visit <http://go.unl.edu/hlprofs>.



Michael Hoff

UNL Hosts ClarinetFest 2012

The University of Nebraska-Lincoln hosted ClarinetFest® 2012, "Heritage to Horizon" Aug. 1-5. The event is sponsored by the International Clarinet Association (ICA), which boasts more than 4,000 members from around the world and is the number one organization for clarinet professionals, teachers, students and enthusiasts.

The ICA produces the annual clarinet festival, ClarinetFest®, which is a five-day event that includes research presentations, competitions, recitals, roundtable discussions, exhibits and concerts. More than 1,000 attendees were expected.

Hixson-Lied Professor of Clarinet Diane Barger helped to the organize the event in Lincoln.

"It will offer exposure to our wonderful campus and city," Barger said. "I thought it was a wonderful way to get people to visit UNL and Lincoln and see all that we had to offer. Numerous UNL students and faculty will be involved in some capacity. The site selection is always a competitive process, so to have been selected to host this conference is, indeed, a great honor."



Diane Barger

Events included lectures on the heritage of Daniel Bonade and Robert Marcellus. Bonade is considered the most "influential teacher of classical clarinet of the first generation of American-born professional clarinetists," according to Carol Anne Kycia, author of *Daniel Bonade: A Founder of the American Style of Clarinet Playing* (1999).

"His most famous and most influential student was Robert Marcellus, who continued to teach the Bonade style of clarinetistry during the 20th century," Barger said. "Marcellus was one of the most highly sought-after pedagogues of his day; nearly every principal clarinetist or major teacher in the U.S. was a student of Robert Marcellus. I, for one, also studied with him at Northwestern from 1988-1990."

Marcellus was born in Omaha in 1928 and began studying the clarinet at age 11. His family moved to Washington, D.C. in 1944, and he started commuting to New York weekly for lessons with Bonade, former first clarinetist of the Cleveland and Philadelphia Orchestras.

Other events included clarinet master classes by Corrado Giuffredi, David Krakauer, Fred Ormand and Jessica Phillips Rieske a bass clarinet master class by David Bourque and a jazz improvisation class by Allan Vaché.

Other evening concerts were presented by Michael Lowenstern, Antonio Tinelli, Alexander Fiterstein, Giuffredi, David Krakauer, David Campbell, Karel Dohnal, Jan Jakub Bokun and Dennis Smylie, among others.

The Hixson-Lied Endowment provided a \$10,000 grant so all four evening concerts could be held in the Lied Center for Performing Arts and will be open to the public for a modest fee.

"I hope that everyone sees that UNL and Lincoln are great places that support the arts and have a wonderfully vibrant downtown area," Barger said. "I know we have one heck of a show planned for our participants and our community. I am very proud of what I expect to be a fantastic conference."

Photography Program Goes Digital: Revamped Program Creates Interest

In an age when smartphones can talk, and cars can park themselves, it was hard to believe that the University of Nebraska–Lincoln lacked a digital photography course.

Or at least Dana Fritz thought so.

The photography program needed a touch-up, she said, and when Fritz, an associate professor of art in the Department of Art and Art History at UNL, took over the program in the fall of 2011, that's exactly what it got.

The program now offers students a digital photography course, a restored darkroom and a photography club—changes that students both noticed and appreciated. In addition, Fritz has taken the program global.

“The curriculum was very much in need of revamping,” said Nathan Sanks, a senior art major at UNL.

When he was a freshman, students were required to take a film and darkroom class before enrolling in any other photography courses. But when Fritz took over the program, she revamped the curriculum.

“Everyone should have a foundation in digital,” Fritz said, which is why she replaced the film and darkroom course with a digital photography class, bringing entry-level students out of the dark and into the light of technology.

But that's not to say Fritz doesn't appreciate the early 19th century process of developing photographs.

“Some universities have closed down their darkrooms, and I would never let that happen,” she said.

The film and darkroom course is still

offered at UNL.

“I don't think film is dead,” Fritz said. “I embrace film, but now students need to know how to do it with a digital camera.”

And Fritz's student Sanks agrees.

The old curriculum taught him how to critique and discuss artwork, he said, but it was lacking in the technical side of producing photographs.

Now the senior art major says he is impressed with the curriculum and other changes made to the photography program—particularly the restored darkroom.

According to him, the room in the basement of the Woods Art Building sat in neglect and dingy disrepair for years. The space needed a renovation, he said, and the faulty equipment often damaged his photographs.

Fortunately for him, restoring the darkroom was high on Fritz's priorities, and she began renovations the summer before taking over the program.

Equipment was fixed, sinks were replaced, and by the time students returned in the fall, the darkroom was finished.

“Thanks to her repairs,” Sanks said, “I no longer have to worry about my prints coming out wrong.”

In addition to a restored darkroom, the photography program also offers students a new organization called the UNL Fine Art Photo Club.

The club encourages students

“I don't think film is dead. I embrace film, but now students need to know how to do it with a digital camera.”

—Dana Fritz

University of Nebraska–Lincoln

to display and discuss their work, and members recently participated in a traveling exhibition called 16 x 16 x 16.

The exhibition, which numerous colleges and universities participated in, featured students' work from across the country. The artwork rotated among the affiliated schools every other week.

Sanks, a member of the club, said the exhibition allowed UNL students to not only showcase their own work but to learn from others' work as well.

"We were able to see what other photography students from around the country were creating," he said.

But the photography program at UNL is creating relations with more than just neighboring universities; it's also establishing them across the Pacific.

The American Exchange Center in Xi'an, China opened on April 21, 2012, with a goal of strengthening ties between the University of Nebraska and China. The center, which is located on the Xi'an Jiaotong University's campus, is also intended to expose Chinese students to United States history, culture, art, law, medicine and government, according to a UNL press release (<http://go.unl.edu/china>).

The weeklong celebration in Xi'an included lectures from UNL faculty, performances by the University of Nebraska at Omaha

Jazz Quintet and a photography exhibit, Fritz said.

Fritz and Victoria Hoyt, a spring 2012 UNL graduate with a Masters in Fine Arts, were asked to attend the event in Xi'an and to display their work in the art exhibit.

"I was honored to have been invited and to have been some sort of ambassador of UNL," Fritz said.

The professor noted that art is a unique means of cultural exchange.

"It can be understood independent of language," Fritz said, "and you can experience art on some level with no translation."

Hoyt agreed and said the center would be beneficial to both Chinese and Nebraska students.

"The students we met were very aware of 21st century global problems like overpopulation, pollution and inequality—things that American students don't always have in the forefront of their experiences," she said. "At the same time, American students are raised to believe they can do anything, be anyone and go far in their individual ambition. I think the exchange of ideas between U.S. and China's college students would have a positive impact on both sides."

The recent UNL graduate also has high hopes for the UNL photography program.

"It will no doubt grow into one of the top programs in the country," Hoyt said.

BY KAYLA STAUFFER



Nathan Sanks, "Lights," gelatin silver print.

Hixson-Lied College of Fine and Performing Arts



Big Red Road Show Celebrates 10th Anniversary

The University of Nebraska–Lincoln Office of Admission's Big Red Road Show celebrated its 10th anniversary this year.

The event, which took place at the CenturyLink Center in Omaha March 4, is designed to share UNL's intellectual and student life possibilities with prospective students and the Omaha community.

The event featured more than 75 interactive booths, including each of the academic colleges.

Shown above in the Hixson-Lied College of Fine and Performing Arts booth are (front row, left to right) Student Ambassadors Teaya Smith (Dance) and Carl Erickson (Film and New Media) and (top row, left to right) Admissions Coordinator Faye Kopke and Senior Lecturer of Tuba Craig Fuller.

School of Music hosts Chamber Music Institute

The School of Music hosted the ninth annual Chamber Music Institute (CMI) June 3-10. Thirty-six fellows in eight groups attended the week-long institute.

"The level of music making was extremely high," said Larson Professor of Flute John Bailey, who coordinates CMI. "The intensive week of coachings, masterclasses and performances showcased the strengths of the School of Music faculty and facilities."

The groups were coached by 12 UNL faculty members, including members of the Chiara String Quartet.

Four accomplished composers were assigned to work with four of the ensembles and compose new pieces that were premiered at a public concert in the Sheldon Museum of Art on June 8 and then recorded the following day in Sheldon.

Other sessions were presented on entrepreneurship. CMI participants also visited NET studios on East Campus, where nine NET staff discussed issues of recording and broadcasting chamber music on television and radio. Groups also received two daily coachings with additional time for individual practice and group rehearsal.



Members of the Cornhusker Piano Trio perform during a masterclass with the Chiara String Quartet in Westbrook Music Building during the Chamber Music Institute. The trio includes (left to right) Jihong Park, piano, Florida Atlantic University; Sean Peel, cello, Texas Tech University; and Alice Hong, violin, Cleveland Institute of Music. Photo by Mike Edholm.

Hitting The Right Notes

Jazz Program Continues to Flourish



UNL Jazz Orchestra

“It’s like asking for an essay and getting Hemingway,” said Associate Professor of Saxophone and Jazz Studies Paul Haar.

Jazz students at the University of Nebraska–Lincoln are achieving beyond what’s usually expected of college musicians, and they have a long list of awards to prove it. But jazz professors said it’s more than just talented students working behind the scenes, propelling UNL jazz to new heights.

“We have some pretty strong faculty here,” said Eric Richards, associate professor of composition and jazz studies at the School of Music. He said an exceptional set of professors attracts talented prospective students and accomplished professionals.

Guest artists from around the nation have visited UNL to perform and work with students. Musicians and ensembles like Branford Marsalis, the Matt Wilson Quartet and the Vanguard Jazz Orchestra have made recent trips to the UNL campus, and Richards said they are impressed by the kind of music the university’s college-level groups are making.

“They’re really surprised at what’s going on here,”

Richards said.

And those big-name performers—plus knowledgeable faculty—draw talented students to join the program.

Students like David von Kampen. He was named *Downbeat Magazine’s* Graduate College Winner in the Original Composition-Orchestrated Work category for his piece “Sneak Out” in April 2012. *Downbeat Magazine* is a national publication highlighting jazz musicians and their work.

Von Kampen earned both his undergraduate and master’s degrees at UNL’s School of Music and now is working on a doctoral degree at the University of Kansas. He attributes his success to professors like Richards.

“He really helped me hone those skills,” Von Kampen said.

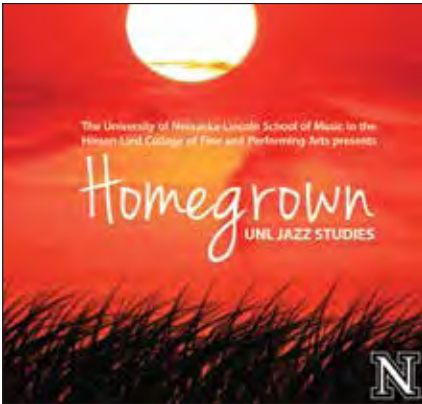
Von Kampen said he knew very little about the world of music as an incoming freshman with no formal training.

But the faculty he encountered helped him grow and learn.

Other UNL grads also are achieving a great deal, Haar said. Many alumni are reaching the professional jazz realm or winning spots in prestigious graduate programs.

“The program’s been successful first and foremost because of the students’ excitement.”

—Paul Haar



Cover artwork for the Jazz Orchestra's third CD, "Homegrown," which was released this summer.

The jazz ensembles are also raking in success. Haar said one of his favorite moments of the past couple years came during an appearance by the Jazz Ensemble I at the Kansas University Jazz Festival in 2011.

The group was named Outstanding College Ensemble,

and played as the opening act for the event's closing performance. Haar said the group played so well, that "people [say] the highlight of that concert was the band that opened the concert," Haar said.

It was after that performance that Haar loaded the band onto a bus for the ride home and informed them that they had won Downbeat Magazine's Undergraduate College Outstanding Performance award for a tape of a previous performance.

"They kind of freaked out," Haar said.

The ensemble went on to win the KU Jazz Festival for a second time in the spring of 2012 under the direction of Eric Richards.

Haar said achievements like these would not have been possible without a cooperative administration.

"We've been extremely fortunate that administration... sees the importance of what we do," Haar said. He said many colleges don't see programs like jazz studies as an important part of the university.

But UNL administrators of the School of Music, in the Hixson-Lied College of Fine and Performing Arts and at the university in general have been very supportive of the program, said Haar, doing things like adding a master's and doctoral degree in jazz studies to the list of possible majors for students.

Supportive administrators, strong faculty, and eager students combine to make UNL's jazz program strong, Haar said. But in the end, the students are the most important.

"The program's been successful first and foremost because of the students' excitement," Haar said.

The next step for UNL jazz is to start performing at a national level.

"I'm excited to see how the university, the college and the school can better showcase the talent that our students

do," Haar said.

He said he wants people to understand how much students are achieving and to recognize the creativity that is put into their work.

"I want people in the city of Lincoln, and the state of Nebraska to see what we do—not for our faculty's sake and not even for the university's sake but for the students' sake," Haar said. "It's got to be about the students."

BY JULIA PETERSON

Julia Peterson will be a junior news editorial major this fall in the College of Journalism and Mass Communications. She grew up in Lincoln, Neb., and hopes to be a reporter for a newspaper or magazine.



Nierman President-Elect of National Music Education Association

For the next six years, a Nebraskan will serve as president of the National Association for Music Education, the largest single-subject education program in the country.

Dr. Glenn Nierman can't believe it will be him.

Nierman, the Steinhart professor of music education and associate director of the School of Music at the University of Nebraska–Lincoln, said he always hoped to hold the position but never thought it possible.

The odds weren't in his favor, he said with a laugh. So when Nierman received a phone call from NAFME informing him of his election, he was speechless.

"I guess I had to almost literally pinch myself to know it was true," Nierman said. "And then I was very pleased, humbled and joyful all at once."

And although his friends and colleagues shared in his excitement, most were not as surprised.

"Glenn Nierman has provided steadfast leadership to the music education profession in every possible context," said Dr. John W. Richmond, professor and director of the School of Music at UNL. "In one sense, it should come as no surprise that the national membership of NAFME should choose Dr. Nierman to provide his special brand of leadership to the nation's

music educators."

As president of the program, Nierman will travel nationally and internationally to raise support and develop curriculum for music education.

"He will be the face and voice of music education for this country," said Dr. Lance Nielsen, a UNL School of Music alumnus and one of Nierman's former students.

Nielsen became president-elect of the North Central Division of NAFME this year—one of the organization's six regional divisions.

"I am looking forward to working side-by-side with my dear friend and mentor," Nielsen said.

And with the cooperation of other NAFME leaders, Nierman hopes to revise the nation's music standards. He wants to reach more students.

"Music is not only for the gifted few but for the not-so-gifted many," Nierman said. "And right now, we're only reaching a small percentage of high school students in the arts."

Nierman said he thinks more students could get involved if music were more accessible, and he sees using technology and computer programs as ways to make it that way.

As president, he wants to invest in others the way that others have invested in him, and Nierman said he attributes much of his success to mentors of his own, namely his first two teachers: his parents.

Nierman said his mother, Mildred, studied with him, reviewed his papers and encouraged him to always do his best.

"She was my best study partner," he said.

And, he added, she never gave him the answers.

Nierman remembered how his father, Elbert, also taught him selflessness and work ethic.

"My dad drove me an hour each way to take trumpet lessons," Nierman said. "We left before 7 every Saturday morning, and it was almost noon by the time we got home. Those are the kind of things that made a difference."

His parents had a profound impact on him and his future, he said, but it wasn't



Lance Nielsen (left) and Glenn Nierman in Washington, D.C. for the National Association for Music Education's national assembly in June. Photo courtesy of Lance Nielsen.

“I guess I had to almost literally pinch myself to know it was true. And then I was very pleased, humbled and joyful all at once.”

—Glenn Nierman

until he went to the University of Cincinnati-College Conservatory of Music that he even thought about being the president of NAFME.

Nierman’s doctoral advisor there, Charles Benner, held the position.

“I saw his picture on the boardroom wall,” Nierman said, “and I thought, ‘What an amazing opportunity to help teachers and students.’”

And throughout his years on the faculty at UNL, that is the approach to education and life that Nierman is known for.

He serves others, and he does so graciously and with a smile.

“He is a gentle and lovely man, a thorough professional and a generous spirit,” Richmond said. “His laugh is easy and infectious. He shows great compassion for colleagues and students alike and never fails to show initiative in whatever range of assignments he takes on.”

Bill Roehrs, a retired music educator from Lincoln Public Schools, agrees.

“Dr. Nierman finds the best in everyone, and you will never hear him say anything bad about anyone,” Roehrs said. “He is the kindest person there is.”

As president of NAFME, Nierman hopes to continue to serve others and to fulfill the expectations he’s placed upon himself.

“I’m hoping I can live up to the task and the responsibility of it all,” Nierman said, “and to be sure that I’m fair and meet the issues with integrity.”

But those who know him don’t doubt his ability to serve the nation well as president of NAFME.

“I am certain that Dr. Nierman will represent UNL and the state of Nebraska with distinction and superlative professionalism,” Richmond said. “His election as NAFME president is the fulfillment of a life-long dream of his and the crowning accomplishment of a career of scholarship and leadership in the music education profession. I simply could not be happier for, more proud of or more excited for Dr. Glenn Nierman.”

BY KAYLA STAUFFER

Flippin Project Honors School’s First Black Student-Athlete



Professor Aaron Holz (right) with students (left to right): Kyren Conley, Michaela Bradley, Crystal Sanders, Derek Joy and Anthony Blue.

The University of Nebraska–Lincoln unveiled a new art project last year honoring George Flippin, the university’s first African-American athlete at the Jackie Gaughan Multicultural Center.

The iconic, four-by-six-foot mural-style portrait of Flippin standing proudly in his Nebraska football uniform—a white sweater emblazoned with a red ‘N’—was the culmination of the work of a dozen student volunteers.

The Flippin Project, as it has become known, provided an opportunity to transcend cultural boundaries through art by enlisting the talents of the volunteers from Professor of Art Aaron Holz’s advanced painting class in the Hixson-Lied College of Fine and Performing Arts. Holz and Jon Humiston, creative director at UNL’s Office of University Communications, divided a black-and-white photo of Flippin into 24 equal-sized squares, then asked each student to paint two of them. No other creative instruction was given, so students could interpret and paint their slices of the overall portrait in whatever manner they chose.

The result is a fascinating patchwork of styles, colors, effects and interpretations that reflect the students’ diversity while unifying to form the iconic image of the university’s pioneering student-athlete.

“One of the most amazing things about George Flippin’s story was that despite being the first free-born generation in his family, he was able to use his incredible talent to rise beyond the racial obstacles of the time,” said Kyren Conley, of Alliance, who graduated in May and who participated in the project. “I was also proud to learn that despite the times of widespread segregation and racism, his team supported and respected him.”

Flippin excelled in the classroom, completed medical school in three years, practiced medicine in Illinois and Arkansas, then returned to Nebraska to establish a hospital in Stromsburg in 1907.

The Gaughan Center, linked to the east side of the Nebraska Union, opened in 2010. It features 30,000 square feet of space, including student offices, tutoring rooms and areas for faculty, staff and students dedicated to diversity and multicultural programming.

BY STEVE SMITH
University Communications

Hixson-Lied Grants Enable Students to Experience the Arts Globally

Hixson-Lied College of Fine and Performing Arts students have sung opera in Austria, attended acting classes in England and premiered piano music in Italy.

Students from the Hixson-Lied College of Fine and Performing Arts have had very different experiences through studying abroad. But one thing they share is an agreement that they gained more than just an expanded artistic skill during their international travels.

“It makes me very hungry to get out in the real world,” said Melanie Holm, a recent graduate of the University of Nebraska–Lincoln with a bachelor’s degree in music.

Holm studied opera at the American Institute of Musical Studies in Graz, Austria. She traveled in July of 2010 and a second time in 2011.

“I had a blast,” she said. “I really enjoyed getting to study in that scenery.”

Holm said she learned much about the “real world” of singing in addition to the musical skills she acquired on her trip. She said the experience permitted her an inside look into what it means to be an opera singer outside the walls of the School of Music.

“It got me out of my comfort zone,” she said.

Her trip to Austria in 2010 was her first visit to Europe, and she said her favorite part of the experience was getting to explore the city with fellow singers.

But none of it would have been possible without the financial help of the College through the Hixson-Lied Endowment.

“I would not have gone if I didn’t get the funding,” she said.

Holm said she’s grateful for the travel grants she received from the Hixson-Lied College of Fine and Performing Arts.

“Not many universities allow their students to get that opportunity,” she said.

Reagan Lopez told a similar story of an experience made possible through travel grants from the college.

Lopez is also a recent graduate with a bachelor’s degree in theater. She studied acting in London from late May through the end of June in 2011.

Her trip included a Film Acting and Introduction to London Theater class through the Florida State University Theatre Academy London. Lopez said the class took 15 students to seven shows,

including “Rocket to the Moon” and “The Acid Test.” She was even able to see “Much Ado About Nothing,” the Shakespeare comedy, in the famous Globe Theater. After viewing shows, she said she wrote papers and discussed the plays in classes with her fellow students.

But Lopez said some of her richest experiences occurred outside of class.

“I ended up seeing an additional 13 plays on my own,” she said.

In fact she said she made a trip to the theater almost every day. Staying in a dormitory a block away from a subway station made transportation to these shows and around the city easy.

But the overall experience of living on her own was more challenging.

“It was definitely. . .very different,” she said.

She said she feels she did a lot of growing during her travels and learned how to be independent as she walked the streets of London.

Graduate classical singer Karina Brazas agreed that traveling into strange territory can be difficult. She studied the German Lieder and language at the Lied Austria International in Graz, Austria.

“It’s a challenging experience in



a good way," she said.

But immersion in unknown culture turned out to be something she really enjoyed she said. Part of her studies included lessons in German and exploring the poetry of songs.

"Getting to be that close to the culture was wonderful," she said.

Much of her time was spent translating and analyzing lyrics. The point of the study was to ensure that she had a true understanding of what she was singing, which lent the opportunity to sing with more emotion.

"I learned a little bit more about how to be an honest performer," she said.

Still, when it came to performance time, she said she was a little intimidated.

"You're singing German songs for German native speakers," she said.

But the skills and knowledge she honed while she was there were things that traveled with when she made the trip back home.

"I learned that true. . . artistry comes from your own individual interpretation," she said.

It was grants from the Hixson-Lied College of Fine and Performing Arts and from the School of Music that purchased the flights that took her there.

"It paid for my ticket," she said. Another graduate student

received money from the college that propelled her from the university to the streets of Maccagno, Italy.

Cristina Ana-Vlad studied music performance on piano at the soundSCAPE program for two weeks last summer. The program included a festival to which people from the community come to see new works of music debuted.

Ana-Vlad attended piano workshops where a composer would give her a piece of music to practice before its premiere at the festival.

"Collaborating with composers was a unique experience," she said.

She said the things she learned through attending the festival and working with composers are still affecting her now.

"I am finding them helpful for my future," she said.

Paul Barnes, Hixson-Lied Professor of Piano, said many students who study the arts abroad come back with a different perspective on their studies.

"It's a life-changing experience for all of them," he said.

Barnes takes five to seven students to the Vienna International Piano Academy every other year. He said it allows them to see the context in which much of the music they play was written.

He said it's the concerts students attend that really make a difference.

"I love being in the audience and seeing my students just being transported," he said.

The trip is also used as a recruiting tool for incoming students. They can attend the academy in Vienna during the summer before their freshman year where their first experiences with Barnes and with UNL music is in a culturally and musically rich setting.


He said the funding students can receive from the college allows all of it to happen.

"That's a phenomenal use of those resources," he said.

These experiences are made possible by funding from the Hixson-Lied College of Fine and Performing Arts Endowment and willing students, who Barnes said, take away more than refined artistic skills from their international excursions.

"It's great to just see the students kind of come alive."

BY JULIA PETERSON



Karina Brazas overlooking the city of Graz, Austria, in the summer of 2011. Brazas studied German Lieder and language at the Lied Austria International in Graz.
Photo courtesy of Brazas.

Woody Blogs for *Psychology Today*

Associate Professor of Music Education Robert Woody has begun blogging for Psychology Today's website. "Live in Concert: Motivation, emotion and the questions that keep musicians up at night" (<http://go.unl.edu/woodyptblog>) will center on the psychological aspects of musical performance.

His first post in March, titled "Taking Stock Before Taking the Stage," examined the connections between thinking and performance success. His next post, "Music Made for Peak Perception" examined how thinking like an audience can pay off for performers.

"I don't have a degree in psychology. My training is in music and music education," Woody said. "It's interesting that [Psychology Today] are interested in hearing more of a music perspective to the topic than just psychologists dabbling in music. I'm more of a music educator dabbling in psychology. I guess the dabbling has grown into more than I thought it would."

The main Psychology Today website typically generates five million visitors or "hits" per month, and every blog post spends some time on the main page.

Woody began getting involved with social media about a year ago to get the word out about his research and topics of interest to him.

"I have a friend, Andy Bretz, who works in advertising and public relations. We were talking about branding," he said. "He told me I could use social media to share what I'm interested in with other musicians, music educators and creative artists."

With that friend's guidance, Woody began his own personal blog, titled "Being Musical. Being Human," (<http://beingmusicalbeinghuman.com/>) where he discusses topics, including music education, music psychology and creativity. He also began using Twitter and Facebook to boost his online presence. An editor at Psychology Today saw his blog and asked him to begin writing for their site on the psychology of music performance.

"I was pretty flattered to do it," Woody said. "Psychology Today is a big outlet."

"I was able to learn that music education has the flexibility and variation for people to teach what they're passionate about. Music is a huge, huge field.

—Robert Woody



Originally from Omaha, Woody received his Bachelor of Music degree from the University of Nebraska-Lincoln, where he majored in trumpet performance and composition. He described his own high school music experience as kind of a "mixed bag."

"There were some really good aspects of it that led me to want to continue in music, but there were other aspects that made me realize I didn't want to become my high school band director," Woody said. "That was naive on my part to think that being a music teacher only meant that."

When he went to graduate school at Florida State University, he became more open to all the possibilities for careers in music and music education.

"I was able to learn that music education has the flexibility and variation for people to teach what they're passionate about," he said. "Music is a huge, huge field."

Woody became interested in broadening music education, which led him to pursue his Master of Music Education, Master of Science in Educational Research and his Ph.D. in Music Education at Florida State University.

"I'm a big proponent of band, choir, orchestra - all the traditional offerings. I hope they continue to stay strong," he said. "I also hope school music expands to become more reflective of the entirety of the musical world in which we live."

While pursuing his graduate studies at Florida State University, he worked with Dr. Jack Taylor, a former editor of the *Journal of Research in Music Education* and former editor of the journal *Psychomusicology*. At the same time, he also had a work-study job with Andreas Lehmann, who was doing post-doctoral work in the Department of Psychology in collaboration with the Center for Music Research.

"I started as a work-study student, making copies of journal articles for him. I guess I started reading what I was copying, and I started to ask him questions," Woody said. "He's a really great teacher, so when he had a work-study student asking him questions, he jumped on it. He was happy to get me involved in higher level things other than making copies."

Woody began coding and entering data for him and administering experiments. Eventually the two later became colleagues. In 2007, Lehmann and Woody, along with John Sloboda, published the book, *Psychology for Musicians: Understanding and Acquiring the Skills*.

Woody is beginning to work on his next book, which has a working title of "Becoming Musical."

"It will, in plain language, track the processes by which people become musical," Woody said. "It could be of interest to music educators, but also performing musicians who also teach."

Woody is interested in reaching people who don't get music education training, per se, but who teach private lessons or work in other music studio settings.

"I think psychology has a lot to offer musicians. It addresses how emotion works, and how sound and language is expressive. It can also provide insight into the technical skills of performance," he said. "Playing an

instrument is kind of an amazing psychomotor feat. Just coordinating performance - you're listening to yourself, you're listening to others, you're playing this machine with your hands and face, you may be reading music with your eyes, you're listening with your ears - it's incredible! So I'm certain psychology, and the human sciences more generally, have something to offer musicians."

He and Lehmann are also working on a study on musicians playing by ear, and Woody plans to continue writing his own blog.

"As I writer, I thought blogging would help me to be more of a fluent, 'natural' writer. I'm interested in becoming a better writer and making it more accessible to people outside of academia," Woody said. "I'm writing these things for the musicians and teachers and just people who love music, who aren't interested in wading through the academic jargon and scientific speak. The fact that it has maybe opened up some new opportunities, in terms of traveling and speaking, is really a fringe benefit."

Woody, who has been at UNL since 2001, said he loves the campus environment here.

"I love working at what is now a Big Ten institution," he said. "The travel support and other support we have here, and the leadership we have here—we just have some really good things going on here."



Chiara String Quartet. Photo by Liz Linder.

Composer Jefferson Friedman's String Quartet No. 3, part of the Chiara String Quartet's Jefferson Friedman Quartets CD released this year on New Amsterdam Records, was nominated for Best Contemporary Classical Composition from the Grammy® Awards.

The Chiara String Quartet includes Rebecca Fischer and Julie Yoon, violins; Jonah Sirota, viola; and Gregory Beaver, cello. The Chiara have been in residence in the University of Nebraska-Lincoln's School of Music since 2005.

Chiara Quartet, so this is a great validation of a very special and fruitful artistic collaboration. We couldn't be more excited for Jefferson, as well."

The Chiara String Quartet premiered Friedman's Third String Quartet in the spring of 2005 at Lincoln Center's Alice Tully Hall in New York City.

"We now had two full quartets from this wonderful composer," Sirota said. "Since he wrote both pieces for our group, and they were both such great works, we thought it fitting to record them together."

Chiara Quartet Nominated for Grammy

"We're thrilled that our recording of Jefferson Friedman's Third String Quartet, part of our recent CD featuring two quartets by the composer, was nominated for a Grammy for Best Contemporary Classical Composition," said Chiara String Quartet member Jonah Sirota. "We have worked with the composer for more than 10 years, and he wrote the piece for the

The album also features cover art by artist Anthony Hawley, husband of Chiara first violinist Fischer.

"It's a very friends and family kind of record," Sirota said.

The album is available for download on eMusic and iTunes, as well as for purchase at Amazon.

The Chiara Quartet was formed in 2000 and has been Artists-in-Residence at the University of Nebraska-Lincoln since 2005. As part of its work at UNL, the Chiara organizes and teaches a chamber music performance class, performs for the public and for classes and lectures in the School of Music and teaches a small number of instrumental students. The Chiara Quartet also serves as Blodgett Artists-in-Residence (a visiting residency) at Harvard University.

On April 26, New Amsterdam Records released the Chiara's recording of composer Jefferson Friedman's String Quartets Nos. 2 and 3. Both celebrated pieces, which "already deserve to be heard as classics of this decade" (*The New York Times*) were commissioned by the Chiara.



Jon Hinrichs and Donna Woods

Love of the Arts Inspires Giving

Donna Woods loves art. Jon Hinrichs loves music. Now, the University of Nebraska–Lincoln alumni are supporting both through donations to the University of Nebraska Foundation for the School of Music and the Department of Art and Art History in the Hixson-Lied College of Fine and Performing Arts. Both say it was a passion for the arts kindled during their college days that spurred their decision to give back to their alma mater.

“I always believed that civilization is better because of the arts,” Woods said.

She studied art at the university during her freshman year, and said she loved it because it was something different, unlike many other areas of study at UNL.

“I think a lot of it is you’re not sitting behind a desk,” Woods said.

Through her studies, she said she developed a deep appreciation for artists and their contribution to the creative world, especially in painting.

“I just believe in the visual arts,” she said.

Even now, Woods said art is a

major part of her life. She has her own collection of pieces at home that she is able to enjoy every day.

“It makes my life better,” she said. She also attends openings, private showings and makes trips to art galleries. Oftentimes the shows she sees are put on by university students, presenting their talents on campus.

“I think they do a really good job,” Woods said.

Because of the affect the arts has had on her life, she decided to create the Donna W. Woods Art and Art History Dream Fund last fall.

Lucy Buntain Comine, Director of Development for the Hixson-Lied College of Fine and Performing Arts, said the fund will help with things like expenses for student exhibitions, inviting guest artists, purchasing supplies and many other things.

She said the money will be put toward “anything that can...enrich the dreams” of students in the department.

Woods said she decided not to create a scholarship or designate the money for one special sector of the department

simply because she doesn’t want to accept any credit for the work students will create because the help her fund provides.

“I don’t care if my name is on a plaque,” she said.

What really matters to her is leaving behind a legacy in the university art and art history department.

Woods’ husband, Jon Hinrichs, also donated to the College. His gift is intended for students who are earning a double major: one degree from the School of Music and another in any other college on campus.

Hinrichs himself studied biology in college but was very interested in music. He played the clarinet, saxophone and the contra alto clarinet. He was also a member of the Cornhusker Marching Band, an experience that went well beyond simply making music.

“It’s a matter of a sense of belonging to the university,” Hinrichs said.

Now, he believes marching band is also a source of pride for the entire state.

“It gives the university another dimension of excellence,” he said.

But his involvement in music extended even further than playing in the marching band. Hinrichs said he paid his way through school by playing in jazz groups around Nebraska City, his hometown, and in Lincoln during his college days.

While he was in college, he was part of a five-piece jazz combo that played gigs around the area.

“We played everywhere,” Hinrichs said.

The income he earned from those gigs allowed him to continue in his college education, and it also was something he said he enjoyed.

“When you sound good as a group, it’s a wonderful feeling,” he said.

Still, he said it was quite a challenge to juggle both his studies in biology and his involvement in the music scene.

The scholarship he established at the School of Music is intended for students who may have stories similar to his.

John W. Richmond, director of the School of Music, said Hinrichs’

scholarship allows students to focus on their studies without worrying about finding a job in order to pay for their education. That will allow students to spend more of their time in the practice rooms or studying for other classes.

Also, Richmond said the scholarship will help with recruiting for the School of Music. Richmond said UNL competes with many other schools to draw the best students. The scholarship now available because of Hinrich's donation gives the university something extra to offer prospective students who are trying to decide at which school they wish to study.

Richmond said he is extremely thankful for alumni like Hinrichs who

realize how important the recruiting process is to the School of Music.

"You need terrific talent," he said.

While it helps the School of Music in all these areas, Hinrichs said his intention was to encourage kids who have multiple interests to keep pursuing them. He said he wants students to know that they do not have to compromise one for the sake of the other.

"Don't let your studies get in the way of your education and fun," he said.

Buntain Comine said the scholarship is an opportunity for students who may have not been eligible for funding before. She said many develop multiple passions and want to be involved in musical

groups alongside their other areas of study.

"There are a lot of young people who would like to have that experience," she said.

Buntain Comine said Hinrichs and Woods both have expressed their passions for music and art by attending concerts and visiting art galleries. The donations they gave were just other forms of advocating for the arts.

"The fact that they want to extend that passion. . . is just magnificent," she said. "They are living their passion for the arts."

BY JULIA PETERSON

Suing wins Arts/Athletics Weekend Sweepstakes

Emily (Daharsh) Suing (B.A. Dance 2003) won the second annual Hixson-Lied College of Fine and Performing Arts Arts/Athletics Weekend Sweepstakes. 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), @rt 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 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 Oct. 7-8.

Hixson-Lied College of Fine and Performing Arts Interim Dean Christin Mamiya drew the winning name out of more than 125 entries.

"I could not believe that I had actually won," Suing said. "I went crazy telling people how excited I was."

Suing and her husband, Curtis, enjoyed Dinner with Mamiya, as well as School of Music Director John Richmond, Johnny Carson School of Theatre and Film Director Paul Steger and Department of Art and Art History Interim Chair Pete Pinnell. The Suings also attended the University Theatre production of "Bright Ideas" on Friday, Oct. 7.

On Saturday, Oct. 8, they attended the Cornhusker Marching Band rehearsal, the Chancellor's Pre-Game Reception and the Nebraska-Ohio State Football game, which



Curtis and Emily Suing (seated) with Interim Dean Christin Mamiya at Dinner with the Dean at Dish in Lincoln on Oct. 7.

ended with a thrilling 34-27 comeback win by the Cornhuskers for Homecoming.

"The highlights for me were, of course, the game, and then meeting such wonderful people who do amazing things for others and especially for the arts," Suing said. "It is always good to be at Memorial Stadium. There is just something about being there with all those fans and being part of such a huge tradition. It almost makes you emotional. And like I said, I love Nebraska football!"

Suing, who lives in Lincoln, is currently a branch supervisor at Union Bank and Trust and the owner/director of Starstruck Dance Academy. She has fond memories of her time in the dance program.

"Some of my fondest memories at UNL were with the dance department," she said. "I liked how we were a close-knit bunch because there weren't that many of us dance majors at the time. We loved dancing together and laughing together."

College Announces Seacrest Gift

The University of Nebraska Foundation and the Hixson-Lied College of Fine and Performing Arts announced a major gift last Fall from James and Rhonda Seacrest, of Lincoln, Neb., prior to the UNL Symphony Orchestra concert on October 6, 2011, at a special reception honoring the couple in Kimball Recital Hall.

The Seacrests have made a contribution to the University of Nebraska Foundation to the Hixson-Lied College of Fine and Performing Arts to create the James C. and Rhonda Seacrest Program Excellence Fund as a permanent endowment supporting the College forever. The amount of the gift is not being disclosed.

“James and Rhonda Seacrest’s generosity to the Hixson-Lied College of Fine and Performing Arts—in terms of their time, energy and philanthropy—is truly noteworthy and immensely appreciated,” said Christin J. Mamiya, Interim Dean and Hixson-Lied Professor of Art History. “We are inspired by their commitment to student and faculty excellence and know that this gift will benefit our students for years to come.”

The Seacrest Program Excellence Fund will support all three departments in the College—the Department of Art and Art History, the School of Music and the Johnny Carson School of Theatre and Film—for activities and initiatives that promote student excellence, including but not limited to scholarships, fellowships, awards, travel, exhibitions and performances.

“Jim and Rhonda Seacrest are true visionaries, who have given so much to the University of Nebraska,” said Lucy Buntain Comine, Director of Development for the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska Foundation. “We are grateful for their continued support. They have a long history of making our students’ dreams come true, from their support of the UNL Opera program to the creation of the Chamber/Opera Orchestra. This gift for the entire College will continue that legacy.”

School of Music Director John W. Richmond announces the gift from James and Rhonda Seacrest at the Oct. 6 UNL Symphony concert.



James and Rhonda Seacrest

James Seacrest graduated from UNL in 1963 with a bachelor’s degree in business administration. The Seacrest family owned and published newspapers in Lincoln, Scottsbluff and North Platte. Since leaving the newspaper business, the Seacrests have given their time, talent and financial support to many UNL projects. Their support has touched many areas at the university, including the College of Journalism and Mass Communications, the College of Business Administration, Sheldon Museum of Art, Nebraska Educational Telecommunications and the Hixson-Lied College of Fine and Performing Arts.

In 2008, James Seacrest received the Nebraska Builder’s Award, the highest honor given annually to individuals who have been “builders” of UNL through their philanthropy.

Their previous donations to the University of Nebraska Foundation for the School of Music funded two trips to Ireland for the UNL Opera program to compete in the Waterford Light Opera Festivals in 2002 and 2007, where they won Best Opera in 2007. Their gifts have also helped support a chamber/opera orchestra and the creation of the Ariel Bybee Professorship, among many others.

The couple currently serves as Co-Chairs of the Hixson-Lied College of Fine and Performing Arts Campaign Committee. The College has established a goal of raising \$20 million as part of the University of Nebraska Foundation’s Campaign for Nebraska and has currently raised more than \$16 million toward that goal.

“Jim and Rhonda Seacrest’s leadership in the Campaign has been invaluable,” Mamiya said. “And thanks to generous gifts like this one from the Seacrests, we continue to get closer to our Campaign goal.”



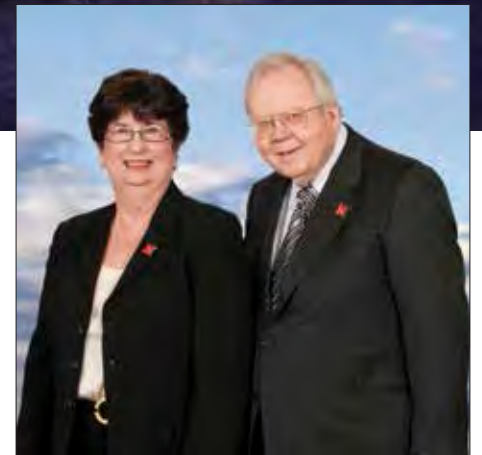
Dear Friends,

When we were first asked to lead the Hixson-Lied College of Fine and Performing Arts fund drive as part of the Campaign for Nebraska, we were thrilled to be given such a great opportunity. That was four years ago. Since then, many of you have given generously to the campaign, and we thank you. However, our drive still has some distance to go before we can celebrate reaching our \$20 million dollar goal.

If you have not yet given, please consider doing so now. Gifts can be in the form of cash, stocks and bonds, real estate, IRA tax-free rollover or by an estate gift. We need your support now to succeed with this first ever Hixson-Lied fund drive.

As someone once said: "It's not the money—but what the money can do." How true. Your investment now will help recruit and retain excellent faculty and enroll the most talented students. It is imperative that the College have state of the art instruments, equipment and technology to be competitive in the Big Ten, as well as nationally.

If you have questions, we would be happy to meet with you to discuss what you can do to help. If you haven't given yet, please give us your early consideration. You CAN make a difference!



**Best wishes,
Jim and Rhonda Seacrest**

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 continues through 2014. The Hixson-Lied College of Fine and Performing Arts has a goal of \$20 million.

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 two 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

Nearly \$18 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.

UNLIMITED POSSIBILITIES

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. 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 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.

Volunteer Campaign Leadership

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

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Rhonda and James C. Seacrest, Co-Chairs

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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.



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.

Lucy Buntain Comine,
Director of Special Projects

CAMPAIGN for
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 the circle

As an alumnus or friend of the Hixson-Lied College of Fine and Performing Arts, you belong within a distinguished circle. Together with alumni, students, faculty and friends, you care passionately about the quality of the college's education and artistic outreach around the world.

Now, it is easier and more enjoyable than ever to celebrate this association by joining one of three giving circles—each with a level designed just for you.

For more than 70 years, the University of Nebraska Foundation has been the designated fundraising arm of the University of Nebraska. The foundation is currently involved in the Campaign for Nebraska, an effort to raise \$1.2 billion to support students, faculty and programs. Please support the campaign with a gift to the arts.

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You'll find the @rt Patron's Circle for the Art and Art History Department, the Carson Circle for the Johnny Carson School of Theatre and Film, and the Encore Circle for the School of Music.



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The Hixson-Lied College of Fine and Performing Arts invites alumni and friends dedicated to enhancing the programmatic resources in each of our three academic departments to join the @rt Patron's Circle in the Department of Art and Art History, The Carson Circle in the Johnny Carson School of Theatre and Film, and The Encore Circle in the School of Music. Each Circle is designed with four giving levels to encourage donors at every stage of life. Gifts at any level help and enable so many opportunities for our faculty and students.

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

We are pleased to thank the following contributors, who accepted our invitation to join the @rt Patron's Circle, The Carson Circle and The Encore Circle from May 1, 2010, to May 1, 2012.

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Dr. Robert L. and Brenda Doxtator
Jeffery S. Elwell and Edwina S. Gower
Harold A. and Amy Melser
Adam I. Mendelson and Catherine Wallis
Leta Powell Drake
Carl H. and Jane Rohman
Sterling M. Ryder

Patrons - \$49 and under

Daniel C. and Valerie Bard
Zachary D. Clawson
Glenn A. and Becci Dawson Cox
Elizabeth P. Davis
Charles S. and Eleanor Humphries
Helen D. Nemzek
Mandy R. Parmeter
Jeffrey N. Schultz

The Encore Circle School of Music

Standing Ovation - \$500 and above

Mr. Paul M. & Dr. Barbara A. Couture
Dr. Ernest and Muriel Johnson
Kats Chiropractic Center
Helen L. Laird
Glenda J. Lanik and Gerald T. Whelan
Craig A. and Anita M. Loeck
Mrs. Larry H. Lusk
Joan M. Reist
John W. and Jill Richmond
Jack R. Snider
Dr. Douglas and Jane Vander Broek
John F. and Nancy Wiederspan

Rave Reviews - \$100 to \$499

Drs. William T. and Margrethe L. Ahlschwede
 Thomas and Paula Baack
 Paul E. Barnes
 Bruce A. and Laurie Bartels
 Robert E. and Ethel Beetley
 Mark J. and Karen Benson
 Peg Beranek
 Molly M. Boyd
 Roger D. and Sally Buchholz
 Larry and Lucy Buntain Comine
 Diane Butherus
 Dr. Ronald and Susan Byars
 Ann E. Chang
 Bruce L. and Linda Chapman
 Carole A. Davis
 John C. Deeds and Janice M. Deeds, Ph.D.
 Donald L. and Marsha Dunn
 Dallas M. and Judith Dyer
 Delores G. Erfurd
 Beverly A. Eyberg
 Vernon J. and Joann Forbes
 Dale and Eleanor Ganz Trust
 Eleanor G. Ganz
 Patricia S. Gibbs
 David G. and Barbara Hanen
 Robert E. Hatcher
 Pamela J. Hemann
 Dr. Allen R. and Susan Hohensee
 Kent and Bobbi Holm
 Michael and Carol Copeland Huntington
 Donald E. Jacobson
 Dr. Vaughn and Ruth Jaenike
 Jane Jossi
 David and Arleta Kentopp
 Dorothy J. Ladman
 Gary F. and Alida Lamb
 Embree A. Learned
 Teresa M. (Shelly) Lenz
 Nancy A. Leonard
 Ken and Linda Livingston
 Gregory D. Love and Lorraine A. Beadell
 Robert G. and Joy Maag
 Jeanine M. MacCluskey
 Dan and Donna Marvin
 Martin A. and Ruth Massengale
 Earl H. and Marilyn Mitchell
 Cynthia Owens Naughton
 Dr. John C. and Agnes Nelson
 Elizabeth J. Nicolai
 Glenn E. and Sharon Nierman
 Eugene J. O'Brien Jr., Ph.D.
 Dr. Doris J. O'Donnell
 Giacomo and Dottie Oliva
 Dr. and Mrs. Thomas H. Olson
 Landon and Nancy Osborne
 James R. and Mary Owens
 Julie Petersen
 Roger A. and Carol Quadhamer
 Alan C. and Patricia Riggins
 Robert E. Hatcher Rev. Trust
 Carl H. and Jane Rohman
 John and Kim Salistean
 Janet A. Schank
 Marcia R. Schmidt
 Rodney W. and Emily Schmidt
 Dr. Robert A. and Mary Schoettger
 David Burkhart and Deborah Shidler
 N. W. Jerry and Barbara Solomon
 Dennis D. and Kathy Spence
 Marjorie H. Stapleton

Walter W. Stroup and Ellen T. Paparozzi
 Jess C. and Cathie Sutton
 Richard A. Svoboda
 Del L. and Phyllis Toebben
 Mary J. Tollefson, Ph.D.
 Rev. Daniel L. Torson
 Ernest R. Ulmer
 Diana H. Warner
 Donald C. and Diane Weldon
 Christopher R. Werner, D.M.A.
 Charles R. and Bonnie Wetzel
 John and Sara Young

Second Call - \$50 to \$99

Patricia A. Anderson
 Robert J. Arp
 Mr. Boyd and Dr. Masako Bacon
 Betty K. Berigan
 Mary V. Boschult
 Leroy A. and Roxann Brennfoerder
 Richard H. Cain
 Jack and Shirley Cole
 Ann M. Davis
 Barbara D. Day
 Morton Dickson III
 Linda Donohue
 Michael G. and Claire Eason
 Karen M. Frerichs
 Robert L. Frerichs, M.D.
 Jack C. Getz
 Alfred R. and Carolyn Hanson
 Priscilla J. Hollingshead
 Richard C. and JoAnn Jorgensen
 Kay Lynn Kalkowski, Ph.D.
 Nancy J. Koenig
 Todd A. Lance
 Larry C. and Peggy Lawless
 Dr. Jerome and Kathryn Mahloch
 Dr. & Mrs. Roger W. Mandigo
 John D. and Marlene McPeck
 Arleen M. Michael, Ed.D.
 Lindsay J. Modin
 Meryl H. Nash
 Lorraine Neu
 Richard F. and Ann Haskins Olney
 Mr. & Mrs. Thomas H. Olson
 Victoria M. O'Neal
 Levio J. and Julie Orsi
 Larry D. Overton
 Robert D. Owen
 Marcia K. Patrick
 Zachary I. and Rachel Pischnotte
 Nonglak Prasopsook, D.M.A.
 Benjamin J. and Kristi Robison
 Janine Ross
 Robert L. Russel
 Richard C. and Mary Sachan
 Alice F. Saunders
 Bobbi Schmidt Peterson
 Martin and Marcia Schmidt
 Laura C. Sedivy
 Mary A. Sexton
 Mollie and Jack F. Snyder, Ed.D.
 Scott A. and Jean Spilker
 Curtis H. and Emily Suing
 Ross J. Thoendel
 Sherry A. Tupper
 John R. and Shaun Vanneman
 Judith M. Vrbka
 Jack L. Watkins Ed.D. and
 Sandra L. Watkins Ph.D.

Sydney L. and Patty Widga
 Janice M. Wiebusch
 Roger G. and Lois Witt
 Mr. and Mrs. Richard A. Young
 Barbara R. Zach
 Barbara K. Zaroban

Take a Bow - \$49 and under

Roger W. and Donna Baddeley
 Gary L. and Nancy Bargaen
 Terry L. Baughan
 Hon. David and Doris Bush
 Evelyn E. Caldwell
 Mr. and Mrs. James C. Cobb
 Robert A. and Helen Fall
 Arlene W. Fleischer
 Gregg A. and Patti Fusselman
 John and Elaine Goetz
 David M. and Mary Grasmick
 Benjamin D. Hage
 Irene E. Hall
 K. Steven and Leslie Halter
 Jeremy J. Hanson
 Allen D. Hartley
 Charlotte M. Heermann
 Jean E. Henderson, D.M.A.
 Phillip K. and Rebecca Hesterman
 H. Ward and Eloise Hill
 Hugh P. Johnson
 James J. and Debra Kula
 Roger T. and Shirley Larson
 Louis and Rose Leviticus
 Raymond W. Lowther
 Mr. and Mrs. Jack L. Lyons
 Shane E. Macklin
 Daven L. Madsen
 Robert L. and Marie Meyers
 Dan J. and Karen Mook
 Rev. Karl D. and Joan M. Nordstrom
 William H. and Renee Ouellette
 Ryan L. Placek
 Alexander J. Ramos
 Sam and Jamie M. Reimer
 Melinda D. Rhyne
 Rev. Robert W. and Beverly Rueter
 Glenda M. Schutt
 Allen H. and Karen Scribner
 Karen J. Shaw
 Matthew V. and Barbara Sheppard
 Starstruck Dance Academy
 Heidi M. Stephenson
 John W. and Jo Stewart
 George D. and Norma Sturgeon
 Gregory E. & Margaret Kontras Sutton
 Clifford and Cynthia Switzer
 Dr. Terry M. and Marilyn Theis
 Marjorie L. Wendell
 William F. and Sherry Wiese
 Paul T. Williams
 Philip M. and Nancy Wolf
 Elizabeth C. Wonsetler

While we have made every effort to ensure accuracy, please accept our apologies for any errors or omissions. If you have questions about this list, please call the University of Nebraska Foundation at (402) 458-1100 or (800) 432-3216.



Scott Anderson

Scott Anderson, Professor of Trombone, won an Outstanding Alumni Award in Music and Theatre from Iowa State University's College of Liberal Arts and Sciences. In addition, Anderson performed with the University of Nebraska Brass Quintet in recital at Gardner-Webb University in North Carolina, gave the Nebraska Premier of

John Mackey's Harvest Concerto with the UNL Wind Ensemble and performed with Dr. Alan Mattingly at the International Horn Symposium in Denton, Texas.

John Bailey, Larson

Professor of Flute, gave recitals and masterclasses as a guest artist at three universities in Tennessee in October: Middle Tennessee State University in Murfreesboro, the University of Tennessee at Chattanooga, and Lee University in Cleveland, Tenn. Bailey also lectured, conducted a community flute choir and gave private lessons.



John Bailey

Carolyn Barber, Associate Professor of Conducting, served as guest conductor for Florida State University's Tri-State Band Festival in December. In addition to rehearsing and performing, she presented a highly acclaimed clinic on "EnsembleShip" to university, high school and middle school band directors. Later in the month, Barber presented a clinic on "Artistry" at the Midwest International Band and Orchestra Clinic in Chicago.

Diane Barger, Hixson-Lied Professor of Clarinet, is in the final stages of planning the 2012 International Clarinet Association's ClarinetFest®. Serving as Artistic Director of the conference, Barger will welcome more than 1,000 clarinetists from around the world to the campus of UNL Aug. 1-5, 2012. Her other activities include the final stages of her CD project "Bling Bling" and her 13 editions of Bellini operatic fantasies, all published by Potenza Music.



Paul Barnes

Paul Barnes, Hixson-Lied Professor of Piano, performed "Liszt and the Cross" with the Minot Symphony Orchestra on Nov. 12 as a benefit for the local Salvation Army for flood victims in the Minot, N.D., area. Barnes also performed with violinist Tim Fain in the multimedia Portals Preview and Lecture presented by KANEKO on Oct. 4 in

Westbrook Music Building. Portals premiered at KANEKO in Omaha on Nov. 5-6. In March, Barnes performed "A Retrospective on Philip Glass at 75" at Lincoln Center in New York in honor of the composer's 75th birthday. He also performed the world premiere of N. Lincoln

Hanks' "Monstre sacre" in the Cutting Edge Concert Series at Symphony Space in New York on April 2. On Sept. 9, 2012, at 3 p.m. in Kimball Recital Hall, Barnes will present "A Program of Premieres" featuring the **Chiara String Quartet**. Barnes will perform the three world-premier compositions he has premiered in each of the last three years.

Dale Bazan, Assistant Professor of Practice in Music Education, had a research study on middle school band director instructional strategies published in the most recent edition of Bulletin of the Council for Research in Music Education and presented a research study on undergraduate students' preferences for responding to required textbook readings at the Society for Music Teacher Education Symposium in Greensboro, N.C., in September.

Alisa Belflower, Coordinator of Musical Theatre Studies, produced and directed the staged reading premiere of *Big Red Sun*, a musical composed by Georgia Stitt with book and lyrics by John Jiler. The musical in development won the Harold Arlen Award from ASCAP and a National Association of Musical Theatre selection. Belflower is regional governor-elect of the West Central Region of the National Association of the Teachers of Singing. She has also been selected by internationally celebrated composer of opera and musical theatre Michael John LaChiusa to archive his compositions for the stage.

Tony Bushard, Associate Professor of Music History, was awarded a Hixson-Lied Research and Creative Activity Grant to examine Leonard Bernstein's conductor's score for "On the Waterfront" at Sony Pictures in Culver City, Calif., and to interview film composer Thomas Newman, which he conducted at the composer's studio in Pacific Palisades, Calif., last summer. He presented a paper titled "Making Connections: Benny Carter's 'Kansas City Suite' and Contemporary Jazz History Pedagogy" at the Great Plains Meeting of the College Music Society in Decorah, Iowa, in March and at the Leeds International Jazz Education Conference at the Leeds College of Music in Leeds, England, also in March. He was also invited to be part of a panel of jazz historians for a plenary session at the Leeds International Jazz Education Conference titled "The Relevance of Jazz History in Twenty-First Century Jazz Practice and Pedagogy," where he spoke and answered questions about his research and the integral role jazz history plays in the jazz studies program at UNL.

Ann Chang, Artist-in-Residence in piano, Fulbright Scholar of Classic Performance Practice in Brussels and Artistic Director of the Lied Center for Performing Arts, Lincoln, was invited last fall to adjudicate at the prestigious Eumyoung National Piano Competition in Seoul, South Korea. While abroad, she also met with Deans and Directors of four highly respected music schools in Seoul, to help build upon UNL's on-going international recruitment initiative. In addition to her leadership role at the Lied Center and teaching responsibilities at the

School of Music, Chang continued to lecture and perform throughout the country. During the spring semester, she performed three separate programs, ranging from an all-Beethoven concert at The Kennedy Center in Washington, D.C., Franz Schubert Sonata at the PianoForte Foundation's famous "Schubertiade" in Chicago, and a set of Piazzolla Tangos at the historic "Yoshi's Jazz Club" in San Francisco.

Eddie Dominguez
Photo by Eric Stenbakken

Eddie Dominguez, Associate Professor of Art, was chosen to design and create ornaments for Nebraska's tree for the 2011 National Christmas Tree display in President's Park in Washington, D.C.. A local artist and local youth are selected from each U.S. state, territory and the District of Columbia to design and create 24 ornaments. Dominguez and LUX Center

for the Arts worked with several youth from the Lancaster County Youth Services Center to create Nebraska's ornaments. Twenty-three of the ornaments decorated the National Christmas Tree display in President's Park. One ornament will decorate the White House Visitor Center Christmas tree, which showcases one ornament from all 56 states, territories and the District of Columbia. Dominguez will have a 30-year retrospective of his work at the Roswell Museum in Roswell, N.M., which opens Sept. 8. There will be a catalogue with an essay by Lucy Lippard included.

Quentin Faulkner, Professor Emeritus of Organ, announced the publication of a new edition of Jacob Adlung's *Musica mechanica organædi* (1768) (Musical mechanics for the organist), in facsimile and in English translation, translated and annotated with supplemental materials compiled by Faulkner. It was published by Zea E-Books of Lincoln. The digital version is available at <http://digitalcommons.unl.edu/zeabook/6/>. Faulkner began this translation during a faculty development leave in 1986.

Rebecca Fischer, Research Assistant Professor and Violinist for the Chiara String Quartet, was quoted in a Sept. 29, 2011, Wall Street Journal article on "When Practice Alone Isn't Enough," focusing on performance anxiety and how performance psychologists and teachers are working to help musicians.

Dana Fritz, Professor of Art, had her exhibition, "Terraria Gigantica: The World Under Glass," on display at the Joseph Gross Gallery at the University of Arizona in Tucson Nov. 16, 2011, through Jan. 19, 2012. This exhibition of 25 prints is her largest so far and includes her work over the past five years at the Omaha Henry Doorly Zoo, Biosphere 2 and the Eden Project. Fritz also participated in a panel discussion titled "Glasshouse as Lens: Artists and Writers at Biosphere 2" in conjunction with the exhibition in November in the Center for Creative Photography's lecture hall, also at the University of Arizona. The exhibition and

panel discussion were supported by the Rica and Harvey Spivack College of Fine Arts Fund, Biosphere 2 Institute, the National Endowment for the Arts, Lionel Rombach Endowment and the University of Arizona School of Art. In January, "Terraria Gigantica: The World Under Glass" was nominated for the Prix Pictet, the world's leading prize for photography and sustainability. Its unique mandate is to use the power of photography to communicate vital messages to a global audience.



Dana Fritz, "Ocean Cliffs, Biosphere 2," 16 x 24" archival pigment print, 2011.

Rhonda Garelick, Professor of English with a special joint appointment in the Hixson-Lied College of Fine and Performing Arts, published an article about French fashion designer Thierry Mugler in the May 2012 issue of the Paris-based international journal *Art Press*. Her interview with the *New York Times* about Coco Chanel appeared in an article on Dec. 4, 2011. Garelick gave six public lectures this past year at venues including the Dallas Museum of Art, Southern Methodist University, the Nineteenth-Century French Studies Conference and the Modern Language Association annual meeting. The program she founded and directs, the Interdisciplinary Arts Symposium (IAS), won a \$10,000 grant from the Cooper Foundation. NET made a short-form documentary about part of last year's IAS season, titled "Life as a Dance," which aired in April 2011.

William Grange, Hixson-Lied Professor of Theatre Arts, spent the summer of 2011 at the Federal Archive of Germany in Berlin, researching the East German film genre of "Sauerkraut Westerns." The East German government sponsored 17 such films between 1966 and 1982, featuring cowboys, Indians, bad guys, good guys, and saloon girls in distress—all of them speaking German and most of them wanting to be in an American Western directed by John Ford. Grange received a Research in Humanities Seed Grant from the Vice-Chancellor's Office for Research and a Hixson-Lied Research Fellowship to assist in defraying costs for the project. Grange is finishing work on a theatre history text book, which will feature illustrations by **Mallory Prucha**, a graduate student in costume in the Johnny Carson School of Theatre and Film. He also acted in two shows for the Nebraska Repertory Theatre this past summer, including "Heroes" and "Jeeves Intervenes."

Kevin Hanrahan, Associate Professor of Voice, recently presented two recitals in Australia, one at the University of Western Sydney, and one at the Wollongong Conservatory. He also presented a paper on the Use of the Voice Range Profile in Assigning Repertoire at the Australian Society for Performing Arts Health and Australian Voice Association joint conference in Sydney, Australia.

Donna Harler-Smith, Professor of Voice, sang the role of Miss Watson in TADA's production of "Big River" Sept. 30-Oct. 2. Her student, **Ben Reimer** (B.M.E.) played the leading role of Tom Sawyer in the same production. Harler-Smith was also a soloist in TADA's "Art Isn't Easy" cabaret of the songs of Stephen Sondheim on Jan. 13-14.

Michael Hoff, Hixson-Lied Professor of Art History, was voted to serve on the Board of Trustees for the Archaeological Institute of America (AIA). AIA is North America's oldest and largest organization devoted to the world of archaeology.



Aaron Holz

Aaron Holz, Associate Professor of Art, was part of a group exhibition, "When We Dead Awaken" Feb. 1-26 at Beers.Lambert Contemporary in London. The exhibition presents themes of art imitating life and life imitating art—and very consciously appropriates themes of

adoration, petrification, mortality and the plight of the artist. In March, he participated in a second group exhibition in London curated by six gallery directors, including Kent Beers, at a space called The Library Project.

Gail Kendall, Professor Emeritus of Art, had her work in the following recent exhibitions: "Baroquecoco: A Solo Exhibition of New Ceramics" at the Koa Gallery last summer in Honolulu, Hawaii; "Gifted," a group exhibition at The Clay Studio in Philadelphia in December; "Changes: UNL Ceramics Faculty 1987-2011" at LUX Center for the Arts in December; and "Pattern and Decoration: Five Ceramic Artists" at TRAX Gallery in Berkeley, Calif. Kendall was in residence at the Jackson Hole Center for the Arts in January and the Jeff Oestreich Studio in Minnesota in February. She was the juror for a National Cup Show at the LUX Center for the Arts in February.

Stanley V. Kleppinger, Associate Professor of Music Theory, saw his work on Aaron Copland and pitch centrality published in three academic journals during the 2011-2012 academic year. "The Structure and Genesis of Copland's Quiet City" appeared in *twentieth-century music* (published by Cambridge University Press), and "Copland's Fifths and Their Structural Role in the Sonata for Violin and Piano" was published in *Music Theory Online* (published by the Society for Music Theory). The journal *Theory and Practice* published "Reconsidering Pitch Centrality" in the spring. Kleppinger presented a paper extending this research, "Spontaneous Apprehension of Pitch Centrality," at the annual

conference of Music Theory Midwest at the University of Michigan in May 2012. He also hosted this society's 2011 conference at the UNL campus, welcoming more than 80 music theorists from across the country as they heard 35 scholars give presentations on their research.



Karen Kunc with her new work.

Karen Kunc, Cather Professor of Art, recently presented "The Immeasurable," a solo exhibition of her new work at the Anderson O'Brien Gallery in Omaha. The large-scale color woodcuts were created during her residency at the Venice Printmaking Studio and addressed the physical world of water, light, space and the built environment in her signature abstract language. Last fall Kunc was a visiting artist at the Savannah College of Art, where she created a print in collaboration with students and faculty. Kunc served as a juror for awards in the first competition held at the Stalder Art Gallery in Falls City, Neb. in November. The theme of "Reminiscences" brought a variety of media together from regional artists. In January, Kunc presented a solo exhibition of her prints at the Alexandre Hogue Gallery at the University of Tulsa and lectured on her work. Kunc was a visiting artist in the spring at the University of Tennessee in Knoxville; Ft. Lewis College in Durango, Colo.; and the University of Tulsa. She is teaching a summer workshop at the Anderson Ranch Art Center in Colorado and at the Cabrillo College Summer Workshops in Santa Cruz, Calif.

Christin Mamiya, Associate Dean and Professor of Art History, received the Gladys Lux Education Award at the 2012 Mayor's Arts Awards in Lincoln in June.

Jeffrey McCray, Assistant Professor of Bassoon, presented a Guest Artist Recital at Michigan State University as part of a week-long residency at that institution in October. In addition to the recital, he taught numerous lessons to individual bassoon students at Michigan State and taught a masterclass with the entire bassoon studio. In addition, Dr. McCray taught a masterclass at Bowling Green State University in Ohio, and he led a clinic on All-State audition preparation with a group of high school students in Dallas, Texas. In November, McCray presented a lecture at the Conference of the Nebraska Music Educators' Association titled, "Be Not Afraid: tips and techniques for proper bassoon instruction." He presented the same lecture at the Conference of the Colorado Music Educators' Association in January 2012.

David C. Neely, Associate Professor of Violin, was invited to return for the Summer 2012 ORFEO International Music Festival in Vipiteno, Italy, July 6-23. This was his second season performing at the festival. He performed works by Brockway, Kreisler, Schubert and Strauss in addition to giving a violin master class. Neely, along with Professor of Viola **Clark Potter**, presented a juried session on "Violin and Viola Duets" at the 2012 National American String Teachers Association Convention on March 22. Neely is also in the final production stages of his new CD recording "The Violin Sonatas of Harry Redman and Clara Rogers" with Albany Records of New York.

Clark Potter, Associate Professor of Viola, performed the Telemann Viola Concerto with the Southwest Washington Symphony (his third different concerto performance of the 2010-2011 academic year). He also completed his viola arrangement of the first five Bach Solo Cello Suites.

Jamie Reimer, Assistant Professor of Voice, presented a lecture, "Heart vs. Head: The implications of register sensation on the characterization of Mozart's women in *Le nozze di Figaro*," at the International Symposium for Performance Science in Toronto, Ontario. This was a collaborative proposal with Professor of Voice **Donna Harler-Smith**. Reimer also presented a lecture-recital titled "Robert Owens sets Langston Hughes" at the National Association of Teachers of Singing West Central Regional Conference in Hays, Ks. In February, she presented the invited lecture-recital titled "Robert Owens: A Life in Song" at the 2012 African American Song Alliance international conference at the University of California-Irvine.

Eric Richards, Associate Professor of Composition and Jazz Studies, served as an adjudicator, clinician and guest soloist at the Simpson College Jazz Festival in January and the North Dakota State University Jazz Festival in February. In March, he led the UNL Jazz Orchestra in performance at the University of Kansas Jazz Festival, where the ensemble was named Outstanding Collegiate Ensemble and was selected to perform in a special evening headline concert, along with the Kansas University Jazz Ensemble I. In March, Richards conducted the North Dakota All State High School Jazz Ensemble at the NDMEA Convention in Bismarck, N.D. in April. He also served as Composer-in-Residence at Winona State University (WSU) in Minnesota in April, where he performed as a guest soloist; his original music was performed in concert by the WSU Jazz Ensemble, Concert Choir and Symphonic Wind Ensemble; he completed a newly commissioned work for the WSU Chamber Orchestra to premiere this Fall; and he premiered a new choral setting of The Lord's Prayer with the WSU Concert Choir.

John W. Richmond, Professor and Director of the School of Music, in collaboration with Steinhart Professor and Associate Director of the School of Music **Glenn Nierman** and Associate Professor of Dance **Susan Levine**, successfully led the efforts to secure initial

accreditation from the National Association of Schools of Dance. Last November, he was re-elected for a second, three-year term on the Commission on Accreditation of the National Association of Schools of Music. Richmond completed all revisions of the chapter "Sociology and Policy of Ensembles" for the upcoming *Handbook of Music Education*, to be published in late summer by Oxford University Press, and he completed all revisions of the chapter "All in' for Composition Education: Opportunities and Challenges for Pre-Service Music Teacher Curricula" for the upcoming *Composing Our Future: Preparing Music Educators to Teach Composition* to be published in December by Oxford University Press. Richmond will present a session with Dean Susan Poser from the UNL College of Law, on tort liability for the university music executive to the Annual Conference of the National Association of Schools of Music in San Diego in November.



Dennis Schneider

Dennis Schneider, Professor Emeritus of Trumpet, was selected to receive the International Trumpet Guild's (ITG) Award of Merit for 2012. His selection was recognized by the ITG at the ITG Conference at Columbus State University in Georgia in May 2012. The ITG Award of Merit is given to those individuals who have made substantial contributions to the art of trumpet playing through performance, teaching, publishing, research, composition and/or support of the goals of the ITG.



Kathy Lorenzen, Clay Van Winkle, Benito Sanchez and Sarah Resch visit with Dennis Size (right), a lighting designer with Lighting Design Group of New York City prior to the Republican Debate in Sioux City, Iowa, in December.

Laurel Shoemaker, Assistant Professor of Lighting Design, traveled with three Johnny Carson School of Theatre and Film students (**Clay Van Winkle**, **Sarah Resch** and **Benito Sanchez**), along with House Electrician **Kathy Lorenzen** to Sioux City, Iowa, in December to see the load in of Fox News' Republican Debate. They met with **Lesli Tilly** (B.F.A. 1984), the head gaffer, and Dennis Size, the lighting designer, both of the Lighting Design Group NYC.

William Shomos, Hixson-Lied Professor of Voice, spent last summer with the Des Moines Metro Opera, directing in the Apprentice

Artist program. The Apprentice program is made up of a highly select group of young singers at the emerging professional level. The company, coming up on its 40th anniversary, receives more than 800 applications for the 40 coveted spots in the Apprentice Artist program. **Patrick O'Halloran**, a UNL graduate student of Professor **Kevin Hanrahan**, was one of the individuals selected to participate in the program.



Francisco Souto (center) participates in the 3rd Qijang International Print Festival in China in November.

Francisco Souto, Associate Professor of Art, won honorable mention for his piece, "After Uno y el Universo II" at the 2011 International Mezzotint Festival at the Ekaterinburg Museum of Fine Arts in Russia. This prestigious international competition is dedicated exclusively to the arts of mezzotint printmaking. More than 500 prints were submitted by more than 90 artists from 29 countries for the competition. Souto was invited to be a speaker for the 3rd Qijang International Print Festival in China in November.

Pamela Starr, Professor of Music History, began her third two-year term as Secretary of the American Musicological Society in November.

Janice Stauffer, Associate Professor of Theatre, received the Artistic Achievement Award in Visual Arts at the 2012 Mayor's Arts Awards in Lincoln in June.

Alison Stewart, Professor of Art History and Art History Coordinator, presented two papers recently on her research. "Envisioning the Ephemeral and the Mythical. The Triumphal Entry of Emperor Charles V into Munich" was presented at the Early Modern Interdisciplinary Conference called Frühe Neuzeit Interdisziplinär 2012 in March. "Changing Bruegel, Changing Taste. Removing clothing and adding height" was presented in a session she co-organized for the Sixteenth Century Studies Conference in Ft. Worth, Texas, last October. Stewart's recent publications include *Media Revolution*, an exhibition catalogue (e-book and print on demand) for Sheldon Museum of Art in March, which arose from her History of Prints class and student work in it; "Feasting and drinking Proverbs in early sixteenth-century woodcut illustrations" in *Formelhaftigkeit in Text und Bild: Sprichwortbilder—Sprichworttexte* (2012); "The Multiple Image called Print," book chapter in *The Blackwell Companion to Renaissance and Baroque Art* to be published this Fall;

and “Sebald Beham: Entrepreneur, Printmaker, Painter” article published in the *Journal of the Historians of Netherlandish Art*, an online, peer-reviewed journal published in August.



Hans Sturm

Hans Sturm, Assistant Professor of Double Bass and Jazz Studies, performed solo bass concerts featuring a mixed program of classical and jazz pieces in 13 school districts across the state of Nebraska in October as a part

of the Arts Across Nebraska Program sponsored by the Lied Center for the Arts. In November, Sturm performed Frank Proto’s *Carmen Fantasy* for Double Bass and Orchestra with the LaPorte Symphony Orchestra (Ind.). He gave a presentation on Fighting for Music Education at the 65th Annual International Midwest Band and Orchestra Clinic in Chicago (Ill.) in December and a duo jazz concert with his wife, former Blue Note Recording Artist Jackie Allen, at the 3rd Annual Jazz Educators Network National Conference in Louisville (Ky.). He also appeared as a guest soloist on Roscoe Mitchell’s latest CD recording, *Numbers*, released on the Rogue Art label (Paris, France) in late 2011 performing Mitchell’s virtuosic solo work *Sketches for Double Bass and Piano*.

Jeff Thompson, Assistant Professor of New Genres and Digital Art, collaborated with Angeles Cossio for a curatorial project, “Transreceiver,” on display Jan. 13-Feb. 11 at the Bemis Center for Contemporary Art in Omaha. “Transreceiver” was an exhibition of works sent entirely by non-traditional means, including via chat, Skype, e-mail, FTP, streaming audio, radio, Twitter, telegram and Bluetooth. Thompson co-curated “Redact/Froth/Expand/Smash/Stitch: New Video Works” with Sharon Kennedy at the Sheldon Museum of Art. Thompson’s work is included in “Watch It!: Video Art” at the Taubman Museum of Art in Roanoke, Va., through Feb. 26. The exhibition also includes a catalog and companion DVD. He gave a live audio performance for electric guitar, laptop and two custom-built 22’ and 70’ guitars at the Bemis Center in Omaha in October. Thompson participated in



Jeff Thompson

a panel discussion titled “Data, Poetics and Supercomputers” on emerging techniques in art practice at the 2011 Southeast College Art Conference in Savannah, Ga., in November.

Marisa Vigneault, Assistant Professor of Practice in Modern and Contemporary Art History, presented her paper, “Hannah Wilke’s Performative Text” at the 67th annual Southeastern College Art Conference in Savannah, Ga., in November.

Robert Woody, Associate Professor of Music Education, was named the 2011-2012 UNL Outstanding Educator of the Year by the Association of Students of the University of Nebraska (ASUN). He was nominated by students and after submitting a statement of teaching philosophy, he was selected by student government officials for the award. Woody also presented a research paper at the 2012 Conference of the National Association for Music Education (NAfME, formerly MENC). The poster, titled “Music Students’ Cognitive Strategies When Playing By Ear,” reported on research conducted during the spring semester with instrumental music students at UNL.

The **Chiara String Quartet** (**Rebecca Fischer** and **Julie Yoon**, violins; **Jonah Sirota**, viola; and **Gregory Beaver**, cello) performed Robert Sirota’s *Triptych* and Richard Danielpour’s *String Quartet No. 6, Addio*, as part of Trinity Wall Street Church’s observance of the 10th anniversary of Sept. 11, 2011. The Chiara gave an emotional world premiere performance of *Triptych* one year after the attacks at Trinity on Sept. 26, 2002. Composer Jefferson Friedman’s *String Quartet No. 3*, part of the **Chiara String Quartet’s** Jefferson Friedman Quartets CD released this year on New Amsterdam Records, was nominated for Best Contemporary Classical Composition from the Grammy® Awards in February.

The **Moran Woodwind Quintet** (**John Bailey**, flute; **William McMullen**, oboe; **Diane Barger**, clarinet; **Alan Mattingly**, horn; and **Jeffrey McCray**, bassoon) served as the resident chamber ensemble of the 2011 National Conference of the College Music Society in Richmond, Va. The Quintet performed a program of newly written pieces for woodwind quintet submitted by CMS composers. They completed a spring tour to Oklahoma.

Severinsen Speaks to School of Music Students and Faculty Feb. 27



Doc Severinsen speaks to students and faculty at the Lied Center for Performing Arts on Feb. 27.

Famed big-band trumpeter Doc Severinsen discussed his long and stellar career with School of Music faculty and students on Feb. 27 in the Steinhart Room of the Lied Center for Performing Arts prior to his concert that evening at the Lied Center.

Severinsen was the bandleader for *The Tonight Show Starring Johnny Carson* from 1967-1992.

He encouraged music students to be prepared.

“Here you have a beautiful university. You have very good teachers, and they know what they want you to do. They’re prepared for you to really improve yourself, but what are you going to do about it?” he said. “Do your lessons and your studies just fit into your social schedule? The faculty can furnish you the opportunity to learn, but they can’t do it for you. You’re going to get out of it what you put into it.”

Severinsen said he practices for two to three hours at a time at least once per day. He also likes to practice in stairwells.

“They call me the king of the stairwells,”

Severinsen said. “I love to practice there because there’s less chance of being interrupted, and because I like the acoustics. I’m no good in a practice room like you have at school here.”

He also encouraged musicians to stay in shape.

“I’m 84 years old. I’ll be 85 in July. Physically I don’t have the conditioning of an older person. I don’t work out as a trumpet player. I work out as though I’m a member of an athletic team,” he said. “At any age, if you want to be a good actor or a good musician, you have got to go to the gym and work out.”

The veteran trumpeter and bandleader has made more than 30 albums, ranging from big-band to jazz fusion to classical. He received a Grammy Award in 1987 for “Best Jazz Instrumental Performance-Big Band” for his recording of “*Doc Severinsen and The Tonight Show Band-Volume I*.” His latest release, “*Doc Severinsen and His Big Band/Swingin’ the Blues*,” is a collaboration with Ed Shaughnessy and Ernie Watts.



Jim Cantrell's Smokey Joes.

1958

Jim Cantrell (B.F.A. Art) has an exhibition of watercolors, oils and drawings, in conjunction with the opening of the Drama Association's "The Stephen Foster Story," on display at the Bardstown (Ky.) Art Gallery through Sept. 1. Many of the paintings are based on scenes from past productions of the Stephen Foster Story, as well as scenes from past productions of Huck Finn, Smokey Joes and the Wizard of Oz.

1962

Steven Gaines (B.S. Ed.; M.A. Theatre Arts 1970) received the Artistic Achievement Award in Performing Arts at the 2012 Mayor's Arts Awards in Lincoln.

1974

Ginny May (B.M.E., M.M. 1991, Admin. Degree 1993) recently moved to Santa Fe, N.M. She was the piano accompanist for Joseph Beutel, baritone/bass singer, at a performance at St. John's Methodist Church on Aug. 7, 2011. After teaching at Brownell-Talbot College Prep School in Omaha, May returned to the classroom getting an administration degree and became a Principal at the elementary level of Brownell-Talbot. She is retired in Santa Fe with her husband, but continues to enjoy accompanying and playing piano/keyboard.

1979

Ellen McGovern (B.M.E. 1979) was recently crowned Mrs. Nebraska International 2012. She is a vocal music teacher currently working toward her Masters in Music Education at the University of Nebraska at Omaha.

1980

Cindy (Owens) Naughton (B.M.E.) received the Amherst (Mass.) Leisure Services Community Theatre Arts Award in January. The award was presented "for her tireless and

passionate commitment to community theatre in the Pioneer Valley." Naughton serves as Musical Director for Amherst Leisure Services Community Theatre and Starlight Theatre and is the founding director of the Pelham Players.

1991

Lance Nielsen (B.S. Music Education; 1998 M.M., 2011 Ph.D.) is Associate Professor of Music at Doane College in Crete, Neb.

1996

Jeremy Kendall (M.F.A. Theatre) was acting at the Cleveland Play House, America's first regional theatre, appearing in *The Life of Galileo* and *Ten Chimneys*. He recently acted in Dobama Theatre production of *A Steady Rain*. He continues to be the spokesperson in commercials for Metro Toyota and will be featured in the upcoming indie horror film *Lilith*, debuting this fall. Jeremy teaches acting part-time at Baldwin Wallace College and Cuyahoga Community College.

1997

Laura Holman Kendall (B.A. Theatre) is the Director of Arts Programming at Tri-C Presents at Cuyahoga Community College in Cleveland, Ohio. She is overseeing the implementation of the Creative Campus Innovations Grant awarded from the Association of Performing Arts Presenters and Doris Duke Foundation. The grant project was awarded to only six college performing arts presenters nationwide. Project Gilgamesh is the title of the project and the goal is to incorporate the visiting performing artists arts curriculum and creative life of students, faculty and community artists. To learn more about the project visit www.projectgilgamesh.com.

2000

Moira Mangiameli (M.F.A. Theatre) recently took the position of Assistant Professor of Acting and Directing for Iowa Western Community College last fall.

2003

Adam Jefferis (B.A. Theatre) did *Red Noses at The Actor's Gang* last fall. He also appeared in a commercial for Miller Lite.

2004

Ian Anderson (M.F.A. Art) has been hired to fill the position of Interim Dean of the College at Maine College of Art in Portland, Maine.

2005

Sherry (Grout) Holmes (B.F.A. Art) recently accepted the position of graphic designer with Bellevue Public Schools. In 2010, she married Steven Holmes, a 2004 graduate of UNL.

Ben Johnsen (B.F.A. Art) had work in the exhibition "Superheroes: Icons of Good, Evil and Everything In Between," a multimedia group

exhibition about heroes, villains and other less-definable examples of human possibility. The exhibition was on display through Jan. 7 at 516 Arts in Albuquerque, N.M.

2006

Jeff O'Brien (M.F.A. Theatre) has spent a lot of time working with the design team at the Shedd Aquarium in Chicago, Ill. In 2011, O'Brien composed and designed the sound for Shedd's *Jellies* marketing campaign. The commercials were seen on television, the web and movie screens across the Chicago area. The campaign was so successful that Shedd broke attendance records (2.1 million) and submitted it for a CLIO award. Along with other media design projects, O'Brien has created and designed sound for *Holiday Fantasea* and the *New Aquatic Show* in Shedd's aquatic theatre. These shows are seen up to five times a day by thousands of patrons. The shows feature penguins, Beluga whales, a California sea lion and the ever popular Pacific white sided dolphins.

Jenni Brant
Photo by Eric Stenbakken

2007

Jenni Brant (M.F.A. Art) showed a grouping of recently made pottery and repeat pattern prints on paper at the Kimmel Harding Nelson Center for the Arts last fall. She was also featured on NET Nebraska Stories, which is available to view on YouTube at go.unl.edu/jenninnet.

Jim Hopkins (M.F.A. Theatre) starred in William Shakespeare's "Henry VIII: All is True" with the Cincinnati Shakespeare Company. Hopkins is a member of the CSC's ensemble. The show ran Jan. 13-Feb. 5.

2008

Wendy Beckwith (B.F.A. Theatre) began working as the technical director at Lincoln Northeast High School last fall.

Allison Eckert (B.F.A. Film and New Media) has been accepted into the American Film Institute Conservatory's graduate program in directing.

Kate Garst (B.A. Theatre) recently began work for Stacey Mindich Productions in New York City, as an assistant to the producer. She is working on the upcoming Broadway production of "Like Water for Chocolate."



Katie Gell

Xanthe Isbister (M.F.A. Art) was nominated for the RBC Emerging Artist People's Choice Award this Fall. She was one of five outstanding young Canadian artists nominated for the \$10,000 award. She completed a year-long residency at Medalta last summer and had a solo exhibition in July at the National Historic Clay District in Medicine Hat, Alberta, Canada.

Matthew Miller (B.A. and B.F.A. Theatre Arts) has been promoted to Lighting and Technical Director at Hubbard Street Dance in Chicago. He was previously Lighting Director at Hubbard Street.

2010

Katie Gell (B.A. Theatre) continues working for Charles LaPointe and Tom Watson's Wig Studio in New York City. Adding to this accomplishment, she recently modeled clothing on the Nate Berkus Show.

Zach Janky (B.F.A. Film and New Media) accepted a position as video editor and motion graphics at PlatForm Advertising in Kansas City.

Chad M. Olsen (B.F.A. Art) had a solo exhibition, "The Tulip Series" at the Almanac Gallery in Hoboken, N.J., in October. The paintings were a study of the color of a cat's eyes. "As an artist, when I encounter such things visually, color is what I dwell upon," said Olsen in his artist's statement.

Josh Johnson (M.F.A. Art) and **Tanner Young** (M.F.A. Art 2011) had work accepted into the 2012 Miami University Young Sculptors Competition for the \$10,000 William and Dorothy Yeck Award. Johnson took third place in the competition. Young also is included in the exhibitions 5th Annual Master Pieces at Manifest Gallery in Cincinnati, Ohio, and the 62nd Juried Exhibition at the Sioux City Art Center in Sioux City, Iowa, last fall.

Trudie Tejjink (M.F.A. Art) received the Kimmel Emerging Artist Award at the 2012 Mayor's Arts Awards in Lincoln. The award includes a two-week residency at the Kimmel Harding Nelson Center for the Arts in Nebraska City.

2011

Brian Kluge (M.F.A. Art) was recognized by Ceramics Monthly as a 2012 Emerging Artist in their May issue. He is currently in Roswell, N.M.



Chad Olsen, "The Tulip Series," oil on canvas, 14" x 14" with metal float frames.

2012

Andrew Last (D.M.A.) has joined Luther College as assistant professor of music and director of Norsemen and Collegiate Choir. He received his Bachelor of Arts in music education from Luther College in 1997.

Students Attend American College Theater Festival

Students and staff from the Johnny Carson School of Theatre and Film received awards at the 2012 Region V Kennedy Center American College Theater Festival. Region V encompasses theatre programs from North Dakota, South Dakota, Iowa, Kansas, Minnesota, Missouri and Nebraska.

Forty students from the Johnny Carson School of Theatre and Film attended the Festival at the Iowa State University in Ames, Iowa, from Jan. 16-21. Assistant Professor of Practice Carrie Lee Patterson and Production Manager Brad Buffum coordinated the students' travel, housing and participation throughout the week-long Festival.

Students participated in a number of activities, including acting competitions and workshops, design and technology portfolio reviews and workshops and interacted with approximately 1300 of their peers throughout the week.

The following students from the

Johnny Carson School of Theatre and Film received recognition for their creative work:

Nicole Kelly (undergraduate directing and management student) was the regional recipient of the National Stage Management Fellowship: Region V. She participated in the national festival at the Kennedy Center in Washington D.C. April 16-21.

Each of the eight KCACTF regions select one Stage Manager to be awarded a fellowship to attend the national festival. Selection is based on professionalism and completeness of a prompt script and other paperwork, effectiveness of coordinating and managing a festival event, based on the respondent's feedback from the regional event coordinator, personal demeanor and communication skills, based on interviews and the Stage Management Simulation and written material submitted prior to the Regional Festival.

Madison Smith (undergraduate directing and management student) was recognized for "Most Improved Scene" in the Society of Stage Directors and Choreographers Scholarship Program.

Mallory Prucha (graduate student in costume design) received second place in the costume design competition, a part of the

National Design Technology and Management Awards.

JCSTF staff member, **Brad Buffum** was honored with the **Kennedy Center Gold Medallion**. Each year, the eight KCACTF regions honor individuals or organizations that have made extraordinary contributions to the teaching and producing of theatre and who have significantly dedicated their time, artistry and enthusiasm to the development of the Kennedy Center American College Theater Festival. It is the most prestigious regional award given by KCACTF and is considered one of the great honors in theatre education.

In addition to the national awards noted above, a number of Regional Commendations were presented at the KCACTF Region V: **Mallory Prucha** for achievement in costume design *Lady Windermere's Fan*; **Shannon Cameron, Khalisha Casey, Jordan Deffenbaugh** and **Sydney Readman** for achievement in choreography for *Iphegenia 2.0*; **Mike Lee** for achievement in musical composition/musical performance for *Twelfth Night*; **Shannon Cameron** for achievement in direction for *Iphegenia 2.0*; and **Julie Hagemeyer** for achievement in program design *Twelfth Night*.



Nicole Kelly

UNL Bowling Chronology

1929: Faculty/Staff bowling league organized. Continues today.

1959: Students needing to complete a four semester physical education requirement could receive one semester's credit by taking bowling at the new ten-lane bowling center in an expanded City Campus Union.

1972: Title IX became law, requiring that institutions receiving federal funds must offer similar opportunities for both men and women.

1975: Varsity sports for women begins with basketball and volleyball teams.

1977: East Campus Union built, housing a six-lane bowling alley.

1986: The bowling alley at City Campus Union was removed to make way for an expanded University Bookstore.

1997: The first NCAA women's bowling team was established under the guidance of Coach Bill Straub and assistant coach Paul Klempa.

2011: To date, the Husker Women's Bowling Teams have won eight national championship titles.



UNL Bowling Coach Paul Klempa (right), Coach Bill Straub (left) and the 2005 National Championship Husker Women's Team.

Hooked on Bowling



Leta Powell Drake

Fine and Performing Arts. If you can't find them in their ivory tower, you might look for them on the lanes.

I got hooked on bowling at age eight, when the price was a dime a line. Never having had a lesson, I'd developed an unorthodox style which worked occasionally, but my inconsistency was discouraging. I considered quitting. While bowling in a faculty/staff league at the East Campus Union, I noticed the banners above the pin-setting machines proudly proclaiming the Husker Women's National Championship titles. Perhaps the coach could help me? "Improve or quit," I told myself. I called Coach Paul Klempa. He agreed to work with me in his spare time. Examining my equipment during the first lesson, he eyeballed my 25-year-old, 16 pound Brunswick Black Beauty ball. He suggested that I start by "retiring" my ball. "What's wrong with my ball?" I asked, defensively. "This ball won the Lincoln City Team and Doubles Championship!"

"That may be true," Coach said, "But it's made of rubber. Haven't you noticed that the lanes have changed in 25 years? It's a wonder you can bowl at all, since your ball is skidding, not gripping the lane."

Then he looked at my shoes. "Did those shoes come over on the Mayflower?" Turning my shoes over in his hand, he moved to the sole of the matter. "You're right handed aren't you?"

"Yes."

"Then why are you wearing left handed bowling shoes?"

Gasp! I bought those shoes on sale for \$1 at the Hollywood Bowl 25 years ago. Good looking men's shoes. Size six. Nice leather. Coach Klempa was letting me know that I had a lot to learn about the game I've been playing for 65 years.

I'd show him. "Watch me bowl!" I said, throwing three consecutive strikes. "See? I can bowl."

"Can you do that consistently?" he queried.

"No!" I replied. "That's why I'm here."

He said he didn't want to change my style necessarily, but wanted to improve my "efficiency." His remarkable teaching skills began as he proceeded to change everything I knew about bowling. He never showed me how to bowl, but helped me to understand the concepts. Isn't

Hooked on Bowling

The stock market fell in 1929.

The UNL Faculty/Staff rose to the occasion. They went bowling. In a league of their own for the past 82 years, they're still on a roll.

I'm one of those bowlers. Several bowlers came from the Hixson-Lied College of

that what good teaching is all about? For example, he asked "Where is your target?" I told him that "I aim for the pins."

"Why would you aim at a target 60 feet away, when it's much easier to hit a target two feet away. Aim for the second arrow on the right," he said patiently.

When Coach Klempa videotaped my bowling style, he gently pointed out a few bad habits that I'd reinforced over time; explaining footwork, delivery, release, timing, follow through, hook and more. He defies all the old bowling stereotypes. At heart, a teacher: smart, articulate, creative, encouraging and infinitely patient.

Technology had revolutionized the game, and I was long overdue in updating my gear. I purchased a new ball, which coach drilled to fit my hand properly. Got silver bowling shoes designed for the right foot. The re-learning process had begun.

My game began to improve markedly. Dr. Larry Lusk, the first dean of the UNL College of Fine and Performing Arts, who bowled on the Faculty/Staff "Music Masters" team, along with Arnold Schatz, the violin concert master, noticed my improvement. I told him about Paul Klempa. Lusk began taking lessons, too. His improvement was dramatic. When Lusk passed away in 2006, his wife gave his two bowling balls to a teammate. Every time a strike is rolled we all cheer "Way to go, Larry!" A fond remembrance of Larry Lusk.

As my bowling average moved up, I entertained a wild thought that perhaps I could bowl on the Husker women's team. I asked the coach what qualities they look for when choosing the squad.

"Do you select team members based on their average?"

"No. We look for potential," he replied.

"Perhaps I should audition for the team?" I blurted out.

Coach Klempa thought I was joking.

"Try out?" Smiling, he measured his response. "You've used up your eligibility. Besides you'd have to be a full-time student."

I was crushed. There were no varsity sports for women when I was a student at UNL. How could I have used up something I never had? But, since curiosity never retires, I figured I could enroll in college again and get the third degree.

Time for a reality check. With the controlled thunder of the eight-time National Championship Husker women, it seemed unlikely they'd need a septuagenarian bowler.

As I'm also hooked on Scrabble, I realized I could score more points in Scrabble than I can in bowling. An epiphany! "Bowling!" That's a seven-letter word. That's a "Bingo!" in Scrabble. Using all your tiles in a single play is worth an additional 50 points.

Now, if I play my words right, my best shot is yet to come.

BY LETA POWELL DRAKE
M.A., Theatre Arts 1967

University of Nebraska-Lincoln



Noelle Bohaty (left) and Beth Jensen (right) perform at Evenings of Dance in April in the Johnny Carson Theater of the Lied Center for Performing Arts. Photo by Fred Schneider.

The Dance Division of the School of Music was accredited this year by the National Association of Schools of Dance.

“We are thrilled with the news that our dance program in the School of Music has succeeded in achieving accreditation through the National Association of Schools of Dance,” said School of Music Director John W. Richmond. “This is an accreditation very few programs in the country achieve and is equally important to us, as it was identified as a strategic priority during our 2004-05 Strategic Planning Initiative. We could not be more pleased and proud of our students and faculty for this important affirmation of their work.”

Associate Professor and Head of the Dance Program Susan Levine said the accreditation validated their work.

“Getting accredited means so much to the dance program,” said Associate Professor and Head of the Dance Program Susan

Hixson-Lied College of Fine and Performing Arts

Levine. “It was so validating to be recognized for doing good work. And we have been vigilant in developing a curriculum that would offer our students a strong foundation in dance, with the emphasis on modern dance, and position them for their futures, in the way a liberal arts degree does so well.”

The accreditation shows the value of the degree.

“As the dance program evolved into one with a smaller faculty and sharper focus on modern dance, we are hopeful that this accreditation will help our valued alumni and future students see that our program offers a strong degree to our students,” Levine said. “One alumna from the 1990s who came to our Evenings of Dance concert in April said that she had not seen stronger work or dancing in a long time.”

The credential will also help recruit new dance majors from around the country, supporting the University’s charge to grow the University’s enrollment to 30,000 students by 2017.

“It is a marvelous and timely convergence of strategic priorities,” Richmond said.

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