

HIXSON-LIED COLLEGE

OF FINE AND PERFORMING ARTS

FALL 2017



The lines that bind:

Kunc reflects on five decades of printmaking



UNIVERSITY OF NEBRASKA-LINCOLN



It's been a year of transitions and milestones for the Hixson-Lied College of Fine and Performing Arts, which I am eager to share with you in this magazine.

We continue to work hard on the plans to create the Johnny Carson Center for Emerging Media Arts. We hired Megan Elliott as the founding director of the Center, which is scheduled to open in the fall of 2019. The Center sponsored a Carson Conversations Forum on Emerging Media Trends this May. We had top emerging media experts visit with faculty and staff, including author Robert Tercek ("Vaporized"); Norman Hollyn, the Michael Kahn Endowed Chair in Film Editing at USC's School of Cinematic Arts; and Roy Taylor, corporate vice president and head of Alliances, Content and VR at Radeon Technologies Group AMD, among many others. We have also announced the founding members of the Carson Center's Board of Advisers, which you will see is an equally impressive group of industry and education leaders, who will help guide the vision for the Center and connect us to the industry.

We have had some important transitions in the leadership of the College this year. Harris Smith became the permanent director of the Johnny Carson School of Theatre and Film last year, and this fall we welcome Sergio Ruiz, formerly professor of music and chair of the Georgia College Department of Music, as the new director of the Glenn Korff School of Music.

In addition, Andy Park was hired as the Artistic Director of the Nebraska Repertory Theatre. After a brief hiatus, the new and improved Rep returns this fall. The state's only regional, professional theatre will offer a five-production season that opens Sept. 30 with "Abigail/1702," which Park will direct. The

Nebraska Rep, over a nine-month season during the academic year, will further expand opportunities for audiences and students to engage with professional artists. We are excited to see what the Rep becomes! Get your tickets now for all five productions through the Lied Center Box Office.

Last year, we had the honor of presenting legendary jazz drummer and Omaha native Victor Lewis with an honorary doctorate degree from the University of Nebraska-Lincoln. We celebrate his career with a profile of Lewis in this magazine.

Also in this issue is a cover story on Cather Professor of Art Karen Kunc. We asked long-time Lincoln Journal-Star Art and Entertainment Reporter L. Kent Wolgamott to write this thoughtful and insightful profile of Kunc, as she reflects on five decades of working in printmaking. We also caught up with Carson School alumna Jessie Graff, who has found success as a stuntwoman and a star competitor on the NBC show "American Ninja Warrior." Graff turned heads at the Emmy Awards last year when she did some high kicks in her heels and red gown on the Red Carpet.

All this and more awaits you in this issue of our Hixson-Lied College of Fine and Performing Arts Magazine! As always, I thank you for your continued support of the Hixson-Lied College.

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

Chuck O'Connor

Hixson-Lied Endowed Dean

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

Hixson-Lied Endowed Dean

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THE WORLD UNDER GLASS:

Fritz's Photographs Explore World's Largest Enclosed Landscapes

by **Kathe C. Andersen**

Professor of Art Dana Fritz's photographs explore the world's largest enclosed landscapes. A new book on the series, "Terraria Gigantica: The World under Glass," (University of New Mexico Press) will be published on Oct. 1.

Fritz began thinking about the project after visiting several Victorian glasshouse conservatories, such as the Kew Gardens in England.

"To be in them physically, they're warm, they're damp and they're full of vegetation," Fritz said. "And I started doing some research on how they functioned socially and

culturally, and it was interesting to find out that they were like a refuge for people in these dirty, industrial places. They really collected the world in one place, like a living museum, so I wondered if we have contemporary versions of this."

That's how she came up with the idea to photograph some of the world's largest vivaria.





All photos by Dana Fritz from the series "Terraria Gigantica: The World under Glass."
"Banana Conveyor, Eden Project," archival pigment print, 16" X 24".



"Painted Leaves and Dripping Moss, Lied Jungle," archival pigment print, 16"×24".

"It was lucky for me because a couple of them are in Omaha," she said.

Omaha's Henry Doorly Zoo & Aquarium is home to both the Lied Jungle and Desert Dome.

The Lied Jungle, built in 1992, is America's largest indoor rainforest, and the exhibit is one of the largest of its kind in the world. It covers one and a half acres and is 80 feet tall, about the same size as an eight-story building. The Lied Jungle was the zoo's first total immersion exhibit. Guests can see, touch, smell, hear and become part of the natural rainforest environment, while observing animals that are free-ranging or contained behind water or rock barriers.

The Desert Dome, which opened in 2002, is the world's largest indoor desert and is located under the world's

largest glazed geodesic dome. It contains 84,000 square feet on two levels and stands 13 stories tall.

"It's really interesting to notice the difference in the design between the Lied Jungle and the Desert Dome," Fritz said. "It's not just that they are different climates, but it's actually a different idea. The jungle was founded on the idea of immersion and fantasy. For the Desert Dome, you can't imagine that you're in the desert because there's not enough coverage from the plants. It's really more about the drama of the landscape. I think the design is so strong there, and it's beautiful."

Also included in the book are photographs of Biosphere 2 in Arizona and the Eden Project in the U.K.

Biosphere 2, now run by the University of Arizona and located near Tucson, serves as a unique large-scale experimental apparatus housing seven model ecosystems with active research by teams of multidisciplinary scientists. It was constructed between 1987 and 1991 by Space Biosphere Ventures.

The Eden Project, located in Cornwall, U.K., is an educational charity. Massive biomes house the largest rainforest in captivity, as well as plants, exhibitions and contemporary gardens. It opened in 2001.

Together, these architectural and engineering marvels stand as working symbols of our complex relationships with the environment and serve to entertain and educate tourists, while also supporting research.

Fritz was awarded an artist residency to continue her work at Biosphere 2.

"I went many, many times, both with Hixson-Lied Endowment support and sometimes without," she said. "That was incredible. Over the three years of my

residency, I went there several times to photograph.”

The Eden Project is an environmental education facility.

“It is so amazing,” Fritz said. “They built it as part of a reclamation project on the site of a China clay pit that was basically scraped clean. It was a dead space—literally nothing could grow in there naturally. It’s incredible to see the abundance of plant life there now.”

Fritz said you can’t help but learn at the Eden Project.

“You can learn where bananas come from and why

that may be problematic, and why we eat only one kind of banana,” she said. “Or you can learn why coffee grows where it does and what those potential problems are. A lot of people don’t think about where their food comes from, and not just the environmental consequences, but the political and social consequences like who grows the food and what their working conditions are like.”

In some of her photographs, you see an exit sign or an electrical plug in the photograph.

“Green Ductwork, Eden Project,” archival pigment print, 16"×24".



“I’m really interested in these collisions, and this place where the natural and artificial meet, either where they are indistinguishable or where there is some spatial confusion,” Fritz said.

Fritz likes that these vivaria are focused on education, research and conservation.

“It feels like science is under threat, and so I like anything that promotes research, science education and environmental education,” she said. “I think these are basic needs of our society and our planet.”

Fritz is pleased that the photograph titled “Painted Leaves and Dripping Moss,” taken at the Lied Jungle, was used for the cover of her book.

“It has many layers of illusions, some of which are kind of clunky, and some of which are semi-effective, but then they’re thwarted by the natural processes that occur in a very humid place. So in the photograph, there is a mural that is sort of misty and meant to give us a sense of

distant space, but there is this green stuff dripping down that disrupts the spatial illusion. But there are also painted leaves, real leaves, sculpted leaves and leaves made of contact paper, so there are many layers of illusion there.”

Fritz is eager to have the book released.

“The book is a career milestone for me,” she said.

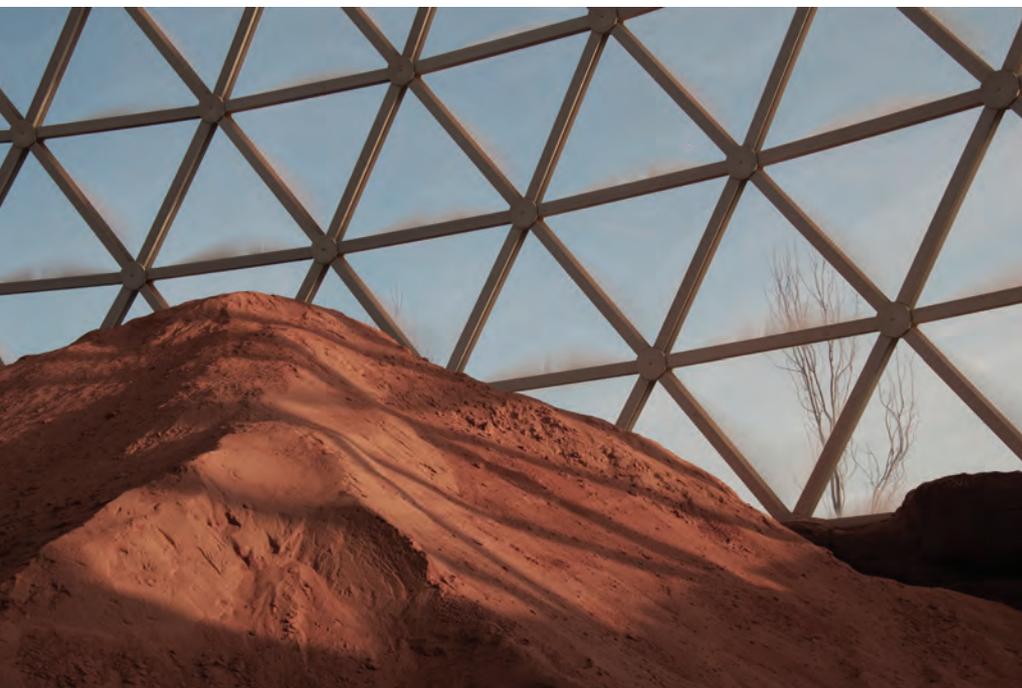
“It may be a once-in-a-lifetime achievement, seriously, because it’s been 10 years since I started working on the project.”

Fritz hopes to do a lot of book release events and to create opportunities for people to have conversations about these environmental issues.

“I don’t want to tell people exactly how to think, but I do want to encourage people to reflect,” she said. “I don’t think that this book provides any answers. I think it may suggest some questions. I hope it invites reflection.” ■

Left. “Sand Dune, Desert Dome,” archival pigment print, 16"×24".

Right. “Corner Outlet, Lied Jungle,” archival pigment print, 16"×24".



HONORS DAY WEEK

The Hixson-Lied College of Fine and Performing Arts honored alumni, faculty, staff and student achievement at its annual Honors Day Dinner on April 22.



Lawrence McFarland (left) visits with undergraduate photography student Ricardo Rodriguez.



Lance Nielsen (center) has a discussion with music education faculty on inservice professional development.



Patricia Raun (right) talks to students in Basic Acting II class in the Johnny Carson School of Theatre and Film.

ALUMNI ACHIEVEMENT AWARD IN ART

Lawrence McFarland (M.F.A. 1976). McFarland is professor emeritus from the University of Texas at Austin, where he taught from 1985 until 2013. He has received three National Endowment for the Arts Visual Artists Fellowship Grants over three decades. He also was honored with a John Simon Guggenheim Memorial Foundation Fellowship in 2010–2011. McFarland concentrates on landscape photography and has exhibited nationally and internationally.

ALUMNI ACHIEVEMENT AWARD IN MUSIC

Dr. Lance Nielsen (B.S.Ed. 1991; M.M. 1998; Ph.D. 2011). Nielsen is the Supervisor of Music for Lincoln Public Schools where he supervises all music programs K-12. Prior to becoming an administrator, Nielsen taught for 23 years in both public schools and higher education. He continues to serve as an adjunct professor for Doane University teaching online music courses.

ALUMNI ACHIEVEMENT AWARD IN THEATRE & FILM

Patricia Raun (B.F.A. 1982). Raun is professor of performance and voice at Virginia Tech University, where she has taught since 1986. She served as director of the School of Performing Arts from 2004–2016. Currently her research focuses on the use of the tools of the theatre to develop communication skills in science and technology professionals—helping them discover ways to be more direct, personal, spontaneous and responsive. She has recently founded and chartered the Center for Communicating Science at Virginia Tech.

AWARD NOMINATIONS FOR 2018

The nomination form for our 2018 Alumni Board Awards is available at go.unl.edu/pg27. Nominations for the Alumni Achievement Awards, Award of Merit and Student Leadership Awards are due Friday, Dec. 8, 2017. See the website for full details or e-mail unlarts@unl.edu to have a nomination form e-mailed to you.

AWARD OF MERIT

Rev. Stephen Griffith. Griffith has supported the arts in Lincoln and specifically the Johnny Carson School of Theatre and Film for more than a decade. He is currently a volunteer member of the University Theatre Critics Panel and the non-university member of the Grants, Awards and Scholarships Committee. To further support the students, Griffith has established the Stephen C. Griffith Johnny Carson School Support Fund, through the University of Nebraska Foundation, to assist students as they pursue travel to conferences, internships and competitions. A lifelong Nebraskan and a long-time advocate on social justice issues, Rev. Griffith has been a pastor of United Methodist congregations in Nebraska since 1978, most recently for 13 years as Minister to the Community at Saint Paul United Methodist Church in Lincoln.

AWARD OF MERIT

MarySue Harris. A long-time Glenn Korff School of Music philanthropist, Harris established the MarySue Harris School of Music Fund and the MarySue Harris Piano Scholarship Fund. She has also regularly contributed to the Lied Center Piano Series Performance Fund. All three of these funds have had a profound effect on the lives of many students and faculty in the Glenn Korff School of Music.

FOR A FULL LISTING OF AWARDS, VISIT GO.UNL.EDU/IQ6W.

The Hixson-Lied Faculty and Staff Awards were also presented at the Hixson-Lied College's Honors Day celebration. The awards are made possible by the Hixson-Lied Endowment.

THE LEADERSHIP AWARD IN CURRICULUM OR PROGRAMMATIC DEVELOPMENT

Margaret Bohls, associate professor of art (ceramics) in the School of Art, Art History & Design

THE ACHIEVEMENT AWARD IN ACADEMIC ADVISING

Aaron Sutherland, assistant professor of graphic design in the School of Art, Art History & Design

THE JUNIOR FACULTY ACHIEVEMENT AWARD IN TEACHING

Matthew Sontheimer, assistant professor of art (painting) in the School of Art, Art History & Design

THE SENIOR FACULTY ACHIEVEMENT AWARD IN RESEARCH AND CREATIVE ACTIVITY

Michael Hoff, Hixson-Lied Professor of Art History in the School of Art, Art History & Design

THE JUNIOR FACULTY ACHIEVEMENT AWARD IN RESEARCH AND CREATIVE ACTIVITY

Philip Sapirstein, assistant professor of art history in the School of Art, Art History & Design

THE FACULTY AWARD FOR OUTSTANDING OUTREACH, ENGAGEMENT OR SERVICE

Karen Kunc, Cather Professor of Art (printmaking) in the School of Art, Art History & Design.

THE HIXSON-LIED STAFF AWARDS FOR OUTSTANDING SERVICE

James Michael Cotton, piano accompanist for the Glenn Korff School of Music, and **Andrea Maack**, administrative technician in the School of Art, Art History & Design.

For more information on the awards and this year's recipients, visit go.unl.edu/nqvv.

Cornhusker Marching Band using iPads to enhance student experience



Cornhusker Marching Band members were issued iPads last fall to improve teaching and enhance their experience.

Left to right: Carter Dawson (back), Trevor Gausman, Jacob Pennisi, Tom Santry, Jason Ahl and Alex Woodside.

Known as “The Pride of All Nebraska,” members of the Cornhusker Marching Band were issued iPads beginning last fall to help streamline and enhance the teaching process. Thanks to funding from the Nebraska Athletic Department, 320 iPad Mini 4’s have been leased for three years.

“Most of the materials that we provide for the students are done electronically anyway,” said Senior Lecturer and Associate Director of Bands Tony Falcone. “So this enhances the experience. For instance, the formations that they learn on the field are charted, and we get them to the students electronically. The software allows us to animate the formations and highlight each individual member, so somebody can watch exactly what it is that they do and how it fits in with everybody else. It really gives us the opportunity to enhance the learning process.”

Percussion Ensemble wins international competition

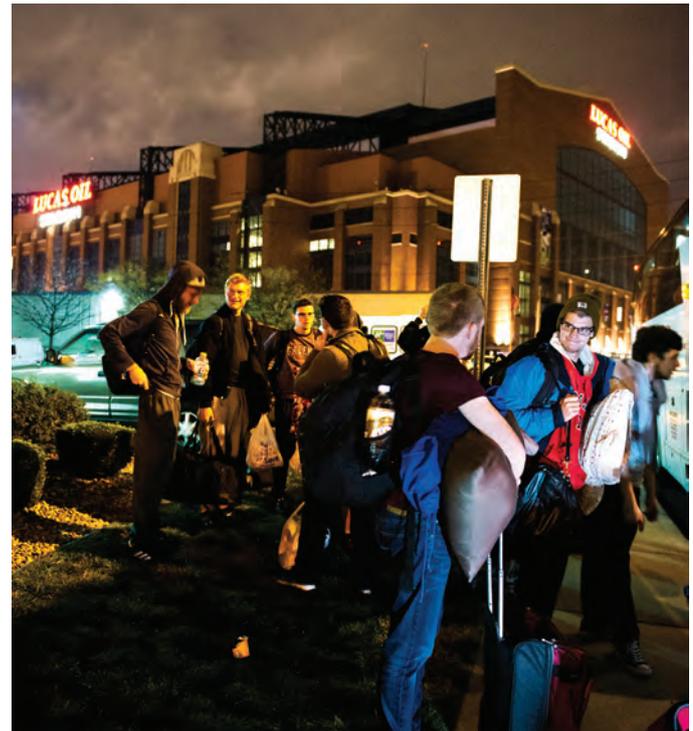
The University of Nebraska–Lincoln’s Percussion Ensemble was one of four percussion ensembles to win the Percussive Arts Society’s International Percussion Ensemble Competition. They performed during the Percussive Arts Society International Convention (PASIC) last November in Indianapolis, Indiana.

“It was really exciting,” said Glenn Korff School of Music Assistant Professor of Percussion Dave Hall. “It’s unprecedented for the University of Nebraska–Lincoln. The Percussion Ensemble has never won this competition before.”

Hall equated it to winning the Super Bowl in the percussion world.

“It’s really the highest achievement in the percussion ensemble art form,” he said. “To be selected is really a confirmation of the quality of students here and their playing.” ■

All photos by Assistant Professor of Art Walker Pickering.



Students arrive in Indianapolis, Indiana, for the Percussive Arts Society International Convention.



Sixteen members of the Percussion Ensemble, along with Pianist Dimitra Kokkinopoulou, Assistant Professor of Percussion Dave Hall and Senior Lecturer and Director of Bands Tony Falcone traveled to PASIC.



The University of Nebraska-Lincoln Percussion Ensemble performs at PASIC.



The Percussion Ensemble's instruments wait to be loaded onto the stage.



Glenn Korff School of Music DMA student Matthew Rush performs at PASIC.



Jazz program releases fourth CD

The Jazz Orchestra. Photo by Justin Mohling.

The Glenn Korff School of Music's jazz program released its fourth CD earlier this year, titled "The Good Life: Live at Kimball Hall."

The eight-track CD features live recordings from March 10, 2016, and April 26, 2016, concerts. Previous Jazz CD's were recorded in a studio.

"The recording technology that we have in Kimball now is such that we're able to capture the energy of a live performance," said Associate Professor and Director of

Jazz Studies Paul Haar. "I'm hoping that all the future CDs will be that."

Six of the eight tracks were written or arranged by students and recent alumni, including Andrew Janak, Derek Molacek, David von Kampen and Paul Krueger. Guest composer George Stone also contributed two tracks.

"The Good Life' has been Nebraska's motto for as long as I could remember," Haar said. "I have always wanted to use it for a recording. When George Stone was brought in

as a guest composer, one of the pieces he sent was called 'The Good Life.' It was as if it was meant to happen."

Haar said he chooses tracks based on sound quality.

"The first reason we choose tracks is sound and playing quality," he said. "And then we choose tracks that are not only representative of people's playing, but of the composers' diversity."

The CD is earning rave reviews, including from All About Jazz.

Haar has seen noticeable improvement in the jazz program since he arrived in 2004.

“It used to be we had one or two good soloists, and now, I think, there’s scarcely a section that doesn’t have two or three in it,” Haar said. “But also that’s a credit to the faculty as it has changed a lot and gotten involved.”

The jazz program is getting noticed. The Glenn Korff School of Music had good representation at the first International Society of Jazz Composers Symposium at the University of South Florida in May.

Nearly 200 professional and student composition applications were judged via blind peer review by a panel that consisted of some of the most noted jazz composers and educators in the country. Twenty pieces were accepted for non-students, and 10 student works were accepted. Assistant Professor of Composition Tom Larson and Lecturer of Composition Greg Simon were selected in the non-student/professional category, and Janak and Molacek were selected for the student composition category.

“To have all the people that we did be selected—the percentages are amazing of faculty and students that were chosen,” Haar said.

“It shows you don’t have to be centered around a large population or be on the coast to have a good jazz program.”

Haar is also grateful for the support of John and Laurie Tavlin. John founded the Nebraska Jazz Orchestra in 1975 and is the president of Nebraska Diamond. They have created the Nebraska Diamond/John and Laurie Tavlin Graduate Fellowship in Jazz Trumpet and the new Nebraska Diamond/John and Laurie Tavlin Excellence in Jazz

Performance Fund. He also created the Johnny Manhattan Orchestra, a swing orchestra that performs regularly at the DelRay Ballroom in Lincoln and features mostly Glenn Korff School of Music jazz students in the orchestra.

“John Tavlin has always been very proud he graduated from here, and he was here at a time when the top jazz band was really part of the scene in the late 60s and early 70s,” Haar said. “He remembers concerts where Kimball Hall was packed. He likes the work we do, and he’s wanted to help. But he thought it would be great if there was a swing band that could preserve that part of our big band lineage and also be a way for students involved in the program to have a fairly steady gig. It’s an opportunity for them to play.”

Haar has even performed with the Johnny Manhattan Orchestra.

“I don’t know how the students feel about me walking in,” he said laughing. “I think they’re a little less carefree than they might normally be.”

Next year, the jazz program celebrates its 50th anniversary.

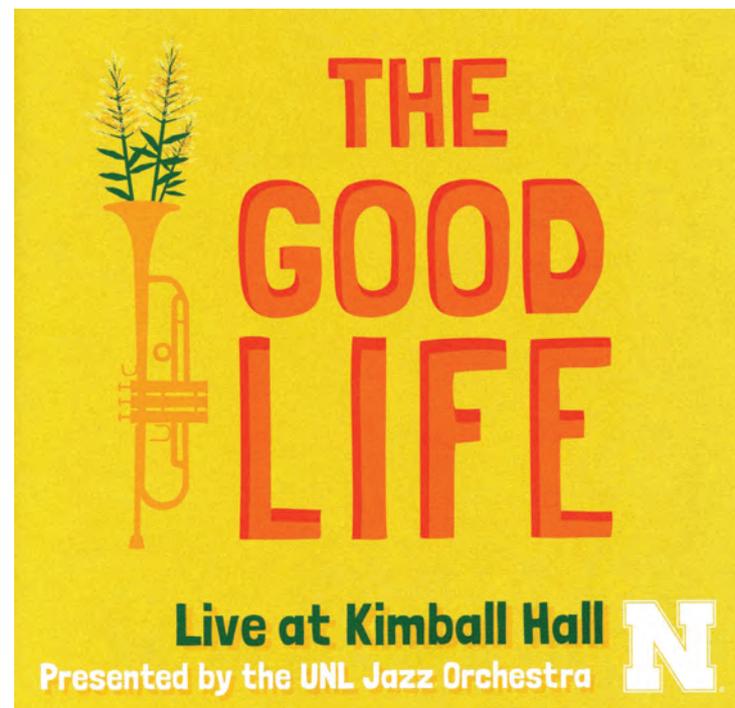
“It was 50 years ago that Denny Schneider agreed to take over the jazz band, and so it officially became a recognized part of the School of Music curriculum,” Haar said. “A lot of great players have come through here, and a lot of great students and teachers.”

He plans to celebrate the anniversary at the Portraits in Jazz concert in December, though plans are not yet finalized.

“I’m hoping we can get some alumni to come back and put together a couple of alumni big bands, and maybe even get some alumni from the various years to play with the band,” Haar said. “And if we can’t do that, then we’re going to play selections from 50 years of the band’s existence.”

He is proud of where the jazz program stands today.

“I think it’s a testament to a lot of hard work by a lot of students and faculty,” Haar said. ■



The Jazz Orchestra released its fourth CD “The Good Life: Live from Kimball Hall” earlier this year featuring eight tracks written or arranged by Nebraska students, alumni and guest composers.

Victor Lewis (center) takes a bow following his performance with the UNL Jazz Orchestra on Dec. 8, 2016. Photo by Greg Nathan, University Communications.





Internationally acclaimed drummer Victor Lewis returns to receive honorary doctorate

by **Kathe C. Andersen**

Internationally acclaimed drummer and composer Victor Lewis returned home to Nebraska to receive an honorary doctorate from the University of Nebraska–Lincoln on Dec. 8, 2016.

“I’m just trying to keep from being too emotional about it,” Lewis said. “I’m an introvert. I play the drums and write music. I go home, and I’m quiet. That, and along with the fact that I [recently] lost one of my brothers, it’s intense right now. I’m getting older, and I think I’m getting more nostalgic about these things.”

The honorary doctorate was presented during the Portraits in Jazz concert featuring the UNL Jazz Orchestra and UNL Big Band in Kimball Recital Hall. Lewis also led

a masterclass and coached graduate jazz combos during his visit to campus.

“It not often we get an opportunity to celebrate the accomplishments of our alumni,” said Paul Haar, associate professor of saxophone and director

of Jazz Studies in the Glenn Korff School of Music. “Even more rare is the opportunity to honor a legend in our

“It’s not often we get an opportunity to celebrate the accomplishments of our alumni.” said Paul Haar.

“Even more rare is the opportunity to honor a legend in our field.”

field. On Dec. 8, we had the opportunity to do both. Like the students he shared the stage with, he was a student who played in our bands, studied in our classrooms and walked our halls.”

Lewis was born into a family of musicians in Omaha, Nebraska, and graduated from Omaha Central High School. He studied with famed Omaha jazz drummer and vibraphonist Luigi Waites.

“I have so many memories here,” Lewis said. “It takes a village to raise a kid, and I had a wonderful village.”

He didn’t start with playing drums, though.

“I like to joke and say if I would have been able to play the first instrument I wanted to play, I would be a horrible bass player today,” Lewis said. “Because the first instrument I played was a

bass when I was about five years old.”

He also played the cello and the baritone horn before discovering the drums when he heard Waites’ drum corps.

“I haven’t been the same since,” Lewis said.

He got his first drum set for Christmas when he was 13.

“I had never set up a drum set before,” Lewis said. “It took me all afternoon trying to figure out how to set this bad boy up. And finally I reached the point to where I could play. The angles were all weird and everything, but I could play. So this goes on maybe a month or two. All of a sudden one day, I come to a screeching halt, and I said something’s wrong with this picture.”

It took him a couple of days to figure out what was wrong.

“Then it hit me,” he said. “I didn’t want to play in the basement and slam, bam, boom by myself. I wanted to play with a band. That was the whole point. So I started to tailor all of my practice efforts toward trying to make guys let me play with them.”

Nebraska Jazz Orchestra Music Director and retired teacher Ed Love was a classmate of Lewis at both Omaha Central and the University of Nebraska–Lincoln.

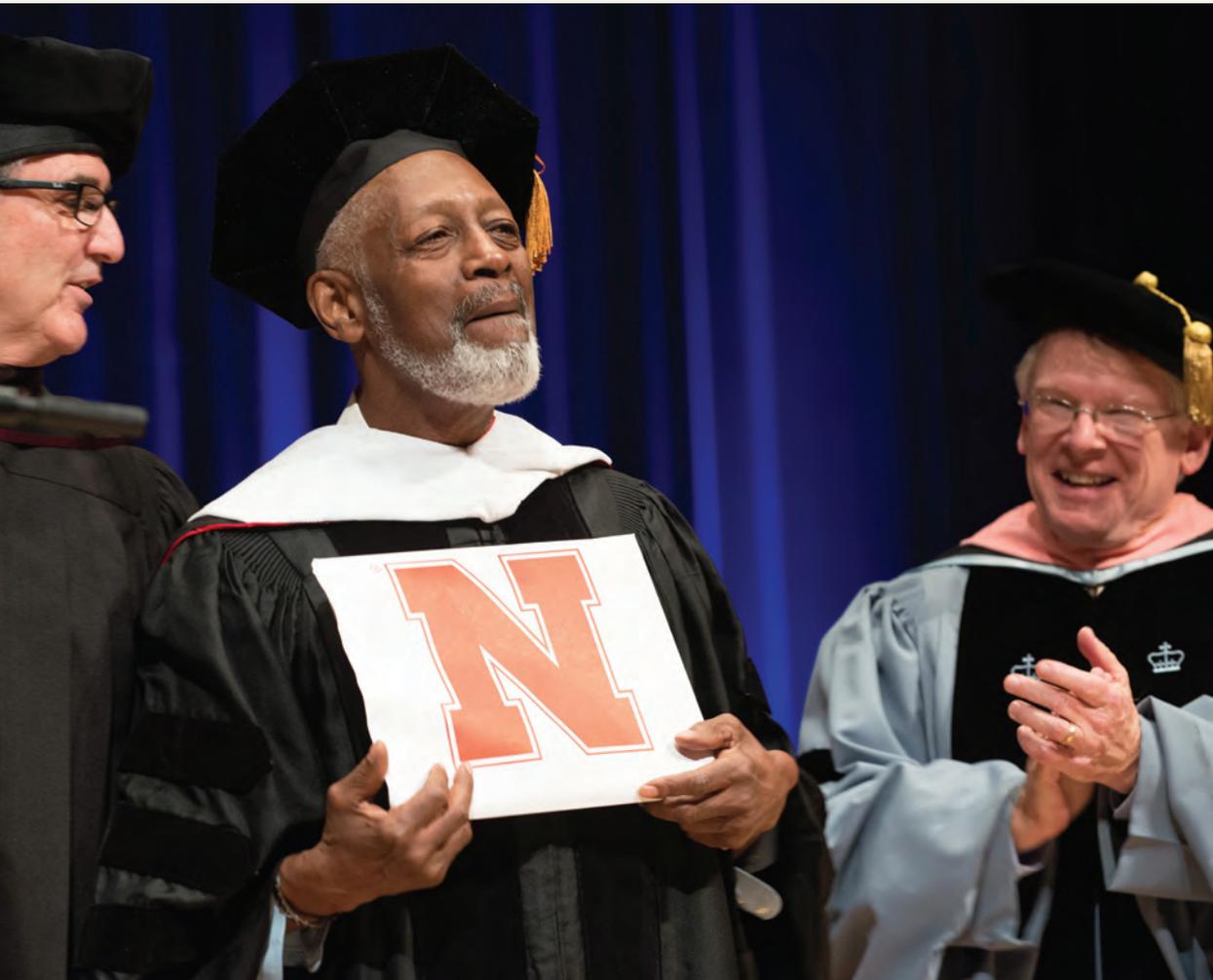
“He and I played in a sextet that was made up of some kids from other high schools,” Love said. “We got together to compete in a Lion’s Club talent contest with a local competition and then went on to a regional competition, but we didn’t win state. I was playing jazz with a couple of other kids that turned out to become lifelong friends.”

Love said that when Lewis arrived at the University, the School of Music didn’t have a full-time percussion instructor, but later hired Professor Emeritus of Percussion Al Rometo.

“Victor really credited Al with broadening his skill set as a percussionist—with timpani, marimba and all the mallet instruments like that,” Love said. “He helped to make Victor a well-rounded musician and not just a drummer.”

Love said you could see talent in Lewis, but he also had a work ethic.

Victor Lewis (center) receives his honorary degree from the University of Nebraska–Lincoln as Dean Chuck O’Connor (left) and Glenn Korff School of Music Interim Director Peter Lefferts congratulate him. Photo by Greg Nathan, University Communications.



“I have a personal crusade against the word ‘talent.’ But you know, you’re either smart or you’re not,” Love said. “And then it’s about whether you have good teachers and people who open doors for you and whether you’re smart enough to step through them and do the work to gain a skill set, and Victor certainly did all that.”

Lewis also credits Professor Emeritus Dennis Schneider, who passed away in 2016, with helping him become a professional musician.

“I wouldn’t be here without Denny, that’s for sure,” Lewis said.

He credits Schneider for helping him give up his last job that was something other than in music.

“I had a busboy job at the Faculty Club because I needed to make some money,” Lewis said. “Then I auditioned for the lab band and got in, and he told me when they rehearsed. I said, that’s when I have to be a busboy. And he started laughing. He asked how much I made. 75 cents an hour. He started laughing again. He said, ‘I’ll call some wedding contractors. You can do that on the weekend and make 50 bucks, and you can cut the busboy job loose and play with us.’ And that was it. I never did anything but music to make a living.”

In 1974, Lewis moved to New York City, where he performed with many top jazz artists, including Woody Shaw, David Sanborn and Dexter Gordon. He was a member of the Stan Getz Quartet from 1980 to 1991 along with Kenny Barron (piano) and Rufus Reid (bass). By the late 1980s, he had built himself a busy career as a freelancer, touring and recording with artists like Barron, John Stubblefield, Grover Washington Jr., Bobby Hutcherson and Bobby Watson.

Aside from performing, Lewis also does work as a composer and educator. He features several of his compositions on his own albums, “Family Portrait,” “Eeeyess!,” “Know It Today, Know It Tomorrow,” and “Three Way Conversations.”

In 2003, Victor joined the jazz faculty at Rutgers University,



where he teaches drums and coaches chamber jazz groups.

Haar said two things stand out when he listens to Lewis play.

“One is his economy. Playing the drums can be highly technical, and so he does what needs to be done in the music, and it’s always economical,” he said. “And everything he does on the drum set has a color to it, and it has a purpose. There’s nothing that is filler material. If he hits the cymbal, it has so much intent and placement.”

Love said he practices “selfless collaboration.”

“One thing I really love about his playing is if he has like a four-measure fill or something, and he’s playing with the world’s best musicians. He could get away with almost anything, but so many times, his fills are so well constructed and just blatantly obvious that the band always knows exactly when to come in,” he said. “As somebody playing with a drummer, that’s so comforting. He just wants to make everybody else sound good. I think that’s what a lot of really good jazz musicians do. He has ridiculously amazing technique, but doesn’t choose to use it very often, only when it’s extremely appropriate, and that’s why he is in demand.”

*Victor Lewis performs with a graduate combo during a percussion masterclass in Westbrook Music Building.
Photo by Justin Mohling.*

For the students in the Jazz Orchestra who got to play with Lewis, it was a dream come true.

For the students in the Jazz Orchestra who got to play with Lewis at their December concert, it was a dream come true.

“It was kind of a bucket list item for me,” said Andrew Janak, a third-year DMA student from Omaha, who arranged several of Lewis’s compositions for the concert. “I’m from Omaha, and he’s from Omaha, so even some of the same musicians who mentored me were his peers. You always heard about Victor. I’ve heard him play on recordings since I was in high school.”

Jesse McBee, who graduated in May with his DMA in jazz studies, said playing with him was like coming full circle for him.

“He was on two of the first albums that I came across in high school—trumpet players I liked,” McBee said. “As I dug into it more, I noticed this common denominator and ended up getting into Dr. Lewis’s music. So it was really great with his music having that early influence on me to

**“It’s truly overwhelming,” Lewis said.
“It’s really special to me.”**

get to be a part of that event recognizing his artistry.”

Lewis said receiving the honorary doctorate was an honor.

“It’s truly overwhelming,” he said. “It’s really special to me. Really special.” ■

To view the Dec. 8, 2016, Portraits in Jazz concert, which includes the honorary doctorate ceremony for Victor Lewis, visit <http://go.unl.edu/lewis>.



Victor Lewis returned to Nebraska in June to play with Bill Wimmer’s Project Omaha at Jazz in June. Photo by Justin Mohling.

Ross brings the movies to campus

It began with a film series at the Sheldon Museum of Art created by Sheldon's Founding Director Norman Geske in 1973. It has grown to a comprehensive exhibition program with its own facility. The Mary Riepma Ross Media Arts Center opened in 2003, thanks to the generosity of Mary Riepma Ross, one of the theater's most ardent supporters, who died in 2013.

The Ross celebrates the art of the moving image by showing a diverse range of films—from innovative American independent work, contemporary foreign films, classic foreign and American films, as well as a wide-range of documentaries. A robust guest artist series, including the Geske Cinema Showcase, also features an array of filmmakers as guest artists each year.

Danny Ladely, the director of the Ross since 1973, said he has a lot of films to choose from when he selects the schedule.

“What I'm trying to do all the time is select movies that are reflective of the current times,” he said. “I'm looking for movies that are getting good reviews and movies that I find interesting and that I think my audience will find interesting.”

The facility includes two theatres, The Joseph H. Cooper Theatre, seating 250; and a second theatre, seating 105. The center features



Moviegoers can catch films at the Ross seven nights a week.

state-of-the-art technology, a research library and film storage archive, offices and a concession stand.

Offices, classroom laboratories, equipment storage and editing suites belonging to the Johnny Carson School of Theatre and Film's film and new media program reside on the second floor.

Ladely said a facility like this on a university campus is rare.

"There are just a handful of universities that have this kind of facility," he said. "The obvious ones would be like UCLA because of their proximity to the industry. There are a few other places, but they are few and far between so we're very fortunate to have this facility."

Ross's support, including a recent estate gift given through the University of Nebraska Foundation, helped the Ross become self-supporting. It also gets income from ticket sales and concession sales.

"Practically all the art forms are embodied in the cinema."

"Concessions really helped our bottom line, especially popcorn," Ladely said. "Everybody wants popcorn. When we first opened, I had aspirations of just selling healthy food in the concession stand. Nobody wanted anything but candy."

Ladely said the movies are an important art form.

"Movies are actually a combination of all the art forms," he said. "Because you have photography. You have acting. You have music. Practically all the art forms are embodied in the cinema. Movies open up the possibility of exploring and experiencing other places and people and events that you wouldn't normally be able to experience, so I think that is what is so fascinating about them. They make you aware and experience all kinds of different things that you wouldn't normally get to do."

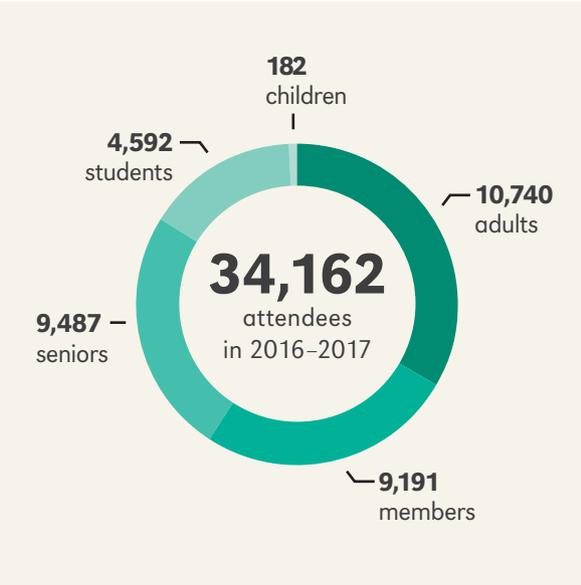
Ladely said that, if pressed, he would name Jean Cocteau's original 1946 film "Beauty and the Beast" as his all-time favorite film.

"But usually my favorite movie is the one I'm currently showing," he said.

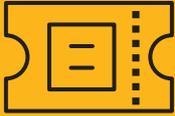


Danny Ladely

The Ross in numbers



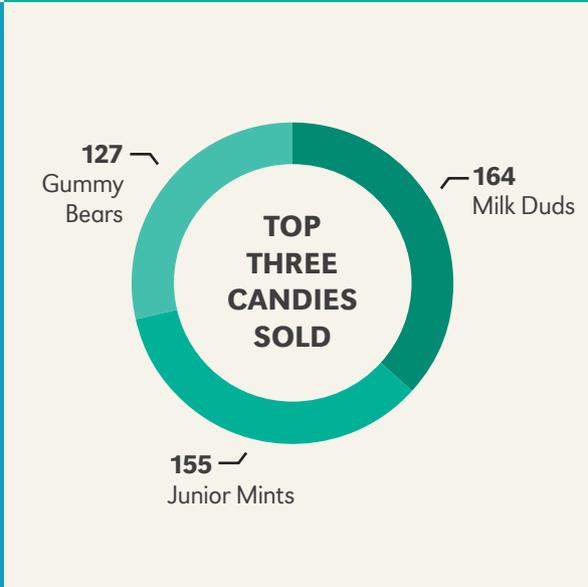
13,312
bags of popcorn sold
last year



35,000–40,000
average annual
attendees since 2003



8
Academy Award Best
Picture winners shown
since 1990



875
Friends of Ross
members

Jessie Graff at the 68th Primetime Emmy Awards on Sept. 18, 2016. Photo by Alberto E. Rodriguez/Getty Images.



Real-life super hero: Carson School alumna Jessie Graff takes on all obstacles

Wonder Woman. Inspirational. Amazing. History-making.

These are all adjectives used to describe Jessie Graff (B.A. 2007), a Hollywood stunt woman, who has gained fame as a competitor on NBC's "American Ninja Warrior."

Last year, during season eight, she made history when she became the first woman to complete stage 1 in the national finals. This year, she made history again on June 4, when she became the first woman to complete stage 2 in the national finals during the USA vs. the World competition.

"American Ninja Warrior" follows competitors as they tackle a series of challenging obstacle courses in both city qualifying and city finals rounds across the country. Those who successfully complete the finals course in their designated region move on to the national finals round in Las Vegas, where they face a four-stage course modeled after the famed Mt. Midoriyama course in Japan. The show returned for its ninth season this summer, and, at press time, Graff earned a return trip to the National Finals with a fourth-place finish in the Daytona City Finals, which aired on Aug. 7.

Graff also turned heads at the Emmy Awards on Sept. 18, 2016, when she did a back kick and high front kick on the red carpet in six-inch heels and a glamorous, red gown from the House of CB.

She also continues her career as a professional stuntwoman, performing in the TV shows "Supergirl" and "Agents of S.H.I.E.L.D.," among others.

The Hixson-Lied College of Fine and Performing Arts caught up with Graff this spring to ask her about her success on the show.





*Jessie Graff competes on
"American Ninja Warrior." Pho-
to courtesy of Wing It, Inc.*

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS (HLCFPA): So how would you describe the last couple of years for you?

JESSIE GRAFF (JG): The talk shows, awards shows and interviews were certainly an adjustment. But the season ended, and work picked up big time, and stunts haven't changed (apart from

the stunt guys teasing me about being a celebrity now). I still hide my face from the camera while I fight, fly through the air and hit the ground, and I love it as much as my first day. But I have gotten a few more acting opportunities, which has been super fun. And I'm looking forward to more of it.

HLCFPA: When did you first appear on "American Ninja Warrior?"

JG: Season 5 (2013).

HLCFPA: Did you ever dream it would turn into the phenomenon it is now?

JG: NO! It was just a fun obstacle course on the beach. I had no idea that it would be so popular, or even if I would be good at it.

HLCFPA: What does it mean to you to be a role model for so many young girls who watch “American Ninja Warrior?”

JG: I always wanted to play a hero on TV, but now kids are telling me that I AM their hero. It’s better than a dream come true. They ask me questions about fitness, training, nutrition, stunts and conquering fears, and I get to have a positive impact on their lives in a way I never imagined. It’s just really cool to see them getting excited about working out and getting strong.

HLCFPA: When did you realize that you had touched a nerve with the fans and were really connecting to people through “American Ninja Warrior?”

JG: When I got a tweet from a mom telling me that her daughter (who had previously been relatively inactive) had dressed her doll as me, and was climbing and playing outside with her.

HLCFPA: Did you have any kind of “break-out moment” on the show, when you said to yourself, “I really can do this and can compete with anyone else on this show?”

JG: LOL, I don’t know about that. I honestly still don’t know if I feel that way. The top guys, who are serious contenders to win the show, are SOOOOO much stronger than me, and it’s hard to imagine how I could ever catch up, but I’m loving the journey of trying, and seeing how far I can

push my body. I believe the reason I’ve done so well is because of my mental analysis of the obstacles and moment-to-moment adaptability on the course. It was probably last year in City Finals, when I was one of only two people to get through the 8th obstacle—the wedge, that I realized my ability to strategize may be enough to outweigh the physical advantage of the men. I just keep getting more scientific about making my training as efficient as possible, so that maybe one day, I can catch up the guys’ strength.

HLCFPA: Do you have a favorite obstacle?

JG: Nope! I’m still working on that big upwards gap in the ultimate cliff hanger in stage 3 of Vegas Finals (our nationals). That’s the only obstacle I haven’t been able to do on its own. The biggest challenge though, is doing seven grip strength obstacles in a row on stage 3. It literally takes the strength of an elite rock climber, and you don’t build that kind of strength in 2-3 years. The guys who have beaten it have been climbing seriously for more than 20 years. It’ll take awhile to catch up.

Top and bottom: Jessie Graff returned to campus in May 2014 to teach a stunts masterclass for students in the Johnny Carson School of Theatre and Film.



HLCFPA: What do you personally get from participating on the show?

JG: I like impossible challenges. I love thinking something is impossible, and then proving myself wrong. It gives me a specific goal to train for that inspires me to constantly improve my strength and adaptability—a course on which I can test my ability to think fast and perform under pressure. And then, of course it allows me to be a healthy role model for little girls! And the feedback from adult women, who didn't know they could get strong, and do things like this, and are trying it for the first time... it's just amazing to have the privilege of being part of it.

HLCFPA: At the Emmys last year, you did the flawless back kick on the red carpet in the red dress. Did you have to practice those kicks to do them in heels?

JG: We have to do a lot of crazy stunts in heels at work, so I do have quite a bit of practice.

HLCFPA: Did I read correctly that the dress was specially made for you to be able to do that? Who designed the dress?

JG: The dress was by House of CB, and I had a stylist (Lo VonRumpf @LVRstyle) help me add slits to allow for full range of motion. I can't imagine why anyone would wear clothes that restrict movement. It's like being in a cage.

HLCFPA: What was the experience like to walk the red carpet at the Emmys?

JG: I was so nervous! I hate standing and posing, and I wasn't sure if my usual antics would be appropriate for the event. But the Ninja Warrior producers gave me full permission to be myself, and flip across the stage if I wanted to! So I let loose, kicked, flipped and had an amazing time! I even got mentioned on the Fashion Police. . . in a good way!

HLCFPA: What else is keeping you busy these days?

JG: Working constantly! I'm currently on "Futureman." But traveling most weekends for photoshoots, commercials and Ninja events.

HLCFPA: How did your experience at the Johnny Carson School of Theatre and Film prepare you for your stunt career?

JG: My acting classes were instrumental in my ability to adapt in the moment. My previous training in gymnastics had always been practice to perfection, build the muscle memory and perform. Theatre classes forced me to stay present, not knowing what was going to happen next, and react. That's the most important skill in stunts. And of course acting is a huge part of stunts, so that!

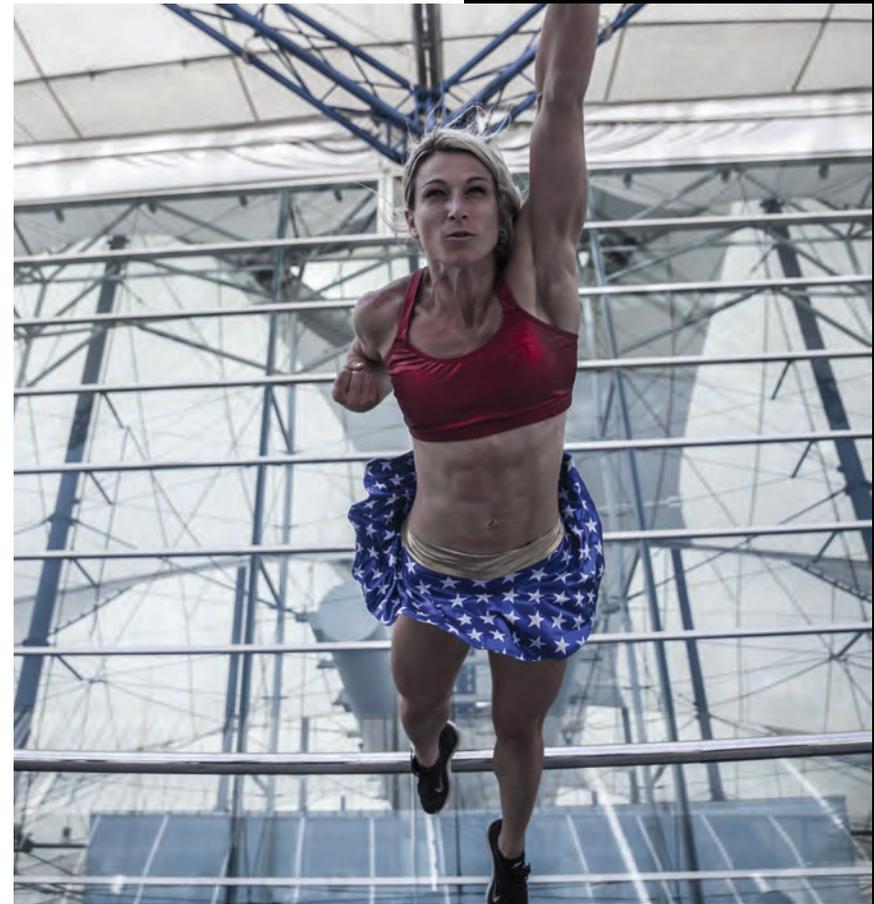


Photo courtesy of Jessie Graff.

HLCFPA: What advice would you give for students in the Carson School who might aspire for a career in stunts?

JG: Your classes will give you all the tools to do the acting part, so make sure you're gaining the physical skills as well. Martial arts, boxing, gymnastics, parkour, falls, weapons, cars, motorcycles. . . learn everything. Stunt training is a full-time job. Do the work, and if you aren't in love with it, find something else to do. ■

Carson School students study abroad at Globe Theatre in England

Sixteen students from the Johnny Carson School of Theatre and Film and one student from the College of Journalism and Mass Communications studied internationally this summer at Shakespeare's Globe Theatre in London, England, thanks to support from the Hixson-Lied Endowment.

Assistant Professor of Practice Wesley Broulik, who accompanied the students to London, said the experience was life-changing for the students.

"These students have lived in London for a month. They can now visit and show other people around," he said. "They can navigate the Underground and Public Transit. They have learned about British history and culture. In addition to visiting The Imperial War Museum, Victoria & Albert Museum, Museum of London, Tate Modern, Tate Britain and the British Museum, they watched six theater productions as a group (and many struck out on their own and watched more), they had workshops with two of the most innovative British companies producing work, and they learned about Shakespeare's Globe, The Globe way of approaching text and theatre as well as history, architecture and design.

"They learned about London and the British people in very unique ways. They were here during the Manchester Bombing, The London Bridge Attacks and a major

election with a hung Parliament. They got to see a city bounce back and thrive in the face of adversity and how an amazing city like London deals with fear.

"At the end of all of this, they got to perform, in candle-light, in The Sam Wanamaker Playhouse. It allowed them explore performance practices in a Jacobean theatre. There are only a few spaces like the SWP in existence. They got to stand on the stage at Shakespeare's Globe and speak Shakespeare's glorious text. I hope this experience is something they will tell their grandchildren about since so few have done what they have done."

Founded by the pioneering American actor and director Sam Wanamaker, Shakespeare's Globe is an international resource dedicated to the exploration of Shakespeare's work and the playhouse for which he wrote, through the connected means of performance and education.

Emmalee Allen, a junior theatre performance major from Cincinnati, Ohio, was grateful for the experience.

"It's been a difficult growing experience, and one that I will never forget," she said. "I've loved working with the professionals who have so much experience performing Shakespeare at the Globe. This experience is helping me graduate early and have a stronger background in Shakespeare."



Top. Students from the Johnny Carson School of Theatre and Film rehearse a final production of "Romeo and Juliet" at Shakespeare's Globe Theatre in London. Courtesy photo.

Bottom. Clayton Shelgren and Tatiana Hizar at Shakespeare's Globe Theatre in London. Courtesy photo.



The new bus wrap was revealed at a First Friday event last November at Tower Square in Lincoln. Courtesy photo.

Graphic design students assist with project to rebrand Lincoln's bus system

Four graphic design students from the School of Art, Art History & Design helped re-brand StarTran, the Lincoln bus system, when they launched new routes last November, as part of a project for Jacht Ad Lab.

Carlos Velasco helped with the initial research and the rider guide; Michael Johnson worked on the rider guide; Collin Rasmussen designed the signage for the bus routes; and Alex Mabry designed a bus wrap. All four were part of a larger team for Jacht that also worked on ridership research, branding and social media for the bus system.

Through the College of Journalism and Mass Communications' Jacht Ad Lab, students learn the ins and outs of running an advertising agency by handling the accounts of a variety of real-life clients under the supervision of faculty adviser Amy Struthers, professor of advertising.

StarTran approached Jacht to develop a plan to increase ridership. After conducting research, the Jacht team focused on getting more millennials to ride the bus as another option in their transportation options.

“Obviously we’re not going to be able to get them to ditch their cars,” said Mabry. “But this is a viable alternative if you don’t want to pay for parking or it’s raining or your car is in the shop. It’s a second option that you can rely on.”

They conducted a focus group with millennials and other research into what other cities were doing to attract young professionals to their public transportation.

They also suggested a rider guide to help new riders learn how to use the bus,

which was released in January.

“One of the things we noticed in our focus on the millennials was that they don’t really know how to ride a bus,” said Velasco. “I know I’m guilty of this myself. I would not know to pull the rope to call a stop, how to use the bike racks on the bus or basic kinds of questions like that.”

The project culminated with a First Friday event in November at Tower Square in downtown Lincoln, where the bus wrap was revealed, and people were invited to ride the buses and learn about the new routes.

“It was just one of those kind of cool events because we could just see the culmination of everything you worked on coming together for a very public event,” Velasco said.

Their campaign, “No Keys, No Commitment” drew upon Archival’s branding for the City of Lincoln.

Velasco said he was pleased with the final results.

“I’m definitely very happy and excited about the whole entire project,” he said. “Coming from a design background, it’s wonderful knowing your design has the ability to affect thousands of people who use the bus in their everyday commutes.” ■



Top Right. Graphic designers Collin Rasmussen (left), Alex Mabry (second from left) and Carlos Velasco (fifth from left) were among the members of the Jacht Ad Lab's Lincoln bus project team. Courtesy photo.

Bottom Right. The new routes and bus wrap were revealed at a First Friday event last November at Tower Square. Courtesy photo.



Colleen Syron

Design thinking aids in finding creative solutions to world problems

By Kathe C. Andersen

Assistant Professor of Design Colleen Syron says design thinking can contribute to greater overall success and impact in academic research. “Designers approach wicked or ill-defined problems not as a search for an optimum solution to a given problem, but as an exploratory process that uses abductive reasoning to imagine, and then create meaningful impact,” she said.

Graphic designers also have a role on the other side of research—disseminating the information and findings.

“It’s my job to translate research into engaging stories that promote change,” she said.

Syron sees both sides in her role as a faculty affiliate for the REACH Lab. REACH (Research, Evaluation & Analysis for Community Health) Lab is a research group at the University of Nebraska–Lincoln. Their research is based on combining a scientific approach with the desires and understandings of their community partners to solve problems that affect communities.

The lab is led by principal investigators Kirk Dombrowski, the John G. Bruhn Professor of Sociology, and Bilal Khan, the Happold Professor of Sociology.

“Our projects at the REACH Lab involve collecting vast amounts of data on human populations, data that is often subjective and error-prone and must be ‘cleaned’



Colleen Syron serves as communications director on a project that is investigating HIV and Hepatitis C risk among injection drug users in central, rural Puerto Rico. Photo courtesy of Colleen Syron.

and put into context by ethnographers,” Khan said. “But even clean and uniform data is often, by itself, little more than a vast sea of clutter. Mathematical analysis must be brought to bear, hewing the data down into a small set of numbers based on theoretical abstractions or ‘models.’ But abstractions and numbers only engage the brain; one does not get the feeling of comprehension from a number. What Colleen brings to the REACH lab is the art and science of faithfully rendering its products into sensory forms that produce feeling. A project is only successful when its products create in people the visceral feeling of understanding, since it is only at this stage that the potential for social action arises. Design is, thus, critically important to the long-term impact of our work at the REACH Lab.”

Syron also serves as a faculty affiliate on the University of Nebraska–Lincoln’s Minority Health Disparities Initiative (MHDI). MHDI seeks to identify and strengthen the research infrastructure, as well as the network of investigators and practitioners addressing critical health issues in the state and in the nation.

One recent project Syron worked on was for a team, led by Professor Emeritus of Sociology Leslie Whitbeck, which has been researching substance abuse among Native

“[In] an era where we’re asked for broader impacts, it’s exactly the time in which a designer needs to be added to the interdisciplinary research team.”



Researchers have interviewed more than 300 people in four rural communities in Puerto Rico. Photo courtesy of Colleen Syron.

American youth and creating intervention systems.

In the summer of 2016, Syron and one of her students, Jake Headid, who graduated in May, traveled to Minnesota and shot video of five different Native American tribes.

“We interviewed elders, parents and teenagers,” Syron said. “We’re putting together a series of five videos that will be part of the intervention program.”

Syron likes to include students in her work, and the students find the work valuable, as well.

“I shot video for about a week, and we just traveled through five different reservations in that area,” Headid said. “It was incredible. I have a lot of respect for the Native American culture, and it was interesting to hear so many different types of stories and to see how the stories vary from community to community. I learned a lot, and they really embraced us being there.”

A second project Syron is involved with as communications director is investigating HIV and Hepatitis C risk among injection drug users in central, rural Puerto Rico, which ultimately aims to use this research to reduce the spread of both by identifying effective prevention strategies.

The project began three years ago when researchers interviewed more than 300 people who inject drugs in four rural communities in Puerto Rico.

“We tested the participants for HIV and Hepatitis C and then conducted both a quantitative drug use questionnaire and an ethnographic interview. We used social network analysis and a technique called ‘respondent driven sampling’ to map out the social networks of the community,” Syron said.

That led to ethnographic network studies called “focal followups” with approximately 25 people, which included spending a good deal of time with each participant each day for two weeks to observe their actual habits and to recruit their injection risk network partners into the project.

Syron wanted to use photography to empathetically tell the story of drug addiction so she gave 18 participants cameras.

“We asked them to take pictures of the things they loved, things that made them angry or happy,” she said. “They came back with those pictures. We then took a portrait of them, and asked them to write a single message on a board that they wanted to communicate out to the world around them.”

This summer, Syron is then looking at each person and linking it to a complete story, examining their social network and their personal stories.

“I want to create a complete story around this research work,” she said. “I want the story behind the data, the individual, the research and the epidemic. Ultimately, the work will end up in not only academic articles and books, but also in a gallery exhibition where I will begin to break open these stories for the general public so they can see the complexities around the epidemic and what it means to be a person who is a drug addict.”

Syron said design contributes to the impact of research.

“The National Science Foundation is calling for broader impacts, but scientists don’t necessarily know how to achieve that,” she said. “But in an era where we’re asked for broader impacts, it’s exactly the time in which a designer needs to be added to the interdisciplinary research team.”

For Syron, this work fits her passions.

“In the professional world, design is interdisciplinary,” Syron said. “Design studios are constantly being hired by new clients in diverse industries to solve communication problems. So for me, it’s an extension of what I’ve done my whole professional career. Being a university professor means I no longer have to worry about making money doing it. I can just do it because I’m passionate about it.” ■

Graphic design student works on video game project for agriculture

Researchers at the University of Nebraska–Lincoln are leading a team trying to stimulate interest in the food-energy-water nexus by developing an educational video game called “Agpocalypse 2050.” The idea for the game came from Jacob Eiserman, a senior art major and graphic design student from Elkhorn, Nebraska.

Students in Assistant Professor of Design Colleen Syron’s interactive design class were asked to come up with ideas for the game, and Eiserman’s idea was selected to be developed.

“It’s an incredible opportunity to really teach the next generation about the importance of sustainability within our agriculture,” Eiserman said. “I think it’s a cool way to teach people about that.”

The project, led by Jeyam Subbiah, the Kenneth E. Morrison Distinguished Professor of Food Engineering, is made possible by a three-year, \$999,644 grant from the National Science Foundation.

“Agpocalypse 2050” was created around the well-known projection that the global population is expected to reach nine billion people by 2050. Feeding this population will require doubling the amount of food the world currently produces. Players of the game are tasked with the mission of creating sustainable agricultural systems that will feed and fuel the world with limited resources under a changing climate. With each task, the players have to analyze at the system level, with the idea that they will gain an understanding of the dynamics between food, energy and water.

Eiserman is now working with a team this summer to help build the actual game.

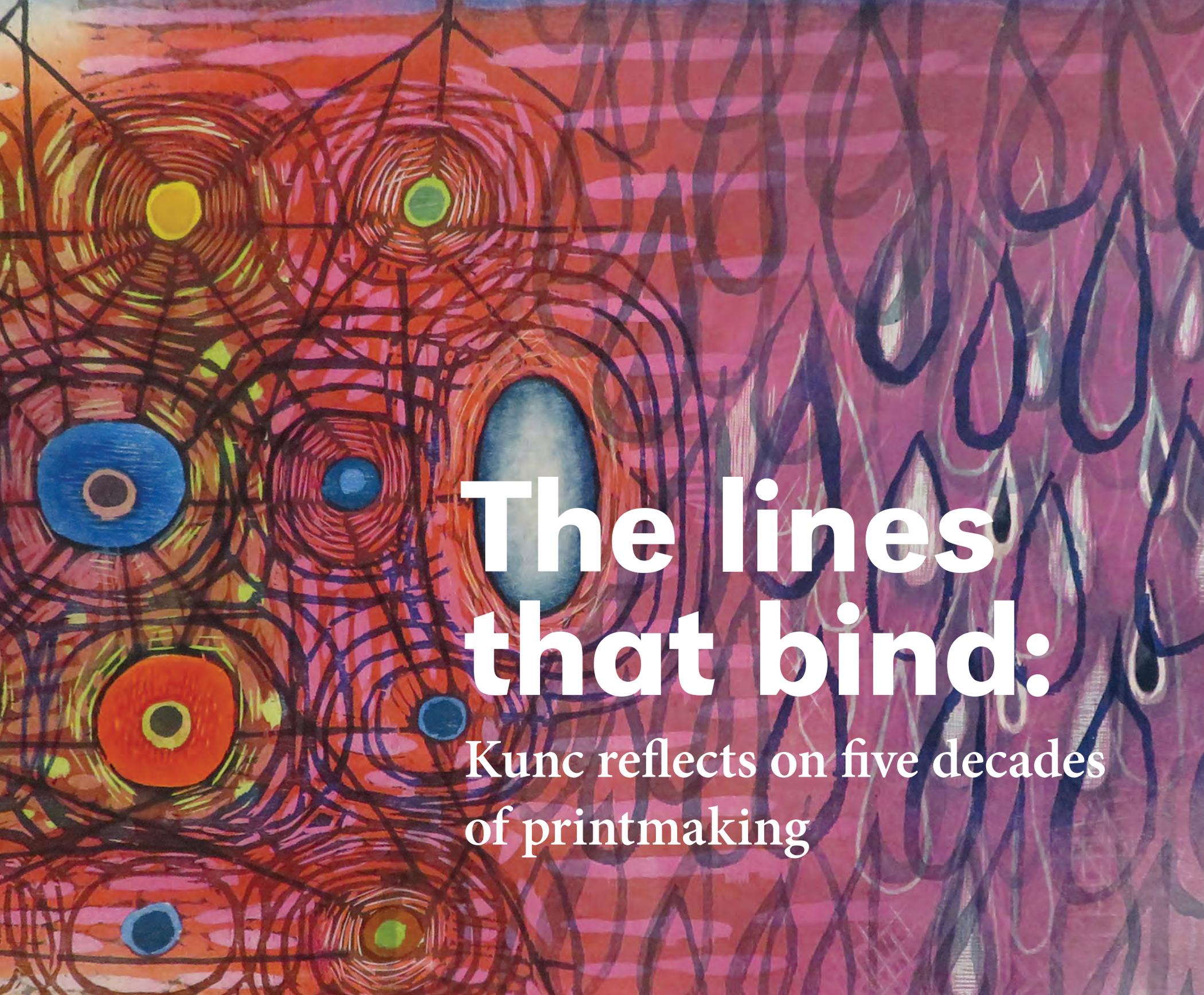
“I’ve always wanted to do video games,” he said. “I’ve been a gamer ever since about sixth grade. So when I got the opportunity to keep working on this project, it’s just awesome. It just takes what we learn in our classrooms and just pushes it to the max.”

To see a video about the project, visit <http://go.unl.edu/bzd9>.

—with additional reporting by Haley Steinkuhler, IANR Media.



Graphic design senior Jacob Eiserman is working on a team developing an educational video game titled “Agpocalypse 2050” to stimulate interest in learning about the food-energy-water nexus. Photo courtesy of Colleen Syron.



The lines that bind:

Kunc reflects on five decades
of printmaking



By **L. Kent Wolgamott**

*"In Transience" (detail),
woodcut print, 14" x 29".*

Before she could read or write, Karen Kunc knew who she was—and what she was going to be when she grew up. Or at least part of what she was going to be.

"I always knew I was an artist, even before kindergarten," Kunc said. "That's always what I liked to do the best, draw and color. I'd rather do that than any kind of game playing. I just knew that I had something special that happened when I drew. I don't think I was always the star artist every time I was in school. There were always kids who could maybe cartoon or copy better than I did.

"But I also knew it was really part of my identity. That gave me a security in who I was and what my purpose of life was, early on. I've never had all this angst about identity. Artist was the identity."

More than five decades later, Kunc is indeed an artist, an internationally acclaimed printmaker whose work has been shown in more than 350 solo and group exhibitions around the world and is represented by seven U.S. galleries from Seattle to Austin, Texas, to Birmingham, Alabama.

But Kunc is also a teacher, the Cather Professor of Art in the University of Nebraska–Lincoln's School of Art, Art History & Design. Teaching, however, was never part of the plan for the shy, young woman, who discovered her affinity for printmaking at Ralston High School and then honed in on it at UNL, where she received her Bachelor of Arts in 1975 and at the Ohio State University, from which she received her Master of Fine Arts in 1977.

"That (teaching) I feel like I kind of fell into, and it was very lucky," Kunc said, who'd responded with a quick, sharp "no" and a laugh when asked if she'd always thought she'd be a teacher. "I don't think my nature of being really shy was planning for what that aspect could do. But fortunately having a TA (teaching assistantship) when I was a graduate student and getting positions really helped shape me. Maybe I really do have a teaching ability because I like to share. But my teaching is best one on one with students."

Kunc has been teaching at UNL since 1983, when she returned to her home state after spending close to nine years in Ohio. While she says "I didn't think I'd end up in Nebraska the rest of my life," her home state is now as much a part of Kunc as her art and teaching.



Top: "Rifts of Condensities," woodcut print, 14" x 29". Opposite: Karen Kunc works in her studio.

Her brightly colored prints reference Nebraska through lines that can appear to be aerial topographic depictions, abstracted landscapes or spare studies of openness. That Nebraska connection may not be apparent seeing one or two examples of Kunc's work. But it is unmistakable when her body of work is taken as a whole.

"Now it's inextricably linked—along with the teacher and the printmaker, that it's from Nebraska, the identity from Nebraska, my imagery references Nebraska," Kunc said. "I've always been very aware, especially then when I came back, it was such an informative time to be back immersed in the landscape, seeing what I missed and recognizing what's special about this place. It's certainly the open space, space as a concept, the landscape and the abstract shapes I would see in the landscape. That really has always informed my work, been a strong influence."

The landscape became ever more present for her when Kunc and her husband, glass artist Kenny Walton bought a house in the country near Avoca and she began commuting 30 miles each way nearly—for 30 years and counting.

During the course of her four decades as a printmaker, Kunc estimates she's made about 350 prints—a number that doesn't include editions, which can have up to five to 20 impressions. That's not as much work as she says she'd like to make, or thinks she could make. But she says she's doing the art form that fits her better than any other.

"Over the years, I've even analyzed why am I in printmaking," Kunc said. "Not only is it finding the place that feels good, but being able to discover the way I make my marks look best as a print. They don't look unique when I draw or paint. I think I draw or paint pretty good, but it looked like everybody else's. When I do, whatever it is I do, through



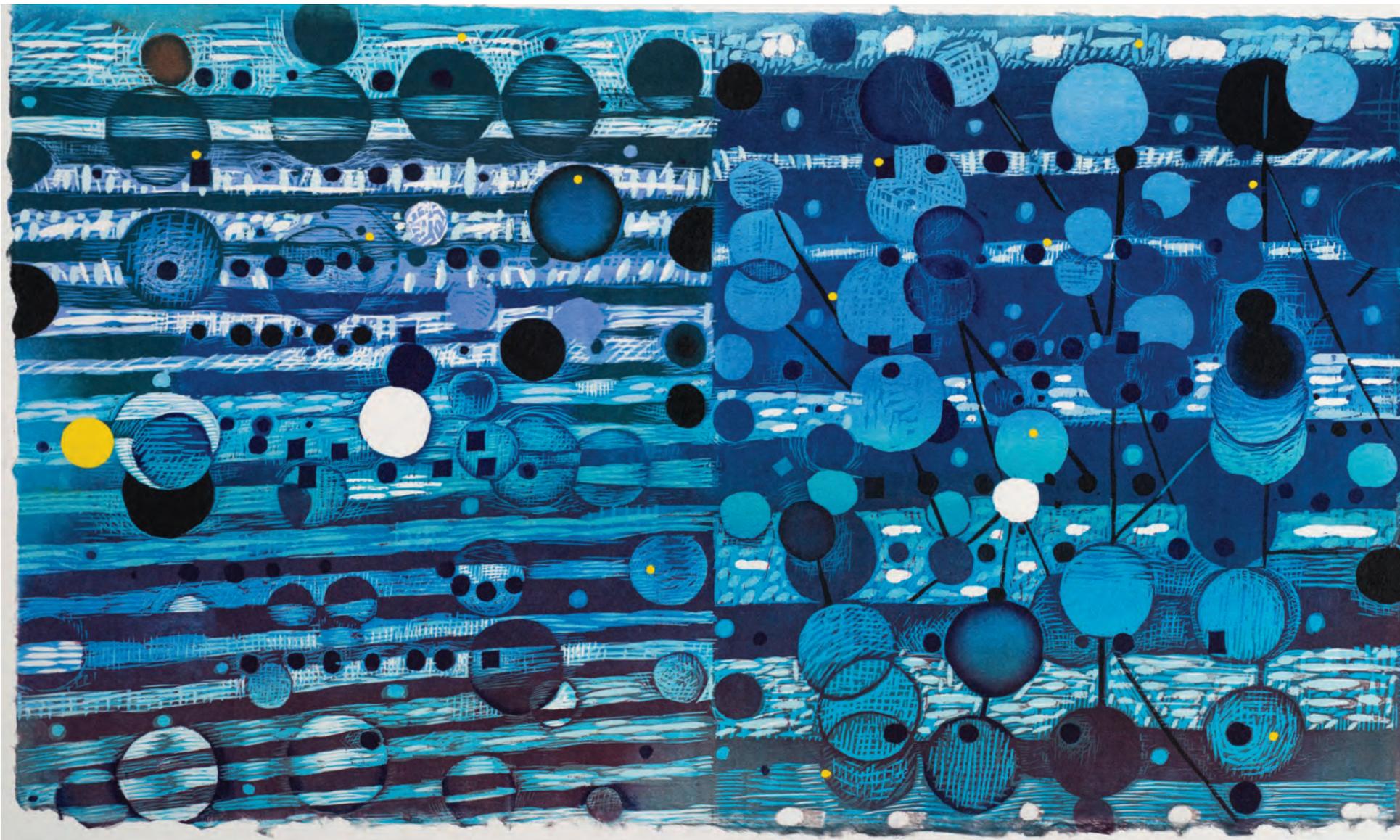
“We can make our own print world, despite what anybody else cares about.”

a print medium that translation informs my marks and makes them look better, stronger, richer, more confident, distilled. There’s something about that translation process that I could see my work had greater presence to it, strength to it.”

There is, however, another reason that Kunc is a printmaker. The shy girl from Ralston saw that printmaking was a smaller group within the art school, and those people worked together, collaborating in the same studio. You could, she says, look over your shoulder, watch and learn without having to say a word.

That was very appealing to Kunc. After a while, however, she discovered the real appeal was the community that is at the heart of the printmaking world—a person-to-person network that she has worked to develop with her students in Nebraska and printmakers in Italy, Japan, Iceland and Spain—to pick three of the 10 countries where has exhibited and taught.

“You go to other areas and venues, and you see this model of the collaborative studio that really solidifies how we are very cooperative and sharing,” she said. “I think that is really the model I’ve watched throughout my career to see that we could, in a way, can enhance it (printmaking), it’s almost like marketing it. Using that as our strength, then we build this amazing network that’s national, international and we all are interconnected by who we



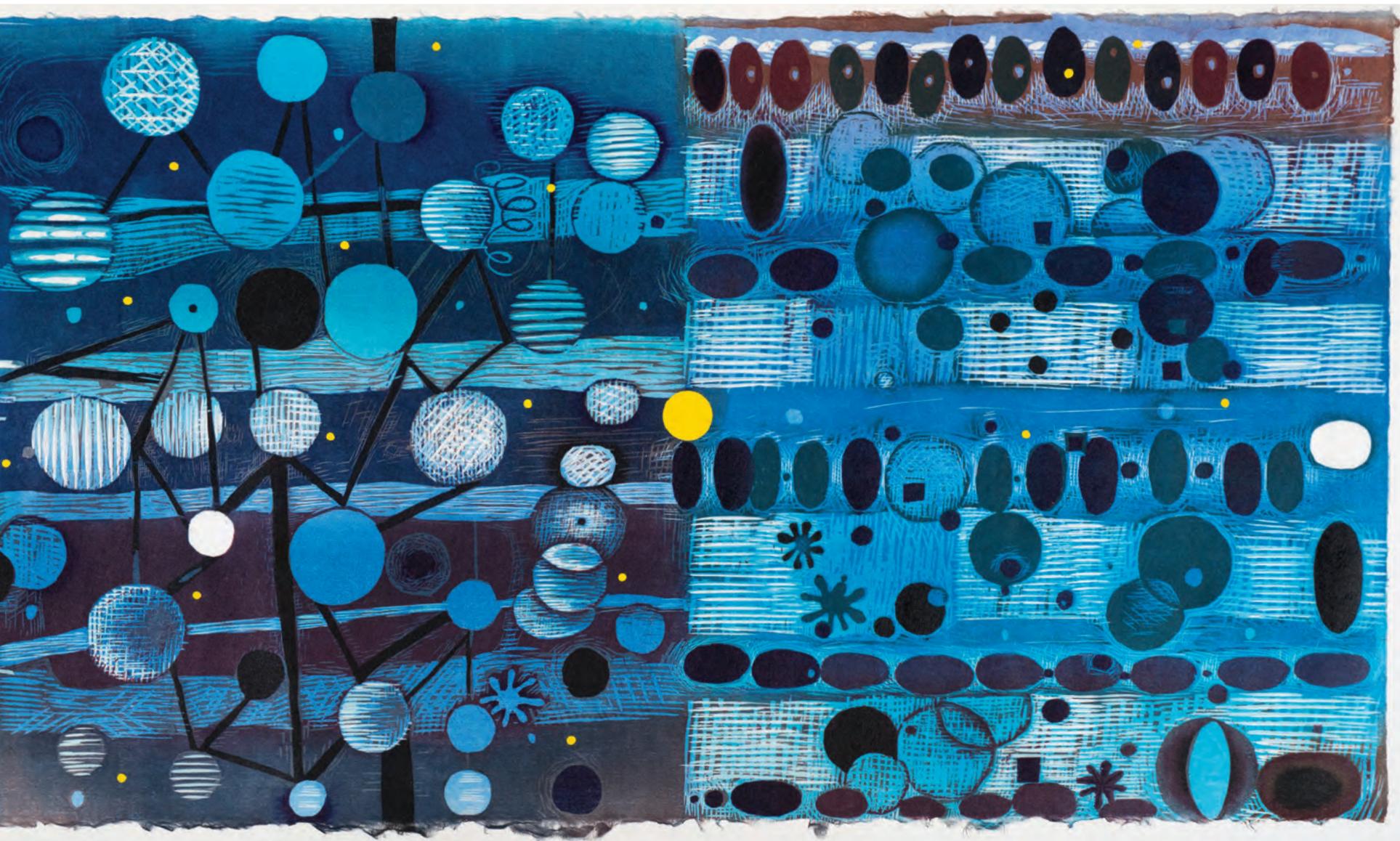
studied with, where you went to school, the collaboration that you've done in different places.

"It's really turned into such an important message in the field. We can make our own print world, despite what anybody else cares about. In the hierarchy of the

art market, printmaking is not very high. So it gives us this kind of chip on our shoulder of defensiveness and proving we can make this other world, that's maybe more valuable, and still creative and enriching, when everybody else in the art market only wants to look at a

certain echelon of artists and kind of work."

To help build that networked community and raise awareness of printmaking, Kunc opened Constellation Studios in 2014, refurbishing a building at 20th and O sts. in Lincoln to house a first floor gallery space and print



"Oscillation Shift" (detail), woodcut, 16.5" x 56". Photo credit John Nollendorfs.

studio, that features four presses, including a massive electric Custom Etching Press that can make 37-inch-wide, 8 foot-long prints, and a Raina Hollander Beater, used to turn wood pulp into paper.

On the second floor is an apartment where Kunc stays

part time and a bedroom for visiting artists, who have short-term residencies at the studio. The studio has hosted workshops, discussions and exhibitions, solo and group, with as many as 303 artists from around the world showing at the same time in "Metropolis," a 215-foot-long art

book that was exhibited in 2016.

The combination of Constellation, teaching and making her own work pretty well make up Kunc's life in 2017.

"I don't have much of a life, really, other than this," she said. "It's consuming into everything. The art always is



"Essence of Abydos," woodcut & pochoir print, 14" x 29".

sitting in the back of my mind, and I'm problem solving even if I'm driving or going to the grocery store or something like that. Those things are occupying me, and I somehow have a level where I can bring that interest and intensity back when it's sat there for four days and I haven't been able to do. I think that's a remarkable thing all artists need to do. I find that really kind of a challenge."

She works and works and works, to the point where she has to do physical therapy for her right arm that does much of the heavy lifting during the very physical process of printmaking. Seemingly indefatigable, Kunc travels internationally (she was off to Spain shortly after we talked),

programs Constellation with top-flight exhibitions, teaches and has no intention of slowing down anytime soon.

"I have lots of energy," Kunc said. "Maybe it's a compensation, the compensation of trying to keep climbing that ladder to prove myself. I know I've done a lot of things, but there's so much more to do. I see other artists at other levels and interesting things that are out there. I want to do it all. So I never get satisfied. I have an inherent hole I'm trying to fill or something. Maybe that's a competitive edge or just an amazement at the opportunities and how much needs to be done and how much I am the only one who can do that. So I keep having to push a bit." ■

—L. Kent Wolgamott is an art and entertainment writer for the Lincoln Journal Star.

For the love of the arts: Harris's support enriches piano program in Korff School

By Kathe C. Andersen

Both a love of the arts and giving back to the community were impressed upon her at an early age, so it's no surprise that MarySue Harris of Lincoln continues those passions today by supporting the piano program in the Glenn Korff School of Music.

"The arts are to me everything," Harris said. "They give me warmth and understanding. And I mean the arts in all their forms, not just music, but dance and literature. It's an opportunity for me to express myself when I play and is a form of expression that cannot truly be put into words. But I feel like I am complete when I can be a part of the arts."

Harris was born and raised in McCook, Nebraska, where she was the daughter of Thalma Lowe Hormel and Benjamin Franklin Hormel, Jr. Her father, the nephew of the founder of Hormel Foods Corporation, owned a Chevrolet dealership in McCook. Her parents encouraged Harris and her sister, Anabeth Hormel Cox, with their love of music, which included the purchase of a family piano.

"My mother was in Texas where she was from," Harris said. "And Daddy purchased a piano, and he told my mother about it over the telephone. She said that's fine. You just have to know how to play it by the time I get back. So he played by ear and just had all kinds of wonderful things that he could play, so he was a good example for me."

Harris began taking piano lessons at age four.

"I pushed my sister off the piano bench," she said laughing. "I really did. I just said I really wanted to do it."

She frequently attended community concerts in McCook when she was growing up.

"We had the community concert series, and I went to that every time I could get a chance," she said. "I remember hearing [Arthur] Rubinstein, and I thought, 'Rubinstein, oh my gosh.' I mean, I really heard him. He came to McCook, Nebraska. That's amazing, isn't it?"

She graduated from Hastings College with a degree in piano and went to the University of Michigan for her Master's degree.

She taught private piano lessons for 43 years and was noted for her many students who won top honors in piano competitions. She has served as president of the Lincoln Music Teachers Association and served on the Nebraska Coalition for Music Education, working as an advocate for music education in the schools. In 1990, Harris was named the Nebraska Music Teachers Association Teacher of the Year, and in 1999, she received their Outstanding Service Award. In 2010, she was nominated as a National Music Teachers Association Fellow.

She said she enjoyed watching her students grow and sharing her love of the piano with them.

“It’s the kind of joy that I am fulfilled. It makes me feel whole.”

“It was an experience of joy for me because they get to hear the sound that I’m making, and they get to hear what the music should sound like,” she said. “And to me it’s such a joy because they have the opportunity to listen and to hear, but they also have an opportunity to see how I play it. I’m not saying I’m right. I’m just saying that’s the way I want to hear it.”

She and her husband, former Lincoln Mayor Bill Harris, who passed away in 2011, moved to Lincoln in 1967, where she connected with the University of Nebraska–Lincoln’s School of Music.

“I started taking piano lessons because I wanted to study with Audun Ravnan,” Harris said. “And so I did, and I thoroughly enjoyed that.”

She remembers working a long time on a particular Beethoven piece.

“He was a stickler for Beethoven, and so I really worked a long time, and then I got pregnant. And I said, ‘I’m pregnant, and I’m not sure if I can continue.’ And he said, listen, you can do this with the cradle. It’s just fine. I did that.”

Harris established the MarySue Harris School of Music Fund and the MarySue Harris

Piano Scholarship Fund in the Glenn Korff School of Music through gifts to the University of Nebraska Foundation. She has also regularly contributed to the Lied Center for Performing Arts Piano Series Performance Fund.

“MarySue’s generous support has had a tremendous impact on the piano area of the Glenn Korff School of Music for many years now,” said Hixson-Lied Professor of Piano and Keyboard Area Head Mark Clinton. “Her gifts have allowed us to recruit talented piano students into our program who might have gone elsewhere without significant scholarship awards. Her gifts have also allowed us to upgrade our piano inventory with several new instruments and the rebuilding of an equal number of older quality instruments. Piano area faculty and students alike are tremendously grateful for MarySue’s ongoing generosity.”

In addition, her MarySue Harris School of Music Fund has supported the rebuilding of the Steinway B pianos in the teaching studios of Marguerite Scribante Professor of Piano Paul Barnes and Clinton, as well as purchasing two Yamaha grand pianos that are currently in service in two of the large classrooms in Westbrook Music Building.

“Having these beautiful instruments to demonstrate piano repertoire to our students has been a tremendous benefit to all of our students—pianists and non-pianists, alike,” Barnes said.

Harris said she wanted to help upgrade the instruments.

“It was cute because they brought me into the room and just introduced me to the piano,” she said. “I love the piano faculty.”

She finds joy in giving to others.

“It’s the kind of joy that I am fulfilled,” she said. “It makes me feel whole.”

Harris has seen the increased development of both Lincoln and the arts scene in Lincoln.

“I’ve seen it grow,” she said. “I’ve seen the symphony go from Kimball Hall to the Lied Center and see them fill the house. I’ve seen the arts develop and grow, and it’s just absolutely wonderful to see how the arts move into people’s lives, and boy, they do. The arts make a huge difference.”

She is also grateful for her relationship with the University of Nebraska–Lincoln over the years.

“It’s been a source of inspiration for me, from my affiliation with Sigma Alpha Iota and my experience with various concerts and workshops,” Harris said. “Everything that I have done, whether it be going to a performance or a masterclass or pedagogy class, or whatever, I’m learning at the University of Nebraska, and they give that to me. They just all have an ability to inspire and to reach higher, and they are doing that. I think that’s what’s really wonderful.” ■

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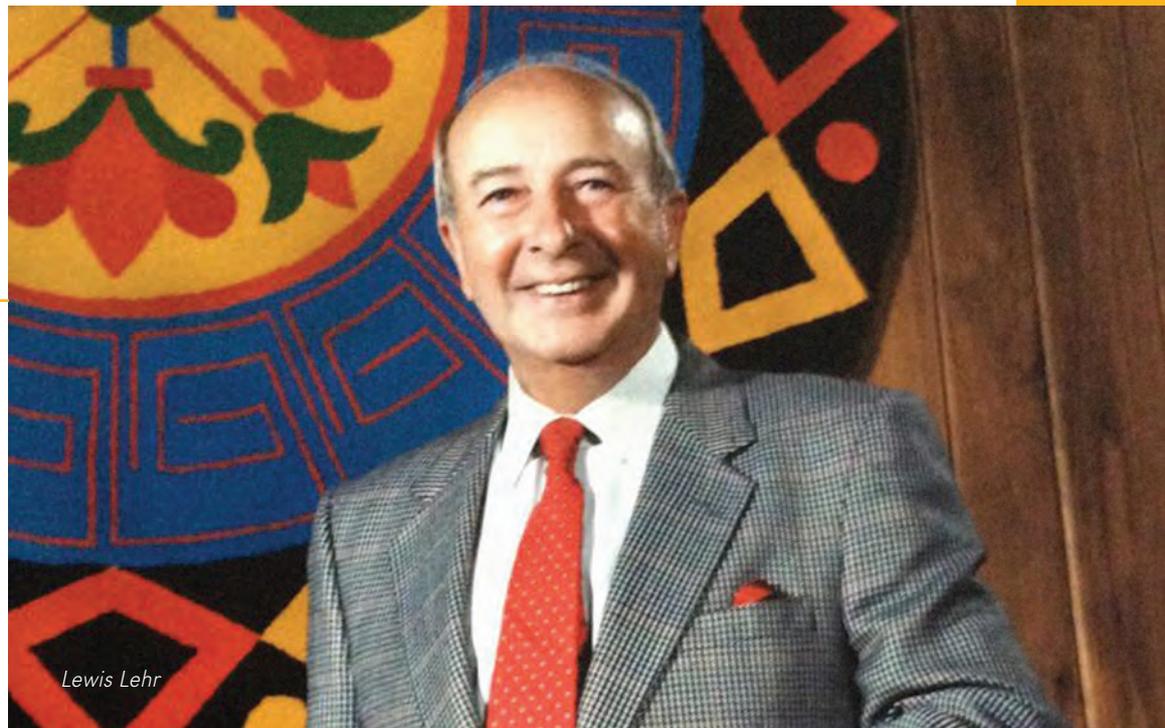
Lehr fund gives free Lied Center tickets to students

Students taking classes in the Hixson-Lied College of Fine and Performing Arts will get the opportunity to see more Lied Center for Performing Arts performances thanks to a gift received last fall from the estate of Lewis Lehr. A major gift was made to the University of Nebraska Foundation from General Mills, Inc., under their Planned Gift Program for Directors of General Mills in memory of Lehr, a former General Mills director, who passed away in July 2016, to support the Doris Lehr Lied Endowment Fund for Students.

The Doris Lehr Lied Endowment Fund for Students was established by Lewis Lehr, of Scottsdale, Arizona, to provide free tickets annually for students to attend Lied Center for Performing Arts performances.

“Mr. Lehr’s gift to fund the Doris Lehr Lied Endowment Fund for Students is an excellent example of the benefit of a planned gift in your estate planning,” said University of Nebraska Foundation Development Officer Connie Pejsar. “This fund leaves a lasting legacy for the Lehr Family to honor Doris and her love of music while supporting students by providing tickets to Lied Center performances for years to come.”

The exact number of tickets to be provided to each student annually following this most recent gift is still to be determined, but students receive vouchers each semester to redeem for a Lied Center ticket to an event of their



choice until the annual fund limit is reached. Students first started receiving the vouchers in 1996.

“The Lehr vouchers are a tremendous opportunity for our students to see the world-class artists that come to the Lied Center for Performing Arts each season,” said Hixson-Lied College of Fine and Performing Arts Endowed Dean Chuck O’Connor. “Receiving a free voucher enables students to experience top artists they might not otherwise be able to afford to see.”

In a 1999 story in the Fine and Performing Arts Alumni Newsletter, Lehr said his wife, Doris (Stauder) Lehr, who attended the School of Music at Nebraska, provided the inspiration for this gift.

“She had to work and didn’t always get to attend the events going on,” Lehr said then. “So we thought it would be helpful for these students to see the kind of shows the

Lied Center has. We established this in recognition of her and to help these kids.”

Lewis Lehr died on July 30, 2016, at the age of 95. He was born in Elgin, Nebraska, and graduated from the University of Nebraska with a B.S. degree in chemical engineering.

He married Doris in 1944. At age 26, Lehr landed a position working in 3M’s tape division testing adhesives, and 36 years later, he became 3M’s chairman and chief executive officer. He held that position from 1980-1986.

Doris Lehr died on May 14, 2004, at the age of 81. She was born in Los Angeles, California, but spent her early and teenage years in McCook, Nebraska. She began her music life of piano, organ and singing, later directing a church choir. She majored in music at the University of Nebraska and was a member of Pi Beta Phi and Sigma Alpha Iota.

Major gift to elevate Lied Center's classical offerings

A major gift to the Lied Center for Performing Arts was announced March 30 at the University of Nebraska-Lincoln and was hailed as being transformative for the future of live classical music programming in Lincoln. The gift will enable the Lied Center to showcase some of the most accomplished and sought-after classical music artists and performance companies in the world.

Anabeth Hormel Cox of Lincoln announced her outright and planned gifts that establish a fund at the University of Nebraska Foundation to benefit the Lied Center's public offerings of classical music. At the donor's request, the donation amount was not disclosed.

"My gift is intended to perpetuate the contribution the Lied Center makes to the culture of our region," Hormel Cox said prior to the Lied Center celebration.

Lied Center Executive Director Bill Stephan said the support of people such as Hormel Cox allows the university to be an international leader in presenting the performing arts.

"We are so grateful for Anabeth's gift, which will enable us to present artists we have only been able to dream about bringing to our venue in the past," Stephan said. "Beyond our stage, her support will enrich the artistic education of thousands of young people in Nebraska classrooms. This is a transformative gift, one that will enhance the cultural fabric of Nebraska for generations."

Nebraskans and others in the region won't need to travel to New York, Los Angeles or other major cities to see the world's leading orchestras, such as the Berlin Philharmonic or Academy of St. Martin in the Fields and others, Lied Center Artistic Director Ann Chang said.

"These renowned organizations will be performing on the Nebraska campus at the Lied Center," Chang said. "With Anabeth's incredible generosity, we also will be able to program a greater number of iconic classical soloists, including András Schiff, Murray Perahia, Daniel Barenboim and others."

Following the gift announcement, Stephan and Chang revealed the 2017-18 season of Lied Center classical artists, which includes:

OCT. 12 ORPHEUS CHAMBER ORCHESTRA WITH ANDRE WATTS	MARCH 27, 2018 , OLGA KERN, PIANO
OCT. 24 2017 VAN CLIBURN GOLD MEDALIST	APRIL 17, 2018 , A CELEBRATION OF PHILIP GLASS
FEB. 21, 2018 , BERLIN PHILHARMONIC PIANO QUARTET	APRIL 24, 2018 , VADYM KHOLODENKO, PIANO



Anabeth Hormel Cox, left, and her late husband, Ted Cox, right, meet cellist Yo-Yo Ma in Lincoln in this file photo. Anabeth has given a major gift to the Lied Center for Performing Arts to support live classical music programming in Lincoln. Courtesy photo.

Hormel Cox, 77, said music is a central part of her life. She has supported various arts organizations within the community.

She grew up in McCook. Her parents, Thalma Lowe Hormel and Benjamin Franklin Hormel Jr., played a major role in the love she and her sister, MarySue, have for music.

She and her husband, Lawrence Frazier, moved to Lincoln in 1969, where they raised their family. Frazier worked at Farmers Mutual of Nebraska as corporate counsel and then president and CEO. He died in 1998.

She later married attorney Edwin "Ted" Cox, an accomplished musician and authority on classical and New Age music who wrote reviews and articles on those genres. Before moving to Lincoln, he enjoyed a long legal career in New York City and Washington, D.C., including service in President George H.W. Bush's administration. He was an active member of Lincoln's music and arts community, working for Nebraska Public Radio and serving two terms on the Lincoln Symphony Orchestra board of directors. He died unexpectedly in 2015.

Undergraduate research awards presented

Hixson-Lied College of Fine and Performing Arts Endowed Dean Charles O'Connor presented two students with the first college awards presented in conjunction with the University of Nebraska-Lincoln Spring Research Fair.

Emily Tran, a senior art major (graphic design) in the School of Art, Art History & Design from Vietnam and Taylor Mead, a senior music major from Blair, Nebraska, each won \$250 as one of the Hixson-Lied College of Fine and Performing Arts' award recipients for the UNL Spring Research Fair Undergraduate Poster and Creative Exhibit Competition.

Tran's poster was titled "The Aliens: Illustrated Narratives of Immigrant Experiences Bridging Eastern and Western Cultures." Tran created a graphic novel titled "The Aliens." It is about immigrant and refugee experiences in America. Tran, who is originally from Vietnam, created the graphic novel after more than three years of living in America and understanding the struggles of changing and adapting to a new environment.

Mead's poster was titled "Compositions and Arrangements for the Husker Horn Choir." Mead received a UCARE grant to compose and arrange music for the Husker Horn Choir. One of her pieces, "Flanders Fields," was originally a poem by John McCrae, and the piece was composed for a seven-voice a Capella choir by Paul A. Aitken. Mead arranged it for eight horns using Finale. She added a few techniques unique to horn, such as stopped and muted horn, to create certain emotions.



Dean Charles O'Connor presents awards to Emily Tran (left) and Taylor Mead.



Lied Center announces landmark 'Firebird' collaboration

One of the world's greatest dance companies, American Ballet Theatre, will unite with the seven-time GRAMMY® Award-winning musicians of the St. Louis Symphony in February 2018, at the University of Nebraska's Lied Center for Performing Arts. The collaboration was announced in April at New York City's Lincoln Center and features a once-in-a-lifetime performance of Igor Stravinsky's masterpiece: "Firebird" with Principal Dancers Misty Copeland (Friday, Feb. 16, 2018) and Isabella Boylston (Saturday, Feb. 17, 2018) illuminating the iconic Firebird role.

Misty Copeland will perform the title role in Igor Stravinsky's "Firebird" Feb. 16, 2018, at the Lied Center for Performing Arts. Courtesy photo.

The Lied Center for Performing Arts has become a national leader in presenting artists and collaborations normally only seen in the country's major metropolitan centers like New York, Chicago and Los Angeles. Lincoln, Nebraska, will be the only city in the world during 2018 to host this collaboration between St. Louis Symphony, the second-oldest symphony orchestra in the United States, and American Ballet Theatre (ABT), America's National Ballet Company®.

The historic performances and collaborations between American Ballet Theatre and the St. Louis Symphony are made possible with generous private support from the estate of Glenn Korff. In recognition of the gift, the event will be recognized as the GK Platinum Command Performance. The gift also provides a \$500,000 community challenge grant to build an endowment fund supporting the presentation of iconic artists for future generations at the Lied Center.

Born in Hebron, Nebraska, in 1943, Korff graduated from the University of Nebraska in 1965 and went on to have a successful career in the area of finance and investments, retiring from Goldman Sachs. Lied Center Executive Director Bill Stephan said Korff's legacy continues to enrich the human spirit through the arts by creating opportunities for Nebraska audiences and students to experience the world's top artists at the Lied Center.

"We are honored to forever recognize Glenn Korff's contributions to the University of Nebraska and Lied Center for Performing Arts," Stephan said.

Beyond the main-stage performances, this monumental collaboration will provide countless life-changing opportunities for students and Nebraskans of all ages with extensive educational residencies happening with artists from ABT and the St. Louis Symphony throughout the week leading up to the performance.

University of Nebraska-Lincoln Chancellor Ronnie Green said, "Engaging with artists like American Ballet Theatre and St. Louis Symphony is part of what makes the student experience on our campus distinctive. Throughout every academic year the most distinguished artists in the world teach in our classrooms and inspire our students." ■

For more information, visit www.liedcenter.org.



Hixson-Lied College of Fine and Performing Arts Endowed Dean Chuck O'Connor speaks at the press conference announcing the landmark 'Firebird' collaboration on April 26 in New York City at the David H. Koch Theater at Lincoln Center. Photo by Justin Mohling.



Nebraska Repertory Theatre launches

Andy Park announces the season at a special event May 11 at The Dish in Lincoln.

The Johnny Carson School of Theatre and Film with the Hixson-Lied College of Fine and Performing Arts is relaunching the Nebraska Repertory Theatre this fall. The state's only regional, professional theatre will offer a five-production season beginning September 30.

Tickets are available now through the Lied Center Box Office at (402) 472-4747 or (800) 432-3231 Monday through Friday from 11 a.m. to 5:30 p.m., or online at www.liedcenter.org. A five-show season ticket is \$120 and \$60 for students and members of OLLI (Osher Lifelong Learning Institute).

The Nebraska Repertory Theatre, affiliated with the professional Actors' Equity

Association, has been on hiatus since 2014. A new collaboration between the Nebraska Repertory Theatre and the Lied Center for Performing Arts, and a merger of the Rep and University Theatre begins this fall. The Nebraska Rep, over a nine-month season during the academic year, will further expand opportunities for audiences and students to engage with professional artists.

After a national search, Andy Park was hired as Nebraska Rep's new Artistic Director. Park brings more than 20 years of artistic direction experience to the theatre, and is leading an effort to rebrand the theater to actively engage the next generation of theatregoers. Nebraska Rep will take the biggest step since its

founding in 1968 by officially relaunching as a full, year-round professional theatre.

In addition to bringing incredible talent and production values to the region, Nebraska Rep will aggressively work to provide local high school and university students with opportunities to experience professional theatre as audience members. Additionally, students and local theater artists will have access to guest talent.

The first show of the season is “Abigail/1702” by Roberto Aguirre-Sacasa, directed by Park. Performances will be in the Lied Center’s Johnny Carson Theater Sept. 30–Oct. 15.

Show two is “The Serpent” by Jean-Claude van Itallie and directed by Wesley Broulik. Performances will be in the Temple Building Nov. 3–19.

Show three is Nebraska Rep’s annual holiday celebration “Holiday Cabaret” conceived and directed by Park. To headline this year’s Cabaret, the Rep welcomes Chicago’s premiere, sweet-singing female trio, The Lakeshore Dolls. Performances will be in the Temple Building Dec. 13–17.

Show four is “Avenue Q” by Jeff Whitley, music and lyrics by Robert Lopez and Jeff Marx. Park will direct the production. Performances are in the Lied Center’s Johnny Carson Theater March 2–16.

The season concludes with William Golding’s classic “Lord of the Flies,” adapted by Park. Performances are in the Temple Building April 13–22. ■

Stauffer retires after 38-year career at Nebraska

Associate Professor of Theatre Janice Stauffer retired this spring after a 38-year career at the University of Nebraska–Lincoln.

Stauffer has been the resident costume designer and a theatre faculty member in the Johnny Carson School since 1979.

“Since my arrival here to the university, Janice has been the one constant in our school,” said Harris Smith, Director of the Johnny Carson School of Theatre and Film. “Always reliable and hard-working, she has a spirit of generosity. On more than one occasion, I have witnessed her go out of her way to help others, including myself.”

Stauffer designed more than 40 productions for the Nebraska Repertory Theatre and is a founding member of Flatwater Repertory Theatre. She also designed costumes at the Utah and Illinois Shakespearean Festivals, Lincoln Community Playhouse, Black Hills Playhouse and more. She is also a member of the United Scene Artists Festivals.

Her research interests include 19th century men’s fashion, tailoring and historic fashion illustrations.

Stauffer received the Mayor’s Arts Award for Artistic Achievement-Visual Arts in 2012. In 2009, she received the Kennedy Center Gold Medallion, the highest honor that the Kennedy Center/American College Theatre Festival (KC/ACTF) can give for her body of work related to KC/ACTF and its students.



Janice Stauffer

Students explore building new worlds in virtual reality class

University of Nebraska–Lincoln students from the film and new program of the Johnny Carson School of Theatre and Film teamed up with computer science students from the Department of Computer Science & Engineering in a new class this spring titled Projects in Virtual Reality (VR) team taught by Associate Professor of Film Steve Kolbe and Assistant Professor of Practice in Computer Science Christopher Bourke.

Over the semester, 19 computer science and film and new media students in five groups built applications and environments in Virtual Reality. The students gave live demonstrations of their projects across campus during Dead Week in April.

Becca Horzewski, a senior computer science student from Oakdale, Minnesota, said her team created an interactive space for their final project.

“My team’s goal with our final project is to see how immersive and realistic we can make a space by making everything in the space interactive,” she said. “We also drew influence from ‘The Stanley Parable’ and ‘The Witness,’ and we’re creating a game where your goal is to figure out the important thing you need to do that day, with some guidance from the narrator, some environmental storytelling and a fair amount of humor.”



Visitors to the Van Brunt Center on April 27 had the opportunity to participate in a live demonstration of the Virtual Reality class final projects.

She enjoyed taking the class.

“I’m fascinated with Virtual Reality because it can put people in situations they otherwise wouldn’t get to experience, in a safe, but still very real-feeling environment,” she said.

Ben Hartzell, a senior film and new media major from Lincoln, and his team made a tool to use in VR so filmmakers can pre-visualize a scene or movie in VR and have storyboards and other information on the day of production.

“A lot of what we’re trying to do is make it so you can block a scene and kind of set the camera angles and set the lighting in VR before you even touch a set, so when you get on set, all of that process is streamlined, and everyone is on the same page. You have hard data that you’ve tried before so you know what’s going to work and what’s not,” Hartzell said.

Hartzell likes the way the class has been taught, allowing the students 10 weeks to create their final project.

“My favorite thing is the open sandbox environment and creating your own curriculum and being able to only really do whatever interests you,” he said. “That has given me a lot more enthusiasm and a lot more drive to get work done.”

David Cao, a senior computer science major from Lincoln, worked on a multiplayer VR game for his final project with his team.

“Two players in separate VR setups, maybe in separate rooms or buildings, would join that same team,” he said. “One of them would be a gunner or someone in the field fighting enemies, and then the other one would be in the control room. They would be in separate places, and they have to collaborate.”

Each of the five teams has a mix of both film and new

media and computer science students, so the students in the class have had to learn to work together.

“This is the first class I’ve had that’s been truly cross-disciplinary, and I think it is a great experience to collaborate with people whose skillsets are very different from my own,” Horzewski said.

Cao was drawn to taking the class specifically for that collaboration.

“This one specifically stood out because it was new, and it was collaboration,” he said. “Just learning about how our process of coding and developing is a very time-consuming process, but also for the film and new media students, the

modeling and Maya is just as time intensive. So to recognize we are not the only ones putting in all the work, and other people are working just as hard, that collaboration allows me to get a view on a different field I wouldn’t be touching too much, but to get an insight on how other people are working in this industry of gaming and emerging technologies.”

Bourke had already been interested in VR, so he joined Kolbe in teaching the class. They handpicked the students to take this first VR course.

“We knew that if we just opened it up to anybody that wanted to, we would get 50–100 people, and we only have two VR sets, and we would end up with a bunch of people that didn’t have the skills that were required,” Bourke said.

Kolbe was impressed with the final projects created.

“We were impressed with the projects after week five,” Kolbe said. “I’ve never taught a sandbox or open-ended class like this. It’s actually really fun.” ■



A student shows the progress of his team’s final project in class on April 10.

CARSON CONVERSATIONS FORUM EXAMINES EMERGING MEDIA TRENDS

The Johnny Carson Center for Emerging Media Arts hosted a Carson Conversations Forum: Emerging Media Trends on May 20.

Twelve emerging media experts each gave a presentation on a number of topics about emerging media and re-thinking higher education as the University of Nebraska–Lincoln begins building the curriculum for the Carson Center.

“I’m really excited that all of you are now involved,” Johnny Carson Center for Emerging Media Arts Director Megan Elliott told the audience of about 160. “You put your hand up, you’re here today, you’re on our team. Thank you.”

The presenters included Robert Tercek, one of the world’s most prolific creators of interactive content who recently served as president of digital media at OWN: The Oprah Winfrey Network, on the topic “The Future of Education.”

Tercek, who is the author of “Vaporized: Solid Strategies for Success in a Dematerialized World,”

discussed the dematerialization into software.

“Every time you use your smart phone, you vaporize something,” Tercek said, citing the examples of physical books, CDs/DVDs, maps and even the games industry and television.

He then added, “As goods become information-rich, they lose the characteristics of products and turn into services.” He urged the audience to consider the consequences of this for education, which is an information-rich industry.

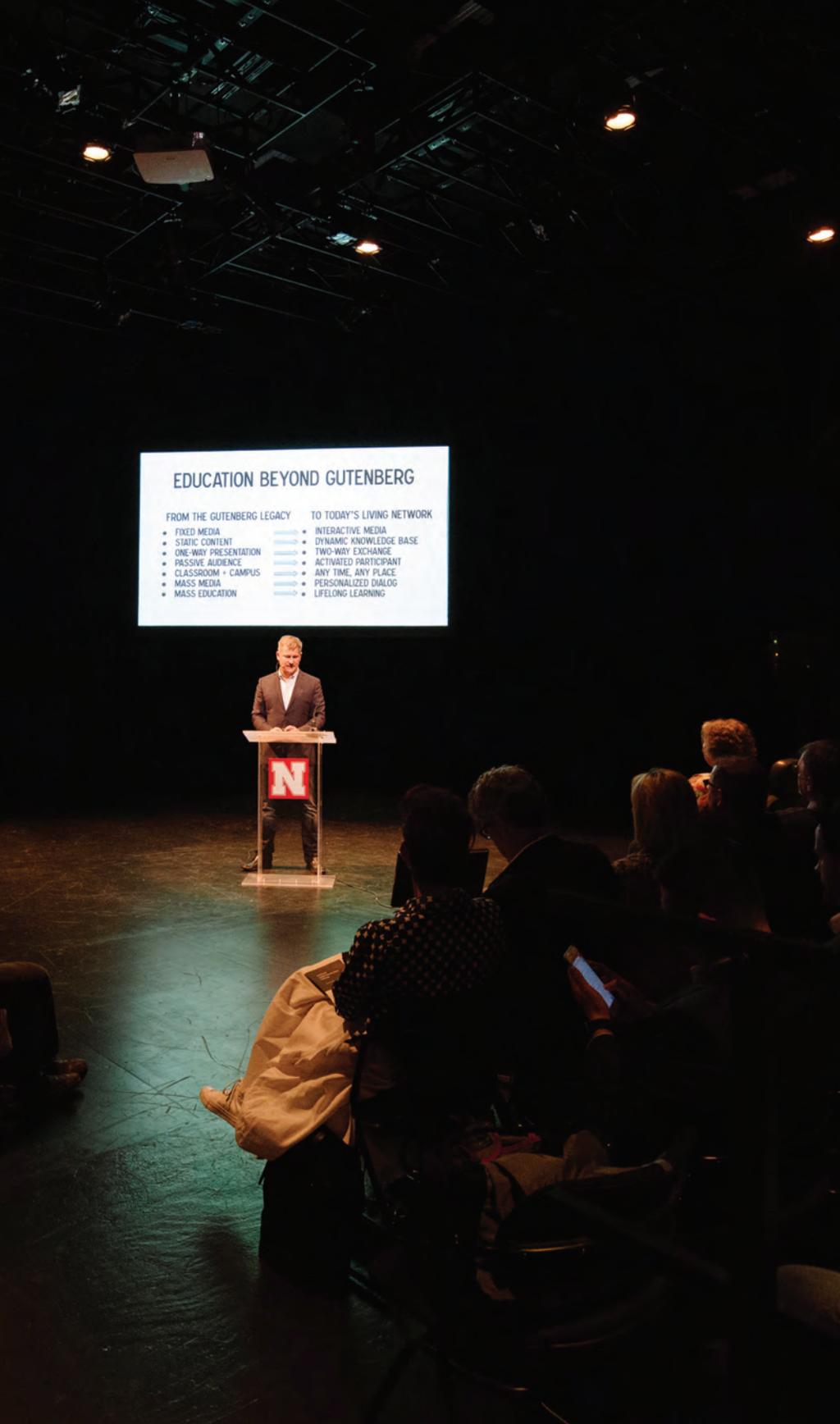
Today’s students are used to having access to “whatever, whenever, wherever,” he said. Education needs to respond to this and cater to it.

Norman Hollyn, the Michael Kahn Endowed Chair in Film Editing at USC’s School of Cinematic Arts, spoke on the topic of the Carson Foundation’s Challenge, which he titled “Dr. Strangeworld or How I Learned to Stop Worrying and Love the Future.”

Hollyn defined emerging media as “whatever



Robert Tercek, author of “Vaporized,” the 2016 International Book Award Winner at the Frankfurt Book Fair, speaks at the Carson Conversations Forum in the Studio Theatre.



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is coming up now and next to help us tell our stories, in whatever form we want. We either create it or react to it.”

He urged flexibility in the Carson Center’s curriculum and teaching students to “learn to learn.”

Jeff Nicholas, the Director of VR Creative + Production at Live Nation, discussed “Cross-disciplinary Team Work and Creative Problem Solving.” He said Carson Center students will need to be creative.

“The best ideas don’t come from staring at a computer screen,” he said. “We have to give students ample room to be creative, but in an academic setting, that looks a lot like goofing off.”

Roy Taylor, corporate vice president and head of Alliances, Content and VR at Radeon Technologies Group AMD, titled his talk “GPU=EMA.”

Taylor said “VR is both a platform and an art form. The marriage between technology and art must be carefully entwined.”

There are opportunities in emerging media to both take advantage of the visual complexity and to create more advanced audio.

“There’s never a better time for innovation. Embrace the disruption,” Taylor said.

The Carson Conversations Forum kicked off a two-day workshop where faculty and other invited guests began discussing the future of the Johnny Carson Center for Emerging Media Arts.

The Johnny Carson Center for Emerging Media Arts will be focused on interdisciplinary learning, creativity and research in emerging media located within the Johnny Carson School for Theatre and Film at the University of Nebraska–Lincoln. The Center will be located at 1300 Q St. and is scheduled to open in the fall of 2019. ■

For more on the Forum, including videos of each presentation, visit carsoncenter.unl.edu.

CARSON CENTER TAPS ARTS, ENTERTAINMENT LEADERS FOR INPUT, STRATEGY

Twenty-five international leaders and innovators in new media will offer their advice and expertise to the University of Nebraska–Lincoln’s new Johnny Carson Center for Emerging Media Arts. Founding Director Megan Elliott announced the center’s initial advisory board on Aug. 23.

The Advisory Board will advance the goals and mission of the Johnny Carson Center for Emerging Media Arts through strategic planning that encompasses the ideas of recognized emerging media business leaders from throughout the world. Advisory board members will provide an industry perspective to guide the Carson Center’s decision making to create the best environment for success.

“We are grateful for the commitment of these founding members of our Johnny Carson Center for Emerging Media Arts Advisory Board,” said Director Megan Elliott. “We are eager to begin the conversations with them that will shape the direction of this world-class center for emerging media. These are the industry leaders who can guide us in our thinking and decision-making.”

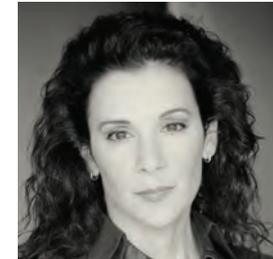
The founding members of the Johnny Carson Center for Emerging Media Arts Advisory Board include:



ASHLEY BACCUS-CLARKE
Director of Research at Hyphen-Labs.



TOM BARKER Digital Futures
Adjunct Professor at OCAD University in Toronto.



MADELINE DI NONNO CEO of the Geena Davis Institute on Gender in Media.



PREETA BANSAL Senior executive and lawyer who formerly served as General Counsel and Senior Policy Advisor in the Obama White House.



SUSAN BONDS Co-founder and CEO of 42 Entertainment.



NOAH FALSTEIN Game designer and former chief game designer at Google.



TIM CHANG An experienced investor and global executive.



MAUREEN FAN Chief Executive Officer of Baobab Studios.



BEHNAZ FARAHI Creative designer and technologist; Annenberg Fellow at USC's School of Cinematic Arts.



SHEKHAR KAPUR Director of "Elizabeth," "The Four Feathers" and "WILL" (TNT).



JEFF NICHOLAS Vice President and Creative Director of VR Creative and Production at Live Nation.



KAMAL SINCLAIR Director of the New Frontier Lab programs at the Sundance Institute.



ROBERT TERCEK Media futurist and innovation expert. Author of "Vaporized."



MARTYN WARE Electronic music and 3-D sound pioneer and the founder of The Human League.



BRENDAN HARKIN Founder of digital media think tank X Media Lab.



ERICA LARSEN-DOCKRAY Artist and adjunct faculty at California Institute of the Arts. Co-founder of the Calibraska Arts Initiative and an alumna of Nebraska.



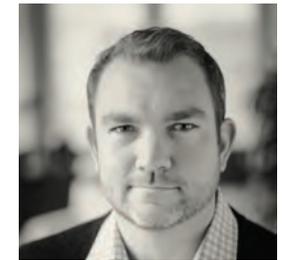
CLINT! RUNGE Co-Founder and Managing Director of Archival, Inc.



SEAN STEWART Creative Director for Magic Leap, the world's most highly funded startup.



LYNETTE WALLWORTH
An acclaimed Australian artist and director whose work reflects connections between people and the natural world.



JAMES WAUGH Vice President of Development of the Lucasfilm Story Group where he is working on the "Star Wars" franchise.



NORMAN HOLLYN The Michael Kahn Endowed Chair in Film Editing at USC's School of Cinematic Arts.



ALEX MCDOWELL, RDI Award-winning narrative designer and creative director for films ("Minority Report") and a Professor of Practice at USC's School of Cinematic Arts.



TED SCHILOWITZ Futurist-in-Residence at Paramount Pictures.



ROY TAYLOR Corporate vice president and head of Alliances, Content & VR at Radeon Technologies Group, AMD.



CHARLES WANG Deputy director of the Advanced Innovation Center for Future Visual Entertainment at the Beijing Film Academy.



Headid wins first Franco Scholarship

Jake Headid

Jake Headid, who graduated in May with a studio art degree with an emphasis in graphic design from the School of Art, Art History & Design, won the University of Nebraska–Lincoln’s first Franco Fund Scholarship.

In recognition of former Vice Chancellor for Student Affairs Juan Franco, the Character Council created this new \$1,000 Franco Fund Scholarship, which will be awarded annually to outstanding students of integrity who have given their time to philanthropic organizations.

In November 2016, Headid was one of 30 students named to “Franco’s List,” which recognizes students identified as demonstrating the positive characteristics that are part of being a person of integrity.

“I was surprised really,” Headid said. “[Assistant Professor of Graphic Design] Colleen Syron has done so many amazing things for me, so I wasn’t surprised she nominated me, but I was surprised to learn that I won it—just surprised and stoked.”

Syron said Headid was an easy choice to nominate for the honor.

“When asked to nominate one student who best represented the ‘UNL Face of Integrity,’

Jake Headid immediately came to mind,” she said. “It did not surprise me that the Character Council selected him as the first-ever Franco Scholarship. Jake is one of the most courageous students I’ve ever met. I’m honored to call him a former student and a friend.”

An avid skateboarder since he was eight years old, Headid committed himself to The Bay in Lincoln, an indoor skatepark and community, which organizes Skate for Change. Skate for Change combines skateboarding and outreach.

“We deliver hygiene products to homeless people downtown,” Headid said. “Essentially, we just skate around and hook up homeless people with things that they could actually use and kind of spread positive energy and words to them and let them know that people are still there for them in the community.”

During his junior year, Headid suffered a setback when he was diagnosed with cancer.

“I’ve had two scans post-operation, and they both came back as we had hoped,” he said. “I caught my cancer early. I have another scan in August, but things are looking good, and the medication is working properly.”

He received funding from the Student Emergency Fund, supported by the Hixson-Lied Endowment, which helped him out during his illness.

“That is probably one of the greatest things that this College can offer,” he said. “Having to balance my rent and my N card bill alone is a lot when I only work for the school. So I was only working 15 hours in the digital lab, and then getting all these medical bills. Before they could determine it was cancer, I was drawing blood and taking ultrasounds every month. That adds up fast. So the money helped tremendously.”

Following graduation in May, Headid worked for the non-profit called I Am Second, where he participated in the Vans Warped Tour that began June 16 in Seattle and traveled across the country before ending Aug. 6 in Pomona, California.

“It’s eight weeks of non-stop driving and touring,” Headid said. “I’m working with kids in this music industry, who a lot of times struggle with anxiety and depression. Just that kind of life, in general, and our music scene is often seen as something demonic or a lot of times, you can fall into bad things. But I’m there to tell my story.”

He likes the social justice angle of design.

“As a designer in school, I loved all the opportunities we had to utilize those projects to make something for the greater good because that really is an important aspect of design now,” he said. “A lot of people think we’re advertisers and marketers, but we really have to use our communication powers for something good, so I’m glad there’s a strong focus on that here at UNL.” ■

Two win university graduate honors

Two graduate students from the Hixson-Lied College of Fine and Performing Arts received graduate awards from the University of Nebraska–Lincoln last spring.

Laney Boyd, a 2016 Master of Music graduate from the Glenn Korff School of Music, was selected to receive the 2017 Folsom Distinguished Master’s Thesis Award, presented by the Office of Graduate Studies.

Boyd’s thesis is titled “Uncanny Conversations: Depictions of the Supernatural in Dialogue Lieder of the Nineteenth Century.”

Boyd lives in Lincoln and works for the nonprofit arts management company called Arts Incorporated.

Rana Young, a 2017 Master of Fine Arts graduate from the School of Art, Art History & Design, received the Office of Graduate Studies’ Outstanding Graduate Research and Creative Activities Award.

Recently, she was included in Detroit Center for Contemporary Photography’s NEW DIRECTIONS Gallery and was awarded second place in the 2016 Lenscratch Student Prize. She was also the recipient of a Society for Photographic Education 2016 Innovations in Imaging Award.



Rana Young, “Untitled,” from her MFA Thesis, “The Rug’s Topography,” archival pigment print, 22.5” x 30”, 2016.



Laney Boyd

Art alum Griess accepted into Stanford University's MFA program

Neil Griess (B.F.A. 2011) has been accepted into Stanford University's Master of Fine Arts program. Only five graduate students are admitted into the program each year, and Griess received full tuition and a salary as a teaching assistant.

Associate Professor of Art Aaron Holz is not surprised that Griess would be accepted into such a prestigious graduate program.

"Quite honestly, this is a student who comes along once in a decade," he said. "I could not recommend someone more fully, and I have no doubt he will be a valuable addition to the MFA program at Stanford."

Griess is a painter who deals with themes of urban development through photorealist paintings and architectural models. He was recently featured in *New American Paintings* in 2015 for a body of work he created after graduating from UNL in 2011.

"After college, I had an exhibition in Omaha in 2014 at the Union for Contemporary Art," Griess said. "I had that body of work, and it seemed like a good opportunity to get the work out there in a different way. So I just kind of threw my hat into that and got published in that as well. They have one for MFA candidates, so I might be submitting new work to that in a year or so."

He also won Best Solo Exhibition at the Omaha Entertainment and Arts Awards for that exhibition, titled "Pleated Field." In 2016, he was one of the recipients of the Nebraska Arts Council's Individual Artist Fellowship Awards, where he received a \$1,000 merit award.

Griess grew up in an environment of creativity and artists. His uncle is Omaha painter Kent Bellows, who died in 2005 and was known for his figurative works in the realist style. His mother and older brother are also artists. Bellows' father was also a commercial artist and watercolorist.

"Art has always kind of been there," Griess said. "I've been making drawings and things early on, but I started to take it more seriously when my uncle passed away. I was a junior in high school, and it was kind of a way for me to work through the grief of losing him. That's when I started being more serious about what I was doing and developed technically, and that was kind of a big moment for me."

The body of work he created after college was influenced by the spaces near where he grew up in Omaha.

"Some of what's going on in those images is me thinking about some of the little shifts that have happened over the years with some of those places that have been renovated or little changes like the façade is updated in some way."

Moving to California may alter that some, but not entirely.

"I am moving forward and moving away, but I feel like I'll still be dealing a lot with the Midwest and being drawn to new development like suburban sprawl, places that were recently farmland and kind of the novelty of those spaces," he said. "And the lack of restraint when it's just driven by speculation and economics, what kind of spaces that makes. I think I'll still be exploring that for the foreseeable future."



Neil Griess, "Dead End Garden," 2012-2014, acrylic on panel, 16 7/8" x 23 1/2".



Nicholas Phillips

1958

JIM CANTRELL (BFAEd.), of Bardstown, Kentucky, was the official artist for this year's Kentucky Oaks and Kentucky Derby races. His artwork was featured on posters, mugs, tote bags and other merchandise items displaying the 2017 Kentucky Derby artwork. Read more in this May article in the Omaha World-Herald: go.unl.edu/z38a.

1991

LANCE NIELSEN (B.S.Ed.; M.M. 1998; Ph.D. 2011) was inducted into the Nebraska Music Educators Association Hall of Fame in November. Nielsen is the Supervisor of Music for Lincoln Public Schools and has taught for 23 years in both public schools and higher education. This year, he was also the recipient of the Hixson-Lied College's Alumni Achievement Award in Music.

2000

NICHOLAS PHILLIPS (B.M.) released his fourth CD in October titled "Impressions." The album features solo piano music written in the last decade by Judd Greenstein, Nico Muhly, Mark Olivieri, Carter Pann, Jonathan Pieslak, Joel Puckett and Sarah Kirkland Snider, as well as pieces written for Phillips by Lucas Floyd and Stacy Garrop. The CD is available on Amazon, iTunes, CD Baby and Arkivmusic. The disc was recorded at Yamaha Artist Services in New York, and Phillips is a Yamaha Artist. While at the University of Nebraska-Lincoln, he studied with Marguerite Scribante Professor of Piano **PAUL BARNES**.

2002

NATHAN LEFEBER (B.M.E.) was featured in the December 2016 issue of School Band and Orchestra magazine as one of 50 directors who make a difference. He is at Kearney High School in Nebraska.

2004

KENNY BAKER (B.M.E.) was featured in the December 2016 issue of School Band and Orchestra magazine as one of 50 directors who make a difference. Baker has been at McQueen High School in Reno, Nevada, since 2004.

2005

RICHARD FOUNTAIN (M.M.; D.M.A. 2008) received the Early Achiever Award for the Hixson-Lied College of Fine and Performing Arts from the Nebraska Alumni Association. He is currently an associate professor of piano at Wayland Baptist University in Plainview, Texas. He holds the positions of Principal Keyboard with both Lincoln's Symphony Orchestra and the Lubbock Symphony Orchestra.

2009

SETH GREEN (M.F.A.) recently started a new tenure-track position teaching ceramics at Indiana University Purdue University-Fort Wayne last fall. He moved from Morehead State



Seth Green, "Teapot," reduction-fired stoneware, glaze, white gold luster, 11"×8"×5", 2014.



Richard Fountain

University (Kentucky), where he was promoted to Associate Professor.

2011

ALEXANDER JEFFERY (B.A. and B.F.A.) continues to find success as a director and producer of independent films. His film, "Memoir: A Short Film," was a Top 5 Winner at the Louisiana Film Prize this year. As one of the top five films, "Memoir" will receive a distribution deal with Shorts International and automatic film festival play. In 2015, his film, "The Bespoke Tailoring of Mister Bellamy" won the Grand Prize and Best Actor at the Louisiana Film Prize and went on to receive notoriety across the film festival circuit, including the Cleveland International Film Festival and Omaha Film Festival. For more on "Memoir" or to view a trailer, visit go.unl.edu/memoir.

Lepard releases new CD

Justin Lepard (B.M. 2015), an improvising cellist who is both a virtuoso and a genre-crossing creative force, released his new CD titled “The Chronic Condition #PsychedelicCello,” in June.

This is the first album released by Lepard, representing years of cello playing. He plays all of the instruments (up to a dozen

cello layers in spots) and wrote the eight original songs on the CD.

His career as a cellist is as wide-ranging as his music. He has extensive classical training from Chiara String Quartet cellist Greg Beaver and also studied jazz cello with Darryl White. In addition to classical ensembles, Lepard has performed with singer-songwriters, jazz groups, and with such conductors as Keith

Lockhart and Jeff Tyzik. Lepard has also toured with the Lucerne Young Performance Ensemble, premiered new music with members of the JACK Quartet, and in 2016 worked with experimental musicians in six different countries. Whether performing contemporary classical music, jazz, or his own original work, he always displays a distinctive and adventurous musical personality.

For more information, visit www.justinlepard.com.



2012

ANDREW LAST (D.M.A.) was recently appointed as conductor of the Luther College Nordic Choir beginning this fall. He is currently Assistant Professor of Music at Luther College. The Nordic Choir gained international recognition for its musical excellence during the storied 57-year tenure of the late Weston Noble, who retired in 2005 and passed away in 2016.

2014

KELLY WOLD (B.F.A.) was featured in an Omaha World-Herald article on Oct. 8, 2016. The article featured her sculpture “Wounded Warrior,” which is located in the lobby of Pottawattamie County’s recently dedicated Veterans Affairs Building in Council Bluffs, Iowa. View the article at go.unl.edu/wold.

2015

JOSHUA ZINK (D.M.A.) accepted a full-time faculty position at Middle Tennessee State University last fall. Previously, he served on the faculty at Doane University.

2016

KATHLEEN CAMPBELL (B.M.E.) is teaching K-5th grade general music at West Bay Elementary in the Elkhorn Public Schools in Nebraska.

EMMA deVRIES (B.A.) has received a President’s scholarship to attend the University of Leicester this year. She is pursuing a one-year master’s program in museum studies to prepare her for her future career as an exhibit designer.

RUSSELL ZIMMER (D.M.A.) presented “A New Look at the Playing Style of Theodore ‘Fats’ Navarro and His Influence on Modern Jazz Trumpet” at the International Trumpet Guild Conference in June 2016.

2017

CLAIRE BALANE (B.M.) is pursuing her master’s degree in oboe performance at the College Conservatory of Music in Cincinnati, Ohio.

EMMA BURGASON (B.M.E.) accepted a teaching position at Meridian Public School in Daykin, Nebraska, where she will teach Pre-K-8th grade vocal music.

ERIC HITT (B.M.) is pursuing his master’s degree in jazz studies this year at the University of North Texas. This past summer, he recorded a new album with his mother, Christine Hitt, in Los Angeles.

EMILY HOFFMAN (B.M.E.) accepted a position as the general music teacher at Prairie View Elementary School in Ogallala, Nebraska.

ADDIE HOTCHKISS (B.M.E.) has accepted the Graduate String Quartet GTA at the University of Louisville and will pursue a master’s degree in cello performance.

CHRISTIANA O’NEILL (B.M.E.) is teaching K-5th grade general and vocal music at Boone Central Elementary School in Albion, Nebraska.

LAUREN SHEPHERD (B.A.) is attending the University of Arkansas for a Master of Music in music theory. She will also be conducting research in their Music Cognition Lab.

Peters returns to UNL to discuss his work with Cirque du Soleil

Mike Peters (M.F.A. 1999) returned to the Johnny Carson School of Theatre and Film in December to visit with students about his job as Assistant Head of Rigging for Cirque du Soleil's "O" show at the Bellagio Hotel in Las Vegas, along with Ben Stephenson, the head carpenter on "The Beatles LOVE."

Peters has been with Cirque du Soleil in Las Vegas since 2003 and has been Assistant Head of Rigging since 2007. A theatrical rigging system, or fly system, is a system of lines, pulleys, counterweights and related devices within a theater that enables the stage crew to safely fly components, such as scenery and people.

"Rigging is dealing with everything held up above your head on stage," Peters said. "It's one of the more nerve-wracking positions."

Peters likes the challenges that come up in his job.

"We're always looking ahead," he said. "Preventative maintenance is really important to us. We are trying to avoid fixing something because it went wrong. We're always trying to prevent it and be proactive. I spend a lot of my time looking to the future and planning ahead."

After receiving his Master of Fine Arts from the University of Nebraska–Lincoln, Peters worked at the Lied Center for Performing Arts for a year, followed by three years working as an entertainment rigging specialist on cruise ships.

"That was a lot of fun," he said. "The job was fantastic, and I loved the work. The chance to travel was fun. The lifestyle was tough. We were not passengers so we didn't have the same food or the same amenities."

When he decided to leave the cruise ships, he traveled west to look for other work and landed in Las Vegas. He made some connections with Flying by Foy on the cruise ships. They had no openings, but referred him to Cirque du Soleil, which was hiring for "O."

Peters has spent his entire Cirque du Soleil career working on "O."

"This show is very unique with the water environment," he said. "We



Mike Peters (right) with Ben Stephenson (left) and Assistant Professor of Practice Mitch Critel at the Johnny Carson School of Theatre and Film.

have a stage that is a 1.5 million gallon swimming pool, so that adds a whole other element to it. It's in this beautiful theatre with this big stage that can transform from a big, flat surface where people can run across it, and we have divers diving from 58 feet in the air down to 17-foot deep of water. It has some really exciting elements to it."

Peters was always drawn to technical theatre.

"I remember even in grade school being the guy who pulled the curtain backstage," he said. "I don't have a lot of artistic skills. I never wanted to be a performer or designer or anything like that. I wanted to work with my hands, but do something technical and interesting to me. Rigging seemed like this exciting area that was so specialized."

His lasting memory of the University of Nebraska–Lincoln is the time spent with colleagues on projects.

"I remember spending so much time in this Temple Building," he said. "This was home for three years, spending some really long nights and days here on projects."



Rebecca Fischer performs in front of Anthony Hawley's video projections at the Hirare International Arts Festival.

Fischer, Hawley travel to Africa for arts festival

Research Associate Professor of Violin Rebecca Fischer and her husband, Anthony Hawley, a Lecturer in the School of Art, Art History & Design, performed and participated in the Hirare International Arts Festival (HIFA) in Zimbabwe, Africa, in May.

Fischer and Hawley received a grant from the Hixson-Lied Endowment to fund their travel to HIFA.

Their collaboration of violin, video and environments is titled "The Afield." They have also recently performed at the Ferus Festival at National Sawdust in Brooklyn, N.Y., and last fall in the Lied Center's Johnny Carson Theater. They were delegates at Classical Next in Rotterdam, the Netherlands.

Their program is called “Time Pieces” and features a series of video projections and works for solo violin by composers Lisa Bielawa, Gabriela Lena Frank, Pierre Jalbert, Rodney Lister, Nico Muhly, Paola Prestini, Augusta Read Thomas and Bryon Au Yang.

The Hirare International Arts Festival was founded in 1999 by Manuel Bagorro. It’s a six-day annual festival and workshop that showcases the best of local, regional and international arts and culture in a festival program of theatre, dance, music, circus, street performance, fashion, spoken word and visual arts.

“It’s incredibly extensive,” Fischer said. “It’s this wonderful and slightly explosive artistic experience, which happens for six days a year, but it’s really juxtaposed next to the economic hardship in the country.”

There was plenty for them to be inspired by at the festival.

“The opening show, which we were a part of—we had the smaller show, was pretty powerful,” Fischer said. “On the main stage was a South African band called Mahube. In addition to being really exciting music, it was a band that got started 20 years ago and was an iconic band, and they had some guests onstage. It was just a really celebratory event. But also the scale of it was amazing. They had like 50 dancers and a 50-piece choir and fireworks. It was quite impressive.”

They also participated in a workshop titled “Artistic Collaborations.”

“We’ve been wanting to do some kind of educational, exciting work together to share what we do, but also, we are both really passionate teachers,” Fischer said. “So that was really fun, and we got them to do some really very imaginative collaborative work together in groups in a very short period of time.” ■



Above: Anthony Hawley and Rebecca Fischer (left) with their “Artistic Collaborations” workshop participants. Courtesy photo. Below: Rebecca Fischer performs in front of Anthony Hawley’s video projections



Lefferts releases book on early English church music

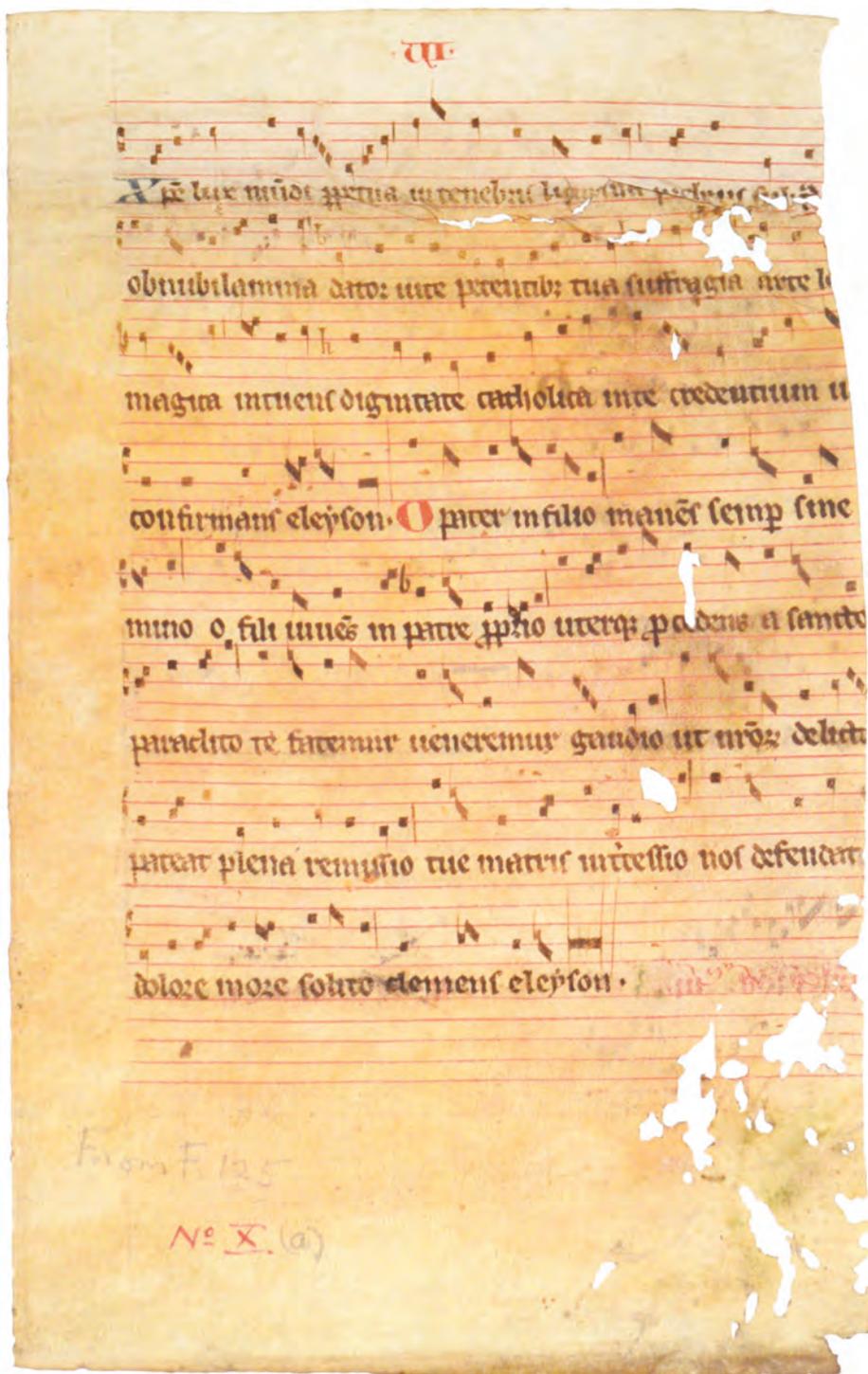
Professor of Music History Peter M. Lefferts published a new book last year titled *English Thirteenth-Century Polyphonic Music: A Facsimile Edition of the Manuscript Sources* in the series Early English Church Music. The book was released Nov. 1, 2016, by Stainer & Bell, Ltd.

The book collects all of the surviving fragments of Latin-texted music for the Catholic Church in England in the 13th century (1200-1300) with high-resolution color photos reproduced at life size and a detailed description of each source.

Lefferts has been working on the book for more than 20 years.

Peter M. Lefferts has released a new book on early English church music that collects all of the surviving fragments of Latin-texted music for the Catholic Church in England in the 13th century.





“The project was initiated by Professor William J. Summers of Dartmouth College five or ten years before that, with the initial round of photographic orders,” he said. “I came on board to write the introduction and catalogue. The book represents a new direction in my work, but it is rooted in previous research as well. My first big project (and first book) studied the motet in England in the 14th century. The motet is a sacred genre, so I have moved back a century and broadened the scope of the repertoire being studied. The focus is still on England, though.”

Dartmouth originally bought all the photos needed for the book, which were glossy black and white 8x10s.

“That was going to be our format—glossy, black and white, 8x10s,” Lefferts said. “And then over the years since the 1990s and since we started this project, obviously the world has changed.”

Eventually, they got the agreement of all the libraries and archives who possess the material to use a different set of images, which were created by the Digital Image Archive of Medieval Music (DIAMM). The DIAMM (<https://www.diamm.ac.uk/>) has obtained and archived digital images of European sources of medieval polyphonic music, captured directly from the original documents. It was created both for conservation and protection, especially of vulnerable fragments, and to enable libraries to supply the best possible quality of images to scholars.

Lefferts’ book is a resource for future scholars.

“What we are trying to do here is to create in one place a resource that would allow you to know all of these surviving bits and pieces that you would not be able to find in this one place before this volume,” he said.

Lefferts said the music of this time period is fascinating to research.

From the Worcester Cathedral polyphony: 206. Worcester, Cathedral Library, Additional 68, frag. x fo. 1r. vir. © 2016 by the British Academy and published for them by Stainer and Bell, Ltd. All rights reserved. Taken from the Early English Church Music Vol. 57: English Thirteenth-Century Polyphony by William J. Summers & Peter M. Lefferts.

“You can still learn a lot about these individual pieces from the scraps, and then you’re just tantalized by the size of this thing and what it once was.”

“Most of the music in the book from this time period is Latin church music. It’s vocal music so it’s sung in church services in the Catholic Church. There is no other church in England in this time period. There’s no Reformation yet so it’s just ‘the church,’” he said. “Most of what they sang was chant, but then there was this very elite, sophisticated and complicated, intricate sort of elitist art music in parts. This was not something every choir member could just open up the book and sing. They were very specially trained people and not always universally admired.”

It’s the third facsimile collection to be published by Early England Church Music. This volume comprises images of more than 60 sources of 13th century polyphony, including a very large number from Worcester Cathedral. These fragments of music do not exist in a unified manuscript, but have been reassembled from sheets used as book-binding material in later centuries.

“One particular fascinating thing that happened is that many dozens of Worcester Cathedral Library books didn’t survive in place after Henry VIII took over the church,” Lefferts said. “They were scattered all over kingdom come and eventually collected mostly in Great Britain, but not exclusively there. What was discovered early in the 20th century was that there were basically three gigantic books from Worcester whose scraps were all over the places in many dozens of current host volumes that survived this exodus. So there were attempts to reconstruct them, but none fully.”

Until now.

“You can see everything that survives of each book even if it’s patchy and with lots of gaps,” Lefferts said. “But it’s the very first time it’s been assembled completely like that. You can still learn a lot about these individual pieces from the scraps, and then you’re just tantalized by the size of this thing and what it once was.”

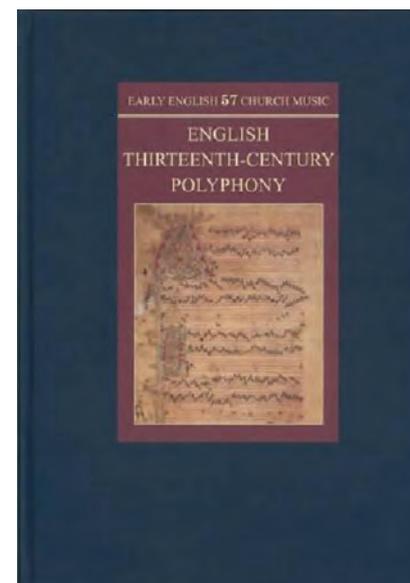
Lefferts said this book is the natural conclusion of his research into this time period.

“This really was very much a wrap up of what I could do, what I saw as useful and what would engage me intellectually,” he said. “I saw that it needed to be done, and I was glad to do it. I think with a lot of scholarship, whatever it is, you have to be excited about it and excited in the sense of wanting to be an advocate for it and justify its importance.”

Lefferts came to UNL in 1989. His teaching responsibilities have spanned a broad range from introductory courses in listening for freshman non-majors and courses in music history and theory for undergraduate majors to doctoral seminars.

Lefferts has lectured and published extensively in North America and Europe. As an author and editor, his areas of research specialization include medieval and Renaissance English music, the medieval motet, early music notation, early music theory in Latin and English, the tonal behavior of 14th and 15th century songs, and the relationship between church architecture and liturgy. He has also published on topics in American music history.

He has been a member of the international advisory board of the Digital Image Archive of Medieval Music based at Oxford University, and is currently a member of the Advisory Board of the Center for the History of Music Theory and Literature at Indiana University. At UNL he directs the web-based project titled Texts on Music in English from the Medieval and Early Modern Eras (TME), which is found on-line at www.music.indiana.edu/tme, and he also runs a project center of the Thesaurus Musicarum Latinarum (TML). He also served one full term as the director of the Medieval and Renaissance Studies Program at UNL from 2001 to 2004. ■



The cover of Lefferts' new book.



Emily J. Triebold

Korff School's Triebald wins international competition

Mezzo-Soprano Emily J. Triebold, who received her Master of Music degree in May from the Glenn Korff School of Music, received first prize in Brahms Performance from the Great Composers Competition.

The Great Composers Competition is a series of international music competitions for young instrumentalists, singers and ensembles. All of the competitions in this series are designed in such a way that the award winners are announced annually on the composers' birthday. Thus, the Brahms Performance winners were announced on May 7, Johannes Brahms' 184th birthday.

"I'm thrilled and honored to be acknowledged for presenting one of my favorite pieces of Lieder by one of my favorite composers," Triebold said. "The results for the Best Brahms Performance were posted on the Great Composers Competition website on May 7, just two days after I graduated with my Master's. It was a very exciting weekend."

This summer, she made her Des Moines Metro Opera debut as Malla in Sondheim's A Little Night Music as well as participating in their Apprentice Artist Program.



Paul Barnes (left) with composer Philip Glass in New York City this spring. Photo by Peter Barnes, Intrepid Visuals, L.L.C.

Barnes to premiere Philip Glass's new 'Annunciation' piano quintet

Marguerite Scribante Professor of Music Paul Barnes will present "A Celebration of Philip Glass" next April at the Lied Center for Performing Arts, continuing his nearly 23-year collaboration with the composer.

The concert will feature the world premiere of Glass's Piano Quintet No. 1 "Annunciation." Based on a Greek Orthodox communion hymn for the Feast of Annunciation, Barnes will perform the quintet with the Chiara String Quartet on the April 17 concert.

The piece, which Glass was scheduled to begin writing this summer, is being commissioned by The Pearle Francis Finigan Foundation and the Hixson-Lied College of Fine and Performing Arts. Other sponsors for the performance include Margaret and Greg Sutton and Mike and Amber Kutayli.

The concert will also feature the vocal ensemble Cappella Romana performing ancient Byzantine chant



Paul Barnes (left) visits with Philip Glass in New York City in March. Courtesy photo.

and a performance of Glass's Piano Concerto No. 2 (After Lewis and Clark) featuring Native American flute player Ron Warren and the University of Nebraska–Lincoln Symphony Orchestra, under the direction of Professor Tyler White. Piano Concerto No. 2 had its premiere at the Lied Center in 2004 as part of the Lewis and Clark Bicentennial Celebration.

"I'll probably be with Philip sometime in June during the writing process," Barnes said. "And I can't wait to see what happens. I still remember when I got the first movement of the piano concerto in the mail. I had worked on that project for so long, and that's the payoff—when you actually see the music itself, so I will be waiting with great musical anticipation."

This performance also commemorates the finding of the ancient Greek Orthodox Church of the Annunciation in Nazareth by an expedition led by

University of Hartford Professor Richard Freund. This unique expedition is a joint effort of Jewish, Muslim and Christian organizations in Nazareth united in this effort to preserve this ancient church. A display featuring photos from the 15-year archaeological site will be on display the Lied Center.

Barnes has collaborated with Glass since they first met on an airplane in March 1995, and both share a love of ancient chant traditions.

"One of the very first conversations that Philip Glass and I had was in a cab in New York, and it was on the relationship between Buddhist and Byzantine chant," Barnes said. "What they both have in common is a more static bass drone that replaces standard harmonic motion and creates a much more contemplative musical space. Byzantine chant is also characterized by microtonal ornaments, so it has a very otherworldly, ethereal quality.

There's also an edginess to Byzantine chant that reflects the spiciness of the Middle East."

Barnes appreciates that so many different people and organizations are making this celebration possible.

"It's so easy to be creative in Lincoln. Every crazy idea I've ever had, I've been able to pull off," Barnes said. "There are so many people that love the piano and love what I do. And then when you get the world's most famous living composer, Philip Glass, involved with a musical project that makes Lincoln, for a brief moment, the artistic center of the universe, people really go for it."

They will tour the piece during the 2018-2019 season, and "Annunciation" will have its New York premiere on May 12, 2018, at the Metropolitan Museum of Art. There are also plans for a recording project with Orange Mountain Music, which is scheduled to be released in September 2018. ■

New faculty this fall

The Hixson-Lied College of Fine and Performing Arts welcomes the following new faculty. Watch our website at arts.unl.edu for any additional faculty announcements.



Jamie Bullins is Assistant Professor of Theatre with a concentration in costume design for the Johnny Carson School of Theatre and Film. He comes to Nebraska from Kennesaw State University, where he served since 2000 as associate professor and coordinator of design and technology in the Department of Theatre and Performance Studies. He holds an M.F.A. in theatrical design/scenography from the University of North Carolina/Greensboro and has been designing and teaching for 20 years. He has also held positions on the faculty at Auburn University and The University of Florida.

Bullins was among four design consultants, including Keith Belli, Liz Stillwell and Paul Tazewell, to Rosemary Ingham's final text before her untimely passing in 2008, from page to stage: *How Theatre Designers Make Connections Between Scripts and Images*. His design work includes Atlanta companies The Alliance Theatre, The Center for Puppetry Arts, Dad's Garage Theatre, Serenbe Playhouse, True Colors and Theatrical Outfit.



Megan Elliott is the Director of the Johnny Carson Center for Emerging Media Arts and a faculty member in the Johnny Carson School of Theatre and Film. She began last January. She was previously the manager of leadership and community connections at the University of Technology Sydney in Australia and former director and CEO of digital media think-tank X Media Lab.

From 2015-2016, Elliott served as the manager of Leadership and Community Connections at the University of Technology Sydney in Sydney, Australia's number one young university. She has deep ties to emerging media industries across Asia, Europe and the world. She served as co-founder and director of China Creative Industries Exchange in Beijing and Shanghai, China, from 2007-2015.

From 2005 to 2015, Elliott was the director/chief executive officer for X Media Lab (XML), an internationally acclaimed digital media think-tank and creative workshop for the creative industries that she co-founded with Brendan Harkin. Elliott and Harkin were

recently chosen as two of five people to have their oral histories recorded for the National Film and Sound Archive in Australia, as two people pivotal to the development of the interactive media arts industries.

She also served from 2002-2006 as the executive director of the Australian Writers' Guild.

Originally from Australia, Elliott received her bachelor's degree from the University of Canberra in Bruce, Australia.



Andy Park is the artistic director for the Nebraska Repertory Theatre and research assistant professor in the Johnny Carson School of Theatre and Film. He began in January. Park is an award-winning artistic director, stage director, playwright, lyricist and puppeteer.

Park is the founding artistic director of Quest Theatre Ensemble, a position he has held since 2002. Quest is an award-winning, free theater committed to ensuring that everyone has access to the arts.

He has been artistic director of the John G. Shedd Aquarium in Chicago since 2007. Park wrote, directed and produced aquatic shows that feature dol-

phins, beluga whales, sea lions, penguins and birds of prey.

In 1998, Park was appointed artistic director of the Showboat Becky Thatcher Theater in Marietta, Ohio, a position he held for three years before leaving for Chicago.

In Chicago, Park has worked as a stage director and playwright. His original production "Seashore" was nominated for three Jeff Awards including best ensemble and best new work.

He also conceived and directed an opening spectacle for the 2005 Lollapalooza Music Festival and was artistic director for the Chicagoland Puppetry Guild's Puppet Festival and QuesFest, a puppet and drum festival on Chicago's north side.

Additional directing highlights include Circus Crashers at Actors Gymnasium, "Failure: A Love Story" at the Illinois Shakespeare Festival, three productions for the

Cirque Shanghai, the European tour of Quest's "Blue Nativity" and "The People's History of the United States," and "Evolution/Creation."

Park has written 10 full-length musicals with his longtime collaborator and friend, composer Scott Lamps. Their newest musicals, "A Christmas Wish" and "Return of Neverland," were nominated for three Jeff Awards in 2014 including best music and lyrics.



Sergio Ruiz is Professor and Director of the Glenn Korff School of Music. He began his position on July 1. Ruiz, a Steinway artist, comes to Nebraska from the Georgia College Department of Music, where he was professor of music and chair since 2013.

Prior to that, he was director of keyboard studies from 2004-13 and director of the Institute of Latin American Music Studies from 2007-2013 at Sam Houston State University School of Music in Huntsville, Texas.

He earned a doctorate of musical arts in piano performance from Rice University, his master's degree in music

from Cleveland Institute of Music and his bachelor of arts from Santa Clara University.

His performances on Spanish-speaking radio broadcasts have aired throughout South and Central America. Most recently, he performed concerts in the Czech Republic, Belgium, Germany, Bolivia, Ecuador and Mexico. Ruiz studied piano in Barcelona under the tutelage of the late pianist Alicia de Larrocha.

In 2009, he won the Texas Music Teachers Association Collegiate Teacher of the Year Award. In 2011, he won the Faculty Excellence in Service Award. He also served as Artistic Director of a Youth Symphony and Music program in León, Mexico, and has been on the summer faculty at Interlochen Academy for the Arts since 2008. Ruiz was the creator and artistic director of a Latin American Arts and Humanities Festival—Festival (de) Inspiración.



Sergio Ruiz named director of Glenn Korff School of Music

Sergio Ruiz, professor of music and chair of the Georgia College Department of Music, has been named the new director of the University of Nebraska–Lincoln’s Glenn Korff School of Music. Ruiz began his new position on July 1.

He replaced John W. Richmond, who left the university last year to become of the dean of the College of Music at the University of North Texas in Denton. Peter Lefferts was interim director of the Korff School last year.

“We are pleased that Dr. Sergio Ruiz has

accepted our invitation to be the new director of the Glenn Korff School of Music,” said Chuck O’Connor, endowed dean of the Hixson-Lied College of Fine and Performing Arts. “He has the vision and experience to build upon the successes of the school and continue their trajectory to become one of the finest music schools in the nation. I look forward to working with Dr. Ruiz in the years to come.”

Ruiz, a Steinway artist, has been chair of the Georgia College Department of Music since 2013. Prior to that, he was director of keyboard studies from 2004-13 and director of the Institute of Latin American Music Studies from 2007-2013 at Sam Houston State University School of Music in Huntsville, Texas.

He earned a doctorate of musical arts in piano performance from Rice University, his master’s degree in music from Cleveland Institute of Music and his bachelor of arts from Santa Clara University.

“It is a great honor to be named director of the Glenn Korff School of Music,” Ruiz said. “I’d like to thank the remarkable faculty, staff, administration and students for placing their trust in me. I’m thrilled to join a great team of world-class artists and scholars and look forward to a very bright future together.”

His performances on Spanish-speaking radio broadcasts have aired throughout South and Central America. Most recently, he performed concerts in the Czech Republic, Belgium, Germany, Bolivia, Ecuador and Mexico. Ruiz studied

piano in Barcelona under the tutelage of the late pianist Alicia de Larrocha. He has prepared an edition of the piano chamber music of Spanish composer Enrique Granados (1867–1916). He recently completed a recording project of the chamber music of South American composer Gustavo Navarre (1931–2006).

Ruiz has judged several piano competitions and festivals in the United States and South America, where he was invited back to judge the National Piano competition of Ecuador. He has also participated in many state and international competitions, including the Gina Bachauer and Concert Artist Guild competitions.

In 2009, he won the Texas Music Teachers Association Collegiate Teacher of the Year Award. In 2011, he won the Faculty Excellence in Service Award. He also served as Artistic Director of a Youth Symphony and Music program in León, Mexico, and has been on the summer faculty at Interlochen Academy for the Arts since 2008. Ruiz was the creator and artistic director of a Latin American Arts and Humanities Festival—Festival (de) Inspiración.

“I’d like to thank the remarkable faculty, staff, administration and students for placing their trust in me. I’m thrilled to join a great team of world-class artists and scholars and look forward to a very bright future together.”

FACULTY NOTES

SCOTT ANDERSON, HIXSON-LIED PROFESSOR OF TROMBONE, performed a solo recital at the American Trombone Workshop in Washington, D.C. The program featured obscure works commissioned by the Paris Conservatory from the first two decades of the 20th century.



John Bailey

JOHN BAILEY, RICHARD H. LARSON PROFESSOR OF FLUTE, performed Borne's Carmen Fantasy with the Northwest Iowa Symphony Orchestra in November 2016. He conducted the International Flute Orchestra (35 professional flutists and teachers) on tour in Dublin, Belfast and Derry, Ireland, in May and presented at the National Flute Association's annual national convention in Minneapolis in August 2017.



Carolyn Barber

CAROLYN BARBER, RON & CAROL COPE PROFESSOR OF MUSIC AND DIRECTOR OF BANDS, conducted both the Missouri and Washington All-State Bands, was the featured clinician at the Truman State University Conductor's Symposium and was the co-instructor for a course on Innovative Rehearsal Techniques at the VanderCook College of Music in Chicago. At the College Band Directors National Association Conference in Kansas City, she moderated a panel discussion with composers Chen Yi and Jennifer Higdon, and during the 2016-2017 academic year, she conducted six Nebraska premieres with the UNL Wind Ensemble, including an acclaimed performance of David Maslanka's Symphony No. 9.



Diane Barger

DIANE BARGER, HIXSON-LIED PROFESSOR OF CLARINET, was appointed Pedagogy Chair for the International Clarinet Association (ICA) in August and Nebraska State Chair of the National Association of College Wind and Percussion Instructors in October. With her duo clarinet ensemble, the Amicitia Duo, Barger performed two tours that included masterclasses and recital performances at the following universities: University of North Texas, Texas A&M University-Commerce, University of Texas-Arlington, Texas Christian University, Austin Peay University, University of Southern Mississippi and the Alabama School of Fine Arts. In July she performed in two recitals and presented a pedagogy panel discussion on

collaborative teaching and learning methods for the ICA Clarinet-Fest© in Orlando, Florida.



Anita Breckbill

ANITA BRECKBILL, PROFESSOR AT UNIVERSITY LIBRARIES AND HEAD OF THE MUSIC LIBRARY, wrote a research article that earned a place on the cover of September 2017 issue of *The Flutist Quarterly*. The article, "Dismal Sounds: Flute Playing in the Fiction of Charles Dickens," examines the way Dickens portrays flutists in four different stories. The National Flute Association publishes *The Flutist Quarterly*.



Anthony Bushard

ANTHONY BUSHARD, ASSOCIATE PROFESSOR OF MUSIC HISTORY, served as host of the Great Plains Chapter Meeting of the College Music Society (CMS) at the Glenn Korff School of Music in March. He also completed his term as president of the Great Plains Chapter of CMS. Also in March, he presented "Thomas Newman's Audiovisual Triads: Using Musical Space to Communicate Cinematic Space," at the National Meeting of the Society for Cinema & Media Studies in Chicago, Illinois. Bushard was also invited to present the same paper at California State University, Fullerton in February 2017.

MARK CLINTON, HIXSON-LIED PROFESSOR OF PIANO, served as adjudicator for the 2016 Albion International Piano Festival last October at Albion (Michigan) College. He also appeared as a guest soloist with the Nebraska Chamber Players last March performing the Piano Quintet in F-sharp minor by Amy Beach, as part of the Nebraska Chamber Players' 20th anniversary celebration concert.



Rhonda Fuelberth

RHONDA FUELBERTH, ASSOCIATE PROFESSOR OF MUSIC EDUCATION, received the Nebraska Choral Directors Association 2016 Nebraska Outstanding Choral Director of the Year Award at the Nebraska Music Educators Association All-State Conference and Clinic last November. The award is given annually to an NCDCA member who has 10 years or more teaching experience, maintains high performance and literature standards, participates in ACDA/NCDA activities through attendance and leadership, and promotes choral music in the community.



William Grange

WILLIAM GRANGE, PROFESSOR OF THEATRE, attended the Berlin Theatre Festival in May and later the Hamburg “Theatre of the World” festival. He also presented a paper titled “Psychotic Consequences of Stanislavsky Actor Training” at the Athens Institute for Education and Research Conference on Performing and Visual Arts in Athens, Greece, May 29-June 1.

FILM ‘LAURENCE’ AVAILABLE ON ITUNES

The feature film “Laurence,” the acclaimed supernatural mystery-thriller created by film faculty in the Johnny Carson School of Theatre and Film, is now available on iTunes.

Associate Professor of Film Richard Endacott co-wrote and co-directed the film with his long-time collaborator Steven Kellam. Endacott, Kellam and Associate Professor of Film Sharon Teo-Gooding produced the film. Teo-Gooding also edited the film, and Associate Professor of Film Steve Kolbe is the visual effects director. It was filmed on location throughout New York City and on Long Island and was released by Hunt Manor Media.

The independent motion picture was honored with the Audience Choice Award at the 2016 New Filmmakers NY Alt/Fest in New York City. It was also screened as part of the 2016 MiFo Film Festival programming in Fort Lauderdale, Florida, as well as the 2016 YoFi Fest in Yonkers, New York.

Inspired by such classic motion pictures as “Laura (1944),” “The Haunting (1963),” “Blow Up (1966)” and “Don’t Look Now (1973),” “Laurence” combines supernatural, suspenseful and romantic elements and gives them a decidedly modern twist.

UNL staff, students and alumni working on the crew included **Brian Ruhs** (Stage Technician and Shop Supervisor), best boy electric; **Logan Gee** (B.F.A. 2014), camera assistant; **Nathan Hansen** (B.F.A. 2014), key grip; **Ethan Seagren** (B.F.A. 2014), 1st assistant director and visual effects assistant; **Zach Henry** (B.F.A. 2013), production sound mixer; **Drake Tucker** (B.F.A. 2014), assistant editor; **Austin Blankenau** (B.F.A. 2015), production assistant; and **Daniel Baldwin** (D.M.A. 2015), music composer.

Visit the film’s Facebook page at <http://go.unl.edu/i0e5> to view the trailer and learn more about the film.

HOFF RECEIVES MEROPS FOUNDATION GRANT



Michael Hoff (center), Hixson-Lied Professor of Art History, with Turkish students who found a Medusa's head at the Antiochia ad Cragum archaeological site in Turkey in 2015.

Hixson-Lied Professor of Art History Michael Hoff received a \$30,000 grant from The Merops Foundation to support the Antiochia at Cragum Excavation in Turkey last summer.

"I was gratified to receive the grant and somewhat relieved as it represents \$30,000 toward our excavation fund for this coming season," Hoff said.

Since 2005, the University of Nebraska has been excavating the remains of the ancient city of Antiochia ad Cragum, located on the southern Turkish coast. This ancient city was founded in the middle of the 1st century A.D. by Antiochus of Commagene, a client-king of Rome.

Hoff completed the 10th season of excavation last summer (they were not in the field for two seasons) and was ready to begin their second decade of work this summer.

"We have literally just scratched the surface for discovering what's there," Hoff said. "I've been thinking about the equivalent area that the ancient site encompasses, and it's probably about the size of the city campus here. So you have to consider what it would be like for a team in the future to try to uncover the campus one building at a time, as well as the outbuildings, the infrastructure, the roads, the paths in between."

In 2012, they began work on the great Bath-Gymnasium complex, where they uncovered a massive, Roman mosaic—a meticulously crafted, 1600-square-foot work of decorative handiwork built during the region's imperial zenith.

In 2015, they began clearing a structure that served the city as the seat of its government and also probably for theatrical performances, Hoff said. For two seasons, the team has excavated this structure and will return this summer to complete the clearing.

ANTHONY HAWLEY, LECTURER IN THE SCHOOL OF ART, ART HISTORY & DESIGN,

wrote about his "Drawings for Donald" series on Hyperallergic.com. His recent work includes "Massive Filter" at Spazju Kreaty in Valletta, Malta; "Fault Diagnosis" at CounterCurrent16, Aurora Picture Show and the Menil Collection; "A Hex, A Hoax, A Guest, A Ghost" with Kirstin Lamb at Darger HQ; and an interview with Culture Island NYC. Hawley has also been working with **RESEARCH ASSOCIATE BECCA FISCHER** on a multi-disciplinary collaboration titled "The Afield."

MINA KIM, POSTDOCTORAL FACULTY FELLOW OF ART HISTORY, had a forthcoming publication scheduled for this summer titled "Across Time and Space: Historical Influence on Pan Tianshou in Orientations." Kim gave invited lectures this year at the University of

Nebraska at Omaha and at the Korean National University of Cultural Heritage (South Korea), and she also presented a talk at the International Council of Museums in South Korea in May.



Stanley Kleppinger

STANLEY KLEPPINGER, ASSOCIATE PROFESSOR OF MUSIC THEORY, was elected in April to become the next president of Music Theory Midwest (MTMW), the largest regional society in the discipline. He also presented a paper at MTMW's annual conference in May ("The 'Copland Sound' as Object of Appropriation") at the University of Iowa, and then is giving an expanded version of that talk this November as part of a special session titled "Screening the Sounds of

Copland" at the annual conference of the Society for Music Theory in Arlington, Virginia. Finally he has an article titled "Practical and Philosophical Reflections Regarding Aural Skills Assessment" forthcoming in *Indiana Theory Review*.

ASSISTANT PROFESSOR OF COMPOSITION TOM LARSON'S composition "Persistence," a four-part suite for small jazz group, was chosen as one of 20 pieces to be presented at the International Society of Jazz Arrangers and Composers Symposium in Tampa in May. He has also been commissioned by the Meadowlark Music Festival to write a five-movement work for string quartet and jazz piano trio titled "Our Fathers," which premiered at the festival in July.

CHRISTOPHER MARKS, ASSOCIATE DEAN AND ASSOCIATE PROFESSOR OF ORGAN, performed concerts in London and Bristol, England, in September 2016 and served as a panelist at the conference of the British Institute of Organ Studies in Cambridge. In November, he was a featured performer at the East Texas Pipe Organ Festival, where he played a recital of music by Seth Bingham, whose music he has recorded in three volumes.



Alan F. Mattingly

ALAN F. MATTINGLY, PROFESSOR OF HORN, performed a world premiere quartet titled "Sic Transit" by Ethan Trimble at the MidSouth Horn Conference in Cape Girardeau, Missouri, in March. Mattingly also judged

a solo competition and conducted the Husker Horn Choir in arrangements by **ANTHONY FALCONE**, Senior Lecturer and Associate Director of Bands, and current horn student Taylor Mead at this conference. In August Mattingly adjudicated the University Division of the International Horn Competition of America, the world's most prominent horn competition.

WILLIAM MCMULLEN, PROFESSOR OF OBOE, was the featured guest oboist for a recital and two masterclasses in January at Brigham Young University in Utah. The recital featured four works about nature by British composers. Last October McMullen performed on a recital and taught a masterclass at Ithaca College School of Music in Ithaca, New York. The recital included the New York premiere of a trio "Gold Mosaic" by Dana Wilson with Flutist Wendy Mehne and Pianist Catherine Herbener. Also last October,

McMullen was the guest artist for a recital and masterclass at Kansas State University.



Philip Sapirstein

PHILIP SAPIRSTEIN, ASSISTANT PROFESSOR OF ART HISTORY, had an article published in the top journal of his field titled "The columns of the Heraion at Olympia: Dörpfeld and early Doric architecture" in *American Journal of Archaeology* (120.3: 565-601). He also co-organized an international conference titled "New approaches and paradigms in the study of Greek architecture" at the American School of Classical Studies at Athens last November with 38 speakers traveling from 11 different countries. His research was also featured in *Archaeology* magazine and was

awarded close to \$11,000 by the Loeb Classical Library Foundation at Harvard University to support the Olympia research during the 2017-2018 academic year.

ESTI SHEINBERG, ASSOCIATE PROFESSOR OF PRACTICE OF MUSIC HISTORY, saw the publication of her edition of Anatoly Milka's "Rethinking Bach's Art of Fugue" (2016, Routledge).

She presented a paper on Shostakovich's opera "Lady Macbeth from the Mtzensk District" in the American Musicological Society's Annual Meeting last November in Vancouver, Canada. She wrote two book reviews on Russian Music for *Slavic and East European Journal*. Her article "Teaching Schoenberg's Pierrot Lunaire to university students" is published in *St. Petersburg Vestnik: Arts*, Spring 2017.

GREG SIMON, ASSISTANT PROFESSOR OF COMPOSITION, had the premiere of a 20-minute work for solo violin titled "Atacameños,"

at Florida State University in Tallahassee, Florida, by violinist Sophia Han. He also presented his work for big band, "Marble and Glass," at the International Jazz Society of Arrangers and Composers (IS-JAC) Symposium at the University of South Florida in Tampa this May. The same piece was also performed by the UNL Jazz Orchestra at its concert in April.

PAMELA STARR, PROFESSOR OF MUSIC HISTORY, completed her three-year term last November as chair of the RILM Governing Board. RILM (*Répertoire International de Littérature Musicale*) is the premiere bibliographic resource for scholarship in music.

FACULTY NOTES



Hans Sturm (center) at the Geneva Haute école de musique, class of Alberto Bocini. Courtesy photo.

HANS STURM, ASSOCIATE PROFESSOR OF DOUBLE BASS AND JAZZ STUDIES, gave masterclasses in Havana, Cuba; Barcelona, Spain; Geneva, Switzerland; and Prague, Czech Republic (European Bass Congress 2016). In addition to teaching and performing at the Kansas City and Austin Bass Workshops, Sturm also performed and served as Chair of the 2017 International Society of Bassists Jazz Competition held at Ithaca College.

COLLEEN SYRON, ASSISTANT PROFESSOR OF DESIGN, continues running her award-winning company, Syron Design as she forms research partners across campus. Currently, she is helping design an immersive educational simulation video game to teach sustainability for the National Science Foundation through her undergraduate Interaction Design classes. In addition, Syron just finished an ethnographic portrait project with injection drug users in rural Puerto Rico (NIDA/NIH). She continues to be the AIGA Nebraska's Educational Director and helped bring Graphic Designer Ellen Lup-ton to campus this spring.



Tyler White

TYLER WHITE, PROFESSOR OF COMPOSITION AND CONDUCTING AND DIRECTOR OF ORCHESTRAS, received a \$3,500 Individual Artist Fellowship Award from the Nebraska Arts Council in recognition of recent work.



The Chiara String Quartet with composer Pierre Jalbert at the Metropolitan Museum of Art in New York City in May. Courtesy photo.

THE CHIARA STRING QUARTET (REBECCA FISCHER AND HY-EYUNG YOON, VIOLINS; JONAH SIROTA, VIOLA; AND GREGORY BEAVER, CELLO) released a 2-CD set last August titled "Bartók by Heart" on Azica Records. It features Bartók's six string quartets, played entirely from memory. The Chiara String Quartet played a live show at NET Studios in Lincoln on the day of the release, followed by a performance in Brooklyn at National Sawdust, followed by their first-ever performances at the Ravinia Festival in Highland Park, Illinois, the oldest outdoor music festival in the country, last year. At their Feb. 1 Hixson-Lied Concert series performance in Lincoln, they featured the world

premiere of Rome Prize-winner Pierre Jalbert's "Canticle (String Quartet No. 6)," commissioned for the Chiara by the Glenn Korff School of Music with support from the Hixson-Lied Endowment. They premiered the piece in New York in May at the Metropolitan Museum of Art. On Aug. 29, the Chiara announced that 2017-2018 would be its final concert season. The group will finish performing together full time in September 2018 and characterizes the decision as one made "in a spirit of tremendous gratitude and love." Members will continue as faculty in the Korff School through the 2018-2019 academic year. For more information, visit arts.unl.edu.

MEET OUR NEWEST CAST MEMBERS

The Hixson-Lied College of Fine and Performing Arts features six CAST members as part of its recruiting initiatives. The students serve as brand ambassadors for the college through videos, social media and printed materials. Meet our newest CAST members, Jamaica Brielle Wilson and Emily Tran from the School of Art, Art History & Design. See their videos and all of our CAST videos at arts.unl.edu.



Jamaica Brielle Wilson, B.F.A. Senior (Painting)
LAS VEGAS, NEVADA

WHAT IS ONE OF YOUR MOST MEMORABLE EXPERIENCES?

The time Ellen Lupton visited for an artist lecture. I try to attend every artist lecture, and when I attended her lecture, it was not just a lecture, it was a full-blown experience. I gained insight into how art can capture the senses and captivate the mind. She motivated me to keep pursuing my dream as an artist, and that there is always a need and value for the arts.

WHAT HAVE YOU BEEN INVOLVED IN, SO FAR?

I'm a student ambassador for the college, where I give tours and build up the exciting things that are happening within our amazing college. I am also a member of Art League and the Clay Club.



Emily Tran, B.F.A. Senior (Graphic Design)
HO CHI MINH, VIETNAM

WHAT IS YOUR UCARE PROJECT?

This is basically a graphic novel named "The Aliens." It is about immigrant and refugee experiences in America. As an immigrant from Vietnam, after more than three years of living in America, I understand the struggle of changing and adapting to a new environment. Luckily, this journey is not only filled with pain and struggle, but also excitement and joy in everyday life. I hope this project will be a voice and an encouragement for immigrants and refugees in America.

HOW DO YOU PLAN TO CONQUER THE WORLD?

I always have had a dream of moving to New York and getting a job as a graphic designer/illustrator. Right now, I want to publish my graphic novel after wrapping it up and even have a TED talk about it, since it would be an honor for me to represent the Vietnamese community, in particular, and all the immigrants and refugees in America, in general. However, after graduating, I want to have a job locally first to gain experiences.



HIXSON-LIED COLLEGE
OF FINE AND PERFORMING ARTS

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