

# HIXSON-LIED COLLEGE

OF FINE AND PERFORMING ARTS

SPRING 2017

**THE HIXSON-LIED ENDOWMENT:**  
Providing global opportunities for  
students, faculty



UNIVERSITY OF NEBRASKA-LINCOLN

# DEAN'S LETTER



Dear Friends,

I am pleased to share with you, through this publication, what we have achieved, thus far, with the Hixson-Lied Endowment and to celebrate its extraordinary impact on our college.

In 2000, the college was officially renamed the Hixson-Lied College of Fine and Performing Arts to recognize a gift of \$18 million to the University of Nebraska Foundation by Christina M. Hixson and the Lied Foundation Trust for the college. The endowment, named the Christina M. Hixson-Lied Foundation Trust Endowment for the College of Fine and Performing Arts, benefits all areas of the college.

Since 2002 when grants were first awarded, the Hixson-Lied Endowment has had an impact of \$16,727,153, which is a remarkable figure and a tremendous gift for a public arts college. But more than dollars, the investment by Miss Hixson and the Lied Foundation Trust has been an investment in people—students and faculty, whose lives are forever changed by the opportunities given to them through the Hixson-Lied Endowment.

Our students are given the opportunity to pursue their dreams to study the arts and make the world and their communities a better place through the practice of those arts when they graduate. Our faculty engage in world-class research and creative activities.

The grants have benefited every single faculty member and student in the college, either through the program grants or individual student and faculty grants.

We are pleased to bring you this publication to highlight the successes that this remarkable endowment has helped achieve. We take great pride in bearing the name of Miss Christina M. Hixson and Mr. Ernst Lied and look forward to visioning what the endowment will help us achieve next.

**Chuck O'Connor**  
Hixson-Lied Endowed Dean

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*Hixson-Lied College of Fine and Performing Arts:*

*Hixson-Lied Endowment*

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

### Hixson-Lied Endowed Dean

Charles O'Connor

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**Cover Image** Megan Rook, "Itsukushima Shrine" (2016). Photo taken as part of her Japanese Visual Culture in Context experience.

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# History

Ernst F. Lied attended the University of Kansas from 1923 to 1925 and later graduated from the University of Nebraska in 1927.

After graduating from high school in Clarinda, Iowa, Christina M. Hixson borrowed money from an uncle and moved to Omaha, Nebraska, to attend business school.

Hired by Lied in the 1940s, Hixson served as secretary for his rapidly growing Buick dealership. After hearing about the land boom, he came to Las Vegas in 1958 to take advantage of the low real estate prices. Hixson relocated to Southern Nevada in 1960. Lied's investments eventually grew to extraordinary proportions, and Hixson was crucial in the development of his commercial properties, which included shopping centers, a hotel and the construction of homes.

Lied established the Lied Foundation Trust in 1972 in honor of his parents, Ernst M. and Ida K. Lied. Before he passed away in 1980 at age 74, he named Hixson the sole trustee of the foundation, instructing her to sell his land holdings to fund it. At the time of his death, his operation included more than 1,000 acres of prime Las Vegas real estate plus a number of other lucrative businesses.

Although Lied trusted Hixson to oversee the foundation, he did not leave specific instructions about what to fund with his philanthropic contributions. Hixson decided that one major focus would be providing educational assistance so prospective students could



Christina Hixson and Dean Giacomo Oliva cut the ribbon on the Hixson-Lied monument in April 2002 with (left to right) University of Nebraska Foundation President Terry Fairfield and Regents Charles Wilson and Randolph Ferlic. Photo by University Communications.

someday give back to their own communities, as she has had the privilege of doing so generously.

Hixson was recently inducted into the UNLV Nevada Business Hall of Fame in 2015 and received the Hixson-Lied College of Fine and Performing Arts' Award of Merit in 2002.

In the spirit of her dedication to education and the arts, Hixson continues to provide exceptional support for the Hixson-Lied College, Lied Center for Performing Arts, the University of Nebraska, University of Nebraska Medical Center and many

projects throughout the state of Nebraska. She also has made gifts possible to projects and programs in Kansas, Iowa, Nevada, Utah, California and Washington.

#### HIXSON-LIED BOARD

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To read more about the board, visit <http://go.unl.edu/nhir>.

## ABOUT THE HIXSON-LIED ENDOWMENT

In 2000, the college was officially renamed the Hixson-Lied College of Fine and Performing Arts to recognize a gift of \$18 million to the University of Nebraska Foundation by Christina M. Hixson and the Lied Foundation Trust for the college. The endowment, named the Christina M. Hixson-Lied Foundation Trust Endowment for the College of Fine and Performing Arts, benefits all areas of the college.

Half of the fund's income provides support for programs both in the college and in the college's affiliated organizations, which include the Lied Center for Performing Arts, Sheldon Museum of Art, Mary Riepma Ross Media Arts Center and the Nebraska Repertory Theatre.

The remaining half of the fund's income is split equally between faculty support and student support.



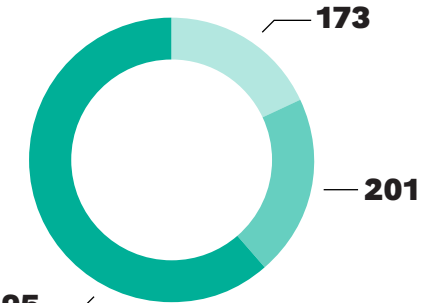
**\$16,727,153**  
total impact



**136**  
undergraduate  
scholarships awarded



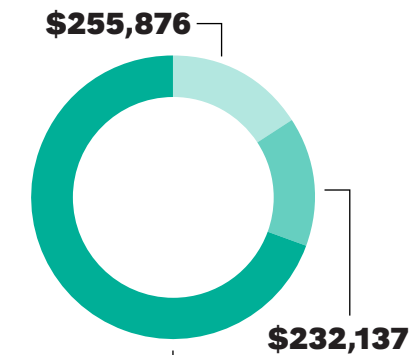
**46 countries**  
**6 continents**  
traveled to by students and  
faculty with grants



■ faculty grants ■ graduate grants ■ undergraduate grants



**103**  
graduate fellowships  
awarded



■ faculty grants ■ graduate grants ■ undergraduate grants



**969**  
total faculty and student  
grants distributed



**American Pavilion Cannes Student Film Program** at the Cannes Film Festival in **Cannes, France**. Three students from the Johnny Carson School of Theatre and Film have participated as interns at the Cannes Film Festival, including Tori Lenosky (2007), Taylar Morrissey (2014) and Alexis Borchardt (2015 pictured at far left).



**UNL Chamber Singers** Concert Tour to Great Britain in August 2013. They participated in the Association of British Choral Directors annual convention in **Oxford, U.K.**

**UNL Faculty Jazz Ensemble** performs in **Switzerland** and **France** (2014). Faculty members Paul Haar, Darryl White, Dave Hall, Tom Larson, Peter Bouffard and Eric Richards performed at the Montreux Jazz Festival, Vienne International Jazz Festival and Beaujolais Jazz Festival as part of a tour of Switzerland and France in the summer of 2014. Graduate Students Max Stehr and Chris Varga also performed with the group.



**Skyros String Quartet** and **April Sun** traveled with Paul Barnes and former Glenn Korff School of Music Director John Richmond to China in May 2013. The trip included events at the **American Exchange Center in Xi'an Jiaotong University** and programs at the Zhejiang University City College.



**Chiara String Quartet** performed at the **Seoul Arts Center** and other locations in South Korea (2014). In addition to a high-profile concert at the Seoul Arts Center, the Chiara also performed at the Janesong Arts Center, Seoul City Hall and Sung Kyung Kwan University, among other locations.

**Digital Architecture Project** at Mt. Lykaion Excavation in **Greece** and **Italy**. Research project of Assistant Professor of Art History **Philip Sapirstein**. Sapirstein uses digital photography and computer software to generate detailed, 3-D models of Greek temples, beginning with the Temple of Hera, a 6th century B.C. structure at Olympia, Greece. He is the principal investigator of the Digital Archaic Heraion Project at Mon Repos in Corfu, Greece.

**Antiochia ad Cragum Archaeological Research Project (ACARP) in Turkey**, Hixson-Lied Professor of Art History Michael Hoff's research project. Several students in art history have participated in these annual digs. Since its inception in 2005, the ACARP has been excavating a 3rd century A.D. temple, colonnaded square and a gymnasium complex. In 2012, they began work on the great Bath-Gymnasium Complex, where they discovered a large, late Roman courtyard with a swimming pool and mosaic pavement decorated in mosaic panels. In 2015, they found a Medusa's head (pictured).



**Camille Hawbaker** and **Karen Kunc**: Printmaking Workshop in Bangladesh (2013). Cather Professor of Art Karen Kunc received a Fulbright Specialist Project Grant to teach a contemporary woodcut printmaking workshop at **Dhaka University in Bangladesh**. She was accompanied by graduate student Camille Hawbaker, who received Hixson-Lied funding for her trip, and visited with both students and faculty at the University of Dhaka.



**Hannah Potter**: Study with Tiny Hands International Summer Vision Team in **Katmandu, Nepal** (2012). Potter traveled through Tiny Hands International, a Christian non-profit focused on fighting sex trafficking and working with orphans. She helped design and create a mural for one of the children's homes she visited, engaging the children in the creation process.

**Japanese Visual Culture in Context**. Funding through the School of Art, Art History & Design International Education Program. After an eight-week online prep seminar, students spend three weeks in **Kyoto** and **Tokyo** getting first-hand experience in Japan's rich visual culture.

## PUTTING THE HIXSON-LIED COLLEGE ON THE MAP

This map shows a sampling of where in the world our faculty and students have performed, presented, studied and exhibited around the globe since 2002, giving the Hixson-Lied Endowment true global reach.

# Finding inspiration in Japanese visual culture

By **Carlos Velasco**

This past summer I had the opportunity to participate in a School of Art, Art History & Design study abroad trip led by Professor Dana Fritz to Japan. The trip spanned three weeks and mainly took place in both Tokyo and Kyoto, with the focus being the visual culture of Japan. The entire experience was one that I truly won't forget.

For the months leading up to the trip, Dana would host several meetings in preparation and schedule in things like brief Japanese lessons with faculty from UNL. These were great ways to prepare both our understanding of Japanese visual culture and history and also know a few useful phrases before departing. Looking back, these pre-trip lessons also helped us to have a great understanding of what we were looking at and experiencing while on the trip, as no one can really prepare you for just how different the culture and visual landscape of Japan really is if you're just used to Western visual culture.

Once arriving in Tokyo, the next three weeks began to fly by. Every day would be packed in with important and interesting sights such as museums, landmarks, temples and even small trips to other towns and cities. A unique component in the trip was that we were all designated a place to "lead" the group to. This allowed us to dive into research of different places beforehand and effectively get more accustomed to transportation and getting around in Japan as we led our friends to interesting sights ranging from an Issey Miyake retrospective, to the island of Miyajima. We started for a few days in Tokyo getting to see a lot of what made modern visual culture in Japan so unique and afterwards took a week and a half to travel to the more historic city of Kyoto. Kyoto was a welcome relief from the hustle of Tokyo and allowed our group to learn more about the traditional craft, art and beliefs that shape Japan. We were very hosted by the fantastic



Left: Carlos Velasco at Itsukushima Shrine on the island of Miyajima. Above: Ryōsokuin, a sub-temple within Kenninji Temple in Kyoto, Japan.

Taka Kawakami, a priest at the Shunkoin Temple who made every day a learning experience and showed us his unique perspectives of Kyoto.

Our trip also gave us plenty of free time to explore sights we wanted to see. It was actually on my second day that I decided I really wanted to explore the Shinjuku area of Tokyo, and I went out on my free time to explore the city. The next day I rose early and visited the Meiji Shrine. These sorts of experiences are ones I'll probably never forget—there's nothing quite like getting lost in the sensations of Tokyo. Toward the end of the trip, I dedicated a lot of time to looking at places I knew would be specifically interesting for my area of interest, and at every point it felt like there was always a perfect mix of free time and group time. Another memorable day was when a group of us decided to travel to visit a temple in Nara, Japan, famous also for its free-roaming deer; followed soon afterwards by a trip to Osaka to get as much of the local cuisine in.

The lessons we learned on the trip collectively are worth a lifetime of learning. I'll truly never forget a trip we took to Hiroshima and just how much seeing the Peace Museum has impacted me and my understanding of world issues. Alongside this, as visual artists, being immersed day in and day out in a completely different culture and experience brought back points of inspiration that I still try to incorporate into my own work. As a designer, the trip also had a plethora of extremely useful opportunities to understand how branding, design and visual communication was executed in Japan, and how to better understand communicating with various audiences I wasn't used to.

This trip and all its experiences wouldn't be quite as possible without the generous Hixson-Lied Endowment, which provided a great scholarship that, alongside other support, allowed me to travel to Japan for free.

I truly hope to return soon to Japan. It was a once-in-a-lifetime experience getting to see, eat and do quite as much as we did in the span of three weeks. My appreciation and understanding of Japanese visual culture, my desire to be curious about the world and my newfound sources of inspiration are all things that will be felt within my own work as an artist.



*Carlos Velasco is a senior studio art major (graphic design) from Shelby, Nebraska. Photos courtesy of Velasco.*

# A life-changing trip to Carnegie Hall

by Sebastian Sorensen

Early in the morning on March 24, the University Singers gathered at Westbrook Music Building and loaded a bus to drive to New York City, a trip supported by the Hixson-Lied Endowment. On the morning of the 26th, New York City's skyline was finally in view, accompanied by many cheers. After getting settled into our hotel (of which many rooms had a lovely view of Central Park), we attended our first rehearsal with Z. Randall Stroope, one of the most well-known composer/conductors of our time.

Outside of rehearsals, we were free to do as we pleased. We all received free tickets to "Something Rotten," a new musical that season, though some of us chose to attend "L'Elisir

d'Amore," Donizetti's timeless comedy, at the Metropolitan Opera. Many of us visited the somber, yet hopeful, site of the Sept. 11 terrorist attacks, now the location of the beautiful One World Trade Center (also known as "Freedom Tower"). Times Square and Central Park were a pleasant walking distance from our hotel, and the subway system connected us to anywhere else in the city we wished to go. For example, I attended church in Harlem on Easter Sunday, and the previous night I enjoyed a fine French cuisine at Chez Lucienne with my parents, who chose to travel to New York to celebrate this unique opportunity with me.

Though our adventures in the city were fantastic, nothing compares to the memory of performing on the historical stage at Carnegie Hall, the finest venue for our solo performance prior to the combined concert. Our opening piece, Samuel Barber's "Agnus Dei," blossomed into its full potential as the auditorium's magical acoustics morphed each phrase into truly inspiring art.

The audience was clearly stunned, and the rest of the concert flowed very nicely from this reverent and gorgeous opener. I was fortunate enough to give solos during our spiritual piece and our final selection, Phil Collins' "Take Me Home." Our performance was met with a standing ovation, which is a clue that the event achieved what music is meant to achieve: connecting humans to each other through meaningful, artistic expression.

The combined choir performance, under Stroope's baton, was a bold and beautiful celebration of music, faith and patriotism. Stroope's "American Rhapsody," a celebration of American folk tunes, and Vaughan Williams' famous "Five Mystical Songs" (with baritone soloist John Viscardi) were exquisite and fitting for the religious holiday the church had celebrated the previous day.

We returned to Lincoln Wednesday morning, weary yet content, after our non-stop drive from New York, having spread the skills of Nebraska to Manhattan and a few high schools and churches along the way. We cherish our memories of music making and friendship that were fostered by this experience, and we are so fortunate to attend a college that supports opportunities like this for its students.

*Sebastian Sorensen is a senior music major from Fremont, Nebraska.*



*Sebastian Sorensen performs a solo at Carnegie Hall during the University Singers performance last spring.*

# LEARNING FROM THE BEST ARTISTS

The Hixson-Lied Endowment has supported numerous guest artist and scholar programs that help our students learn from the very best professional artists, musicians, filmmakers, performers and technicians.

The School of Art, Art History & Design and Johnny Carson School of Theatre and Film each have special guest artist programs funded by the

Hixson-Lied Endowment. In addition, the Lied Center for Performing Arts provides masterclasses and other experiences with their season artists, courtesy of grants from the Hixson-Lied Endowment.

Below are just some of the notable guest artists who have worked with our students since the Endowment's inception.



*Members of Alvin Ailey's American Dance Theater gave a masterclass to students in the dance program of the Glenn Korff School of Music prior to their April 7, 2015, performance at the Lied Center for Performing Arts.*



*World-renowned Cellist Yo-Yo Ma (center) gave a masterclass to two School of Music chamber ensembles on March 22, 2010, following his performance at the Lied Center for Performing Arts with students (left to right) Lily Spader, piano; Kristi Jenkins, violin; Jessica Dussault, cello; and Lexi Woodard, viola. Photo by Mike Edholm.*



*Emmy Award-winning actress Marg Helgenberger ("Intelligence," "CSI" and "China Beach") visited the Johnny Carson School of Theatre and Film on Sept. 19, 2014, to work with students in the intermediate and advanced acting classes.*



**EMMA ORWEN**

*Major:* Studio Art  
*Year:* Freshman  
*Hometown:* Seward, Nebraska

**What's it like being in the School of Art, Art History & Design?**

It's a lot different than other majors, I would think. It seems like we have our own community here that's really nice for a lot of like-minded people just making things.

**When did you start having an interest in art?**

I only really started considering art in high school, but I feel like I've been doing it ever since I could hold a pencil.

**What does it mean to you to have a Hixson-Lied Scholarship?**

It takes a lot of stress off, and it's easier to prepare for the classes and get all of the art supplies without really having to worry. It helped put my mind more in the art than in the process of getting there. It gives me hope that people like Christina Hixson have a belief in the younger generations and that we're going to make things that impact future generations. It's definitely special.

**What do you like the most about being an art major?**

No classes on Friday. (laughs) I like just having this outlet to be able to physically express myself through different mediums.



**NICK SHELDON**

*1st Year MFA Printmaking*  
*Hometown:* Portland, Oregon

**What's your most memorable experience in the School of Art, Art History & Design?**

I think one that stands out is we had a dinner with all the print grads, and they found out that I could kind of cook. So I went over to one of their houses, and we sat there and cooked a bunch of food and swapped stories and hung out. It was just a great time, and it was kind of like something you saw on a TV show.

**What does it mean to you to have a Hixson-Lied Fellowship?**

It means actually quite a bit. I think, to me, it makes it feel like there are a lot of people who understand the value of education, in general. I didn't finish my high school, and there were a lot of people who did not believe in me and did not support me, and I went down a really dark path for a while. Knowing that there's somebody out there who doesn't know you but believes in your potential—it's life-changing.

**What are you going to do to conquer the world?**

I feel like once this is done, the potential for me will be unlimited. There are a lot of ideas that I have had, but I can now kind of focus on those ideas. I've always wanted to publish a book. That doesn't seem like it's out of the realm of possibility anymore. I never really thought about having fame or anything, but I always thought about having success as an artist and getting my name out there and being recognized for it. I think it just seems more possible now.



**LAUREN REIMAN**

*Major:* Music (Piano Performance and Pre-Health)  
*Year:* Freshman  
*Hometown:* Hastings, Nebraska

**What's it like to be part of the Korff School of Music?**

The students and faculty are really nice, both students and faculty. It's a really warm, encouraging environment. I thought I would be kind of scared at first because so many people are good. There's a little bit of competition, but for the most part, everyone's just here to make music and to share it with other people.

**How did the Hixson-Lied Scholarship help you?**

I really wanted to major in music, but I actually wasn't planning on it. So the scholarship is actually a significant part of my decision to major in music, and now I'm really glad that I did. When I heard that I had received it, I felt honored, and I really appreciated it.

**How do you plan to conquer the world?**

I'm actually on the pre-health track, too, so I think I'd like to do something in that area as well. Maybe something like physical therapy or something musculoskeletal for musicians. I've always been interested in math and science, but I also love music a lot, so I think I might like to try to combine that.



**PATTY KRAMER**

*2nd Year DMA Voice (mezzo soprano)*  
*Hometown:* Sioux Falls, South Dakota

**What have you been involved with in the Glenn Korff School of Music?**

I've been really lucky. I was the assistant director for "Don Giovanni," which was amazing. Then, I got cast in the spring opera "Tales of Hoffman." Last summer, I was part of the opera "Marriage of Figaro" that toured Nebraska thanks to a gift from the Seacrests. We got to meet so many cool people from these smaller towns. This year, I got lead roles in "Little Women" and "Far from Heaven."

**How did the Hixson-Lied Fellowship help you?**

It's helped me the most financially. The fellowship allowed me to have so much more creative flexibility. I'm able to take smaller gigs outside of school that help promote my professional business, which is myself. [The private support] definitely makes me practice and study so much harder because I know I have somebody to say thank you to, and not just as a thank you card, but in what I do and how I represent this School.

**What's your most memorable experience?**

My best memory is probably the first time I got to walk out on the Kimball stage and sing with the Orchestra. That was something I'll never forget. It's probably one of the biggest stages I've performed on, by far, and with a wonderful-sounding orchestra. I just remember feeling the sense of this is definitely what I want to do with my life.



## JORDAN THOMAS

*Major:* Theatre Design/Tech (lighting design)

*Year:* Freshman

*Hometown:* Dallas, Texas

### What are you involved with?

I was run crew for “Fuddy Meers” last semester and Lighting Board Operator for Theatrix’s “Alice vs. Wonderland.” I will be the Assistant Master Electrician for “This Random World” and am waiting to hear back to see if I’m designing a Theatrix show this semester.

### What has been your most memorable experience so far?

I think it’s just how fast I have acclimated and made friends. We’ve made friends to the point where on Saturdays we all play board games together for what was seven hours last weekend, so we got pretty close, pretty fast.

### How did the Hixson-Lied Scholarship help you?

It definitely helped my Mom grasp onto the idea of me going out of state. She probably would have let me come anyway, but it’s a lot nicer and put less financial strain on my parents. I think it says a lot about the program and how much [donors] believe in the program. There’s a lot of really talented people here, not only students, but faculty. So I think the fact that they put their trust and their money in them, I think that says a lot about the School as a whole.



## CHADWICK TAYLOR

*3rd Year MFA Directing for Stage and Screen*

*Hometown:* American Fork, Utah

### What are some of the productions you have been involved in?

I was the assistant director for “The Skin of Our Teeth,” which was directed by Virginia Smith. I was the assistant director for “The 25th Annual Putnam County Spelling Bee,” and I was also able to be in it, which was really interesting. I did my second-year film, which was called “Daddy,” and I’m currently filming my thesis film, which is looking into an urban legend called The Hatchet House here in Nebraska. I also directed a show for Theatrix called “Facing East.”

### What does it mean to you have a Hixson-Lied Fellowship?

I don’t think I could have given up a profession or a full-time job to come back to school without it. It means that Miss Hixson and the rest of the board are looking out for the future of education, and they’re looking out for the future of artists, which I think is really important. I don’t think I’m a political person, per se, but we don’t know where arts funding may go. Just to know that there are people out there backing us to allow us to be creative and to be passionate about what we love, that’s really important.

### What do you hope to do when you graduate?

I hope to direct professionally. I want to continue to create new and exciting theatre that asks audiences questions and has them think when they leave the theatre. I would like to someday, as a goal, to change the face of the American musical theatre—to create the new artform, to continue to push the boundaries of what we can create onstage and to tell great stories.

# Faculty Research

The Hixson-Lied Endowment has supported (either entirely or in part) faculty research and creative activities that have resulted in the following CD’s, books and films/DVDs.

In addition to the books, CDs and films listed, School of Art, Art History & Design faculty have participated in a number of exhibitions worldwide, as a result of Endowment support (too many to list individually in this publication), including:

**STACY ASHER AND AARON SUTHERLEN:** Exhibition of Biographical Portraits and Stories of the Black Panther Party in Oakland, California, in 2016–2017.

**SANTIAGO CAL:** “Lee Bwai” at the “Belize 35” exhibition at the Art Museum of the Americas in Washington, D.C., in 2016.

**EDDIE DOMINGUEZ:** Presented a retrospective exhibition of his work at the Roswell Museum of Art in 2012.

**DANA FRITZ:** Exhibited photographs in the biennial “Art on Paper” exhibition at the Toyota Municipal Museum of Art in Tokyo, Japan, in 2009.

**KAREN KUNC:** Three-person exhibition at the 9th Triennial Mondial de l’Estampe Chamalieres in Clermont-Ferrand, France, in 2014.

**FRANCISCO SOUTO:** Exhibited in “Latin American Contemporary Printmaking Masters” as part of the VI International Biennial of Engraving in Cremona, Italy, in 2009.

## CDS



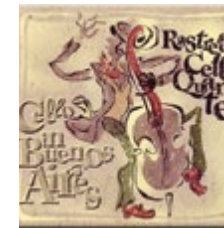
**DIANE BARGER:** Bling Bling—Music of Scott McAllister (Potenza Music, 2012)

**DIANE BARGER,** clarinet;  
**JEFF McCRAY,** bassoon;  
**MARK CLINTON,** piano:  
Trio 402: Music by William Hurlstone and Bill Douglas (forthcoming, 2017)



**PAUL BARNES:** The American Virtuoso (Orange Mountain Music, 2008); Philip Glass: Concerto Project Vol. 2 (Orange Mountain Music, 2006); New Generations: The Etudes of Philip Glass and Music of the Next Generation (Orange Mountain, 2016)

**KAREN BECKER:** Recording of Cello Works by American Composers (2004); String Trios Recording (forthcoming)



Rastrelli Cello Quartet with **ANN CHANG:** Cello in Buenos Aires (Vol. 4) (Bomba-Piter, 2008)



Records, 2016), Brahms by Heart (Azica Records, 2014), Jefferson Friedman: Quartets (New Amsterdam, 2011) and Leyendas: An Andean Walkabout-Gabriela Lena Frank (New Voice Singles 2007)



**KEVIN HANRAHAN:** Songs by Diana Blom (Wirripang Pty. Ltd. Australia, 2015)

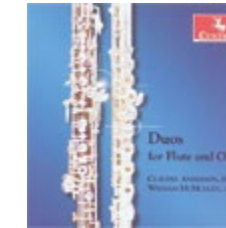


**CHRISTOPHER MARKS:** Organ Music of Seth Bingham Vol. 3 (Raven Records, 2015)

**JEFF McCRAY:** (Clarinet, Bassoon and Piano, forthcoming)



**CHIARA STRING QUARTET:** Bartók by Heart (Azica



**WILLIAM McMULLEN:** Duos for Flute and Oboe with Claudia Anderson (Centaur Records, 2005)



**NICOLE NARBONI** Solo Piano Music of Jean Francaix (CD Baby, 2008)



**DAVID NEELY:** Boston Circa 1900 (Albany Records, 2013)

**JONAH SIROTA:** Strong Sad featuring new works by Nico Muhly, Paola Prestini, Arthur Joseph McCaffrey, Valgeir Siggurdson, Robert Sirota and Kurt Knecht, as well as an original composition by Jonah Sirota. (forthcoming, 2018)





**HANS STURM** and **TOM LARSON:** *A Day in Paris* (Avant Bass, 2016)

**UNIVERSITY OF NEBRASKA BRASS QUINTET:** *The Brass Quintet Music of Bruce Broughton* (forthcoming, 2017)

**STUDENT CDS**



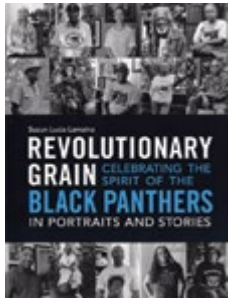
**SKYROS QUARTET:** *Intropective Odyssey* (Navona, 2015)

**ADDITIONAL MUSIC**

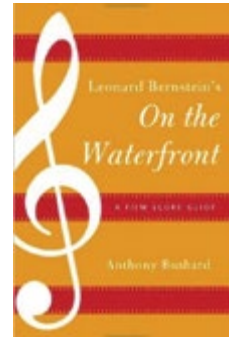
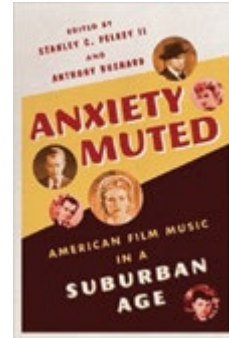
**DIANE BARGER:** 12 editions of 19th century operatic fantasies for clarinet (with or without piano), published by Potenza Music.

**JAMIE REIMER:** Translation, revision and publication of Robert Owens' opera "Culture! Culture! (Classical Vocal Reprints, 2014), as well as the North American premiere performance.

**BOOKS**



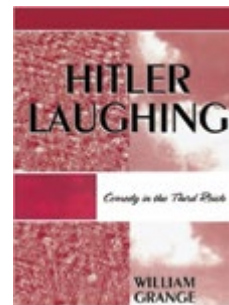
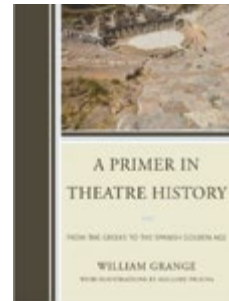
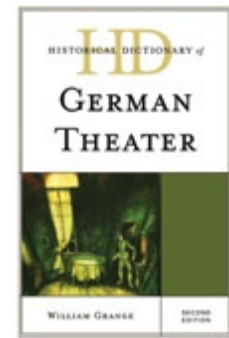
**STACY ASHER** and **AARON SUTHERLEN:** *Revolutionary Grain: Celebrating the Spirit of the Black Panthers in Portraits and Stories* by Suzun Lucia Lamaina (designers and project coordinators; Infusionmedia, 2016)



**ANTHONY BUSHARD:** *Anxiety Muted: American Film Music in a Suburban Age* (co-edited with Stanley Pelkey, II; Oxford University Press, 2015); Leonard Bernstein's "On the Waterfront:" *A Film Score Guide* (Scarecrow Press, 2013).

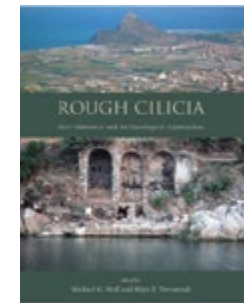


**DANA FRITZ:** *Terraria Gigantica: The World Under Glass* (forthcoming University of New Mexico Press, Sept. 2017)



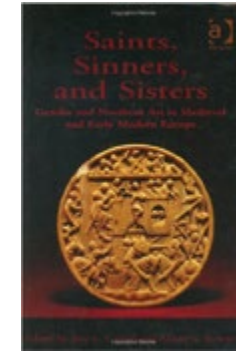
**WILLIAM GRANGE:** *Historical Dictionary of German Theatre*, 2nd Ed. (Scarecrow Press, 2015); *A Primer in Theatre*

*History* (University Press of America, 2013); *Historical Dictionary of German Literature to 1945* (Scarecrow Press, 2011); *The A to Z of German Theater* (Scarecrow Press, 2010); *The A to Z of Postwar German Literature* (Scarecrow Press, 2010); *Historical Dictionary of Postwar German Literature* (Scarecrow Press, 2009); *Cultural Chronicle of the Weimar Republic* (Scarecrow Press, 2008); *Historical Dictionary of German Theatre* (Scarecrow Press, 2006); *Hitler Laughing: Comedy in the Third Reich* (American University Press, 2005)



**MICHAEL HOFF:** *Rough Cilicia: New Historical and Archaeological Approaches* (Oxbow Books 2013).

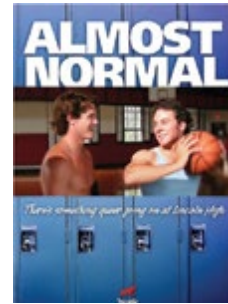
**WENDY KATZ:** *The Trans-Mississippi and International Expositions of 1898-1899* (editor and chapter author) (University of Nebraska Press, forthcoming 2017)



**ALISON STEWART:** *Before Bruegel: Sebald Beham and the Origins of Peasant Festival Imagery* (Ashgate, 2008); *Saints, Sinners and Sisters: Gender and Northern Art in Medieval and Early Modern Europe* (Ashgate, 2003).

**BRENDA WRISTEN:** *Adaptive Strategies for Small-Handed Pianists* (Oxford University Press, forthcoming in 2017)

**FILMS/DVDS:**



*Almost Normal* (**SHARON TEO-GOODING**, 2005)

**CARSON FILM SERIES:** *Digs* (2013) and *Vipers in the Grass* (2010)

*Stagecraft: Technical Theatre for the Non-Technical* (**RICHARD ENDACOTT**, 2012), in collaboration with William Kenyon of the Penn State University

*Laurence* (**RICHARD ENDACOTT**, **SHARON TEO-GOODING** and **STEVE KOLBE**, 2016)

# DIGITAL ARTS INITIATIVE

The Digital Arts Initiative (DAI) is a collaborative effort among faculty from the School of Art, Art History & Design, the Johnny Carson School of Theatre and Film and the Glenn Korff School of Music. The DAI also serves as a disciplinary bridge between students from our college and other colleges on campus.

Its goal is to support and advance creative activities that lie at the intersection of art and technology through an innovative array of interdisciplinary course offerings taught by a cluster of faculty with specialized research and creative interests in digital arts. Student demand in DAI courses is intense, often resulting in full classes.

Support from the Hixson-Lied Endowment supports staff and the renewal of equipment for the Digital Arts Lab in Richards Hall Rm. 17. Approximately 200 students each year attend classes and use equipment in this room.

DAI is one of a limited number of programs designated as "Programs of Excellence" in the University of Nebraska system, so it also receives funding from the University of Nebraska-Lincoln.

Recent DAI courses have included topics such as Creativity with the iPad, where students create original multimedia artworks on the iPad; iPad App Development for Music, in which students create new music applications for the iPad; Digital Video Production, in which students learn the basics of digital filmmaking; Digital Animation Basics, in which students learn basic modeling techniques and core animation principles; Digital Image Manipulation, in which students gain the ability to manipulate pixels in a digital image; and courses in audio recording and production.

For more information on DAI, visit [digitalarts.unl.edu](http://digitalarts.unl.edu).



*Digital Arts Initiative offerings include courses in audio recording and production.*

# Faculty and Student projects supported by the Endowment

The Hixson-Lied Endowment has supported nearly 1,000 faculty and student grants since its inception. Faculty grants support research/creative activities, presentation of scholarly and creative activities and faculty development travel grants. Student grants help support domestic or international student study, presentation of scholarly/creative activities, and graduate and undergraduate scholarly and creative activities.

In addition, program grants help support larger projects in each of our three academic areas, as well as collaborative programs with our affiliates, including the Lied Center for Performing Arts, Sheldon Museum of Art, the Mary Riepma Ross Media Arts Center and the Nebraska Repertory Theatre.

Listed below are just a few highlighted projects that have resulted from Hixson-Lied Endowment support.

## ETHAN SEAGREN

Ethan Seagren, who graduated from the Johnny Carson School of Theatre and Film as a film and new media major in 2014, received two Hixson-Lied student grants. In 2013, he received an undergraduate scholarly and creative activity grant to film his short film, “Clocked,” on location in Mountain View, Missouri, in 2012-2013 and complete post-production visual effects. In 2013, he also received a

scholarly and creative activity grant to complete his visual effects portfolio, where he explored advanced compositing techniques and methodologies.

Today, Seagren is a technology coordinator with Industrial Light & Magic (ILM) in San Francisco, California. He works with the head of computer graphics and the research and development group to coordinate the technological advancement that is needed for upcoming shows and the development for the company as a whole.

**“MY EXPERIENCE WORKING AT ILM HAS BEEN ABSOLUTELY INCREDIBLE,” SEAGREN SAID.**

“There is so much talent and knowledge within the walls of ILM and getting to be a part of it—to learn from and work alongside some of the pioneers in the industry—has been a dream come true. We put the technology in place that lets artists bring their work to life. That’s why I enjoy it so much. It’s a beautiful fusion of art and technology.”

Ethan Seagren

## WENDY KATZ

Among the faculty grants that Associate Professor of Art History Wendy Katz has received are three research and creative activity grants to help support her research for her book project titled “The Politics of Art Criticism in the Penny Press, 1833-1861.”

It was during her research in Washington, D.C., as a Smithsonian American Art Museum Fellowship recipient, where she discovered a new poem by Walt Whitman in the June 23, 1842, issue

Wendy Katz



Paul Barnes (left) visits with Composer Philip Glass in New York in January. Photo by Peter Barnes/Intrepid Visuals.

## PAUL BARNES

One of the earliest grants the Hixson-Lied Endowment awarded was a program grant that supported a commission by the Lied Center for Performing Arts for a composition by Philip Glass for the Lewis and Clark Bicentennial Celebration. Barnes also received a faculty grant for the commissioning, performing and recording of this piano concerto.

Concerto No. 2 for Piano: “After Lewis and Clark” had its premiere at the Lied Center for Performing Arts on Sept. 18, 2004. Barnes was joined by Native American flutist R. Carlos Nakai and the Omaha Symphony.

Glass’ work celebrates the famed explorers’ 1804 journey through the land the United States had gained the previous year in the Louisiana Purchase. And the composition itself was the result of a collaborative journey between Glass and Barnes.

of the “New Era” by “W.W.”

The poem, “To Bryant, the Poet of Nature,” addresses William Cullen Bryant, an American romantic poet and editor of the New York Evening Post.

Her published article in the Summer/Fall 2014 issue of the “Walt Whitman Quarterly Review,” outlined her reasons for believing the poem was by Whitman.

Through her research, she knew of Whitman’s connections to not only Bryant, but Parke Godwin, Bryant’s son-in-law and the editor of the “New Era” at the time Whitman’s poem was published. Whitman himself edited and wrote for other Democratic-leaning penny papers.

“It seems clear to me that they all knew each other and were writing for each other’s papers,” Katz said.

Her book is still in process, and she hopes to have it ready to submit to a publisher later this year.

Glass gave melody to three integral components of the famed expedition—“The Vision,” “Sacagawea” and “The Land”—and framed them within a concerto’s three-movement tradition.

**BARNES CELEBRATED THE 80TH BIRTHDAY OF THE COMPOSER WITH HIS FACULTY RECITAL ON JAN. 31. AND THE TWO WILL COLLABORATE AGAIN NEXT YEAR ON HIS PIANO QUINTET NO. 1 “ANNUNCIATION,” ALSO WITH ASSISTANCE FROM A HIXSON-LIED GRANT.**

Based on the communion hymn for the Feast of Annunciation, Barnes will world premiere the new quintet on April 17, 2018, with the Chiara String Quartet at the Lied Center for Performing Arts.

# Johnny Carson Film Series

The Hixson-Lied Endowment helps support the Johnny Carson Film Series in the Johnny Carson School of Theatre and Film.

The Carson Film is a project combining professional filmmakers and actors with students from the Johnny Carson School of Theatre and Film, and shot with a significant budget, to create a short film. The Carson Film Series gives students the opportunity to work directly with faculty and outside professionals to create a professional production that is larger and broader in scope than can reasonably be expected of students working independently.

**THE INDUSTRY PROFESSIONALS WORK CLOSELY WITH FACULTY AND STUDENTS IN A MENTORING ENVIRONMENT THAT PROVIDES THE STUDENTS A HANDS-ON LEARNING EXPERIENCE FROM TEACHER/MENTORS OVER THE COURSE OF TWO YEARS TO CREATE A PROFESSIONAL PRODUCT.**

Past professional participants have included Director Donald Petrie (*Miss Congeniality*, *How to Lose a Guy in Ten Days*), Actor Graham Shiels (*Olympus*, *True Blood*), Actress Tara Karisan (*Brooklyn Nine-Nine*), Actor Dean Winters (*Brooklyn Nine-Nine*, *Oz*), and Producer/Writer Jorge Zamacona (*Quantico*, *The Last Ship*).

The first Carson Film, "Vipers in the Grass" was released in 2010. It was filmed in Ashland, Lincoln, Roca and Wahoo, Nebraska. The film incorporated more than 120 students across the Hixson-Lied



Director Donald Petrie (center) visits with Tara Karisan and Spenser Stokes during the filming of "Digs" in May 2012.

Photo by Craig Chandler, University Communications.

College of Fine and Performing Arts, along with more than 25 faculty and staff members. The plot centered on an FBI agent, who arrives in a small Nebraska town to assist in a missing person search for a young girl. She starts to suspect that the sheriff may know more than he is saying. The film starred professional actors Harley Jane Kozak and Winters. It was written and produced by Zamacona and directed by Alex Zakrzewski (*Oz*, *Homicide: Life on the Street*).

The second film, "Digs," was released in 2013. Directed by Petrie, "Digs" is a romantic comedy involving a volunteer campus cop who attempts to solve a crime and somehow ends up with the girl. It was filmed in Lincoln and surrounding areas.

The Johnny Carson School of Theatre and Film is currently holding a competition for film scripts for the next Carson Film, which will shoot in the spring of 2018. For more information, visit <http://go.unl.edu/carsonscript>.

Producer/Screenwriter Jorge Zamacona (center) gives instructions to the cast and crew of "Vipers in the Grass" prior to the day's filming in Ashland, Nebraska, in May 2009.



## JOHNNY CARSON CENTER FOR EMERGING MEDIA ARTS

The Hixson-Lied Endowment has made future commitments to support the Johnny Carson Center for Emerging Media Arts.

The Hixson-Lied Endowment will help support purchasing start-up equipment and guest artist funding. It will also help support the Triennial Carson Emerging Media Conferences in 2020 and 2023 and help support a student internship program.

The Johnny Carson Center for Emerging Media Arts is a \$57 million investment by the University that 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. It is made possible by a recent \$20 million investment by the Johnny Carson Foundation.

The Johnny Carson Center will be an internationally distinct program in film and emerging media that explores the boundaries of where cinematic narrative and storytelling intersects with science, the humanities, computer science, engineering, music, fine arts and other disciplines.

Megan Elliott, former 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, has been named the founding director of the Johnny Carson Center. She began in January.

Courses and curriculum are currently being developed. The center will be located at 1300 Q St., and the facility is scheduled to be completed by the fall 2019.

Elliott is excited to get to work on building the center.

"What I am most excited about is co-creating a truly interdisciplinary program that celebrates the dynamic relationship between storytelling and emerging media arts and building an internationally unique, forward-looking center that honors the name and innovative spirit of Johnny Carson," she said.



Hixson-Lied Board Member and Actress Marg Helgenberger tries out a virtual reality headset, as other board members watch, at their meeting in April 2016.



Megan Elliott



# Chiara String Quartet

The Chiara String Quartet perform for orchestra students at Lincoln Northeast High School in December 2015.

In 2005, the Hixson-Lied Endowment supported a grant to bring the Chiara String Quartet to the University of Nebraska–Lincoln’s Glenn Korff School of Music, where they continue to be the Hixson-Lied Artists in Residence.

The Chiara String Quartet (Rebecca Fischer and Julie Yoon, violins; Jonah Sirota, viola; and Gregory Beaver, cello) formerly occupied the Lisa Arnhold Residency in the Juilliard School of Music in New York City.

In 2015–2016, they were the quartet-in-residence at The Metropolitan Museum of Art in New York City.

In addition to the Chiara Quartet’s regular performances in major concert halls across the country, the ensemble was one of the first string quartets to perform in alternative venues for chamber music

performance. The Chiara Quartet has performed innovative concerts in non-classical spaces including (le) Poisson Rouge and Galapagos Art Space in New York, The Tractor Tavern in Seattle and National Sawdust in Brooklyn, among many others. They also performed last year at the Ravinia Festival in Highland Park, Illinois, the oldest outdoor music festival in the country.

Last August, the Chiara Quartet released a new 2-CD set titled “Bartók by Heart” on Azica Records. It features Bartók’s six string quartets, played

entirely from memory. It followed their “Brahms by Heart” CD in 2014. In 2011, they released a CD titled “Jefferson Friedman: Quartets.” Their performance of Friedman’s Third Quartet on this album was nominated for a Grammy Award for Best Contemporary Classical Composition.

The Chiara Quartet is active in the community and in the schools. Last year, they visited every Lincoln high school.

“We’ve taken the service and community-engagement piece of our work very seriously ever since we’ve been here,” Sirota said.

Sirota said Lincoln has been a wonderful place for the Chiara to call home for the past 12 years.

“We’ve all been able to raise families here,” he said. “It’s been fun to

watch Lincoln grow. Over the time we’ve been here, Lincoln has really taken very seriously the charge to try to be a more engaging place for people to be and for people to connect. It’s an exciting time, and it’s exciting to think about how it might look 25 or 50 years down the road.”

For the latest news on the Chiara String Quartet, visit their website at <http://www.chiaraquartet.net/>.

**“WE’VE TAKEN THE SERVICE AND COMMUNITY-ENGAGEMENT PIECE OF OUR WORK VERY SERIOUSLY EVER SINCE WE’VE BEEN HERE.”**

## ALUMNI SPOTLIGHT: Andrew Last

Glenn Korff School of Music Alumnus and former Hixson-Lied Fellow Andrew Last (D.M.A. 2012) was recently named Director of Choral Activities and Conductor of the Nordic Choir at Luther College in Decorah, Iowa.

Last will direct the famed Nordic Choir, which gained international recognition for its musical excellence during the 57-year tenure of the late Weston Noble, who retired in 2005 and passed away in December 2016.

“When I received the phone call, there was excitement, but also a bit of sadness since I wanted to share it with one of my mentors, Weston Noble, who died shortly before I found out,” he said.

He knows the position is a respected one.

“I’m a bit of a superhero nut, so I’m reminded of the Spider-Man movie, where he delivers the line, ‘With great power comes great responsibility,’” Last said. “The legacy of the Nordic Choir spans many decades and involves thousands of people that sang in the ensemble and maintain a strong connection to the college.”

Glenn Korff School of Music Director of Choral Activities and Professor of Music Peter Eklund said the job at Luther College is a prestigious one.

“Clearly, of all of the professional and collegiate choral and conducting organizations in the Western Hemisphere seeking a new conductor this year, none would hold more prestige, clout and influence than the position as Conductor of the famed Nordic Choir at Luther College, a position held by one of the most influential American conductors of all time, Weston Noble, for 57 years,” Eklund said.



Andrew Last

Noble was a mentor to Last when he was a student there.

“I am the teacher that I am today because of Weston,” Last said. “His influence can be seen in my conducting, my repertoire choices, my rapport with students and my efficiency in rehearsal. Weston believed in this community there was a place for future career musicians, scientists, mathematicians, artists, writers, philosophers, and those that were still unsure of what career was calling them... they had a place at this table.”

His experience in the Glenn Korff School of Music also helped prepare him for this position.

“UNL provided me with outstanding faculty, exciting ensembles and academic rigor to push myself as a student,” Last said. “Financially, I wouldn’t have been able to afford graduate school without the Hixson-Lied Fellowship, and the ability to continue teaching while earning my degree was very important.”

He is looking forward to his new challenge at

Luther College, but he’s not sure if he can match Noble’s tenure in years.

**“Financially, I wouldn’t have been able to afford graduate school without the Hixson-Lied Fellowship, and the ability to continue teaching while earning my degree was very important.”**

“I love this community. I love that students come from all around the world. I love that this institution places a high value on participation in music,” Last said. “I anticipate being at Luther for a while. I’m not sure anyone will ever match Weston’s 57 years.”

**A R T S . U N L . E D U**



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