

# HIXSON-LIED COLLEGE

OF FINE AND PERFORMING ARTS

FALL 2018

**Hixson-Lied College celebrates 25 years**

**Inside:** Alexander Payne | Misty Copeland | Philip Glass | Danny Elfman



University of  
Nebraska-Lincoln



**W**hat a year for the arts at Nebraska! In February, we welcomed Misty Copeland and the American Ballet Theatre and St. Louis Symphony to the Lied Center for Performing Arts. Copeland made history as the first African-American, female, principal dancer with American Ballet Theatre in their 75-year history, and she shared her story at the E.N. Thompson Forum on World Issues presentation. Members of both the American Ballet Theatre and St. Louis Symphony gave master classes for our students. In April, world-renowned composer Philip Glass joined us for the premiere of his new piano quintet, “Annunciation,” which was performed by Marguerite Scribante Professor of Piano Paul Barnes and the Chiara String Quartet, in their final Lincoln performance as a quartet in residence in the Glenn Korff School of Music. In May, Oscar-winning filmmaker Alexander Payne delivered the undergraduate commencement address and received an honorary Doctor of Fine Arts from the University of Nebraska–Lincoln.

You can read about all of this in this issue of the Hixson-Lied College of Fine and Performing Arts magazine, along with other interesting stories,

including a profile of alumnus, theatre director and comic book artist and writer Bob Hall, the Art at Cedar Point experience, our revamped Nebraska Repertory Theatre and two extraordinary gifts to the School of Art, Art History & Design—one from Myers B. “Bud” Cather, and the other from Professor Emeritus Peter Worth and his wife, Inge.

If that’s not enough, we are also celebrating the 25th anniversary of the Hixson-Lied College of Fine and Performing Arts and the 150th anniversary of the University of Nebraska–Lincoln in 2018-2019—two extraordinary milestones for the state of Nebraska.

We have much to celebrate this year, and we could not do any of this without your continued support! Thank you! I invite you to return to campus and visit us during this historic year.

**Chuck O’Connor**

Hixson-Lied Endowed Dean

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## COVER STORY

- 4 Hixson-Lied College celebrates 25 years

## FEATURES

- 6 Love of storytelling inspires Hall
- 12 Tran creates graphic novel about Vietnamese refugee, immigrant experiences
- 16 Composer Philip Glass attends world premiere of his piano quintet
- 20 Director Alexander Payne tells grads to focus on 'interesting,' 'fun'
- 24 Nebraska Rep goes year-round to improve professional opportunities for students
- 30 The Rep's Rising Stars: Students get new opportunities in relaunched Rep
- 32 Creating art in nature: Art at Cedar Point offers unique art class experience
- 37 American Ballet Theatre, St. Louis Symphony hold master classes for students
- 40 New Arts Alive course aims to encourage arts appreciation
- 44 Carson Center continues preparations to open
- 48 Carson School begins production on third Carson Film
- 51 Composer Danny Elfman visits campus
- 56 New faculty begin this fall
- 58 Exhibition celebrates painting faculty at Nebraska
- 89 Jeffery earns Alumni Association's Early Achiever Award
- 90 Unique music artifact in Lincoln returns home to Germany
- 92 Graphic design alumna promotes positivity

## DEVELOPMENT

- 64 Gift from 'remarkable man' to help art students at Nebraska
- 68 Donor List
- 71 Circle Lists
- 73 \$1 million-plus endowment from Worths will support arts

## DEPARTMENTS

- 2 Dean's Letter
- 52 Honors Day Highlights and Award Nominations
- 55 In Memoriam
- 76 Faculty Notes
- 87 Alumni Notes

*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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# Hixson-Lied College celebrates 25 years

The Hixson-Lied College of Fine and Performing Arts will celebrate its 25th anniversary in 2018-2019. The college was founded on July 1, 1993, to bring a better focus to the arts at the University of Nebraska–Lincoln.

## Key Moments in the History of the Hixson-Lied College of Fine and Performing Arts



A drawing class from 1913. Photo courtesy University Archives.

**1869:** When the University of Nebraska was founded in 1869, one of the six initial components was a College of Fine Arts. The unit was absorbed into the College of Arts and Sciences in 1912.

**1894:** The School of Music was established as a private conservatory of music. Willard Kimball was announced as the director of music at the University. In 1930, the Board of Regents purchased the University School of Music.



Temple Building, the home of theatre.

**1900:** The first theatre classes were taught at the University by Alice Howell, and historical records indicate that the University of Nebraska was the first land-grant university in the nation to organize a separate dramatics department in 1905.

**1990:** Mary Riepma Ross establishes a \$10 million endowment to support the Mary Riepma Ross Media Arts Center, which screens a wide diversity of cinema and was founded in 1973.



Left to right: Danny Ladely, Mary Riepma Ross and Norman Geske at the dedication of the Mary Riepma Ross Media Arts Center on Sept. 5, 2003.

**July 1, 1993:** The College of Fine and Performing Arts is created, bringing together programs in art, art history, music, dance and theatre into a single college. The founding dean is Dr. Larry H. Lusk.



Larry H. Lusk

**July 1, 1996:** Richard W. Durst becomes dean of the College of Fine and Performing Arts.

**1999:** The Department of Theatre Arts creates a film and new media program, which includes filmmaking, multimedia, Web design and computer animation.

**2000:** The Hixson-Lied College of Fine and Performing Arts is created following a gift of \$18 million from Miss Christina M. Hixson, the sole trustee of the Lied Foundation Trust.

**July 1, 2001:** Giacomo M. Oliva becomes dean of the Hixson-Lied College.

**2001:** The Department of Art and Art History celebrates the grand opening of Richards Hall after a two-year, \$8.5 million renovation and dedicates the department's Eisentrager-Howard Gallery.

**2004:** Johnny Carson donates \$5.3 million to renovate the Temple Building and to create an



Johnny Carson

endowment. The Department of Theatre Arts is renamed the Johnny Carson School of Theatre and Film. An additional gift of \$5 million was received from the estate of Carson following his death in 2005.

**July 1, 2012:** Charles O'Connor becomes dean of the Hixson-Lied College.



Charles O'Connor

**August 2013:** The School of Music is renamed the Glenn Korff School of Music, following the announcement of a gift of \$8 million to support the School of Music. Korff died on Aug. 27, 2013, shortly after announcing the gift.



Rendering of Carson Center for Emerging Media Arts.

©HDR, Inc.

**November 2015:** The university announced a \$20 million gift from the Johnny Carson Foundation to create the Johnny Carson Center for Emerging Media Arts at Nebraska. Megan Elliott became the director in 2017.

**2017-2018:** Founded in 1968 as a summer professional theatre company, the Nebraska Repertory Theatre launches its first year-round season, expanding the opportunity for audiences and students to engage with professional artists over a nine-month season. The Rep is the state's only regional, professional theatre.



The Nebraska Repertory Theatre

**January 2018:** The university announced a \$2 million endowment established in memory of Myers B. "Bud" Cather, a distinguished commercial artist, advertising executive and Air Force bomber pilot, to create new opportunities for students in the School of Art, Art History & Design.



## 150th anniversary celebrations planned

February 15, 2019, will mark the sesquicentennial anniversary of the University of Nebraska–Lincoln.

"A Celebration of Music and Milestone, N 150" will take place at the Lied Center for Performing Arts on Feb. 15, 2019. This monumental performance will feature students, faculty and distinguished alumni from the Hixson-Lied College of Fine and Performing Arts, Glenn Korff School of Music and the Nebraska Repertory Theatre. For more information, visit [go.unl.edu/xgge](http://go.unl.edu/xgge).

Chancellor Ronnie Green has established a 150-member commission to develop a vision for the future of the university as it approaches its anniversary. The Nebraska Commission of 150 will include a visioning process for the next 25 years as part of the university's sesquicentennial celebration.

For more information on the Nebraska 150 activities, visit [n150.unl.edu](http://n150.unl.edu).

# Love of storytelling inspires Hall

by **Kathe C. Andersen**

**F**or theatre and art alumnus Bob Hall (B.F.A. 1967; M.A. 1969; M.F.A. 2017), it's always been about the story.

"I think that's why I ended up being a director, and I don't find that theatre and comic books are incompatible because I consider them both storytelling," he said.

Hall is a 40-year, veteran comic artist and writer, who has worked for DC Comics, Marvel and Valiant. He is also an accomplished theatre director, artistic director and actor. He co-founded the New Rude Mechanicals, a New York City-based off-off-Broadway theatre company, founded the Flatwater Shakespeare Company in Lincoln and has served as the artistic director for both the Nebraska Repertory Theatre and Lincoln's Haymarket Theatre.

His own story began in Lincoln, Nebraska, where he grew up. His first interest was comic books.

"I went through the sort of ordinary thing at the time where comics were something that you read anywhere from when you first learned to read to, well, maybe about 12, and then it was expected that you stop reading them," Hall said.

Around the age of four, he became ill, but doctors were unable to diagnose him at first.

"I was throwing up constantly, so I was taken to the hospital," he said. "They just couldn't figure it out, but they kept assuaging me because I began to feel fine almost immediately, but they said, no, you're still sick."

The hospital staff brought him comic books to read.

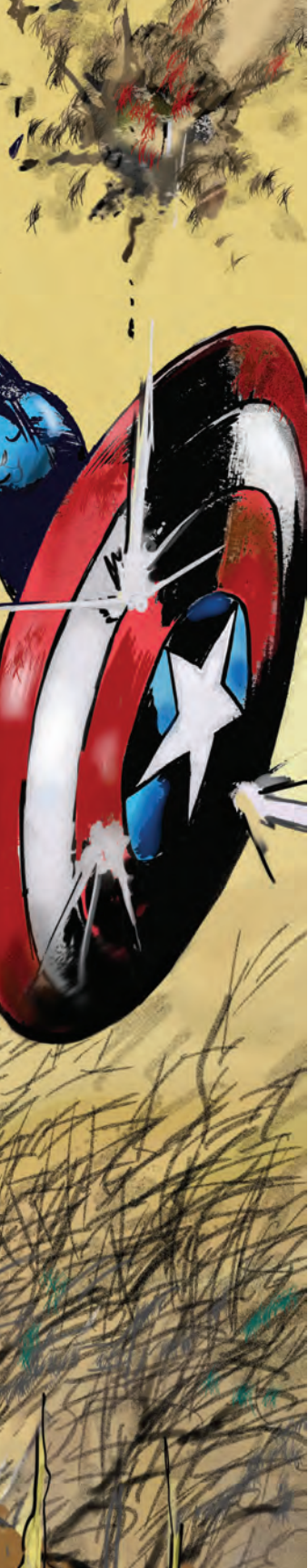
"I couldn't read them, but I loved the pictures, and it made me want to learn to read because I wanted to read this stack of comics," Hall said.

Finally, some red spots appeared behind his ears.

"It turns out what I had was measles that had failed to externalize," he said. "And so the minute they said I had measles, they said, 'You have to leave the hospital right now. You're chronically contagious. And you have to take that stack of comic books with you.' So that



Bob Hall's Captain America.



*Bob Hall works on the artwork for a comic. Below: Bob Hall in his studio. Photos by Craig Chandler, University Communication, for the Nebraska Alumni Association.*



was my beginning with comic books.”

His love of theatre came a little later. After he finished with comic books, he got hooked on horror movies.

“It was the time of those color Hammer Horror Films, and then they had all of the revivals on television of the late-night host with corny, corny hosts, and you could see all the old Universal Pictures,” Hall said. “And then there was a magazine called ‘Famous Monsters of Filmland’ published with a brilliant cover artist named Basil Gagos. And those all inspired me to want to—I didn’t know what—to become a makeup artist, to become a designer, to get involved with film in some way.”

But there were no particular film opportunities for him in Lincoln at that time.

“It slowly transmogrified into the theatre, and I found I had a knack for that,” Hall said.

He got involved in theatre in high school at Lincoln High School. His teacher encouraged him to go to the University of Nebraska–Lincoln during the summer, where they produced plays for the All-State program.

“They needed more boys, and I went down and auditioned for the program and got a scholarship to do it,” Hall said. “I got the lead in the play and was directed by a guy named William R. Morgan, who was a professor in the department who became sort of my mentor in the department and is a legendary professor.”

He considers himself lucky.

“My first experience with theatre was on, what for me, was a high level in Howell Theatre, and that really got me hooked,” Hall said.

After receiving both his undergraduate and graduate degrees in theatre at Nebraska, Hall moved to New York.

“I realized from visiting friends who were there that [living in New York] was a struggle unless you were independently wealthy,” Hall said. “The problem with going to New York was that you had to get a day job, and the minute you got that day job, there was a good chance you either had to become a hit within the next few years, or you slowly lapsed into the day job. And you begin to worry that ‘Gee, I’ve been offered the job, but it’s not a lot of money, and I’ll have to give up my insurance,’ and all those things are the trap.”

He began to try to figure out what other kind of freelance work he could do

that he could juggle with theatre. A fellow actor friend suggested he try his hand at comics.

“I remembered comics from the old days,” he said. “The best artists were very good indeed, but there were also a lot of mediocre artists, and I thought, well, I’ll bet I could do this.”

He was selected to attend the John Buscema Art School, which was run by leading Marvel comic artist John Buscema. The class led to a book by Buscema and Stan Lee titled “How to Draw Comics the Marvel Way.”

“It was the first time I had ever taken a course, with one exception, from somebody who was one of the best in the world at what he did, which was a whole different experience,” Hall said.

That eventually led to jobs as a cartoonist, writer and editor for Marvel, Valiant and DC Comics. He has drawn most of Marvel’s major titles, including Captain America, Spider-Man, Thor and The Mighty Avengers. For DC Comics, he created a series of Batman graphic novels, and for Valiant Comics, he wrote and drew a series called Shadowman.

In 1987, the University of Nebraska–Lincoln’s Tice Miller invited him to become the artistic director of the Nebraska Repertory Theatre, where he worked for six years. The Rep developed its relationship with Actor’s Equity Association during this time.

“[Tice] felt strongly that the artistic director should be somebody who had both professional experience and professional ties,” Hall said.

When he left the Rep, Hall became a comic writer.

“What I really wanted to do was run the Rep for the next decade or more, and since that wasn’t going to happen, I really felt let’s take a break from theatre and do the writing thing.”

Hall returned to Lincoln in 1997 and founded Flatwater Shakespeare.

In 2014, Hall left Flatwater Shakespeare in Lincoln and returned to the University to complete a master of fine arts degree in painting.

“I felt that my artwork was getting stale,” he said. “I had done a lot of painting in the 80s and 90s when I was working in New York. You learn to draw comics by looking at the work other people have done, and you need to divorce yourself from that at some point and just study life.”

While Hall was completing his M.F.A. degree, he partnered with Judy



# SHA DOW MAN

ANDY DIGGLE  
STEPHEN SEGOVIA  
ULISES ARREOLA #1



The cover of Bob Hall's Shadowman #1.



Bob Hall's The Hulk.



Bob Hall, "White Van in the Negative Zone."

Diamond, professor and curator of informal science education at the University of Nebraska State Museum, and Carl Zimmer, an award-winning science journalist and columnist at *The New York Times*, to create a new educational comic, "Carnival of Contagion," which was released last November.

"Carnival of Contagion," published by University of Nebraska Press, combines fantasy with measles facts and history through the tale of a group of young adults entering a viral world run by a mysterious and malevolent carnival barker. It is the latest entry in the World of Viruses series (<https://go.unl.edu/o4pd>).

"My initial reaction was kind of like, educational comic? I remembered them from when I was a kid, and they were sort of boring. They were usually blocks of panels with guys in white coats with pointers and blackboards, and they said, no, we want it to be a fantasy, and you personify the measles virus as some kind of super villain, and we want you to write it," Hall said.

These days, Hall is participating in comic conventions and planning for his next writing projects.

"The plan is, if I can engineer enough of that Comic Con work, I can make enough money to underwrite spending some time just writing," Hall said. "I've got a couple of ideas for graphic novels, and I think that might be where I'd like to go next."

He is also working on developing a storybook and coloring book for Bryan College of Health Sciences that brings life to their dog emblem. He is also working on a project with the Nebraska Alumni Association in conjunction with the university's 150th anniversary.

"I span a certain amount of time," Hall said. "And watching something like the Lied [Center] happen and the expansion of the art department, I think all of that has been exciting. It's an exciting institution." ■

*Right: A page and cover illustration from "Carnival of Contagion," published by University of Nebraska Press.*



# CARNIVAL OF CONTAGION



## Read more

Read more about Bob Hall and “Carnival of Contagion” in the spring 2018 issue of Nebraska Quarterly from the Nebraska Alumni Association at <https://go.unl.edu/bhall>.





# Tran creates graphic novel about Vietnamese refugee, immigrant experiences

Above: Emily Tran

Background and far right: Pages from Emily Tran's graphic novel, "The Aliens."

Right: The cover image for Emily Tran's first graphic novel, "The Aliens." The image shows Tran as both a child and as an adult. "When I came to the U.S., it was intimidating because I had to learn how to adapt to a new environment. But I wanted to experience the U.S. like a child when I'm exploring things and just jump into things without being afraid," she said.

# THE ALIENS

A GRAPHIC NOVEL BY EMILY PHUC TRAN



**E**mily Tran, who received her design degree from the School of Art, Art History & Design in May, has created her first graphic novel, “The Aliens.” It is about immigrant and refugee experiences in America.

Tran, who is originally from Vietnam, created the graphic novel after immigrating to America in 2013 and understanding the struggles of changing and adapting to a new environment.

The project was a UCARE (Undergraduate Creative Activities and Research Experience) project she completed with encouragement from her faculty sponsor, Associate Professor of Art Sandra Williams. She also received support from the Hixson-Lied Endowment.

“I made a story inspired by my own experience and also my sponsor’s experience,” Tran said. “I came up with a graphic novel about Vietnamese refugees and immigrants.”

Williams said they worked on the project for two and a half years, from conception to publication.

“It was such a rich and rewarding experience to work with Emily on her passion project during the past three years,” Williams said. “We had great discussions about experiences of being a refugee vs. immigrant, our individual experiences of diasporic communities, and the importance of storytelling, art and, in particular, graphic novels, in communicating these experiences. She is an amazing artist and storyteller.”

Tran hopes people who read the graphic novel will understand the difference between immigrants and refugees. An immigrant is someone who chooses to resettle in another country. A refugee is someone who has been forced to flee his or her home country.

“Some people think we are the same, but refugees, they have been through a lot more dangerous situations in order to come to a safer country,” she said. “Appreciate their process. Because of them, immigrants like me have a chance to come here and have a better future.”

Williams said, “This personal story has global and historic context that explores the aftermath of the Vietnam War, the struggle to leave patriarchal societies, the conflicted feelings that accompany this move

and the destabilizing effect of living in diasporic communities. Emily Tran has a bold new voice that narrates a story that is largely unfamiliar to the American public. ‘The Aliens’ is powerful yet unflinching in the narration of sacrifice, identity, and the struggle to find a meaning of home during the difficult process of becoming American. The stories are unwavering in their presentation of taboo historic facts that never really make it to the media.”





Williams is eager to help Tran find a publisher for “The Aliens.”

“While this particular story is unique to Emily, there is an ethos that is familiar to any first or second generation American,” Williams said. “I was thrilled and elated for her as she brought this story to fruition and garnered so much success with it. It is an important story that needs to be shared so we have worked together to find publishers and venues for “The Aliens.”

Tran grew up in Vietnam and about five years before she came to the United States, she attended architecture school in Vietnam. After three years there, she decided, “I was not born for architecture.”

But while there, she discovered a class called communication design.

“I just passed by the class, and I said, wow, I really love what they’re doing,” she said. “They designed logos and book covers and solved things. I made a promise to myself that if I had a chance to start over again, I would choose graphic design.”

A few months later, the family received word that their immigration application was almost ready, and they came to the U.S. Tran fulfilled the promise to herself by enrolling in the graphic design program at Nebraska.

“I’ve had an amazing experience,” she said. “I actually love going to school and the interactions with professors.”

Tran hopes to find a publisher for “The Aliens” this summer so she can begin selling it on her website this fall at [emilyphuctran.com](http://emilyphuctran.com).

“When I think about this graphic novel, it’s not just a book,” she said. “It’s like my child. I’m proud of it.” ■

Left: A page from Emily Tran’s graphic novel, “The Aliens”.

# Photo students win national Society for Photographic Education student awards

Two School of Art, Art History & Design photography graduate students and one alumnus were among 10 students nationally who received Society for Photographic Education (SPE) Student Awards for Innovations in Imaging.

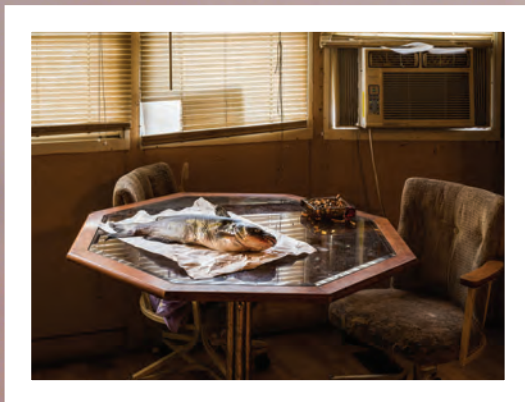
Third-year graduate students John-David Richardson and Zora Murff, along with Alec Kaus (B.F.A. 2015), who is now a graduate student at the University of Georgia, were among the winners.

"I am thrilled that UNL photography students are consistently winning these SPE awards," Fritz said. "In the six years since we re-started the graduate program in photography, we have had five of our graduate students win awards, one of them twice. These conferences help to shape their work and future careers through lectures, exhibitions, and networking, and are an indispensable extra-curricular experience." ■



*An image from Zora Murff's "At No Point in Between" series.*

*Left: John-David Richardson, "Catfish and Cigarettes," archival pigment print, 2017.*



# Composer Philip Glass attends world premiere of his piano quintet

by **L. Kent Wolgamott**

*Paul Barnes (right) and Philip Glass review "Annunciation." Photo by Peter Barnes, Intrepid Visuals, L.L.C.*

**P**hilip Glass put his hands on the back of a Kimball Recital Hall seat, leaning over to talk to about a dozen student composers gathered in front of him about, of all things, moving furniture.

For Glass wasn't always a world-renowned composer. In the late 60s and 70s as he was writing the first of

his minimalist masterpieces, he worked odd jobs as a plumber, a cab driver and as the co-owner of a very artistic moving company with his cousin, sculptor Jene Highstein.

"I liked moving furniture," he said. "It was good. It was physically good. I was in my 20s. I never worked in a place where the hours were regular. If I worked in a job where they paid every week, I'd be stuck there. So I didn't do that. I still don't."

Rather, Glass writes music for a living, composing minimalist rooted symphonies, operas and scores for films such as *Koyaanisqatsi*, *The Hours* and *Kundun*, Martin Scorsese's 1998 biopic of the Dalai Lama.

It was the premiere of his newest composition that brought him to Lincoln in April, a piano quartet commissioned by Paul Barnes, the Marguerite Scribante Professor of Music at the Glenn Korff School of Music, who has collaborated with Glass for more than 20 years.

"After I heard the score to 'Kundun' and that opening with the unbelievable drone (from Tibetan Buddhist monks), I said 'That's like byzantine chant,'" said Barnes, who serves as the head chanter at Lincoln's Annunciation Greek Orthodox Church. "I always had it in the back of my mind—wouldn't it be great for him to write a piano piece based on

byzantine chant."

That piece is titled "Annunciation," and Glass said he, indeed, based it on a Greek Orthodox byzantine communion hymn.

"I was really approaching this from the point of view of my own study of music," he said. "When I studied there was a lot of 15th century and all that. That music is very familiar and interesting to me. When he presented the idea, I was very inspired by that."

"Annunciation" is Glass's first piano quintet—"When I was quite young, I did some quintets for winds. But this is the first piece for piano and string quartet I've ever composed," he said.

The premiere was performed by Barnes and the Chiara String Quartet in its final Lincoln performance after serving as the School of Music's quartet-in-residence since 2004 and gave Glass a reason to come to Lincoln.

But it was Barnes who truly drew him back to the city that he has visited and performed in since the mid '80s.

"You have a world-class pianist here in Paul Barnes," Glass said. "The guy can play the piano, he's a pure piano virtuoso. I'm here because he asked me to write a piece. I've been playing and working with him for years. He's made some beautiful arrangements of pieces from my music."

Barnes, who has done multiple transcriptions of Glass's work for piano, recorded many of them and performed Glass's music around the world, said "Annunciation" fits seamlessly into the composer's later period.

"I've been playing Glass since he handed me 'Satyagraha' on the airplane (from Lincoln to Chicago) 23 years ago," Barnes said. "I've seen him write pieces absolutely across the board, what he's doing in his later years is delving into the meditative."





“Meditative” was the same word used by Chiara cellist Gregory Beaver to describe “Annunciation.”

“It’s a very meditative piece,” Beaver said. “The way he uses strings and piano together is very complementary. We’ve played the first movement (of another Glass piece) in the past. It’s extremely fast and very difficult. This one is different, slower and beautiful.”

“Annunciation” wasn’t the only Glass work to be performed at “A Celebration of Philip Glass” at the Lied Center for Performing Arts. The program also included Barnes and Chiara violinist Hyeyung Yoon performing “Pendulum for Violin and Piano,” an unpublished 2010 piece, and the University Singers performing “Father Death Blues,” an Allen Ginsberg poem set to music by Glass.

The centerpiece of the second half of the evening was Glass’s 2004 Piano Concerto No. 2 “After Lewis and Clark,” a piece commissioned by Barnes as Nebraska’s official contribution to the celebration of the 200th anniversary of the expedition of Lewis and Clark.

Barnes performed “After Lewis and Clark” with the UNL Symphony Orchestra, conducted by Tyler White, and with Native American flutist Ron Warren. That performance was as good, if not better, than the premiere of the work with the Omaha Symphony 14 years earlier.

“The orchestra was so pumped to know Glass was in the audience, I don’t think the orchestra has ever played better,” Barnes said.

“It’s such an honor to play with Dr. Barnes with this piece for Philip Glass,” said concertmaster Ye-Eun Lyla Cho. “It’s really my dream.”

It was the rehearsal for the piano concerto that brought Glass to Kimball Hall the day before the concert. After hearing Barnes, Warren and the orchestra play the piece once, Glass moved up to the balcony to listen again—“I don’t hear enough of the horns,” Glass said at the end of the first rehearsal. “We might not be sitting in the best place.”

Then Glass offered some suggestions—to which Barnes reacted: “We’re having an orchestration issue here,” he said. “This is a 14-year-old piece, and he wants to change it.”

At the end of the rehearsal, Glass met with the composition students.

He offered his take on the proficiency of the student musicians—“This orchestra 30 years ago wouldn’t have been able to play this. We’ve become much better. You’re way ahead of where I was at years ago.”

He encouraged the young composers not to give up early—“I wrote my first symphony when I was in my 50s. I have 12 now. You can start late. I couldn’t get any orchestras to play the music. When I finally got the orchestras, I got the big ones. That was fun.”

And he provided a bit of advice—“Do you play instruments yourselves?” asked Glass, who is a pianist who has performed both solo and with his group, the Philip Glass Ensemble. “You know what’s happening. It’s important to get in front of people and play music. That’s the most satisfying way of doing it. Without the audience, we don’t have very much work to do. That’s my philosophy.”

Three months after he received “Annunciation” from Glass, and two months after the premiere, Barnes is even more impressed with the piece than he was on the day it arrived in Lincoln.

“Every single time I play it I can’t believe what a masterpiece it is,” Barnes said. “What I love is the organization of how both movements work together based on the chant. Every place we’ve played it, people have gone bonkers.”

That reaction began at the Lincoln premiere that was attended by more than 1,000 people. Writing in the Lincoln Journal Star that night, I said: “Touchingly



*Philip Glass watching the performance backstage at the Lied Center for Performing Arts.  
Photo by Walker Pickering.*

Left to right: Gregory Beaver, Jonah Sirota, Philip Glass, Hyeyung Yoon, Rebecca Fischer and Paul Barnes backstage at the Lied Center for Performing Arts. Photo by Walker Pickering.



played by Barnes and the quintet, which is leaving with a bravura performance, ‘Annunciation’ is a romantic, late-period Glass masterwork.”

Fred Child, the host of American Public Radio’s “Performance Today” program was in Lincoln for the premiere as well. “Pianist Paul Barnes put together and performed a thrilling evening!” Child said. “I was thrilled I was able to be there.”

In May, after Barnes and Chiara performed it at New York’s Metropolitan Museum of Art, the New York Classical Review called “Annunciation” a “fascinating mosaic of Glass’s late style. His music has increased in color and chromaticism and gives the impression of the composer exploring his own favored memories of the classical repertory. Not only the format, but the warm

inner expression seemed almost to echo Brahms, though Glass’s repetitive minimalism is a completely different style.”

“Annunciation,” isn’t done yet. Barnes has scheduled performances of the piece, including a possible Chinese premiere, and, in January, will record it with Brooklyn Rider, a New York string quartet, for a CD to be released by Orange Mountain Music, Glass’s label. Brooklyn Rider will join Barnes on many of the performances.

“A Celebration of Philip Glass” took place as part of a series of concerts and other tribute performances held around the country to celebrate the composer’s 80th birthday, which could mean it will be the final Lincoln concert featuring a new work by the leading composer of the last 50 years.

But Barnes is holding out hope for a third commission in the near future.

“It will take a little bit of a miracle because of all the people who want him to write a piece for them,” Barnes said. “But he’s had such a positive experience whenever he’s been in Lincoln, it might happen. I like the idea of a chant-based

piano sonata.”

In April, after the premiere, Glass was sitting at a table at a reception in the Lied Commons, talking and taking selfies with friends and fans. As he was getting ready to leave and walk back to his hotel, he offered his evaluation of the performance.

“I’m very happy we could be here,” Glass said. “I thought it was very well played. Everything was well played.” ■

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



# Director Alexander Payne tells grads to focus on 'interesting,' 'fun'

by L. Kent Wolgamott

**A**lexander Payne had a choice to make as he approached graduation from Stanford—go for a secure career likely to ensure him a comfortable life or follow his dreams and desires with no guarantees of success.

“My older brother was a doctor, and my parents absolutely hammered me to be a lawyer,” Payne said. “But I had been movie-crazy since I was a little kid, and it was all I could think about. So as a senior in college, I applied to film school. My thought being that, even if I sucked at it, at least I could go to my grave knowing I had tried it. I needed to see whether my love of watching movies would translate into enjoying making them, and also whether I had any talent at it.”

“My parents, however, kept repeating the single worst advice in the world, and this will really strike a chord with you artists in the crowd—go to law school first, so you’ll always have something to fall back on.”

The crowd Payne referred to was the 3,200 University of Nebraska–Lincoln graduates and their families that

filled Pinnacle Bank Arena in May. Payne, the Oscar-winning movie director and writer—who briefly attended UNL—was the

speaker and received an honorary Doctor of Fine Arts from the university. He delivered what he called a “legendary commencement address.”

The key piece of advice Payne said he wanted to convey to the students in the funny, thoughtful talk:

“These years right now, when you’re 21, 22, 23, 24, are the precious years, when you’re done with school and can get out in the world and try any damn thing you want. The word risk should not be a part of your vocabulary, nor should the words failure, success or practical. The most important words for you now are interesting and fun.”

Interesting and fun doesn’t necessarily mean instant success, Payne said. He was in the UCLA film school until he was 29, and, for the next decade, often had to live off money he borrowed from his parents for most of the next decade as he worked to establish himself in the film industry.

“My success, such as it is, was far from overnight,” Payne told the graduates. “I had to postpone a lot of the personal and professional security that my high school and college peers had enjoyed early on. I lived like a student until I was 38, didn’t marry until later, didn’t have kids until just recently, never made much

*Chancellor Ronnie Green (left) and Executive Vice Chancellor and Chief Academic Officer Donde Plowman congratulate Alexander Payne on receiving his honorary Doctor of Fine Arts. Photo by Craig Chandler, University Communication.*



money until I was after 40.”

Payne was 38 when his second film, “Election,” became a movie sensation. Filmed in and around Omaha, primarily at Papillion-LaVista High School, “Election” earned Payne his first Oscar nomination for best adapted screenplay and catapulted him into the ranks of the top American filmmakers.

He followed “Election” with “About Schmidt,” his first major studio/bigger budget picture (not coincidentally, when he started to make money). That 2002 film, starring Jack Nicholson, was followed in 2004 by “Sideways,” a critically acclaimed film about a group of friends traveling through California’s wine country, for which Payne was Oscar-nominated for direction and received his first Academy Award for writing the adapted screenplay.

In 2011, “The Descendants” got a best picture nomination and a best director nomination for Payne. He won his second Oscar, along with writing partner Jim Taylor, for best adapted screenplay.

Nebraska, Payne told the graduates in the tongue-in-cheek style that often emerges in his film, will almost guarantee their success.

“Here’s the big secret, which isn’t so secret,” he said. “You will go farther in life and get there quicker precisely because you’re from Nebraska. And if you’re not from Nebraska, but only went to school here, you qualify too, because you get it. I kid you not. Conspiracy theorists tell us that secret cabals actually run the world and pull the strings, the Freemasons, and the Illuminati, and Skull and Bones, and the Deep State, but as it always does, the truth

hides in plain sight. It’s actually us, the Cornhuskers.

“Just in my own field, entertainment and the arts, often, when I tell people on the coasts where I’m from, they snicker, and say, ‘Oh, geez, who’s from Nebraska?’ And I say, I’m sorry. What part of Fred Astaire, Marlon Brando, Henry Fonda, Montgomery Clift, Johnny Carson, Dick Cavett, Willa Cather, Mari Sandoz, Harold Lloyd, Darryl F. Zanuck, Hilary Swank, Ed Ruscha, Conor Oberst, Gabrielle Union, Nick Nolte, Marg Helgenberger, Ted Kooser, and I don’t know, let’s

**“We Nebraskans come armed with tools for success, and other Nebraskans know it. I’m telling you right now, Nebraskans in New York, or L.A., or Chicago, or Seattle, or Paris, or Shanghai, or wherever, will hire you as soon as they know you’re from Nebraska. They know what they’re gonna get—someone who’s honest, a straight shooter, on time, has a good work ethic, a sense of humor, knows what a Runza is, and is generally pleasant to be around.”**

see, maybe Warren Buffett, don’t you understand?”

Payne’s list doesn’t include Payne. But with his two Academy Awards and continuing acclaim for his film work, and since 2005, his membership on the Academy of Motion Picture Arts & Sciences governing board, he belongs there.

“He was just being modest,” said Danny Lee Ladely,

director of the Mary Riepma Ross Media Arts Center.

“He definitely is on that list. I’ve had a poster collection in the lobby for a couple years that feature all the people who went to Hollywood from Nebraska. He’s featured prominently.”

Payne’s Nebraska allegiance extends to his filmmaking. He shot his first movie, “Citizen Ruth,” an independent picture starring Laura Dern, in Omaha in 1996. Then came “Election” and “About Schmidt,” which starred Jack Nicholson as an Omaha actuary on a road trip across the state to Denver.

Then there was 2013’s “Nebraska,” a black-and-white film that followed Bruce Dern on an ill-conceived trip from Montana to Lincoln to pick up a lottery prize he believes he has won.

Even last year’s “Downsizing” that stars Matt Damon as a man who decides to shrink himself and live in a miniature community, has a Nebraska connection. A week’s worth of the filming took place in Omaha and the story, Payne said, is another “schnook from Omaha on a road trip.”

As for his decision to make films rather than go into law, Payne got his family’s approval—after “Election.”

“Of course, as soon as I got my first Oscar nomination, it all changed to ‘my son, the director,’” he said.

To view Payne’s commencement address, visit [go.unl.edu/payne](http://go.unl.edu/payne). ■



*Left to right: Alexander Payne, Pilar O'Connor, Maria Payne and Chuck O'Connor. Photo by John Ficenec.*

# Nebraska Rep goes year-round to improve professional opportunities for students.

by **Kathe C. Andersen**

**“**If I had to put it in one word, I would say ‘ambitious,’” said new Nebraska Repertory Theatre Artistic Director Andy Park on the first season of the newly reimagined Rep last year.

“What we set out to do, especially in the timeframe that we had, it was extremely ambitious,” he said. “But when I look at the season as a whole, I’m really proud of what we were able to accomplish.”

Affiliated with Actors’ Equity Association, the Nebraska Repertory Theatre, the state’s only regional professional theatre, launched its first year-round season last fall. The Rep had been on hiatus since its final summer season in 2014. The new collaboration merged the Rep and University Theatre and expanded the opportunity for audiences and students to engage with professional artists over a nine-month season. The Rep is also now the Lied Center for Performing Arts’ resident theatre company.

“In addition to the almost 60 roles that students were cast in this year, which is double the number of roles we had the year before, we brought in more than 20 guest artists and hired local musicians and actors,” Park said. “When I think about just the number of people—this sort of community that we began to develop over this first year—it’s really exciting.”

In fact, the Rep’s return was named the top performing arts headline in the Lincoln Journal-Star’s 2017 in Review.

The inaugural season included performances of “Abigail/1702,” “The Serpent,” “The Holiday Cabaret,” “Avenue Q” and “The Lord of the Flies,” as well as the first annual Rep’s Rising Stars showcase.

Park, an award-winning artistic director, stage director, playwright, lyricist and puppeteer, was hired as the artistic director of the Rep and began in January 2016. He followed Virginia Smith, who stepped down as artistic director in 2014 after 10 years.





*Equity actress Morgan Barbour in "The Serpent." Photo by John Ficene.*



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Temple Building

Saturday, April 20, 2019

Celebrate the Rep's 50th year at this special celebration featuring hors d'oeuvres, drinks and a spectacle with live music, large-scale puppetry and stilt dancing.



*Abbey Siegworth (left) and Nicholas Russell, a senior theatre performance major in the Carson School, starred in "Abigail/1702." Photo by John Ficenec.*

Park was the founding artistic director of Quest Theatre Ensemble, an award-winning, free theater that was committed to ensuring that everyone had access to the arts in Chicago. He was also the artistic director of the John G. Shedd Aquarium in Chicago, prior to coming to Nebraska.

"Chicago is a very special place, and I'm sure I still will continue to do work in that community, but an opportunity to run a professional equity theatre is something that doesn't come around often," Park said of his interest in coming to Nebraska. "What I saw was something that looked very, very promising to me. I saw a university that was very committed to the arts. I really do believe that we can develop Nebraska Rep into a regional theatre that is on par with the top regional theatres in the

country. It won't happen overnight, and it's something we're going to have to continue to work toward. But if we don't lose faith, and we don't lose sight of that vision, we'll be there before we know it."

Community support is one ingredient the Rep needs to get there, Park said.

"It's going to take the community starting to get behind the Rep in a very profound way," he said. "And you know, there are promising aspects of that. When you think about the fact that Nebraska Rep, when it was a summer theatre, was around for 50 years. Next year is our 50th anniversary. That right there indicates a level of sustained support."

He plans to continue to build the profile of the Rep through hiring notable guest artists and directors.

"I also think it's about continuing to bring artists here that elevate the profile of our theatre so that people realize Ron Himes [the founder and producing director of the Saint Louis Black Repertory Company] is directing at Nebraska Rep. That's huge," Park said. "Or Don Richard, who was in 'Abigail/1702' last year, if we can potentially get him back or other people like him who have made a huge impression on some of the country's biggest stages, that starts to elevate our profile. And people start to realize what we're doing here is very special."

Himes will be directing "Dutchman" next season for the Rep, in a season titled "#HistoryMakers" that also includes "An Act of God," "Mother Courage and Her Children," "The Holiday Cabaret" and the musical "Hair."

"Going into this season, it made sense for us to do something that would allow us to talk about our 50th anniversary," Park said. "We chose '#HistoryMakers' because we thought that would be a way that we could tie in the history of the Rep, but also to pick pieces of theatre

that we thought would really emphasize big moments in human history.”

Next season will include a special celebration, “Spirit of ’68: Rep’s 50th Anniversary Party” on Saturday, April 20, 2019, in the Temple Building. Park is eager to celebrate the Rep’s 50th anniversary next season and the accomplishments of all those who worked on the Rep previously. Several actors and designers from previous Rep seasons will also be involved in productions next season.

“Our past matters. The Rep’s history matters,” he said. “The reason that the Rep is even positioned to do what we’re doing now is on the backs of so many artists who fought through the hard times and kept the fire alive—this vision that Nebraska and Lincoln, in particular, could have this professional theatre. As we move forward, that history matters, and we hope to add to the legacy.” ■

*The Nebraska Repertory Theatre presented a nearly sold-out “Avenue Q” last March at the Lied Center’s Johnny Carson Theater. Photo by John Ficenc.*





*Colton Storm (left) as Bland and Bradley Tejada in "The Lord of the Flies." Photo by John Ficeneec.*



*Cameron Currie (inside the ring) in "The Serpent." Photo by John Ficeneec.*



*Beck Damron in "The Serpent." Photo by John Ficeneec.*



*Nicholas Prior rehearses with Rod in "Avenue Q." Photo by John Ficeneec.*

# The Rep's Rising Stars: Students get new opportunities in relaunched Rep

Meet two of the Rep's inaugural season stars as we learn what their experience was like in the Nebraska Repertory Theatre.

## Nicholas Prior

"In theatre, there are types, which are like an ideal thing," said senior theatre performance major Nicholas Prior. "The leading man look is your Prince Charming. Do I look like a leading man? No. I'm what's called a character actor, and there's a little bit of a narrative where it's hard to get work as a character actor."

But Prior received reassurance from professional Equity actor Peej Mele, who played both Nicky and Trekkie Monster in "Avenue Q."

"It was refreshing for Peej coming in and saying, 'I'm a character actor, and I'm still working on a regular basis.' He was just a bundle of joy at all times—incredible, professional, kind."

Prior stayed busy this season, too, with multiple roles in Nebraska Repertory Theatre productions. He was a member of The Twenty in "Abigail/1702." In "Avenue Q," he played Rod, the closeted Republican investment banker. For "The Lord of the Flies," he was the music director, drum captain, fight captain, as well as a member of the percussion ensemble and understudy for Piggy and the Naval Officer. He also appeared in "The Holiday Cabaret." He has also been cast as Gabriel in this season's "An Act of God," which opens in September.

"It's really good as a senior because I'm getting all these nice things as I'm heading out the door," Prior said. "I think I have benefitted from it greatly."

One of the benefits of the newly revised Nebraska Rep for students is that they have the opportunity to join the Equity Membership Candidacy program to help them join the Actors Equity Association union. They earn one point



Nicholas Prior

for every week of rehearsal or performance. When they reach 25 points, they can join Equity.

"I am six points away from my card," Prior said, after earning 19 points for his Rep shows this year.

He said joining the union can be important for actors.

"By going union, you get access to special auditions," he said. "Every single Broadway show is an Equity Principle Audition. Equity people would get the first priority, and then Equity membership candidates would get second priority. If you're non-union, there's a high chance you won't be seen that day. It's not how you get seen, but it makes it a lot easier."

Prior, who is originally from Sioux City, Iowa, has many reasons that he loves theatre.

"I think acting is one of the only true forms of immortality because we go up there, we're on stage, and you know, we make somebody feel something," Prior said.

Prior has loved his experience with the Nebraska Rep.

"For me, it's been great. I've been having a great old time with it," he said. "I think we're doing higher quality shows for Lincoln's environment. The design elements for every single show have skyrocketed. I'm glad the Rep is back because I think Lincoln and Omaha are soon going to become kind of an artist hub in the Midwest."

# Matthew Carter

Matthew Carter wasn't sure, at first, if he would get the role of Princeton in the Nebraska Repertory Theatre's "Avenue Q."

He auditioned for the role, but then Rep Artistic Director Andy Park also held auditions for Equity actors in New York for the role. He had a nerve-wracking wait until he heard a few weeks later he got a callback audition.

"I go in for that callback, and that evening, I think, I found out I got the role, and it was just like a swell of excitement and nervousness at the same time," Carter said. "Because this would be my first production, really, at the theatre school. I needed to showcase the best of me."

Carter is a junior music major in the Glenn Korff School of Music from Kearney, Nebraska. He first heard about the new changes for the Nebraska Rep when he worked at Crane River Theater Company in Kearney during the summer.

"I worked with people who went to the Johnny Carson School, and they just kept telling me, 'Hey, you should audition for some of the mainstage shows,'" he said. "That summer really awakened this feeling of wanting to get more involved, not only just in the music school, but in the theatre school as well."

In addition to playing Princeton in "Avenue Q," Carter also performed in "The Holiday Cabaret" and The Rep's Rising Stars showcase.

To prepare for his role in "Avenue Q" Carter had to

perfect puppeteering, which was new to him.

"That was a completely new experience," he said. "It's just getting a feel of the puppet, and it's just adding another layer of acting. Just focusing on the most minute details and repetition—repetition was key for me. I would go into the bathrooms, and I would just



Matthew Carter

stare at myself in the mirrors working lines with my puppet, making sure the head was down and making sure my thumb was the only thing that's moving so his head is not bobbing up and down."

In addition to his leading role in "Avenue Q," Carter also had a solo performance during the University Singers performance of Philip Glass's "Father Death

Blues" during the Celebration of Philip Glass concert at the Lied Center for Performing Arts in April, where Glass was present.

"The amount of opportunities that we have in our performing arts program stuns me," Carter said. "It helps so much in the learning process, and it makes me not only a better performer, but a better person."

While working on "Avenue Q," Carter said he benefitted from working alongside the professional Equity actors.

"They were so reassuring and very knowledgeable and comforting," he said. "Because I learned so much from them, and I can say that they were my friends. I could joke around with them, and we as a cast would do things like go out to eat or go to the mall."

He had a moment of clarity during "Avenue Q" one evening during rehearsal. The cast and production team were all there, and during a break, everyone was talking to each other about ideas and feedback on the show.

"I just paused, and I looked around, and it just reaffirmed in my head that what I was doing was right," Carter said. "To see all of this effort and all of this thought and motivation that everyone is putting into the show is

really beautiful. And that was a game changer for me. It motivated me even more to keep practicing with my puppet to make sure everything is good because everyone's putting in so much to it, so much of them, so much of their hearts into this show. I'm so honored to have been a part of it." ■

# Creating art in nature: Art at Cedar Point offers unique art class experience

by **Kathe C. Andersen**

**T**heir art classroom for two weeks is located approximately 280 miles from either Richards Hall or Woods Art Building on campus in Lincoln. It is located in western Nebraska near the city of Ogallala and Lake McConaughy.

Art at Cedar Point is a two-week, interdisciplinary art course offered by the School of Art, Art History & Design each summer and taught at the University of Nebraska–Lincoln’s Cedar Point Biological Station, a field research facility and experiential classroom.

The station, in operation since 1975, “sits in the heart of the western high plains near the juncture of tall grass and short grass prairie, on the south edge of the Sandhills and the North Platte River Valley,” according to its website.

“The core mission of most biological stations is about place-based research,” said Jon Garbisch, associate director of Cedar Point. “It provides a setting where we are not a national park or a state park in the sense that we are preserving it as pristine. It’s much more about having an area where we can protect long-term research plots where it’s okay to manipulate the environment. We’re not a place where you go and admire things and stay hands off.”

It’s not uncommon for biological field stations to also have some kind of humanities embedded within their science context, Garbisch said. A conversation with previous Director Emeritus John Janovy’s wife, Karen, who was the long-time education coordinator at Sheldon Museum of Art, led Garbisch to connect with Cather Professor of Art Karen Kunc.

“It was Karen [Kunc] who came up with the idea that we could do one advanced art class that rotates through senior faculty and have a few resident artists and an art camp,” Garbisch said. “It’s grown out of Karen pushing a couple of faculty to come out here. You come here for a holistic experience. You’re embedded in the environment. The interaction between students, the interaction between students and their instructor, and the interaction between those people and the resident scientists for the summer is just something that happens naturally.”

This summer’s class, “Making Your Mark: The Figure and Nature” was taught by Associate Professor of Art Santiago Cal from June 4-15. Ten students took the intensive studio course,





The Art at Cedar Point class. Back row, left to right: Santiago Cal, Kristina Insingo, Justin Hicklin, Lindsey Pinkerton, Maris Stebbing, Ian Cuevas and J.P. Davis. Front row, left to right: Allison Diesing, Cheri Macartney, Mariah Livingston and Toni Kemerling. Photo by Kathe Andersen.

creating artworks based on their experience at Cedar Point.

In addition, 12 artists-in-residence were in residence for one- and two-week residencies throughout the summer at Cedar Point. And Art at Cedar Point also organizes community outreach events that include a speaker series and hiring Nebraska undergraduates to gain teaching experience through an art and science adventure camp for area students.

“It’s been really fun,” said Ian Cuevas, a junior art major originally from Milwaukee, Wisconsin, taking this summer’s Art at Cedar Point course. “There’s a certain amount of freedom that you get with, one, a high-level class, but, two, just being in a place where everyone wants to be learning. They also want to go off and explore. It feels less like a class and more like sort of an artist’s residency.”

For Kristina Insingo, a senior art major from Floral Park, New York, Art at Cedar Point was a whole new experience for her.

“It’s been really eye-opening because, obviously being from New York, this kind of stuff is completely new. I’ve never been so in touch with nature,” she said. “Just going on hikes and seeing the monuments and going and doing and adventuring—it’s just really cool to be part of a different kind of culture like this.”

Insingo said she knew she was signing up for something different, but she didn’t realize exactly what it would be like.

“It’s amazing. Honestly, when I signed up for Cedar Point, I was like, sure, something different,” she said. “I wasn’t really expecting living in a cabin, and bugs

and spiders and snakes. I wasn’t really ready for that, in a sense. But not being ready for it just allowed me to be more open to it. And it’s just so beautiful out here. I didn’t even know this existed in Nebraska.”

Art at Cedar Point has been offered since 2014. Courses have focused on photography, printmaking, mixed media and now this summer’s drawing and the figure in nature course. Next summer, Professor of Art

**“Just going on hikes and seeing the monuments and going and doing and adventuring—it’s just really cool to be part of a different kind of culture like this.”**

**– Kristina Insingo**

Aaron Holz will teach a watercolor journaling course.

“We created a course that is open for art majors and also other students to fulfill their arts requirement for an interdisciplinary engagement and for which broad perspectives can be brought together in an ‘out-of-the-ordinary place,’” said Kunc, who helped found the program and taught Eco Printmaking into Bookmaking at Cedar Point in 2015. “This kind of experience opens possibilities, resourcefulness, isolation from usual distractions, immersion into the vast environment, and provokes questions of values, our place in the world, a new way

to think and create.”

Cal said when he created his course this summer, he kept his course loosely structured.

“I didn’t want to come in and just dictate projects,” he said. “I wanted them to define themselves in this place, and I have to say that they are doing very good work. All of the works are meaningful to them. None of the work seems like assignments, and all of the works are specifically tied to their experience or what they’re thinking about while they’re here.”

Cuevas, for example, harvested willow and yucca to create a mask and rope. He also made a corkboard that displayed an investigation for a paranormal investigator that was interactive for the viewer to solve the case of abducted campers. Other students were working with video and sound, as well as painting, drawing and other mixed media projects.

Not all of the students are art majors or even art minors. Justin Hicklin is a senior double major in biochemistry and Spanish. Art at Cedar Point was the first art class he had ever taken.

“I had been looking to come out to Cedar Point for other science classes since my freshman year, but I never had the opportunity to come,” he said. “My advisor actually suggested that I look at taking this ACE 7 [a general education requirement], so I guess that’s how I initially enrolled. But I guess my experience has been a lot more than an ACE credit.”

Even though he’s never taken an art class, he said his classmates and Cal were supportive of his ideas.

“It’s been interesting to me to see how inclusive everyone is out here and how willing they are to look at my ideas, and although they’re a little different,



they really look at them and appreciate them,” he said. “Even though I’m only a beginner, they still treat me the same as if I’ve been doing this as long as them.”

Maris Stebbing, a senior philosophy major with an art minor from Norfolk, Nebraska, is on her third visit to Cedar Point. She came out after her sophomore year for a biology class, but their projects left her no free time to explore the space.

“I loved the space so much that I stayed here, and I worked in the kitchen for the rest



*Above, left: Cheri Macartney (right) discusses her work in progress with other students in the Art at Cedar Point class. Photo by Santiago Cal.*

*Above, right: Toni Kemerling created two works in the course: The first, was a tribute to her late father, featuring his eyes and her eyes. The second were stamps featuring items that reminded her of her father. Photo by Kathe Andersen.*

*Left: Mariah Livingston, a junior art major, shows off one of her paintings created at Cedar Point. Photo by Kathe Andersen.*



of that summer,” she said. “And then last summer, two of my best friends were here taking the art class with Eddie [Dominguez], and I came and visited for a few days. And now I’m taking the art class. I’ve come full circle and seeing things I haven’t noticed before.”

It’s a different experience taking an art class at Cedar Point.

“For one, the class seems a lot closer than your average studio class,” Stebbing said. “It’s a different kind of social intimacy. Whereas you all chose to be here, and you know it’s because you love what it is and what you do. In a studio class, it’s more for a requirement.”

Toni Kemerling, a senior secondary special education major and art minor from Crete, Nebraska, said her Cedar Point experience was helping her see her environment in a new way.

“I think I’m starting to look at things differently,” she said. “I was telling Santiago that I see little bugs, and I’m examining them. I wouldn’t have done that before this. Now, I know a little bit about them and what the bugs do. I’ve looked up plants. I think when I go home, I will continue what I’m working on here because it’s something I want to continue for a long time. It’s like a journal-type of thing.”

Kunc said there is great value in having art and science mix at Cedar Point.

“Here we see that the research actions and processes of artists and scientists have a similarity, of dedication, hard work, attention to details and ‘follow through,’ a seriousness about making and testing ideas,” she said. “And to learn from and interact with each other is enriching, even if there are skeptics about what artists do among the scientists. Here is a way to impress them, and to share excitement about discoveries, and artists’ role as interpreters.”

For most of these students, the Art at Cedar Point class was an experience like no other they had.

“I will be bragging about this for years to come,” Insingo said. “It’s just so cool to be in a different environment and learn different things.”

J.P. Davis, a senior journalism major and art minor from Omaha, Nebraska, said he was learning in a new way.

“It almost doesn’t feel like a class,” he said. “It feels like a class because we’re learning so much, but this is the way school should be—applied learning. It’s so beneficial. The traditional classroom setting is kind of flawed, but every so often, there are classes like this where it’s like, okay, this is learning. It’s been great.” ■

For more information on Art at Cedar Point, including how to enroll in the class or apply for the artist-in-residencies, please visit [go.unl.edu/artatcedarpoint](http://go.unl.edu/artatcedarpoint).



Clockwise from lower left: J.P. Davis, Ian Cuevas, Mariah Livingston and Kristina Insingo observe a plant during a hike. Photo by Santiago Cal.



Left to right: Maris Stebbing, Toni Kemlerling, Mariah Livingston and Kristina Insingo on a hike. Photo by Kathe Andersen.

Misty Copeland discusses her career during the E.N. Thompson Forum on World Issues. Photo by Justin Mohling.



## **American Ballet Theatre, St. Louis Symphony hold master classes for students**

**T**he American Ballet Theatre and the St. Louis Symphony performed Igor Stravinsky’s masterwork “Firebird” for full houses at the Lied Center for Performing Arts on Feb. 16-17.

Principal dancers Misty Copeland (Feb. 16) and Christine Shevchenko (Feb. 17) illuminated the iconic Firebird role. The performances also included “Black Swan” and “White Swan” and Ratmansky’s “Serenade after Plato’s Symposium” with music by Leonard Bernstein.

Copeland made history as the first African-American, female, principal dancer with American Ballet Theatre in their 75-year history. She shared her story at an E.N. Thompson Forum on World Issues presentation on Feb. 13 at the Lied Center.

Students from the Glenn Korff School of Music participated in master classes with members of the American Ballet Theatre and St. Louis Symphony during their residency that week, which was made possible in part with a grant from the Hixson-Lied Endowment.

Kelli Griffin, a senior dance major from Kenosha, Wisconsin, who graduated in May, shares her experience from that week.

## My week with American Ballet Theatre

By Kelli Griffin

Students of the University of Nebraska–Lincoln dance program had the amazing opportunity to observe, take classes and watch rehearsals of our national ballet company, American Ballet Theatre. May I say as a senior dance major, this has been one of my favorite education outreach events that the Lied Center has done for the dance program.

We had the luxury of taking master classes from three of the ballet masters who were part of the company (Susan Jones, Carlos Lopez and Keith Roberts). Each class had its own style and pace, but not once did I feel intimidated by these teachers. One of the great things Keith Roberts said to us in our final master class of the week was, “It is okay if you mess up or don’t know the right answer to the question, there are no wrong answers here.” I found that to be so inspiring because everyone in the dance world views ballet as such perfect form and that a ballerina is never allowed to mess up while performing. But that was the best thing about this week was seeing them as who they are and not just as beautiful movers. Some of the best moments were watching them in rehearsal, and not seeing them nail that turn, or be right with the timing, it just made it that much more real.

When it came to the performances, I was amazed. I was lucky enough to see the performance three times, once during dress rehearsal Thursday night, Friday night when Misty Copeland performed as the Firebird, and finally Saturday when she did a variation of Swan Lake. I cried all night because it was just so beautiful and a magical experience, especially Friday night. Friday night as my best friend Erin and I arrived

to our seats, we began to create conversation with those around us, and I ended up talking to a father whose daughter is a ballet dancer. We were talking about our week and how we were just so fortunate to have this once-in-a-life experience, and less than 30 seconds later, he handed us meet and greet tickets. In the moment, we both had tears in our eyes and had no idea of how to thank this man. Throughout the entire performance, Erin and I were in tears, because of the beauty of the dancers and just by how lucky we have been this entire week to witness something so magical.

When it came to the final piece, Firebird, I knew I had to pull it together, because this was the moment that everyone was talking

about since February of 2017. We were about to see Misty Copeland make history and premiere as the Firebird in Lincoln, Nebraska. Throughout this entire ballet, I could not take my eyes off her; Misty’s stage presence commands you to just watch her the entire time. I was in awe that, at times, I forgot to breath I was so entranced by her movement. When it came to the final bow, I found myself bawling my eyes out because of what I just witnessed. As the curtains came to a close, Erin and I headed to the meet and

greet and found ourselves meeting the entire lead cast from Firebird. Not once did I think I would be meeting and standing next to Misty Copeland and crew telling them how amazing they were, but there I was, there in that moment; it was surreal. And I wouldn’t change it for the world.

This has been described as such a magical week, and truly a once-in-a-lifetime experience to be a part of. I would like to thank the dance program faculty, the Glenn Korff School of Music, Hixson-Lied College of Fine and Performing Arts, the Lied Center, and finally the Hixson-Lied Endowment who have made this experience possible for all the students who took part in this. ■

**“It is okay if you mess up or don’t know the right answer to the question, there are no wrong answers here.”**

**– Keith Roberts**



*Kelli Griffin receives instruction from Carlos Lopez of the American Ballet Theatre.  
Photo by Justin Mohling.*



# New Arts Alive course aims to encourage arts appreciation



Jacqueline Mattingly

**A** new course in the Glenn Korff School of Music titled Arts Alive at Nebraska began this fall to introduce

students to live performances and works of art across campus, in the community and in Nebraska.

Jacqueline Mattingly, Glenn Korff School of Music assistant professor of practice and chief advisor of the B.A. and B.M. music degrees, spent more than a year developing the course in conjunction with the Hixson-Lied College of Fine and Performing Arts. The course is designed to cover the nature and function of music and the arts through live performances, lectures, critiques, discussion sessions and reading materials.

Students will also examine the creative process and the role and impact of the arts in society. Exposure to live performances and exhibitions comes from the generosity of the Lied Center for Performing Arts, Nebraska Repertory Theatre, Sheldon Museum of Art and the Mary Riepma Ross Media Arts Center, among others.

“The course is a non-music major course at

the 171 level, so my hope is to catch them as they’re coming in the door and teach them what they have for a world of learning within the arts,” Mattingly said. “We will be giving students almost a dictionary or vocabulary of words to approach the art, to make it a little bit more familiar and less intimidating.”

The curriculum will be built around the performances and events taking place on campus and in the community.

This fall, that may include performances such as Ballet Folklórico de Mexico, Chinese Warriors of Peking and pianist Gabriela Montero at the Lied Center for Performing Arts; “Mother Courage” at the Nebraska Repertory Theatre; and films at the Mary Riepma Ross Media Arts Center. It will also include the “For Freedoms: In the future days. . .” exhibition at Sheldon Museum of Art, which is the exhibition in Nebraska affiliated with the 50 States Initiative, concurrent decentralized art exhibitions and public events being organized across the country to encourage broad participation in civil discourse and organized by artists Hank Willis Thomas and Eric Gottesman.

“Part of the class will be attending events and being able to have a conversation about it in class,” Mattingly said. “They will write critiques







*Students in the new Arts Alive at Nebraska course will have the opportunity to attend Chinese Warriors of Peking at the Lied Center for Performing Arts on Oct. 21.*

of different events, and there will be traditional quizzing and grading. But part of the class is also that participation component you experience. You can show things in a classroom and you can project things, but it's very different being part of that live performance. Seeing a work of art projected on the wall is very different than going and looking at it, seeing the texture or the color."

Mattingly also hopes to have arts philanthropists come and speak to the class about how they contribute to the arts community.

Mattingly said the arts have an important role in our society.

"The creative process exists in everything," she said. "It has such dramatic impact on our everyday lives, but sometimes we walk blindly past it. It's important to pull that to the forefront. They're being exposed to it in film, in music, in everything. I also think it's important that as different issues arise in our world, artists tend to be right there on that playing field reacting and bringing those issues to us in a different way. We react to the arts in so many different ways, emotionally and creatively."

Mattingly hopes the course can bring the various arts disciplines together.

"I love to teach across the disciplines, and I think that's really important," she said. "This course will

hopefully become a link between all of the arts.

Sometimes we get so busy and operate within our own vessel, and one group isn't talking to the other, yet we're doing similar things. So how can we find that common thread to share? How do we make our students aware of all the wonderful opportunities there are? It's hard to know what you like and what you don't like unless you're exposed to them. That's the purpose of this class—to expose and to educate and to share."

Mattingly said everyone has a role to play in the arts community.

"I hope their eyes are opened to something they've never experienced before, and I hope they see art in a new way and find comfort in it in some way," she said. "They will develop their art appreciation and develop their place in the community in regards to the arts, whether or not they are a musician or an artist. We all have a role, and success for me, would be for each of the students who take this class to find their role—whether it's creating, experiencing or supporting. There really is a place for art in everyone's lives in one form or another."

Arts Alive at Nebraska (MUNM 171) satisfies either an ACE 7 or ACE 9 outcome in the university's ACE (Achievement-Centered Education) general education program. ■

*Top: Ballet Folklórico de Mexico, one of the most celebrated folk ensembles in the world, will be coming to the Lied Center for Performing Arts on Oct. 30. Students in the new course, Arts Alive at Nebraska, will be in attendance.*





*Pianist Gabriela Montero will be at the Lied Center for Performing Arts on Nov. 13. Students in the new Arts Alive at Nebraska course will have the opportunity to attend the performance and hear her visionary interpretations of Mozart, Beethoven and improvisations based on themes suggested by the audience.*



# Carson Center continues preparations to open





The Johnny Carson Center for Emerging Media Arts continues its planning to begin operations in the fall of 2019, focusing on its new curriculum, new facility and new faculty.

A new degree, the Bachelor of Fine Arts in Emerging Media Arts, is making its way through the curriculum approval process. The University of Nebraska Board of Regents approved the degree at its June 2018 meeting. At press time, it is scheduled for final consideration by Nebraska's Coordinating Commission for Postsecondary Education in September.

“Let’s unpack what we mean by Emerging Media Arts,” said Director Megan Elliott. “On the one hand, there’s emerging media, which equals technology. On the other hand, there’s media arts, which equals creativity. So Emerging Media Arts is the joining of technology and creativity. The joining of technology and creativity, and the combination of the intelligent machine and the human, leads to innovation. And let’s note that ‘emerging’ is not just a verb. Emerging is in the present perfect tense—it is always happening.”

Elliott said she believes that never before have storytellers and emerging media artists been so important to the world.

“We live in challenging times. It’s both scary and exciting,” she said. “It’s scary because of what I like to call the three A’s: automation, algorithms and artificial intelligence.”

According to an often cited research paper from Oxford University by Carl Benedikt Frey and Michael A. Osborne titled “The Future of Employment: How Susceptible Are Jobs to Computerization?,” artificial intelligence and robotics will automate 47 percent of jobs in the United States during our current students’ working lives. These include manufacturing jobs, cashiers and customer service

*A conceptual rendering of the Johnny Carson Center for Emerging Media Arts building at 1300 Q St. The design is pending approval and subject to change. Courtesy of HDR, Inc.*

assistants, but also lawyers, administrators, accountants and financial analysts, among other jobs.

“We don’t yet know what jobs will replace them because many of the jobs that our students will do upon graduation are yet to be invented,” Elliott said. “But on the other hand, has there ever been a moment in time more exciting?”

“We are building the ultimate student-centric program with the goal that every graduate is able to realize their dream job or raise money to start their dream company right out of school.”

To robot-proof students, the Carson Center will develop three new literacies across data, technology and what it means to become more deeply human.

“That means developing four new cognitive capacities—critical thinking, cultural agility, systems thinking and entrepreneurship. We’ve mapped this so critical thinking equals design; cultural agility equals storytelling; systems thinking equals code and computer

science; and entrepreneurship,” she said.

That creates an “X-shaped graduate” who has mastered storytelling, design, code and entrepreneurship.

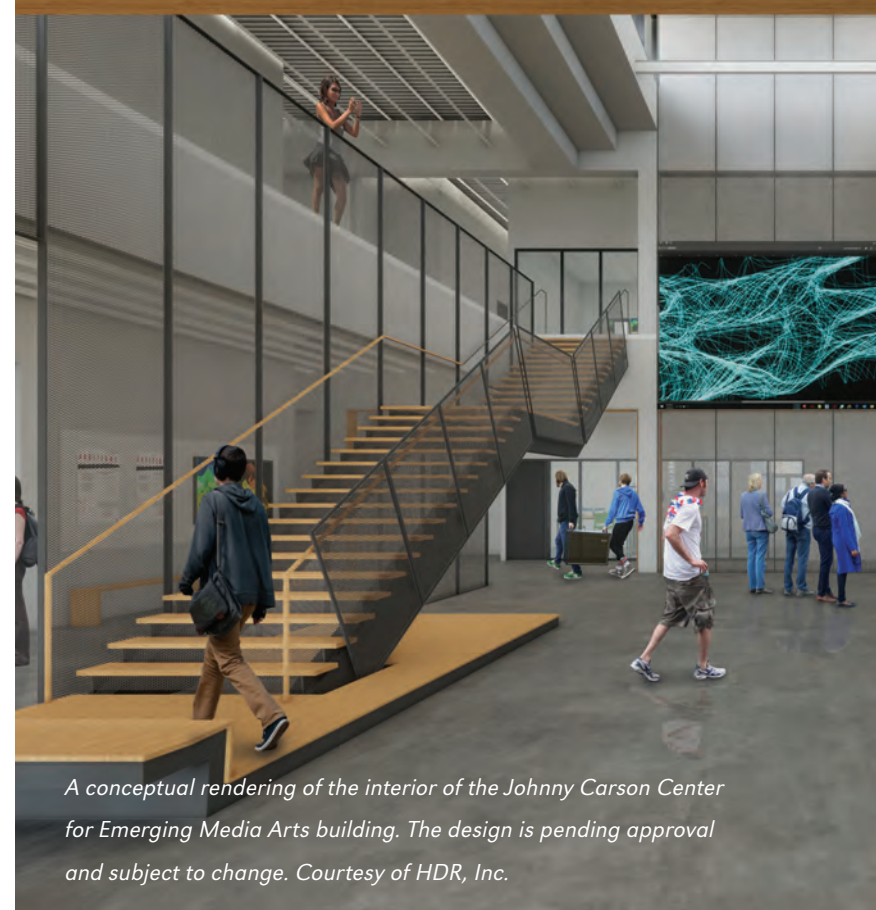
Elliott has worked with faculty and her advisory board to develop both the curriculum and plans for the new facility.

“For all of us who have been involved in the process of developing the Carson Center, this is a busy, but exciting time,” said Associate Professor of Film Richard Endacott. “I have had the pleasure of helping to develop the new B.F.A. in emerging media arts over the past year, and I’m convinced it is unique, innovative and will perfectly prepare our students to succeed in a rapidly evolving media worlds.”

Within the B.F.A. in emerging media arts, students will select two of eight emphases from among experience design, immersive+interactive media, cinematic arts, story, virtual production, sensory media, data+art and sonic art.

“While we have emphases, the culture of

*Left to right: Brendan Harkin, Swetha Gadwal, Mike Hamilton, Tyson Fiscus, Megan Elliott and Richard Endacott at Pixar, Inc. Elliott went to San Francisco and Los Angeles last December, with members of her advisory board, HDR architects and the Nebraska team, to tour technology spaces and be inspired for the Carson Center’s facility design. Courtesy photo.*



*A conceptual rendering of the interior of the Johnny Carson Center for Emerging Media Arts building. The design is pending approval and subject to change. Courtesy of HDR, Inc.*





the Carson Center will be one of convergence—a place to meet and inspire and dream ferociously big,” Elliott said. “And then prototype and iterate and finally execute. These emphases are not silos. They are the antithesis to that.”

Hixson-Lied College of Fine and Performing Arts Endowed Dean Chuck O’Connor is pleased with the collaborative process to create the program.

“Megan Elliott, the entire faculty, as well as our industry advisors, have given careful consideration to the curriculum, and I am grateful for their hard work and innovative ideas,” he said. “We will become the premier destination in the world for students who use technology to innovate, solve problems, entertain audiences and tell compelling stories.”

Recruiting for the program will begin this fall, as will recruiting of faculty.

“We’re eventually hiring seven new faculty. I’m working on the position descriptions now,” Elliott said. “Our first five will be masters of experience design, story, digital arts, computational media and entrepreneurship.”

Construction to renovate the Carson Center’s facility at 13th and Q streets (in the former Nebraska Bookstore location) was scheduled to begin in August.

“We’re super excited about the design,” Elliott said. “We’ve been working with a dream team from HDR and the university’s Facilities Management for the past 14 months with loads of input from faculty and industry, programming and then designing the building. The space is built on the principles of flexibility, creativity, collaboration and making—so students can create anywhere at anytime.”

Elliott is looking forward to the opening in the fall of 2019.

“I can’t wait to see what it is they create, and how we collaborate with people across the campus, across industry and across the world,” she said. ■

# Carson School begins production on third Carson Film

**T**he Johnny Carson School of Theatre and Film began production in May of the third film in the Carson School Film Series.

“The Healing of Harman,” filmed May 9-17 in Lincoln with a cast

and crew of around 75 students, faculty, alumni and professionals. The local premiere is scheduled for Oct. 27 at the Mary Riepma Ross Media Arts Center.

The Carson School Film Series involves a select number of film industry professionals teaming with students and faculty from the Johnny Carson School of Theatre and Film to create a 20- to 25-minute short film. The objective is to provide students with an 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.

“I’m really impressed by what has been pulled together, in terms of the scope of what this production is and can be,” said Director Seth Pinsker. Pinsker has received more than 50 major national and international awards for his creative work in film, television, commercials and branded content, including an Academy Award Nomination for Best Short

Film (Live Action).

“I’ve been really impressed with the talent of the students and the quality of their work,” he said. “I think it will be a project that everyone can be proud of. The students are amazing. This is such a good thing that Nebraska is doing for its students.”

Julie Uribe, an Emmy Award-winning producer with more than 30 years of experience in the television industry who has returned to Lincoln and is a lecturer in the Carson School, is serving as executive producer of the project and co-wrote the screenplay.

“The Johnny Carson short film is a phenomenal opportunity for students,” she said. “They get to work with Hollywood pros. When they work on their school projects, often times they have an extended amount of time to complete them. One of the ways this is a more realistic experience is that time is an issue.”

Elijah Watson, who graduated last December from the Film and New Media program, came back to work as co-producer and line producer on the film.

“I have a pretty high role on the project, so it’s been challenging and rewarding to see the film go from text on a piece of paper to a fully realized production with cameras,



*Crew for the Carson School Film Series set up a shot in a quarry outside of Lincoln. Photo by Jordan Opp.*







Director Seth Pinsker (right) reviews footage with Ben Hartzell (B.F.A. 2017). Photo by Jordan Opp.



J.B. Tyson (first assistant director, left) visits with Carson School students Adam Turner and Candace Nelson to set up a shot for the Carson Film. Photo by Jordan Opp.

actors, directors, sound and production,” he said. “We have more than 70 people working together. I started working alongside a lot of the professionals a couple of years ago [on other projects], but it’s been great to see them work with the current students who maybe haven’t had the opportunity to work on a professional set yet. There are a lot of things you can’t learn in class that they can teach you in a day on set, skills you can’t get from a lecture.”

“The Healing of Harman” is a story about a Kurdish interpreter living in Lincoln, Nebraska, who meets a mysterious man from his past who asks for help with life and death consequences. While not autobiographical, the film is based on stories told to Uribe by Harman Doski, a local refugee from Iraq.

Hannah Cahill, a freshman from La Vista, Nebraska, has had the opportunity to work on both sides of the camera for the film.

**“It’s been absolutely amazing. It’s given me a ton of opportunities to work behind the camera and in front of the camera as a production assistant and also an extra with lines,” Cahill said. “That is extremely important, especially for an independent film, because then you get to learn multiple stages of what making an independent film is like.”**

“The Healing of Harman” is the third film in the Carson School Film Series. The first film, “Vipers in the Grass,” was completed in 2010. The second film, “Digs,” was completed in 2013.

“As the writer and executive producer of this film, it’s been a life-changing experience for me,” Uribe said. “I hope it will be for the students as well.” ■

# Composer Danny Elfman visits campus

**T**he Lied Center for Performing Arts and Glenn Korff School of Music hosted composer Danny Elfman on campus on Feb. 20.

Elfman attended a rehearsal with the Berlin Philharmonic Piano Quartet, which gave the world premiere of Elfman's new classical composition at their Feb. 21 Lied Center concert.

He also visited with composition students in the Glenn Korff School of Music and participated in a Q&A session following a screening of "The Nightmare Before Christmas" at the Mary Riepma Ross Media Arts Center.

Elfman is an American composer, singer, songwriter, and record producer. He is best known for his work scoring films and television shows, in particular his frequent collaborations with director Tim Burton, and for being the lead singer and songwriter for the band Oingo Boingo from 1974 to 1995.

To see more photos from his visit to campus, go to <https://go.unl.edu/r63h>. ■



*Danny Elfman (center) participates in a Q&A with Lincoln Journal-Star reporter L. Kent Wolgamott (left) and Assistant Professor of Composition Tom Larson. Photo by Mallory Trecaso.*

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, 2018. For a full listing of awards, visit [go.unl.edu/yzmi](http://go.unl.edu/yzmi).



*Karen Blessen (right) gives feedback to graphic design students at a workshop she led in the School of Art, Art History & Design.*

### **Alumni Achievement Award in Art:**

#### **Karen Blessen (B.F.A. 1973)**

Blessen is a Pulitzer Prize-winning journalist and artist. She was the first graphic design artist to be named as a Pulitzer Prize winner in 1989. She is the co-founder of 29 Pieces (29pieces.org), which uses art to make positive social change.



*Kevin Kaisershot (standing) visits with faculty and students in the Glenn Korff School of Music.*

### **Alumni Achievement Award in Music:**

#### **A. Kevin Kaisershot (B.M.E. 1980)**

Kaisershot retired in 2015 after more than 35 years of teaching, including most recently at East Aurora (Illinois) School District #131, where he served as music director 5-12 from 1984-2015. He is also internationally recognized as a composer/arranger, especially of music for trumpet and brass.



*Matthew Miller (center) visits with students in Associate Professor of Theatre Laurel Shoemaker's lighting design class.*

### **Alumni Achievement Award in Theatre and Film:**

#### **Matthew Miller (B.A./B.F.A. 2008)**

Currently based in Brooklyn, N.Y., Miller has more than a decade of experience in the industry, lighting for dance, theatre, live events, symphonies, festivals, and more. He has worked for such companies as Hubbard Street Dance Chicago, the Chicago Symphony Orchestra and The Plagiarists Theatre Company.



Left to right: Matthew Miller, Kevin Kaisershot, Karen Blessen and Liana Sandin with Dean Chuck O'Connor at Honors Day.

**Award of Merit:  
Liana K. Sandin**

Sandin is the president of the Pearle Francis Finigan Foundation, which established the Pearl M. Finigan Piano Scholarship in the Glenn Korff School of Music. The Finigan Foundation was also the major commissioning funder for the Philip Glass Annunciation Piano Quintet project, which premiered at the Lied Center in April.



The recipients of the Hixson-Lied Faculty and Staff Awards. Back row, left to right: Todd Cuddy, Dave Hall, Richard Endacott, Drew Davis, Colleen Syron and Chuck O'Connor. Front row, left to right: Hye-Won Hwang, Brian Moore, Brenda Wristen, Tony Falcone and Jan Deaton. Not pictured: Rhonda Fuelberth. To learn more about the recipients, visit <https://go.unl.edu/fi5i>.

**Award Nominations for 2019**

The nomination form for our 2019 Alumni Board Awards is available at [go.unl.edu/pg27](https://go.unl.edu/pg27). Nominations for the Alumni Achievement Awards, Award of Merit and Student Leadership Awards are due Friday, Dec. 7, 2018. See the website for full details or e-mail [unlarts@unl.edu](mailto:unlarts@unl.edu) to have a nomination form e-mailed to you.

# Marks named interim director of Carson School

**A**ssociate Dean Christopher Marks began serving as the interim director of the Johnny Carson School of Theatre and Film in July. He takes over for Harris Smith, who stepped down as director this summer to take a position as chair of the Department of Theatre at the University of Utah.

Smith had been at the University of Nebraska–Lincoln since 1999. He was appointed director of the Carson School in January 2017 after serving as interim director since 2016. Among his accomplishments at the Carson School were launching the newly defined Nebraska Repertory Theatre and beginning discussions regarding opportunities for students in the Johnny Carson Center for Emerging Media Arts.

Marks has served as associate dean of the Hixson-Lied College of Fine and Performing Arts since 2015. He has been at Nebraska since 2006 and became professor of organ this year.

Richard Endacott was named the associate director of the Johnny Carson School of Theatre and Film in August. He replaced Sharon Teo Gooding, who served in that capacity for 10 years.



*Christopher Marks*



*Richard Endacott*



## Ariel Bybee

Former Glenn Korff School of Music Artist-in-Residence and Associate Professor of Voice Ariel Bybee, 75, died March 20 in Salt Lake City, Utah.

Bybee was a renowned opera singer, according to Opera News, “a prominent mezzo at the Metropolitan Opera for 18 seasons.” She was also distinguished as a soloist, voice teacher, university professor and opera director.

Bybee taught in the University of Nebraska–Lincoln’s Glenn Korff School of Music from 1998–2008 and saw the opera program grow and improve during that time.

University opera productions twice participated in the Waterford International Festival of Light Opera in Waterford, Ireland, in 2002 and 2007, thanks to support from long-time opera supporters James C. and Rhonda Seacrest. The 2007 production of Frank Loesser’s “The Most Happy Fella,” which Bybee co-directed with her husband, James Ford, took home six awards from the festival, including the Waterford International Trophy as the top overall production of the festival.

“Ariel Bybee brought to Nebraska an energetic vision of opera that was informed by 20 years of work alongside the field’s best and brightest singers, directors, conductors, designers and producers,” said William Shomos, the Richard H. Larson Distinguished Professor of Music and Director of Opera in the Glenn Korff School of Music. “She was

uncompromising in her enthusiasm and fierce in her passion for the art-form.”

Following her retirement in 2008, the University of Nebraska–Lincoln created the endowed Ariel Bybee Visiting Professorship Endowed Fund. The fund sponsors visiting opera composers, opera directors and opera coaches to come to Nebraska from across the country and around the world as Ariel Bybee Visiting Professors. The Professorship was created by the Seacrests, Friends of Opera and others.

After receiving a bachelors degree from Brigham Young University, Bybee won the San Francisco Opera National Auditions, leading to five seasons at the San Francisco Opera. She moved on to the Metropolitan Opera in 1977, where she would sing more than 450 performances as a principal artist.

In 2006, Bybee was diagnosed with Myelodysplastic Syndrome, a rare blood disease. In 2008, she moved to Salt Lake City, where she taught voice at the University of Utah.

## Rex McGraw

Rex McGraw, Jr., 87, of Wareham, Massachusetts, died on March 23. McGraw was a former chair and faculty member of the Department of Theatre Arts and Dance (now the Johnny Carson School of



Theatre and Film).

Born in Hornell, N.Y., he was drafted into the U.S. Army and served during the Korean War. Following his service in the Army, he attended Bowling Green State University, where he earned his bachelor and masters degrees. He earned his doctorate in theatre arts at the University of Indiana.

While at Nebraska, he established the master of fine arts degree in directing. He later taught at the Ohio State University, where he was the head of acting and directing in the graduate school until his retirement.

## Carl H. “Ky” Rohman

Carl H. “Ky” Rohman, 97, died Aug. 30, 2017, in Lincoln. Born in Lincoln, he received his undergraduate degree from the University of Nebraska. He enrolled in the College of Law, but his education was interrupted by World War II. As a lieutenant in the U.S. Army, 75th Division, he fought in the Battle of the Bulge.

After his discharge, he completed his law degree and entered business with his father at Sanitary Towel and Laundry, which later became Uniservice. The business lasted 91 years before it sold in 2003.

Rohman, who was a member of the Dean’s Club of the Hixson-Lied College of Fine and Performing Arts, was the recipient of the Governor’s Arts Award, the Mayor’s Arts Award, Spirit of Museum of Nebraska Art, 2015 Sheldon Award, and the 2007 Distinguished NEBRASKAlander’s Award. ■



# New faculty begin this fall

**T**he Hixson-Lied College of Fine and Performing Arts welcomes the following new faculty. Visit [go.unl.edu/fpanew](http://go.unl.edu/fpanew) for additional faculty announcements.

**MARQUES GARRETT** is assistant professor of music in choral activities in the Glenn Korff School of Music.

Garrett was most recently the director of choral activities at Cheyney University of Pennsylvania. He holds a master of music degree in choral conducting from the University of North Carolina at Greensboro and a bachelor of arts degree in music from Hampton University where he graduated magna cum laude. He received his Ph.D. in music education at Florida State University this spring.

As a conductor, Garrett has worked with noted choirs such as the Hampton University Concert Choir, Mississippi Boulevard Christian Church Sanctuary Choir (Memphis, Tennessee), and Bennett

College Choir (Greensboro, North Carolina).

Throughout college, he competed and placed in various vocal competitions. He has sung at various churches as a baritone soloist.

Garrett began composing and arranging while at Hampton University. His compositions have been performed by collegiate and professional choirs nationwide.

Garrett holds membership in the American Choral Directors Association; American Society of Composers, Authors, and Publishers; National Association for the Study and Performance of African-American Music; and National

Association of  
Negro Musicians.







**DANNI GILBERT** is associate professor of practice in music education in the Glenn Korff School of Music.

Prior to her appointment at Nebraska, Gilbert served as assistant professor of music at Doane University in Crete, Nebraska. While at Doane, she taught courses in music education, supervised practicum and student teaching field experiences, and directed the pep band. In addition, Gilbert teaches online graduate music education courses for Kent State University. Formerly, Gilbert has held positions at Iowa Western Community College, the College of Saint Mary, and Blair Community Schools.

Originally from Virginia Beach, Virginia, Gilbert received her bachelors degree in music education from the University of Tennessee-Knoxville. She received her masters degree in saxophone performance and her Ph.D. in music education from the University of Nebraska-Lincoln.

Active in various forms of creativity and research, Gilbert's articles have been published in journals such as the *Journal of Research in Music Education*, the *Music Educators Journal*, the *Journal of Music, Technology and Education*, and the *Arts Education Policy Review*. She has also presented at professional conferences, and her work has been most recently accepted at the NAFME Music Research and Teacher Education National Conference as well as the International Society for Technology in Education international conference.

Gilbert's research interests include adapting music instruction for the 21st century, using technology to enhance teaching and learning for all students, increasing student motivation

in school music programs, and strengthening music teacher preparation. In addition, Gilbert has performed as a saxophonist with the Omaha Symphony since 2009.

**ANN MARIE WHITE** is assistant professor of practice in voice/movement/acting in the Johnny Carson School of Theatre and Film.

White is a performer, voice coach and director. Prior to coming to Nebraska, White spent last year coaching the students at the College Conservatory of Music (CCM) at the University of Cincinnati. She has also taught at the Royal Academy of Dramatic Art in London; the Royal Welsh College of Music and Drama in Cardiff, Wales, U.K.; North Central College in Naperville, Illinois; and DePaul University and Roosevelt University in Chicago.

She completed her master of fine arts in vocal studies at Royal Central School of Speech and Drama in London in July. She received her master of music in vocal performance at Texas Tech University, and her bachelor of music in vocal performance from George Mason University.

Highlights from her performance career include singing with the National Philharmonic and directing, choreographing and performing Piazzola's *Maria de Buenos Aires*.

She is currently conducting research to address the integration of voice use into educator preparation programs for public school teachers as "at-risk professional voice users." ■





# Exhibition celebrates painting faculty at Nebraska

**A** new exhibition this fall, “Past and Present: A Celebration of Painting at UNL,” celebrates the history of painting faculty at the University of Nebraska-Lincoln.

The exhibition, which is on display from Aug. 29-Sept. 24 in the Eisentrager-Howard Gallery, will mark the first time the gallery’s benefactors, Professors Emeriti Dan Howard and James Eisentrager, will have their work on display together in the gallery that bears their names.

“We used to both have work in the faculty shows at the Sheldon Museum in the 1970s and 1980s,” Howard said. “But this is the first time we will exhibit together any sizable amount of work since we were graduate students together at the University of Iowa.”

Howard and Eisentrager will each have multiple work featured in one room of the gallery. The third room of the gallery will include one representative work from all of the previous faculty who have specifically taught painting at the university, dating

back to a piece by Sarah Wool Moore, who taught from 1884-1892.

Holz is excited for people to see the work of previous and current painting faculty at the university.

“We look at the alumni who graduate from the program, and we showcase them—from Aaron Douglas to Bruce Conner to T.L. Solien,” Holz said. “We have had amazing students who have come out of the program. But we haven’t taken the time to really look at the faculty who have taught them, and this is the perfect opportunity to do so, during the university’s 150th anniversary.”

Sontheimer said it’s a fitting tribute to Howard and Eisentrager and all of the painting faculty.

“Because Dan and Jim have done so much, in terms of the gallery, there will be multiple works by each of them in each gallery—almost like two solo shows,” he said. “And then in the gallery we are curating, we’ll select one work from each artist. Putting all this work together solidifies that history for contemporary eyes.”

Howard is looking forward to the exhibition.

“I think it’s a great idea. I’m very pleased about it,” he said. “I think to succeed in academia and to be a good teacher, it was important for me to be informed. I had to be a reasonably good artist and keep working for competitions.”

Sontheimer said, “The exhibition is a celebration of the department, and it shows the influence they have had on the various artists who have gone out in the world.” ■

*Dan Howard with his 1967 painting, “Maids of Honor, after Velasquez,” which will be his earliest work featured in the exhibition “Past and Present: A Celebration of Painting at UNL.”*

# Nebraska to host 2018 Mid-America College Art Association Conference

The University of Nebraska–Lincoln’s School of Art, Art History & Design is hosting the 2018 Mid-America College Art Association Conference Oct. 3-6.

The conference theme is “Techne Expanding: Tensions, Terrains and Tools,” and will explore wide-ranging interpretations of technology and its use and impact on the teaching, making and performing of art, as well as the broader human experience.

Keynote speakers for the event are Behnaz Farahi and Andy Cavatorta.

Farahi is a creative designer and technologist working at the intersection of fashion, architecture and interaction design. Trained as an architect, she explores the potential of interactive environments and their relationship to the human body.

She has worked with leading firms such as Autodesk, Fuksas Studio, and 3DSYSTEMS / will-i-am. She has also collaborated with Professor Behrokh Khoshnevis on two NASA-funded research projects developing a robotic fabrication technology to 3D print structures on the Moon and Mars. She has been an Artist in Residence at Autodesk Pier 9.

Farahi is on the advisory council for the Johnny Carson Center for Emerging Media Arts.

Cavatorta is a sculptor working with sound and robotics. His work integrates emerging technologies with traditional crafts to discover new ways to create meaning with sound. As a culture, we are exploring questions about meaning and emotion mediated by technology. But many of the questions date back to the origins of the pipe organ and automaton. At what point does that numinous ghost of feeling, beneath the level of words, enter the machine?

While Cavatorta’s work is powered by software and robotic technologies, its focus is on experience and emotional narrative.

Since the 1930s, the Mid-America College Art Association has provided a forum for the artists/teachers of America to discuss and debate the issues of our profession, and to share ideas and information of mutual benefit.

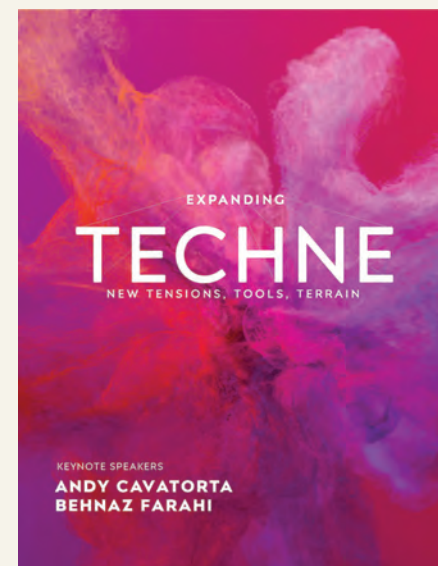
For more information about the conference, including registration information, visit [www.macaart.org/](http://www.macaart.org/). ■



*Behnaz Farahi*



*Andy Cavatorta*



# Two Carson School undergrads earn Television Academy internships

**T**wo students in the film and new media program of the Johnny Carson School of Theatre and Film were awarded prestigious internships this past summer from the Academy of Television Arts and Sciences Foundation.

Candace Nelson, who graduated in May with a bachelor of arts degree in theatre performance and a bachelor of fine arts degree in film and new media, received a directing internship and worked on the television shows “Jimmy Kimmel Live” and “The Big Bang Theory.” Michaela Wadzinski, a senior film and new media student from Sioux City, Iowa, received an animation (traditional) internship and worked at Bento Box Entertainment, which produces the animated Fox television show “Bob’s Burgers.”

“I cried a lot,” Nelson said of her reaction to hearing she had earned the internship. “It’s a huge honor. It’s very competitive.”

Nelson, who is from Elm Creek, Nebraska, said the internship will help her make connections.

“I’m going to be literally thrown in with the big dogs and get to work with a lot of people that have been doing this for years and then be able to put it on my resume,” she said. “The Academy

is really big. The other thing they talk about in their emails is once you’re part of this internship, you’re like part of this family, and everyone who has done this internship in the past is still connected with that.”



*Candace Nelson (left) and Michaela Wadzinski on the Carson School Film Series set of “The Healing of Harman” with first assistant director J.B. Tyson in May.*

Wadzinski said she was excited to get the internship in animation.

“I’ve always wanted to do animation. I also really like television—that’s actually what got me into animating, so the two just kind of came together in a really nice way,” she said. “I

really like drawing so it’s this nice combination of drawing and storytelling and just creating characters that I really enjoy.”

Wadzinski also sees a good opportunity to network in the industry.

“Mostly I think it will be a huge networking opportunity to meet with other people who want to do similar things and get to know them,” she said. “Beyond that, I think it will teach me more about how the industry works in a professional way.”

Wadzinski’s love of animation started with watching cartoons on television and grew from there.

“It’s just very charming,” she said. “There’s so much you can do with animation that you can’t really do with any other medium. And there’s still a lot that we haven’t done that can be explored that I find really intriguing.”

The Television Academy Foundation’s summer internship program provides more than 50 industry-wide internships in more than 30 categories to college students nationwide.

The program gives both undergraduate and graduate students in-depth exposure to professional television production during an eight-week summer period in Los Angeles. ■



*Teresa Ganzel visits with Carson School Director Harris Smith during the Carson Lecture last fall in Howell Theatre.*

# ‘Tea Time Movies’ skit actress Ganzel delivers Carson Lecture

**T**eresa Ganzel, a comedic actress and recurring cast member of “The Tonight Show Starring Johnny Carson” who starred as the Tea Time Lady and other characters in many popular skits on the show, presented the Carson Lecture last October at the Johnny Carson School of Theatre and Film.

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

Ganzel replaced the late Carol Wayne as the Tea Time Lady on “The Tonight Show” in 1984. She said Carson enjoyed doing the sketches on the show.

“I loved doing the sketches so much because I saw the joy Johnny was having,” Ganzel said. “By the time I did ‘The Tonight Show,’ he’d already been doing it for 20 years. A lot of actors, after they’ve been doing the same role for five years, are just not into it as much. But I promise you, Johnny Carson until the very last time we did these sketches was having a great time, so that joy was infectious. We just couldn’t wait to do it with him because he was having so much fun.”

Previous Carson Lecturers have included Wil Shriner, Pat Hazell and Bob Uecker, as well as Tonight Show writers Anthony DeSena, Darrell Vickers and Andrew Nicholls and Carson Entertainment Group President Jeff Sotzing. ■



*Teresa Ganzel and Carson School Director Harris Smith laugh at a clip from a Tea Time skit on “The Tonight Show Starring Johnny Carson” during the Carson Lecture last fall. The clip was courtesy of Carson Entertainment Group.*

# Nebraska Young Artist Awards chosen



Sixty-six students from more than 35 high schools across the state were selected to participate in the

Nebraska Young Artist Awards on April 4. The awards recognize 11th grade students from Nebraska for talents

in visual art, dance, music, theatre, and film and new media. ■ Photo by Tom Slocum.

# Two projects take home undergrad research awards

Three students completing two projects won Hixson-Lied College awards presented in conjunction with the University of Nebraska–Lincoln’s Spring Research Fair in April.

Krista Benesch, a sophomore music education major in the Glenn Korff School of Music from Kearney, Nebraska, won for her poster titled “Cataloging the Works of Robert Owens;” and Haley Collins, a senior art major from Lincoln, and Emily Gauger, a senior design major in the School of Art, Art History & Design from Omaha, won for their poster titled “2018 MACAA Conference” in



Left to right: Krista Benesch, Dean Chuck O'Connor, Emily Gauger and Haley Collins.

the Spring Research Fair Undergraduate Poster and Creative Exhibit Competition.

In addition, Glenn Korff School of Music doctoral student Julie Grives won a travel grant at the graduate level for her poster titled “Examining Training Aids’ Benefits to Aerodynamic and Acoustic Measurements in Singing.”

For more information on their projects, visit [go.unl.edu/o3eh](http://go.unl.edu/o3eh). ■



# GIFT FROM 'REMARKABLE MAN' TO HELP ART STUDENTS AT NEBRASKA

*Left: A sample of Myers B. "Bud" Cather's artwork.*

**A**n endowment newly established in memory of the late Myers B. "Bud" Cather, a distinguished commercial artist, advertising executive and Air Force bomber pilot, will create important new opportunities for students at the University of Nebraska–Lincoln's School of Art, Art History & Design.

University officials announced the Myers B. Cather Art Fund in January. By providing annual support for undergraduate scholarships, graduate fellowships and assistantships, and grants for student travel, conference attendance and related activities, the fund will help Nebraska students gain experiences and exposure needed to launch successful careers in art and design fields.

A distant relative of famed author Willa Cather, Bud Cather studied art and played on the Cornhusker football team while a student at Nebraska in the 1930s. He was a decorated pilot and squadron commander in the Army Air Corps and the U.S. Air Force during World War II and the Korean War. He later became an advertising executive for the Detroit automobile industry and served as vice president of Bristol-Myers Product Division in New York City.



Some of Cather's artwork and information about his life were displayed at the Eisentrager-Howard Gallery in Richards Hall. Members of Cather's family also attended a presentation about the Myers B. Cather Art Fund gift during a special closing reception at the gallery on Jan. 26.

Francisco Souto, director of the School of Art, Art History & Design, said the display gave students, faculty and the community an opportunity to learn about "this remarkable man and his remarkable gift."

"This new fund will help so many of our students pursue their dreams to become artists and designers and enhance their own communities with their artistic pursuits in the future," Souto said. "What a wonderful legacy for this family."

The Myers B. Cather Art Fund was created with a \$2 million gift through Cather's estate. Cather died Dec. 24, 2013, at age 96. Cather's second wife, Martha "Mickey," died in 2017. He has three daughters from a previous marriage: Jane Cather Bouton, Paula Langan and Cindy Cather.

Cather's nephew, John Cox, said the family is thrilled that Cather's memory will live on at the university.

"The whole Cather family is so connected to Nebraska, especially because of Willa Cather," he said. "My grandparents and uncles were all big, big fans of the University of Nebraska football team. They went to every game for years."

His daughter, Cindy Cather, said Cather had a strong influence on her and her artistic interests.

"My dad had an enormous influence on my artistic passions and my immersion into the world of animals and nature," she said. "He consistently encouraged thinking outside the box and going for your goals with confidence. My strongest childhood memories are of his imaginative, spontaneous storytelling and his lifelong passion for photography. My participation in the field of animal behavior and my love of interior design all spring from dad's ability to make me see all possibilities."

His granddaughters, Laura Bouton and Tracy Bouton, were also inspired by his creativity. Laura Bouton is a silversmith, who creates wearable art jewelry.

"My grandfather was a very talented painter, photographer and multi-medium artist," she said. "I have memories of him teaching me how to draw and working on art projects together. His passion for creating has definitely influenced my artistic path."



Bud Cather



Midwestern roots,” O’Connor said. “We are proud to carry on his legacy.”

Born in Buffalo, Wyoming, in 1917, Cather served as a B-24 pilot and a squadron commander of the 704th, 446th Group, 2nd Air Division, 8th Air Force, during World War II. He flew 28 missions bombing enemy-occupied Europe. He was second in command of all squadrons on D-Day and flew three missions that day.

In 1950, he was based in Okinawa and was squadron commander of bombing missions over Korea during that war. In both conflicts, he earned the Air Force Distinguished Service Medal with three oak leaf clusters. In 1951, Col. Cather was in command of Lincoln Air Base, a Strategic Air Command base.

He later operated advertising agencies in Lincoln and Beverly Hills, California, before becoming manager of Grant Advertising of Detroit. He joined Bristol-Myers in 1960.

Cox said his uncle was always very generous with both his time and interest.

“He helped everybody,” Cox said. “I took my first art class with him when I was four years old for the price of five cents per class. He was an entrepreneur with everything. He taught me some of the basics. He was very close to me, and I to him. I followed him throughout his advertising career, both in Detroit and especially Bristol Myers in New York.”

Cox followed in his uncle’s footsteps, pursuing an advertising career of his own.

“I went into advertising on the Toyota account; he did Dodge,” Cox said. “Bud became my mentor on how to be a good ‘ad man.’ He was very special to me, and he was that way to everybody. Everyone was always very fond of Bud.” ■



Top, left to right: Dean Chuck O’Connor, Robert Cather, Cindy Cather, Paula Langan, School of Art, Art History & Design Director Francisco Souto and John Cox. Photo by Greg Nathan, University Communication.

Right: Air Force pilot Bud Cather.

Above: A sample of Cather’s artwork and a Dodge Dart ad he created.

Tracy Bouton creates folk art. “I come from a family of creative people. My grandfather was the first one to put a hammer in my hand. Lucky for me, he did NOT subscribe to the notion that a little girl had no need to learn the proper use of tools,” she said. “‘Let the tool do the work’ is still something I repeat in my head when I find myself rushing a project. My folk art creations have been a natural evolution of combining things that my grandfather introduced me to—wood, salvage, metal and antiques.”

The Hixson-Lied College of Fine and Performing Arts is extremely grateful to the Cather family for its support of art and design students, said Chuck O’Connor, the college’s dean.

“Bud was an art student here and never forgot his

# **We grow many things in Nebraska. That includes the arts.**

Support students studying art, design, music, theatre, film, emerging media arts, dance and so much more through the N Fund.

**ARTS**

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The Hixson-Lied College of Fine and Performing Arts invites alumni and friends dedicated to enhancing the programmatic resources in each of our three academic units to join the Art Patron's Circle in the School of Art, Art History & Design, the Carson Circle in the Johnny Carson School of Theatre and Film, and the Encore Circle in the Glenn Korff School of Music. Each Circle is designed with four giving levels to encourage donors at every stage of life. Gifts at any level help and enable so many opportunities for our faculty and students.

If you are interested in joining one of these Circles, please visit our website at [go.unl.edu/givefpa](http://go.unl.edu/givefpa).

We are pleased to thank the following contributors, who accepted our invitation to join the Art Patron's Circle, the Carson Circle and the Encore Circle from May 1, 2017, to May 1, 2018.

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# \$1 million-plus endowment from Worths will support arts



*Peter and Inge Worth. Photos courtesy of University Archives and Special Collections, University of Nebraska–Lincoln Libraries.*

# A

newly established, permanent endowment on behalf of a late University of Nebraska–Lincoln professor and his family will mean increased access and opportunity for students seeking education in the arts at Nebraska, as well as key support for research and professional growth in the university’s Hixson-Lied College of Fine and Performing Arts.

Professor Emeritus of Art History Peter J. Worth and his wife, Inge, have given more than \$1 million through their estate to the Hixson-Lied College of Fine and Performing Arts with the Peter and Inge Worth Endowment Fund at the University of Nebraska Foundation. Peter Worth died in 2010; Inge Worth, in 2016.

The gift will provide annual support for a scholarship and faculty travel and research funds for the School of Art, Art History & Design; a piano scholarship in the Glenn Korff School of Music; and travel and research funds for students in the Hixson-Lied College.

“We are extremely thankful for the generosity of Peter and Inge Worth to create this wonderful endowment that will benefit so many areas of the Hixson-Lied College of Fine



and Performing Arts,” said Chuck O’Connor, endowed dean of the college. “As a long-time faculty member and former chair of the art department, this gift is a wonderful remembrance of Peter and Inge and their love of the arts.”

University of Nebraska Foundation Director of Development Connie Pejsar said the gift is especially meaningful, given the Worths’ connections to the university.

“Peter served as a professor of art history and chair of the art department for so many years, and Inge also worked at the university for many years,” Pejsar said. “That fondness for the university and their life-long love of the arts makes this a very special gift for the Hixson-Lied College and will preserve their legacy at the university forever.”

Dale Nordyke, a friend of the Worths who managed their estate, said the gift reflects their love of the arts.

“I think their main interest in life was the arts,” Nordyke said. “They did get back to Europe. Travel was sort of their only real extravagance. Inge’s main pastime in Lincoln was thrifting, so that was kind of her way of life. But music was always an interest, which included founding the Lincoln Friends of Chamber Music, and of course, Peter was in the art department.”

Originally from England, Peter Worth attended the School of Art in Ipswich from 1934-1937 and then the Royal College of Art in London from 1937-1939.

He began his career at Nebraska in 1948 and was promoted to full professor in 1959. He was the art department’s acting chairman from 1953 to 1954 and then department chairman from 1954 to 1962. He taught courses in Medieval Art, Ancient Art of Egypt, Introduction to Art History and Criticism and Classical Art. He retired in 1987.

His wife, Inge, was born in Danzig, Germany. She emigrated to the U.S. with her parents in 1938. A Holocaust survivor, she donated her papers, “The Inge Worth Collection, 1868-2000,” to the Leo Baeck Institute’s Center for Jewish History, where it is available digitally.

Her first husband, Manfred Keiler, was a professor at the University of Nebraska and died in 1960. She married Peter Worth in 1965. She worked at both Love Library and the physics department. She was one of the five founders of the Lincoln Friends of Chamber Music and served as its treasurer for six years.

“Peter was a prominent member of the art history faculty when I came in 1974,” said Professor Emeritus of Art Dan Howard. “He was a very solicitous person, very warm, caring individual and especially with his students. He was one-of-a-kind—a gentleman of the old school, you might say.”

Howard said while he was known for his teaching art history, not everyone knew of his studio background.

“He came from a studio background in England,” Howard said. “After he retired, he exhibited some of his drawings and sculpture pieces at Larry Roots’s gallery in Lincoln.”

Sheldon Museum of Art also has 11 of his pieces in its collection, including photographs and sculptures. In addition, the Worths are shown walking west in a photo mural by Roots that is mounted on the north side of the skywalk on 12th St. between N and O streets in Lincoln.

Hixson-Lied Professor of Art History Alison Stewart said they were both very much European-centered.

“They had a love of that culture,” she said. “It’s that culture that valued art and valued music, so we have their endowment to thank for that connection.”

Sergio Ruiz, director of the Glenn Korff School of Music, is grateful for their support of piano.

“I am truly humbled by the generosity of Peter and Inge Worth,” Ruiz said. “I wish I could have met Mr. and Mrs. Worth to thank them personally. Like the Worths, many of our piano students are from outside the United States. This scholarship will help our piano students realize their potential as they pursue their music studies, particularly those students with great financial need.”

Stewart said it is nice to have this endowment and preserve the memory of Peter and Inge Worth.

“It’s the memory and the continuity,” she said. “It’s good news, no matter how you slice it. It’s nice to have that additional support.” ■

*Left: Peter Worth, Untitled gouache on paper, Sheldon Museum of Art, University of Nebraska–Lincoln, Gift of Inge Worth in memory of Peter Worth, U-6314.2013.*

*Right: Peter Worth, Untitled (Bulbous Figure), Sheldon Museum of Art, University of Nebraska–Lincoln, Gift of the Inge Worth Estate, U-6545.2016.*



# Faculty Notes



*Scott Anderson*

**SCOTT ANDERSON, PROFESSOR OF TROMBONE**, performed as a soloist with the Nebraska Wind Symphony and the Lincoln Municipal Band in August. He performed a guest solo recital at the University of Iowa in September, which led to an invitation to perform at the 2018 International Trombone Festival. Anderson traveled to the Vincent Bach factory in September in his capacity as a Bach Performing Artist to test prototypes of a new Bach 42 Trombone. In addition he participated in the Artist Select Program for Thompson Music where he sampled and chose instruments for trombonists in the Great Plains region. He performed with singer Hannah Huston at the Lied Center in December and performed on her recording of Christmas music this past summer. Anderson also performed with the Des Moines

Symphony in March on the world premiere of Augusta Read Thomas' Brio. Anderson is the trombonist in the **University of Nebraska Faculty Brass Quintet**, which performed works by Petr Eben and Juraj Filas at the University of Nebraska Prague Spring 50 concert in Kimball Hall last spring.

**JOHN BAILEY, RICHARD H. LARSON PROFESSOR OF FLUTE**, served on the international jury for the Markneukirchen (Germany)



*John Bailey*

International Flute Competition in May. Also in May, Bailey conducted the International Flute Orchestra (35 professional flutists and teachers from all over the U.S.) on tour in Portugal. In August, Bailey conducted the NFA Professional Flute Choir at the annual convention of the National Flute Association in Orlando.

**CAROLYN BARBER, RON & CAROL COPE PROFESSOR OF MUSIC AND DIRECTOR OF BANDS**, conducted the Maryland Senior All-State Band and the Nebraska Class C All-State Band; was a featured clinician at the Wisconsin Conducting Summit at the University of Wisconsin-Madison; began her tenure as president of the Nebraska State Bandmasters Association; and was awarded the Newell Visiting Scholar Fellowship at Georgia College to pursue in-depth research into the pedagogy of creativity.

**ALISA BELFLOWER, COORDINATOR OF MUSICAL THEATRE STUDIES**, is the first University of Nebraska-Lincoln faculty member to be elected the National Association of the Teachers of Singing's West Central Regional Governor and will hold a seat on the NATS National Governing Board. She was invited to be a reader for the Rhinebeck Writers Retreat in New York. Belflower also produced and directed the developmental reading premiere of the musical "Eric Hermansson's Soul" by the Broadway-writing team of Chris Miller and Nathan Tysen, who will see their new work eventually produced at



*Alisa Belflower*

Playwrights Horizons in New York City. She produced the premiere of Chris Miller's "April Twilights," a song cycle setting 13 of Willa Cather's poems. The song cycle also featured the paintings of 11 prize-winning female artists, who attended the premiere and reception in April. In the fall of 2017, she produced and directed the premiere reading of the ASCAP-winning musical "Dust and Shadow" and conceived, produced and directed an evening celebrating the music of Grammy- and Tony-winning composer of "The Color Purple," Stephen Bray, with whom she shared the stage as narrator. By

special invitation, she presented her work on adjudicating and teaching musical theatre performance at the NATS National Convention in Las Vegas.

**IAN BORDEN, ASSOCIATE PROFESSOR OF THEATRE**, published an article, "Translating and Performing Spanish Classical Theatre: How to Battle Shakespeare's Ghost on the American Stage," which he co-wrote with Kerry Wilks of



*Ian Borden (third from left) worked with Johnny Carson School of Theatre and Film students (left to right) Maria Smal, Tatianna Hizar, Grant Koch, Emmalee Allen and Hilda Rey to stage the first-ever English translation of "La Capeadora," as part of an Undergraduate Creative Activities and Research Experience (UCARE) project.*

Wichita State University, in Cervantes, Shakespeare y la Edad de Oro de la Escena (published by Editorial Antígona, Madrid). A review of the performance by the Teatro Classico Compania Nacional in Madrid of El perro del hortelano by Lope de Vega appeared in Comedia Performance. He also presented "There's Rosemary, that's for Remembrance: Suicide Ideation and Portraying Ophelia's Madness" with Sarah Imes Borden at the 9th Blackfriars Conference at the American Shakespeare Center. Another presentation was "Taking the Trick by Teamwork: A Methodology of Translation and an English-Language Debut for La capeadora" at the Association for Hispanic Classical Theatre Conference. There were two Christmas productions, one in Waco, Texas, one in Tuscaloosa, Alabama, of his adaptation of The Second Shepherds Play. Finally, with a team from across the United States, Borden translated Luis Quiñones de Benavente's "La Capeadora," and directed the first ever English-language production at the Johnny Carson School of Theatre and Film and then in El Paso, Texas.

**PETER BOUFFARD, LECTURER OF GUITAR AND JAZZ STUDIES,**

directed the Kentucky All-State Jazz Ensemble in February and presented a clinic titled "What to Do with the Guitar Player in Your High School Jazz Band" at the Kentucky Music Educators Association Conference in Louisville.

**ANTHONY BUSHARD, ASSOCIATE PROFESSOR OF MUSIC HISTORY,**

presented "What the Image Allows: Thomas Newman, Aaron Copland and a Question of Triads" at the national meeting of the Society of Music Theory last November. He also presented "What the Image Allows: Thomas Newman, Aaron Copland and a Question of Influence" at Music and the Moving Image at New York University last May. He also presented "Upper Dubbing" Revisited: Towards a Restored Version of Leonard Bernstein's On the Waterfront," at a KU Lenny-Centennial: The Musical Theater of Leonard Bernstein (1918-1990) at the University of Kansas. Bushard and Professor of Art History **Christin Mamiya** were two of three Nebraska faculty featured in a panel discussion in conjunction with Sheldon Museum of Art's "Now's the Time" exhibition last October.



*Ann Chang*

**ANN CHANG, ASSOCIATE PROFESSOR OF PRACTICE IN PIANO,**

has stepped down from her teaching duties in the Glenn Korff School of Music, but will continue in her role as artistic director for the Lied Center for Performing Arts.

**DANA FRITZ, PROFESSOR OF ART,**

published her monograph, "Terraria Gigantica: The World Under Glass," (University of New Mexico Press). In it, she photographs some of the world's largest enclosed landscapes, including the Omaha Henry Doorly Zoo & Aquarium's Lied Jungle and Desert Dome; Biosphere 2 in Arizona; and the Eden Project in the U.K. For more information about the book, visit <https://go.unl.edu/5qcy>.

**WILLIAM GRANGE, PROFESSOR OF THEATRE,**

will be presenting a paper titled "The Power of German Actresses over Henrik Ibsen" at The XIVth International

Ibsen Conference in Skien, Norway, in September. He also published a chapter titled "Ersatzkomödien verhatscht: National Socialist Attempts at Continuities in Comedy" in Theater unter NS-Herrschaft: Theatre Under Pressure by V&R unipress/Vienna University Press in 2018.

**PAUL HAAR, ASSOCIATE PROFESSOR OF SAXOPHONE AND JAZZ STUDIES,**

launched an online magazine last August titled [thesaxophonist.org](http://thesaxophonist.org). To date, it has more than 18,000 readers from 25 different countries. In January, he conducted the UNL Jazz Orchestra at the International Jazz Education Network convention in Dallas. This spring, he had featured performances at the North American Saxophone Alliance Biennial convention at the Cincinnati Conservatory of Music, the Millersville Single Reed Symposium in Pennsylvania and at numerous colleges in the region.

**MICHAEL HOFF, PROFESSOR OF ART HISTORY,**

uncovered three additional kilns last summer at the Antiochia at Cragum excavation in Turkey, bringing the total discovered to six kilns. The kilns, along with a previously uncovered glass

manufacturing workshop, all found in the bath house area of the site, indicates the area became light industrial in nature during the late Roman Empire (5th to 7th century A.D.). Hoff's team has been excavating the remains of the ancient city of Antiochia ad Cragum on the southern Turkish coast since 2005. For more information, visit <https://go.unl.edu/bdm0>.



*Wendy J. Katz*

**WENDY J. KATZ, ASSOCIATE PROFESSOR OF ART HISTORY,**

is the editor of the new book, *The Trans-Mississippi and International Expositions of 1898-1899: Art, Anthropology and Popular Culture at the Fin De Siècle*, published in February by the University of Nebraska Press. The Trans-Mississippi Exposition of 1898 celebrated Omaha's key economic role as a center of industry west of the Mississippi River and its arrival as a progressive metropolis after the Panic of 1893.



*Mina Kim*

**MINA KIM, POSTDOCTORAL FACULTY FELLOW OF ART HISTORY,**

published three articles, "Across Time and Space: Historical Influence on Pan Tianshou (1897-1971)" in Orientations; "Beyond Representation: Reinscribing Museum's Collection of Chinese Painting in the Contested History: A Case Study of Pan Tianshou Memorial Museum" in Bakmulgwan hakbo (Journal of Museum Studies); and "The Embodiment of Time and Space: Political Expression of Pan Tianshou" in American Journal of Chinese Studies.

**STANLEY KLEPPINGER, ASSOCIATE PROFESSOR OF MUSIC THEORY,**

is the president of Music Theory Midwest (MTMW), the largest regional society in the discipline. In May, he attended their annual meeting in London, Ontario.

**WILLIAM MCMULLEN, PROFESSOR OF OBOE,**

along with pianist Catherine

Herbener, gave a guest artist recital (featuring works by French composers for oboe and piano) and master class in March 2018, both at the University of Iowa and at the University of Missouri Kansas City Conservatory of Music. Later



*William McMullen*

that month, he was the guest oboist for a recital and two master classes on oboe recital repertoire and oboe reed making at Ohio University in Athens, Ohio, for their annual Double Reed Extravaganza Day.

**JAMIE REIMER, ASSOCIATE PROFESSOR OF VOICE**, donated a collection of published works, concert programs and reviews, photographs and other memorabilia she received from composer Robert Owens to the University of Nebraska–Lincoln Libraries. The collection, titled “Robert Owens, Composer Papers,” will reside in the Music Library in Westbrook Music Building. Reimer has been researching and performing Owens’ works since 2007. In August 2015, Reimer and the Glenn Korff School of Music presented the North

American premiere of Owens’ opera titled Culture! Culture!

**PHILIP SAPIRSTEIN, ASSISTANT PROFESSOR OF ART HISTORY AND DIGITAL HUMANITIES**, earned a fellowship from the National Endowment for the Humanities, one of the most prestigious honors in the discipline. Sapirstein will design an interactive virtual museum of the temple of Hera at Olympia, a monument critical to understanding early Greek architecture. The website culminates Sapirstein’s four years of fieldwork at the Hera temple, one of the best-preserved temples in Greece.

**GREGORY SIMON, ASSISTANT PROFESSOR OF COMPOSITION**, presented his new research on pedagogy, “Tell Me a Story: Teaching Music Composition Through Narrative Design,” at the Society of Composers, Inc. Region VI Conference at Kansas State University. His music was also recorded on a new CD released from Equilibrium Records (<https://go.unl.edu/j0r7>), Blue Griffin Records (<https://go.unl.edu/3umw>) and MSR Classics (<https://go.unl.edu/rn7b>).

**JONAH SIROTA, RESEARCH ASSOCIATE PROFESSOR OF MUSIC**, released his solo CD, “Strong Sad,” on June 26 on National Sawdust

Tracks. He did a release tour in June with stops in Lincoln, Kansas City, Los Angeles, San Francisco and Brooklyn. The classical new music commissioning



*Jonah Sirota has released his solo CD, “Strong Sad,” on National Sawdust Tracks.*

and recording project features newly composed elegies for violist Sirota. The elegy, as a musical form, has often found a home in the plaintive middle-register voice of the viola. On “Strong Sad,” rather than big catastrophes, the music mourns the small, everyday losses. The project features new works by Paola Prestini, Nico Muhly, Valgeir Sigurbsson, Robert Sirota, A.J. McCaffrey and Rodney Lister, as well as a new work from the duo Mondegreen, and a debut composition by Sirota. For more information, visit <https://go.unl.edu/sf4z>.

**FRANCISCO SOUTO, PROFESSOR AND DIRECTOR OF THE SCHOOL OF ART, ART HISTORY & DESIGN**, had a solo exhibition titled “Dicotomias” last spring at Kiechel Fine Art in Lincoln.

The exhibition was a follow-up to his 2016 exhibition “A Memory in Peril,” which looked at the social and cultural upheaval in Souto’s homeland of Venezuela.

**HANS STURM, HIXSON-LIED PROFESSOR OF DOUBLE BASS AND JAZZ STUDIES**, was the featured composer and bassist on jazz vocalist Jackie Allen’s 2017 release, “Rose Fingered Dawn: The Songs of Hans Sturm.” Critic Paula Edelstein wrote, “Hans’ songwriting is creative and diverse and provides exceptional vehicles for Jackie’s warm alto vocals and spoken vocalese. Rose Fingered Dawn is a beautiful, creative masterpiece.” Sturm was invited to perform and teach at the 2018 European Bass Congress in Lucca, Italy, in addition to the Kansas City and Austin Bass Workshops. Sturm was named a Hixson-Lied Professor in 2018.

**COLLEEN SYRON, ASSISTANT PROFESSOR OF DESIGN**, was awarded the Hixson-Lied Junior Faculty Achievement Award in Research and Creative Activity this year. Her interdisciplinary research collaborations continue to grow. Her participation with the Alliance for the Arts in Research Universities (a2ru) included co-presenting at the 2017 National a2ru Conference in Boston. Syron Design, her

advertising and brand strategy design firm, will launch a new advertising campaign for Sea Tow Services International this summer in New York.

**ROBERT WOODY, STEINHART FOUNDATION DISTINGUISHED PROFESSOR OF MUSIC (Music Education)**, was lead author of the research study “Music Teacher Dispositions: Self-Appraisals and Values of University Music Students,” published



*Robert Woody*

in the April 2018 issue of the *Journal of Research in Music Education* (JRME). The study yielded the encouraging finding that music education students possess and value the dispositions of reflectivity, empathy and musical comprehensiveness more highly after they have matured through their college careers. This article was Woody’s seventh to appear in the JRME, the premier research publication in the profession. His two co-authors on the study, **Danni Gilbert** and **Lynda Laird**, are alumni of Nebraska’s Ph.D. in Music Education degree.

**BRENDA WRISTEN, ASSOCIATE PROFESSOR OF PIANO AND PIANO PEDAGOGY**, presented a paper titled “What Small-Handed Pianists Can Learn from Biomechanics: A Technical Toolkit” at the Music Teachers National Conference in Florida in March.

**THE CHIARA STRING QUARTET (REBECCA FISCHER and HYEYUNG YOON, violins; JONAH SIROTA, viola; and GREGORY BEAVER, cello)** announced last fall that the 2017-2018 academic year would be its final concert season as a quartet. In its 18th season overall, the Chiara Quartet had been in residence in the Glenn Korff School of Music since 2004. Sirota remains as a faculty member at Nebraska this year. The other three members are pursuing solo performance and teaching careers elsewhere. Read more at <https://go.unl.edu/rfy0>.

# Pinnell appointed President of NCECA

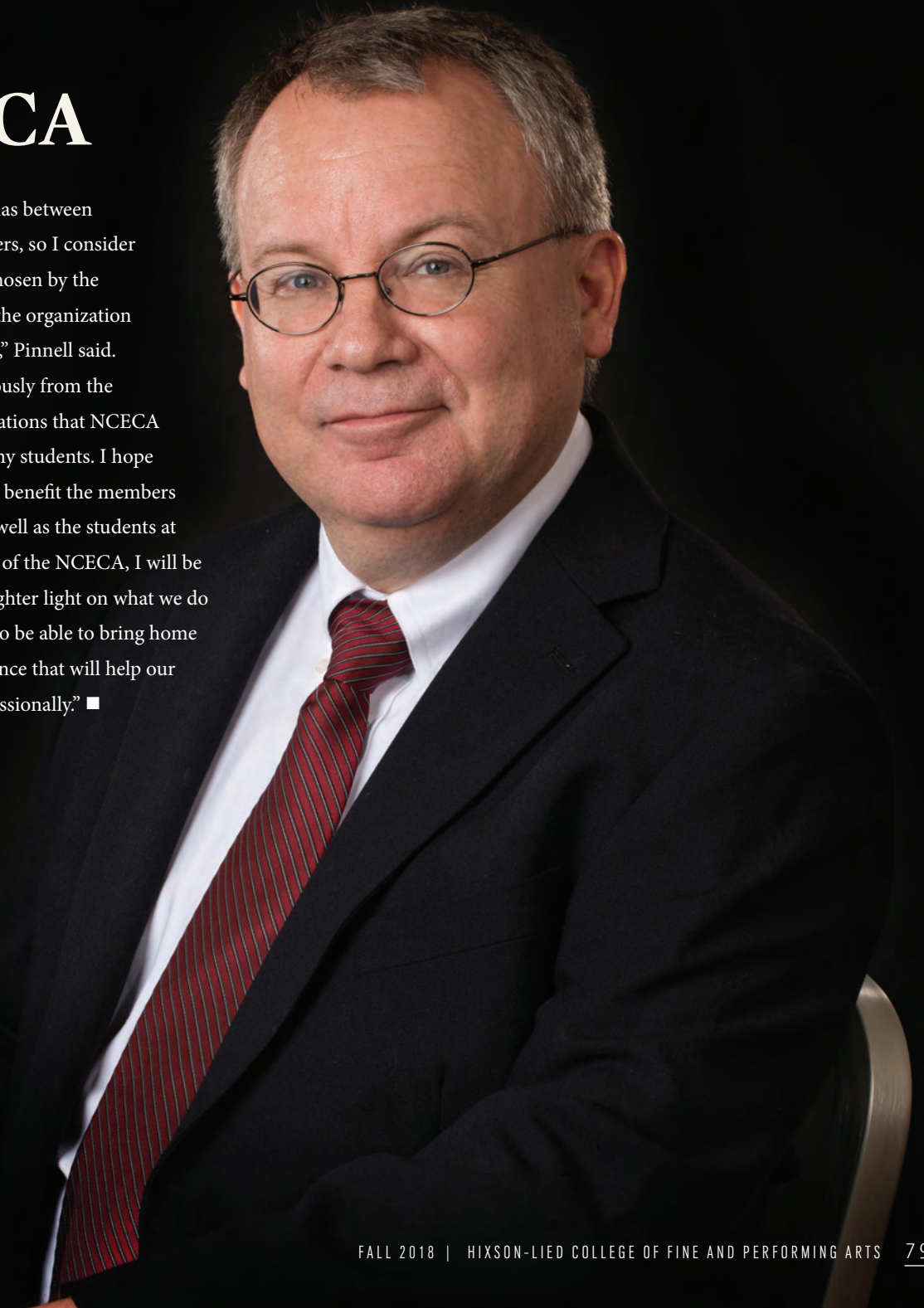
Professor of Art Peter Pinnell is one of two presidents appointed to lead the National Council on Education for the Ceramic Arts (NCECA) at its spring conference.

Holly Hanessian, professor of art at Florida State University, will be followed by Pinnell. Hanessian is in the second year of her four-year presidential cycle, which includes one year as president elect, two years as president and a final year as past president. Pinnell will begin his presidential cycle in the spring of 2019, during the second year of Hanessian's presidency.

Pinnell served as chair of the School of Art, Art History & Design from 2011-2016. He joined the faculty at Nebraska in 1995. During that time, he and his colleagues have built a nationally recognized ceramics program. U.S. News & World Report ranks the University of Nebraska-Lincoln graduate ceramics program as the 9th best in the country.

Pinnell earned a B.A. in music from Columbia College in Missouri, his B.F.A. with honors from New York State College of Ceramics at Alfred University, and his M.F.A. from the University of Colorado at Boulder.

"NCECA currently has between 4,000 and 5,000 members, so I consider it a great honor to be chosen by the NCECA board to lead the organization and help plan its future," Pinnell said. "I've benefitted enormously from the conferences and publications that NCECA provides, and so have my students. I hope that in doing this, I can benefit the members of the organization, as well as the students at Nebraska. As president of the NCECA, I will be able to cast an even brighter light on what we do at Nebraska, and I'll also be able to bring home knowledge and experience that will help our students to thrive professionally." ■



# Wristen's new book provides adaptive strategies for small-handed pianists

*Right: Associate Professor of Piano and Piano Pedagogy Brenda Wristen has co-authored "Adaptive Strategies for Small-Handed Pianists," published by Oxford University Press.*

**B**renda Wristen has co-authored a book titled "Adaptive Strategies for Small-Handed Pianists," which was released by Oxford University Press. The book brings together information on biomechanics, ergonomics, physics, anatomy, medicine and piano pedagogy to focus on the subject of small-handedness and is the first to focus on the topic.

Wristen is associate professor of piano and piano pedagogy in the Glenn Korff School of Music. She co-wrote the book with Lora Deahl, professor of piano and keyboard literature and associate dean of curricular and undergraduate issues at Texas Tech University.

While there is no singular definition for "small-handed pianist," it is a more prevalent problem than many people realize.

Wristen's book quotes a 2015 study by Rhonda and Robin Boyle and Erin Booker that looked at the demographics of small-handed pianists.



“Basically, what they found was that among all the pianists they studied, and it was a very large population, 87.1% of the women were small-handed,” Wristen said. “Wow, now that’s a pretty startling statistic. But here’s something that’s even more surprising: 23.8% of the men in their study had small hands as well.”

Wristen said that small-handedness cannot be determined by just measuring the span between the thumb and fifth finger.

“Small-handedness is not just the span from pinky finger to thumb,” she said. “It can be other things as well, such as the spans between all of the different fingers or the length of the fingers. Sometimes there is a high webbing between the fingers that limits their mobility and flexibility. There are several other factors as well. For this book, we have adopted the functional definition of small handedness, which is if you find yourself struggling with one or more of three areas—fatigue, power and/or covering reach or distance—you are effectively a small-handed pianist.”

Wristen said the book is intended to be a tool to help pianists.

“It’s called ‘Adaptive Strategies for Small-Handed Pianists’ to help people think creatively about their technique instead of doing what most of us tend to do, which is to spend hours of fruitless and potentially injury-causing practice trying to force our hands to be bigger somehow,” she said. “For years, small-handedness has been viewed as a barrier to pianism. Unfortunately in the past, the response to that has typically been to try to stretch the hand, and there have been some devastating injuries that have come about as a result.”

Wristen hopes the book gives small-handed pianists inspiration and permission to adapt.

“Many small-handed pianists just give up playing, and it’s really tragic,” she said. “In addition to being of use to small-handed pianists directly, we hope that this book can help equip piano teachers as they help their small-handed students navigate these waters of challenge.”

For more information on the book, visit  
[go.unl.edu/d5fs](http://go.unl.edu/d5fs). ■

# Adaptive Strategies for Small-Handed Pianists

LORA DEAHL &  
BRENDA WRISTEN



## Smith: 'It's time to

*Right: Virginia Smith starred as Dr. Vivian Bearing in "Wit" for the Nebraska Repertory Theatre in 2002. Courtesy photo.*

Virginia Smith came to Nebraska in 2000 to begin teaching in the Johnny Carson School of Theatre and Film. But she decided last year, it was time to retire.

"My husband has been retired for three years, and he just really wants to play," she said. "I held it off for three years, and then I decided, okay, it's time to play."

Smith came here because she wanted to teach acting and directing.

"I was excited that the Nebraska Rep was here, and I hoped that I could act or direct or maybe even be the artistic director sometime. I really only intended to stay for a few years, but I found such a great faculty that worked together really well and really shared a common vision of the school becoming better and more effective at teaching kids."

It's the students that have made the biggest impact on Smith.

"I really have enjoyed the students," she said. "They're bright and open and kind and smart and really have made a family."

In 2005, Smith got her chance to become the artistic director for the Nebraska Repertory Theatre, which she did for 10 years before stepping away from it in 2014.

"I just had fun," she said. "I really enjoyed putting the puzzle together of finding plays that would incorporate our students as actors, and of course, make lots of opportunities for stage managers and technicians and theatre managers."

She stayed true to her vision.

"My vision was to do plays that challenge your intellect, make you think, make you smile, that are entertaining and that touch the heart," she said. "Those were the kinds of plays that I like. And then

I wanted to do plays that were contemporary.”

She was also interested in bringing plays that had not been seen before in the region, which included “God of Carnage” and “Doubt.”

“We waited for the rights because they just weren’t available outside of the national tours,” she said. “We were trying to bring really quality theatre that was on the leading edge of entertainment in this country.”

Some of her other memorable productions included “Wit,” “Souvenir: The Story of Florence Foster Jenkins,” “Church Basement Ladies” and Mary Zimmerman’s “Metamorphosis,” which was the first production staged in the Studio Theatre in 2007 following the renovation of the Temple Building.

After 10 years, she decided to step down as artistic director of the Rep and return to the faculty full time.

“I stepped down because I didn’t see how I would be able to raise the budgets that I thought it needed,” she said. “I thought that it needed a new artistic director coming in from the outside to kick the Rep to the next level. I’m fully supportive of the Rep, and I was delighted to be in the first show [“Abigail/1702”]. It was fabulous.”

She hopes to continue to act and possibly direct for the Rep in the future.

“Andy [Park, the current artistic director] has talked about me being in further shows and directing for the Rep, and I hope that happens,” she said.

She is also open to other acting and directing opportunities, but probably mostly local.

“I do, but at least at this point, I’m not actively looking for acting and directing positions away from Lincoln,” she said. “I’m not inclined to be away from my family.”

Smith was born in Fargo, North Dakota. Her parents were both high school teachers, and they lived in North and South Dakota and Minnesota.

When she was nine years old, her brother was cast in a 4-H play.

“I don’t remember the name of the play, but I wanted to play Fifi, the French Maid,” she said. “And they said that I had to be 12, so my first experience was rejection.”

But she continued and participated in theatre throughout high school and for the rest of her life, including 16 years of professional work in Chicago.

“I love the complexities of human nature, of being human, and I think theatre tries to make sense of that,” she said. “I also appreciate the alchemy of collaboration. In collaboration, the ideas are always, always, always better than your ideas.”

She also appreciates the deep relationships that form in theatre.

“I heard on the radio the other day it takes 100 hours of spending time with someone to become friends,” Smith said. “I think in theatre it takes 30 or maybe 20 because that relationship is so much more intense, and I don’t mean intense in a serious way.”

She has many lasting memories of her time in the Carson School, but ultimately it comes back to the students.

“I do think it will be back in the classroom,” she said. “And the moment that you see that a student finally gets it. The moment when they say I made that scene or play so good. I can do this. Or when an actor finally loses all the quirks and quacks and just understands what it is like to create characters and become someone else and be truthful in a moment. That’s really exciting. It’s been a great ride.” ■



# Ingraham excels in teaching creativity

Liz Ingraham retired from the School of Art, Art History & Design faculty after 20 years of teaching and research at Nebraska.

“It’s 20 years. To me, it feels like, I don’t know, seven or eight years maybe. Okay, 10. But certainly not 20,” she said. “I have a lot of gratitude not just for the teaching position, but for a lot of the other opportunities that I’ve had and the support for my research and for my teaching.”

Ingraham said she feels a sense of accomplishment for her studio teaching.

“I know that my students have learned,” she said. “I’ve seen evidence of their learning. I had an impact. I think you can see that in the studio, for sure, and I feel good about that.”

Ingraham was born in Kentucky and grew up in Denver, Colorado. She received her undergraduate degree in art history from the University of Colorado and a law degree from the University of Denver, before moving to Alaska for 15 years to practice law.

After quitting her law job, Ingraham decided to pursue a different career path.

“I asked myself what I really wanted to do, and this voice out of nowhere said, ‘You wanted to go to architecture school,’” she said. “I honestly really didn’t remember this had ever been a thought of mine.” But she began researching architecture schools and found a program at Harvard Graduate School of Design called Career Discovery.

“It’s advertised as people from the age of 17 to 70, and you go there and spend the summer,” she said. “It simulates what it would be like to be in graduate school

*Right: Liz Ingraham teaches students in her iPad drawing class.*

in design, architecture, landscape architecture or urban planning. I said this is for me, and I went bopping off to Harvard.”

There, she discovered something new—the design studio.

“I drew for the first time, and it wasn’t on a legal pad,” she said.

She returned to Alaska and signed up for a beginning drawing course at the University of Alaska.

“And I loved it,” she said. “And then I took beginning painting, at which I was terrible. However, I still loved it, and then I took beginning printmaking, and I loved that so much. And then I took 3D design. You are starting to see a pattern here. Then, I walked into this sculpture studio, and my whole life rearranged, and it never arranged back again. I literally walked in and went, ‘Oh, this is where I’m supposed to be.’”

She decided to pursue an M.F.A., which she completed at the University of California, Santa Barbara.

Her position at Nebraska was her first actual teaching position. Two faculty were being hired to create the Visual Literacy Program, a new foundation program being developed to be shared among the Hixson-Lied College of Fine and Performing Arts, College of Architecture and the Textiles, Merchandising and Fashion Design program in the College of Education and Human Sciences.

“This was back in the days when you got this bulletin from CAA [College Art Association] in the mail,” she said. “I opened the mail, and I looked at the job listings, and I was like, ‘Oh my God, this is my job!’ It was interdisciplinary with textiles, architecture and visual literacy and foundations. I just knew this was my job, and I was getting this job.”

She was hired, along with Professor of Art Dana Fritz, to start the program, and teaching it remains her lasting memory of Nebraska.

“My lasting memory will be just those first weeks of teaching design visual

literacy three hours on Monday, Wednesday and Friday morning and afternoon, and a lecture every day in between,” she said. “And just the realization, the wonder, but the terror of here are these 20 students and what now. It had a really long run, about 15 years actually, so, to me, that was a lot of satisfaction.”

Ingraham has had several notable creative and research accomplishments during her tenure, including her series of life-size, sewn fabric “skins” sculptures, for which she earned the Thatcher Hoffman Smith Award for Creativity.

Another multi-year project was Mapping Nebraska, a stitched, drawn and digitally imaged cartography of the state, which includes quilted reliefs of Nebraska terrain, as well as mixed media textile pieces documenting the

Nebraska landscape in imaginative ways. The work was supported by the Hixson-Lied Endowment, the Arts & Humanities Enhancement Fund, the University’s research Council. Ingraham also received the Nebraska Arts Council’s Distinguished Artist Award, and the project toured the state as part of Sheldon Museum of Art’s Statewide exhibition.

“I learned that Nebraska is incredibly beautiful, and a lot of its beauty is subtle, and it’s experienced over long distances and long amounts of time,” she said. “But there are places in this state of just heart-stopping beauty.”

She is also proud of the interdisciplinary research project that she has done with colleagues from Computer Science and Educational Psychology, which has received National Science Foundation funding. They recently produced a video explaining their research that invites people to learn more about it.

Ingraham is grateful for the support she received at Nebraska for teaching.

“I’ve always felt that I wanted to really be an advocate for the student and student learning, and let’s get as many resources as we can directed toward really helping them learn and develop and succeed,” she said. “I’ve had tremendous support for my teaching, in terms of developing grants for new courses and teaching awards, and I’m very thankful for that.”



# Butler retires from Korff School

**K**ate Butler, associate professor of music and former voice area head in the Glenn Korff School of Music, retired at the end of the 2017-2018 academic year.

She began teaching at Nebraska in 2004. Her students have won numerous awards and competitions, including the Metropolitan Opera District competitions, National Association of Teachers of Singing competitions, and more. Her students have sung with professional opera companies, as well as prestigious training programs, workshops and concerts in the United States and abroad.

Butler herself has been a professional opera, oratorio and concert singer since 1982. Her professional career began with performances at the Chautauqua Opera Festival and continued with performances at Houston Grand Opera, New York City Opera, Dallas Opera, and more. She won the NIMT George London Award, was a Metropolitan Opera Auditions Midwest Regional and District Winner, was a Regional Winner and recipient of the Levy Award for the San Francisco Opera Auditions and was twice a finalist in the Eleanor Steber Vocal Competition.

She received bachelor and master of music degrees in vocal performance from LSU, was a scholarship student in the Professional Studies Program at The Juilliard School and studied as a doctoral fellow at Indiana University. ■



*Kate Butler*

# Alumni Notes



*Christy Banks*

**1996**

**CHRISTY BANKS** (B.M.; D.M.A. 2005), assistant chair and associate professor of music and coordinator of woodwinds at Millersville University of Pennsylvania, returned to campus last fall as this year's Masters Week candidate from the Hixson-Lied College of Fine and Performing Arts. Banks has been at Millersville University since 2005.

**1998**

**KRISTIN HENSLEY** (B.A. Theatre) and Jen Smedley, who co-created the popular Web series "I Mom So Hard" have a pilot production commitment with CBS to create a TV series based on the Web series. Hensley and Smedley will star in and co-write the series, which

will see the two moms show how their friendship gets them through being wives and mothers. Hensley and Smedley began posting videos of themselves discussing motherhood and family life in 2016 on Facebook and YouTube. Their YouTube channel currently has more than 71,000 subscribers and more than 5 million video views.

**2001**

**NICHOLAS SPATH** (B.M.E.; M.M. 2008) was one of 15 Omaha Public School teachers who received the 2018 Alice Buffett Outstanding Teacher Awards. Spath has been with OPS for 15 years, including the last two at Beveridge Magnet Middle School.

**2003**

**SCOTT RAYMOND'S** (B.F.A. Film and New Media) work as a character animator can be seen in BBC One's TV special "The Highway Rat." The special, starring David Tennant, premiered on Christmas Day to more than four million viewers. It's an adaptation of the popular U.K. children's book by authors Donaldson

& Scheffler and was produced by Magic Light Pictures ("The Gruffalo," "Room on the Broom") and Triggerfish Animation. His work was also seen last year in the debut of the "Racing Legends" 3D omnimax simulator ride in FerrariLand at PortAventura Theme Park in Spain. Raymond did animation and camera work for the ride created by Mousetrappe and Tau Films. Raymond is currently the assistant professor of animation at Austin Peay State University, where he is developing a brand new animation program.

**2005**

**CHRIS MAUNU** (M.M. 2005) was selected as a top-10 finalist for the 2018 Grammy Music Educator Award. The honor is presented by the Recording Academy and the Grammy Museum. Music teachers were picked from more than 2,300 nominees at public and private schools across the country for their significant and lasting contribution to their field. Maunu teaches at Arvada West High School in Arvada, Colorado.



*Trent Claus*

**2006**

**TRENT CLAUS** (B.F.A. Art) has been offered membership into the Academy of Motion Picture Arts and Sciences (A.M.P.A.S.) in the visual effects branch. Claus is a visual effects supervisor with Lola VFX in Los Angeles and his recent credits include "Pirates of the Caribbean: Dead Men Tell No Tales" and "Doctor Strange."

**2007**

**MICHAEL BURTON** (M.F.A. Art 2007), assistant professor of practice in textiles, merchandising and fashion design at the University of Nebraska-Lincoln, has a short animated film, "Anna," reaching wider audiences by making its way into upcoming

film festivals, including The Atlantic Selects and New Media Film Festival in Los Angeles. “Anna” took Best of Category for Animation at the New Media Film Festival in June. The film is based on the story of Ann Williams. Williams was known only as “Anna” in abolitionist writings after she jumped from the third-story window of Miller’s Tavern in Washington, D.C. in 1815. Williams was attempting to



*Ann Williams, an enslaved woman, jumped from a third-story window in an attempt to escape from being sold in the interstate slave trade. Williams’ story is being told in the animated short film, “Anna,” which was produced by a team of scholars from the University of Nebraska–Lincoln that includes Michael Burton (M.F.A. 2007).*

escape the fate of being sold to another slave owner and separated from her husband and family. Burton is the film’s director. He created the film with Nebraska scholars Kwakiutl Dreher and William Thomas.

### 2009

**DAVID VON KAMPEN’S** (B.M.; M.M. 2011) composition “Here Among the Flowers” won the Cambridge Chamber Singers Composition competition from more than 400 entries in 30 countries. The same piece was among 10 winners of the ORTUS International New Music Competition, from more than 600 entries worldwide. It was performed by KHORIKOS in New York City in September 2017.

### 2012

**JAKE DENNEY** (B.A. Theatre) is the development associate for La MaMa Experimental Theatre Club in New York City, which received the 2018 Regional Theatre Tony Award. The special non-competitive award is bestowed based on a recommendation from the American Theatre Critics Association.

### 2013

**KYLE CARTWRIGHT** (B.M.E.) has been named executive director of the Nebraska Cultural Endowment. He has previously worked with the Nebraska Arts Council, the Nebraska Cultural Endowment, the Lincoln Community Foundation and the Lied Center for Performing Arts in administrative and fundraising capacities.

### 2014

**BRIAN JEFFERS** (B.M.) returned to the Aspen Opera Center this summer to perform as part of the Trio (Boy 1) in “Trouble in Tahiti.” This one-act opera will be presented as part of the 2018 celebration of Leonard Bernstein’s birth centennial.

### NATHANIEL SULLIVAN

(B.M.) won first place in the 2018 NATS National Music Theater Competition in New York in January. He collected a \$5,000 cash award along with other prizes and opportunities. **Angela Gilbert** (B.A. 2015) finished in fourth place in the competition, winning the Bill Hayes Award. **Kayla Wilkens** (M.M. 2014) was a national semifinalist.

### 2016

**SHALYA MARSH** (M.F.A. Art) was featured in the May 2018 issue of *Ceramics Monthly* as one of this year’s emerging artists in ceramics. *Ceramics Monthly* is the most widely read publication in the field of ceramic art.

**ANDREW PAULSON** (M.M.) is director of music ministries at Westwood Lutheran Church (ELCA) in St. Louis Park, Minnesota.

### 2017

**SEBASTIAN SORENSEN** (B.M. 2017) won top honors in the 2018 Music of America international competition for young performers aged 20–22. He won performing “The Highest Yellow” from Michael John LaChiusa’s musical of the same name, which is based on the life of Vincent Van Gogh. The Music of America competition celebrates instrumental and vocal music by North and South American composers.

### 2018

**PATRICK KINGSHILL** (M.F.A.) was featured in the May 2018 issue of *Ceramics Monthly* as one of this year’s emerging artists in ceramics.

**KENNEDY ROLFES** (B.A. Dance) has been accepted to St. George’s University School of Medicine in Grenada with a Legacy of Excellence Scholarship. In 2017, Rolfes received the Glenn Korff Prize for Academic and Artistic Excellence.



# Jeffery earns Alumni Association's Early Achiever Award

Independent filmmaker Alexander Jeffery (B.A./B.F.A. 2011) was the recipient of the Nebraska Alumni Association's Early Achiever Award in May. Established in 2011, the Early Achiever Award honors one outstanding young graduate from each University of Nebraska-Lincoln college.

"My first response to hearing the news was, 'What exactly did I do to deserve this?'" Jeffery said. "You know, it came at an interesting time. I received the letter in the mail, and my grandfather, who has been incredibly influential in my life, was lying on his death bed. He died later that evening, and I got to tell him over FaceTime that I received the award."

Jeffery said it was an honor to be recognized.

"Being back in Lincoln was a wonderful experience," he said. "There is that great song in 'Avenue Q' 'I Wish I Could Go Back to College,' and when I was walking around the campus, I definitely felt that. It's cool to see how much Lincoln has developed since I left."

Born in Canada and raised in Arkansas, Jeffery graduated from the Johnny Carson School of Theatre and Film with degrees in both theatre performance and film and new media. He has worked professionally in

Los Angeles, New York, Nebraska and Sweden.

In 2015, he received the prestigious Louisiana Film Prize for his film, "The Bespoke Tailoring of Mister Bellamy." It was also shown at the Cleveland International Film Festival, Omaha Film Festival, Breckenridge Film Festival, and Oxford Film Festival, among others.



*Alexander Jeffery and his mother, Rosalind Jeffery. Photo courtesy of the Nebraska Alumni Association.*

"I think winning a big award like that just lends a sense of legitimacy to the career path," he said. "When you're a struggling, young artist, and you tell people what you do, there tends to be an attitude of 'That's cool and all, but what's your real job?' It's a risky career choice, and I think this prize showed people that it's possible to do this and be

successful. It also surrounded me with an amazing film community in Shreveport that I'm still working with."

In 2016, he directed "Memoir," an award-winning short film starring Cailey Fleming from "Star Wars: The Force Awakens." The film has played at major sci-fi festivals, including FilmQuest in Utah, where it was nominated for Best Sci-Fi Short Film. It also has more than 100,000 views on DUST.

He has advice for aspiring filmmakers.

"Go into sound. Sound mixers and post-sound

people make all the money," he said. "All joking aside, decide what your idea of success is. Very specifically. Once you define that for yourself, you have something tangible to pursue. Look at places outside of New York and Los Angeles to make your art. Tons of Hollywood films are being made in Louisiana and Georgia. It's way easier to make a low-budget feature in Nebraska than it is in Los Angeles. The second you graduate, get your classmates together and make a low-budget feature together while you are all donating your time and working towards the same goal. Seriously. Do it."

Jeffery continues to stay busy and is at work on his next film.

"It's about a young girl in 1950's Louisiana who gets swindled out of an Edgar Degas painting and goes back for what is rightfully hers," he said. "Degas is the only French impressionist who ever spent time in the U.S., and he came to New Orleans, Louisiana, of all places. We are also developing 'Memoir' into a feature-length project, and I'm producing a feature-length horror film at the end of the year."

He has a lasting memory of his time at Nebraska.

"I remember my very first class," Jeffery said. "Standing in a circle with the people I was going to spend the next four years with and thinking, 'This is where I belong right now.' The shoe fit. I wouldn't trade the experience for anything." ■

# Unique music artifact in Lincoln returns home to Germany



n July 31, Glenn Korff School of Music alumna Hannah Jo Smith (M.M. 1995; D.M.A. 2005)

returned composer Richard Wagner's "Siegfried Idyll" baton to the Richard Wagner Museum at Wagner's home, Wahnfried House, in Bayreuth, Germany, during the Bayreuth Festival, an annual music festival of Wagner's operas.

But before you can learn about that, you will want to learn the remarkable story of what happened to this historic, wooden stick after World War II and how it found its way to Lincoln, Nebraska, before finding its way back home to Germany this summer.

On Christmas morning 1870, Wagner's birthday present to his wife, Cosima, was a performance of a new composition in the stairwell outside her bedroom at their home in Tribschen, Switzerland, near Lucerne.

"He wrote this piece for her birthday, and it was a surprise," Smith said. "As she writes in her diary, she awoke to the sound of beautiful music."

"It was intended to be a very personal, intimate composition, and we only knew about the baton he used for this composition because it gets mentioned in her diary," Smith said. "The description of what happened Christmas day is

all in her diary, and then about six weeks later, there's a reference in the diary: 'Return of the Idyll baton from the engraver.'"

One side of the baton is engraved with "25th of December 1870" in German. The other side says "Tribschener Idyll," the name of the work. Modern audiences know this work as "Siegfried Idyll."

In 1871, Wagner moved to Bayreuth, Germany, which was to be the location of his new opera house, Bayreuth Festspielhaus ("Festival Theatre") and annual festival of his work, as well as the family villa, Wahnfried. Wagner died in 1883, and his family took over running the theatre and festival.

For most of World War II, the town of Bayreuth was largely safe, but near the end of the war, the bombers began hitting Bayreuth.

"Winifred [the wife of Wagner's son, Siegfried] speaks about trying to protect as much stuff as she could," Smith said.

She left for their retreat in the mountains. Following additional bombing, an American battalion came through Bayreuth on foot and entered what was left of the villa. In an upstairs closet, they found SS (Schutzstaffel) Officers' uniforms hanging in the closet.

"The American soldiers are irate," Smith said. "They just go ballistic, and they start



Hannah Jo Smith (left) and Anita Breckbill with Wagner's baton. Photo by John Keller.

tearing the house apart. They're so angered that whoever was living in this villa was a Nazi sympathizer, and they started throwing things out into the street."

That included tables, chairs—and a rack of batons.

Along came their captain, Robert Pearson, who later in life became a friend of Smith's father. He told the troops to stop. The soldiers started to move on to the next property.

"Before Bob left the scene, he noticed something sparkling in the rubble, and he bent down and picked it up," Smith said. "It was a little stick, and he stuck it in his inside jacket pocket and walked away."

Smith heard this story around 1975, when she was a music student at the University of Michigan. Her father and Pearson worked together at a hospital and shared war stories.

"I thought it was a fascinating story, but he showed me the baton, and then he put it back in this case where he kept it, and that was the end of that," she said.

Later in the mid 1990s, Smith's parents visited her in Nebraska, where she was now living. They brought her a gift—it was the baton inside a specially made shadowbox that her dad had made for it.

"My dad explained that he had made a trade with Bob Pearson, and I can't verify the details because the Pearsons say they don't know anything about this," Smith said.

But Smith's dad traded correspondence he had as a young researcher with writer Aldous Huxley ("Brave New World") for the baton.

"It was one priceless object for another priceless

object," Smith said.

Smith showed it to various fellow students and faculty in the Glenn Korff School of Music, including Professor Anita Breckbill, who is the head of the Music Library. Soon afterward, Smith took it to her safe-deposit box.

"Anita is a librarian," Smith said. "She's big on having things put away. From time to time, she would say something to me like, 'I think that baton should go home.' And I said, no, I wasn't about to open that door while my father was still alive."

Her father died in 2004. Pearson died in 2013 at the age of 90.

"After that, it became clear to me that I could start to pay attention to Anita," Smith said.

In the summer of 2017, Breckbill attended the International Association of Music Libraries Congress.

"When she came home, she sent me an email and said 'Next year's IAML Congress is in Leipzig, and Leipzig is Wagner's birthplace. Think it's time?'" Smith said.

It was time. So in August of 2017, Breckbill reached out to the director of the Richard Wagner Museum in Bayreuth, and the director of the German Culture Lost Art Division, while Smith remained anonymous.

The director of the Wagner Museum responded.

"He was fascinated with the idea that such a thing existed," Smith said. "He made an offer, and I kind of came out of the shadows and said it was not my intent to fatten my bank account. But it was important to me that the baton have a moment in the spotlight as it was coming home."

Breckbill and Smith have co-authored a paper about the baton, and the two have presented the story to various community groups this year, including to students and faculty in the Glenn Korff School of Music in March. NET Radio also did a story about the baton (available at [go.unl.edu/auad](http://go.unl.edu/auad)).

"It has just been amazing—how unusual!—that this unique object would come through these steps in its story and end up right here in the hands of a friend," Breckbill said. "It's really made me think about how things move around in the world and what is the meaning of artifacts like that. In music, scores are the most important, and then maybe instruments. But then these artifacts are just so fascinating."

In July, Smith traveled with the baton to return it to its home in Germany. Breckbill and Smith presented their paper at the IAML Congress in Leipzig on July 26 before attending the Wagner Festival the following week.

It was a remarkable finale to a remarkable story.

"Think about all of the little details that had to fall into place for this to happen and end up here," Smith said. "We could call it the coincidence game. But we also understand that's the case for every single item on the face of the planet. The fact that it was here is serendipity, I think. But I also think that Dad knew exactly what he was doing when he gave me the baton. He knew I would honor it and protect it and treasure it for its little place in history. Little did he know that eventually I would take it back to its right place in the world." ■

# GRAPHIC DESIGN ALUMNA PROMOTES POSITIVITY



**G**raphic design alumna Jen Lukas-Landis (B.F.A. 1994; M.F.A. 2006) partnered with Nelson Mandela Elementary School in Omaha last December to create an inspirational calendar that integrates with the school's curriculum. The calendar promotes a positive self-image, self-confidence, being strong, being smart, and caring for fellow students, their school and the community.

Her aunt, an alumna of Omaha Marian, showed her calendars to Susan Toohey, also a Marian alumna and principal of Nelson Mandela Elementary School, a free, private, elementary school in Omaha privately funded by the Lozier Foundation.

"Susan showed it to her board, and the board just ate it up," Lukas-Landis said. "They thought it was so amazing that they wanted to give these to every one of their students. That's when I went in and changed it and made them special just for them."

Toohey said the calendars were a complement to the school's focus on mindfulness.

"What really drew us to the calendars were the images that reflected the

*Left and Right: Jen Lukas-Landis with students from Nelson Mandela Elementary School. Around 245 of her calendars that promote positive self image were distributed to students in all grades at the school. Photos by Geoff Johnson.*



demographic that we serve,” Toohey said. “It is critical that children see themselves in the materials we use, and this was a key reason we were so excited to purchase and use the calendars. Our families were so excited to see the intentionality of the work and how we were using it as a teaching tool.”

Lukas-Landis visited the school in April to visit with the students.

“They really love them,” she said. “Each day has a mindfulness quote on it because they study mindfulness there, and so they go over those quotes every day. And then there are some days that don’t have a

**“To reassure every little girl inside that she’s okay,” she said. “You know, you’re as great as you are, and I just don’t think that we can hear it enough, in my experience, so I’m just super compelled to just keep putting those messages out there for anyone that wants them.”**

quote, and all the students really miss it.”

The calendars are part of Lukas-Landis’s Pincurl Girls series, which she sells online. The series grew from her own insecurities in graduate school.

“When I was in grad school, I had lost all my self esteem,” she said. “It was really a challenging time in my life because I was comparing myself to all the other artists in the program. I wasn’t as included as I wanted to be with some of the students, so I started drawing this inner child, which was how I felt inside, even as an adult.”

She drew her topless and had images that included her covering up her fat rolls on her stomach.

“Just super insecure, and I would write sayings on it like ‘I hope my scab falls off’ or ‘I want to give myself permission to make mistakes’ and that sort of thing,” she said.

After she graduated, she continued with those girls, but the tone shifted.

“After I graduated, they started whispering positivity into me, and that’s when I dressed them,” she said. “And each time I personally had something that I was struggling with, I would think, ‘What would they say to me?’ and the message would come.”

Now, the Pincurl Girls are always paired with a positive message.

Lukas-Landis also recently began a positive text service.

“Recently I just started sending out texts to people. You tell me if you’re having a big test or a big presentation, what time it’s at, and then I’ll send you an encouraging message,” she said.

After only its first week, she had 100 people signed up to receive texts.

Originally from Omaha, Lukas-Landis is also the creative director and vice president of KidGlov, a branding, advertising and marketing agency in Lincoln.

She discovered graphic design as an undergraduate at the University of Nebraska–Lincoln when she took a graphic design class with Professor Emeritus Ron Bartels.

“I fell in love with it, and I knew that the minute I could graduate, I could find a job, and I’m about working,” she said. “I’m not about being a traditional artist; I like the professional atmosphere.”

She plans to continue with the Pincurl Girls and expand the products available, including an academic calendar for high school girls and a monthly t-shirt.

“I want to do some school supplies like pencil bags, folders and backpacks with all the Pincurl Girls on it,” she said. “And then down the road, I want to do sheets, and I have lots of products in mind that I think would work.”

Lukas-Landis says this work fulfills her.

“I just like helping people, and I just like making someone feel good,” she said. “It’s just something I’m called to do.”

To see her products, visit [PincurlGirls.com](http://PincurlGirls.com). ■



University of Nebraska-Lincoln dancers perform at Arts Advocacy Day in Sheldon. Photo by @dougzbylut.



Senior art major Jamaica Wilson displayed her painting of Beyoncé from her "Queen of Hearts" series and visited with people about her work at Arts Advocacy Day.



Undergraduate Student Advisory Board members Skyler Dykes (left) and Emmalee Allen greet guests to the Arts Advocacy Day at Sheldon Museum of Art on March 13.

# Student advisory board helps organize **Arts Advocacy Day**

The Hixson-Lied College of Fine and Performing Arts Undergraduate Student Advisory Board joined Nebraskans for the Arts in organizing an Arts Advocacy Day on March 13 at Sheldon Museum of Art.

Participants received "Arts Advocacy Toolkits" and were encouraged to write letters to their representatives about supporting the arts. Performances and presentations also took place throughout the day.

"I had heard about the arts advocacy rallies that happened last year, so I thought this would be a really neat opportunity to showcase artwork of student artists and celebrate that, but then also add some meaning to it and be able to advocate for the arts while we were doing it," said Skyler Dykes, a music and French major, who served as president of the Undergraduate Student Advisory Board.

The day featured performances by University of Nebraska-Lincoln Dance, Flat Water Trio, Theatrix, Lazzi Improv, UNL Chamber Singers and Bathtub Dogs, as well as a presentation and showcase of student films by Cinema 16.

"I'm just really hoping that students realize how important it is to advocate for the arts," Dykes said. "Everyone here, especially in the Hixson-Lied, we're wanting to make a career in the arts, and we won't be able to if we don't continue to fight for public funding of the arts and the National Endowment for the Arts."

**"I'm just really hoping that students realize how important it is to advocate for the arts," Dykes said.**

Members of the Undergraduate Student Advisory Board attended the Nebraska State Arts Advocacy Day on Feb. 13, too.

"We went to the Capitol building and spoke with senators, and then we went to the Governor's residence and listened to different presentations on how to better advocate for the

arts," Dykes said.

Dykes said their Arts Advocacy Day in March was successful.

"It's been a really fun day, and it's really been great to see everyone come out and support the arts," she said.

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