

Alumni to sing praises at school's centennial

By Paula Lavigne
Senior Reporter

Over the past 100 years, thousands of students have graduated from the UNL School of Music and have gone on to pursue musical careers.

Now, they're coming back. Alumni from 1927 to 1994 will gather at the University of Nebraska-Lincoln this weekend to celebrate its music school's centennial.

Maude Cooper, a 1927 graduate, and her son will travel from Minneapolis to Lincoln to join the celebration.

Cooper, whose maiden name is Stoeger, said she had fond memories of her years at the University School of Music which, at the time, was separate from UNL.

"I liked going to the school and practicing and taking my lessons and really just being there," Cooper said. "To be in Lincoln was really quite something."

Cooper studied piano under her instructor, Marguerite Klinker. She also took classes in music theory, ear training, harmony and music history.

After she received her degree from the University School of Music, Cooper transferred to UNL to study French, English, gym and more history.

She said some of her fondest memories came from afternoon programs in the hallways of the former Kimball building.

"The students would put on skits. Some of the skits were just so funny, I was laughing so hard I could almost cry," she said.

Cooper said she was fortunate to be in Lincoln when famed English pianist Myra Hess made her first appearance in America.

"She was my inspiration for making Bach sound good," she said. "That was a memorable occasion for me."

After she left Lincoln, Cooper studied in London. She also taught at music conservatories in Grand Is-

land and Fargo, N.D. She married Barclay Cooper in 1936 and moved to Minneapolis, where she taught piano lessons in her home until she quit three years ago.

Chris Tucker, a 1987 graduate, said she had some warm and, literally, cold memories of her years at the UNL School of Music.

Tucker was a trumpet player in the symphonic band, wind ensemble, jazz band and the Cornhusker Marching Band.

"I will never forget the Iowa State game. It was 29 degrees and raining," she said. "That was five weeks after we marched in 135 degrees. We went from one extreme to another."

"I froze my little butt off," she said, laughing.

Some of her warmer memories involve her performances with the wind ensemble.

"The two performances we had were the ultimate in terms of a performance level," she said. "It was the closest to a professional level someone in my career will ever be in."

Tucker said the tight-knit, serious and dedicated musicians burned a permanent memory in her brain of what a great feeling it was to perform at that level.

She said she appreciated the quality of the staff and the school. Tucker said her instructors affected her skill as a musician, her ability to coach an ensemble and her capacity as an educator.

Her trumpet instructor, Denny Schnieder, influenced the type of musician she became, she said.

"He took me from that raw, high-school mentality and ability to a much greater, higher level," she said.

Tucker's other instructors, Glenn Nierman and Robert Fought, still have an impact on what she does today. After graduation, Tucker applied her own musical skills to teaching.

She is now the music and band instructor at Gretna High School, where she passes on the lessons she learned at UNL to her own students.



Courtesy of UNL School of Music

This picture, taken in 1912, shows the University of Nebraska Regimental Band, a precursor to the Cornhusker Marching Band, in front of Main Hall, one of the four original buildings on UNL's campus.

History

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gram.

Westbrook retired in 1952 and David Foltz was appointed chairman of the department of music. He held this post until Emmanuel Wishnow took over in 1958.

Kimball's building was deteriorating. Construction for a new building began in 1965 and was finished in 1967. Out of respect for their former

directors, alumni decided to name the building after Westbrook and the recital hall after Kimball. These structures stand today.

John Moran became director of the school in 1972. The chain of command passed to Raymond Hagg in 1977 and back to the team of John Moran and Albert Rometo in 1984.

Kerry S. Grant served as director from 1984 through 1991. Russell White assumed an interim post while a national search was conducted to find a permanent director.

The search ended in 1993 with the

appointment of Lawrence R. Mallett as the director of the School of Music.

With an undergraduate and graduate degree from the University of Iowa and a master's degree from Ohio State University, Mallett continues his work with the School of Music as a director, conductor and clarinetist.

In 1994, the School of Music was included in the creation of the UNL College of Fine and Performing Arts under the leadership of Dean Larry Lusk.

MUSIC REVIEW

"Secret World Live"
Peter Gabriel
Geffen Records
Grade: B

Any creation by Peter Gabriel reflects the talents of a musician who knows his music, his power, his technology and his ability. On "Secret World Live," his first live album since 1983's "Plays Live," Gabriel releases his power in full.

"Secret World Live," a two-CD set featuring songs mainly taken from Gabriel's last two albums, "So" and "Us," was recorded at a concert in Modena, Italy.

Clearly the highlight of the album, an 11-minute version of "In Your Eyes," resounds with an overwhelm-

ing sense of intensity and passion.

It's a far cry from the original. It's free, loose and spontaneous. The vocals by Gabriel and Paula Cole ring through with piercing clarity.

"Digging in the Dirt" is the same chaotic compilation of sound distortion and industrial vengeance. "Steam" starts off with an ominous pounding of drums and piano along with whispery cymbal crashes. Unlike the studio version, it crawls along in a monotonous tone until it blows open and boils over.

"One, two, three," Gabriel shouts before he launches into "Sledgehammer," packed with a pounding groove that really hits the nail on the head.

"Red Rain" and "Solsbury Hill" radiate an eccentricity that only a live

performance could give them. "Red Rain," a very soulful and personal song, reaches into Gabriel's soul.

Gabriel, the technology whiz with his multi-media laser discs and CD-Rom concerts, made the best use of technology in "Secret World Live." The sound quality is excellent and sharp. Crowd noise is kept to a minimum and the songs blend perfectly.

"Secret World Live" is an excellent compilation of Gabriel's song; however, it's too short.

Gabriel has many accomplishments to his name, including 17 albums and several Grammy awards.

"Secret World Live" reveals itself to be yet another achievement.

— Paula Lavigne

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