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An Evening with Audra McDonald Songs from the American Music Theater

AUDRA MCDONALD ANDY EINHORN Piano/Music Director MARK VANDERPOEL Bass GENE LEWIN Drums

Saturday, September 14, 2019, at 7:30 pm Hancher Auditorium, The University of Iowa

Tonight's program will be announced from the stage. Program will be 90 minutes with no intermission.



EVENT PARTNERS

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to: @Allison Michael Orenstein

About the Artists

AUDRA MCDONALD (Singer and Actor) is unparalleled in the breadth and versatility of her artistry, as both a singer and an actor. The winner of a record-breaking six Tony Awards, two Grammy Awards, and an Emmy Award, she was named one of *Time* magazine's 100 most influential people of 2015 and received a 2015 National Medal of Arts—America's highest honor for achievement in the arts—from President Barack Obama. Blessed with a luminous soprano and an incomparable gift for dramatic truth-telling, she is as much at home on Broadway and opera stages as she is in roles on film and television. In addition to her theatrical work, she maintains a major career as a concert and recording artist, regularly appearing on the great stages of the world.

Born into a musical family, McDonald grew up in Fresno, California, and received her classical vocal training at the Juilliard School. A year after graduating, she won her first Tony Award for Best Performance by a Featured Actress in a Musical for Carousel at Lincoln Center Theater. She received two additional Tony Awards in the featured actress category over the next four years for her performances in the Broadway premieres of Terrence McNally's Master Class (1996) and Ragtime (1998), for an unprecedented total of three Tony Awards before the age of 30. In 2004, she won her fourth Tony, starring alongside Sean "Diddy" Combs in A Raisin in the Sun, and in 2012 she won her fifth—and her first in the leading actress category—for her role in The Gershwins' Porgy and Bess. In 2014, she made Broadway history and became the Tony Awards' most decorated performer when she won her sixth award for her portrayal of Billie Holiday in Lady Day at Emerson's Bar & Grill—the role that also served as the vehicle for her Olivier Award-nominated 2017 debut in London's West End. In addition to setting the record for most competitive wins by an actor, she also became the first person to receive awards in all four acting categories. McDonald's other theater credits include The Secret Garden (1993), Marie Christine (1999), Henry IV (2004), 110 in the Shade (2007), her Public Theater Shakespeare in the Park debut in Twelfth Night (2009), Shuffle Along, or, The Making of the Musical Sensation of 1921 and All That Followed (2016), and Frankie and Johnny in the Clair de Lune (2019).

McDonald made her opera debut in 2006 at Houston Grand Opera, where she starred in a double bill: the monodrama La voix humaine by Francis Poulenc and the world premiere of Send by Michael John LaChiusa. She made her Los Angeles Opera debut in 2007 starring alongside Patti LuPone in John Doyle's production of Kurt Weill's Rise and Fall of the City of Mahagonny. The resulting recording won McDonald two Grammy Awards, for Best Opera Recording and Best Classical Album.

On the concert stage, McDonald has premiered music by Pulitzer Prizewinning composer John Adams and sung with virtually every major American orchestra—including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony, New York Philharmonic, Philadelphia Orchestra, and San Francisco Symphony—and under such conductors as Sir Simon Rattle, Esa-Pekka Salonen, and Leonard Slatkin. She made her Carnegie Hall debut in 1998 with the San Francisco Symphony under the baton of Michael Tilson Thomas in a season-opening concert that was broadcast live on PBS. Internationally, she has sung at the BBC Proms in London (where she was only the second American in more than 100 years invited to appear as a guest soloist at the Last Night of the Proms) and at the Théâtre du Châtelet in Paris, as well as with the London Symphony Orchestra and Berlin Philharmonic.



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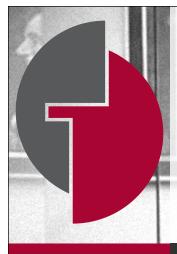


About the Artists

It was the Peabody Award-winning CBS program Having Our Say: The Delany Sisters' First 100 Years that first introduced McDonald to television audiences as a dramatic actor. She went on to co-star with Kathy Bates and Victor Garber in the lauded 1999 Disney/ABC television remake of Annie, and in 2000 she had a recurring role on NBC's hit series Law & Order: Special Victims Unit. After receiving her first Emmy nomination for her performance in the HBO film version of the Pulitzer Prize-winning play Wit, directed by Mike Nichols and starring Emma Thompson, McDonald returned to network television in 2003 in the political drama Mister Sterling, produced by Emmy Award-winner Lawrence O'Donnell, Jr. (The West Wing) and starring Josh Brolin. In early 2006, she joined the cast of the WB's The Bedford Diaries, and over the next season she had a recurring role on NBC's television series Kidnapped. In 2008, she reprised her Tony-winning role in A Raisin in the Sun in a madefor-television movie adaption, earning her a second Emmy Award nomination. From 2007 to 2011, she played Dr. Naomi Bennett on the hit ABC medical drama, Private Practice. In 2013, her critically acclaimed performance as the Mother Abbess in NBC's live telecast of Rodgers & Hammerstein's The Sound of Music, opposite Carrie Underwood as Maria, was watched by an estimated 18.5 million people across America. She received a fourth Emmy nomination for her role in HBO's film special of Lady Day at Emerson's Bar & Grill in 2016. Having first appeared as US attorney Liz Lawrence on CBS's legal drama The Good Wife in 2009, she joined the cast of CBS All Access's The Good Fight as a season regular in 2018.

McDonald also makes regular television appearances as a performer, host, and talk-show guest. A familiar face on PBS, she has headlined telecasts including an American Songbook season-opening concert, a presentation of Sondheim's Passion, a Rodgers and Hammerstein tribute concert titled Something Wonderful, and five galas with the New York Philharmonic: a New Year's Eve performance in 2006, a concert celebrating Sondheim's 80th birthday, Carnegie Hall's 120th anniversary concert, One Singular Sensation! Celebrating Marvin Hamlisch, and, most recently, Sweeney Todd. She was also featured in the PBS television specials A Broadway Celebration: In Performance at the White House and A Celebration of American Creativity, singing at the request of President Barack Obama and First Lady Michelle Obama. McDonald has appeared three times on the Kennedy Center Honors; been profiled by 60 Minutes, Today, PBS NewsHour, and CBS Sunday Morning; guest co-hosted The View with Barbara Walters; and been a guest on The Late Show with Stephen Colbert and David Letterman; The Tonight Show with Jimmy Fallon; Late Night with Jimmy Fallon; The Late, Late Show with James Corden; The Colbert Report; CBS This Morning; Live with Kelly and Ryan, NewsNation with Tamron Hall; PoliticsNation with Al Sharpton; Iron Chef America; The Megan Mullally Show; The Rosie O'Donnell Show; RuPaul's Drag Race; The Tavis Smiley Show; The Talk; The Wendy Williams Show; and The Nightly Show with Larry Wilmore. In 2012, McDonald was named the new official host of the PBS series Live From Lincoln Center, and she won her first Primetime Emmy Award for hosting the Creative Arts Special Program in 2015, having previously been nominated in 2013. She has also performed on numerous Tony Awards telecasts; in 2013, she closed the show by performing a rap duet with Neil Patrick Harris.

McDonald launched her film career with Seven Servants in 1996; her list of credits has since grown to include The Object of My Affection (1998), Cradle Will Rock (1999), It Runs in the Family (2003), The Best Thief in the World (2004), She Got Problems (2009)—a mockumentary movie musical written, starring, and directed by her sister, Alison McDonald—and Rampart (2012).



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About the Artist

She recently appeared opposite Meryl Streep in *Ricki and the Flash* (2015), in the movie-musical *Hello Again* (2017), and—as Madame de Garderobe—in Disney's live-action *Beauty and the Beast* (2017).

As a recording artist, McDonald has enjoyed a long relationship with the Nonesuch label, interpreting songs from the classic (Gershwin, Arlen, and Bernstein) to the contemporary (Michael John LaChiusa, Adam Guettel, and Ricky Ian Gordon). The New York Times named her first Nonesuch album, 1998's Way Back to Paradise, as Adult Record of the Year. Following the bestselling How Glory Goes in 2000 and Happy Songs in 2002, she released the 2006 album Build a Bridge, stretching her repertoire to include songs by the likes of Randy Newman, Elvis Costello/Burt Bacharach, Rufus Wainwright, and Nellie McKay. Sing Hαppy, recorded live with the New York Philharmonic, was released in 2018 by Decca Gold, marking McDonald's first solo recording with full orchestra. Her ensemble recordings include the acclaimed EMI version of Bernstein's Wonderful Town conducted by Sir Simon Rattle, the New York Philharmonic release of Sondheim's Sweeney Todd, and Dreamgirls in concert, as well as the first recording of Rodgers & Hammerstein's Allegro and Broadway cast albums of Carousel, Ragtime, Marie Christine, 110 in the Shade, The Gershwins' Porgy and Bess, and Lady Day at Emerson's Bar & Grill. She is also featured on a number of audiovisual recordings available on DVD and Blu-ray, including Sondheim! The Birthday Concert; Christmas with the Mormon Tabernacle Choir and Orchestra at Temple Square; Weill–Rise and Fall of the City of Mahagonny; Bernstein—Wonderful Town; Audra McDonald: Live at the Donmar, London; and My Favorite Broadway: The Leading Ladies.

McDonald's other theater accolades include five Drama Desk Awards, five Outer Critics Circle Awards, an Ovation Award, a Theatre World Award, Roundabout Theatre's Jason Robards Award for Excellence in Theatre, a Rockefeller Award for Creativity, and the Drama League's 2012 Distinguished Performance and 2000 Distinguished Achievement in Musical Theatre Awards. Besides her six Tony wins, she received nominations for her performances in Marie Christine and 110 in the Shade, five NAACP Image Awards nominations, and an Olivier Award nomination from her West End debut in Lady Day at Emerson's Bar & Grill.

As one of today's key cultural figures, McDonald was inducted into Lincoln Center's Hall of Fame as a member of its inaugural class, which included Louis Armstrong, Plácido Domingo, Yo-Yo Ma, Leontyne Price, and Harold Prince, and named *Musical America*'s "Musician of the Year," a title previously bestowed on such luminaries as Leonard Bernstein and Beverly Sills. She has been honored by two of America's leading academic institutions, receiving the prestigious 2018 Eugene McDermott Award in the Arts at MIT, and an honorary doctorate from Yale University.

In addition to her professional obligations, McDonald is a passionate advocate for equal rights, LGBTQ causes, and underprivileged youth. Her outspoken activism for marriage equality helped put the issue on the national agenda. In 2009, she joined Twitter to promote the cause, using the Twitter handle @AudraEqualityMc, and in 2011 she joined pro-equality marchers in Albany to lobby New York state senators in the days leading up their groundbreaking vote for legalization. In 2012, she and her now husband, actor Will Swenson, received PFLAG National's Straight for Equality Award. McDonald was featured in marriage equality and anti-bullying campaigns for Freedom to Marry, NOH8, and PFLAG NYC. The Human Rights Campaign, America's largest civil rights organization for LGBTQ equality, recognized her work with its 2009 Ally for Equality and 2018 National Equality Awards.



About the Artist

As a member of the Covenant House International Board of Directors, which oversees programs for homeless young people in 27 cities in six countries across the United States, Canada, and Latin America, McDonald actively devotes her time and talents to spreading awareness about at-risk youth. For her ongoing contribution to the cause, she was honored in 2017 alongside Chelsea Clinton, Gayle King, and Blake Lively as one of *Variety* magazine's "Power of Women" and received Covenant House's Beacon of Hope Award the following year.

A dog lover, McDonald adopted her canine companion, Butler, from Eleventh Hour Rescue, a volunteer-based, non-profit organization that saves dogs from death row. Of all her many roles, her favorites are the ones performed offstage: passionate advocate for equal rights and homeless youth, wife to actor Will Swenson, and mother.

ANDY EINHORN (Piano/Music Director) is a leading Broadway music director and conductor. He directs concerts this year with the Baltimore, St. Louis, Santa Barbara, and South Dakota Symphony orchestras. At Aspen Music Festival, Einhorn lead performances of Sondheim's A Little Night Music and a concert performance of South Pαcific. In August, Einhorn returned to Blossom Music Festival to lead The Cleveland Orchestra in a concert performance of South

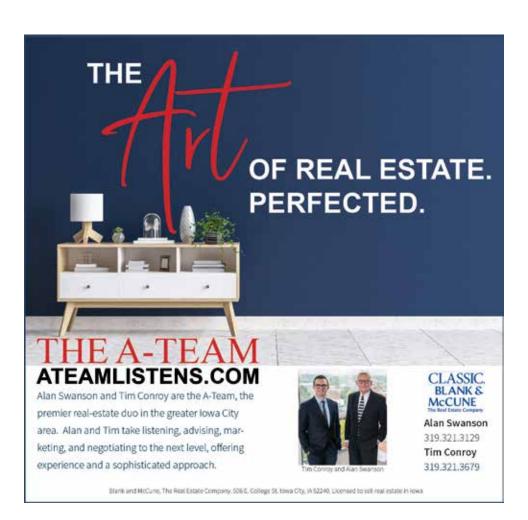


Pacific. Most recently he served as the Music Supervisor and Musical Director for the Broadway productions of Carousel and Hello Dolly! Einhorn's previous Broadway credits include Holiday Inn, Woody Allen's Bullets Over Broadway, Rodgers & Hammerstein's Cinderella, Evita, Brief Encounter, The Light in the Piazza, and Sondheim on Sondheim. Einhorn served as music director and conductor for the Châtelet Theatre's production of Sondheim's Passion in Paris and has twice led the New York Philharmonic conducting for Audra McDonald and Chris Botti, respectively.

Since 2011 Einhorn has served as music director and pianist for six-time Tony Award winner, Audra McDonald, performing with her at such prestigious orchestras and venues including The New York Philharmonic, the Boston Pops, The Philadelphia Orchestra, San Francisco Symphony, National Symphony Orchestra, Los Angeles Opera, Avery Fisher Hall, Carnegie Hall, Walt Disney Concert Hall, and Teatro Real, Madrid. They recently recorded performances for national telecast with the Sydney Symphony at the Sydney Opera House in Australia. Einhorn has also music directed for Barbara Cook at Feinstein's and Toronto's Royal Conservatory of Music.

His tour work includes Sweeney Todd, The Light in the Piazza, Mamma Mia!, and The Lion King. Einhorn's work can be heard on the current touring production of Rodgers & Hammerstein's The Sound of Music. Einhorn has worked at Goodspeed Opera House, Signature Theatre, Oregon Shakespeare Festival, and PaperMill Playhouse. He was principal vocal coach and pianist for Houston Grand Opera's An Evening with Audra McDonald, a double-bill of Poulenc's La voix humaine and LaChiusa's Send.

Recording credits include Audra McDonald's *Sing Happy* with the New York Philharmonic, Carousel featuring Renée Fleming, *Hello Dolly!* featuring Bette Midler, *Bullets Over Broadway*, *Cinderella*, *Evita*, *Sondheim on Sondheim* (Grammy Nom), *Stage Door Canteen*, and McDonald's Go Back Home. He





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About the Artist

served as the music director for HBO's Peabody Award-winning documentary Six by Sondheim and music supervisor for Great Performances Peabody Award-winning special Broadway Musicals: A Jewish Legacy on PBS.

Andy Einhorn is an honors graduate of Rice University in Houston, Texas.

MARK VANDERPOEL (Bass) is a native of San Diego. He is a graduate of the University of California, San Diego, where he studied with Bertram Turetzky, and he holds a master's degree from the California Institute of the Arts. Symphonic credits include the San Diego Symphony, American Symphony Orchestra, Manhattan Philharmonia, and various ensembles based in the Baja California region of Mexico. His 40+ theater credits include Hello Dolly! starring



Bette Midler, Legally Blonde, Rodgers & Hammerstein's Cinderella, See What I Wanna See, Guys and Dolls, the PBS special A Broadway Celebration on In Performance at the White House, Jane Eyre, Woody Allen's Bullets Over Broadway, and An American in Paris, among many others. His stage and sideman credits include Audra McDonald, Kristin Chenoweth, Kelli O'Hara, Nancy Sinatra, Victoria Clark, Shirley Jones, Cliff Richard, Deborah Voigt, Sandra Bernhard, Clay Aiken, Taylor Hicks, David Johansen, Sigur Rós, Jeff Beck, Richard Klein, and Andrea Bocelli, as well as appearances on The Late Show with David Letterman and America's Got Talent.

GENE LEWIN (Drums) appears on 36 CDs, with several more soon to be released. His eclectic discography ranges from the modern jazz of Fundementia to the electric-violin pop of GrooveLily. Several jazz and theater projects, and singer-songwriter efforts round out the list.

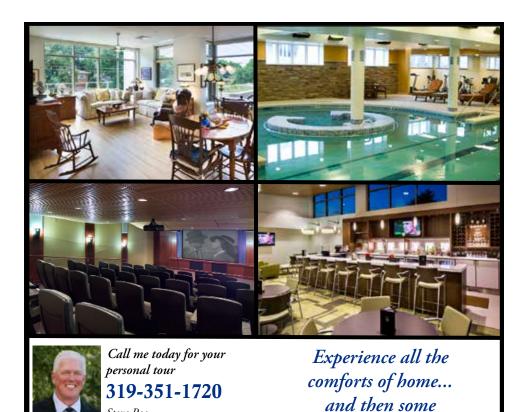


Gene drums, sings, and composes for GrooveLily, a trio that has been together for 20 years and has toured extensively in the U.S. and Canada.

While they have morphed through many different musical scenes (and hair styles), they eventually became focused on creating hybrid musical theater; performances that feel both like concert and story. The band's credits in this area include a production of Shakespeare's A Midsummer Night's Dream (directed by Tina Landau), Striking 12, and the autobiographical show Wheelhouse, which had its world premiere in 2012 at TheatreWorks in Mountain View, California.

Gene also performs periodically with Kelli O'Hara and with Sophie B. Hawkins, and is active in New York City's jazz scene, performing and recording with many well-respected singers and instrumentalists. He has appeared on CDs with bassists John Patitucci and Scott Colley, guitarists Ben Monder and Steve Cardenas, jazz legend tenor saxophonist George Coleman, bassist/vocalist Jay Leonhart, and many others.

Originally an engineering major at Princeton University, Gene soon changed paths and returned to school to receive a master's degree from the Manhattan School of Music in 1991. He sends love to wife Suzanne and sons Elias and Jacob.



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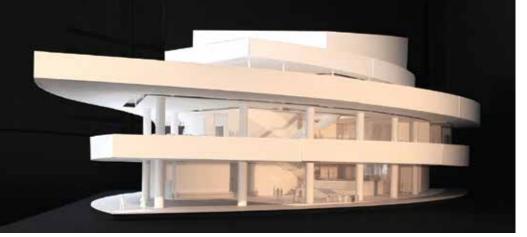




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César Pelli (1926-2019) Hancher architect and friend

César Pelli was a brilliant architect, and it was truly an honor to have him design the current Hancher Auditorium. We were even more honored to call him our friend.

That friendship begin immediately after Pelli Clark Pelli Architects was selected to design a new Hancher Auditorium following the destruction of the original building by the flooding of 2008. César felt a personal connection to Hancher's work, and he made sure to connect with members of the staff and the University of Iowa community to ensure his ideas honored Hancher's past and elevate its future. At his firm's offices in New Haven, Connecticut, he devoted an entire room to the project, and he was always happy to share his thoughts about the building with visitors.

César was delighted by the beautiful setting—often commenting that it was the most gorgeous site for which he had designed a building—and he was committed to making the most of the space. He brought the indoors and the outdoors together in the lobby spaces and rehearsal room and designed an exceptional performance space.

His joy for the project was palpable from beginning to end. He came to lowa City for the major milestones of the project, including our Site Ceremony connecting the original Hancher to the new, our Leave Your Mark beam signing (after which he joined hundreds of construction works on the as-yet-unfinished stage for lunch), and our Gala Opening. On opening night, César took the stage with Hancher Executive Director Chuck Swanson to launch a new era for Hancher. We'll always remember his words that night: "Hancher was built with love."

We are saddened to lose our friend. We are blessed to have the opportunity to serve our campus and community in a building that will always stand as a tribute to César.

Above: César Pelli at the opening night of the Hancher Auditorium, 2016 (Photo: BIll Adams) Opposite page photos: scale model of Hancher Auditorium at Pelli Clark Pelli offices in New Haven, 2012; Hancher Executive Director Chuck Swanson (seated) looks at scale model while César Pelli (holding glass) looks on from behind, 2012; Pelli and the rest of the Pelli Clark Pelli team in front of Hancher during the Leave Your Mark event, 2014, (Photo: Miriam Alarcón Avila); Pelli and Swanson in 2016 (Photo: Bill Adams); Pelli and Swanson at opening night of the new Hancher Auditorium, 2016 (Photo: Bill Adams); exterior of Hancher Auditorium (Jeff Goldberg/Esto).

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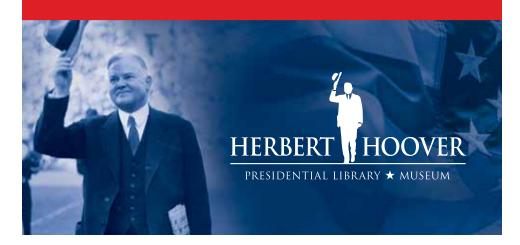
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The Vision for Hancher Auditorium: A Lifetime Commitment

This is the first in a series of essays about Virgil Hancher and his vision for the arts in general, and Hancher Auditorium in particular, at the University of Iowa. The essays will appear in playbills throughout this season and will be available on the Hancher website, as well.

By Daniel Boscaljon

Virgil Hancher was born 04 Sept 1896 in Pocahontas County near Rolfe, lowa, and attended the University of Iowa (called the State University of Iowa [SUI] through the vast majority of his lifetime). He toyed with transferring to Northwestern, but ultimately chose to complete his undergraduate studies and his J.D. at Iowa and received a B.A. from Oxford as a Rhodes Scholar (Hancher returned to Oxford to receive an M.A. when he completed law school). The combination of these experiences in his early years—small town Iowa, SUI, Evanston, and international education—remained important for the rest of Hancher's life. After serving on the board



Virgil Hancher in 1956

of the Alumni Association and as its president while an attorney in Evanston, Illlinois, Hancher became the thirteenth president of the University, serving from 1940-1964. He died unexpectedly in New Delhi, India, on 30 January 1965, while working with the Ford Foundation and thus did not, as planned, return to lowa as a part of the law school faculty.

Hancher's recollection of his formative years as an undergraduate offers an initial indication of why he felt an urgency to create a space for community on campus. He wrote:

There were no dormitories for men, there was no student union, there was no orientation, and there were few organized activities in which a freshman could participate...He might make friends through his classes or a church group but, by and large, he led a lonely life.

Hancher's drive to create communities and connections is clear when considering his biography. Not only was he active in the alumni association, and a leader on multiple local, national, and international boards and organizations that ranged from education to religion, he was also relentless in forming and informing organizations that would bring humans together productively.

By 1940, when Hancher returned to lowa, the campus had grown. Nonetheless, his vision for a space on campus where students could feel like part of a larger whole remained. Hancher sensed that SUI needed a space in which a community could come together that would stand apart from church and class as an essential part of human—and thus also student—life. He believed that the arts offer an essential contribution toward human vitality.

In the State University of Iowa Auditorium report of 1964, Earl Harper—who served as Director of the Iowa Memorial Union when that space had been the artistic heart of the campus—wrote the following as a way to summarize the "twenty years of dreaming, planning, and so many frustrations" about what became Hancher Auditorium:

Today...will be a movement fraught with great good for our community, a visible symbol of the unifying interest of the entire university family, administrators, faculty and staff members, students of every degree of advancement and of every curricular interest, alumni and friends of the university generally in a frequent coming together for those many, varied, and important interests, inspirations, pleasures, and intellectual stimulae which only can be adequately implemented through such an auditorium, such an opera-symphony hall, such a musical theatre, such a center of convocations, lectures and parliamentary gatherings as is now authorized.

The thought that an auditorium could provide this particular sort of community seems almost quaint, given the current size and complex structure of the university system.

Yet what Harper envisions, and what Hancher Auditorium has continued to offer over the years, is a space for musing rather than amusement. While entertainment provides a way to passively pass the time, distracting audiences from their problems for a time of shared interaction, art's role is more serious. Art invites a level of engagement that harnesses mind and soul. It creates a space of wonder—not just to marvel at how humans can move or the sounds humans can make—but also a space to reflect on the meaning of our lives. Whether through speech, sound, or silence, the space of Hancher steadfastly inspires audiences to engage in meaningful experiences that provide a sense of depth—something remains memorable even if it cannot be put into words. Distractions rarely inspire more than a sense of waking up after it is done: the arts provide a sense of awakening during the performance.

This kind of community event—a coming alive around the space of creation rather than a waking up, individually, afterward—is what Hancher had in mind as a way to interrupt the tendency toward alienation and loneliness. Although Hancher felt that both religious communities and academic institutions provided important resources for a flourishing human life, he felt that the arts inspired a distinct sense of togetherness that was equally important. The Hancher Auditorium that exists today—rebuilt—is a continuation of this initial vision.

Daniel Boscaljon is a longtime contributor to arts writing in the ICR, often providing interviews, reviews, and essays on aesthetics for Little Village and The Englert as well as for Hancher. An independent scholar, teacher, and arts critic, he is committed to inviting others to incorporate wisdom and joy as part of everyday life. In addition to teaching workshops and holding free public conversations in the area, Daniel also has three current ventures including the Center for Humanist Inquiries (professional consultations), Coffee with Dan (spiritual direction and philosophical life coaching), and The Thoughtful Life (a non-profit venture that includes his "Making Space for Yourself" podcast). You can find his writing and more information about his services at danielboscaljon.com.



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