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The Chieftains The Irish Goodbye

Wednesday, March 4, 2020, at 7:30 pm Hancher Auditorium, The University of Iowa

PADDY MOLONEY, Uilleann Pipes, Tin Whistle KEVIN CONNEFF, Bodhrán, Vocals MATT MOLLOY, Flute

with members of TURLACH UR,

THE CHAMPAGNE ACADEMY OF IRISH DANCE,
and singers from the UNIVERSITY OF IOWA SCHOOL OF MUSIC
led by KRISTIN RAMSEYER

Program to be announced from the stage.

There will be no intermission.













The Chieftains through the years

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About the Artists

2019 marked the 57th Anniversary of **THE CHIEFTAINS** beginning. Since 1962 they have been six-time Grammy Award winners and been highly recognized for reinventing traditional Irish music on a contemporary and international scale. Their ability to transcend musical boundaries to blend tradition with modern music has notably hailed them as one of the most renowned and revered musical groups to this day.

As cultural ambassadors, their performances have been linked with seminal historic events, such as being the first Western musicians to perform on the Great Wall of China, participating in Roger Waters's *The Wall* performance in Berlin in 1990, and being the first ensemble to perform a concert in the Capitol Building in Washington, DC. In 2010, their experimental collaborations extended to out of this world, when Paddy Moloney's whistle and Matt Molloy's flute travelled with NASA astronaut, Cady Coleman, to the international space station.

Although their early following was purely a folk audience, the range and variation of their music and accompanying musicians quickly captured a much broader audience, elevating their status to the likeness of fellow Irish band, U2.

In Ireland they have been involved in many major occasions, such as Pope John Paul II's visit to Ireland in 1979 when they performed to an audience of over 1.3 million, and in 2011 as part of the historic visit to Ireland of HRH Queen Elizabeth II. In 2012, marking The Chieftains' 50th Anniversary, they were awarded the inaugural National Concert Hall Lifetime Achievement Award at a gala event in Philadelphia hosted by The American Ireland Fund "in recognition of their tremendous contribution to the music industry worldwide and the promotion of the best of Irish culture."

PADDY MOLONEY is the founder and leader of The Chieftains. He grew up in Donnycarney, north Co. Dublin. His love of Irish music came from his parents' native Co. Laois and the music that surrounded him at home. His first instrument was a plastic tin whistle and by the age of eight, he was learning to play the uilleann pipes from the great pipe master, Leo Rowsome. It was when he heard Leon Rowsome, son of Leo, play his pipes in the Scoil Mhuire school band in Marino, that he began to beg his parents to have Leo make him his very first set.

After he left school, Paddy, always aware that he needed a nine-to-five job to support his musical hobby, took a job with Baxendales, a large building firm, where he worked in accounting. It was here he met his future wife, Rita O' Reilly.

Paddy always had a vision from his early days playing. A sound he wanted to create, a sound that had never been heard before. He knew it would take much experimentation with different combinations of instruments, and so he formed several groups with other musicians in duets and trios. In particular he played with Seán Potts, Michael Tubridy, and Sean Keane in various combinations who would all later become Chieftains.

But it was not until he had formed the original lineup for The Chieftains in 1962 that he finally achieved the sound that had eluded him, a sound created by Paddy's inspired choice of instruments, styles, and players. It was only at this point did Paddy feel ready to give his group the title The Chieftains (a name which was inspired by the Irish poet John Montague) and confident





Gee, I guess it really is a smart speaker.





Listener-Supported Public Radio from Kirkwood Community College

About the Artists

enough to take his band into studio to record the very first of many, award-winning albums. This recording came about at the invitation of his good friend, the Hon. Garech de Brun for his record label Claddagh Records.

The sound that Paddy created some 40 years ago has become the instantly recognizable sound of The Chieftains.

In 1968, having recorded a number of albums with The Chieftains, Paddy decided to leave Baxendales to work full time in the music industry as the Managing Director of



Paddy and Matt in 1968

Claddagh Records. He ran the label for seven years until 1975, during which time he helped to develop Claddagh's catalogue and also a market for it. During this time he also produced, co-produced, or supervised 45 albums for the Claddagh label in folk, traditional, classical, poetry, and spoken-word recordings.

KEVIN CONNEFF, the voice and rhythm of The Chieftains, joined the group in 1976, replacing Peadar Mercier. Vocals now became a new element in The Chieftains sound as up to this time, there was no regular vocalist. Kevin was born in Donore, a rare musical suburb of Dublin and one of the city's most historical places. At first a jazz fan, Kevin discovered traditional music in his teens, and soon learnt to play the bodhrán and developed his singing, particularly sean nós, influenced by Paddy Tunney and Christy Moore.

Kevin was also a founder member of the Tradition Club at Slattery's in Dublin. It soon became a meeting place for those who wanted to hear traditional music performed by well-known performers of the tradition, allowing musicians to play with others in an organised setting. Some of the musicians and performers who played in the club even included a Chieftain or two in a solo or duet setting. In the late 1960s, Kevin joined Christy Moore and others for the recording for the now famous album *Prosperous*, which laid the groundwork for the group of Planxty.

He was asked by Paddy to record a couple of tracks with The Chieftains in London for Bonaparte's Retreat, and became a permanent member soon after.

Kevin's singing is in the old style which reflects interpretation and is generally unaccompanied. On the bodhrán, he can demonstrate a subtle rhythm or really heat things up. Kevin has also released a solo album, *The Week Before Easter*, in 1988.

Kevin has three children, Peigí, Ruairí, and Ella and lives in Wicklow with his partner, Jean.



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About the Artists

MATT MOLLOY was born in Co. Roscommon, into one of the long lines of flute players for which the area is famous. He learned flute and whistle from his father, was playing in the school fife and drum band at the age of eight, and by eighteen had won first prize in the major traditional music competitions. He moved to Dublin in the early 1970s to work for the Irish national airline as an engineer. He started playing in the music scene where he first became acquainted with Paddy Moloney. Matt co-founded The Bothy Band with Donal Lunny, and they recorded four albums in as many years, all highly regarded to this day. In his own words: "We made great music and had a great time but financially we were a bit of a disaster. We had too much of a good time!"

Following the group's demise, Matt joined the reformed Planxty before finally becoming a member of The Chieftains in 1979. In addition to his group work, Matt has been featured on many other albums and was a featured soloist with the Irish Chamber Orchestra on composer Mícheál Ó Súilleabháin's album Oileán/Island.

Matt lives in Westport and has four children, Peter, Niamh, Clare, and James, with his late wife, Geraldine. Matt also runs his famous pub, Matt Molloy's, visited by many from far and wide, including Twiggy, Noel and Liam Gallagher, Jerry Garcia, to name but a few.







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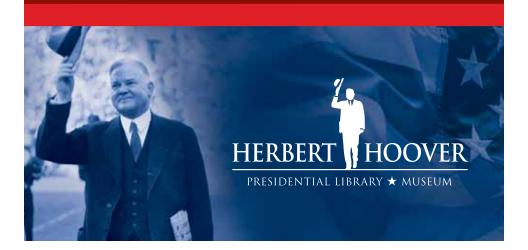
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The Vision for Hancher Auditorium: Cultivating the Arts at Iowa

This is the third 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 an important part of a larger context that championed innovations in the fusion of academics, the arts, and student life that coalesced in the vision for what is now called Hancher Auditorium on the University of lowa campus. Hancher had recognized the need for a vital student center due to his experience of isolation as a freshman. Then he was part of campus life in the early 1920s when administrators first began to envision lowa as a cultural leader.

President Walter Jessup and Graduate Dean Carl Seashore initiated the *lowα Ideα* of integrating creative and critical work and bringing artists into academic contexts. Thanks to them, lowa was one of the first schools to reward creative work with graduate degrees beginning in 1922. This work came in







Carl Seashore

conjunction with the creative leadership of departments in the arts that were beginning to emerge.

Philip Clapp came to lowa in 1919 and both created and led the School of Music until his death in 1954, with courses earning academic credit beginning in 1921. One of Clapp's innovations was to broadcast his music appreciation/music theory course over the radio beginning in 1931, with a positive response



Philip Clapp



E. C. Mabie

from "students" all over the state. The Department of Speech was not far behind following the appointment of E. C. Mabie, who led the department from 1923–1956. Mabie worked together with the Englert Theatre and the university (using what is now Macbride Auditorium) as stages.

A third important ingredient in the foundation of what became Hancher Auditorium is the lowa Memorial Union and its director Rufus Fitzgerald, who was also active in the cultural scene of the early 1920s. He left the YMCA in 1923 to become as the director of the IMU, which was beginning to raise funds to construct a building that would house extracurricular clubs as well as serve as a place where students and faculty could socialize. Virgil Hancher recognized the need for a Union early on, writing of the need for one in a 1919



Rufus Fitzgerald

editorial. He became one of Fitzgerald's active fundraisers among alumni in 1923.



Above: a map of proposed Fine Arts campus, The University of Iowa, 1933

By 1933, following SUI's acquisition of land on the west bank of the lowa River, Jessup, Clapp, and Fitzgerald joined together to dream about an arts campus along the river.

Soon after, the campus saw an explosive expansion of academic and artistic hybrids in various departments throughout the liberal arts. Wilbur Schramm



Campus planning conference in UI president Jessup's office about fine arts campus, 1930s

began the Iowa Writers' Workshop in 1936, and Lester Longman, the first chair of the Department of Art, merged Art History and Studio Arts together beginning in 1938. Grant Wood taught at Iowa from 1934–1941, as did Robert Penn Warren in 1941.

This innovative foundation led to additional new developments. For example, a collaboration between Norman Foerster (English) and Harrison J. Thornton (History) using history and the social sciences as a way to discuss the production of literary texts became the American Studies program in 1947 with Alexander Kern serving as its first director.

Thus, by 1941 and Hancher's inauguration as President of SUI, the campus had created a clear culture of aesthetic and academic innovation—one that



Hancher had participated in from its beginnings. Some changes were made in leadership at this time, including Paul Engle taking over the Writers' Workshop. The idea for an auditorium was important as an expansion on the space of the IMU, one that was designed to provide a home that would showcase work of the caliber of its increasingly esteemed faculty and serve as a home for a vital, creative student body.

The larger international context of conflict and racialized hatred made the success of SUI's innovative leadership even more important. In an age of nationalistic attempts to use fear to unite people in hatred, the creation of a space of unity via the arts was an important alternative. It is in this spirit that Earl E. Harper—who took over Fitzgerald's role as Director of the IMU in 1938, declared in his October 30, 1943 speech Fine Arts when Peace Comes:

...the more the limited interests of the present keep the minds of the people narrowed and subjugated, the more urgent becomes the desire to unite the politically divided world under the flag of truth and beauty. ...[while] the fine arts as the free expression of the free spirit of mankind are driven out or forgotten for a while in ancient centers where they once reigned supreme, they will find new homes.

The State University of Iowa had developed a forty-year legacy of becoming an inviting home of the free expression of the free spirit of humans under the flag of truth and beauty. Hancher's vision for an auditorium would cement this vision and commit the University of Iowa to continuing to create, innovate, and promote a liberated and expanded vision of human community.

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.



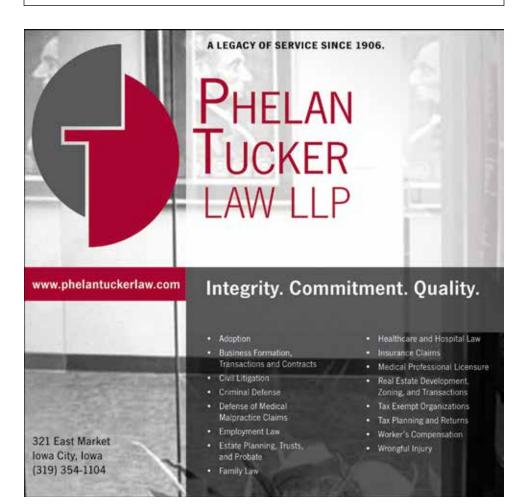
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Above: The Dustbowl Revival, Tino Wallenda, Architects of Air, high-diver Dana Kunze, Red Baraat, a float design for The Amazing River Parade by Quixotic, The Flying Cortes, Master of Ceremonies Tomáš Kubínek, Machine Dazzle, Anne Glover, Terrance Simien, RUBBERBAND, The Flying Wallendas, Brien Engel, Al Simmons.

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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.



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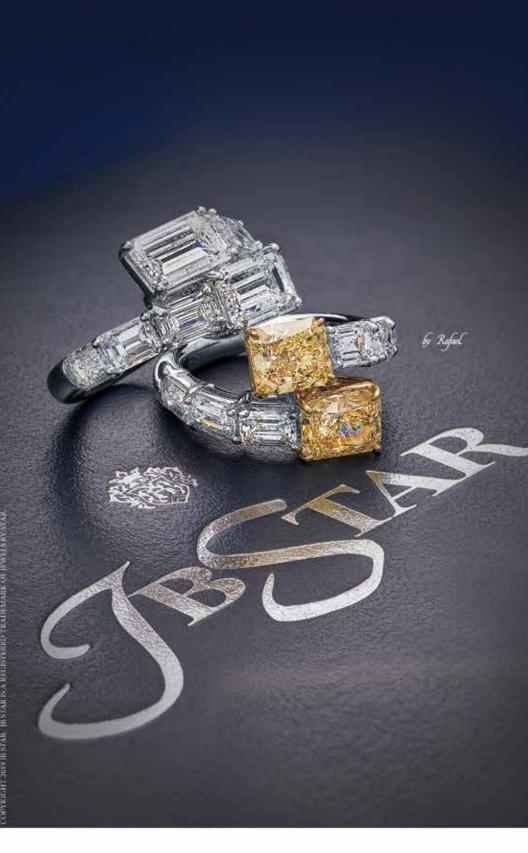
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