



HANCHER AUDITORIUM

EMANUEL AX
AND
ANTHONY McGILL

Saturday, February 8, 2025

7:30 p.m.

Hancher Auditorium

IOWA

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EMANUEL AX AND ANTHONY MCGILL

Saturday, February 8, 2025, at 7:30 p.m.

Hancher Auditorium, the University of Iowa

The Auditorium / Hadley Stage / Auditorium Seating

PROGRAM

Robert SCHUMANN

Fantasiestücke, op. 73

I. Zart und mit Ausdruck

II. Lebhaft, leicht

III. Rasch und mit Feuer

Jessie MONTGOMERY

Peace

Franz SCHUBERT

Sonata in A Minor, D. 821, "Arpeggione"

I. Allegro moderato

II. Adagio in E major

III. Allegretto in A major

INTERMISSION

Ludwig van BEETHOVEN

Piano Sonata in C-sharp Minor, op. 27,
No. 2, "Moonlight Sonata"

Emanuel Ax, solo piano

Florence PRICE

Adoration

James LEE III

Ad anah?

Leonard BERNSTEIN

Sonata for Clarinet and Piano

I. Grazioso

II. Andantino - Vivace e leggiero

PROGRAM NOTES

ROBERT SCHUMANN

BORN: June 8, 1810, Zwickau, Saxony

DIED: July 29, 1856, Eendenich (near Bonn)

***Fantasiestücke*, op. 73 (Fantasy Pieces)**

WORK COMPOSED: Two days in February 1849

WORLD PREMIERE: Clarinetist Johann Gottlieb Kotte and pianist Clara Schumann premiered op. 73 in Dresden just days after Schumann finished composing it in February 1849.

ESTIMATED DURATION: 11 minutes

Ludwig van Beethoven redefined traditional genres such as the symphony and the sonata by expanding their scope and creating his own templates for harmony and development. Robert Schumann's innovations took a different path: he invented new formats to express his most intimate feelings through his distinctive musical-literary sensibilities. Schumann wrote a number of miniature chamber works, including the *Fantasiestücke* on tonight's program (Schumann borrowed the term *Fantasiestücke* from author, composer, and critic E. T. A. Hoffman). These compact, expressive pieces are freeform, flowing smoothly from one mood to the next, in the manner of a daydream. Released from the restrictions of the standard musical architecture of dances or theme-and-variations, Schumann poured himself onto the page.

Everything about these short episodic works, from their titles to their tempo markings, indicate how Schumann heard and felt them. The first piece, "Tenderly and with expression," ebbs and flows through the quiet melancholy of A minor before ending gently in A major. "Lively, light" a counterpart to the first piece, sparkles as pianist and soloist trade ascending runs of notes. "Quickly and with fire" continues the rush of ascending notes as the harmonies glide seamlessly from major to minor and back again. Schumann wrote op. 73 with the clarinet in mind, and also made arrangements for solo cello and solo violin.

JESSIE MONTGOMERY

BORN: December 8, 1981, New York City

Peace for Clarinet and Piano

WORK COMPOSED: Completed on May 12, 2020. Commissioned by Victoria Robey OBE for violinist Elena Urioste and pianist Tom Poster's #uripostejukebox project

WORLD PREMIERE: a live video performance in mid-May 2020, by Elena Urioste and Tom Poster, as part of their #UriPosteJukeBox Project.

ESTIMATED DURATION: 4 minutes

Jessie Montgomery, *Musical America's* 2023 Composer of the Year, is a Grammy-winning composer, violinist, and educator whose work interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st-century American sound and experience. Her music has been described as "turbulent, wildly colorful and exploding with life" (*The Washington Post*), and is performed regularly by leading orchestras and ensembles around the world. Montgomery is currently a visiting faculty member at the Vanderbilt University Blair School of Music, Bard College, and The New School, and has been affiliated with the Sphinx Organization since 1999.

Peace was commissioned by violinist Elena Urioste and her music (and life) partner, pianist Tom Poster for #UriPosteJukeBox, their self-isolation brainchild, conceived during the first COVID-19 lockdown. Every day for 88 days,

the two would make a live video of themselves playing a duet. Along with established repertoire, they also commissioned several brand-new pieces from living composers, including Montgomery's *Peace*.

"Jessie Montgomery's haunting *Peace* was originally going to be entitled *Melancholy*, but she 'didn't want to be a downer for the people,'" writes Urioste. "Reflecting many of our feelings, she says: 'Written just a month after the Great Sadness of the first quarantine orders due to COVID-19, facing the shock felt by the whole globe as well as personal crisis, I find myself struggling to define what actually brings me joy. And I'm at a stage of making peace with sadness as it comes and goes like any other emotion. I'm learning to observe sadness for the first time not as a negative emotion, but as a necessary dynamic to the human experience.'"

PROGRAM NOTES

FRANZ SCHUBERT

BORN: born January 31, 1797, Vienna

DIED: November 19, 1828, Vienna

Sonata in A Minor, D. 821, “Arpeggione”

WORK COMPOSED: 1824. Dedicated to Vincenz Schuster, a Viennese arpeggione player.

WORLD PREMIERE: Undocumented

ESTIMATED DURATION: 28 minutes

It seems natural to assume that “arpeggione” has some connection to arpeggios, the method of playing chords in a broken manner, one note at a time, from the bottom note upward. Actually, “arpeggione” is not a descriptive adjective but the name of an obsolete musical instrument invented by a Viennese luthier in 1824. Also known as the bowed guitar, arpeggiones combine features of the guitar, cello, and the medieval viola da gamba, and look somewhat like a cello (if you don’t look too closely). They are six-stringed, like a guitar and unlike instruments of the violin family, which have four strings. The neck has frets, again like a guitar, and the player bows or sometimes plucks the strings, rather than strumming them.

Like many now-forgotten instrument inventions, the arpeggione did not become a standard member of the orchestra. Today, the only surviving work for arpeggione that is still performed regularly is Franz Schubert’s Sonata in A minor, with either a cello, viola, clarinet, or other solo instrument substituting for the arpeggione.

Schubert’s ability to write wistful or melancholy themes without spiraling into musical despair is one of his compositional hallmarks. The Allegro moderato begins with just such a tune which, like traditional American blues, embodies a kind of affable sadness. The central Adagio’s serenity downshifts briefly back into A minor before the lighthearted primary theme of the Allegretto emerges in A major, acting as a sunny counterpart to the sonata’s opening key of A minor.

LUDWIG VAN BEETHOVEN

BORN: December 16, 1770, Bonn

DIED: March 26, 1827, Vienna

Sonata No. 14 in C-sharp Minor, op. 27 No. 2, "Moonlight"

WORK COMPOSED: 1801. Dedicated to Beethoven's student, Countess Giulietta Guicciardi

ESTIMATED DURATION: 15 minutes

In the hands of Ludwig van Beethoven, the piano sonata became a deeply personal genre. By the time Beethoven composed op. 27, he had stretched conventional sonata structure so far from its origins that he added, "Sonata quasi una fantasia" (Sonata in the manner of a fantasia) to the title. As biographer Lewis Lockwood explains, "A fantasia has an unpredictable number of sections ... played without pause ... [which] blurs the impression that each movement is an autonomous whole ... and so it also blurs the notion that individual movements are the main units of organization."

The Moonlight Sonata begins atypically, with the simple melody and flowing triplet accompaniment of its iconic Adagio. Pianist Paavali Jumppanen, in the liner notes for his 2015 recording of op. 27, writes, "It is tempting to imagine the 'moonlight' movement having emerged from Beethoven 'fantasizing' on his piano. Beethoven's improvisations were often described as gloomy and his plentiful use of the sustain-pedal was known to have frequently

bothered listeners." The way the Adagio slowly builds, in both expressiveness and intensity, supports this possibility.

In contrast to the Adagio's slow tempo and C-sharp minor tonality, the central movement is a supple, elegant Allegretto in a sunny major key, with unexpected rhythmic accents. According to pianist Alfred Brendel, Franz Liszt described this brief interlude as "a flower between two chasms."

The Presto agitato shocks and overpowers from its opening notes. The relentless *modo perpetuo* tempo and powerful, angry accents sweep the listener away a raging flood of music that overflows its banks and upends everything in its path.

The nickname "Moonlight" was not Beethoven's. It emerged from a comment by Beethoven's countryman and contemporary, poet and music critic Ludwig Rellstab, who remarked that op. 27 No. 2 evoked memories of moonlight shining on Switzerland's Lake Lucerne.

PROGRAM NOTES

FLORENCE PRICE

BORN: April 9, 1887, Little Rock, AR

DIED: June 3, 1953, Chicago

***Adoration* (arr. Ranz)**

WORK COMPOSED: published in 1951. Originally written for solo organ, in recent years “Adoration” has been adapted and arranged for several different instrumental combinations.

WORLD PREMIERE: Undocumented

ESTIMATED DURATION: 5 minutes

As the first Black female American composer to have a symphony performed by a major orchestra, Florence Price enjoyed considerable renown during her lifetime. Her compositional skill and her fame notwithstanding, the entrenched institutional racism and sexism of the white male classical music establishment effectively erased Price and her music from general awareness for decades after her death. In 2009, a large collection of scores and unpublished works by Price were discovered in a house in rural Illinois. Since then, scholars, musicians, and audiences are encountering Price’s distinctive body of work for the first time.

The daughter of a musical mother, Price was a prodigy, giving her first recital at age 4 and publishing her first composition at 11. During her childhood and teens, Price’s mother was the guiding force behind her piano and composition studies. In 1903, at age 16, Price won admittance to New England Conservatory (she had to “pass” as Mexican and listed her hometown

as Pueblo, Mexico, to circumvent prevailing racial bias against African-Americans), where she double-majored in organ performance and piano pedagogy. While at NEC, Price also studied composition with George Whitefield Chadwick. Chadwick was an early champion of women as composers, which was highly unusual at the time, and he believed that American composers generally should incorporate the rich traditions of Native and Black Americans in their own music.

To support herself and her children, Price worked at several music-related jobs, including playing organ in movie houses, orchestrating music for Chicago’s WGN radio station, and writing popular songs under the nom-de-plume Vee Jay. “Adoration,” originally written for organ, has a warm devotional quality in keeping with the genre of semi-sacred popular tunes such as “Because,” or “Bless this House.” In the past 15 years, “Adoration” has been arranged for various instrumental combinations and has been widely performed.

JAMES LEE III

BORN: November 26, 1975, St. Joseph, MI

Ad Anah?

WORK COMPOSED: 2015, written for clarinetist Allison Yacoub's faculty recital at Morgan State University

WORLD PREMIERE: Fall 2015, by Allison Yacoub and James Lee III at Morgan State University in Baltimore, MD

ESTIMATED DURATION: 6 minutes

Hailed as a "gifted young composer" (*Cincinnati Enquirer*) whose "bright, pure music" (*Washington Post*) is "tonal but highly complex" (*South Florida Classical Review*) and "vibrant [and] richly layered" (*Baltimore Sun*), James Lee III composes in virtually every medium. Today his music is much in demand, and has been both commissioned and performed by many leading ensembles and musicians.

Lee was raised in the Seventh-Day Adventist Church, whose co-founder, Ellen G. White, wrote, "Rightly employed ... [music] is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the souls." Lee's faith informs his music; biblical teachings – especially from the books of Daniel and Revelation – feature prominently in his work.

In Hebrew, "Ad anah?" translates as "How long?" or "Until when?" Lee explains, "[*Ad anah*] includes a dialogue between the clarinet and the piano that is a musical commentary on a lament, or sighing for the injustices and violence that the

prophet Habakkuk [c. 612 BCE] was observing in Israel in the days of the Old Testament of the Hebrew Bible."

Habakkuk cries,
"How long, Lord, must I call for help,
but you do not listen?
Or cry out to you, 'Violence!'
but you do not save?
Why do you make me look at injustice?
Why do you tolerate wrongdoing?
Destruction and violence are before me;
there is strife, and conflict abounds.
Therefore the law is paralyzed,
and justice never prevails.
The wicked hem in the righteous,
so that justice is perverted."

"The clarinet and the piano continue to dialogue with each other," Lee continues. "You will hear a sighing that rises, trying to have some sort of sense of hopefulness [about] overcoming all kinds of obstacles. As the music continues to grow more intense, there's a kind of sense that things have not really resolved. At the very end, this lack of resolution lands us at an open fifth of emptiness in the piano, which is harmonized by the clarinet's long held note, a last sigh."

PROGRAM NOTES

LEONARD BERNSTEIN

BORN: August 25, 1918, Lawrence, MA

DIED: October 14, 1990, New York City

Sonata for Clarinet and Piano

WORK COMPOSED: 1941–42. Dedicated to David Oppenheim, a clarinetist Bernstein met at Tanglewood.

WORLD PREMIERE: Clarinetist David Glazer, with Bernstein at the piano, gave the premiere on April 21, 1942, at the Institute of Modern Art in Boston.

ESTIMATED DURATION: 10 minutes

“The little Hargail Music Co. wanted to publish the *Clarinet Sonata*,” Leonard Bernstein reported in a letter to Aaron Copland in the spring of 1943. “Out of professional courtesy I showed it first to Warner’s, and they knocked me over by loving it, and insisting on publishing it ... Warner’s points out that they, as a large firm ... can do so much more for it than can a little thing like Hargail ... Warner’s presented me with a five-year contract! I’m taking it to a lawyer today to find out what it says. It looks like my life that I’m signing away. But it adds to my little old salary a substantial weekly advance on future mythical royalties, which increases each year.”

The Sonata for Clarinet and Piano is the first composition Bernstein published; the fact that two music publishers showed interest in it indicates that Bernstein was already, in his early twenties, an accomplished composer with a dynamic voice. In just over ten minutes, Bernstein’s vibrant

rhythms and expansive harmonic forays range from lyrical melancholy to the kind of jazzy off-beat rhythmic passages that would later come to define many of Bernstein’s musicals, particularly *Candide* and *West Side Story*.

From 1940–42, Bernstein spent his summers at the Berkshire Music Center (now the Tanglewood Music Center) in Lenox, MA, where he studied conducting and composition. While there, Bernstein met David Oppenheim, a clarinetist in the Tanglewood orchestra. Bernstein soon developed a crush on Oppenheim, and the two men embarked on a brief but intense relationship. Although their liaison did not last long, they remained on good terms, and when Bernstein published the sonata in 1943, it bore a dedication to Oppenheim.

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Elizabeth Schwartz is a musician, writer, and music historian based in Portland, OR. She has been a program annotator for more than 25 years, and writes for ensembles and festivals across the United States, as well as internationally. Ms. Schwartz has also contributed to NPR's *Performance Today*, (now heard on American Public Media).

EMANUEL AX

PIANO

Born to Polish parents in what is today Lviv, Ukraine, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. Mr. Ax made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

The 2024–25 season begins with a continuation of the *Beethoven For Three* touring and recording project with partners Leonidas Kavakos and Yo-Yo Ma which takes them to European festivals including BBC Proms, Dresden, Hamburg, Vienna, and Luxembourg. As guest soloist he will appear during the New York Philharmonic's opening week which will mark his 47th annual visit to the orchestra. A special project in duo with clarinetist Anthony McGill takes them from the west coast through the midwest to Georgia and Carnegie Hall and in chamber music with Itzhak Perlman and Friends to Los Angeles, Santa Barbara and San Francisco. An extensive European tour will include concerts in Paris, Oslo, Cologne, Hamburg, Berlin, Warsaw and Israel.

Mr. Ax has been a Sony Classical exclusive recording artist since 1987 and following the success of the Brahms Trios with Kavakos and Ma, the trio launched an ambitious, multi-year project to record all the



Beethoven Trios and Symphonies arranged for trio of which the first three discs have been released. He has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004–05 season, Mr. Ax contributed to an international Emmy award-winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013, Mr. Ax's recording *Variations* received the Echo Klassik Award for Solo Recording of the Year (19th Century Music/Piano).

Mr. Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University, and Columbia University.

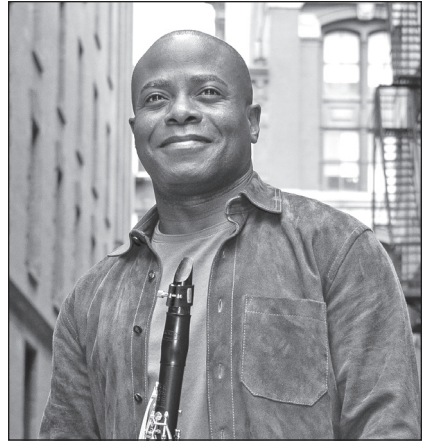
ANTHONY MCGILL

CLARINET

Hailed for his “trademark brilliance, penetrating sound and rich character” (*New York Times*), clarinetist Anthony McGill enjoys a dynamic international solo and chamber music career and is principal clarinet of the New York Philharmonic—the first African-American principal player in the organization’s history. He is the recipient of the 2020 Avery Fisher Prize, one of classical music’s most significant awards, and was named *Musical America’s* 2024 Instrumentalist of the Year.

McGill appears as a soloist with top orchestras, including the New York and Los Angeles Philharmonics, the Metropolitan Opera, and the Baltimore, Boston, Chicago, and Detroit Symphony Orchestras. In the 2024–25 season, he makes his BBC Proms debut performing Mozart’s Clarinet Concerto with the BBC Scottish Symphony Orchestra. Also this season, McGill embarks on a multi-city tour with Emanuel Ax. He joins the performance and recording project *Principal Brothers* featuring his brother, Demarre McGill, as well as Titus Underwood and Bryan Young, four leading Black American woodwind principals performing the works of three prominent Black composers: James Lee III, Valerie Coleman, and Errollyn Wallen.

He performed alongside Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the inauguration of President Barack Obama. *American*



Stories, his album with the Pacifica Quartet, was nominated for a Grammy. He has been a collaborator of the Miró, Pacifica, Shanghai, and Takács Quartets, and performs with leading artists including Midori, Mitsuko Uchida, and Lang Lang.

He serves on the faculty of The Juilliard School and is Artistic Director for Juilliard’s Music Advancement Program. He holds the William R. and Hyunah Yu Brody Distinguished Chair at the Curtis Institute of Music. McGill’s #TakeTwoKnees campaign protesting the death of George Floyd went viral, reaching thousands of individuals. He was invited by the Equal Justice Initiative (EJI) to perform at the dedication of the National Monument to Freedom. Since 2023, he has partnered with civil rights leader Bryan Stevenson to organize EJI classical music industry convenings examining America’s history of racial inequality in Montgomery, Alabama.

He is a Backun Artist and performs exclusively on Backun Clarinets.

2024-2025 HANCHER PARTNERS

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COMING SOON

February

THE CROSSING FEATURING KANTOREI DAVID LANG'S *POOR HYMNAL*

Thursday, February 13 / 7:30 p.m.
Voxman Music Building / Concert Hall

CLUB HANCHER:

CYRILLE AIMÉE

Saturday, February 15 / 7:00 p.m. & 9:00 p.m.
Hancher Auditorium / Strauss Hall
/ Cabaret Seating

SCHUMANN QUARTET - SOLD OUT

Sunday, February 16 / 7:30 p.m.
Hancher Auditorium / Hadley Stage
/ Onstage Seating

CLUB HANCHER:

ZAINAB JOHNSON

Thursday, February 20 / 7:30 p.m.
Hancher Auditorium / Strauss Hall
/ Cabaret Seating

BEN LAMAR GAY ENSEMBLE AND ISAIAH COLLIER & THE CHOSEN FEW

FEATURING JIMETTA ROSE
Saturday, February 22 / 6:00 p.m.
Hancher Auditorium / Hadley Stage
/ Onstage Seating

SHAMEL PITTS | TRIBE *TOUCH OF RED*

Friday & Saturday, February 28 & March 1
/ 7:30 p.m.
Hancher Auditorium / Hadley Stage
/ Onstage Seating

March

MEAN GIRLS

Friday, March 7 / 7:30 p.m.
Saturday, March 8 / 2:00 p.m. & 7:30 p.m.
Sunday, March 9 / 2:00 p.m.
Hancher Auditorium / Hadley Stage
/ Auditorium Seating

ALVIN AILEY AMERICAN DANCE THEATER

Tuesday, March 11 / 7:30 p.m.
Hancher Auditorium / Hadley Stage
/ Auditorium Seating

JERUSALEM QUARTET

Thursday, March 27 / 6:00 p.m. & 8:00 p.m.
Hancher Auditorium / Hadley Stage
/ Onstage Seating

THE ACTING COMPANY *TWO TRAINS RUNNING*

Friday, March 28 / 7:30 p.m.
The Englert Theatre / Auditorium Seating

THE ACTING COMPANY *THE COMEDY OF ERRORS*

Saturday, March 29 / 7:30 p.m.
The Englert Theatre / Auditorium Seating

April

MARA LIASSON THE SPRING 2025 LEVITT LECTURE

Tuesday, April 1 / 7:30 p.m.
Hancher Auditorium / Hadley Stage
/ Auditorium Seating

JULIEN BAKER & TORRES LA LOM

RACHEL KUSHNER & KIM GORDON

Part of Mission Creek Festival
Thursday, April 3 / 6:00 p.m.
Hancher Auditorium / Hadley Stage
/ Auditorium Seating

CLUB HANCHER:

GABY MORENO

Thursday, April 10 / 7:00 p.m. & 9:00 p.m.
Hancher Auditorium / Strauss Hall
/ Cabaret Seating

CLUB HANCHER:

SEAN MASON QUARTET

Friday, April 11 / 7:00 p.m. & 9:00 p.m.
Hancher Auditorium / Strauss Hall
/ Cabaret Seating

CLUB HANCHER:

THE WEATHER STATION

Saturday, April 12 / 7:30 p.m.
Hancher Auditorium / Strauss Hall
/ Cabaret Seating

THE SAINT PAUL CHAMBER ORCHESTRA

Sunday, April 13 / 7:30 p.m.
Hancher Auditorium / Hadley Stage
/ Auditorium Seating

DAVÓNE TINES & THE TRUTH

ROBESO

Wednesday, April 16 / 7:30 p.m.
Hancher Auditorium / Hadley Stage
/ Onstage Seating

DAVÓNE TINES

REGITAL NO. 1: MASS

Saturday, April 19 / 7:30 p.m.
Hancher Auditorium / Hadley Stage
/ Onstage Seating

IRON & WINE

WITH SUPPORT BY **JOBI RICCIO**

Monday, April 21 / 7:00 p.m.
Hancher Auditorium / Hadley Stage
/ Auditorium Seating

THIRD COAST PERCUSSION AND JESSIE MONTGOMERY *STRUM, STRIKE, BEND*

Thursday, April 24 / 7:30 p.m.
Hancher Auditorium / Hadley Stage
/ Onstage Seating

May–June

RIVERDANCE 30 - THE NEW GENERATION

Friday, May 9 / 7:30 p.m.
Saturday, May 10 / 2:00 p.m. & 7:30 p.m.
Sunday, May 11 / 1:00 p.m. & 6:30 p.m.
Hancher Auditorium / Hadley Stage
/ Auditorium Seating

THE MAGNETIC FIELDS

69 LOVE SONGS 25TH ANNIVERSARY TOUR

Friday & Saturday, May 16 & 17 / 7:30 p.m.
The Englert Theatre / Auditorium Seating

TINA - THE TINA TURNER MUSICAL

Friday, May 30 / 7:30 p.m.
Saturday, May 31 / 2:00 p.m. & 7:30 p.m.
Sunday, June 1 / 2:00 p.m.
Hancher Auditorium / Hadley Stage
/ Auditorium Seating



