Rosanne Cash

Saturday, February 8, 2020
7:30 pm
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Rosanne Cash

Saturday, February 8, 2020, at 7:30 pm
Hancher Auditorium, The University of Iowa

ROSANNE CASH, Guitar and Vocal
JOHN LEVENTHAL, Guitars, Vocal, Music Director
KEVIN BARRY, Guitars
MATT BECK, Keyboards
ZEV KATZ, Bass
DAN RIESER, Drums, Percussion

Program to be announced from the stage.

There will be no intermission.
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**About the Artists**

**ROSANNE CASH** is one of the country’s pre-eminent singer-songwriters. She has released 15 albums of extraordinary songs that have earned four Grammy Awards and nominations for 12 more, as well as 21 top-40 hits, including 11 No. 1 singles. She is also an author whose four books include the best-selling memoir *Composed*, which the Chicago Tribune called “one of the best accounts of an American life you’ll likely ever read.” Her essays have appeared in the *New York Times*, *Rolling Stone*, the *Oxford-American*, *The Nation*, and many more print and online publications. In addition to continual touring, Cash has partnered in programming collaborations with Carnegie Hall, Lincoln Center, San Francisco Jazz, Minnesota Orchestra, and the Library of Congress. She was awarded the SAG/AFTRA Lifetime Achievement Award for Sound Recordings in 2012 and received the 2014 Smithsonian Ingenuity Award in the Performing Arts. She was chosen as a Perspective Series artist at Carnegie Hall and hosted four concerts (including a major show of her own in February 2016) during their 2015-16 season. She continues her association with Carnegie Hall as a Creative Partner. She also served as 2015 Artist-in-Residence at the Country Music Hall of Fame and Museum in Nashville. On October 11, 2015, she was inducted into the Nashville Songwriters’ Hall of Fame. Cash’s landmark 2009 album, *The List*, won the Americana Music Album of the Year Award. With her album *The River & The Thread*, a collaboration with husband/co-writer/producer, and arranger John Leventhal, Cash evokes a kaleidoscopic examination of the geographic, emotional, musical, and historic landscape of the American South. The album has received impressive worldwide acclaim and attained the highest debut in the Billboard charts of any of her previous albums. It received three Grammy Awards in 2015. She Remembers Everything, Rosanne’s Cash’s highly anticipated follow-up to her triple Grammy-winning masterpiece *The River & The Thread* is a powerfully insightful and strikingly universal collection of new songs. Both confessional and cathartic the material reverberates with an urgency of a woman who has found and owns her story and her voice and who is driven to speak when time feels ever shorter. Songs from this new album will be featured in concert along with gems from her Americana Trilogy (*Black Cadillac*, *The List*, and *The River & The Thread*) and selections from *Norma Rae*—the musical she is writing with John Leventhal (book by John Weidman) based on the 1979 hit film.

**JOHN LEVENTHAL** (Guitars, Vocal, Music Director) is a multi-Grammy-winning musician, songwriter, record producer, and recording engineer. Over the course of a thirty-year recording career, he has produced or arranged albums that have been nominated for a total of 18 Grammy Awards. As a songwriter, he has had over 150 songs recorded by artists such as Rosanne Cash, Shawn Colvin, Marc Cohn, William Bell, George Strait, Tedeschi Trucks Band, Joe Cocker, Michelle Branch, Jim Lauderdale, and many others. In 2015, Leventhal received the Americana Music Association’s award for Instrumentalist of the Year. He also received his share of Grammy’s (two) for his creative contributions to Rosanne Cash’s *The River & The Thread*.

**KEVIN BARRY** (Guitars) is a multi-instrumentalist based in Boston. He teaches guitar at the Berklee College of Music and tours regularly with Rosanne Cash, Peter Wolf, Marc Cohn, and Ray LaMontagne. He has also performed and/or recorded with Jonatha Brooke, Mary Chapin Carpenter, Susan Tedeschi, Mighty Sam McClain, Sarah McLaughlin, and the Consuelo Candelaria group. Along with acoustic and electric guitars, he has disciplines in lap steel, pedal steel, dobro, bass, and high-strung requinto.
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About the Artists

MATT BECK (Keyboards) was born into a musical family and was studying classical piano by the age of six. By the time he was eight, Matt was showing great promise and, after auditioning, was accepted into the Julliard School of Music. Matt wound up playing keyboards, guitar, pedal steel, and mandolin for Matchbox Twenty’s More Than Think You Are tour and has played on all subsequent tours as well as joining the band in the studio for their album Exile On Mainstream. Matt has recorded and toured with singer Rob Thomas’s solo project as his music director/guitarist/keyboadist from its inception to now. Other artists Matt has had the pleasure of recording/touring with are Lisa Loeb, Miley Cyrus, Rod Stewart, and Gwen Stefani, as well as playing guitar for the Broadway shows of Bono and The Edge (Spider-Man), Sting (The Last Ship), and Carole King (Beautiful).

ZEV KATZ (Bass) first met and worked with Rosanne Cash in 1993, on her album The Wheel. Zev has been a friend and associate of John Leventhal’s since 1974. It is his pleasure to be accompanying them in support of Rosanne’s American Songbook concert. Zev has also played, toured, and/or recorded with a diverse group of artists including Roxy Music, Bette Midler, James Taylor, Judy Collins and Stephen Stills, Donald Fagen, Luciano Pavarotti, The Yellowjackets, Daryl Hall and John Oates, Mavis Staples, Dr. John, and Ennio Morricone.

DAN RIESER (Drums, Percussion) has been active in the NYC singer-songwriter/jazz scene since the early ’90s. He has performed and/or recorded with Norah Jones, Jesse Harris, Marcy Playground, Two Ton Boa, Chris Cheek, Seamus Blake, The Bloomdaddies, The Little Willies, Jenny Scheinman, Marc Cohn, Rebecca Martin, and Madeleine Peyroux. He has been performing with Rosanne Cash since 2009 and appears on Rosanne’s two recent recordings: The River & The Thread and She Remembers Everything, as well as the acclaimed collaboration between Norah Jones and Green Day’s Billie Joe Armstrong, Foreverly. Dan can be heard frequently playing drums for the Broadway production of Hadestown.

DAVID MANN (Sound Mixing, Tour Manager) has been on the scene as a recording engineer and live sound mixer for many years. His list of associations is a who’s who of the music industry. Emmylou Harris, Paul Simon, Preservation Hall Jazz Band, Herbie Hancock, Suzanne Vega, Aimee Mann, Marc Cohn, Ingrid Michaelson, and The Waterboys, covering some of the artists he has worked with. David has been working with Rosanne since 2011.

K. MARIE KIM (Monitor Engineer) is a Korean-Canadian musician and audio engineer. A graduate of Berklee College of Music, she is an active session and touring keyboardist/vocalist as well as an experienced touring and in-house, front-of-house and monitor engineer in NYC.
In *The New Colossus*, The Actors’ Gang members tell their ancestors’ stories, their struggles, and their journeys from oppression to freedom. The play celebrates the courage and great character of the refugees who came to this country throughout the last 300 years. The ensemble of twelve reflects the great diversity that has defined who we are as a nation; *The New Colossus* is a celebration of our diversity.

Set somewhere between the 19th century and now, the play tells the story of forced migration and the constant struggle for survival and dignity in an uncertain and hostile environment. The members of the acting company are from different parts of the world; they tell their stories, each in a different language, and each in different dress. Actors from Iran, Turkey, Malaysia, Germany, Vietnam, Louisiana, Mexico, Finland, Hungary, Soviet Union, and Austria will be in the company.

The director of *The New Colossus* is Academy Award-winner Tim Robbins (*Mystic River*, *Dead Man Walking*, *The Shawshank Redemption*). He said, “I live in Los Angeles, where one can only be struck by the contributions made to our city by immigrants and people who came here as refugees. The Actors’ Gang felt compelled to respond to the government’s anti-refugee and anti-immigration policies—and to tell a story that draws attention to the true nature of people that live in this country. Save for the Indigenous, all of our families came here as refugees, immigrants, or were brought here against their will.”

“The characters in the piece all seem different, from different parts of the world, travelling at different times—but the stories are remarkably the same: the common experience of all refugees is that they are fleeing some kind of oppression and moving toward safety and hopefully, freedom. Our hope is that we will be able to illuminate the courage, fortitude, and humor of the refugees that have defined this land and, in doing so, discover the similarities that exist between our ancestors and those who are currently struggling for dignity and freedom today.”
The New Colossus shares a title with the sonnet written by poet Emma Lazarus in 1883 for an exhibit to raise funds for the pedestal for the Statue of Liberty, which opened in 1886. Even though the Statue of Liberty was not conceived as a symbol of immigration, Lazarus’s “The New Colossus” reinvented the statue’s purpose, turning Liberty into a welcoming mother, a symbol of hope to the outcasts and oppressed of the world.

At the end of each performance the actors will engage the audience and ask them to share either their experience of immigration or their family’s experience.

The New Colossus has its beginnings in The Actors’ Gang 2017 Refugee Project Workshop Production, in which actors told true, personal stories about their ancestors—where they came from, why they had to leave, and where they arrived and settled.

The New Colossus is at Hancher Auditorium February 29, 2020. For tickets, visit hancher.uiowa.edu or call 800-HANCHER.

The Actors’ Gang

Over the past 36 years, The Actors’ Gang has produced over 200 plays in Los Angeles, in forty-five U.S. states, and on five continents. The company was founded in 1981 by a group of young artists looking to build a theatre that would present relevant and vibrantly entertaining plays.

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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 began 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 Iowa 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 workers 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)
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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 Iowa 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 Iowa as a cultural leader.

President Walter Jessup and Graduate Dean Carl Seashore initiated the Iowa Idea of integrating creative and critical work and bringing artists into academic contexts. Thanks to them, Iowa was one of the first schools to reward creative work with graduate degrees beginning in 1922. This work came in conjunction with the creative leadership of departments in the arts that were beginning to emerge.

Philip Clapp came to Iowa 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 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 Iowa 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 editorial. He became one of Fitzgerald’s active fundraisers among alumni in 1923.
By 1933, following SUI’s acquisition of land on the west bank of the Iowa 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 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 PaulEngle 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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