

 HANCHER AUDITORIUM

# THE CROSSING

DONALD NALLY, CONDUCTOR

FEATURING THE UNIVERSITY OF IOWA'S  
KANTOREI

Thursday, February 13, 2025

7:30 p.m.

Voxman Music Building

**IOWA**

# THANK YOU TO SUPPORTERS OF THIS EVENING'S PERFORMANCE

## HANCHER EVENT PARTNERS

The Larry G. and Ann Howard Jones  
Vocal Ensemble Residency Program

# THE CROSSING

DONALD NALLY, conductor

Featuring the University of Iowa's KANTOREI

Thursday, February 13, 2025, at 7:30 p.m.

Voxman Music Building, the University of Iowa

Concert Hall / Auditorium Seating

## PROGRAM

Robert CONVERY Voyages

III

IV

V

**with Kantorei**

David LANG

poor hymnal

1. I saw a poor man
2. open your hands  
*(after deuteronomy 15)*
3. our hearts tell us  
*(after psalm 27 and mahatma gandhi)*
4. all who are hungry  
*(after the passover haggadah)*
5. the least of us  
*(after leviticus 19 and matthew 25)*
6. I know I should  
*(after h. a. walter)*
7. if you close your ear  
*(after proverbs 21:13)*
8. prayer for kindness
9. what is mine  
*(after elizabeth warren,  
barack obama, and saint basil)*
10. take nothing with you  
*(after luke 9:3)*
11. what remains  
*(after sayings of the fathers and matthew 6)*
12. things that never fail  
*(after 1 corinthians 13)*
13. I saw a poor man – choral return
14. wherever charity is  
*(after tolstoy, after ubi caritas)*

# THE CROSSING

Walter Aldrich	Lauren Kelly
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Joanna Gates	Daniel Schwartz
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Steven Hyder	Daniel Spratlan

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Naomi Bennett, *artistic associate*  
Chelsea Lyons, *community engagement manager*  
Katherine DeSimine, *administrative assistant*  
Paul Vazquez, *sound designer*

The Crossing is represented by Alliance Artist Management.

# KANTOREI

Dr. Timothy Stalter, *conductor & director of choral activities*  
Jesse Reed, *assistant conductor*

## **SOPRANO**

Elizabeth Cerrito  
Sophie Good  
Sarah Hachtman  
Lasya Kappaganthu  
Lauren Kundel  
Molly Owen

## **TENOR**

William Fecko  
Kade Ferchen  
Adam Griffiths  
Jesse Reed  
Andrew Robinson

## **ALTO**

Saylor Botsford  
Ava Burmahl  
Tatum Calderwood  
Sophia Davis  
Katelyn Peterson  
Allison Wright

## **BASS**

Christopher Ellerston  
Ethan Elsbernd  
Josiah Goodlett  
Sean Harken  
Caleb Haselhuhn  
Nathan Kern  
Aaron Van Rosendaal

# PROGRAM NOTES & TEXTS

## **Voyages** (1993)

Music by Robert Convery

Text by Hart Crane

### **A NOTE FROM THE COMPOSER:**

Hart Crane's poem, *Voyages*, is a collection of six lyrical poems that he wrote to his absent lover, a merchant seaman named Emil Opffer. In parts three, four, and five, the speaker in the poem imagines possibilities to sustain him through the pain of their separation, and dreams of his lover's presence by contemplating the marriage of sea and sky, as well as the bay into which his lover's ship will eventually sail on its return. With rich imagery, it charts a journey from innocence to a joy shaped by life's dualities—where pain and beauty intertwine. This journey calls for surrender, a leap of faith that transforms suffering into the discovery of love's unyielding essence. In the end, Crane presents a vision of joy—resilient, eternal, and illuminated by the depth of experience.

Donald Nally commissioned *Voyages* as his first major work during his choral directorship at West Chester University in West Chester, Pennsylvania. Robert Convery was inspired by Hart Crane's poem, and struck by its intensely beautiful and seemingly incomprehensible imagery.

The piece was written in eight days during the Festival dei Due Mondi in Spoleto, Italy, in a room carved out of the side of a mountain. It was in the basement of the Teatro Nuovo, a 19th-century opera house. The six movements of *Voyages* comprise a set of variations. The thematic material for each movement is drawn from the preceding movement. The movements travel in a third-degree harmonic progression, beginning and ending in A Major. These musical considerations were made to correspond to the same kaleidoscopic center, the ever-growing changeability in gaining self-knowledge through the understanding of love, the single theme of Hart Crane's diversely symbolic cycle of poems.



#### IV.

Whose counted smile of hours and days, suppose  
I know as spectrum of the sea and pledge  
Vastly now parting gulf on gulf of wings  
Whose circles bridge, I know, (from palms to the severe  
Chilled albatross's white immutability)  
No stream of greater love advancing now  
Than, singing, this mortality alone  
Through clay aflow immortally to you.

All fragrance irrefragably, and claim  
Madly meeting logically in this hour  
And region that is ours to wreath again,  
Portending eyes and lips and making told  
The chancel port and portion of our June—

Shall they not stem and close in our own steps  
Bright staves of flowers and quills today as I  
Must first be lost in fatal tides to tell?

In signature of the incarnate word  
The harbor shoulders to resign in mingling  
Mutual blood, transpiring as foreknown  
And widening noon within your breast for gathering  
All bright insinuations that my years have caught  
For islands where must lead inviolably  
Blue latitudes and levels of your eyes,—

In this expectant, still exclaim receive  
The secret oar and petals of all love.

# PROGRAM NOTES & TEXTS

## V.

Meticulous, past midnight in clear rime,  
Infrangible and lonely, smooth as though cast  
Together in one merciless white blade—  
The bay estuaries fleck the hard sky limits.

—As if too brittle or too clear to touch!  
The cables of our sleep so swiftly filed,  
Already hang, shred ends from remembered stars.  
One frozen trackless smile ... What words  
Can strangle this deaf moonlight? For we

Are overtaken. Now no cry, no sword  
Can fasten or deflect this tidal wedge,  
Slow tyranny of moonlight, moonlight loved  
And changed ... “There’s

Nothing like this in the world,” you say,  
Knowing I cannot touch your hand and look  
Too, into that godless cleft of sky  
Where nothing turns but dead sands flashing.

“—And never to quite understand!” No,  
In all the argosy of your bright hair I dreamed  
Nothing so flagless as this piracy.

But now  
Draw in your head, alone and too tall here.  
Your eyes already in the slant of drifting foam;  
Your breath sealed by the ghosts I do not know:  
Draw in your head and sleep the long way home.



**poor hymnal** (2023)

words and music by David Lang

*Co-commissioned by The Crossing and Donald Nally (with support from Elizabeth and Justus Schlichting, Jill and Loren Bough, and Peggy and Mark Curchack) and the Nederlands Kamerkoor.*

*poor hymnal is dedicated, in love and friendship, to Donald Nally and The Crossing.*

**A NOTE FROM THE COMPOSER:**

I have a small collection of old hymnals that I have picked up over the years—used and thumbed over and smudged by the generations of people who had turned their pages. What I love about hymnals is that they are a catalog of things a community of worshippers can agree on, a catalog that can be sung. And what the worshippers are singing about matters. The texts represent the beliefs and values that the worshippers all share, so hymnals have the power to highlight the hymns that make a particular community feel and act differently from all the others. Many religions—mine included—profess that an important part of their belief is to care about how people who are comfortable should act towards people who are not.

How we were strangers in a strange land, the least among us, the camel going through the eye of the needle, etc. Of course, it is hard for us to remind ourselves to keep caring, and it would be so much easier to forget.

With this in mind, I wondered if the hymns of a community that did not want to forget our responsibilities to each other, and that wanted to make our responsibilities to each other the central tenet of our coming together, might be different from the hymns that we are singing now. I wrote *poor hymnal* to find out.

I should add that I first became interested in the idea of a hymnal from my college enthusiasm for the music of Charles Ives. Ives's music is full of references to the hymns of old New England that were so important to his upbringing—his pieces are full of distorted and fragmentary references to the music of his youth. This, of course, was not the music of my youth. I bought my first hymnal because I needed to learn more about Ives's world, if I was going to be able to go deeper into his music, and so if there is anything in *poor hymnal* that reminds the listener of a New England church experience that is most likely where it comes from.

# PROGRAM NOTES & TEXTS

## *poor hymnal*

Words and music by David Lang

### **1. I saw a poor man**

I saw a man  
I saw a poor man  
I saw a poor man  
fall

I saw a man  
I saw a poor man  
in a corner  
with no food

I saw a man  
I saw a poor man  
a poor young man  
feeling sad, praying  
bending over his plough  
hanging on to his plough

I saw a poor man  
I saw a poor man  
he was begging  
he was trudging, barefoot  
he was asking for food  
he was asking me for food

he was walking by himself  
on the street, barefoot  
an obscure man  
weeping  
staring at me

I saw a man  
I saw a poor man  
I saw a poor man  
fall

## **2. open your hands** *(after deuteronomy 15)*

if among you  
there is a poor man  
one of your brothers

don't harden your heart  
don't close your hand  
open your heart  
open your hand to him  
open your hand

if among you  
there is a poor woman  
one of your sisters

don't harden your heart  
don't close your hand  
open your heart  
open your hand to her  
open your hand

look at your hands  
right now  
look at your hands  
are they open?  
are they reaching out?

look at your heart  
right now  
is it open?  
is it reaching out?

if among you  
there is anyone  
anyone in need

don't harden your heart  
don't close your hand  
open your heart  
open your hand  
open your hands, both hands  
open your hands

# PROGRAM NOTES & TEXTS

## **3. our hearts tell us**

*(after psalm 27 and mahatma gandhi)*

our hearts tell us to seek your face  
and so we seek your face  
god, show us your face  
don't hide your face from us  
show us your face

some of us are hungry, my god  
some of us are hungry  
so hungry that  
some of us can't see your face  
unless we see it in a piece of bread

show us your face  
show us your face

#### **4. all who are hungry**

*(after the passover haggadah)*

all who are hungry  
all who are weary  
all who are restless  
who are hopeless  
who are alone  
who are in need

come and eat with us  
come and rest with us  
come and rest  
with us

all who hunger  
for freedom  
all who hunger  
for friendship  
all who hunger  
for justice  
for kindness  
for knowledge

all who hunger  
for love  
all who hunger  
for peace  
all who hunger  
for mercy  
all who hunger  
for truth  
all who hunger  
for wisdom

# PROGRAM NOTES & TEXTS

## 5. the least of us

*(after leviticus 19 and matthew 25)*

I was the stranger  
I was the least of us  
I was the stranger  
you took me in  
I was naked  
you clothed me  
I was the stranger  
I was the least of us  
I was the stranger

you saw me  
and you loved me  
as you love yourself  
the least of us, the least of us  
who we are to the least of us  
is who we are

I was the stranger  
I was the least of us  
I was thirsty  
you gave me water  
I was hungry  
you fed me  
I was a stranger  
I was the least of us  
I was a stranger.

you saw me  
and you loved me  
as you love yourself  
the least of us, the least of us  
who we are to the least of us  
is who we are

I was the stranger  
I was the least of us  
I was sick  
you comforted me  
I was imprisoned  
you came to me  
I was a stranger  
I was the least of us  
I was a stranger

you saw me  
and you loved me  
as you love yourself  
the least of us, the least of us  
who we are to the least of us  
is who we are

## **6. I know I should**

*(after h. a. walter)*

I know I should be true  
I know that there are those who trust me  
I know I should be pure  
I know that there are those that care  
I know I should be strong  
I know that there is much to suffer  
I know I should be brave  
I know that there is much to dare

I know that I should be a friend to all  
I know that I should be giving  
I know that I should be humble  
I know that I should know my weakness

I know that no one is so low  
that I am not their friend  
I know that no one is so high  
that I have no path to them  
I know that no one is so poor  
that I cannot feel their hunger  
I know that no one is so rich  
that I cannot pity them

I should be there  
when someone calls on me for understanding  
I should be there  
when someone turns to me for help, in pain  
I should be there  
when someone drains the bitter cup of sorrow  
I should be there  
so no one ever calls for me in vain

I know I should be true  
I know I should be pure  
I know I should be strong  
I know I should be brave

I know I should

# PROGRAM NOTES & TEXTS

## **7. if you close your ear**

*(after proverbs 21:13)*

if you close your ear to the cry of the poor  
you will cry out and not be heard

if you refuse to listen to the cry of the poor  
your own cry for help will not be heard

one who shuts his ear to the outcry of the poor  
will also call out himself and not be answered

the one who shuts his ears to the cry of the poor  
will himself also call out and not be answered

the one who shuts his ears to the cry of the poor  
he too will cry out and will not be answered

those who shut their ears to the cries of the poor  
will be ignored in their own time of need

those who shut their ears to the cry of the poor  
will themselves call out and not be answered

whoever closes his ear to the cry of the poor  
will himself call out and not be answered

whoever refuses to hear the cry of the poor  
will also cry himself but he won't be answered

whoever shuts his ear to the cry of the poor  
will call and not be answered

whoever shuts his ears to the cry of the poor  
will also cry himself and not be heard

whoever shuts his ears to the cry of the poor  
he too shall cry out and receive no answer

whoever shuts their ears to the cry of the poor  
will also cry out and not be answered

whoever stops his ears at the cry of the poor  
he will also cry out but shall not be heard



## **8. prayer for kindness**

I need your kindness  
your kindness

## **9. what is mine**

*(after elizabeth warren, barack obama and saint basil the great)*

what is mine?  
what belongs to me?  
what belongs to me alone?  
what is something I have made myself?  
what is mine?  
what belongs to me?

what do I have that's mine alone?  
what do I know that I learned myself?  
what have I made that I made by myself?  
what have I done without the help of others?

what is mine?  
what belongs to me?  
what belongs to me alone?  
what is something I have made myself?  
what is mine?  
what belongs to me?

the bread on my table belongs to me  
the bread in my cupboard belongs  
to those who have none

the coat on my back belongs to me  
the coat in my closet belongs to  
to those who have none

the shoes on my feet belong to me  
the shoes in my closet belong  
to those who have none

# PROGRAM NOTES & TEXTS

## **10. take nothing with you**

*(after luke 9:3)*

take nothing for the journey  
take nothing for the road  
take nothing for the way  
take nothing for your journey  
take nothing with you for the trip

don't take anything along on the trip  
don't take anything along on your trip  
don't take anything with you  
don't have two shirts each  
don't take an extra shirt

let no one take a second shirt

neither a staff  
neither a walking stick  
neither bread  
neither have two coats apiece  
neither have two coats each  
neither have two coats  
neither have two shirts  
neither money  
neither moneybag  
neither staff  
neither staffs  
neither stick  
neither two shirts will be with you  
neither walking stick

no bag  
no beggar's bag  
no bread  
no extra shirt  
no food  
no money  
no second shirt  
no staff  
no staffs  
no traveling bag  
no walking stick

nor a bag  
nor bag  
nor bread  
nor food  
nor have two shirts apiece  
nor leather pouch  
nor money  
nor pack  
nor sack  
nor scrip  
nor wallet

not even an extra shirt

take nothing for the journey  
take nothing for the road  
take nothing for the way  
take nothing for your journey  
take nothing with you for the trip

you shall take nothing for the road

## **11. what remains**

*(after the sayings of the fathers and matthew 6)*

what remains when I am gone?  
what remains?  
what will I leave behind me?  
what will remain when I am gone?

- what remains when we are gone?  
- what will we leave behind?

my good deeds will remain  
will remain

- our good deeds will remain  
- our good deeds are all we have  
- the good we have done will remain

not my gold  
not my silver  
not my jewels  
not my pearls

# PROGRAM NOTES & TEXTS

- not our gold
- not our silver
- not our jewels
- not our pearls

not my body  
not my breath  
not my self  
not my voice

- not our bodies
- not our breath
- not our selves
- not our voices

don't put your faith in treasures  
don't put your faith in things  
that moth and rust destroy  
that thieves can see and steal

clothe yourself in your good deeds

## **12. things that never fail** *(after 1 corinthians 13)*

if I could see everything  
if I could say everything  
if I could know everything  
if I could have everything

without charity  
without justice  
without kindness  
without love

in my life

I would not have anything

charity is patient  
it does not boast  
it is not proud  
it is not rude  
it is not self-seeking

or easily angered  
it rejoices in the truth

justice is patient  
it does not boast  
it is not proud  
it is not rude  
it is not self-seeking  
or easily angered  
it rejoices in the truth

kindness is patient  
it does not boast  
it is not proud  
it is not rude  
it is not self-seeking  
or easily angered  
it rejoices in the truth

love is patient  
it does not boast  
it is not proud  
it is not rude  
it is not self-seeking  
or easily angered  
it rejoices in the truth  
charity bears all things  
and justice hopes all things  
and kindness believes all things  
and love endures all things

charity never fails  
justice never fails  
kindness never fails  
love never fails

# PROGRAM NOTES & TEXTS

## 13. I saw a poor man – choral return

I saw a man  
I saw a poor man  
I saw a poor man  
fall

I saw a man  
I saw a poor man  
in a corner  
with no food

I saw a man  
I saw a poor man  
a poor young man  
feeling sad, praying  
bending over his plough  
hanging on to his plough

I saw a poor man  
I saw a poor man  
he was begging  
he was trudging, barefoot  
he was asking for food  
he was asking me for food

he was walking by himself  
on the street, barefoot  
an obscure man  
weeping  
staring at me

I saw a man  
I saw a poor man  
I saw a poor man  
fall

**14. wherever charity is**

*(after tolstoy, after ubi caritas)*

wherever charity is  
is where we are

wherever justice is  
is where we are

wherever kindness is  
is where we are

wherever love is  
is where we are

is where we are

wherever charity is  
wherever justice is  
wherever kindness is  
wherever love is

here we are

# THE CROSSING

*Musical America's* 2024 Ensemble of the Year, The Crossing, is committed to collaborating with creative teams to make and record new, substantial works for choir, often addressing issues of social justice. The Crossing has recorded 36 albums, receiving four Grammy Awards for Best Choral Performance (2018, 2019, 2023, 2025), and 10 nominations. The Crossing collaborates with some of the world's leading composers, ensembles, artists, venues, and presenters, including the New York Philharmonic, The Los Angeles Philharmonic, the Philadelphia Orchestra, Lincoln Center, the Metropolitan Museum of Art, the Park Avenue Armory, the Baltic Sea Festival in Stockholm, the Cleveland Museum of Art, the Menil Collection in Houston, National Sawdust, the Isabella Stewart Gardner Museum



in Boston, Haarlem Choral Biennale in the Netherlands, the Finnish National Opera in Helsinki, the Kennedy Center, Philadelphia Museum of Art, and Carnegie Hall. The Crossing is represented by Alliance Artist Management.



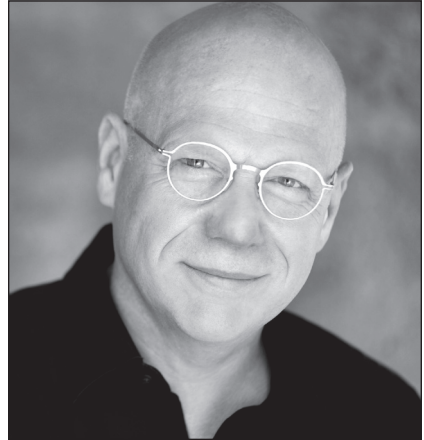
# DONALD NALLY

## MUSIC DIRECTOR

Donald Nally collaborates with creative artists, leading orchestras, and art museums to make new works for choir that address social and environmental issues. He has commissioned nearly 200 works and, with his ensemble *The Crossing* (*Musical America's* 2024 Ensemble of the Year), has produced thirty-four recordings, winning four Grammy Awards for Best Choral Performance, while being nominated nine times.

Donald has held distinguished tenures as chorus master for Lyric Opera of Chicago, Welsh National Opera, Opera Philadelphia, and for many seasons at *Il festival dei due mondi* in Spoleto, Italy. He has prepared choruses for many internationally recognized conductors at the Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, Grant Park Symphony Orchestra, Philharmonia Orchestra (London), American Composers Orchestra, the BBC Symphony Orchestra, and the Spoleto Festival Orchestra.

Donald works closely with the artists Allora & Calzadilla and composer David Lang on museum projects in London, Porto, Cordoba, Edmonton, Houston, Osaka, and Philadelphia. He has been visiting resident artist at the Park Avenue Armory and music director of *The Mile Long Opera*, David Lang's 1000-voice work on The High Line in Manhattan.



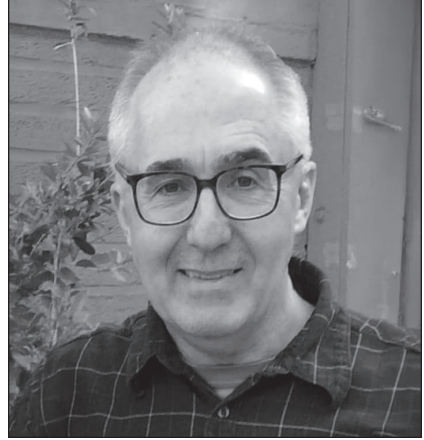
The 2024–2025 season includes collaborations with the Chicago Symphony Orchestra and Boston Symphony, performances with *The Crossing* at Carnegie Hall, Alice Tully Hall, Drake University, McCarter Theater in Princeton, and Abendmusik in Lincoln; guest artist/teacher residencies at Boston University, the University of North Carolina Chapel Hill, and the University of Iowa.

Donald is the John W. Beattie Chair of Music Emeritus at Northwestern University. He is Visiting Professor of Choral Studies at Westminster Choir College of Rider University during the 2024–2025 season.

# ROBERT CONVERY

## COMPOSER

Robert Convery studied at The Curtis Institute of Music, Westminster Choir College, and The Juilliard School where he received his doctorate in musical composition. His teachers have been Ned Rorem, David Diamond, Gian Carlo Menotti, Vincent Persichetti, and Richard Hundley. Mr. Convery has received commissioning grants from the National Endowment for the Arts, The Rockefeller Foundation, The Pew Charitable Trusts, and Opera America.



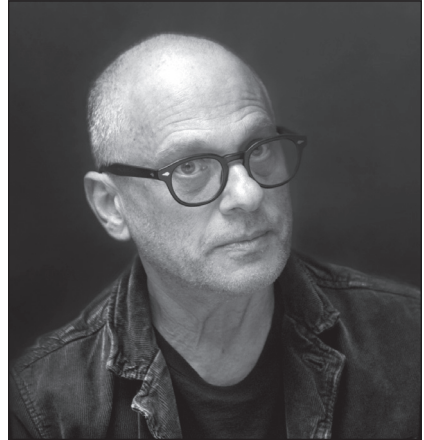
# DAVID LANG

## COMPOSER

David Lang is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Lang's *the little match girl passion*, commissioned by Carnegie Hall and premiered by Paul Hillier and Theatre of Voices, was recently listed by *The Guardian* as "one of the top 25 works of classical music written in the 21st Century." It won the Pulitzer Prize in 2008 and the recording received a Grammy Award in 2010. *simple song #3*, written as part of his score for Paolo Sorrentino's acclaimed film *YOUTH*, received many awards nominations in 2016, including the Academy Award and Golden Globe.

His opera *prisoner of the state* (with libretto by Lang) was co-commissioned by the New York Philharmonic, Rotterdam's De Doelen Concert Hall, London's Barbican Centre, Barcelona's l'Auditori, Bochum Symphony Orchestra, and Bruges's Concertgebouw, and premiered June 2019 in New York (conducted by Jaap van Zweden). *prisoner of the state* received its U.K. premiere in January 2020 with the BBC Symphony (conducted by Ilan Volkov) and its E.U. premiere in May 2023 with the Bochum Sinfoniker (conducted by Steven Sloane).



Lang is a Professor of Music Composition at the Yale School of Music. (Lang received his Master of Music from the University of Iowa in 1980). He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can.

His music is published by Red Poppy Music and G. Ricordi & Co., New York (ASCAP) and is distributed worldwide by the Universal Music Publishing Group.

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Richard & Judith Hurtig  
Terry & Jone Johnson  
Larry G. & Ann Howard Jones  
Vocal Residency  
Kris Jones  
William & Susan Jones  
Will & Wendy Keen

Kevin & Mary Jo Keith  
Kids Go to Hancher Fund  
Kenneth K. Kinsey Family Foundation  
Larry & Sandy Klosterman  
Jean Koch  
John (1945–2024) & Patricia Koza  
Tim & Sarah Krumm  
Jon & Carma Kuhl  
Karl Kundel & Allison Kundel  
Mary Jo & John Langhorne  
Robert J. & Sue B. Latham  
Bryan & Jan Lawler  
Michael & Chelle Lehman  
Valdean (1935–2024) & Lois Lembke  
Lensing Funeral & Cremation Service  
Russ Lenth & Jane DeWitt  
Jones Lewis Charitable Fund  
Little Village  
Jerry & Carol Litton  
Ed & Ann Lorson  
Lowell A. Luhman, M.D.  
Mark & Fran Lundy  
Nancy Lynch  
Peter & Anne Matthes  
Yvonne McCabe  
David McCartney & James Petersen



McGrath Family of Dealerships  
The McIntyre Foundation  
John R. Menninger  
Mary & Jim Merchant  
Mary Mixdorf  
Kevin & Julie Monson  
Frank & Jill Morriss  
Jerry & Judy Musser  
Margaret Neumann  
Neumann Monson Architects, Inc.  
Jeffrey & Kristine Nielsen  
Oaknoll Retirement Residence  
Gregg Oden & Lola Lopes  
Michael W. O'Hara & Jane Engeldinger  
Bertha Olin & the Olin Family  
OPN Architects, Inc.  
Gary & Nancy Pacha  
Parsons Family  
Douglas & Linda Paul  
Chuck Peters  
Mary Ann Peters  
Bob Rakel  
John Raley/American Family Insurance  
Robert & Cheryl Reardon  
Alan & Amy Reed  
Chip & Michelle Reeves

Dr. Ronald & Sue Reider  
Herm & L. Dianne Reininga  
David & Noreen Revier  
The Rice & Terry Family  
in memory of Tim Terry  
Jean E. & Renée Robillard  
Tom Rocklin & Barbara McFadden  
Gerald & Nancy Rose  
Jo Ellen Ross  
Bill Rubright in loving memory  
of Karen G. Rubright & Emilie J. Rubright  
Jeff & Susan Sailors  
Frank & Mary Scamman  
Steve & Janie Schomberg  
Ralph Schultz Family Foundation  
Charlotte & Rudy Schulz Director's Fund  
Marvin & Helen Schumacher  
Thomas R. Scott  
Nancy J. Sereduck  
Aaron & Lisa Shileny  
Shive-Hattery Architecture + Engineering  
Richard & Vicki Siefers  
John & Dyan Smith  
Jim Spevak  
Daniel R. & Beth Holden Stence  
Anna & Jeff Stone  
Edwin & Mary Stone



NEUMANN MONSON ARCHITECTS



Strauss Family  
Lyse Strnad & Tom Leavenworth  
Kristin E. Summerwill  
Suzanne Summerwill & James Flitz  
W. Richard & Joyce Summerwill  
Diane & Mel Sunshine  
Alan & Liz Swanson  
The Chuck Swanson Executive  
Directorship of Hancher Auditorium Fund  
Mary Susan Taylor  
Think Iowa City  
James & Robin Torner  
Dick & Buffie Tucker  
Douglas & Vance Van Daele  
Rhoda Vernon  
Bill Waldie & Pat Heiden  
Anne Wallace & William Gay  
Stuart L. Weinstein, M.D.  
& Mrs. Lynn Weinstein

Paul Weller & Sara Rynes-Weller  
Stephen & Victoria West  
West Music  
Ryan & Amanda West  
LaDonna & Gary Wicklund  
Ellen M. Widiss  
Candace Wiebener  
Derek & Pamela Willard  
Barbara Wilson & John Lammers  
James & Lena Wockenfuss  
Sara & Sherwood Wolfson  
Educational Fund  
Steve Wolken & Sue Montgomery Wolken  
George & Carrol Woodworth  
Patty & Steve Yeater  
Catherine Zaharis & Robert Michael  
Deborah & Rodney Zeitler



# COMING SOON

## February

CLUB HANCHER:

**CYRILLE AIMÉE**

Saturday, February 15 / 7:00 p.m. & 9:00 p.m.

**SCHUMANN QUARTET – SOLD OUT**

Sunday, February 16 / 7:30 p.m.

CLUB HANCHER:

**ZAINAB JOHNSON – SOLD OUT**

Thursday, February 20 / 7:30 p.m.

**BEN LAMAR GAY ENSEMBLE  
AND ISAIAH COLLIER & THE CHOSEN FEW  
FEATURING JIMETTA ROSE**

Saturday, February 22 / 6:00 p.m.

**SHAMEL PITTS | TRIBE, *TOUCH OF RED***

Friday & Saturday, February 28 & March 1 / 7:30 p.m.

## 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.

**ALVIN AILEY AMERICAN DANCE THEATER**

Tuesday, March 11 / 7:30 p.m.

**JERUSALEM QUARTET**

Thursday, March 27 / 6:00 p.m. & 8:00 p.m.

**THE ACTING COMPANY**

**AUGUST WILSON'S *TWO TRAINS RUNNING***

Friday, March 28 / 7:30 pm

**WILLIAM SHAKESPEARE'S *THE COMEDY OF ERRORS***

Saturday, March 29 / 7:30 pm

## April

**MARA LIASSON**

*The Spring 2025 Levitt Lecture*

Tuesday, April 1 / 7:30 p.m.

**JULIEN BAKER & TORRES**

**LA LOM**

**RACHEL KUSHNER & KIM GORDON**

*Part of Mission Creek Festival*

Thursday, April 3 / 6:00 p.m.

CLUB HANCHER:

**GABY MORENO**

Thursday, April 10 / 7:00 p.m. & 9:00 p.m.

CLUB HANCHER:

**SEAN MASON QUARTET**

Friday, April 11 / 7:00 p.m. & 9:00 p.m.

CLUB HANCHER:

**THE WEATHER STATION**

Saturday, April 12 / 7:30 p.m.

**THE SAINT PAUL CHAMBER ORCHESTRA**

Sunday, April 13 / 7:30 p.m.

**DAVÔNE TINES & THE TRUTH  
*ROBESON***

Wednesday, April 16 / 7:30 p.m.

**DAVÔNE TINES**

***RECITAL NO. 1: MASS***

Saturday, April 19 / 7:30 p.m.

**IRON & WINE**

**WITH SUPPORT BY JOBI RICCIO**

Monday, April 21 / 7:00 p.m.

**THIRD COAST PERCUSSION  
AND JESSIE MONTGOMERY**

***STRUM, STRIKE, BEND***

Thursday, April 24 / 7:30 p.m.

## May

***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.

