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UP COMING EVENTS

Hairball: Silver Anniversary Tour

Friday, May 16, 2025

Doors: 5:30pm

Northwood's Band: 7:15pm

Hairball: 8:30pm

Yanmar Arena, Grand Rapids

Reif Cozy Concerts: Amanda Grace

Thursday, May 22, 2025

7pm | The Reif: Ives Theater

Reif Dance: Spring Show

Fri-Sun, June 6-8, 2025

7pm & 2pm | The Reif: Wilcox Theater

Strange Daze ft Rebel Queens

Friday, July 25, 2025

7pm | Pavilion at the Yanmar Arena

Parrothead Paradise – A Jimmy

Buffett Show

Friday, August 22, 2025

7pm | Pavilion at the Yanmar Arena

GB Leighton

Friday, September 12, 2025

7pm | Pavilion at the Yanmar Arena

 **TICKETS**
TheReif.org | 218-327-5780
AT THE BOX OFFICE: 11AM - 4PM



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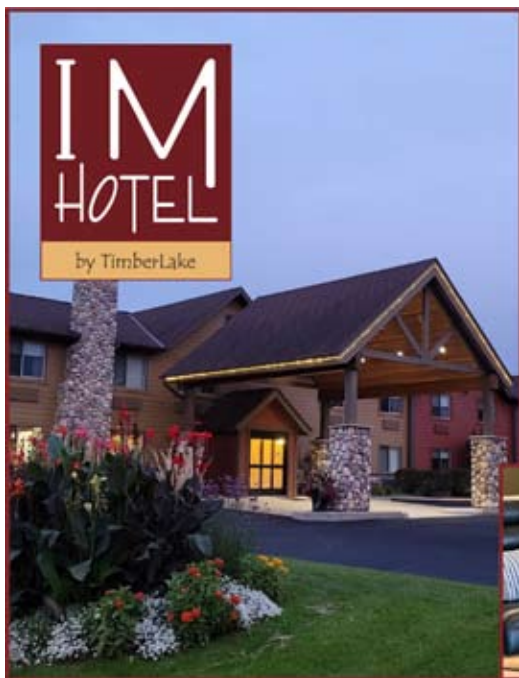
Monday-Friday
8/18/25 - 8/22/25
9am-11am
at The Reif

Performance
Friday, Aug. 22

Tuition: \$80

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Kathy Mattea



Kathy Mattea has enjoyed the kind of success many artists only dream of: two GRAMMY wins, four CMA Awards, five gold albums, and a platinum collection of her greatest hits. Mattea's dream almost ended, though, when she entered her 50s and found her voice changing. As much as she wanted to ignore the warning signs, there was no getting around the fact that she simply wasn't hitting the notes she used to. Taking the stage and giving anything less than her best wasn't an option, so as far as Mattea was concerned, there were only two choices: re-learn

to sing, or walk away forever. "The hardest thing was facing the question of whether or not I could continue," she reflects. "I had to be willing to come to a 'no,' to accept that my singing voice just might not be something I enjoyed anymore. There were days when I believed it was very likely I wouldn't be able to go on." Mattea persevered, though, undergoing intensive vocal training and emerging with the most poignant album of her career, 'Pretty Bird.' Recorded

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over the course of a year with roots music wizard Tim O'Brien at the helm, 'Pretty Bird' draws its strength not only from Mattea's touching performances, but also from her uncanny ability to weave seemingly disparate material into a cohesive whole. These are the songs that helped her reclaim her voice, and though they're drawn from a wide swath of writers,



genres, and eras, she inhabits each as fully as if it were her own. Exquisitely arranged and delivered with the kind of nuance that can only come from a lifetime of heartbreak and triumph, the album is a welcome reintroduction to one of country and Americana music's most enduring and beloved figures. A West Virginia native, Mattea moved to Nashville in the late 1970s to pursue her goal of singing professionally. She signed her first record deal in 1983 and achieved modest chart success with a pair of early releases, but her true commercial breakout arrived with her critically acclaimed third album, 'Walk The Way The Wind Blows.' That record produced her first radio hits, and its follow-up, 1987's 'Untasted Honey,' was the first of five Mattea releases to be certified gold. 'Untasted Honey' contained back-to-back #1 country singles, as did 1989's 'Willow In The Wind,' which also earned back-to-back CMA Female Vocalist of the Year awards and a GRAMMY for Best Female Vocal Performance. The LA Times called Mattea "a performer of limitless potential," while the Washington Post hailed her as "one of Nashville's finest song interpreters," and People described her as



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“warm, strong, smart and generally splendid.” Over the next three decades, she would record nearly a dozen more albums exploring country, folk, Celtic, and gospel music; earn her second GRAMMY Award; top the Bluegrass Albums chart and garner an additional GRAMMY nomination for ‘Coal,’ her Marty Stuart-produced exploration of coal mining songs; and collaborate with everyone from Jackson Browne to Townes Van Zandt. By the time she entered her 50s, Mattea’s status as a legend was secure, but the one thing she’d always been able to rely on felt like it was in serious danger of slipping away. “I kept noticing this shaky quality in my voice,” she says. “I’d be onstage going for a note in a song I knew like the back of my hand and it wouldn’t come out. The way I knew how to sing just wasn’t working anymore.” So began a years-long odyssey Mattea describes as her “dark night of the soul,” a trying time of personal anguish and professional uncertainty that threatened to silence her permanently. Some nights her voice would be there in all its glory; other nights, inexplicably, notes would lie just beyond her grasp. The harder she tried, the more she struggled, and Mattea was forced to reckon with the possibility that her career might be over. “I kept running from it, but eventually I realized I had to stop and deal with the issue head on,” she explains. The classically-trained Mattea dove into an exhaustive regimen with a new, jazz-centric vocal coach, developing a fresh approach to singing and forcing herself to break habits she’d relied on for her entire career. Most importantly, she came to recognize the beauty in how her voice was changing. Age had helped open Mattea’s lower register like never before, and songs she’d previously shied away from suddenly came to new, vibrant life. “It was astounding to me,” she reflects. “That’s when I really felt this vocal rebirthing process, and it gave me great joy because there’s nothing that’s ever felt more right to me in my life than singing and making music.” As her confidence returned, Mattea and her longtime guitarist/collaborator Bill Cooley decided to take their weekly living room jam sessions on the road, performing an extensive, stripped-down duo tour of unexpected material

MPRnews

A promotional graphic for MPR News. The background is dark. On the left, a woman with dark, curly hair (Angela Davis) is looking towards the camera. On the right, a woman with short blonde hair and glasses (Cathy Wurzer) is wearing a headset and smiling. Two teal-colored text boxes are overlaid on the image. The top text box contains the MPRnews logo and website information. The bottom text box contains the program name and time slot for Angela Davis. The middle text box contains the program name and time slot for Cathy Wurzer.

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WITH ANGELA DAVIS**
WEEKDAYS AT 9:00 A.M.

and old favorites. It took courage for Mattea to get back on stage in the midst of her vocal training, but the work paid off, and as she learned to let go of the idea of “perfection,” she stripped the power from the fear that had gripped her for so long and kept her from the stage. All that was left was to return to the studio.

“I woke up in my bed at 2am one night and realized, ‘Oh my God. I have to call Tim O’Brien,’” Mattea remembers. “Tim is like a brother to me. We’ve worked together on each other’s records for years, and he’s one of the most comfortable, patient, safe people to collaborate with that I’ve ever known.” While ‘Pretty Bird’ certainly reflects that comfort, it also reflects the adventurous streak that’s long defined Mattea’s choice in song. The album opens with playful take on Oliver Wood’s sultry “Chocolate On My Tongue” before moving seamlessly into a soulful rendition of Bobbie Gentry’s “Ode To Billie Joe.” The Mary Gauthier-penned “Mercy Now” finds Mattea offering up a tender prayer for understanding in these troubled times, while Joan Osborne’s “St. Teresa” takes on new life in light of the ravages that addiction has wrought on the singer’s home state. The arrangements on the album are earthy and organic, but its most affecting moments arrive in stripped-down songs like the British traditional “He Moves Through The Fair” and the arresting title track, a Hazel Dickens tune that boldly closes the record with Mattea’s rich, a cappella voice. It’s that voice that saved her, and it’s through singing Mattea hopes she can help others, too. “I think there’s something sacred in this secular act of lifting our voices together,” she explains. “When we sing together, it doesn’t matter who you are or where you’re from or who you voted for. We’re all having the same experience and expressing ourselves the same way, and that’s where I want to plant my flag right now.” More than simply rejuvenating her career, recovering her voice presented Kathy Mattea with a new lease on her humanity. With an album as powerful as ‘Pretty Bird,’ it’s clear she intends to make the most of it.



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Fred Carpenter started in music with 10 years of classical violin, switched to fiddling at age 17, and recorded his 1st solo fiddle album w/ Mark O'Connor at age 20. In 1982, he joined the Tony Rice Unit, touring for several years and recording 2 albums. Fred has called Nashville home for 30 years, and during that time has toured with several artists including Emmylou Harris, George Strait, Ronnie Milsap, Suzy Bogguss, Paul Overstreet, and of course, Kathy Mattea! In

1988, Fred also started a small Violin Shop in Nashville, offering instrument repair, restoration, sales, rentals, and in general, all things fiddle!! Now celebrating 30 years, The Violin Shop has become the place to go for fiddlers everywhere. Fred has toured with Kathy whenever possible over the last 12 years in several configurations, including the 7-piece band, the Christmas tour, concerts w/ Symphony Orchestras, and as a quartet...or 2.... or 3!



David Spicher Bass/ Vocals

A native of Nashville, TN, David is the son of session fiddle king Buddy Spicher. He has performed with Crystal Gayle, Pam Tillis, the Jerry Douglas Band, Carolina Rain, Jim Lauderdale, Nickel Creek, polka queen Lynn Marie, the Nashville Symphony, John England & the Western Swingers, and his family's own Nashville Swing Band.

First Impressions

Behind the Scenes – April 2025

by: John Miller, Technical Director



Technical Director
John Miller

A warm welcome at the door, a friendly smile at the Lakewood Café, and a pleasant usher to help you find your seat; priceless amenities when you visit the Reif Center! We are lucky to have a fabulous facility, but our volunteers make it more than just a building. These often uncelebrated individuals offer up their time, effort and energy for free, and we couldn't operate without them!

"It is our Reif volunteers that transform what would be an average smalltown experience into a memorable, world class one for our patrons. All elements of their visit to The Reif, from a friendly greeting, tickets, seating, cleanliness of the venue, the cafe, gift shop, merchandise, to the time they leave, are all made better due to the selfless generosity of our volunteers." -Amy Savela, Patron Services Manager

With a full-time staff of only eight, volunteers fill the gap and enhance your visit at the Reif Center, both visibly and behind the scenes. They do much more than take a ticket and show you to your seats! You don't see them cleaning the auditorium before and after each performance, helping an artist set up their merchandise table, or make sure the coffee and hot chocolate are ready at intermission. And, when there is some hot chocolate left after intermission, they will often bring it to the tech crew!



"You only get one chance to make a good first impression, and yours may be in the hands of the receptionist." ~~X~~ **VOLUNTEERS!** (John Miller)
 -Harvey Mackey

Volunteers operate our gift shop, help decorate the lobby for Christmas, and run errands for artists. If you get a mailing from the Reif Center about an upcoming performance, a volunteer has likely assisted with the project at some point. If you see our kiosks at the college, arena, mall, or YMCA, a volunteer has updated it! There is even more help needed when we bring a performance to the Yanmar Arena or a local lake for a boat in concert, and our volunteers rise to the challenge! At the arena they help set up chairs, sell a more extensive selection of food and help empty the trash cans at the end of the night. **If you like Rock 'n' Roll, we still need volunteers for Hairball on May 16th.** Help the Reif Center and listen to some great music!

You would think our boat-ins wouldn't need any volunteers, there are no tickets, no seats and no concessions! But we do like to send a canoe or kayak around with a fish net to collect donations, and usually one of our volunteers will take that gig!





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So why help? There are perks to being a volunteer at the Reif! The most obvious one is earning tickets to shows. You can volunteer for performances you are not interested in and get tickets to the shows you do want to see, or share them with friends and family. You may get to see a bit of sound check or help your favorite artist sell merchandise. But, when we surveyed our volunteers and asked them what the best part of volunteering was, their answer was overwhelmingly...you, the audience!

Interacting with our patrons is our volunteer's favorite activity. David Marty used to call the Reif Center "Grand Rapids' front porch," and it's very true. You will catch up with old friends and meet people who are new to the community. Our volunteers are good will ambassadors for the Reif Center, both when they are here, or out in the community.

Do you have an artistic talent? You can help paint sets for a Theater Arts production! Are you interested in lights? Sometimes we need volunteer spot light operators! Maybe you want to serve on our board, all volunteers!

Young or gracefully aging, there are many ways your time and experience will make a difference! But, be warned, once you start volunteering it can be very hard to leave!

For details on volunteer opportunities, email boxoffice@reifcenter.org or call 218-327-5780.



GENERAL INFORMATION

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**To stimulate arts in
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Underlying principles that guide
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Council's responsibility to provide
a healthy organization and a well-
managed facility in which a wide
variety of visual and performing
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2024 - 2025

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