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JANUARY-MARCH 2026



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BROOKLYN LAUNDRY

BY JOHN PATRICK SHANLEY

Jan. 30 - Feb. 15 The Savoy Denver
Feb. 20 - Mar. 15 Dairy Arts Center

From the Oscar-winning, Tony-winning, Pulitzer-winning writer of *Moonstruck* and *Doubt* comes a new play about three sisters, a guy who operates a laundromat and the random tricks life plays on them for better or worse.

Tragic and funny by turns, this deeply romantic story will remind you what is important in life and the sorrow and joy of fully embracing adulthood.

Like many of Shanley's plays, the story pits the quest for love and happiness against the demands of family obligations.

"Stanley keeps the play moving ruthlessly forward, peppering what sounds like the grimmest of tales with wry humor."

— THE CHICAGO READER

Sat., Feb. 14, 2:00 pm & 7:00 pm Dairy Arts Center

Fireflies

by Matthew Barber



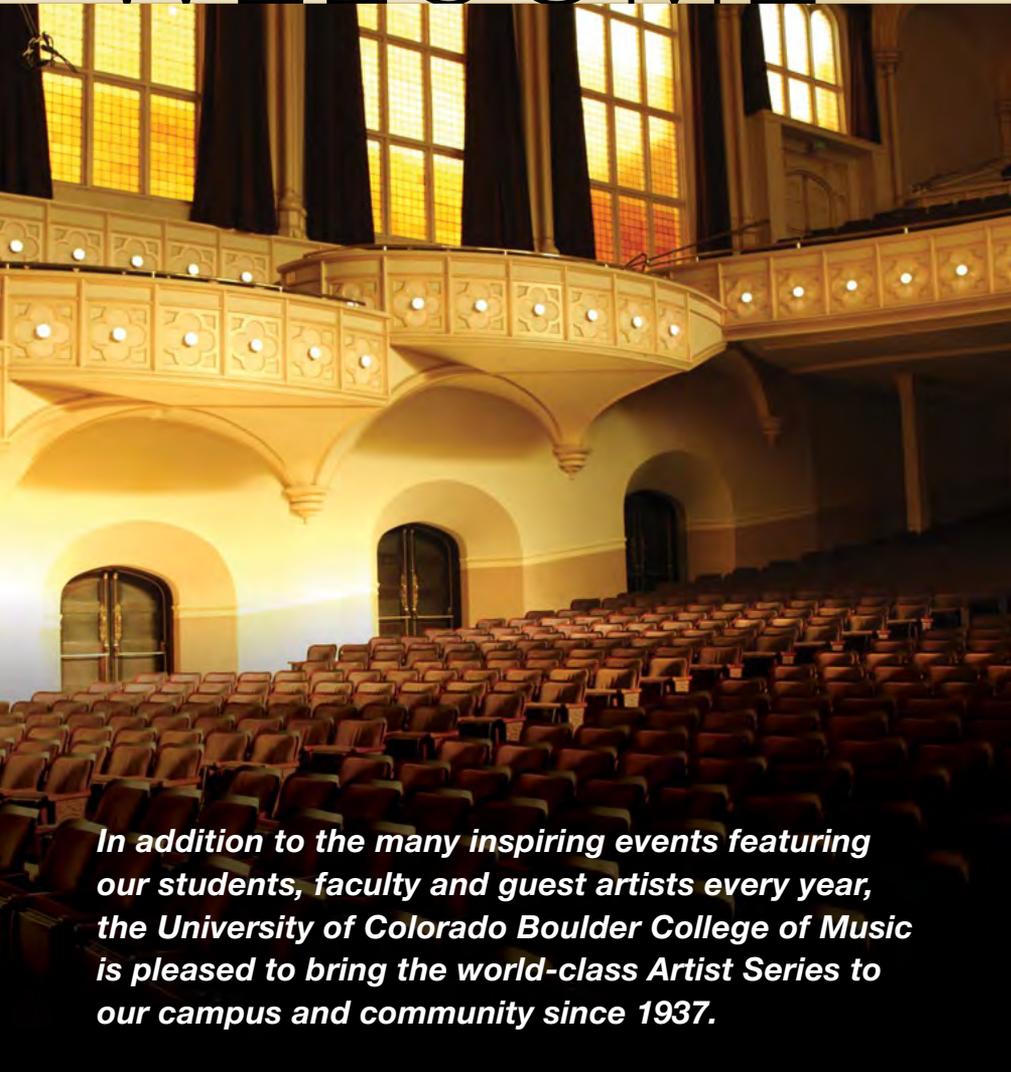
A Valentine's outing featuring champagne, roses, and Matthew Barber's romantic comedy, *Fireflies*.

Eleanor Bannister is a retired school teacher and a model of respectability. She lives a quiet and lonely life until Abel Brown comes to town. A handyman and drifter, the smooth-talking Brown does more than fix Eleanor's roof.

The town begins to talk. Can Abel be trusted?

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In addition to the many inspiring events featuring our students, faculty and guest artists every year, the University of Colorado Boulder College of Music is pleased to bring the world-class Artist Series to our campus and community since 1937.

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CU ★ PRESENTS

JANUARY-MARCH 2026

CU Presents is the home of performing arts on the beautiful University of Colorado Boulder campus. With hundreds of concerts, plays, recitals and more on our stages each year, there's something for everyone to enjoy:

- The **College of Music** including the Artist Series; Takács Quartet; Eklund Opera Program; Holiday Festival; Musical Theatre Program; and hundreds of free events featuring faculty, students and guest artists.
- The **Colorado Shakespeare Festival**.
- The College of Arts and Science's **Department of Theatre & Dance**.

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Editors: Laima Haley, Sabine Kortals Stein

Designer: Sabrina Green

Contributors: Adam Goldstein, Henry Michaels, Sabine Kortals Stein, MarieFaith Lane

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College of Music cover: Promotional art for *Oklahoma!*

Takács Quartet cover: The Balourdet Quartet. Photo by Luke Ratray.



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Danú Brings Its Own “Sound of Ireland” to Boulder for the Fifth Time

By Adam Goldstein

The music of Danú represents a fusion of different musical traditions, arrangements and styles. Most of the members of the Irish music ensemble formed in 1994 are from the same country (with the exception of Billy Sutton, who hails from Newfoundland), but that doesn't mean their traditional musical backgrounds are uniform. When Danú returns to Boulder to play for the fifth time at Macky Auditorium on March 11, they'll all bring unique perspectives forged from distinct musical traditions across the relatively small country of Ireland.

“Our members come from Waterford, Dublin, Cork, Donegal—and even County Newfoundland! Naturally, each of us grew up steeped in the music of our own home places and those regional influences shape how we play,” says founding member Benny McCarthy. “When we come together to arrange our songs and sets of tunes, we bring all those backgrounds to the Danú table. The result is what we feel is our own ‘sound of Ireland,’ a sound we've maintained and grown for 31 years now.”

That approach has earned Danú a hallowed place in the roster of contemporary Irish trad bands that are keeping the music alive, even as they're finding ways to innovate and evolve. The band's music draws from all the age-old musical traditions. Jigs, reels, airs and ballads are all on the menu for the band and their catalogue includes unique spins on tunes that would be familiar to anyone who's attended a good Irish session.

But even with this strong sense of tradition firmly in place, Danú has spent the past three decades bringing new dimensions to familiar music. Thanks to the across-the-board virtuosity of the current lineup—as well as the band's skill for combining new, original music with beloved standards—Danú has set itself apart. According to McCarthy, the band plans to stay on that trajectory in 2026. Following up on the release of their latest record, *The Pearl Album*, Danú will start the year with appearances at the TradFest Dublin and Celtic Connections Glasgow festivals in January before they head to Boulder in March.

Their journey to Boulder will serve as a perfect complement to those high-profile festival gigs. The band has played at CU Boulder in 2010, 2013, 2017 and 2022 and the campus has become a go-to destination for Danú to visit in the United States.

“Colorado has always offered us a warm welcome and Boulder in particular has a vibrant, open-hearted arts community,” McCarthy says. “There's also something about the landscape—the mountains, the space, the sense of freedom—that feels familiar to us as Irish musicians. Every time we return, it feels a bit like coming home.”

He adds that playing in Boulder echoes the broader appeal of playing Irish music abroad to audiences who aren't as familiar with the distinctions between regional styles and idioms.

“Abroad, especially in the U.S., we meet audiences who are incredibly curious, attentive and enthusiastic. They love hearing the background of the tunes, the history and the humor behind the songs,” he says. “It reaches people of Irish heritage and people with no Irish background whatsoever. Bringing the music to international audiences keeps it alive, evolving and relevant.”

Danú performs on the Artist Series at Macky Auditorium on March 11, 2026.



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UPCOMING EVENT HIGHLIGHTS

ARTIST SERIES

Macky Auditorium

Feb. 11: **Versa-Style Street Dance Company**

March 11: **Danú**

March 28: **Bang on a Can All-Stars**

April 11: **Michael Feinstein in Big Band Broadway**

2026-27 Artist Series to be announced March 24.



TAKÁCS QUARTET

Grusin Music Hall

March 8-9 · April 26-27

SPECIAL GUEST

BALOURDET QUARTET

Grusin Music Hall

Feb. 15-16

Digital streaming available—more info at cupresents.org.

EKLUND OPERA AND MUSICAL THEATRE AT THE COLLEGE OF MUSIC

Macky Auditorium and the Music Theatre

March 6-8: **Oklahoma!**

By Rodgers and Hammerstein

April 16-19: **The Cunning Little Vixen**

By Leoš Janáček

OKLAHOMA: Presented by arrangement with Concord Theatricals on behalf of The Rodgers & Hammerstein Organization. concordtheatricals.com





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DEPT. OF THEATRE & DANCE

University Theatre Building

Jan. 30-Feb. 1: **Catapult**

A BFA dance concert

Feb. 20-March 1: **Mr. Burns, a post-electric play**

By Anne Washburn and Michael Friedman

April 2-5: **The Current**

Dance works by faculty and guest artists

April 10-19: **The Prom**

By Chad Beguelin, Bob Martin and Matthew Sklar

MR. BURNS, A POST-ELECTRIC PLAY: Presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. concordtheatricals.com. THE PROM: Presented through special arrangement with and all authorized performance materials are supplied by Theatrical Rights Worldwide 1180 Avenue of the Americas, Suite 640, New York, NY 10036. theatricalrights.com



*Latin American Ensemble (2023).
Photo credit: Erika O'Connor*

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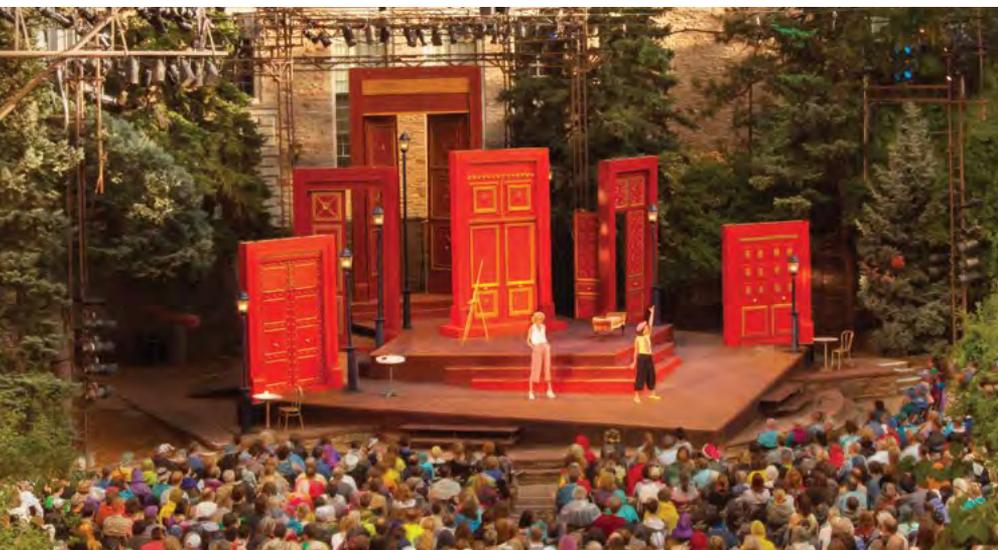
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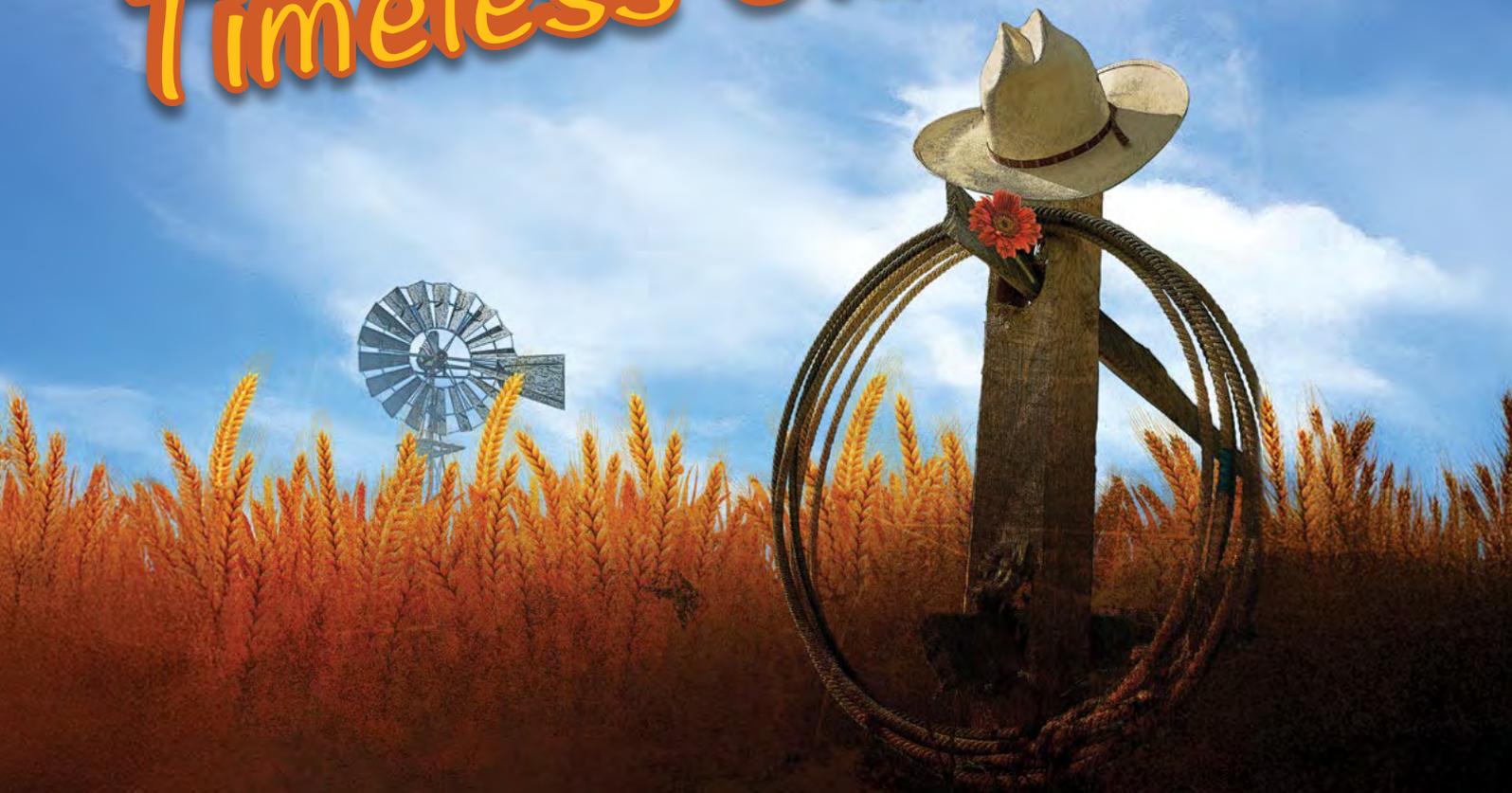
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An Innovative, Timeless Classic



By Henry Michaels

In the world of musical theatre, there are very few works as widely recognizable as *Oklahoma!* Scratch that—in the world of music or theatre, there are very few works as widely recognizable as *Oklahoma!* And from March 6-8, 2026, audiences can recognize and enjoy all the many classic numbers from this spirited Western romance at Macky Auditorium.

Oklahoma!—the first collaboration of many in the long and storied partnership between composer Richard Rodgers and lyricist and librettist Oscar Hammerstein II—was a groundbreaking work that helped redefine the genre of musical theatre. Unlike many earlier musicals, *Oklahoma!* featured the seamless combination of music, choreography and drama into a cohesive whole wherein song and dance serve to advance the plot. “One of the most impressive—and new—things about *Oklahoma!* was the integration of text and music,” says Nicholas Carthy, professor of opera and music director of the Eklund Opera Program, “the way each musical number grows organically out of the characters’ emotional lives, simply pressing pause on the horizontality of the action to explore the verticality of the character.”

This production is the joint effort of two CU Boulder College of Music programs: The Musical Theatre Program and the Eklund Opera Program, an important collaboration that takes place every couple of years. “*Oklahoma!* straddles the genre of opera and modern-day musical,” says Carthy. “It involves a very different approach than, say, *Cabaret*, which they just staged last semester.”

“All these different genres are an absolutely essential part of our students’ education. To give them the possibility to perform opera and musical on a large stage with a full orchestra—with costumes and lighting and everything else—is what makes their time at CU so special, and is an indispensable part of their preparation for their future careers.”

Since its premiere in 1943, *Oklahoma!* has been a staple of the stage, boasting countless productions at all levels, thousands of individual performances and numerous references throughout popular culture. “*Oklahoma!* endures because it represents a perfect mix of innovation, emotional truth and Americana,” says Carthy. “It captures the tensions and dichotomy

of human existence: The promise of a new life, a new frontier, coupled with the anxiety and fear of change. Its characters dream of new, fantastic things, but also fear deeply, and it is those universal impulses that resonate far beyond the 1907 setting.

“The score matches all this perfectly with soaring, unforgettable melodies and with harmonic tension, perfectly aligned to the characters and their story. *Oklahoma!* tells a universal and eternal story, one which we recognize deep within ourselves.”

The CU Boulder College of Music Musical Theatre Program and Eklund Opera Program present Oklahoma! in Macky Auditorium March 6-8, 2026.



A new beat: Transformed CU Boulder percussion studio prepares musicians for every stage

By MarieFaith Lane

The CU Boulder College of Music’s percussion studio is taking bold steps forward with a revamped curriculum and a renewed focus on versatility, collaboration and joy in music making.

Associate Teaching Professor of Percussion Michael Tetreault says nearly every aspect of the program has been reimagined with one goal in mind: To prepare percussionists to thrive in any musical setting.

“An awful lot is new and an awful lot has changed,” shares Tetreault. “Every student at every level—undergraduate, master’s, doctoral, artist diploma—studies all five major percussion areas including marimba, timpani, snare drum, drum set and world percussion.”

Tetreault underscores the studio’s mission to ensure that every student graduates with a strong foundation across percussion instruments, ready to pursue specialized interests or advanced degrees: “An undergraduate should be able to get into any graduate program they want,” he says. “Our goal is that students’ education here is more than sufficient to unlock any door.”

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The Center for African and African American Studies (acronym: the CAAAS, and commonly called the Cause) is the research, creative work, and programming division of the broader Black Studies community at the University of Colorado Boulder.

Established in May 2021 by Reiland Rabaka, along with student leaders Audrea Fryar, Ruth Woldemichael, Karia White and Isaiah Chavous, the CAAAS is the focal point for campus and community life grounded in, and growing out of the historical, cultural, spiritual, sociopolitical, economic, and artistic experiences of Africans, African Americans, and the African diaspora.



colorado.edu/center/caaas

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Theatre & Dance
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THE CUNNING LITTLE VIXEN

An opera by
 Leoš Janáček

April 16-19

Presented by the
 Eklund Opera



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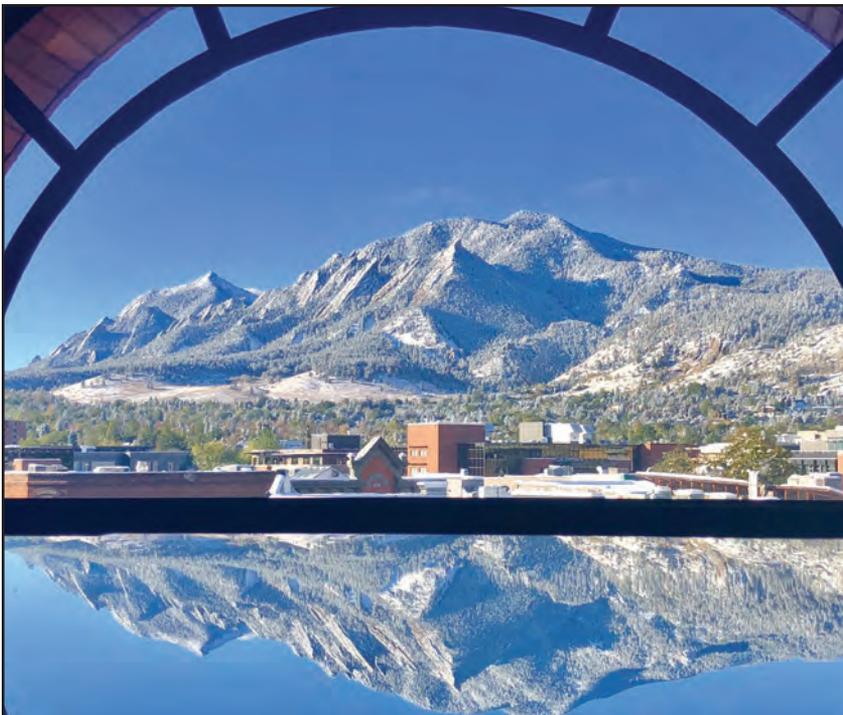


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PROGRAM NOTES

*Galaxy Back to You notes by the composer;
all other program notes written by Marc Shulgold.*

The first half of this concert offers three works with intriguing similarities: Each written in the 20th century, each in a single movement built with multiple connecting sections. And each composed by a woman. Nothing significant, just a fascinating bit of programming.

String Quartet in One Movement, Op. 89

Amy Beach

It's taken a long time, but the works of Amy Beach now enjoy a justly deserved place among those of respected American composers. Behind her archly romantic music is the story of a remarkable life that offers a glimpse into the stifling aura of Victorian America.

Born in Henniker, New Hampshire and raised in Boston, Amy Cheney quickly displayed musical talents that astonished her mother Clara, who was a gifted musician. Able to harmonize with Clara's singing at age 2, the little girl took to the piano at 4, though lessons were not allowed until two years later. Her keyboard technique developed at breakneck speed, such that, at 16, she debuted with the Boston Symphony, playing Beethoven's Third Concerto, featuring her own cadenzas.

The parental control exerted over the girl's talents likely prepared her for a similarly limited adult career. At age 18, she married Henry Harris Aubrey Beach, a prominent Boston surgeon 24 years her senior. Now known professionally as Mrs. H.H.A. Beach (as was customary), Amy lived and worked under her husband's rule of one benefit concert performance a year. It's easy to picture Dr. Beach as domineering and cruel—but consider that he was a member of Boston high society and worried that some might interpret Amy's performing as a sign that the couple was struggling financially. However, Dr. Beach did encourage his wife to write music, which she did with growing confidence, learning her craft by voraciously reading theory books and examining scores. Having studied theory for one semester at age 14, she was forbidden to take lessons in composition, since, at the time, it was thought that artistic women should be guided by emotion rather than acquired technique.

Amy composed with unstoppable energy, eventually publishing 300 works in various genres, and always as Mrs. H.H.H.A. Beach. When Dr. Beach died in 1910, the

TAKÁCS QUARTET

Balourdet Quartet

Angela Bae, violin
Justin DeFilippis, violin
Benjamin Zannoni, viola
Russell Houston, cello

Feb. 15 | 16 2026

Grusin Music Hall

PROGRAM

String Quartet in One Movement, Op. 89

Amy Beach (1867-1944)

Galaxy Back to You

Nicky Sohn (b. 1992)

Active Nucleus
Celestial Motion
Cosmic Dance
Mystical Depths
Water Masers
Supermassive Black Hole
Gravitational Waves

String Quartet No. 2

Eleanor Alberga (b. 1949)

String Quartet No. 3 in B-flat Major, Op. 67

Johannes Brahms (1833-1897)

- I. Vivace
- II. Andante
- III. Agitato (Allegretto non troppo)
- IV. Poco Allegretto con Variazioni

concert world opened to the widow, who successfully toured America and Europe as Amy Beach.

Her only String Quartet was begun in 1921 at the MacDowell Colony in New Hampshire. She'd happened on Franz Boas' book on Alaskan Inuit tribes and was inspired by the citing of three Inuit songs that would form the basis for the Quartet: "Summer Song," "Playing at Ball" and "Itataujang's Song." Beach struggled with the work, perhaps inspired to complete it in time for Elizabeth Sprague Coolidge's 1922 chamber music competition. Instead, she left it until a winter visit to Rome in 1929, when work on the piece was completed. A solo viola offers the first Inuit tune (reprised by the viola later). An agitated section arrives with the second melody, leading to a fugato section containing the final Inuit tune. The Quartet ends with an unexpected, dreamy finale, demonstrating Beach's fertile imagination and mature musical gifts.

Galaxy Back to You

Nicky Sohn

Two of the most exciting aspects of being a composer have become the inspirations for *Galaxy Back to You*—working within the parameters of each commission and drawing from my personal experiences. The Balourdet Quartet is an ensemble I have admired for years, and it was an absolute delight to finally write for them. All four of them are ecstatic players with so much character and depth, and every performance of theirs has been electric. I wanted to write a piece that showcases their powerful dynamic as a group but also highlights their individuality, with a variety of textures, moods, and energy. Each commission brings interesting, sometimes challenging objectives, and for me, parameters are the most fascinating inspirations for my creative process. They help narrow down my ideas, making the process extremely productive and effective.

For this project, Balourdet Quartet asked me to incorporate some aspect of artificial intelligence (AI). While AI can be seen as a threat to artists in all genres, I decided to explore various music-generating AI programs to see what they offered. Though intriguing, I wanted to create a work where I could maintain full ownership of the musical material. So, I turned to ChatGPT, arguably the most widely used AI program, to brainstorm and structure the piece.

Earlier this year, my partner gifted me a "galaxy" named after me for my birthday. It was an unusual but incredibly sweet gift because he thought I deserved a whole galaxy. The galaxy he gave me is NGC 4258,

discovered in 1781. It is an intermediate spiral galaxy in the constellation Canes Venatici, rich with fascinating characteristics. ChatGPT helped conceptualize seven distinct sections, each with names and musical descriptions, which I endeavored to honor with my imagination. I used the galaxy number 4258 as the main thematic idea, focusing on the intervallic relationships of those four numbers. I feel that a string quartet is the most intimate and personal genre for composers—one can truly get a sense of who the composer is through exploring their string quartet repertoire. I believe a string quartet may be the best gift a composer can offer to another (unfortunately, perhaps!). The title, "Galaxy Back to You," is quite self-explanatory, as I am giving the galaxy back to my special person, but in my own musical form, for his birthday.

Seven section titles and descriptions created by ChatGPT:

Active Nucleus: A rapid and intense section with frenetic bowing and dissonant chords, representing the energetic activity of the galaxy's central nucleus.

Celestial Motion: Flowing and melodic, with graceful melodies and gentle swells, capturing the majestic movement of stars and galaxies through space.

Cosmic Dance: Upbeat and rhythmic, with lively melodies passed between the instruments, reflecting the dynamic interplay of celestial bodies.

Mystical Depths: Deep and resonant tones, with sustained notes and rich textures, evoking a sense of infinite space and the mysteries that lie within the depths of the universe.

Water Masers: Delicate and shimmering passages, perhaps with harmonics and tremolo, evoking the ethereal and watery nature of the masers.

Supermassive Black Hole: Deep, resonant tones in the cello, accompanied by ominous chords in the lower registers of the violins and viola, conveying the immense gravity and mystery of the black hole.

Gravitational Waves: Reflective and contemplative, with gentle, undulating melodies and harmonic swells that evoke the ripples of gravitational waves traveling through the fabric of space-time. This section features a soothing interplay between the instruments, creating a sense of wonder and awe at the beauty of the cosmos.

String Quartet No. 2

Eleanor Alberga

Born in Kingston, Jamaica, and now a longtime resident of Great Britain, Eleanor Alberga has become a much-performed and much-honored composer in the contemporary music world. She had earlier aimed at a career as a concert pianist. Settling in England in the '70s to study at the Royal Academy of Music, she was a rehearsal pianist with the London Contemporary Dance Theatre, later serving as music director. In 1988, she set out as a full-time composer, eventually writing music for stage and screen, plus numerous chamber, orchestral and choral works. In 1992 she wrote a Violin Concerto for her husband, Thomas Bowes. Alberga was appointed Officer of the Order of the British Empire in 2021 for her services to music.

Alberga's three String Quartets are not for beginners—players or listeners. The three were written between 1993 and 2001, the Second premiering at England's Greenwich Festival in 1994. From the start, this single-movement work makes it known that we're in for an intense ride, as the group plays a slashing motif as a call to attention (while introducing an important rhythmic theme). The beginning also signals the composer's approach to writing for the quartet. Apart from smaller, gentler episodes for soloists and small transparent groups, a full orchestral sound dominates with rich, full-bodied chordal effects for all four playing in unison. The result is often dissonant, but always exciting and original. Alberga also seems to enjoy extended playful pizzicatos, high harmonics and, yes, sweetly melodic melodies for cello and viola on occasion. That slashing opening will return at the end to bookend the piece. Yes, it's intense, and maybe a challenging listen, but in its 15 wildly unpredictable minutes, this work never lets our attention wander.

String Quartet No. 3 in B-flat Major, Op. 67

Johannes Brahms

No creative person likes being criticized, be they painter, poet, chef or composer. But when it comes to dealing with critics, Brahms was his own worst enemy. Early on in his career, he began a quest to follow Beethoven's symphonies with one of his own (the young man, after all, was dubbed The Next Beethoven by Robert Schumann). Brahms would spend decades of agonizing trial and error before he came up with the First Symphony. A similar struggle ensued when he tackled the string quartet—destroying some 20 or so attempts since, in his view, he kept failing to

measure up to You-Know-Who. Ever the brutal self-critic, Brahms didn't try to hide the frustrations he experienced. "It is not hard to compose," he suggested in reference to writing a quartet, "but what is fabulously hard is to leave the superfluous notes under the table."

Even after completing his first two String Quartets, he proceeded to spend almost 20 years polishing them before they were sent off to be published in 1873. Clearly it was the inescapable shadow of Beethoven that brought on such self-conscious discomfort here, since he'd already written other chamber pieces: a piano quartet and quintet, plus two string sextets. Two years after the publication of Opus 51, Brahms tackled another string quartet, and again worried that it might not be good enough.

In the summer of 1875, he stayed in a lovely town not far from Heidelberg and wrote several pieces, mostly songs, as a way to avoid tackling that dreaded First Symphony. Among those smaller pieces was a Third String Quartet, soon published as Opus 67. No surprise that the composer dismissed all of those summer works as "trifles." But soon after, his fierce self-criticism seemed to soften. For one thing, the Symphony was finally completed the following year (and was designated Opus 68). For another, Brahms would come to admire that new String Quartet and considered it his favorite, though Opus 67 became his final effort in that genre.

Listening to the work, it's easy to hear the influence of his idyllic warm-weather surroundings in the flowing melodies of this sunny music. Progress on Opus 67 went smoothly and relatively quickly. We hear a delightful polka-like hunting tune in the opening *Vivace* and a catchy little Gavotte used as the theme of the concluding *Poco Allegro con Variazioni*—though that music would become more complex and difficult to follow as the movement unfolded (you may notice that the double-time 7th of the eight variations recalls the hunting theme of that opening *Vivace*). In between is the exquisitely serene *Andante* and a Scherzo-like *Agitato* that gives the viola plenty of time in the spotlight. Brahms had every reason to be proud.

ABOUT THE BALOURDET QUARTET

The Balourdet Quartet is acclaimed for their vibrant energy and masterful blend of technical precision and emotional depth that brings a fresh perspective to both beloved classics and modern compositions. Its unique closeness and willingness to take creative risks earned it the 2024 Avery Fisher Career Grant, as well as Chamber Music America's 2024 Cleveland Quartet Award. With more than 70 concerts per season, recent highlights include the Balourdet's debuts at Carnegie and Wigmore Halls, and new string quartets by composers Karim Al-Zand, Paul Novak and Nicky Sohn through grants from Chamber Music America (2021) and the Barlow Foundation (2023). They have recently been named the first ever Quartet-in-Residence at the Seattle Chamber Music Society and have recently completed residencies at Indiana University and the New England Conservatory's Professional String Quartet Program.

Highlights of the 2025-26 season include performances at Carnegie Hall, the Freer Gallery at the Smithsonian, Boston's Celebrity Series in Jordan Hall and Chamber Music Houston. Recently, they have performed at the Kennedy Center, Buffalo Chamber Music, the Chamber Music Society of Detroit, and La Jolla Music Society and Rockport Music. Collaborations include violinist James Ehnes, pianists Marc-André Hamelin and Simone Dinnerstein, cellists Zuill Bailey and Astrid Schween, violist Jordan Bak, and the Dover, Pacifica and Ying Quartets. They continue their position as String Quartet in Residence with the Chamber Orchestra of the Triangle in North Carolina where they curate the Up Close Chamber Music Series, serve as principals in the orchestra, and engage with the larger community of the Triangle region. Most recently, the Balourdet received the Chamber Music Award from the National Federation of Music Clubs for the 25-26 season and are winners of the Indiana University Jacobs School of Music's 2025 Innovation Competition for their educational initiative Expedition Strings.

Committed to sharing their musical values with the next generation, the quartet has served regularly as faculty at the Green Mountain Chamber Music Festival, JDR Summer Music Academy, Berkshire Summer Music, and Opus Chamber Music. They have also given masterclasses and coachings at Northwestern University, University of Michigan, Rice University, Emory University, New England Conservatory Preparatory Department, Fischhoff Chamber Music Academy, Upper Valley Chamber Music and Wright State University.

The Balourdet journey began in 2018 in the mountains of New Mexico at the Taos School of Music, where violinists Justin DeFilippis, Angela Bae, and cellist Russell Houston first bonded as friends over long evenings of chamber music, luxurious Peppermint Schnapps and extravagant meals created by chef extraordinaire Antoine Balourdet, a renaissance man with an exceptional love of life and music. It was the friendships, a shared passion for music and food, and gratitude for the role the festival played in the formation of the quartet, that inspired the members to name the ensemble in Chef Balourdet's honor.

Soon thereafter, in the heat of a waning Texas summer, Justin, Angela, and Russell joined with violist Benjamin Zannoni at Rice University, and the Balourdet Quartet was formed. Inspired by their love for the repertoire and the excitement of having found each other, the four friends found themselves playing quartets late into the night for fun. After having been together for only one year at Rice University, and a summer at the Aspen Music Festival, they took second prize at the Nielsen International String Quartet Competition, and were selected as the only quartet admitted to Boston's historic New England Conservatory Professional String Quartet Program under the tutelage of Cleveland Quartet cellist Paul Katz.

In 2021, the Quartet won the Grand Prize at New York's Concert Artists Guild Competition, which included joint management by Concert Artists Guild in the U.S., and Young Classical Artist's Trust (YCAT) in the UK and Europe. In addition, the Balourdet has been prizewinners in Canada's Banff International String Quartet Competition, the International Premio Paolo Borciani Competition in Italy, Gold Medal winners at the Fischhoff National Chamber Music Competition, and Gold Medal and Audience Prizewinners at the Yellow Springs Competition.

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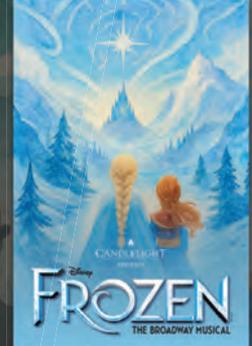
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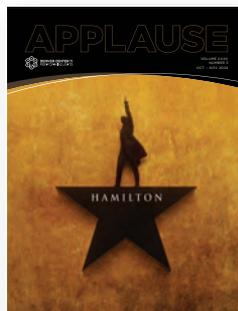
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Takács Quartet Announces Retirement of Founding Cellist András Fejér

Cellist **Mihai Marica** joins the quartet beginning Sept. 1, 2026



By Sabine Kortals Stein

The Takács Quartet—called “the essential quartet of our time” by The New York Times and fresh off a 50th anniversary season of international touring and critical acclaim—announced in December the retirement of cellist András Fejér, the last remaining member of the original Takács Quartet (founded in 1975). Fejér will step down at the end of the 2025-26 season after a remarkable 51-year tenure. The quartet’s newest member, Romanian-born cellist Mihai Marica, will join the Takács as of Sept. 1, 2026. As part of the ensemble’s longstanding residency at the University of Colorado Boulder, Marica will also join the College of Music faculty. The current members of the quartet are violinists Edward Dusinberre and Harumi Rhodes, violist Richard O’Neill and cellist András Fejér.

“We are so very grateful to András for the fulfilling and fun quartet work we’ve been lucky enough to share,” said Dusinberre, Rhodes and O’Neill, adding, “for the strength and integrity of his cello playing and musicianship sustained over more than five decades, for his friendship, support and humor. While cherishing András’ extraordinary legacy, we are thrilled to welcome Mihai as our new cellist. From the very first notes we played together with Mihai, we felt an instant musical connection and we eagerly look forward to the future.”

The first Takács season with Marica (2026-27) will include a focus on the music of Gabriela Lena Frank and a North American tour with Jeremy Denk performing César Franck's Piano Quintet. The Takács will also appear next season at Carnegie Hall and the Chamber Music Society Lincoln Center. As associate artists at Wigmore Hall, the quartet will perform four concerts including works by Franz Schubert, Carlos Simon, Johannes Brahms and Joseph Haydn.

Marica won first prize at the Dr. Luis Sigall International Competition in Viña del Mar, Chile, and the Irving M. Klein International Competition, and is a recipient of Charlotte White's Salon de Virtuosi Fellowship Grant. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts and Edgar Meyer. He was a member of the Amphion String Quartet and the Apollo Trio. He is an alumnus of the Chamber Music Society of Lincoln Center's Bowers Program for extraordinary early-career artists and continues to perform on the CMS roster. A recent collaboration with dancer Lil Buck resulted in new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. He has performed with orchestras and in recital in the Americas, Europe and Asia.

"I am profoundly honored and humbled to be joining the Takács Quartet," said Marica. "I have been deeply inspired by the quartet's recordings and performances over the years. Joining the group is truly a dream come true. As an ardent admirer of András Fejér's musicianship, it has been a joy already to spend some time with him. I eagerly look forward to joining Ed, Harumi and Richard in continuing the Takács' time-honored tradition and exploring new paths ahead."

Fejér said, "After 51 years, this feels like it's the right time—I've had a beautifully rewarding quality of life working endlessly on the most inspiring music, with wonderful colleagues who became great friends, seeing the world and performing all over for appreciative audiences who always kept us honest. Heartfelt thanks to all the friends, supporters and presenters over the years—I'll miss you like mad but I'm excited for the quartet's future with Mihai. The pleasure has truly been mine!"

This news comes among many recent accolades including Chamber Music America's prestigious Richard J. Bogomolny National Service Award, announced in November and given in recognition of the Takács Quartet's immeasurable contributions to the chamber music field—and particularly the string quartet community.

Celebrate a Legacy, Support the Next Generation of String Players

This June, András Fejér, cellist, Ralph E. and Barbara L. Christoffersen Faculty Fellow and founding member of the Takács Quartet, will retire at the end of his 51st season on stage and in the classroom. András has shaped the artistry of hundreds of young musicians at the University of Colorado Boulder College of Music since 1986 and has helped build an international chamber music tradition in Boulder that continues to inspire audiences around the globe.

In recognition of his remarkable career, longtime arts supporters Richard Replin and Elissa Stein have established the András Fejér String Scholarship Fund. A native Coloradan, Richard and Elissa first heard the Takács Quartet perform in 1983, and he and Elissa have been passionate advocates for chamber music for decades. Their gift honors András' artistic legacy and humanity.

The fund provides scholarship support for violin, viola and cello students enrolled in performance degree programs at the College of Music. These awards help young artists focus on their studies, refine their craft and prepare for professional careers as performers, teachers and ensemble leaders.

In the spirit of encouraging broad community participation, Richard and Elissa will generously match all contributions to the fund, dollar for dollar.



We invite friends, alumni and supporters of the Takács Quartet to make a gift in András' honor. Your contribution will celebrate a lifetime of music making and support the next generation of string players at CU Boulder.

For further information, please contact Assistant Dean for Advancement Andrew Todd at atodd@colorado.edu.

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COMPASS RESONANCE

AUTHENTIC, VIBRANT, POETIC, INSPIRED

FOUR SEASONS

SATURDAY, OCTOBER 18, 2025 AT 4 PM

FEATURING VIOLINIST **VADIM GLUZMAN** AS SOLOIST WITH BOULDER'S CORE,
PERFORMING WORKS BY VIVALDI AND UKRAINIAN COMPOSER **VALENTYN SILVESTROV**

Merry Mozart

SATURDAY, DECEMBER 20, 2025 AT 4 PM
DAIRY ARTS CENTER, GORDON GAMM THEATER

MINA GAJIC
PIANO SOLOIST

NURIT PACTH
GUEST VIOLINIST & ORCHESTRA LEADER

NORWEGIAN WOOD

COMPASS RESONANCE
ENSEMBLE

SATURDAY, MARCH 21, 2026 AT 4 PM
DAIRY ARTS CENTER, GORDON GAMM THEATER



ICELANDIC CONTEMPORARY MUSIC WITH
3RD LAW DANCE

NOVEMBER 21-23, 2025
GORDON GAMM THEATER

LEARN MORE:

COMPASSRESONANCE.ORG

2026 BACHFEST WEEK

SEPTEMBER 2026
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FOCUSING ON MUSIC OF THE BAROQUE

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