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March-April 2026

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Broadway *Swings* into Macky Auditorium

By Henry Michaels

Michael Feinstein and the Carnegie Hall Ensemble swing into Macky Auditorium this April for an unforgettable night where Broadway meets big band!

It's hard to know where to start with the singer and pianist Michael Feinstein, who is as accomplished and as multifaceted as any musician you're liable to find. Over the course of his distinguished career, Feinstein has been nominated for five Grammys, an Emmy, and won both a Drama Desk Special Award and an ASCAP Deems-Taylor Television Broadcast Award. He is the founder of the Great American Songbook Foundation—Feinstein is known as the “Ambassador of the Great American Songbook”—and has served as a member of the Library of Congress’ National Recording Preservation Board. He is Principal Pops Conductor Emeritus with the Pasadena Symphony and spends his summers as conductor of the Pasadena POPS Series; he is also artistic director of both the Palladium Center for the Performing Arts in Carmel, Indiana and of “Standard Time with Michael Feinstein” at Carnegie Hall in New York City. Across his distinguished career, Feinstein has appeared at a laundry list of esteemed stages and landmarks, including The White House, Buckingham Palace, the Hollywood Bowl, Carnegie Hall and the Sydney Opera House. Put simply, Michael Feinstein is one of those rare people blessed with seemingly boundless energy—and on April 11, he'll bring his spectacular showmanship and dazzling musical talents to Macky Auditorium with “Big Band Broadway.”



Feinstein will be joined on stage by the Carnegie Hall Ensemble, a big band stocked with the best in contemporary jazz talent. Together they'll bring a big band twist to hit Broadway showtunes from multiple decades, including songs from the likes of *Fiddler on the Roof*, *Hello, Dolly!*, *Into the Woods*, *The Wiz* and *Chicago*. The consummate showman and host, Feinstein charmingly weaves stories, history, and other fascinating tidbits into the show about the tunes and musicals from which they originate.

The show is also in many ways a celebration of Carnegie Hall, a cultural institution whose storied history with the big band genre features the likes of Duke Ellington, Benny Goodman, Louis Armstrong, Ella Fitzgerald, Frank Sinatra and more. Feinstein has a particular way with the music of Tony Bennett, with whom he shared a close friendship.

Michael Feinstein and the Carnegie Hall Ensemble perform on the Artist Series at Macky Auditorium on **April 11, 2026**.



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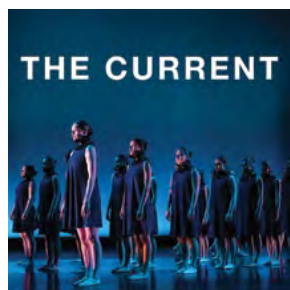


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At the 68th Annual Grammy Awards on Feb. 1, *Intelligence*—a contemporary opera by composer Jake Heggie and librettist Gene Scheer—won the Grammy Award for Best Opera Recording. Commissioned by the Houston Grand Opera (HGO), the opera—based on a true story—centers on Civil War-era spies and was praised for its artistic excellence and focus on Black voices. Of note, Heggie and Scheer workshopped *Intelligence* with the innovative CU New Opera Workshop (CU NOW) in 2021, their third CU NOW collaboration, in advance of its HGO premiere in October 2023. Congratulations to CU NOW Founder + Director Leigh Holman, former CU NOW Music Director Jeremy Reger (2015-2022), and all involved voice faculty and alumni!

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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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Alan Stanek

Paying it forward

By Adam Goldstein and Sabine Kortals Stein

Academic scholarships looked a little different when Alan Stanek was a student at the University of Colorado Boulder College of Music.

Stanek—who earned a bachelor’s in music education at CU Boulder in 1961, followed by an MM degree from the Eastman School of Music and a DMA in clarinet performance from the University of Michigan School of Music, Theatre & Dance—relied on some financial assistance on his academic journey.

Before enrolling at CU Boulder, Stanek had been considering other schools in the state; but encouragement from then-Band Director Hugh McMillen, in addition to the prospect of scholarship support, brought him to the College of Music.

“The scholarship was \$54 a year—\$27 a semester—for four years,” recalls Stanek, currently based in Omaha, Nebraska following his retirement in 2001 from an illustrious career as an educator, academic administrator and professional musician. “It paid for books and helped me pay my expenses to go to college.”

Slight as an annual sum of \$54 seems today, that boost left a strong impression on Stanek who established the Valentine Henrich Memorial Endowed Clarinet Scholarship Fund, named for one of Stanek’s most influential instructors at CU Boulder from 1957 to 1961. The fund has provided financial support to musicians in training at the College of Music for more than a decade, serving as a critical resource for the college’s woodwind department.

Stanek attributes his continued contributions in part to his family legacy; he also notes his deep ties to his unique experience in Boulder, a place where he found support and inspiration around every corner.

“I was given every opportunity at CU Boulder,” adds Stanek who went on to garner numerous awards and prestigious recognitions including his induction into the Idaho Music Educators Hall of Fame. “By my second



year, I was principal clarinet in the band, librarian for the band department and playing in the orchestra. “Hugh McMillen was a father figure to me. He came to my high school to talk about the CU Boulder bands program.”

Henrich, an adjunct professor at the College of Music during Stanek’s undergraduate tenure, also left a deep impression. “I thought it would be nice to honor him as my mentor and the mentor of many,” says Stanek. “I was able. I called and said I’d like to establish a scholarship in his name.”

That scholarship has helped countless students, reflecting Stanek’s decades-long commitment to music education.



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Takács Quartet

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Program

String Quartet in B-flat Major, Op. 18, No. 6

Ludwig van Beethoven (1770-1827)

- I. Allegro con brio
- II. Adagio, ma non troppo
- III. Scherzo. Allegro — Trio
- IV. La Malinconia. Adagio—Allegretto quasi Allegro

Speeches and Photos

Celebrating András Fejér

String Quartet in E-flat Major, Op. 127 No. 12

Ludwig van Beethoven

- II. Adagio, ma non troppo e molto cantabile

Intermission

String Quintet in C Major, D. 956

Franz Schubert (1797-1828)

- I. Allegro ma non troppo
- II. Adagio
- III. Scherzo. Presto—Trio. Andante sostenuto
- IV. Allegretto

with Mihai Marica, cello II

Program Notes

By Marc Shulgold

String Quartet in B-flat Major, Op. 18, No. 6

Ludwig van Beethoven (1770-1827)

Having arrived in Vienna in 1792 (a few months after Mozart's death), Beethoven was intent on befriending the city's finest players and earning the favor of those wealthy patrons who would encourage and finance his growing career. Six years after his arrival, he felt confident enough to begin sketching his first set of six quartets—taking two more years before sending them off for publication, with a dedication to Prince Joseph Lobkowitz, Vienna's most prominent patron. These half-dozen works reveal the influence of the genre's early masters, but we also discover Beethoven's mature voice beginning to emerge.

In the B-flat Quartet, the last of the published six (though it was the fifth to be completed), there is the unmistakable touch of Mozart and Haydn in the nonstop opening *Allegro*, so perfectly compact in its textbook adherence to sonata form. We're presented with two contrasting themes and some upward scales that separate the two (just as the rules of sonata form instruct). These are treated skillfully in the following playful development, before an amusing buildup leads us back to the start. Haydn would be impressed, though he'd likely be puzzled by the otherworldly complexities of the final movement, which begins with a remarkable, forward-looking, extended introduction marked "La Malinconia" (Melancholy). Here is an unexpected glimpse into Beethoven two decades down the road. With its subtly shifting harmonies (instructed by the composer to be played "with the greatest delicacy") and its alternating episodes of gaiety and sullen introspection, this music seems like an open door, liberating the composer from the structured world of Vienna in that pivotal year of 1800.

String Quartet in E-flat Major, Op. 127 No. 12: Adagio

Ludwig van Beethoven

The title above is not a misprint. The Takács will play only the gorgeous second movement of Opus 127. Actually, its full title is *Adagio, ma non troppo e molto cantabile – Andante con moto*. If that even matters. The complete work was composed in 1822, the first of Beethoven's final String Quartets, all of them commissioned by the Russian prince Nicholas Galitzin. If that even matters.

Why is this music presented in such a fashion? Might we offer a suggestion? As you listen to the *Adagio*, removed from the rest of Beethoven's late masterpiece, perhaps the purpose here is to create a world of meditation and contemplation. This concert is special, after all. Before us is a transition. We'll be saying farewell to a beloved musician, the last original player of a beloved ensemble. And then we'll be greeting its newest member. So, let's view this as an occasion for memories.

While this serene music soars into our hearts for 16 or so minutes, we'll have time to remember, to smile, perhaps to appreciate all the music we've heard through the years with that delightful man on the cello. Beethoven was deaf when he wrote this *Adagio*; he understood how change always accompanies loss, but how recalling good times can erase the sadness. You hear that in some of the charming variations in this otherwise somber music. But what of that sudden stop near the end? Here, he allows one last private moment, one private memory. Then a sense of peace drifts into silence.

String Quintet in C Major, D. 956

Franz Schubert (1797-1828)

The early death of Schubert has been romanticized to the extreme, painting a portrait of a dying genius all but left alone, cruelly ignored by the thriving world of musical Vienna just outside his door. It's a lovely myth. The truth is that, even in his final, illness-plagued year of 1828, he was very much a social animal, finding generous public admiration for his music. The previous year he had joined the committee of the prestigious Vienna Philharmonic Society. A concert featuring his B-flat Trio had received glowing reviews, as had the publication of some songs from *Winterreise*. A concert of his music in March 1828, presented on the first anniversary of Beethoven's death, was a huge and profitable success.

Just as Mozart's last year had produced a dazzling variety of songs, chamber pieces, operas and more, Schubert wrote unceasingly in several genres, composing a mass, three expansive piano sonatas, and a pair of song cycles. Oh yes, and one glorious String Quintet—his final chamber work. It now seems incredible that while his publisher, Heinrich Probst, showed interest in the submitted songs and sonatas, he all but ignored the Quintet. Even more remarkable is the fact that this celestial masterpiece remained hidden from the world until a public reading in 1850, to be finally published three years later. It had been written in September of his last year and rehearsed the following month. Schubert died on Nov. 19.

Other than that, not much is known about what or who inspired the Quintet's creation or why it was scored for the unusual combination of viola and pairs of violins and cellos. Mozart, one of Schubert's idols, had written six string quintets that utilized two violas instead of the cellos. Perhaps Schubert liked the idea of a central string trio of violin, viola and cello, with the remaining violin and cello on either side, providing high and low accompaniments and embellishments (utilized prominently in the *Adagio*). After an extended and unsettling introduction, the *Allegro* leads into the unforgettable two-voice melody that begins with a unison note and is then sung with inventive harmonies first by the cellos, then the violins. A generation later, that *Allegro* tune would be universally embraced by music lovers—one of whom had it etched onto his tombstone so he could have it nearby through eternity.

The soul of the Quintet is found in the following *Adagio*, launched with an almost invisible melody of serene, almost motionless beauty—its magical world suddenly shattered by an agonizing middle section that seems to express Schubert's anger at his deteriorating health, due mostly to the effects of syphilis (contracted years earlier). But observe how the peacefulness of the *Adagio* returns swiftly and effortlessly. A dance-like, heavy-beat *Scherzo* follows, with another stark contrast emerging in the meditative trio section.

Much has been made of the *Allegretto* finale, that it is too light and frivolous in comparison to its spiritually deep predecessors. Yet, as a welcome dessert from all that had transpired earlier, this gypsy-like frolic works perfectly, briefly stepping aside for yet one more fragrant Schubert melody in the form of a lilting Viennese waltz. None of this can prepare us for those two startling final unison notes: a D-flat that falls quickly and decisively into the home key of C.

About the Performers

Mihai Marica

Romanian-born cellist Mihai Marica is a first-prize winner of the Dr. Luis Sigall International Competition in Viña del Mar, Chile, as well as the Irving M. Klein International Competition, and is a recipient of Charlotte White's Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra and the Santa Cruz Symphony in the U.S.. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States and Canada.

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. Marica was a member of the Amphion String Quartet and the Apollo Trio. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music, where he was awarded master's and artist diploma degrees. He is an alum of CMS's Bowers Program.

Takács Quartet

In recognition of its fiftieth anniversary, the world-renowned **Takács Quartet** was recently the subject of an in-depth profile by the New York Times and featured on the cover of *Strad* magazine. The Takács released two anniversary season albums in 2025 for Hyperion Records to glowing reviews. *Flow* by Ngwenyama, composed for the ensemble, was followed by an album of piano quintets by Dvořák and Price with Marc André Hamelin. In August 2025 for *Musica Viva* in Australia, the ensemble played a new work *Sonnet of an Emigrant* for quartet and narrator by Cathy Milliken with texts by Bertolt Brecht.

Edward Dusinberre, **Harumi Rhodes** (violins), **Richard O'Neill** (viola) and **András Fejér** (cello) are excited about upcoming projects including performances throughout the U.S. of Mozart viola quintets with Jordan Bak and a new string quartet, NEXUS, written for them by Clarice Assad, co-commissioned by leading concert organizations

throughout North America. The group's North American engagements include concerts in New York's Carnegie Hall, Vancouver, Philadelphia, Boston, Princeton, Ann Arbor, Washington D.C., Duke University, Los Angeles, Berkeley, Cleveland, Phoenix and Portland.

The Takács enjoys a busy international touring schedule. As associate artists at London's Wigmore Hall, the group will present four concerts featuring works by Haydn, Assad, Debussy, Beethoven and two Mozart viola quintets with Timothy Ridout that will also be recorded for Hyperion. Other European appearances include the Concertgebouw, Amsterdam, Konzerthaus Berlin, Florence, Bologna and Rome.

The members of the Takács Quartet are Christoffersen Fellows and have been artists in residence at the University of Colorado Boulder since 1986. During the summer months the Takács join the faculty at the Music Academy of the West, running an intensive quartet seminar. This season the ensemble begins a new relationship as visiting artists at the University of Maryland.

The Takács has recorded for Hyperion since 2005 and all their other recordings are available to stream at hyperion-streaming.co.uk. In 2021 the Takács won a Presto Music Recording of the Year Award for their recordings of string quartets by Fanny and Felix Mendelssohn, and a Gramophone Award with pianist Garrick Ohlsson for piano quintets by Beach and Elgar. Other releases for Hyperion feature works by Haydn, Schubert, Janáček, Smetana, Debussy and Britten, as well as piano quintets by César Franck and Shostakovich (with Marc-André Hamelin), and viola quintets by Brahms and Dvořák (with Lawrence Power). For their CDs on the Decca/London label, the Quartet has won three Gramophone Awards, a Grammy Award, three Japanese Record Academy Awards, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits. Full details of all recordings can be found in the Recordings section of the Quartet's website.

The Takács Quartet is known for its innovative programming. In July 2024 the ensemble gave the premiere of *Kachkaniraqmi* by Gabriela Lena Frank, a concerto for solo quartet and string orchestra. Since 2021-22 the ensemble has partnered regularly with bandoneon virtuoso Julien Labro in a program featuring new works by Clarice Assad and Bryce Dessner, commissioned by Music Accord. In 2014 the Takács performed a program inspired by Philip Roth's novel *Everyman* with Meryl Streep at Princeton, and

again with her at the Royal Conservatory of Music in Toronto in 2015. They first performed *Everyman* at Carnegie Hall in 2007 with Philip Seymour Hoffman. They have toured 14 cities with the poet Robert Pinsky, and played regularly with the Hungarian Folk group Muzsikás.

In 2014 the Takács became the first string quartet to be awarded the Wigmore Hall Medal. In 2012, Gramophone announced that the Takács was the first string quartet to be inducted into its Hall of Fame. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér, while all four were students. The group received international attention in 1977, winning first prize and the Critics' Prize at the International String Quartet Competition in Evian, France. The Quartet also won the gold medal at the 1978 Portsmouth and Bordeaux Competitions and first prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Members of the Takács Quartet are the grateful beneficiaries of an instrument loan by the Drake Foundation and are also grateful to be Thomastik-Infeld Artists

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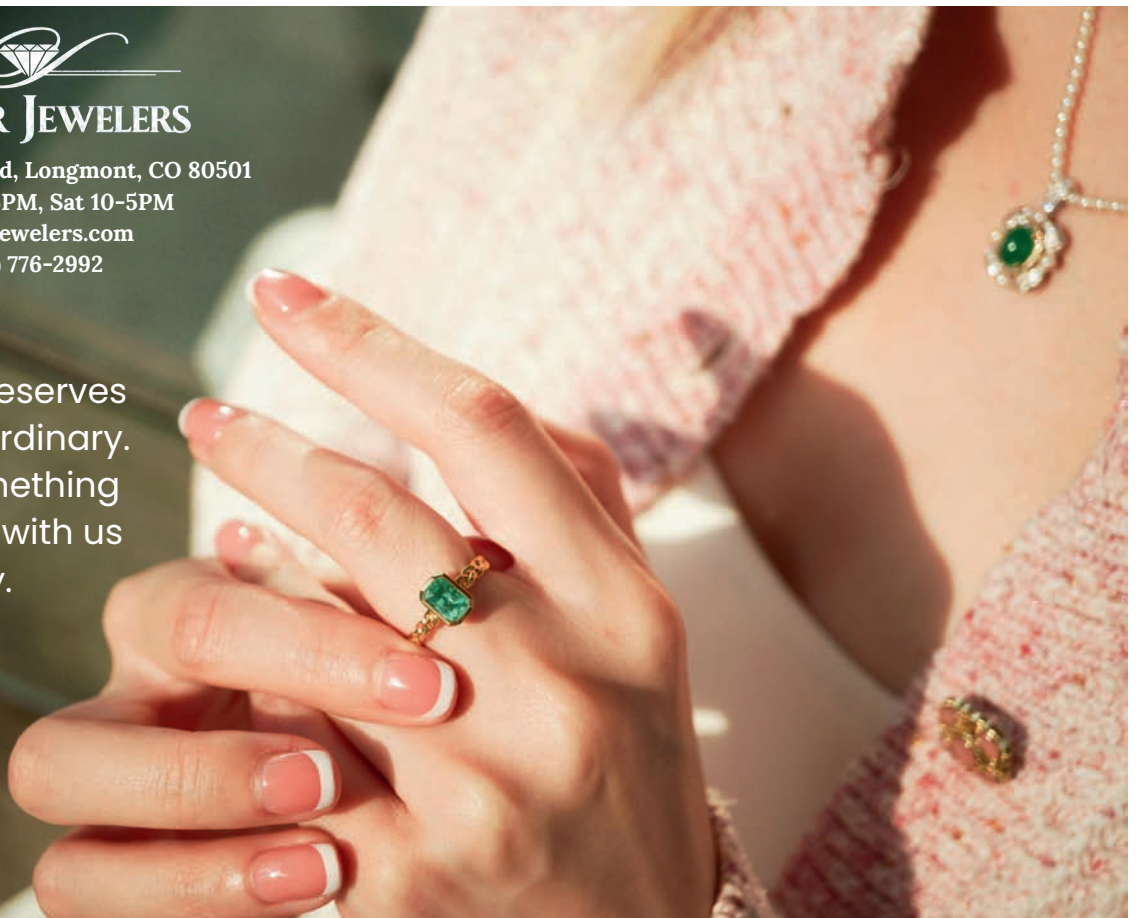


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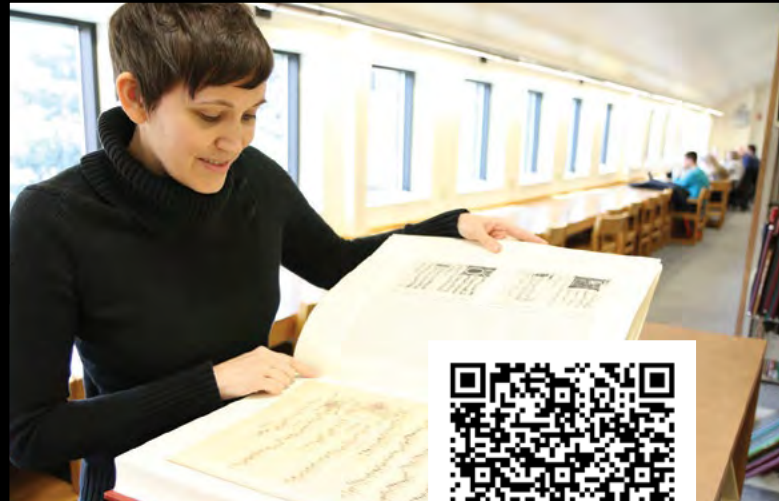
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Meet

Mihai Marica

Takács Quartet cellist designate

By Adam Goldstein

Mihai Marica has plenty of musical memories of the CU Boulder College of Music's Takács Quartet-in-residence.

The Romanian-born cellist can easily rattle off moments he fondly associates with the internationally renowned quartet, currently in its 51st season: Obsessively listening to Takács recordings of the Beethoven cycle with fellow musicians; watching the Takács perform as part of the prestigious Cliburn Competition 20 years ago and being "completely mesmerized"; playing alongside Takács' violist Richard O'Neill at the Lincoln Center in New York ... and more.

"They're such an honest and natural-sounding group," Marica notes. "The musical tastes of the Takács Quartet through the eras somehow align with what I like musically, too."

Starting this fall, Marica will have many opportunities to create more memories with the critically acclaimed group called "the essential quartet of our time" by The New York Times; that's when Marica succeeds cellist András Fejér—the last remaining member of the original Takács Quartet, who will retire at the end of the current season. Leading up to the transition, Marica will join the quartet for its final Boulder performance this season in Franz Schubert's String Quintet in C Major, D. 956; on Sept. 1, he'll step into his role as a full-fledged member, signing on for a season that includes high-profile performances in Boulder and worldwide.

For Marica, his new position is the latest in a long string of prestigious musical roles. He started studying cello at the age of 7 in his hometown Cluj/Kolozsvár, Romania, with Gabriela Todor and later Mihály Guttman, who taught chamber music. "The school of cello playing that I was brought up in was a mix between the old Soviet school and the Hungarian school," he says. "We were kind of right in the middle of those huge entities."



From these roots, Marica became a chamber music luminary with a global reach: After studying at Yale University with Aldo Parisot, he went on to collaborate with orchestras and ensembles globally—from Chile to Mexico and from Switzerland to Russia. An alumnus of the Chamber Music Society of Lincoln Center's Bowers Program, Marica has kept up a presence in that program and on that stage, and he's called New York home for the past 15 years.

Moving to Boulder will be just one of many big shifts to come as part of joining the Takács Quartet, but Marica never hesitated in saying 'yes' to the invitation. "I still can't believe my luck, that I was given this opportunity," Marica says. "When I think about it, it's a bit like the moment when Mr. Parisot said, 'Why don't you come and study with me at Yale?,'" Marica adds, referencing another seminal point in his career,

"It's life-changing."

The Takács Quartet's 2026-27 season will include works by Gabriela Lena Frank as well as more selections by Schubert, Carlos Simon, Johannes Brahms and Joseph Haydn. Beyond Boulder, the quartet will also bring its signature musical style to Carnegie Hall and embark on a North American tour with pianist Jeremy Denk.

While the composers, concerts and touring aren't new for Marica, the chance to play with such an iconic ensemble feels novel. Stepping in for Fejér, whom Marica cites as a "model," will carry its own significance; and aligning with the Takács' dynamic approach onstage stands as a specific responsibility. "My ambition is to match their energy," Marica says. "They've always blown me away on stage—they're so direct in their music making, all qualities that I'm aiming to keep in the group dynamic."

Takács Quartet 2026-27 Season:

All performances in Grusin Music Hall and streamed online.

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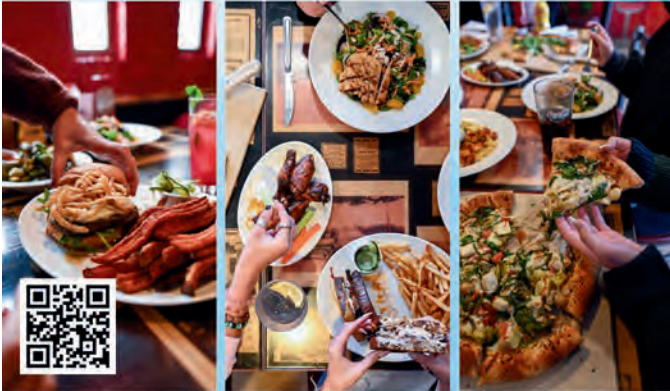
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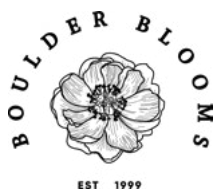
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