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Contents

Page 6

Broadway Swings into Macky Auditorium

Page 8

Upcoming Events

Page 15

Alan Stanek: Paying it forward

Page 24

Meet Mihai Marica,
Takács Quartet cellist designate

Page 26

Our Supporters

Page 30

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March-April 2026

Editors: Laima Haley, Sabine Kortals Stein

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Image Credits: Glenn Asakawa, John D. Kelly, Ligature Creative, Ian Malkin/Transversales Verdun, Janette Swanson Stanek, Amanda Tipton, Owen Zhou

Artist Series cover: Photo by John D. Kelly

College of Music cover: *The Cunning Little Vixen*
Promotional art

Takacs Quartet cover: Photo by Amanda Tipton



This CU Presents program is published by The Publishing House, Westminster, Colorado.

Publisher: Angie Flachman Johnson

Vice President, Sales: Scott Kaplan

Production Manager: Stacey Krull

President Emeritus: Wilbur E. Flachman

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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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Artist Series



Danú
March 11



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



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

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MARCH 24**

College of Music



The Cunning Little Vixen
April 16-19



Takács Quartet



March 8-9



April 26-27

Department of Theatre & Dance



The Current
April 2-5



The Prom
April 10-19

A large poster for the Colorado Shakespeare Festival. It features a scenic view of a stone building with a red roof in a mountainous area. The text 'A COLORADO TRADITION COMES HOME' is written in large, white, slanted letters. Below it, 'Summer 2026' is written. At the bottom, it says 'TICKETS ON SALE NOW!' and 'coloradoshakes.org'. The Colorado Shakespeare Festival logo is in the top left corner.

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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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An opera by
Leoš Janáček

April 16-19



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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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Traditional Music of Ireland

March 11 2026
Macky Auditorium



Program

Repertoire selected from the following and announced from the stage. All Traditional tunes arranged by Danú.

Selection of Irish Slides (Instrumental)

Traditional

The New House/Brown-Eyed Bridget/ The Humours of Holliston (Instrumental)

Composed by Paddy O'Brien/O.McAuley
arr. Danú

The Foggy Dew (Song)

Composed by Canon Charles O'Neill
arr. Danú

Hornpipes: The Connemara Hornpipe/ The Leverette (Instrumental)

Composed by Vincent Broderick & Mairtin O'Connor
arr. Danú

Reels-The Poor Mans Fortune/The Long Strand/Reel Gan Ainn (Instrumental)

Composed by P.O'Brien/Traditional
arr. Danú

Ten Thousand Miles (Song)

Traditional

Tuamgraney Castle/The Broken Pledge/ The Braes of Busby (Instrumental)

Traditional

Mo Ghile Mear (Song)

Composed by Seán Clárach Mac Domhnaill
arr. Danú

*Program is subject to change.
There will be an intermission.*

About Danú

Benny McCarthy, accordion/melodeon
Nell Ní Chróinín, vocals/penny whistle
Éamon Doorley, bouzouki
Oisín McAuley, fiddle
Tony Byrne, guitar
Ivan Goff, flutes/uilleann pipe/penny whistle
Billy Sutton, bodhran

For three decades, Danú has been at the heart of Irish traditional music, captivating audiences with their virtuosity, creativity and deep connection to Ireland's cultural heritage. Formed in 1995 in County Waterford, the band's journey began with an impromptu session after a céilí in Dungarvan. This fateful gathering led to an invitation to represent Ireland at the Inter Celtique Festival in Lorient, Brittany, where they won the prestigious Boules Des Korrigans award for best up-and-coming band in 1996.

Taking their name from the ancient Celtic goddess Danú, the group has grown into one of the most celebrated ensembles in Irish music. Over the years, they have toured extensively across Europe, the Middle East, and North America, gracing stages at iconic venues such as The Hollywood Bowl, Symphony Space, and major festivals across the UK, Denmark, France and beyond. Danú's recordings, many available on the Shanachie label, have earned critical acclaim, while their live performances are broadcast on NPR, CBC, and the BBC, bringing their vibrant sound to listeners worldwide.

Danú's ability to evolve while staying true to their roots has been key to their success.

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Founding member Benny McCarthy reflects, “Our strength lies in embracing fresh talent, allowing us to grow and refine our sound.” This philosophy is evident in their current lineup, featuring Benny McCarthy (button accordion), Nell Ní Chróinín (vocals, tin whistle), Oisín McAuley (fiddle, backing vocals), Éamon Doorley (bouzouki), Tony Byrne (guitar), Ivan Goff (pipes, flute, whistle), and Billy Sutton (bodhrán, mandolin, backing vocals).

To celebrate its 30th anniversary, Danú is releasing *The Pearl Album (Live in Celebration)*, a stunning collection of 30 tracks recorded live in over 25 iconic venues. The album showcases the band’s mastery of traditional Irish music, blending intricate instrumental arrangements with Nell Ní Chróinín’s exceptional vocals. Benny McCarthy explains, “This album captures the raw, unedited essence of our live performances, a craft we’ve honed over three decades.” Danú continues to inspire audiences, offering an authentic and powerful musical journey that honors Ireland’s rich traditions while embracing new possibilities.

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Bang on a Can All-Stars

Ryuichi Sakamoto, 1996

March 28



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Michael Feinstein in Big Band Broadway

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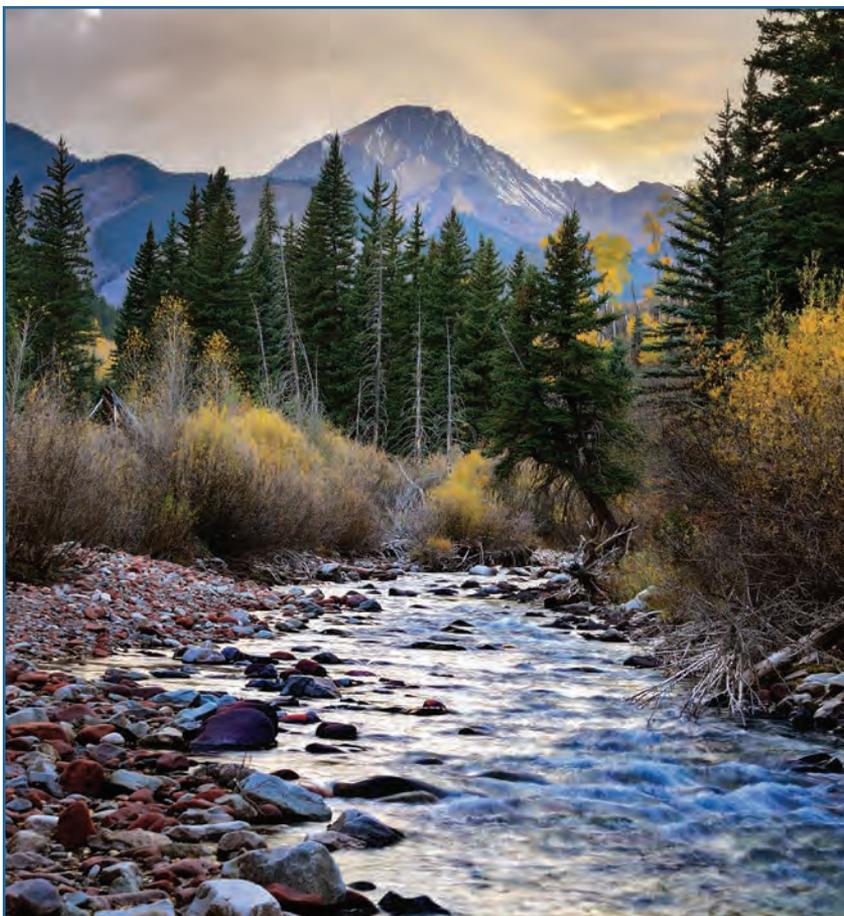
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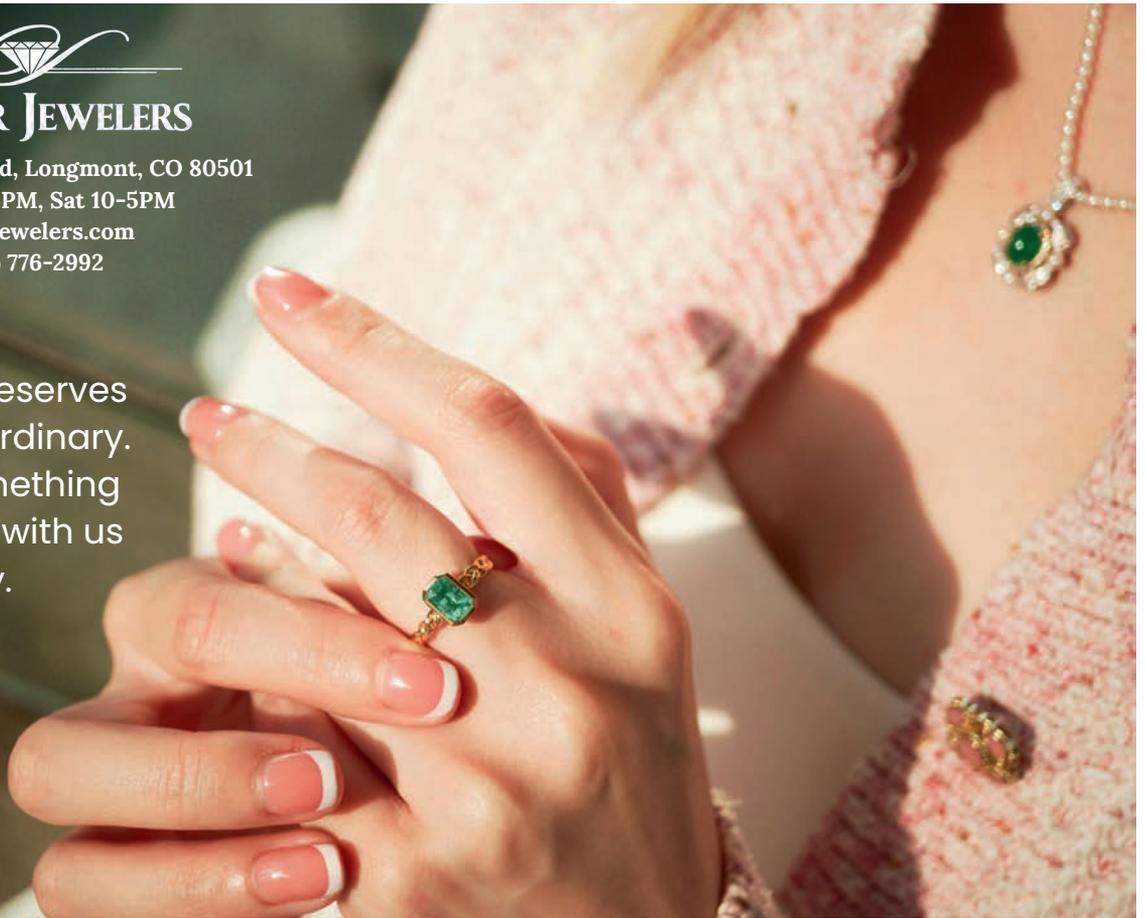


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Although the Panthers are no longer making media headlines, they are still serving the people body and soul - as teachers, ministers, nurses and community activists.

The Black Panther Party changed history. Black history, yes, but American history as well. We have all benefited from their dedication, their vision and their actions. The world is not made to them.

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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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