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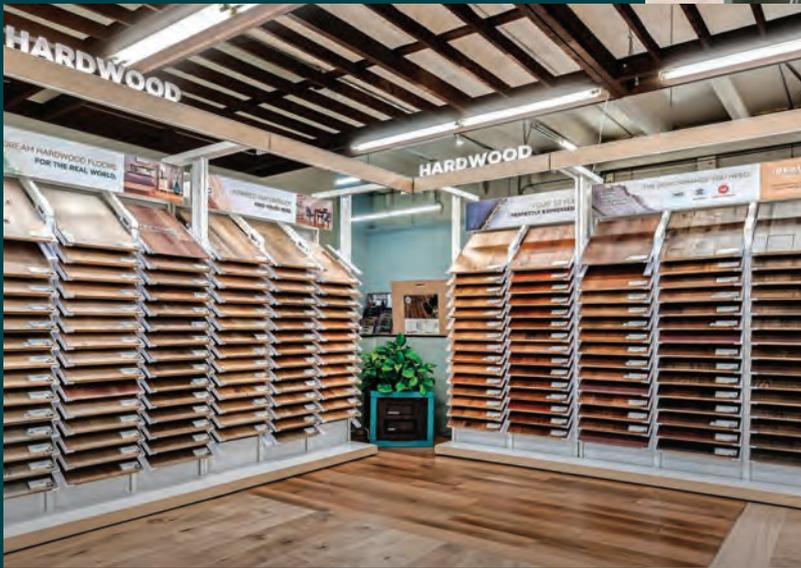




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# Broadway *Swings* into Macky Auditorium

*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**  
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All-Stars**  
March 28



**Michael Feinstein in  
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April 11

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



## Takács Quartet



March 8-9

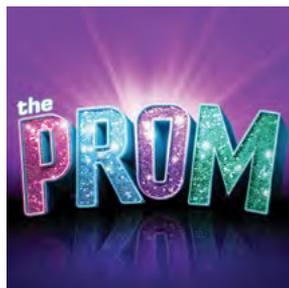


April 26-27

## Department of Theatre & Dance



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April 2-5



**The Prom**  
April 10-19

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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](mailto: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.



*Make a gift to the  
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# Takács Quartet

March 8 | 9 2026  
Grusin Music Hall

## Program

### “Il Tramonto”

#### for Voice and String Quartet, P. 101

Ottorino Respighi (1879-1936)  
*Abigail Nims, mezzo soprano*

### “NEXUS” String Quartet

Clarice Assad (b. 1978)  
Colorado premiere  
I. (Dis)connection  
II. Connection  
III. Synchronization

## Intermission

### String Quartet in G Major, Op. 106, No. 13

Antonín Dvořák (1841-1904)  
I. Allegro moderato  
II. Adagio ma non troppo  
III. Molto vivace  
IV. Finale. Andante sostenuto — Allegro con fuoco

## Program Notes

*Notes by Marc Shulgold*

### “Il Tramonto”

#### for Voice and String Quartet, P. 101

Ottorino Respighi (1879-1936)

Two lovers stroll through a field in summer, walking among the woods as a golden sunset unfolds before them. He remarks, strangely, that he has never seen the sun, but in the morning, “thou shall look on it with me.” But when she rises at dawn she finds him dead. In this work from 1816, English poet Percy Bysshe Shelley reveals a young woman suddenly experiencing grief in “passionless calm,” with “sad smiles”—seemingly content to live the rest of her life a “lost child,” caring for her elderly father until the end, when death will unite her and her lover with a single epitaph: Peace. The static nature of this story is captured perfectly in Respighi’s setting, one of three devoted to works by Shelley: *Arethusa* (1910-11), *Il Tramonto* (1914) and *La sensitiva* (1914-15).

*Il Tramonto* was written for string orchestra or string quartet (with optional double bass) and premiered in 1915 in Rome. The composer referred to it as a “poemetto lirico.” Respighi wrote prodigiously for the voice, completing 70 or so songs, among them 16 with orchestral or small-ensemble accompaniment (including the three Shelley works). Known largely through his colorful works for orchestra—benefiting from his orchestration studies with Rimsky-Korsakov—Respighi displays a subtle mastery of the string quartet medium in *Il Tramonto*, as the strings weave in and out of the mezzo soprano’s subtle telling of this dark, sad tale. There are hints of Schoenberg’s early *Transfigured Night*, with its undulating flow and ghostly effects. Somehow, the vocal line and quartet accompaniment become inseparable from the text—as if all were born to be united. A magical marriage.

## The Sunset

Percy Bysshe Shelley (1792-1822)

There late was one within whose subtle being,  
As light and wind within some delicate cloud  
That fades amid the blue noon's burning sky,  
Genius and death contended. None may know  
The sweetness of the joy which made his breath  
Fail, like the trances of the summer air,  
When, with the Lady of his love, who then  
First knew the unreserve of mingled being,  
He walked along the pathway of a field  
Which to the east a hoar wood shadowed o'er,  
But to the west was open to the sky.  
There now the sun had sunk, but lines of gold  
Hung on the ashen clouds, and on the points  
Of the far level grass and nodding flowers  
And the old dandelion's hoary beard,  
And, mingled with the shades of twilight, lay  
On the brown massy woods - and in the east  
The broad and burning moon lingeringly rose  
Between the black trunks of the crowded trees,  
While the faint stars were gathering overhead. -  
'Is it not strange, Isabel,' said the youth,  
'I never saw the sun? We will walk here  
To-morrow; thou shalt look on it with me.'  
That night the youth and lady mingled lay  
In love and sleep - but when the morning came  
The lady found her lover dead and cold.  
Let none believe that God in mercy gave  
That stroke. The lady died not, nor grew wild,  
But year by year lived on - in truth I think  
Her gentleness and patience and sad smiles,  
And that she did not die, but lived to tend  
Her aged father, were a kind of madness,  
If madness 'tis to be unlike the world.  
For but to see her were to read the tale  
Woven by some subtlest bard, to make hard hearts  
Dissolve away in wisdom-working grief; -  
Her eyes were black and lustreless and wan:  
Her eyelashes were worn away with tears,  
Her lips and cheeks were like things dead - so pale;  
Her hands were thin, and through their wandering veins  
And weak articulations might be seen  
Day's ruddy light. The tomb of thy dead self  
Which one vexed ghost inhabits, night and day,  
Is all, lost child, that now remains of thee!  
'Inheritor of more than earth can give,  
Passionless calm and silence unreproved,  
Whether the dead find, oh, not sleep! but rest,  
And are the uncomplaining things they seem,  
Or live, or drop in the deep sea of Love;  
Oh, that like thine, mine epitaph were - Peace!  
This was the only moan she ever made.

## "NEXUS" String Quartet

Clarice Assad (b. 1978)

The composer was born in Rio de Janeiro, the daughter of Sergio Assad, longtime partner with his brother Odair in their world-renowned classical-guitar duo. She received degrees in music from Chicago's Roosevelt University and the University of Michigan, where her teachers included Michael Daugherty. Her many commissioned works include *Clash*, composed for the Takács in 2021.

*NEXUS* was commissioned for the Takács Quartet by primary commissioner Justus Schlichting for the Segerstrom Center, Costa Mesa, California in partnership with co-commissioners Carnegie Hall, University of Maryland, Middlebury College, BroadStage, Chamber Music in Napa Valley, Portland Friends of Chamber Music, Cal Performances Berkeley and the University Musical Society at the University of Michigan. It premiered in Costa Mesa on Nov 5, 2025.

*Notes by the composer:*

*NEXUS* was inspired by watching the Takács Quartet's visceral, whole-body approach to musical expression. *NEXUS* amplifies the natural physicality of chamber music performance into choreographed symbolism.

*NEXUS* explores the magnetic forces that draw us together and apart in our modern physical and virtual worlds—the invisible threads of influence, the seductive pull of belonging, and the courage required to maintain an authentic and diverse voice within a collective. It achieves this by theatrically incorporating metaphorical scenes of systems that demand uniformity, mining the essence of those who want to exist authentically. It concludes with a message about being fully oneself while contributing to collective harmony, requiring both individual courage and collective wisdom.

The journey of *NEXUS* begins with Movement I, "(Dis) connection," where four musicians enter a sonic landscape where individual voices seem to find each other organically. Slowly, people begin to recognize each other and form groups, until a grounded, gravitational force, portrayed by the cello, emerges, drawing everyone into its hypnotic orbit.

In Movement II "Connection," the controlling force orchestrates traditional togetherness, uniting in quartet formation, creating music through subtle nods and careful invitations. It is structured and feels familiar, but the harmony is soon dispersed by an individual's need for control and rigidity.

In the final movement, “Synchronization,” the exchange gradually transforms into rigid conformity and trend-following; individual gestures become collective commands, portrayed by choreographed head movements and bodies that mirror each other and fall into lockstep. As synchronization intensifies, it becomes mechanical and routine. For a while, there seems to be a flow in this new setting, and all players seem to go along. But at some point, towards the end, in a somewhat unusual move, some choose withdrawal, stopping the pattern and fading into the background. Others choose transformation, remaining to reclaim the space for authentic expression. Both are acts of liberation with costs and gifts. A final gesture from the shadows offers support across the divide between those who leave and those who stay.

### **String Quartet in G Major, Op. 106, No. 13** Antonín Dvořák (1841-1904)

Dvořák divided his later years between two worlds: the crowded confines of New York City, where he headed the National Conservatory of Music in the early 1890s, and the familiar peacefulness of his country home in Vyoská near hometown Prague. Guess which one he preferred. At least his time spent in America (1892-95) had proved artistically successful, thanks largely to vacations spent in the rural Bohemian community of Spillville, Iowa, where such masterpieces as the “New World” Symphony and “American” String Quartet were conceived. But things began to fall apart in New York after a nationwide economic downturn in 1893-94, which resulted in tensions at the Conservatory and inconsistent payment of salaries. Worried about the ability to support his wife and children, Dvořák tendered his resignation, and the family sailed for Bohemia in April 1895.

Home at last, he was able to recharge his batteries and, after a spell, turn with renewed vigor to composing. During his final days in the U.S., he began a String Quartet in A-flat, but set it aside once back in Prague. The reason was explained in a letter written to Hanuš Wihan (who’d encouraged the creation of the composer’s glorious Cello Concerto): “Since I returned from America I have not put pen to paper ... Here at Vyoská, I don’t want to waste my time and prefer to enjoy the divine beauties of the countryside.” Perhaps inspired by his favored morning walks in that pastoral setting, Dvořák suddenly went to work on an entirely new String Quartet. This would become the G-major Opus 106. Once he finished that one, he returned to complete the New York-born A-flat Quartet. Thus we have the odd ordering of Opus 106 as No. 13 and its predecessor assigned No. 14 (which became Opus 105)—the last two of the composer’s String Quartets.

To fully understand the rush of inspiration Dvořák experienced as he worked on the G-major Quartet, consider that he finished the first movement in nine days and the following Adagio in five. The speed in writing this piece (completed in about a month in early December 1895) should not suggest a lessening of originality or soulfulness. Quite the opposite. There are elements in Opus 106 that overflow with newfound approaches to traditional musical structure. Bold handling of thematic elements reveals an adventurous spirit that mixes his lifelong love of age-old Bohemian dance rhythms with an awareness of new directions being explored by other composers.

Once he completed the “New World” Symphony, Dvořák then turned away from that genre and began to investigate the widely popular symphonic poem. Similarly, established forms are discarded in much of this G-major Quartet. The brilliant Adagio, for example, is something fresh and unforgettable. Shying away from the predictable theme-and-variations structure, Dvořák instead builds the theme in dramatic fashion, expanding it from a simple, spiritual-like melody into a powerful emotional journey, utilizing major- and minor-key episodes with extraordinary effect. But then, the simple pleasures of home are never far away. The two little notes and trill that begin the opening Allegro may have come from a bird encountered during one of those early-morning strolls. Folk-dance rhythms abound, such as the Czech spring dance, the *skočna*, featured in the third movement. On the other hand, these infectious sounds may be echoes of the music Dvořák discovered during his American tenure. Such cross-pollination has remained a popular topic among musicologists. But which came first, the Old World influences or the New World? We’ll leave such scholarly questions to the scholars.

## **About the Performers**

### **Abigail Nims**

Mezzo soprano **Abigail Nims** is regarded as a musician of integrity and versatility for her performances of repertoire spanning from Monteverdi, Bach, and Mozart to Crumb, Ligeti and premieres of contemporary works. Particularly praised for her expressive interpretations and tonal beauty in the concert repertoire, her career as a soloist has highlights of Stravinsky’s *Pulcinella*, Haydn’s *Harmoniemesse*, and Crumb’s *Night of the Four Moons* with the Saint Paul Chamber Orchestra. Top highlights of Nims’ performances as an opera singer include Veruca Salt in Peter Ash’s *The Golden Ticket* at the Wexford Opera Festival and Atlanta Opera, Melanto in Monteverdi’s *Il ritorno d’Ulisse in patria* with Boston Baroque, and Lazuli in *L’Étoile* with New York City Opera.

She has received awards from the Fritz and Lavinia Jensen Foundation Competition, Santa Fe Opera, the Carmel Bach Festival, the American Bach Society/Bach Choir of Bethlehem Competition, and Yale School of Music.

## 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](http://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. We are grateful to be Thomastik-Infeld Artists.



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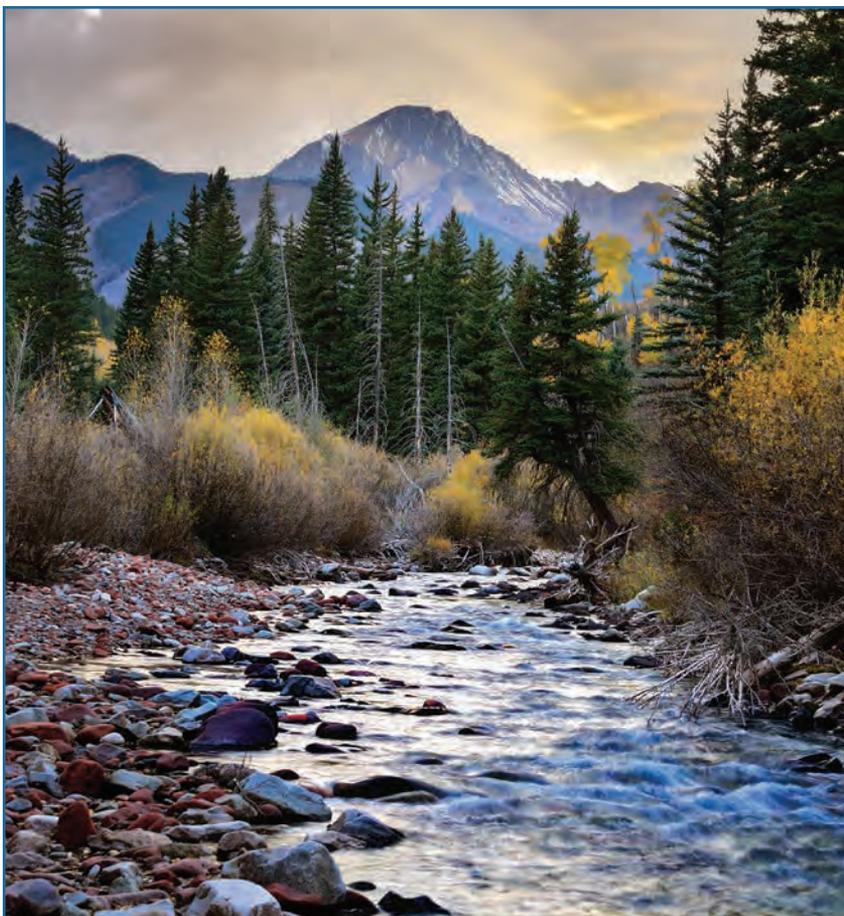
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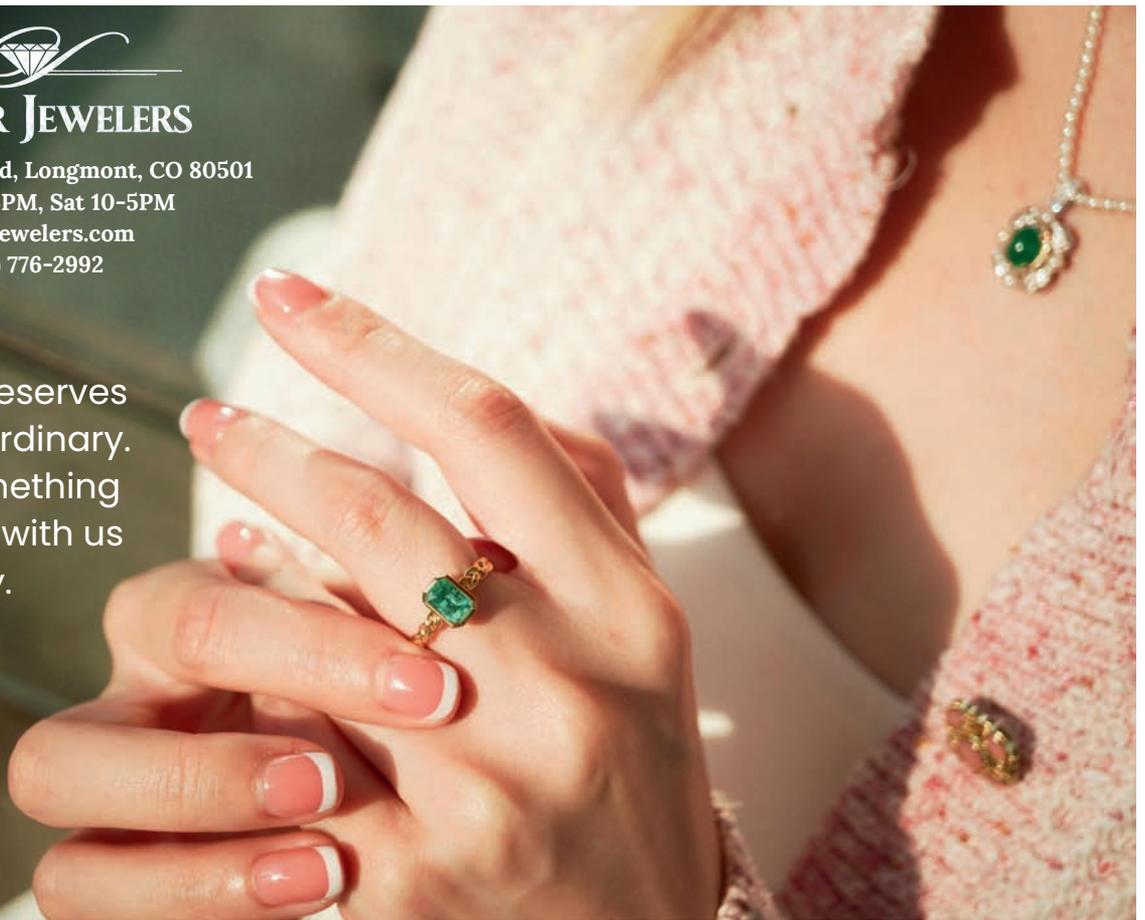
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*Meet*

# 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."

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Trevor Isetts

### Assistant Director for Patron Services and Stakeholder Services

Amanda Wells

### Assistant Director of Operations

Paige Wiedemann

### Production Managers

Richard Barrett

Scott Wickham

### Front of House Director

Rojana Savoye

### Senior House Manager

Devin Hegger

### House Managers

Aleighya Dawkins

Pearl Enssle

Brosnan Szabo

*Lists current as of Feb. 10, 2026.*

## VENUE POLICIES

The University of Colorado is committed to providing equal access to individuals with disabilities.

Visit [cupresents.org/accessibility](https://cupresents.org/accessibility) to learn more.

**LATECOMERS** are seated at the discretion of the house manager.

### LATE SEATING IS UNAVAILABLE IN THE FOLLOWING VENUES:

- Music Theatre (Imig Music Building)
- Loft Theatre (University Theatre Building)

**PHOTOGRAPHY** and **VIDEO / AUDIO RECORDINGS** of any type are prohibited during the performance.

**SILENCE CELL PHONES AND OTHER PERSONAL DEVICES**, and refrain from using them during the performance.

CU Boulder is a **SMOKE-FREE** campus.

**TICKET SALES ARE FINAL**; no refunds. Exchanges are subject to availability and must be made at least one business day prior to the day of performance.

**GUARANTEED VALID TICKETS** can be purchased:

- Online at [cupresents.org](https://cupresents.org)
- From our box office at the University Club
- By phone at 303-492-8008

## CONTACT US

[cupresents.org](https://cupresents.org) or **303-492-8008**

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# RUNES



# Zikr

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BY JOHN PATRICK SHANLEY

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

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# Mary Jane

*By Amy Herzog*

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