

# CU PRESENTS



College of Music

UNIVERSITY OF COLORADO BOULDER

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.

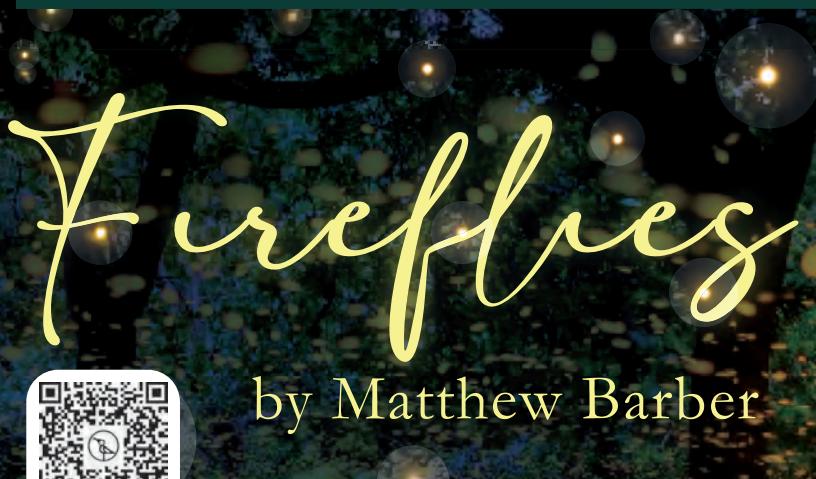
Tragic and funny by turns, this deeply romantic story will remind you what is important in life and the sorrow and joy of fully embracing adulthood.

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



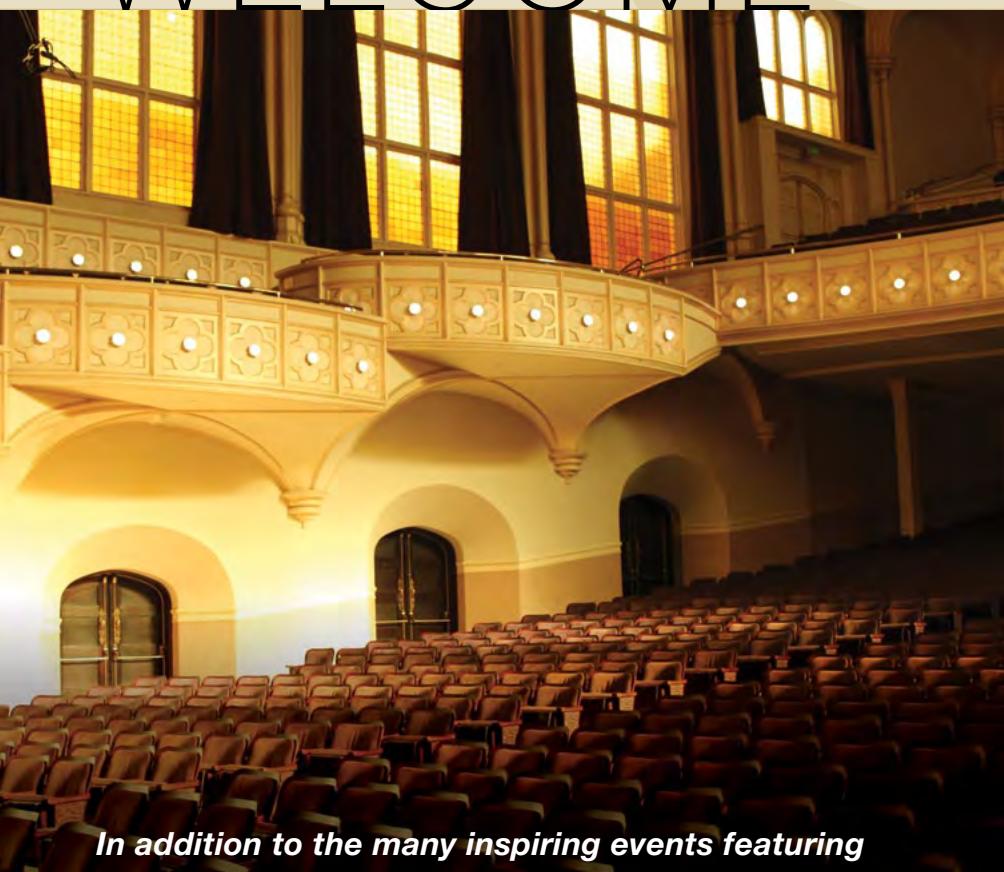
A Valentine's outing featuring champagne, roses, and Matthew Barber's romantic comedy, *Fireflies*.

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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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.



Versa-Style Street Dance.  
Photo credit: Timothy Salaz.



### EKLUND OPERA AND MUSICAL THEATRE AT THE COLLEGE OF MUSIC

Macky Auditorium and the Music Theatre

March 6-8: **Oklahoma!**

By Rogers 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](http://concordtheatricals.com)

### TAKÁCS QUARTET

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### SPECIAL GUEST BALOURDET QUARTET

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Feb. 15-16

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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'Conor

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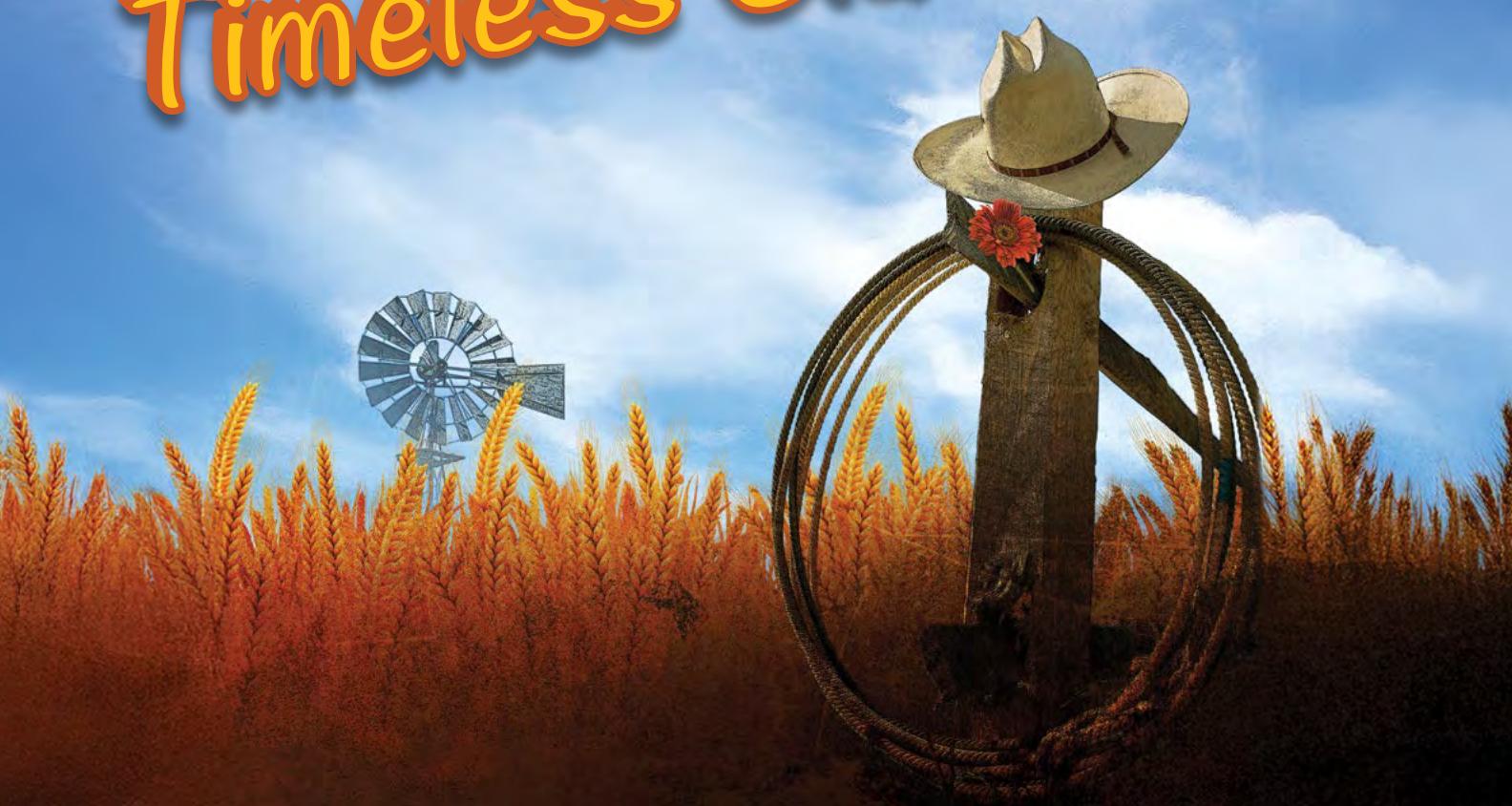
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# An Innovative, Timeless Classic



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 reimaged 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](http://colorado.edu/center/caaas)

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# ABOUT THE PROGRAM

## The Music of Neil Gow and Arcangelo Corelli

Celebrating in the rich exchange of musical ideas from Scottish fiddle tunes and Italian Baroque violin sonatas.

As early as the 17th century, Italian musicians began working in the courts of Scotland, Ireland and Wales. This legacy was continued by violinists like Francesco Geminiani, who wrote of the mission to “civilize and inspire” the “intirely rude and barbarous” state of Scottish music. Especially in the 18th century, Scottish composers began borrowing classical techniques and forms in their own contributions to Scotland's music. The preeminent Scottish fiddler, Neil Gow, was often called the “Scottish Corelli”—a reference to the famous Italian violinist with whom Geminiani studied. And some historians speculate that public houses in Edinburgh featured Scottish Baroque sessions featuring Corelli sonatas alongside traditional Scottish jigs and reels.

# ARTIST SERIES

## Ruckus

with Keir GoGwilt and Fiona Gillespie  
**The Scottish Corelli**

Jan. 23 2026  
Macky Auditorium

## PROGRAM

### The Jenny Sutton Set

*Dh'èirich mi moch, b'fheàrr nach d' dh'èirich*  
Corelli: A major Sonata, Op. 5

Colonel Robertson's - Charranald's

*The Broome of Coudenknowes*

Corelli: G minor Sonata, Op. 5: Part 1

The Forrest's Set

Corelli: G Minor Sonata, Op. 5: Part 2

The Lord MacDonald Set

Corelli: Ballad-Variations upon “La Folia”

The Jenny Nettles Set

Sets compiled from *Neil Gow's Books of Strathspey Reels & etc*

## PERSONNEL

**Doug Balfitt**, bass and viola da gamba

**Rami El-Aasser**, percussion

**Elliot Figg**, harpsichord and organ

**Fiona Gillespie**, voice

**Keir GoGwilt**, violin

**Paul Holmes Morton**, guitar and theorbo

**Clay Zeller-Townson**, baroque bassoon  
and percussion

**Ruckus** appears by arrangement with:

**Alliance Artist Management**,

579 West 215th Street, #2B

New York, NY 10034.

[allianceartistmanagement.com](http://allianceartistmanagement.com)

# RUCKUS

Ruckus is a shapeshifting, collaborative baroque ensemble with a visceral and playful approach to early music. Described as “the world’s only period-instrument rock band” (San Francisco Classical Voice), Ruckus’ core is a continuo group, the baroque equivalent of a jazz rhythm section: guitars, keyboards, cello, bassoon and bass. The NYC-based ensemble aims to fuse the early-music movement’s questing, creative spirit with the grit, groove and jangle of American roots music, creating a unique sound of “rough-edged intensity” (New Yorker) that’s “achingly delicate one moment, incisive and punchy the next” (New York Times). The group’s members are among the most creative and virtuosic performers in North American early music.

Ruckus is the house band for Hudson Hall’s baroque opera productions, directed by R.B. Schlather. The New York Times’ Zachary Woolfe wrote: “Ruckus aptly describes itself as a band: it’s that tight, and that wild.” Ruckus’ next production at Hudson Hall will be Handel’s final opera, *Deidamia*. In spring 2025, the band released *The Edinburgh Rollick* (featuring violinist Keir GoGwilt) bringing new life to the tunes of Neil Gow, one of Scotland’s most important 18th-century composers. Praised as “a perfect meeting of folk repertoire and ancient instruments” (Le Canard Folk), it will come to New York in January 2026 at Music Before 1800.

Ruckus’ debut album, *Fly the Coop*, a collaboration with flutist Emi Ferguson, was Billboard’s #2 Classical album upon its release. Performances of *Fly the Coop* have been described as “a fizzing, daring display of personality and imagination” (New York Times). The Boston Musical Intelligencer describes the group as taking continuo playing to “not simply a new level, but a revelatory new dimension of dynamism altogether... an eruption of pure, pulsing hoedown joy.”

Ruckus joins Davóne Tines in a collaboration entitled “What is Your Hand in This?”. The program, marking the 250th anniversary of the Declaration of Independence, asks: How can we passionately address wrongs while coexisting as a people? Can we find compassion for others? Can we find compassion for ourselves? The repertoire spans early American hymnody, Handel’s *Messiah*, Benjamin Carr’s *Federal Overture*, abolition-era songs, mid-20th century protest songs, and features commissions from Carnegie Hall and Hudson Hall. It makes its New York premiere at Carnegie Hall in January 2026.

# KEIR GOGWILT

Keir GoGwilt is a violinist known as a “formidable performer” (New York Times) with an “evocative sound” (London Jazz News) and “finger-busting virtuosity” (San Diego Union Tribune). He has soloed with groups including the Basel Sinfonieorchester, Orchestra of St. Luke’s, Philharmonia Baroque Orchestra, Chinese National Symphony, Orquesta Filarmónica de Santiago and the Boston Modern Orchestra Project. As a founding member of the American Modern Opera Company (AMOC), he has performed original, collaboratively-devised music, dance, and theater works at The 92nd Street Y, Luminato Festival, PS 122 COIL, Stanford Live, the American Repertory Theater, Carolina Performing Arts, the Momentary and the Ojai Music Festival. His recompositions of renaissance and medieval music with violinist Johnny Chang have been released on Another Timbre; his improvising duo with bassist Kyle Motl has been acclaimed for their “rhapsodic gestures” (The New Yorker) and “keen musical intellects” (The Wire). GoGwilt earned his PhD in music (Integrative Studies) from UC San Diego in 2021, where he received the Chancellor’s Dissertation Medal for the Division of Arts & Humanities. As an undergraduate at Harvard he studied literature, and was awarded the Louis Sudler Prize in the Arts. His research has been published in the Bach Journal, Current Musicology, Naxos Musicology and the Orpheus Institute Series.

# FIONA GILLESPIE

Fiona Gillespie is an eclectic Pennsylvania-based singer, arts event creator and educator. She has performed as a soloist at Lincoln Center, appeared with orchestras and professional choral ensembles on multiple GRAMMY-nominated recordings, worked as an entertainer for a historic schooner off the coast of Maine, toured in America, Europe and Asia, performed at major music festivals as well as in countless barns, backyards, churches and theaters, competed at the Fleadh Cheoil All Ireland's music competition, and hosted a podcast during pandemic days called *The Nautilus: An Armchair Marine Biologist Round Table*.

Raised in a family of Celtic musicians Fiona grew up Irish step dancing, singing and playing the Irish whistle and bodhran. She is the founder and manager of Celtic band The Chivalrous Crickets and the ensemble Makaris, which specializes in recording historical Scottish music. Whether as a leader, facilitator or participant, she finds regenerative life in the ritual of gathering. Through community sings, neighborhood caroling, classroom visits, audience-involved concert-theater productions, collaborative exchanges between professional and community groups and more, Gillespie values building connections through music.

Her nonprofit Hearthsong Folk Arts, based in her beloved hometown of Bethlehem, creates cultural events that promote community connection, individual wellbeing and the preservation of folk traditions by teaching heritage arts, customs and folklore.

As a songwriter and composer, her work can be heard on various Chivalrous Crickets albums, Makaris' 2021 release of *Tam Lin*, with co-writer Elliot Cole; a half hour folk-rock cantata of the traditional Scottish fairy-tale scored for voices and 12-piece band, and on upcoming release from Musica Sierra, with co-writer Spiff Wiegand, of *Hello, Cricket!*, a children's storytelling/science musical.

Gillespie's other pursuits involve calling and organizing ceilidh and country folk dances and studying Gaelic.

Her recent and upcoming seasons include projects and appearances with Ruckus Early Music, The Baroque Chamber Orchestra of Colorado, Skylark Ensemble, Apollo's Fire, Fire and Grace, Tiny Glass Tavern and Elm City Consort, on series and festivals including New York's Music Before 1800, Skaneatales Festival, Lincoln Center's Summer for the City, The Ravinia Festival, An Appalachian Summer, Folk College and a residency at Lawrence University, along with Chivalrous Crickets shows, Ceilidhs and English Country Dances and collaborative projects with her family, mostly singing Robert Burns songs.

Gillespie leads all-ages workshops, camps and song circles around the country, as well as teaching Kindermusik in Lancaster. Previously, she served on the voice faculties of Lycoming College, DeSales University and Muhlenberg College, where she taught applied voice lessons, opera workshop and directed opera and musical theater productions. She holds music degrees from Westminster Choir College (BM) and the University of North Texas (MM).

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A large poster for 'CU PRESENTS' featuring the text 'Exciting free events await' in large white letters. Below this, it says 'at the College of Music' and 'CUPRESENTS.ORG'. The bottom left corner features the 'CU' logo and the text 'College of Music UNIVERSITY OF COLORADO BOULDER'. The right side of the poster shows a photograph of three performers in traditional Korean dance costumes (blue and gold) and conical hats, performing on a stage. In the background, a piano and an audience are visible.



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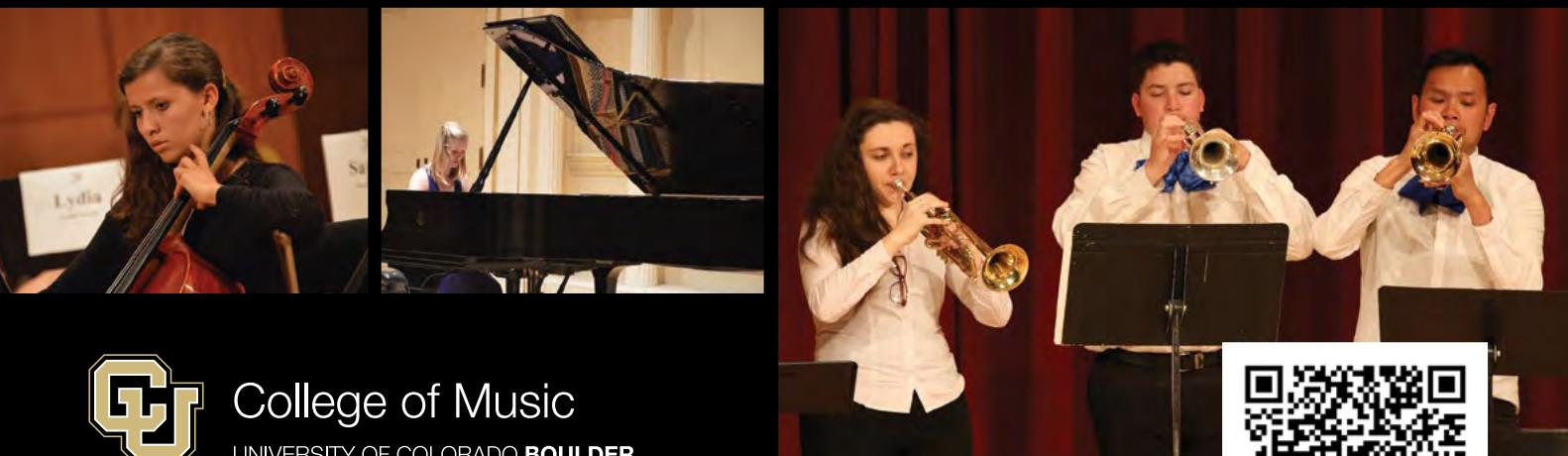
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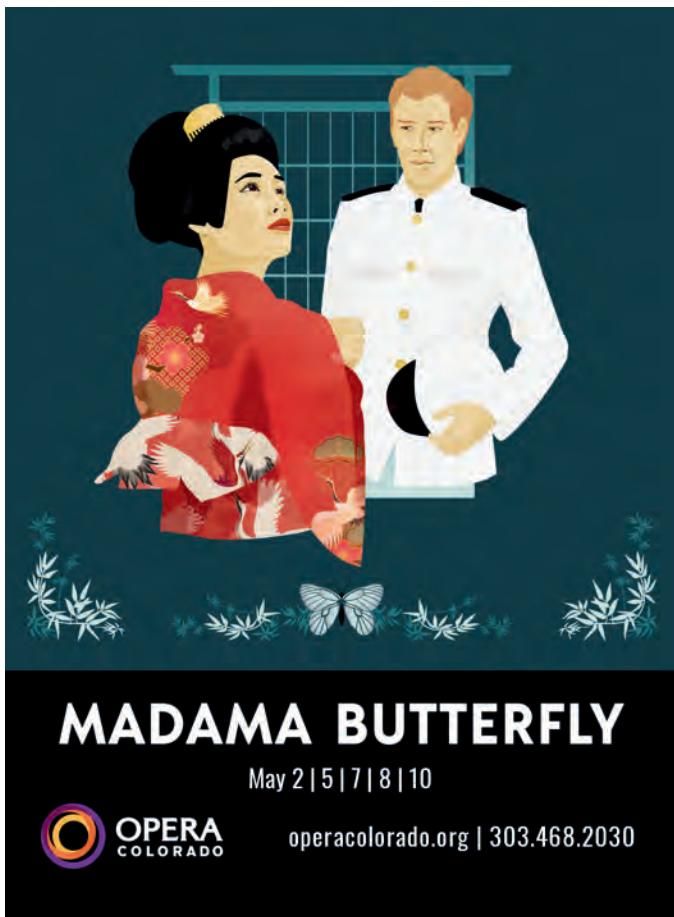
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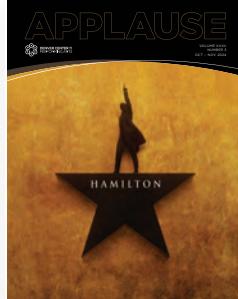
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# Takács Quartet Announces Retirement of Founding Cellist András Fejér

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](mailto:atodd@colorado.edu).

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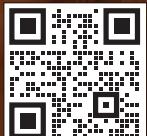
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