

CU★PRESENTS



January-February 2024

- ★ Joyce Yang with the Takács Quartet Jan. 12
- ★★ Takács Quartet Jan. 14-15
- ★★ MOMIX Jan. 20
- ★★ Step Afrika! Feb. 2
- ★★ Jasper String Quartet Feb. 18-19



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Step Afrika! comes to Macky Auditorium on Feb. 2. Photo by Sekou Luke.

CU PRESENTS

JANUARY-FEBRUARY 2024

Editors: Laima Haley, Sabine Kortals Stein

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Artist Series: *MOMIX*, photo by Sharen Bradford

Jasper String Quartet: Photo by Lisa-Marie Mazzucco

Takács Quartet: Photo by Amanda Tipton

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts.



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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.

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 **Colorado Shakespeare Festival**

 **Takács Quartet**

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A violin superstar

By Henry Michaels

A Curtis Institute of Music education. First-place wins in some of the most prestigious competitions in classical music. An ambassador for SONY Electronics. 250,000 followers on YouTube.

This eclectic and unmistakably 21st-century resume belongs to Ray Chen, the virtuoso violinist who has charted a distinctive path to success and “[redefined] what it means to be a classical musician” in today’s world. Chen’s classical music bona fides alone would put him in elite company. Born in Taiwan and raised in Australia, Chen won first prize in the Yehudi Menuhin International Competition for Young Violinists in 2008, a feat which he followed up by winning first prize in the Queen Elisabeth Competition the following year. He was a mere 20 years old at the time. Since then, he’s released multiple highly acclaimed albums, toured the globe as a soloist and performed with, among others, the London, Los Angeles and New York philharmonics.

But what sets Ray Chen apart from many of his classical music contemporaries is the way that he has embraced the opportunities presented by an ever-connected, social media-obsessed world. His YouTube channel features music, education and more than a dash of great comedic timing, all with the kind of slick, eye-catching production one would expect from the popular video-sharing platform. He serves as a brand ambassador for SONY Electronics and has consulted for and collaborated with some of the best-known companies in the video game industry. Then there’s Tonic, an app co-founded by Chen that allows musicians to practice and encourage others in real-time.

In a classical music industry marked by frequent discussions about how to reach new patrons, Chen is one of the finest examples of an artist doing just that. Whether in sold-out concerts around the world or through YouTube and other media, he’s introducing classical music to a whole new audience.

Like Paganini, Liszt and other renowned virtuosos, Chen is one of those once-in-a-blue-moon classical musicians who has reached true superstar status. And like those virtuosos of ages past, it’s Chen’s artistry, his infectious personality and his stage presence that have combined to set him apart.

Chen’s glittering artistry will take center stage at Macky Auditorium on March 21, 2024. Alongside renowned pianist Julio Elizalde—himself a past winner (with the New Trio) of both the Fischoff National Chamber Music Competition and the Coleman Chamber Competition—this eclectic concert will feature music ranging from J.S. Bach to Chick Corea.

**RAY CHEN AND
JULIO ELIZALDE**
Artist Series
March 21, 2024
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- ★ Artist Series
- 🕒 Takács Quartet
- CU CU Boulder Performing Arts



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Takács Quartet

Jan. 14-15, 2024

🕒 Grusin Music Hall

Streaming Jan. 14-22



MOMIX

Alice

Saturday, Jan. 20, 7:30 p.m.

★ Macky Auditorium



Step Afrika!

Friday, Feb. 2, 7:30 p.m.

★ Macky Auditorium



Jasper String Quartet

Feb. 18-19, 2024

🕒 Grusin Music Hall

Streaming Feb. 18-26



The Play That Goes Wrong

March 8-17, 2024

CU Roe Green Theatre



Takács Quartet

March 10-11, 2024

🕒 Grusin Music Hall

Streaming March 10-18



Titanic, the Musical

March 15-17, 2024

 Macky Auditorium



Ray Chen, violin and Julio Elizalde, piano

Thursday, March 21, 7:30 p.m.

 Macky Auditorium



Asleep at the Wheel

With the CU Symphony Orchestra

Friday, April 5, 7:30 p.m.

 Macky Auditorium



The Current

April 11-14, 2024

 Roe Green Theatre



American Stories by American Women

April 25-28, 2024

 Music Theatre



Takács Quartet

April 28-29, 2024

 Gruisin Music Hall

Streaming April 28-May 6

Good to know for the show:

ACCESSIBILITY

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



For more information, **scan this QR code** or visit cupresents.org/accessibility.

LATE SEATING

Latecomers will be seated at the discretion of the house manager.

There is no late seating in the Music Theatre (Imig Music Building) or Loft Theatre (University Theatre Building).

PHOTOS AND RECORDINGS

Photography and video recordings of any type are strictly prohibited during the performance.

SMOKING

Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

TICKET SALES

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.

Subscribers may exchange tickets for free. Single-ticket exchanges are subject to a \$3 exchange fee. Upgrade fees may apply in all cases.

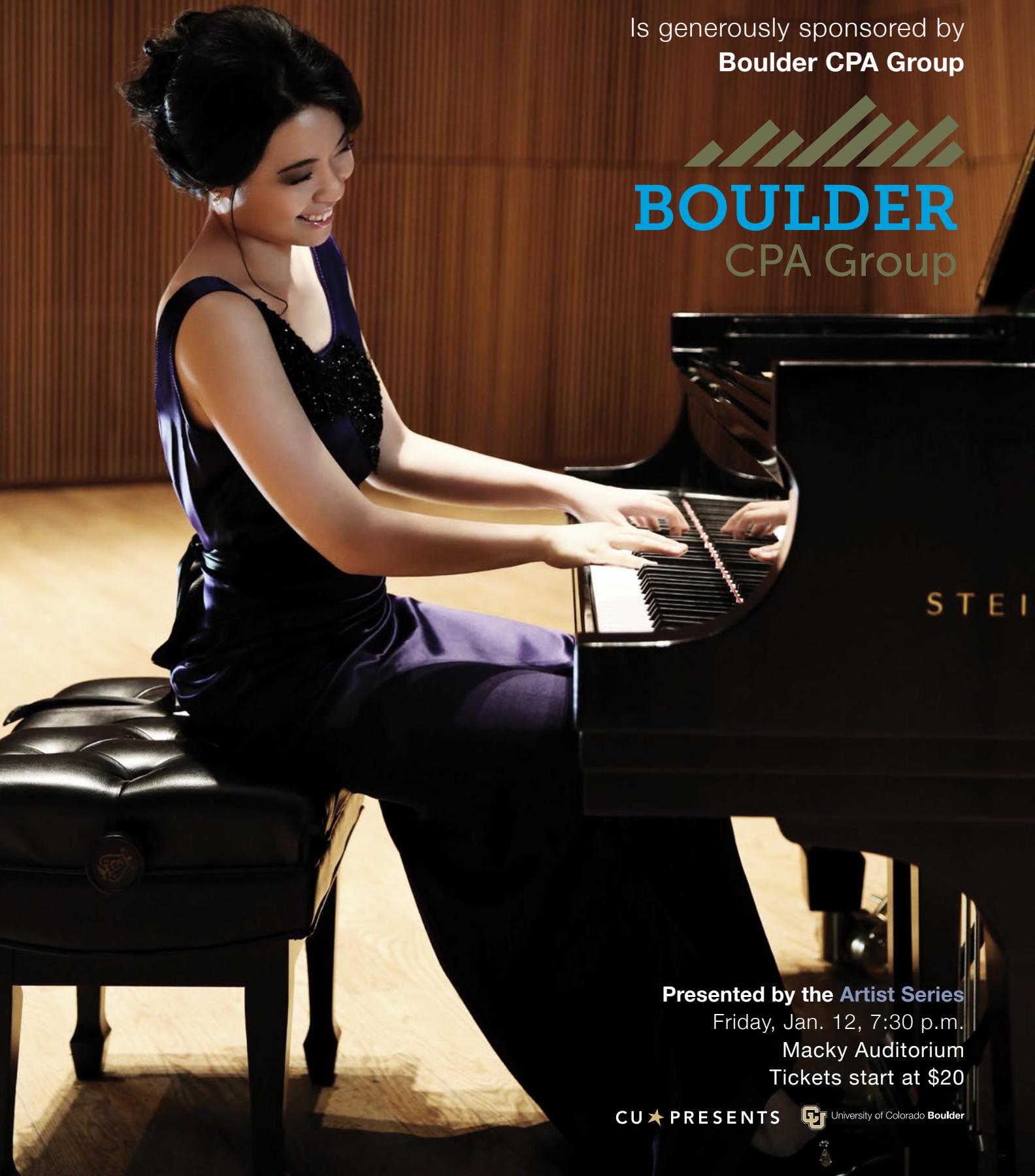
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Joyce Yang, piano with the Takács Quartet

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S T E I

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Friday, Jan. 12, 7:30 p.m.

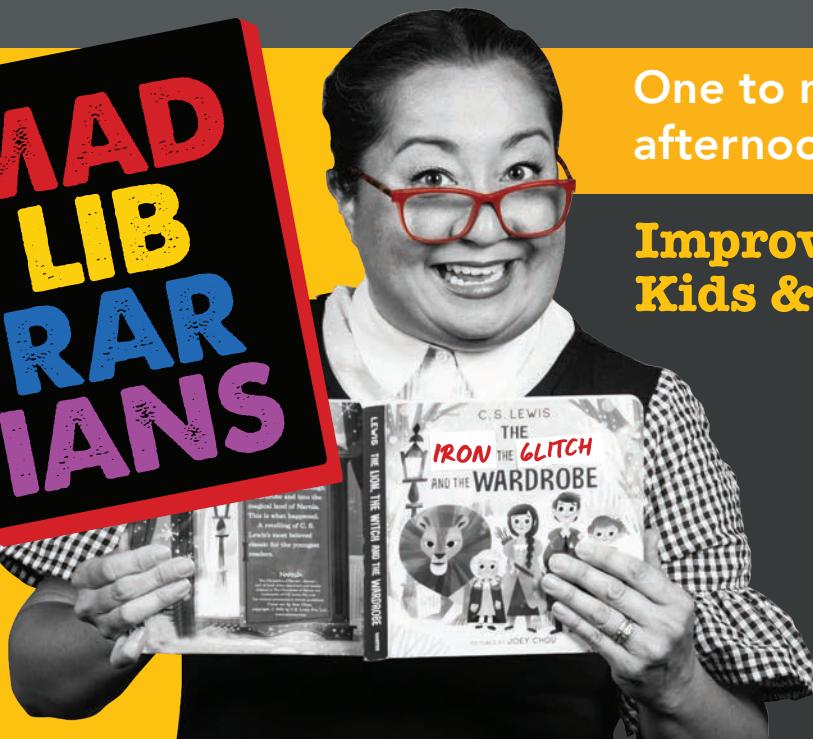
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Step: a joyful act of resistance

By Becca Vaclavik

It's fitting that Step Afrika!, one of the top 10 African-American dance companies in the United States, will perform on a university stage when it comes to Boulder this winter. It's part of the form's history after all.

Stepping—a high-powered, dynamic art form where the body is both dancer and instrument—uses stomping, clapping, and spoken word to create complex sonic choreography.

Modern step was developed by fraternities and sororities, primarily at historically Black colleges. In the 20th century, as American universities slowly opened their doors to Black students, those students launched Greek organizations as a space for support, community and pride. Stepping became part of their group ritual and eventually evolved into performances and shows. Today, it borrows inspiration from jazz, tap, hip-hop, cheerleading and more.

"As much as they are dancers, they also are musicians," says Step Afrika! Founder C. Brian Williams. "They are

both the movement and the music, and that's the unique challenge for any percussive dancer."

But stepping as a cultural practice has roots that run much deeper than campus communities.

Percussive movement and chanting have been part of West African folk dance for centuries and became a cultural feature of the African diaspora during the rise of slavery.

Some historians link this past to its present art form by way of the 1739 Stono Rebellion when a large group of enslaved Africans armed themselves and revolted in Charleston, South Carolina. Following the rebellion, enslaved people were stripped of the few rights they previously held, including the right to use drums. In the aftermath, they began to create music with all that remained: their histories and their bodies.

(Step Afrika! examines this history and relationship in a piece in its repertoire titled "Drumfolk.")

It's a near-miraculous evolution that stepping has gone from an act of resistance to one of community ritual to a professional cultural export, courtesy of Step Afrika! and groups like it.

Founded in 1994, it's the first professional company dedicated to the tradition of stepping. The company has toured internationally to 50 countries and creates works that combine stepping with live music, technology and storytelling.

The performance is proudly sponsored by the Center for African and African American Studies (CAAAS), partnering with CU Presents to celebrate the richness of African and African American arts and culture.

STEP AFRIKA!

Artist Series

Feb. 2, 2024

Macky Auditorium

Starting at \$24





The Center for African and African American Studies (acronym: the CAAAS, and commonly called the Cause) is the focal point for Black community and Black culture at the University of Colorado Boulder. It is a co-curricular and community-building space where students, staff, faculty, alumni, artists, activists, allies, and community members come together to critically study the historical, cultural, and artistic experiences of Africans, African Americans, and the African diaspora.

The Center has three major programs: the CAAAS Research Program, the CAAAS Visual and Performing Arts Program and the CAAAS Student Services Program. As a result, it is simultaneously a research center, cultural arts center, and student services center.

For further information and/or to join the CAAAS/the Cause community visit our website at colorado.edu/center/caaas or contact us at caaas@colorado.edu.



MOMIX

Alice

Is generously sponsored by

Dick Dunn:

For all of the people at CU Presents and Macky Auditorium who make the arts possible. Thank you to Joan Braun for 30 years of dedication to the Artist Series.

Presented by the Artist Series

Saturday, Jan. 20, 7:30 p.m.

Macky Auditorium

Tickets start at \$24

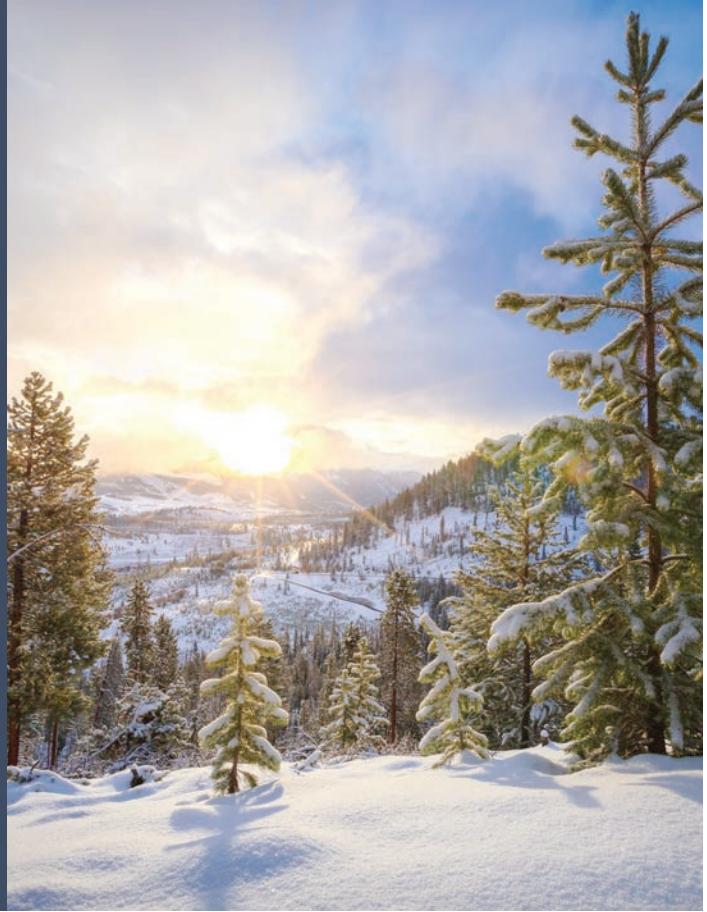
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Ekstrand Competition winners announced

By MarieFaith Lane

We're pleased to share that violinist Rinat Erlichman ('25) won first prize in the 2023-2024 Bruce Ekstrand Memorial Graduate Student Performance Competition! Under the mentorship of Associate Professor of Violin and Artist in Residence Harumi Rhodes and Artist in Residence Edward Dusinberre, Erlichman prepared a program featuring works by Ernest Bloch, Paul Ben Haim and George Gershwin.

Erlichman (pictured above) was awarded \$2,000—plus the audience favorite prize (\$250). "Winning first prize and audience favorite for this year's Ekstrand Competition is incredibly meaningful to me," she says. "Preparing for the competition has helped me expand my repertoire

and develop my skills. I was honored to play the program in the final round with pianist Max Randal and all the wonderful finalists.

"I would also like to express my sincere gratitude to the Ekstrand family. Your generosity means I can devote more of my time to develop my career and share my music."

Congratulations, Rinat, on this well-deserved achievement!

Cellist Chas Barnard—a student of Associate Professor of Cello David Requiero—won second prize (\$1,000). Other finalists (\$500 each) include Maggie Brady, violin (student of Harumi Rhodes); Jenna Clark, mezzo-soprano (student of Associate Professor of

Voice Abigail Nims); and Allyson Kreider, flute (student of Professor of Flute Christina Jennings).

We applaud all performers as well as their teachers and collaborative pianists, including Jude Markel, Barbara Noyes, Max Randal and Christine Teng!

Our gratitude goes to the college's Ekstrand competition co-chairs: Professor of Music Education and Associate Dean of Graduate Studies Margaret Berg and Postdoctoral Lecturer in Collaborative Piano Barbara Noyes. We're also deeply appreciative of this year's adjudicators: Philip Hembree, Assistant Principal Trumpet, Colorado Symphony and Instructor, University of Northern Colorado; Wilbur Lin, Assistant Conductor, Colorado Symphony and Music Director, Denver Young Artists Orchestra; and Seoyeon Min, Principal Cellist, Colorado Symphony.

The Bruce Ekstrand Memorial Graduate Student Performance Competition was established by then-Dean Robert Fink at the suggestion of Bruce Ekstrand—later renamed to pay tribute to the late vice chancellor for academic affairs and psychology professor. An ardent supporter of our College of Music, Ekstrand was also a member of the CU Boulder Golden Buffalo Men's Chorus.

The competition grants cash prizes for professional development to outstanding graduate student performers. After preliminaries among individual departments and a semifinal round, five finalists are selected to compete before a panel of judges.

Partially funded by the Ekstrand Competition Endowment Fund, this annual event is the premier performance competition for the College of Music's most outstanding graduate students.

Make a gift to the Ekstrand Endowment Fund at this QR code.





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MOMIX

Alice

Saturday, Jan. 20, 7:30 p.m.

Macky Auditorium

Founder and Artistic Director
Associate Director

MOSES PENDLETON
CYNTHIA QUINN

with

ORLA BAXENDALE, HEATHER CONN, NATHANIEL DAVIS,
DEREK ELLIOTT JR., HAILEY GREEN, AURELIE GARCIA,
SEAH HAGAN and ADAM ROSS

Conceived and Directed by

MOSES PENDLETON

Associate Director

CYNTHIA QUINN

Assisted by

ANTHONY BOCCONI, BEAU CAMPBELL, JENNIFER

CHICHEPORTICHE, SAMANTHA CHIESA, HEATHER CONN, GREGORY DE ARMOND, JONATHAN
EDEN, MATT GIORDANO, SEAH HAGAN, HANNAH KLINKMAN, SEAN LANGFORD, HEATHER
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ANDREW HANSON

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PHILIP HOLLAND

Communications Manager

QUINN PENDLETON

Company Manager

PAULA BUDETTI BURNS

This production of Alice has been funded, in part, by a contribution from Next Move Dance.

Tonight's show is generously sponsored by

Dick Dunn

in recognition of Joan Braun and the teams at
CU Presents and Macky Auditorium.

NEED TO KNOW FOR THE SHOW

- MOMIX appears by arrangement with Selby Artists/Management. selbyartistsmgmt.com
- Photography and video recordings of any type are strictly prohibited during the performance.
- See Page 9 of this publication for additional show and venue policies.

Alice Program Note

Travel down the rabbit hole MOMIX-style with Moses Pendleton's newest creation, *ALICE*, inspired by Alice in Wonderland. As Alice's body grows and shrinks and grows again, MOMIX dancers extend themselves by means of props, ropes and other dancers.

"We don't intend to retell the whole *Alice* story," he says, "but to use it as a taking off point for invention. I'm curious to see what will emerge, and I'm getting curioser and curioser the more I learn about Lewis Carroll. I share his passion for photography and his proclivity for puns".

The *Alice* story is full of imagery and absurd logic—before there was Surrealism, there was Alice. *Alice* is an invitation to invent, to let the imagination run wild. "Go Ask Alice," sang Grace Slick in "White Rabbit"—she also said, "feed your head."

Pendleton continues, "You can see why I think *Alice* is a natural fit for MOMIX and an opportunity for us to extend our reach. We want to take this show into places we haven't been before in terms of the fusion of dance, lighting, music, costumes and projected imagery. Our puns are visual, not verbal. It's not modern dance, it's Momix—under the spell of Lewis Carroll, who was under the spell of Alice—who was still learning to spell."

As with every MOMIX production, you never quite know what you are going to get. Hopefully, audiences will be taken on a journey that is both magical, mysterious, fun, eccentric, and much more. As Alice falls down the rabbit hole and experiences every kind of transformation, we invite you to follow her.

We see *Alice* as an invitation to invent, to dream, to alter the way we perceive the world, to open it to new possibilities. The stage is our rabbit hole, we welcome you to drop in!"
—Moses Pendleton, Artistic Director

"Would you tell me, please. which way I ought to go from here?"

"That depends a good deal on where you want to get to."

"I don't much care where—"

"Then it doesn't matter which way you go."

—Lewis Carroll

Program

ACT ONE: Down the Rabbit Hole

A Summer Day
 Alice Down the Rabbit Hole
 Pool of Tears
 A Trip of Rabbits
 The Tweedles
 The Cheshire Cat
 Advice from a Blue Caterpillar
 The Lobster Quadrille
 Mad Hatters
 The Queen of Diamonds
 The Queen of Clubs Versus The Queen of Spades
 The Mad Queen of Hearts
 Cracked Mirrors

ACT TWO: Through the Looking Glass

There is Another Shore
 Into the Woods
 The Wolf-Spied-Her
 Looking Through Stained Glass
 Garden of Molar Bears & Other Creatures
 The Mock Turtle Deflated
 Trial of the Fallen Cards
 Bed of Roses
 Go Ask Alice

Alice Soundtrack

Des Chapeaux dans les Lapins by Odezenne - Alix Calliet, Jacques Cormary, and Matthia Lucchini, SDRM; *Cracked Mirrors and Stopped Clocks, Womb Duvet* by Origamibiro - Tom Hill, Andy Tytherleigh, and The Joy of Box, Two Thousand and Eleven Ribbon Music; *Faster and Faster* by Tony Kinsey, KMP LTD; *Fortress of Doors, Fungiferous Flora, Skool Daze, Falling Down the Rabbit Hole* by Chris Vrenna & Mark Blasquez, Almo/Pink Lava; *Taal Se Taal* by Alka Yagnik & Udit Narayan - A.R. Rahman & Anand Bakshi, Tips Industry Music Publishing; *The Cheshire Cat* by Danny Elfman, Wonderland Music Company; *Restless* by Sounds from the Ground - Nick Woolfson & Eliot Jones, Sherlock Holmes Music LTD; *The Lobster Quadrille* by Franz Ferdinand - Alexander Huntley, Nick McCarthy, Paul Thompson, and Robert Hardy, Universal Polygram Intl.; *Mexicali, Jacquadi* by Polo and Pan - Paul Armand-Delille & Alexandre Grynszpan, EOS; *1977* by Ana Tijoux, BMG; *Don't Worry, We'll Be Watching You, Smoke and Mirrors* by Gotye - Wouter De Backer, Songs of Kobalt Music.; *Prologue/Cherry Ripe* by Richard Hartley, He Pro Tunes, Inc.; *The Sea* by Joey Pecoraro, Rough Trade Songs; *Divine Moments of Truth* by Shpongle - Simon James Posford & Raja Ram, Twisted Music LTD; *Requiem* by House Made of Dawn, Arcane Creative Publishing; *2 Songar (Two Songs) II Vogguvis (Lullaby)* by Jon Leifs, Iceland Music Information Center; *Indifferent Universe, Liminalidad, Espera* by Lucrecia Dalt, RVNG Intl.; *White Rabbit* Written by Grace Slick, Published by Mole Music (BMI) All rights reserved, (used by permission); *Perpetuum Mobile* by Simon Jeffes, Daniel Myer, Barbara Thompson, and Dejan Samardzic, Editions Penguin Cafe LTD.

About the Company

MOMIX, a company of dancer-illusionists founded and directed by Moses Pendleton, has been presenting work of exceptional inventiveness and physical beauty for more than 40 years. From its base in Washington, Connecticut, the company has developed a devoted worldwide following. In addition to stage performances, MOMIX has also worked in film and television, as well as corporate advertising, with national commercials for Hanes and Target, and presentations for Mercedes-Benz, Fiat, and Pirelli. With performances on PBS's *Dance in America* series, France's Antenne 2 and Italian RAI television, the company's repertory has been beamed to 55 countries. The Rhombus Media film of Mussorgsky's *Pictures at an Exhibition* with MOMIX and the Montreal Symphony was the winner of an International Emmy for Best Performing Arts Special. MOMIX was also featured in *IMAGINE*, one of the first 3-D IMAX films released in IMAX theaters worldwide. MOMIX dancers Cynthia Quinn and Karl Baumann, under Moses Pendleton's direction, played the role of "Bluey" in the feature film *F/X2*, and *White Widow*, co-choreographed by Pendleton and Quinn, was featured in Robert Altman's movie *The Company*. With nothing more than light, shadow, fabric, props and the human body, MOMIX continues to astonish and delight audiences on five continents.

MOMIX

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Who's Who in the Company

MOSES PENDLETON (Artistic Director) has been one of America's most innovative and widely performed choreographers and directors for over 50 years. He co-founded the groundbreaking Pilobolus Dance Theater in 1971 while still a student at Dartmouth College. Pilobolus shot to fame in the 1970s. By the end of the decade, he had begun to work outside of Pilobolus, performing in and serving as principal choreographer for the Paris Opera's *Intégrale Erik Satie* in 1979 and choreographing the Closing Ceremony of the Winter Olympics at Lake Placid in 1980. In that same year he created MOMIX, with Alison Chase, which rapidly established an international reputation for inventive and often illusionistic choreography. The troupe has now been creating new work under his direction and touring worldwide for over four decades. Mr. Pendleton has also been active as a performer and choreographer for other companies. He has worked extensively in film, TV and opera and as a choreographer for ballet companies and special events. He staged Picabia's Dadaist ballet *Relâche* for the Paris Opera Ballet and the Joffrey Ballet, and *Tutuguri*, based on the writings of Artaud, for the Deutsche Oper Berlin. He created the role of the Fool for Yuri Lyubimov's production of Mussorgsky's *Khovanshchina* at La Scala, choreographed Rameau's *Platée* for the U.S. Spoleto Festival, and contributed choreography to Lina Wertmuller's production of *Carmen* at the Munich State Opera. Pendleton has created new works for the Arizona Ballet and the Aspen Santa Fe Ballet, and he teamed up with Danny Ezralow and David Parsons, both former MOMIX dancers, to choreograph *AEROS* with the Romanian National Gymnastics Team. Pendleton choreographed *The Doves of Peace*, featuring Diana Vishneva and 50 Russian ballerinas, for the Opening Ceremony of the 2014 Winter Olympics at Sochi. Film and television work includes the feature film *F/X2* with Cynthia Quinn, *Moses Pendleton Presents Moses Pendleton* for ABC ARTS cable (winner of a CINE Golden Eagle award), and *Pictures at an Exhibition* with Charles Dutoit and the Montreal Symphony, which received an International Emmy for Best Performing Arts Special in 1991. He has also made music videos with Prince, Julian Lennon

and Cathy Dennis, among others. Pendleton is also an avid photographer whose work has been presented in Rome, Milan, Florence and Aspen. He was a Guggenheim Fellow in 1977, a recipient of the Connecticut Commission on the Arts Governor's Award in 1998, received the Positano Choreographic Award in 1999, and the 2002 American Choreography Award for his contributions to choreography for film and television. In 2010, he received an Honorary Doctorate of Fine Arts (HDFA) from the University of the Arts in Philadelphia, where he delivered the commencement address. In 2021, Pendleton received the degree of Doctor of Arts, *honoris causa*, from Dartmouth College, for his lifetime contributions to the arts.

CYNTHIA QUINN (Associate Director) grew up in Southern California where she graduated Phi Beta Kappa from the University of California at Riverside then continued on as an Associate in Dance for five years. As a member of Pilobolus in the 1980s, she performed on Broadway and throughout the United States, Europe, Canada, Israel and Japan. Quinn began performing with MOMIX in 1983 and has toured worldwide with the company. She has appeared in television programs, films, and music videos, and has assisted Moses Pendleton in the choreography on numerous projects. She has also appeared as a guest artist with the Ballet Théâtre Française de Nancy, the Deutsche Oper Berlin Ballet, and the Munich State Opera, as well as international galas in Italy, France and Japan. Quinn is a board member of the Nutmeg Conservatory in Torrington, Connecticut, and is on the advisory board of the Torrington's Susan B. Anthony Project. She was featured with Ru Paul and k.d. lang for M.A.C. Cosmetics' "Fashion Cares" benefit in Toronto and Vancouver. More recently, she co-choreographed *The Doves of Peace*, featuring Diana Vishneva, for the Opening Ceremony of the 2014 Winter Olympics. Her most rewarding and challenging role, however, has been as a mother to her daughter, Quinn Elisabeth.

ÓRLA BAXENDALE (Dancer) is originally from Lancashire, UK where she trained and competed in Irish Dancing from a very early age. Her love of dance led her to train at Northern Ballet Academy and Elmhurst Ballet School. In 2018 she moved to New York to train as a scholarship student at The Ailey School. Since graduating, Baxendale has

performed professionally across the UK and United States in various styles including Contemporary Dance, Classical Ballet and Musical Theatre as well as Film/TV and Live Stage Productions. She has worked for NYFW, H&M, Coach and Commodity Fragrances, and danced at The Choreographers Carnival. She was cast in the world premiere production of *Romeo and Juliet* for Sir Matthew Bourne's New Adventures Company, and also performed as Juliet for Women In Dance's *Romeo and Juliet - The Choice*. Most recently, Baxendale performed in the show *English with an Accent* at Lincoln Center in New York City. She is a soon to be certified Pilates Teacher, and works as a Performance Entertainer across the Tri-State Area. Baxendale joined MOMIX in June 2023!

HEATHER CONN (Dancer) is originally from New York. She attended the Long Island High School for the Arts as a dance major and holds a BFA in dance from the Tisch School of the Arts at New York University. Additionally, she has trained with the Joffrey Ballet School, the Bolshoi Ballet and the Boston Conservatory, among others. Conn has performed professionally across the United States and beyond, in contemporary dance, musical theater, film and live production art. She has performed in such notable venues as Radio City Music Hall, the Kennedy Center, the Apollo Theater, Jacob's Pillow, and the Folies Bergere in Paris, France. Conn has danced for Nickerson-Rossi Dance, Schoen Movement Company, and The Orsano Project as assistant to Phil Orsano. She was given a leading role in Busch Gardens Christmastown production of their show *Miracles*. She performs for TEN31 Productions as a "living art" performer at events, as well as the live arts company Moving On. Conn is featured in the published photography book *Dance Across the USA* by Jonathan Givens, as a dancer representing the state of New York. She is a certified Yoga teacher, a certified Animal Flow® instructor and an Essential Oil Specialist. Conn has a passion for healing and is an advocate for social justice, wildlife and the Earth. Conn joined MOMIX in 2018.

NATHANIEL DAVIS (Dancer) was born in Toronto, Canada and started his training at the age of seventeen. He attended the New World School of the Arts college graduating cum laude in 2015 with a BFA in dance. He has worked with the Peter London Dance Company in Miami, Florida and Artichoke Dance Company in Brooklyn, New

York. He has performed works by Robert Battle, Daniel Ulbricht, George Balanchine, Jose Limon, Kyle Abraham, Bill T. Jones and Darshan Bueller. Nathaniel joined MOMIX in 2017.

DEREK ELLIOTT JR (Dancer) is a performing artist residing in Pennsylvania. He received his BA in dance and a BA in theatre with a concentration in musical theatre performance from DeSales University. He has been performing in musicals since the age of 13. While in college he had the privilege of training with dance artists Trinette Singleton, Timothy Cowart, Julia A. Mayo, Derek Crisenti, Steven Casey and Angela Sigley Grossman. He has performed excerpts from Paul Taylor's *Cloven Kingdom* restaged by Annmaria Mazzini, and *A Chorus Line* directed, choreographed and restaged by Luis Villabon as an Offstage Cover/Swing at the Pennsylvania Shakespeare Festival. In addition to dancing, acting, and singing, Elliott holds a black belt in traditional Karate, Jeet Kune Do and Lee Jun Fan Gung Fu. He also holds an International Parkour Coaching Certification and has additional Parkour professional development training in Strength Training for Movement. Elliott joined MOMIX in 2022.

AURELIE GARCIA (dancer) is a dancer, dance teacher and choreographer. She grew up in the south of France, where she first started dancing at a local dance school. At 18, she moved to New York City to attend The Ailey School, graduating from their scholarship program in 2018. She has performed works by Ray Mercer, Elizabeth Roxas, Tracy Inman, Jacqulyn Buglisi, Talley Beatty, Anabelle Lopez Ochoa, Eduardo Vilardo, Michelle Manzanalez, Jacqulyn Buglisi, Pedro Ruiz and Alvin Ailey. Since moving to New York to pursue her dance career, Garcia has performed with companies such as the Alvin Ailey American Dance Theater, Ballet Hispanico and Ntrinsik Movement, Bloodline Dance Theater, Ann Nuo Spiritual Dance Art, VLDC, OCA Dance and ACBD. Garcia joined MOMIX in 2019.

HAILEY GREEN (Dancer) grew up in the outskirts of Chicago where she began dancing at a young age. In 2021, she graduated *summa cum laude* from the Boston Conservatory at Berklee with a BFA in contemporary dance performance. Shortly after, she moved to New York and trained at Broadway Dance Center. Green has performed at sea with Step One Dance Company, cruising on the Holland America Line. She currently works as a model when she is not dancing. Green is very

excited to begin her first season with Momix, having joined the company in June 2023.

SEAH HAGAN (Dance Captain) is a third generation dancer born and raised in Tallahassee, Florida. She began her training at the Southern Academy of Ballet Arts under the tutelage of Natalia Botha and Charles Hagan. As an Advanced Company member with the Pas de Vie Ballet, she performed many classical and contemporary soloist and principal roles. In addition to ballet and modern training, Hagan is also an accomplished ballroom dancer, having competed in multiple world championships. At age 16, she graduated *summa cum laude* from the Florida State University Schools. Prior to MOMIX, she worked for the State of Florida at the Florida Fish & Wildlife Conservation Commission. On her 18th birthday, Hagan began her professional dance career with the world renowned company MOMIX. She has since toured across the United States, Canada, Europe, South America and Asia performing in three original shows, *VIVA MOMIX*, *Opus Cactus* and *Alice*, where she has performed featured solos in all three. As dance captain, Hagan was heavily involved in the creation of their newest show, *Alice*. Hagan joined MOMIX in 2017.

ADAM ROSS (Dancer) began training at a young age in Chesapeake, Virginia. He went on to compete in regional and national dance competitions throughout the east coast. As a teen, he attended the Governor's School for the Arts in Norfolk, Virginia, where he focused on ballet and modern technique. Currently a senior at the Boston Conservatory at Berklee, Ross is working towards his BFA in contemporary dance performance. Ross has performed works from Paul Taylor, Erick Hawkins, Martha Graham, Murray Louis and Gabrielle Lamb, as well as multiple creations from faculty, students and alumni from the conservatory. Dance intensives and workshops include Point Park University, Milwaukee Ballet, RUBBERBANDance Group and CoMotion. Ross is excited to begin his professional career with MOMIX while simultaneously completing his degree this spring. Ross joined MOMIX in August 2022.

PHOEBE KATZIN (Costume Designer) After graduating from Endicott College's fashion design program, Phoebe worked for Kitty Daly, building dance costumes and dressmaking. For several years she lived in New York making costumes for Kitty Leach, Greg Barn and Allison Conner, among others. Katzin has been instrumental in designing and constructing costumes for MOMIX and Pilobolus for more than 20 years.

MICHAEL KORSCH (Lighting Designer) is a lighting and scenic designer based in Philadelphia. He has worked with numerous directors and choreographers, creating visual designs for dance and theatre throughout North and South America, Europe, Australia, and Asia. Korsch has been the resident lighting/scenic designer and technical director for Complexions Contemporary Ballet since 1998, and the resident lighting designer for Ballet Arizona since 2001. In addition, he has created original designs for companies including Alvin Ailey American Dance Theater, Aspen/Santa Fe Ballet, BalletMet, BalletX, Carolina Ballet, Cleveland Play House, DanceBrazil, Dance Theatre of Harlem, Daytona Contemporary Dance Company, Disney Creative Entertainment, English National Ballet, Hubbard Street Dance Chicago, North Carolina Dance Theatre, Oakland Ballet, Pennsylvania Ballet, Pittsburgh Ballet Theatre, Sacramento Ballet, Staatsballett Berlin and Washington Ballet, and has worked with MOMIX on several shows.

WOODROW F. DICK III (Production Manager & Lighting Supervisor) is MOMIX's go-to guy for anything and everything production-related. He has worked on numerous productions both big and small. Dick joined MOMIX in 2005.

VICTORIA MAZZARELLI (Ballet Mistress) Following an impressive and extensive professional international ballet career, Mazzarelli returned to her roots at the Nutmeg Ballet Conservatory in Torrington, Connecticut, where she serves as Artistic Director, training the next generation of dancers.

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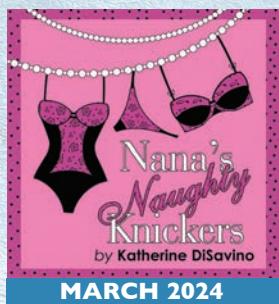
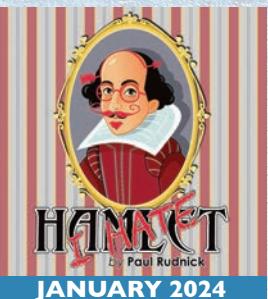
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Titanic explores human side of one of history's most famous tragedies

By Adam Goldstein

Even though *Titanic, The Musical* bears the name of one of history's most famous ships in its title, it's really a story about people.

The subject of this show, penned by composer Maury Yeston and librettist Peter Stone, is hardly unfamiliar to pop culture. The 1912 sinking of the Titanic has become the stuff of legend. The tragedy at sea has spawned countless books, plays, films and songs over the past century; it's found a rare status as a modern parable about human hubris.

While the broad outlines of the story may be familiar to many, the critically acclaimed musical has flown under the radar for many musical theater fans. The show earned a slew of Tony Awards after its debut in 1997; it toured

theaters across the world and even recently received a revival in the form of simulcasts in movie theaters across the country, including in Boulder. Still, Yeston and Stone's musical retelling of the Titanic story never achieved the notoriety or popularity of the film of the same name that also debuted in 1997 (for the record, no Celine Dion songs figure into this stage show). For many, the musical remains a hidden gem, which is one of the reasons the work felt like the perfect fit for the biannual collaboration between the College of Music's Eklund Opera and Musical Theatre programs.

"In this show, we get a very diverse group of different kinds of songs, from Irish reels to big rousing ensemble numbers to poignant solo numbers,"

said CU Boulder Musical Theatre Director Matthew Chellis. "With the ensemble nature of the show, you can have a large number of people in different roles bringing this story to life."

In this case, that sizable cast represents the broad spectrum of engineers, workers, passengers and magnates who represent the story behind the Titanic that's often overlooked. This isn't the story of famous passengers like "the unsinkable" Molly Brown or the imagined star-crossed lovers Jack and Rose; Yeston and Stone focus on the people who brought the Titanic to sea, from its initial planning phases to its ill-fated journey in 1912.

Chellis continued, "This musical is about all the diverse people who were involved in the ship and who were on that journey. We have the people who are working—the stokers, the officers. We have the designer, the architect, the man who designed the Titanic and the people who backed it financially. We see their stories and the music follows them."

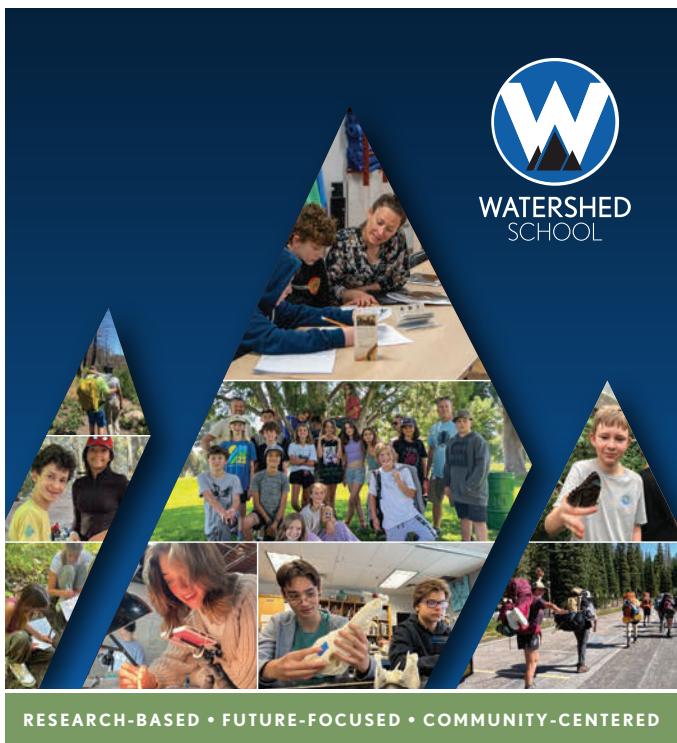
The production will draw on the expertise of a Broadway veteran to bring that vision to life. Tony Award-nominated Robert Westenberg—whose credits include Broadway runs of *Sunday in the Park with George*, *Les Misérables*, *Into the Woods* and *The Secret Garden*—will direct.

Westenberg will bring a deeper dimension to the storytelling element and musical facets of the material, Chellis said; he'll help the true-to-life, inescapably personal side of the shipwreck come to life.

"The audience will really come to care about these characters," added Chellis, noting a strange contradiction about the music. "Despite the tragedy of it all, this show is uplifting in a very human sense."

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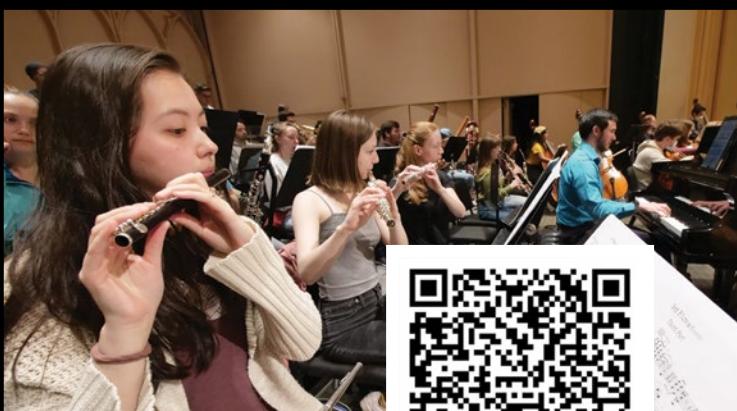
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Alumnus Dylan Fixmer— composer with a cause

By Marc Shulgold

Not one to mince words, College of Music alumnus Dylan Fixmer gets right to the point: “I want music to have a purpose,” he says. But finding his purpose didn’t come right away.

Fixmer earned a bachelor’s degree in music education in 2010 and went straight into teaching. Which was fine. Still, he admits, “I’d been composing my whole life. I was always noodling on some sort of piece.”

“Five years ago, my mom showed my wife [alumna Sarah Off] and me a song I’d written many years ago. I guess I’ve always been a composer.”

But first things first: With an undergrad diploma from CU Boulder in hand, he spent a decade teaching in small

Colorado towns such as Hotchkiss and Rifle, also serving as a counselor at the YMCA of the Rockies. Along the way, he earned a master’s in music education from Indiana University. Truth be told, Fixmer got his biggest kick out of time spent in Hotchkiss, population 875.

“I put together a little 8th-grade jazz band,” he reminisces, somehow managing to keep a straight face as he listed the instrumentation: “We had two tubas, a bass clarinet and drums. I played piano and there were some other instruments. But the best part was, they played my compositions.”

Are we starting to see a pattern here? Fixmer, 35, recalls that, yes, while pursuing his degree at our College

of Music, he studied composition and theory with noted Professor of Composition Carter Pann. Even as he pursued his graduate degree in music education and found work in the classroom, life as a composer continued to beckon. “I was always going through textbooks on composing,” says Fixmer, exemplifying the college’s universal musician mission. “I wanted to expand my vocabulary.”

And so it came to pass, in a big and meaningful way. Fixmer not only found life as a composer, but he found a way of writing music with a purpose. “I’m not sure I’d ever want to write a piece of absolute music,” he admits, referring to a composition that is simply a collection of melodies with no storyline or subtext. Instead, Fixmer creates for a reason.

Consider his Violin Concerto, premiered by the Greeley Philharmonic in September 2022—in partnership with the Greeley Family House and other homelessness assistance organizations to increase support for the unhoused. This work has such an extraordinary backstory that it deserves a movie treatment. Off performed the premiere on an instrument once owned by Terri Sternberg—an accomplished musician who had fallen on hard times, became homeless and died in 2013. Learning her story propelled Fixmer to create a heartfelt concerto that generated critical raves, a radio broadcast on Colorado Public Radio and eventually helped bring attention to the cause of homelessness as far away as London and Paris.

His deep concern about people goes beyond writing a thoughtful piece of music, he stresses. “In Greeley, I’m on a homelessness task force. That’s part of my desire in identifying topics to write about—ones that focus on human connections.”

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By Sabine Kortals Stein

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"For so many people in our community, Rojana is literally the face of the college when they attend our events—of which there are hundreds each year," says College of Music Dean John Davis. "The moment they walk in the door to one of our venues, they see her—and she sees them. Her heart is so huge, she makes sure everyone feels attended to."

"Rojana is eager, willing and quick to solve problems, and we all love working with her. She's so deserving of this award for her important role that is sometimes overlooked. I couldn't be happier for her."

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Ruth Schoening

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Anonymous (1)
Betsy Armstrong
Clark Becker
Susan and Robert Burton



JAN 20 | Chamber Music Night - Adam Zukiewicz and Friends

Pianist Adam Zukiewicz and members of BCO perform
Piano Quartets by Mozart and Brahms

FEB 3 | The Subtle and the Indisputable!

Sibelius, Schumann and Beethoven's Emperor Concerto
with Pianist Jennifer Haygue

FEB 17 | Chamber Music Night - Triptych of Trios

Pianist Hsing-ay Hsu and members of BCO
perform music by Bach, Mozart, and Brahms

MARCH 2 | Virtuosity!

Richard O'Neil performs two masterpieces by Telemann and Piazzolla,
plus the full orchestra in performance of Beethoven's Gross Fugue

APRIL 6 | Chamber Music Night - Mixing Timbres

Pianist Hsing-ay Hsu and BCO members Joseph Howe and Kellan Toohey
will perform Trios for Piano, Clarinet and Cello by Beethoven and Brahms

Tickets are \$13 - \$30 at boulderchamberorchestra.org

All concerts listed are in Boulder. Check website for location.



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The Takács String Quartet Program Support Fund, CULTivate Undergraduate String Scholarship Fund, and Takács Scholarship Endowment in Memory of Fay Shwayder provide valuable scholarship funding for the College of Music's String Program and the Takács String Quartet residency.

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Laurie Hathorn
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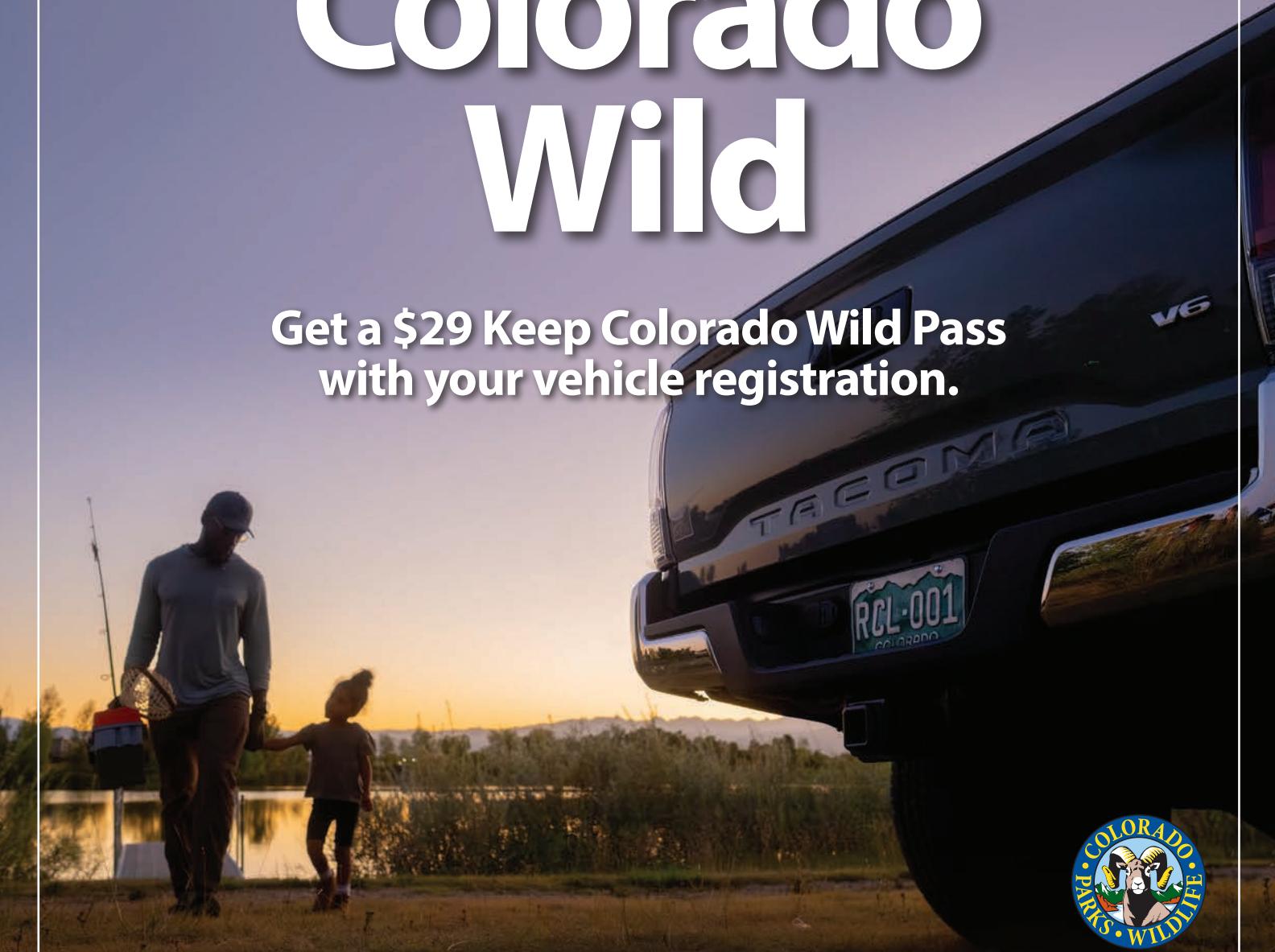


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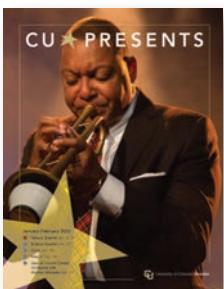
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