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March-April 2026

Editors: Laima Haley, Sabine Kortals Stein

Designer: Sabrina Green

Contributors: Adam Goldstein, Henry Michaels

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

Artist Series cover: Photo by John D. Kelly

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

Takacs Quartet cover: Photo by Amanda Tipton



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

Publisher: Angie Flachman Johnson

Vice President, Sales: Scott Kaplan

Production Manager: Stacey Krull

President Emeritus: Wilbur E. Flachman

For advertising, call 303-428-9529 or email

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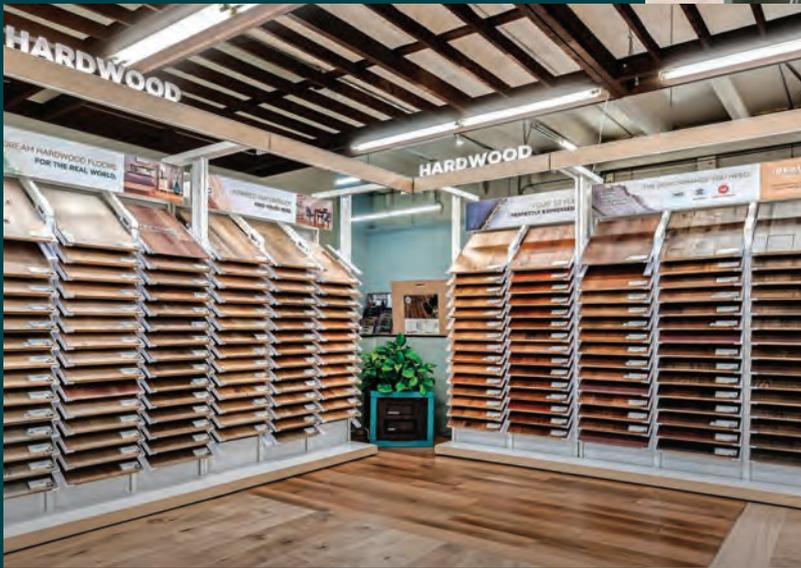




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Broadway *Swings* into Macky Auditorium

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
March 11



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



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

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College of Music



The Cunning Little Vixen
April 16-19



Takács Quartet

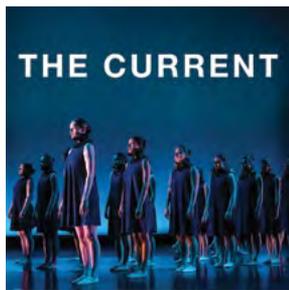


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Department of Theatre & Dance



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April 2-5



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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.

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Alan Stanek

Paying it forward

By Adam Goldstein and Sabine Kortals Stein

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

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

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

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

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

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

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



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

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

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



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Bang on a Can All-Stars

Ryuichi Sakamoto, 1996

March 28 2026
Macky Auditorium



Program

Ryuichi Sakamoto, 1996
(arr. Ken Thomson)

The Day a Gorilla Gives You a Banana
Rain
Bibo no Aozora
The Last Emperor
M.A.Y. in The Backyard
The Sheltering Sky
A Tribute to N.J.P.
1919
High Heels (Main Theme)
Aoneko no Torso
Merry Christmas Mr. Lawrence
The Wuthering Heights

Lizzie Burns, bass
Vicky Chow, piano
Ian Ding, percussion
Arlen Hlusko, cello
Taylor Levine, guitar
Ken Thomson, clarinet and bass clarinet
Andrew Cotton, sound engineer

Notes on the Arrangement

By Ken Thomson, Bang on a Can All-Stars

One of the most beloved composers to come out of Japan, Ryuichi Sakamoto became known in the U.S. through his collaborations with David Bowie and later blockbuster film soundtracks from *The Last Emperor* to *The Revenant*. Sakamoto, who died in 2023, reinvented himself regularly—making influential work in techno, ambient, jazz, latin, classical, experimental and countless other genres. While his career took him from his early band “Yellow Magic Orchestra” to his later work as one of the most important film composers, he also released 24 solo records.

Of those solo records, we chose to focus on the album *1996*, in which he reworked many of his preexisting pieces for a trio of a violinist, cellist and himself as the pianist. Because we are also a chamber group, this album was our clue as to which of his pieces he felt most important to be heard in this setting. And in “1919,” one of the two new works he wrote for the record, he deliberately nods at the American minimalists, composers with whom we have a close relationship.

Arranging these works was a rewarding challenge. Though my main focus was the *1996* studio album, I also studied other versions. Sometimes these were live videos; often they were other completely different renditions of the same pieces, from different projects with different bands. While researching all the performances, I searched for the common thread and realized that though Sakamoto himself would re-contextualize his own work relentlessly over the years, his harmonies stayed the same. I found that by focusing on the precise details of every chord and being laser-focused on transcribing every inner voice, we could do his compositions justice—the work sounded like his.

After the initial analysis and transcription, I began making arrangements that worked for the Bang on a Can All-Stars' unique instrumentation. Having been a member of the band since 2014, I was able to tailor the arrangements to my colleagues' individual sound, what they love to play and what they would sound great doing—and hopefully bringing a new perspective to these works while honoring the originals.

Upon completion of the arrangements, we began the long rehearsal process. As a group, we are accustomed to playing music from different genres—but one thing that's always non-negotiable is playing in time and with precise rhythm, as much of our music requires this unrelenting precision. However, many of Sakamoto's works need to be treated in exactly the opposite way. Sakamoto as a composer and pianist was emotional—he bent time, he improvised, sweat poured out. To harness his music, we had to access a hidden part of our own musicality—to push and pull the time of the music, and emote his gorgeous melodic lines.

This has been a unique and very rewarding project for us, and it's our pleasure to bring it to you tonight.

About the Artists

Ryuichi Sakamoto (1952-2023) “was arguably the best-known and most successful Japanese musician in the world.” (Peter Tasker, *Nikkei Asia*) He won an Oscar for his soundtrack to Bernardo Bertolucci's *The Last Emperor* and several Golden Globes and Grammy awards and nominations for other films. In 1992, he scored the opening ceremony of the Barcelona Olympics, conducting the orchestra while a billion people watched. He lived many musical lives during his long career. As a keyboardist and songwriter in Haruomi Hosono's Yellow Magic Orchestra, he helped set the stage for synthpop. His solo experiments in fusing global genres and close studies of classical impressionism led to him scoring over 30 films in as many years, including Nagisa Oshima's *Merry Christmas*, *Mr Lawrence*, Bernardo Bertolucci's *The Last Emperor* and *The Sheltering Sky*, and Alejandro González Iñárritu's *The Revenant*. In the last 20 years of his career, he wrote a multimedia opera, turned a glass building into an instrument, and travelled to the Arctic to record the sound of melting snow. That exploratory spirit runs through Sakamoto's 2017 album, *async*, which painted an audio portrait of the passing of time informed by his recovery from throat cancer. “Music, work and life all have a beginning and an ending,” said Sakamoto in early 2019. “What I want to make now is music freed from the constraints of time.”

Bang on a Can All-Stars are recognized worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental music, this six-member amplified ensemble has consistently forged a distinct category-defying identity, taking music into uncharted territories. Performing each year throughout the U.S. and

internationally, the All-Stars have shattered the definition of what concert music is today. Together, the All-Stars have worked in unprecedented close collaboration with some of the most important and inspiring musicians of our time, including Steve Reich, Ornette Coleman, Meredith Monk, George Lewis, Louis Andriessen, Terry Riley and dozens more. Current and recent project highlights include their own new arrangements of Ryuichi Sakamoto's landmark album *1996*; Julia Wolfe's *Flower Power* for Bang on a Can All-Stars and orchestra, premiered with the L.A. Philharmonic; a new live arrangement of Terry Riley's iconic and inspirational *A Rainbow in Curved Air*, celebrating the legendary composer's 90th Birthday year (2025); *Can Dance*, a brand new multimedia concert of collaborations between composers, filmmakers and choreographers; performances of the band's much beloved arrangement of Brian Eno's classic *Music for Airports*; *Road Trip*, an immersive and visually stunning concert collaboratively-composed by Bang's founders Michael Gordon, David Lang, and Julia Wolfe; *In C*, a new dance collaboration with Sasha Waltz & Guests based on Terry Riley's minimalist classic; plus the touring performances and recordings of Wolfe's Pulitzer-Prize winning *Anthracite Fields* and groundbreaking *Steel Hammer*. With a massive repertoire of works written specifically for the group's distinctive instrumentation and style of performance, the All-Stars have become a genre in their own right. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal and Nonesuch.

Lizzie Burns is a bassist and chamber musician who performs in chamber orchestras, continuo sections, rhythm sections and new music ensembles. She performs with The Chamber Music Society of Lincoln Center, records for major record labels and motion picture soundtracks, has given dozens of world premieres, and is on faculty at Mannes Conservatory at The New School and Montclair State University. Drawing abundant inspiration from her colleagues, Lizzie is a member of The Knights and A Far Cry chamber orchestras, and additionally works with the International Contemporary Ensemble, Orpheus Chamber Orchestra, St Paul Chamber Orchestra, New Century Chamber Orchestra, East Coast Chamber Orchestra (ECCO), NOVUS NY, The Orchestra of St Luke's and Simone Dinnerstein's ensemble Baroklyn. As an experienced historical bassist she performs with Tafelmusik Baroque, Handel + Haydn Society, and the Trinity Baroque Orchestra. Burns has recorded with soloists Edgar Meyer, Yo-Yo Ma, Gil Shaham and Pekka Kuusisto as well as popular artists Jon Batiste, Chris Thile, Phoebe Bridgers, Ingrid Michaelson and Wye Oak. She has recorded for the Sony Masterworks, Deutsche Grammophon, Naxos, New Amsterdam, and Nonesuch record labels and can be heard on popular film and television soundtracks including HBO's hit series *Succession*.

Vicky Chow (piano and keyboard) Hong Kong/Canadian/American pianist Vicky Chow has been described as “brilliant” (*New York Times*) and “one of our era's most brilliant pianists” (*Pitchfork*). Since joining the Bang on a Can All-Stars in 2009, she has collaborated and worked with artists such as Tania León, Meredith Monk, Julia Wolfe, David Lang, Steve Reich, Philip Glass, Terry Riley, John Zorn, George Lewis, as well as organizations such as Bill T. Jones and the Arnie Zane Dance Company, BBC Orchestra, LA Philharmonic, International Contemporary Ensemble, to name a few. She has toured

to more than 40 countries and performed in venues such as Carnegie Hall (New York), Walt Disney Concert Hall (Los Angeles), Muziekgebouw (Amsterdam), Hong Kong Arts Centre, Barbican Centre (London), Royal Albert Hall (London), L'auditori (Barcelona), City Recital Hall (Sydney), POLIN Museum (Warsaw) and the Teatro Colón (Buenos Aires). She has released more than 25 solo and chamber music albums on Nonesuch Records, Cantaloupe, New Amsterdam Records, Tzadik and Innova Recordings, among others. In October 2022, she released *Philip Glass: Piano Etudes Book 1* which Glass remarked to be “a highly dynamic and expressive performance. There’s a certain energy that is uniquely hers.” Originally from Vancouver, Canada, she is based in Brooklyn. She serves as faculty at the Bang on a Can Summer Institute, Nief Norf Summer Festival, and has been on faculty at the Banff Centre for Arts and Creativity. She is on the Board of Advisors for Composers Now, and is also a mentor at The Juilliard School. A graduate of The Juilliard School and The Manhattan School of Music. Chow is a Yamaha Artist. vickychow.com

Ian Ding (percussion) is a versatile and in-demand percussionist specializing in contemporary and orchestral music. He is a founding member and co-director of New Music Detroit, a member of the Fulcrum Point New Music Project (Chicago), and the Virgil Moorefield Band (Zurich). He serves on the percussion faculty at the DePaul University School of Music. He is a frequent guest with major orchestras such as the Chicago Symphony Orchestra, Cleveland Orchestra and Boston Symphony Orchestra, to name a few. He has also performed extensively with new music ensembles Bang on a Can All-Stars and Alarm Will Sound. Ding was assistant principal percussionist of the Detroit Symphony Orchestra from 2003-2011 and served as lecturer of percussion at the University of Michigan from 2005-2014. He was previously a member of the Verbier Festival Orchestra in Switzerland and the New World Symphony in Miami, Florida. Ding is a graduate of the University of Illinois and The Juilliard School.

Arlen Hlusko (cello) Hailed for her “sublime cello prowess” (Take Effect), “absorbing originality” (Gramophone), and “mesmerizing beauty” (NY Music Daily), internationally acclaimed Canadian cellist Arlen Hlusko is a dynamic, versatile young artist who has performed extensively as soloist and chamber musician across North America, Asia and Europe. Newly appointed cellist of the Bang on a Can All-Stars, Hlusko is also a laureate of numerous competitions, Grammy-award winner for her collaboration with The Crossing, and recent alumna of the Curtis Institute of Music and Carnegie Hall’s Ensemble Connect. In addition to the All-Stars, Hlusko regularly performs with several ensembles based on the East Coast, including Dolce Suono Ensemble, Intersection and Frisson, and was recently featured on CBC’s “30 under 30”. She has been a featured performer with the Los Angeles Philharmonic, BBC Concert Orchestra and the National Arts Centre Orchestra, among others. Hlusko has also performed at several preeminent summer festivals, including Spoleto USA Bank of America Chamber Music, Music from Angel Fire, Tippet Rise and Bay Chamber Concerts. As a teacher, she has served on faculty of Curtis Summerfest, New York Philharmonic and Philadelphia Orchestra Teaching Artists, and given masterclasses in USA, Canada, France and Germany. Committed to using her music to connect with and serve her community, Hlusko founded her

own interactive chamber music concert series, Philadelphia Performances for Autism, and is involved with several communities in Philadelphia & NYC, including Carnegie Hall’s “Musical Connections” at Sing Sing Correctional Facility. arlenhkusko.com

Taylor Levine (guitar) is a New York based guitarist and circuit designer working across the experimental, improvised and composed music communities. He’s made music and recorded with a diverse range of artists such as John Zorn, Lee Ranaldo, Yuka Honda, Steve Reich, Yo La Tengo, Marc Ribot, Nels Cline, Meredith Monk, Erykah Badu, Ted Hearne, Steve Miller, and ensembles including Komische Oper Berlin, Kronos Quartet, London Sinfonietta, Los Angeles Philharmonic, Ensemble Signal and Alarm Will Sound. Levine has been invited to perform at festivals and venues such as Carnegie Hall in New York, Walt Disney Concert Hall in Los Angeles, Big Ears Festival in Knoxville, Vértice Festival in Mexico City, Royal Albert Hall and Sound Unbound Festival at Barbican Centre in London, Casa da Musica in Porto, Jazz em Agosto in Lisbon, Musica Festival at Le Maillon in Strasbourg, Sacrum Profanum in Kraków, Borealis Festival in Bergen, Norway, The Fringe Club in Hong Kong, City Recital Hall in Sydney and Melbourne Recital Hall in Melbourne. Levine founded and co-directs the electric guitar quartet, Dither, whose music making has been described by the New York Times as “sophisticated, hard-driving, and stylistically omnivorous.” In addition to touring, composing, producing and commissioning original work, Dither has held visiting artist residencies at Columbia, Cornell, Princeton, and New York Universities. ditherquartet.com

Ken Thomson (arranger, clarinet and bass clarinet) is a clarinetist, saxophonist and composer active in multiple disciplines who splits his time between Brooklyn and Berlin. He has been a member of the Bang on a Can All-Stars since 2013. He also co-leads Anzû Quartet, an ensemble dedicated to performing and commissioning for Olivier Messiaen’s *Quartet for the End of Time* instrumentation, with two recent releases on Cantaloupe Music. He records and tours in the U.S. and Europe at jazz festivals, clubs and concert halls with his own groups Lingua Franca, Sextet and Slow/Fast, who blur the line between contemporary composed music and jazz. He has released multiple recordings of his chamber music compositions including full-length albums with JACK Quartet and cellist Ashley Bathgate with pianist Karl Larson; he has been commissioned by the American Composers Orchestra, Lorelei Ensemble, Metropolitan Museum of Art and many others. He has received awards from New Music USA, Foundation for Contemporary Arts, ASCAP and the Aaron Copland Fund for Music. He is also a prolific arranger, with arrangements recorded by Meredith Monk and David Byrne/St Vincent. He is on faculty at the Bang on a Can Music Festival and active as a freelance performer, arranger, teacher, conductor and music director. He is a F. Arthur Uebel Artist, D’Addario Woodwinds Artist and Conn-Selmer endorser. ktonline.net

Andrew Cotton (sound engineer) In his role as sound engineer, Andrew Cotton works closely with both composers and musicians in creating new works. Cotton works with several major producers, specializing in contemporary music projects with artists and concert series as diverse as Elvis Costello and John Harle, the BBC Promenade Series,

Meltdown, George Russell, Carla Bley, Talvin Singh, Cold Cut, KT Tunstall, Elvis Costello, John Harle, Andy Sheppard, Carla Bley, Angelique Kidjo, Manu Dibango, District Six, Iva Bittova, Philip Glass, Steve Reich among others. He regularly collaborates with composers Michael Gordon, Julia Wolfe and David Lang on their pieces for the All-Stars as well as large ensemble, dance and theatre pieces. He also acts as technical manager and sound collaborator with percussionist Evelyn Glennie DBE. As a sound designer he has designed The Carbon Copy Building –Turin, New York, Hamburg and Liverpool, Chaos – New York, The New Yorkers - Brooklyn Academy of Music, Ballet Tech – Joyce Theatre NY 1997-1999, Bang on a Can Marathons 1997 – 2016, Hearing Voices – Jocelyn Pook 2016 and 2017, Piano Circus 2015-present, Steel Hammer 2015-17, BBC Scotland Hogmanay 2015-present, riSE and fLY 2015, Road Trip 2017, Big Space 2017-18, among others.

About Bang on a Can

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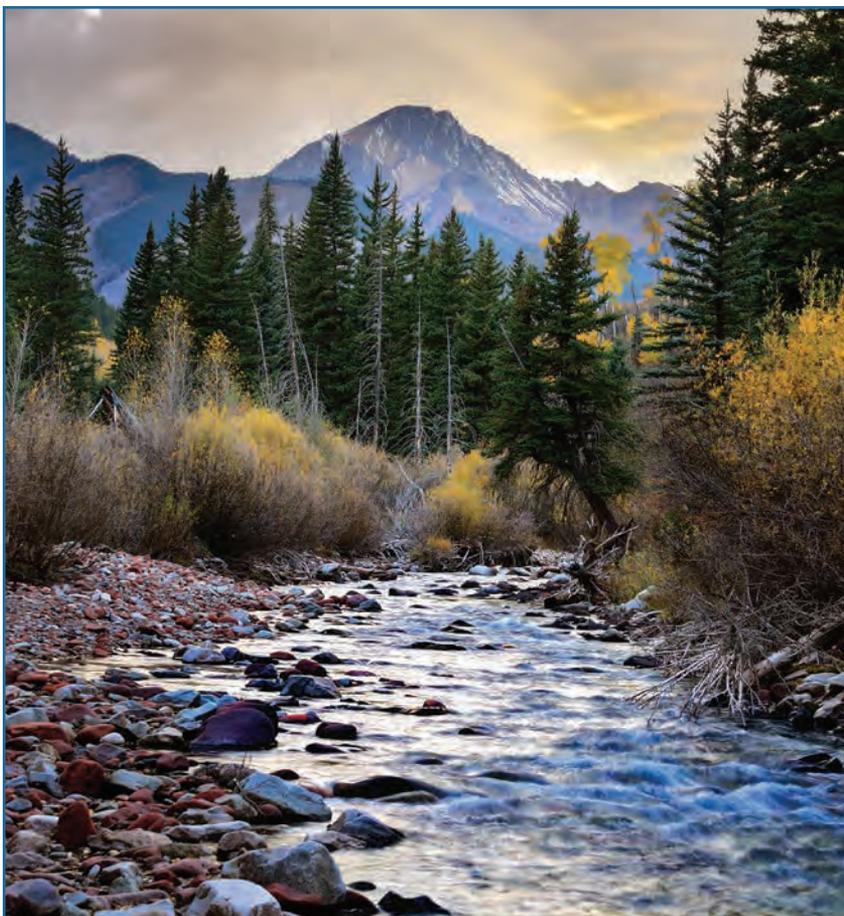
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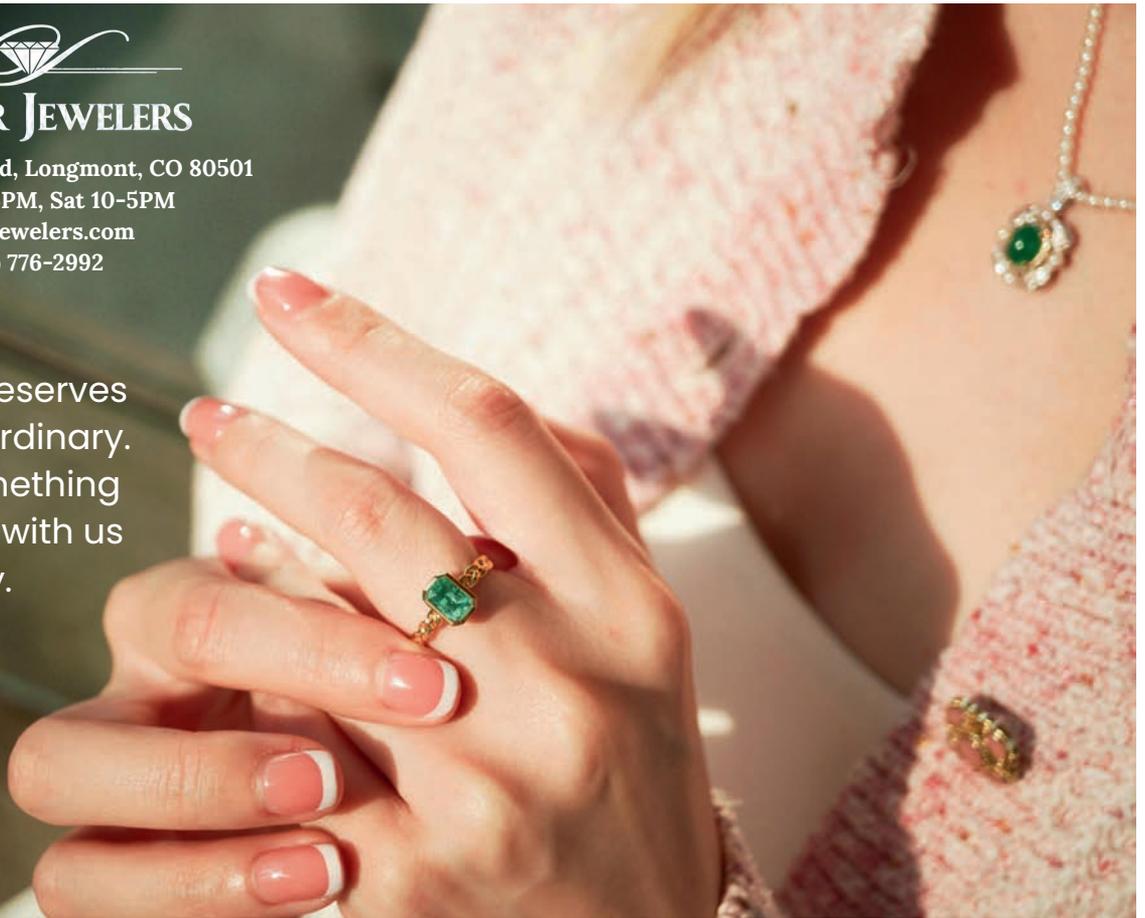
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Meet

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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tickets: 303.440.7826 thedairy.org

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PRESENTS

BROOKLYN LAUNDRY

BY JOHN PATRICK SHANLEY

Feb. 20 - Mar. 15
AT THE 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.

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



Mary Jane

By Amy Herzog

May 1-24
AT THE DAIRY ARTS CENTER

“The play has a hypnotic suffusive effect that left me on the verge of tears for hours afterwards...it conjures a world of compassion.”

— THE GUARDIAN



New York Times
Critics' Pick

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