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JANUARY-MARCH 2026



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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



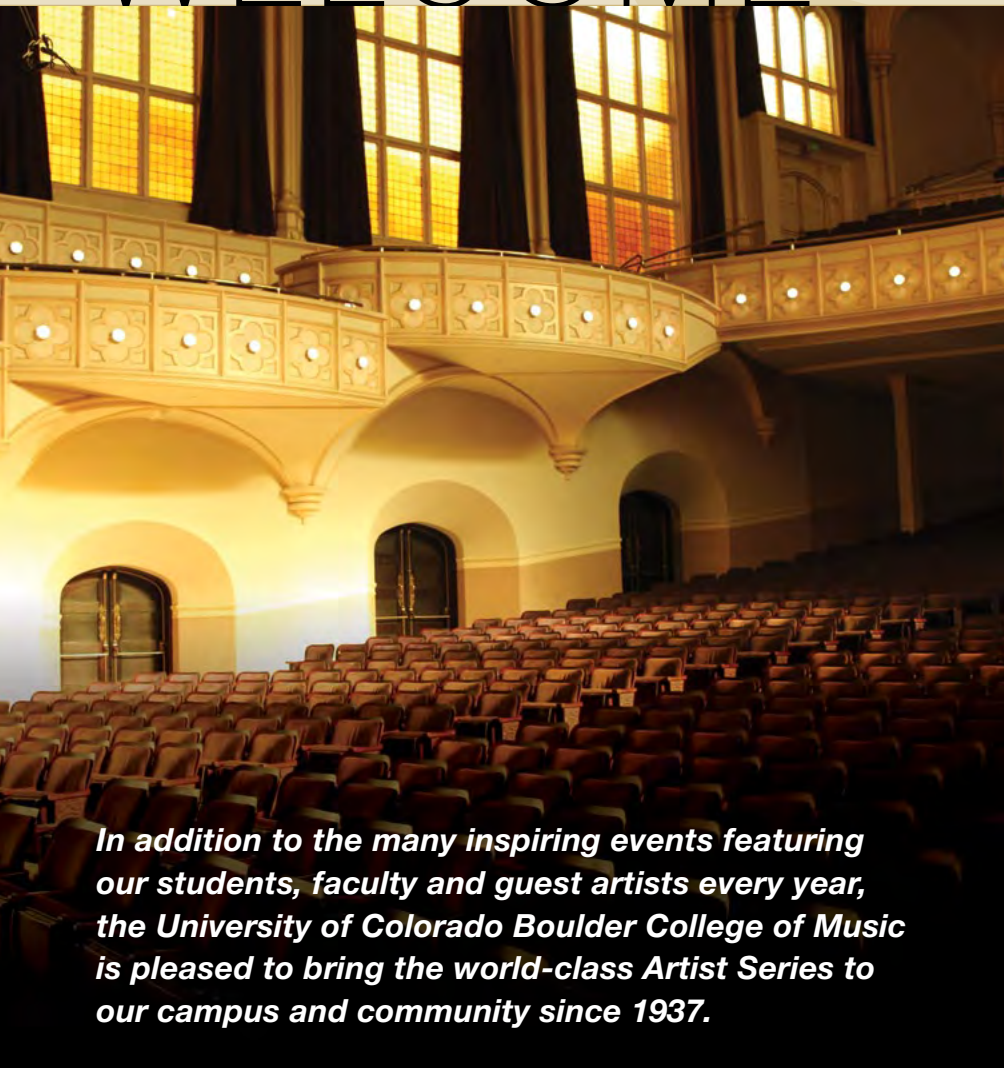
A Valentine's outing featuring champagne, roses, and Matthew Barber's romantic comedy, *Fireflies*.

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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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**.
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Image Credits: Ligature Creative, Jennifer Koskinen, Erika O'Connor, Luke Ratray, Timothy Salaz
Artist Series cover: Versa-Style Street Dance. Photo by Timothy Salaz
College of Music cover: Promotional art for *Oklahoma!*
Takács Quartet cover: The Balourdet Quartet. Photo by Luke Ratray.



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

Publisher: Angie Flachman Johnson

Vice President, Sales: Scott Kaplan

Production Manager: Stacey Krull

President Emeritus: Wilbur E. Flachman

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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.*



Balourdet Quartet. Photo credit: Luke Rathay.

TAKÁCS QUARTET

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Grusin Music Hall

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Macky Auditorium and the Music Theatre

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By Rodgers and Hammerstein

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

By Leoš Janáček

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By Chad Beguelin, Bob Martin and Matthew Sklar

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*Latin American Ensemble (2023).
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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 reimagined 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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colorado.edu/center/caaas

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THE CUNNING LITTLE VIXEN

An opera by
Leoš Janáček

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PROGRAM NOTES

By Marc Shulgold

Introduction

Beethoven didn't know it at the time, but he did a great favor to future musicologists by composing his 16 String Quartets in three easily separated "periods." The first set of six, published in 1801, reflected the young composer's influence of Mozart and Haydn. The next grouping came five years later with the three grown-up works of Opus 59—with two more, Opus 74 and 95, arriving just a few years later. Those five were easily attached to the composer's so-called "Middle Period." Finally, as deafness turned his world and his music inward, came the final five Quartets a few years before his death—all labeled "Late Period." Now, ignore those designations, and view the works on this program sampling those periods as glimpses into the ever-changing life of a complex man living in an ever-changing world. Each Quartet is instantly recognized as Beethoven—original, clear in design, overflowing with melody and unforgettable.

String Quartet in G, Op. 18, No. 2

The printed score of a string quartet contains four lines of music—one for each instrument. But let's go back to the early 19th Century and look at these lines in a different way—assigning one for each human element in the creation of that score. On the top, naturally, is the composer; in the case of the second of the six Opus 18 Quartets, it is Beethoven, publishing this set in 1801 when he was still making a name for himself in Vienna after moving from Bonn. On the next line, we see the musicians entrusted with playing this brand-new music. Here, we meet the overweight Ignaz Schuppanzigh, perhaps Vienna's most prominent violinist, soon to become a lifelong friend of the composer. Schuppanzigh and his cohorts formed the first professional string quartet, giving their first public performance in 1804—expanding their music making from palaces into small theaters and playing for local ticketholders. This group delivered the premieres of Opus 18 and would continue to introduce many of Beethoven's String Quartets.

Chamber music was no longer for the private entertainment of wealthy Viennese. And yet, those aristocratic lovers of new music were also crucial in its creation. Thus, here on the third line sit Beethoven's patrons. They are now only names to us—Lobkowitz, Lichnovsky, Razumovsky, Galitzin—but their friendship, encouragement and financial support made it possible for Beethoven and other composers to ply their trade

TAKÁCS QUARTET

Jan. 11 | 12 2026

Grusin Music Hall

PROGRAM

*All pieces composed by
Ludwig van Beethoven (1770-1827)*

String Quartet in G, Op. 18, No. 2

- I. Allegro
- II. Adagio cantabile
- III. Scherzo. Allegro
- IV. Allegro molto, quasi Presto

String Quartet in E-flat "Harp," Op. 74

- I. Poco adagio - Allegro
- II. Adagio ma non troppo
- III. Presto - Più presto quasi prestissimo
- IV. Allegretto con variazioni

Intermission

String Quartet in C-sharp minor, Op. 131

- I. Adagio ma non troppo e molto espressivo
- II. Allegro molto vivace
- III. Allegro moderato
- IV. Andante ma non troppo e molto cantabile
- V. Presto
- VI. Adagio quasi un poco andante
- VII. Allegro

(it was Prince Joesph Lobkowitz who commissioned Opus 18). Many of these Viennese patrons also provided performing spaces in their lavish homes, hiring performers and inviting an audience of discerning music-lovers.

On that final line of our imaginary score, then, are those listeners. Every composer had them in mind—since it was for those conservative ears, not ours, that their music was intended. No surprise that the Quartets of Opus 18 reveal none of the groundbreaking experimentation and otherworldly sounds that emerged in Beethoven's later Quartets. Not that he was playing things safe. There are delicious, unexpected touches in this G-Major Quartet, such as the brief, amusing *Allegro* section that pops up in the midst of the dreamy *Adagio cantabile*, and the occasional false endings that cleverly thumb their nose at predictability. Note, too, the inventive stretches in the opening *Allegro*'s middle section set in the “wrong” key. The Quartet (actually the third of the Opus 18 set to be completed) received numerous revisions before publication, since in these early days in Vienna, Beethoven was focused on making a good first impression on all those who played important roles in the creation of his music.

String Quartet in E-flat “Harp,” Op. 74

It's always dangerous to brush aside anything by Beethoven, but somehow, Opus 74 often gets such a dismissal, sandwiched between the three giant Quartets of Opus 59 and the compact masterpiece that is the “Serioso” Quartet, Opus 95. But listen closely and discover (or rediscover) a remarkable work. Particularly remarkable, considering the time in which it emerged. In 1809, Vienna found Napoleon's army at its gates, with most of the city's wealthy fleeing as a siege began. Cannon fire commenced, forcing Beethoven to seek shelter in the basement of his brother Casper Carl's home. Somehow, he was able to continue composing, producing three important works, all in E-flat: completing the “Emperor” Piano Concerto and writing the “Les Adieux” Piano Sonata and this String Quartet. Five years earlier, it's worth noting, came the mighty Third Symphony, also in E-flat—a work aimed at Napoleon, who'd suddenly turned tyrant. While that Symphony explodes with triumph (it is subtitled “Heroic,” after all), and the Concerto has its uplifting moments, this E-flat String Quartet does not offer any messages of nationalistic pride.

The opening *Allegro* begins with an introspective introduction (*poco adagio*) that subtly slides into the gentle main theme, accented by an unexpected

ascending pizzicato passage begun in the lower strings and ending up top with the violins. This delightful, plucked touch gives this work its “Harp” nickname. Beethoven didn't employ pizzicato very much—his Violin Concerto contains exactly two such notes. In this movement, the effect shows up frequently and always at just the right moments. Notice how that ascending phrase appears quietly at the very end, but this time played *arco*, with the bows, not the fingers.

It's hard to describe the *Adagio* without the words “achingly beautiful.” The score reveals the care which Beethoven gave to every note, every measure. There are numerous markings of *espressivo*, passages of dramatic crescendos and decrescendos each meticulously mapped out, pauses at key moments, instructions to play *cantabile* (singing) and, yes, more pizzicato touches. It all adds up to a timeless journey that is, well, achingly beautiful.

Quite a contrast to the dizzying scherzo that follows, a *Presto* that challenges the players and rewards listeners with a rollercoaster ride that is Beethoven at his virtuosic best. Just for fun, perhaps, there's no break before the last movement. Here, he calls for a form rarely used for a finale: Theme and Variations. He called for that structure in the more famous Third Symphony's finale, yet this theme is not a naive little dance ditty, but a drawn-out melody not as easily traced through its six variations. No matter. Each appears in alternating lively or gentle versions, unfolding with increasing energy, finally ending with a crash—then a whisper.

String Quartet in C-sharp minor, Op. 131

The world of Beethoven's “Late Quartets” is one undreamed of in his time—but even among those final autumnal masterpieces, Opus 131 stands alone. Written between November 1825 and July the following year, this work brazenly discards the established four-movement structure designed and perfected by his predecessors. Yes, he'd already broken the mold in the five movements of Opus 130 and 132 (the latter completed in the summer of 1825). But this was something different: a quartet of seven linked movements, resulting in one uninterrupted musical journey. In his typical self-deprecating wit, when Beethoven sent the work to his publisher he described Opus 131 as “put together from stolen this and that.” He had already completed the three Quartets commissioned by the Russian prince Nikolas Galitzin (Opus 127, 130 and 132) but seemed inspired here as he dove back into the genre that would occupy him almost exclusively for the rest of his life.

Opus 131 is dedicated to Baron Joseph von Stutterheim, a lieutenant field marshal, perhaps as a show of gratitude to Stutterheim for admitting the composer's troubled nephew Karl into his regiment. This Quartet seemed to be a favorite of Beethoven's, who, though deaf, was said to be intently engaged during a private read-through by his dedicated colleagues in the Schuppanzigh Quartet. And he was not alone in his admiration. Schubert requested that the work be played as he lay on his deathbed. A friend who was present wrote that "The King of Harmony was sent the King of Song a friendly bidding to the crossing." Years later, Wagner wrote of the Quartet, "This is the fury of the world's dance ... and above the tumult the indomitable fiddler whirls us on to the abyss."

It might be better to rely on Beethoven's self-mocking description, since Opus 131 does seem at first hearing to be a collection of separate ideas "of this and that." A deeper examination, however, reveals an abundance of extraordinary original thoughts and a masterful ability to organize those ideas into a comprehensible whole. There are scherzos that bubble with energy and humor, slow sections of heartbreaking profundity and endless moments of technical brilliance that test the musicians' individual skills and ensemble discipline.

And it begins with a slowly unfolding fugue, of all things. At the Quartet's center, we hear a masterful set of variations on a theme introduced by the two violins, featuring several changes in tempo and time signature. But that's nothing unusual in Opus 131: There are no fewer than 31 tempo shifts and six principal changes in key. This is music of celestial complexity. Takács Quartet violinist Ed Dusinberre addresses the richness of this work in his wonderful book, *Beethoven for a Later Age* (University of Chicago Press). "Of all the Beethoven quartets," he writes, "Opus 131 is the most ambitious: how seven such contrasting movements manage to complement each other and be so convincingly bound together is a miracle no amount of musical analysis can explain." For us, we need only travel blissfully through this magical world, a place previously unknown until Beethoven opened the door.

TAKÁCS QUARTET

In recognition of its fiftieth anniversary, the world-renowned **Takács Quartet** was recently the subject of an in-depth profile by the New York Times and featured on the cover of *Strad* magazine. The Takács released two anniversary season albums in 2025 for Hyperion Records to glowing reviews. *Flow* by Ngwenyama, composed for the ensemble, was followed by an album of piano quintets by Dvořák and Price with Marc André Hamelin. In August 2025 for Musica Viva in Australia, the ensemble played a new work *Sonnet of an Emigrant* for quartet and narrator by Cathy Milliken with texts by Bertolt Brecht.

Edward Dusinberre, **Harumi Rhodes** (violins), **Richard O'Neill** (viola) and **András Fejér** (cello) are excited about upcoming projects including performances throughout the U.S. of Mozart viola quintets with Jordan Bak and a new string quartet, NEXUS, written for them by Clarice Assad, co-commissioned by leading concert organizations throughout North America. The group's North American engagements include concerts in New York's Carnegie Hall, Vancouver, Philadelphia, Boston, Princeton, Ann Arbor, Washington D.C., Duke University, Los Angeles, Berkeley, Cleveland, Phoenix and Portland.

The Takács enjoys a busy international touring schedule. As associate artists at London's Wigmore Hall, the group will present four concerts featuring works by Haydn, Assad, Debussy, Beethoven and two Mozart viola quintets with Timothy Ridout that will also be recorded for Hyperion. Other European appearances include the Concertgebouw, Amsterdam, Konzerthaus Berlin, Florence, Bologna and Rome.

The members of the Takács Quartet are Christoffersen Fellows and have been artists in residence at the University of Colorado Boulder since 1986. During the summer months the Takács join the faculty at the Music Academy of the West, running an intensive quartet seminar. This season the ensemble begins a new relationship as visiting artists at the University of Maryland.

The Takács has recorded for Hyperion since 2005 and all their other recordings are available to stream at hyperion-streaming.co.uk. In 2021 the Takács won a Presto Music Recording of the Year Award for their recordings of string quartets by Fanny and Felix Mendelssohn, and a Gramophone Award with pianist Garrick Ohlsson for piano quintets by Beach and Elgar. Other releases for Hyperion feature works by

Haydn, Schubert, Janáček, Smetana, Debussy and Britten, as well as piano quintets by César Franck and Shostakovich (with Marc-André Hamelin), and viola quintets by Brahms and Dvořák (with Lawrence Power). For their CDs on the Decca/London label, the Quartet has won three Gramophone Awards, a Grammy Award, three Japanese Record Academy Awards, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits. Full details of all recordings can be found in the Recordings section of the Quartet's website.

The Takács Quartet is known for its innovative programming. In July 2024 the ensemble gave the premiere of *Kachkaniraqmi* by Gabriela Lena Frank, a concerto for solo quartet and string orchestra. Since 2021-22 the ensemble has partnered regularly with bandoneon virtuoso Julien Labro in a program featuring new works by Clarice Assad and Bryce Dessner, commissioned by Music Accord. In 2014 the Takács performed a program inspired by Philip Roth's novel *Everyman* with Meryl Streep at Princeton, and again with her at the Royal Conservatory of Music in Toronto in 2015. They first performed *Everyman* at Carnegie Hall in 2007 with Philip Seymour Hoffman. They have toured 14 cities with the poet Robert Pinsky, and played regularly with the Hungarian Folk group Muzsikás.

In 2014 the Takács became the first string quartet to be awarded the Wigmore Hall Medal. In 2012, Gramophone announced that the Takács was the first string quartet to be inducted into its Hall of Fame. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér, while all four were students. The group received international attention in 1977, winning first prize and the Critics' Prize at the International String Quartet Competition in Evian, France. The Quartet also won the gold medal at the 1978 Portsmouth and Bordeaux Competitions and first prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Members of the Takács Quartet are the grateful beneficiaries of an instrument loan by the Drake Foundation. We are grateful to be Thomastik-Infeld Artists.

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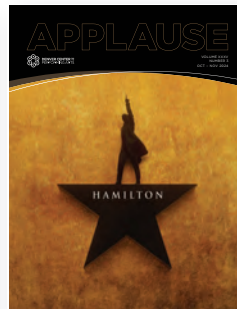


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Takács Quartet Announces Retirement of Founding Cellist András Fejér

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.

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