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SEPTEMBER-OCTOBER 2025



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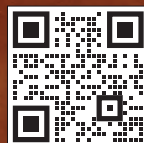




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## CU ★ PRESENTS

SEPTEMBER-OCTOBER 2025

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*“Culture does not create humanity; humanity creates culture and our humanity is embodied in what we create and share, not in what we consume.”*

—Ted Gioia

Friends,

For almost 90 years, the Artist Series has been a beacon for global artistry at Macky Auditorium, enriching our cultural landscape. As director and curator of the series now entering a second season, I am thrilled to bring you our 2025-26 season—one that celebrates the cultural fabric of Boulder and our university community.

The season begins with **Aristo Sham**, this year’s Cliburn Piano Competition Gold Medal winner, followed by **Ballet Hispánico**’s *CARMEN.maquia* on Oct. 9, a powerful reimagining of the classic tale through Latin and flamenco culture. On Nov. 7, **Cirque Kalabanté** presents *Afrique en Cirque*, a stunning blend of acrobatics, West African rhythms and dance. The holiday season heats up with the **Bria Skonberg** Sextet’s *Jingle Bell Swing* on Dec. 11, bringing jazz joy to Boulder.

In 2026, we welcome Baroque ensemble **Ruckus** on Jan. 23 performing *The Edinburgh Rollick* with violinist **Keir GoGwilt** and featuring folk music from the Niel Gow Collections. **Versa-Style Street Dance** from Los Angeles pays tribute to the guardians of street dance on Feb. 11. On March 11, by popular demand, **Danú** returns to share the traditional music of Ireland.

On March 28, **Bang on a Can All-Stars** perform Ryuichi Sakamoto’s *1996*, a rare live performance of the legendary composer’s works for film. The season concludes on April 11 with **Michael Feinstein and the Carnegie Hall Ensemble** in *Big Band Broadway* celebrating the *Great American Songbook*.

I invite you to join us and be part of these transformative experiences this season. Please consider becoming a subscriber or supporting the Artist Series with an additional gift as ticket sales cover only a portion of the costs of bringing these world-class artists to Boulder.

Rudy Betancourt  
Director, CU Artist Series and Macky Auditorium



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# THE THIN



## PLACE

*By Lucas Hnath*

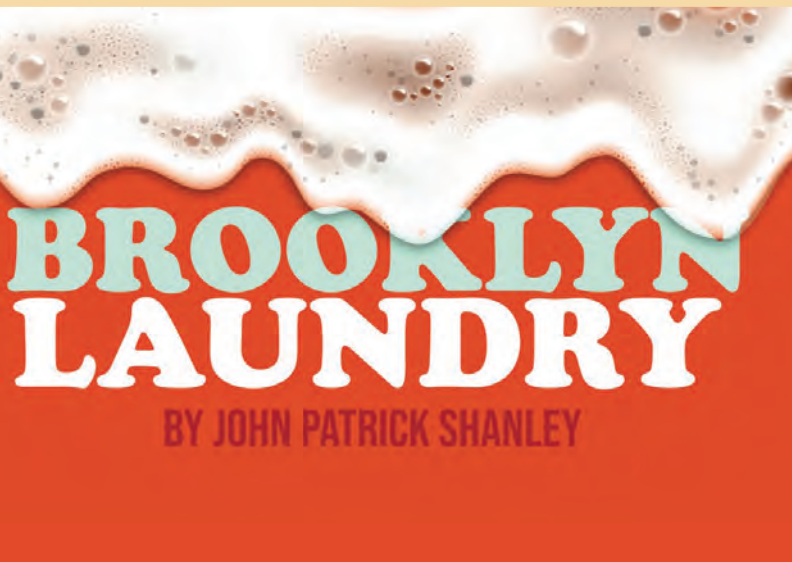


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# CU ★ PRESENTS

## UPCOMING EVENT HIGHLIGHTS

### ARTIST SERIES

*Macky Auditorium*

Sept. 26: **Aristo Sham**, piano

Oct. 9: **Ballet Hispánico**

Nov. 7: **Cirque Kalabanté**

Dec. 11: **Bria Skonberg**

Jan. 23: **Ruckus Early Music and Keir GoGwilt**

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**



*Bria Skonberg.  
Photo by Shervin Lainez.*



*Photo by Ken Jacques.*

### TAKÁCS QUARTET

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*Fall 2025 • Macky Auditorium  
and the Music Theatre*

Oct. 24 and 26: **Dead Man Walking**

Music by Jake Heggle, Libretto by Terrence McNally

Nov. 13-16: **Cabaret**

Book by Joe Masteroff, Music by John Kander, Lyrics by Fred Ebb

DEAD MAN WALKING: Based on the novel by Sister Helen Prejean; commissioned by the San Francisco Opera. CABARET: Based on the play by John Van Druten and Stories by Christopher Isherwood; presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC. [concordtheatricals.com](https://concordtheatricals.com).







# TICKETS AND MORE AT **CUPRESENTS.ORG**

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*Fall 2025 · University Theatre Building*

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By Kate Hamill

Oct. 17-19: **An Offering in Time**

MFA Thesis Works

Nov. 7-16: **The Olive Tree**

By Satya Chávez

Nov. 14-15: **Revel**

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*Holiday Festival (2023).  
Photo by Glenn Asakawa.*

## **HOLIDAY FESTIVAL**

*Macky Auditorium*

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

Saturday, Dec. 6, 1 p.m.

Saturday, Dec. 6, 4 p.m.

Sunday, Dec. 7, 4 p.m.

## **FREE EVENTS AT THE COLLEGE OF MUSIC**

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*Latin American Ensemble (2023).  
Photo by Erika O'Connor.*



# Cabaret

## to Examine Questions of Creative Expression

By Adam Goldstein

The power of art, expression and self-acceptance underlies the historical cues in *Cabaret*.

The 1951 musical by John Kander, Fred Ebb and Joe Masteroff is set in Berlin in the waning days of the Weimar Republic as the Nazi party rose to power and violently shifted the course of German culture and world history. Many of the show's main characters are the final refugees of the Jazz Age, artists condemned and crushed under the weight of authoritarianism and fascism.

It's a very specific moment in time, one brought to life by Masteroff's richly drawn character—the cabaret performer Sally Bowles, the American writer Clifford Bradshaw and the anonymous Master of Ceremonies of the Kit Kat Club—a larger-than-life narrator whose arc in the show neatly sums up the tragic arc of German history in late 1929 and early 1930.

While the musical operates in a distinct historical moment, its timeless themes have made it a mainstay of the musical theatre genre. The story captures important questions about the value of self-expression and art's importance in the face of censorship, brutality and iron-fisted rule. *Cabaret* is about Germany in the throes of a violent transformation, but it's also about artists who stay committed to their craft—no matter the price.

"The artist raises a mirror to society, the arts have power," says Kristel Jelinek Brown, who is directing the University of Colorado Boulder Musical Theatre Program's production of *Cabaret* Nov. 13 to 16. "It's a show that's very on the nose about fascism—and what that does to artists. It's also about a

freewheeling, wild, hedonistic celebration of self and sexuality and identity."

The show explores the underground cabaret culture that flourished in Berlin at the end of the Jazz Age, an environment full of experimentation, expression and creativity. It's a setting that offers stark comparisons during a time when creative expression in the United States is facing its own defining moment as venues and media outlets face seismic shifts in funding and creative control.

The students' choice to stage *Cabaret* in this modern moment seemed purposeful, says Jelinek Brown, who'll bring her training in "guerrilla theatre" to bear in a production set to feature experimentation.

"This show will explore questions like, what happens when we take art away? What happens when students take art into their own hands? We're going to play a lot with found material. It won't look like a traditional *Cabaret* staging," she says, adding that the cast will number in the dozens. "Universities are an excellent place to be experimental and try different things."

The score, the book and the characters won't change from the 1951 original, she adds. *Cabaret* will still feature the beloved tunes and familiar plot points that have long delighted audiences. Even so, present-day realities may make the 70-plus-year-old musical take on a new relevance.

*The CU Boulder College of Music Musical Theatre Program presents **Cabaret** in the Music Theatre from **Nov. 13 through 16, 2025.***







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# Spoiler Alert: She Dies.

By Lisa Kennedy

At a time when classics continue to be reimagined, renovated, downright torn down and rebuilt, this may come as something of a surprise: In Ballet Hispanico's *CARMEN.maquia*, choreographer Gustavo Ramirez Sansano's take on Georges Bizet's opera, the woman who riled the besotted soldier Don José and pursued the matador Escamillo still meets a brutal end.

"I went to see a *Carmen* where Carmen is not the one who dies. And I'm like umm, okay ..." Eduardo Vilaro, the company's artistic director and CEO, shared during a video call. "It's improbable because we have a world that's dominated by men. It's misogynistic, mostly. You know, sometimes stories are meant to be told the way they were crafted to teach us lessons. We just have to show it and have people talk about it and say, 'Wow, that was wrong.'"

*Carmen* is in the midst of its sesquicentennial. Before Bizet made the heroine indelible 150 years ago, she appeared in Prosper Mérimée's novella, the basis for Henri Meilhac and Ludovic Halévy's libretto. In the 20th century, a Spaniard who likened himself to a bull began evoking Carmen in his paintings. Ironically, Pablo Picasso lived in France at the time.

From the start, *Carmen* has embodied the tensions between cultural appropriation and embrace. How could anything but intriguing happen when the nation's preeminent Latiné dance company presents *Carmen*?

"It's not just a ballet that's performed externally or gesturally—it's something we feel in our bodies," Vilaro has said. "That level of authenticity gives our version a unique, nuanced energy that's distinctly ours."

And this production comes with its own feints, its own Veronicas, to borrow a bit of bullfighting patois. "There's no flamenco, no castanets," says Vilaro. "There is no" ... cue a gasp ... "red." As for Carmen, well, "This Carmen is very demure," Vilaro says. And yet, she is more aware of exploring her power and her passion. As if thinking, "Yeah, I know the danger I'm living in, but I'm still going to play with it," he says. "And that's empowering in its own way."

Set designer Luis Crespo and costume designer Delfin lean into Picasso's white, black and gray palette and his abstractions. But, "There's a moment of color," Vilaro promises, with a knowing smile.

For years, he would tell Sansano that he had to find a way to connect Carmen's passion to both men. Now, he thinks, the choreographer has.

How? "I won't tell you," he says—and then relents. But you'll get no spoiler here.

Photo credit: Laura Fuchs

***Ballet Hispanico* performs on the Artist Series at Macky Auditorium on Oct. 9, 2025.**





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# Cirque of the Diaspora

By Lisa Kennedy

As a boy, multidisciplinary performer Yamoussa Bangoura didn't have to run away from home to join the circus. At least not initially. Home—the West African nation of Guinea—has a tradition of acrobatics and a legendary circus of its own: Circus Baobab. After Sundays spent captivated by television broadcasts of European circus acts, Bangoura and other kids would head to the nearby beach in the capital city of Conakry to emulate what they'd witnessed. There, acrobatics were being performed and taught, and it's where Bangoura landed his first coaches.

As a teenager, Bangoura auditioned for a film about Circus Baobab, got the role and stayed on. While performing and traveling with the troupe in Spain, he was recruited by Cirque Éloize which led him to the capital of the circus arts world: Montreal.

In 2007, Bangoura founded Cirque Kalabanté (before launching his own troupe, he also performed with Cirque du Soleil, the equestrian troupe Cavalia and ArtCirq).

For years, the Kalabanté and its founder have been delivering a mix of African-infused storytelling, acrobatic feats and more to the beats and rhythms of Afro-Jazz music. In 2023, Bangoura received Canada's inaugural Circus Arts Recognition Award. In *Afrique en Cirque*, Bangoura—along with some of his siblings who are part of his company of artists—return home by immersing audiences in a vision of daily village life in Guinea. The show captures “the strength, agility and life's joys of young

Africans,” Cirque Kalabanté promises. In addition to performing, the company has a studio dedicated to teaching African and circus arts.

“The circus reminds us that it takes a community to make something truly beautiful,” wrote the late fantasy writer and circus aficionado Terry Pratchett. *Afrique en Cirque* honors the community that fed Bangoura's circus dreams and, not to be understated, its discipline.

The physical rigor required of the circus is irrepressible: From performers drumming djembes to contortionists pretzeling to acrobats constructing pyramids of sinew and muscle. In addition to his other roles, Bangoura drums and plays the tall, hybrid, 21-string instrument known as the kora. A few injuries—a strained meniscus in his shoulder and a torn Achilles—attest to the risks of the work and underline the focus required to consistently deliver joy and bravado.

“When I do circus, all the bad things go away, you're just living in the present moment,” Bangoura says in *Circus Without Borders*, a 2015 documentary detailing the work Kalabanté and Guillaume Saladin's ArtCirq were doing to bring circus arts to their communities of origin: Guinean and Inuit. “It's like when I'm drumming, all the energy changes. It becomes positive,” he adds. It's an energy Cirque Kalabanté shares show after show.

***Cirque Kalabanté performs on the Artist Series at Macky Auditorium on Nov. 7, 2025.***





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# PROGRAM NOTES

By Marc Shulgold

## String Quartet in G Minor, Op. 74, No. 3 “The Rider”

Franz Joseph Haydn (1732-1809)

Sudden fame can play tricks on the unsuspecting. Consider Haydn in what seemed to be the twilight of a life in music. Following the death of his longtime patron Prince Nikolaus von Esterházy in 1790, the 58-year-old composer was released from his three-decade employment at the Esterházy’s palace—normally a signal that it’s time to retire. Not quite.

Enter Johann Peter Salomon, a German-born composer and violinist who’d settled in London in the early 1780s (and who reportedly came up with the “Jupiter” nickname for Mozart’s 41st Symphony). Expanding to the arena of concert organizing, Salomon traveled to Vienna and invited Haydn to travel with him to London, where the composer would present some new symphonies and chamber works for the locals, who’d been enjoying Haydn’s works for some time. So, in 1791, Haydn traveled to England and proceeded to bowl over the Londoners with music that nimbly mixed sophistication with accessibility. It’s worth noting that the first six of what became known as the dozen “London” Symphonies were performed in a spacious 800-seat hall that also served as the venue for his string quartets and piano trios. Here is where things began to change in Haydn’s approach to composition.

Presenting chamber music to a wider spectrum of listeners in a less intimate space meant that the tunes should be bigger and catchier, with greater clarity and more flash. All the while, the composer’s intelligence and wit would need to remain intact for the pleasure of the connoisseurs. Thus, with his newfound adulation came new challenges to writing.

Haydn had presented some of the six string quartets of Opus 64 during his visit, before returning to Vienna in 1792 with a fresh, revised compositional game plan. With the London experience still in mind, Haydn wrote six new quartets the following year and dedicated them to his Freemason friend, Count Franz d’Apponyi. Created as a set, the “Apponyi” Quartets were broken up into two groups of three by a publisher and labeled Opus 71 and 74. The last of the three from Opus 74 later drew the nickname “Rider” (or, if you prefer, “Horseman”), presumably from the galloping syncopations of the final movement. This vivacious G-minor Quartet reveals the influence from Haydn’s

# TAKÁCS QUARTET

Oct. 5 | 6 2025  
Grusin Music Hall

## PROGRAM

### String Quartet in G Minor, Op. 74, No. 3 “The Rider”

Franz Joseph Haydn (1732-1809)

- I. Allegro
- II. Largo assai
- III. Menuetto: Allegretto
- IV. Finale: Allegro con brio

### String Quartet in G minor, Op. 10

Claude Debussy (1862-1918)

- I. Animé et très décidé
- II. Assez vif et bien rythmé
- III. Andantino, doucement expressif
- IV. Très modéré

## Intermission

### String Quartet in C Major, Op. 59, No. 3

Ludwig van Beethoven (1770-1827)

- I. Introduzione. Andante con moto -  
Allegro vivace
- II. Andante con moto quasi Allegretto
- III. Minuet. Grazioso - Trio
- IV. Allegro molto

diverse but devoted English audiences of musical newcomers and sophisticates. In the “Rider,” melodies are instantly recognizable and memorable, the first violin’s flashy episodes seem clearly intended to thrill, the achingly slow and lovely *Largo* (in the remote key of E major) constructed to bring a tear to the eye, and the deliciously fast-paced *Allegro con brio* served up as a sure-to-please finale.

Most significantly, one hears four equal voices, often delivering the goods together in an assertive manner—able to reach the last row of a packed concert hall. But listen closer, and the inventiveness and subtlety of Haydn’s quartet-writing are consistently evident. No surprise that the first London triumph had led to a second: In 1794, the composer returned to England, delivering six more symphonies, along with the “Apponyi” quartets. One can only imagine the euphoria



that greeted their performances. Now an international superstar, Haydn had unexpectedly refined and expanded his thinking about the symphony and the string quartet—all to be duly noted by later composers.

### String Quartet in G minor, Op. 10

Claude Debussy (1862-1918)

Debussy's world in his youth was a dizzy carnival of sights and sounds. He became a sponge, taking note of all he witnessed. He'd spent time in Russia, working for Madame Von Meck (Tchaikovsky's mysterious patron), absorbing the culture of that faraway country. He'd been to the 1889 Paris Exhibition, so rich with music and dance from exotic foreign lands—particularly Asia and the intriguing orchestral percussion of the Balinese gamelan. He traveled to Bayreuth to experience the operas of Wagner, where all that melodramatic heaviness left him cold. He preferred the works of the Parisian symbolist poets and impressionist painters, who employed words and images in exciting new and abstract ways.

Audiences and critics would soon marvel at (and argue over) Debussy's 1894 ground-breaking entry into impressionism with *Prelude to the Afternoon of a Faun*, his symphonic music for Nijinsky's ballet, based on a poem by Stéphane Mallarmé. Unnoticed by most was a work written earlier that set the table for *Faun*, along with most of Debussy's music that followed—his string quartet.

The 1890s would prove to be one of his busiest and most fruitful decades. Perhaps inspired by all the sights and sounds he'd experienced, he produced such works as the *Suite Bergamasque* for piano, the orchestral Nocturnes and much of the opera *Pelléas et Mélisande*. Amid all these, one might glance at the String Quartet of 1893 and its key of G minor and traditional line-up of four movements, and enter it without trepidation. The Quartet is unique in several ways: It's the composer's only work in that genre, and the only composition to which he gave an opus number and a key signature.

So where did it come from? A clear influence was the String Quartet penned in 1890 by César Franck, a composer known for his frequent use of cyclical writing—a style found in Debussy's Quartet. Cyclical composition uses a single thematic idea in each movement of a work, bringing a sense of unity to the whole. An earlier example is Berlioz's *Symphonie fantastique*, where a brief tune appears in various forms in each of the five movements. Easy to spot there—not so easy in Debussy's String Quartet.

The cyclical theme is introduced in its aggressive form right at the start of the Quartet in the opening *Animé et très décidé*. Finding it elsewhere is tricky for first-time listeners. Debussy follows old traditions here by presenting the music in traditional Sonata form, complete with a relaxed second theme. The second movement, dominated by playful pizzicato accompaniment (echoes of Balinese gamelan?). It's a *Scherzo* in the usual A-B-A form, titled *Assez vif et bien rythmé* and set in the unusual 15/8 time signature. The exquisite third movement, *Andantino, doucement expressif* in the remote key of D-flat, begins and ends with mutes in place, its dreaminess building to the quartet's emotional high point. The last movement is a fast-moving buffet of shifting episodes containing several versions of that cyclical theme (if you're clever enough to hear them), culminating in a wondrous burst of energy.

### String Quartet in C Major, Op. 59, No. 3

Ludwig van Beethoven (1770-1827)

The three Beethoven works of Opus 59 are known collectively as the "Razumovsky" Quartets, dedicated to a Russian, that nation's ambassador to Vienna. For all their explosiveness and brilliance, one element of Opus 59's three quartets of 1807 should not be overlooked—their length. Consider that Beethoven's first set, Opus 18, published in 1801, showed the influence of Haydn and Mozart with average lengths of about 26-and-a-half minutes each. That set consisted of six published works, sticking to the tradition set by those early masters of the genre. When Beethoven approached the string quartet again, just a few years later, his musical boundaries had expanded—the works in Opus 59 were lengthened by around 10 minutes. Something had changed.

For starters, he clearly had more to say. But he also had no intention of serving up bite-sized musical morsels for at-home amateurs to amuse themselves and gatherings of friends. Publishing such pleasant pieces had been a welcome source of income for composers. But why would Beethoven leave those customers unsatisfied? Perhaps because he now had at his disposal the services of the world's first fully professional quartet, led by the comically portly but widely admired violin virtuoso Ignaz Schuppanzigh. The bar was raised to new heights.

Upon its publication in 1807, Opus 59 led one reviewer to complain, “Three new, very long and difficult Beethoven string quartets ... are attracting the attention of all connoisseurs. The conception is profound and the construction excellent, but they are not easily comprehended.” Beethoven had become accustomed to such instant befuddlement. A potential buyer of Opus 59, No. 3’s score might have been intimidated by its obvious length and constant changes in dynamics—crescendos, decrescendos, sudden forceful notes immediately followed by quiet ones, etc. The mercurial Beethoven loved such challenging, out-of-the-blue contrasts.

One can imagine puzzled reactions to those strange opening chords, struggling in search of the simplest of all keys: C major. And then there’s the superfast fugal *Allegro molto*, one of Beethoven’s most exciting and most treacherous finales—and one surely not for the faint of heart. Best to leave this music to the likes of Schuppanzigh and friends. Still, an amateur player could have been attracted to the charming *Minuet* (a nice throwback to Haydn and Mozart). The seemingly innocent lilt of the *Andante*, calling for the plucked cello to serve as genial, if mysterious timekeeper, soon travels to dark places unknown and unexpected. Some observers have suggested that the *Andante*’s melody is rooted in Russian folksong. Nothing in the score is indicated as such, though the first two of Opus 59 included tunes specified as *Thème russe*—an homage, no doubt to Mr. Razumovsky.

The three quartets of Opus 59, the first of five that occupied the composer’s so-called Middle Period, ushered in a new approach to the genre. Beethoven’s growing canvas of possibilities for the string quartet pointed to the future, continuing an expanse into uncharted territory that culminated in the final masterpieces of his Late Period. There are, we should point out, nods to the past in this third and last of Opus 59: for example, a trick ending in the finale that Haydn would have loved. But there are bigger ideas here, greater challenges for players and listeners. Just as the earlier “Eroica” Symphony introduced a larger stage for the symphony, so too did Opus 59 open a wider curtain for the humble string quartet.

## TAKÁCS QUARTET

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

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

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

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

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



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

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

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

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

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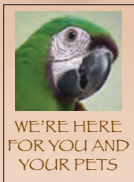


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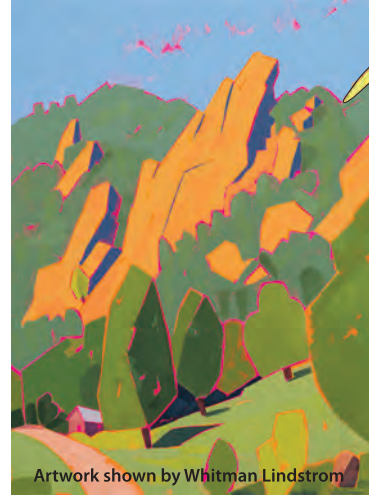
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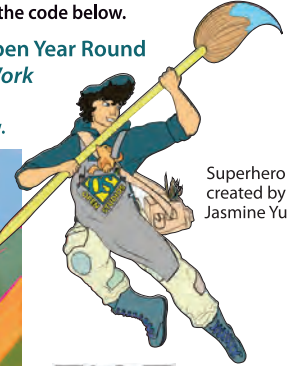
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Joy Redstone is a licensed therapist, a member of Denver's D'art 360 Gallery, and serves on the boards of both Next Gallery and the Colorado Women's Art Museum. This exhibition is an invitation to witness healing in visual form.

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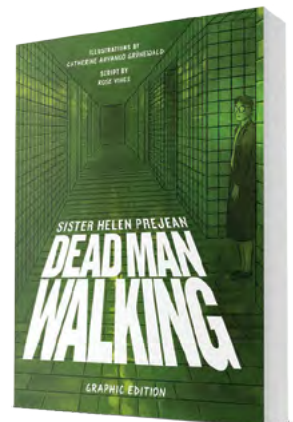


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# Global Seminar livecasts piano recital from Paris to **Denver**



*By Kathryn Bistodeau*

Professor of Piano Andrew Cooperstock loves all things French—the art, music, food and language—and this summer he combined that passion with his love for teaching and performing.

In partnership with CU Boulder Education Abroad, a brand new Global Seminar—Chamber Music Performance—engaged a dozen student participants in Aix-en-Provence, Marseille and Paris, France. From July 24 to Aug. 7, the seminar offered students opportunities to perform chamber music across France—including a unique occasion for a local audience to experience the performers from half a world away.

“One of the concerts in Paris is going to be at the new Steinway & Sons gallery there,” explained Cooperstock before the group’s departure. “The students will perform chamber music and then—in the second half of the program—just the pianists will each play a short piece on the Spirio Steinway.

“A signal will be livecast from Paris to the Spirio piano in the new Steinway & Sons Denver location where audience members can hear the sound actually coming out of another Spirio piano, like a player piano—not from a speaker like a Webcast or Zoomcast or something.”



He added, “The sound is extremely accurate, so it should sound pretty much exactly like the Paris concert.”

In addition to the technologically remarkable Steinway recital, participating students performed in a Baroque church in Aix-en-Provence and the American Church in Paris, among other venues, and rehearsed great chamber music by American and French composers with talented peers. Students also engaged in guest master classes, studio classes and private lessons.

The students’ cultural immersion further included French language lessons, a boat ride along the Seine, a trip to Notre Dame, a tour of the Institute for Research and Coordination in Acoustics/Music (IRCAM) and more.

*Photos: Steinway & Sons Spirio, “the world’s highest resolution player piano.” Photo credit: Steinway & Sons; College of Music students Juhyun Hwang (MM ’26, piano) and James Morris (DMA ’25, piano) rehearse for their Spirio piano duet at CU Boulder before traveling to France for a two-week Global Seminar. Photo credit: Andrew Cooperstock*

# Lynn-Craig Living Music Award recipients announced

By Kathryn Bistodeau

The American Music Research Center (AMRC) awarded the 2025 Alex Craig and Christina Lynn-Craig Living Music Award to **Kristina Butler** (MM ’25, voice) and **Katiann Nelson** (MM ’25, voice). The awardees each received a \$1,000 scholarship.



Nelson’s project—“Making a Composer: Alex Craig”—involves presenting a recital of Craig’s works alongside works by composers that Craig found inspirational. “I’m really looking forward to diving into the music itself,” says Nelson. “For me, getting to know a new composer through their work is like getting to know a new friend—I’m excited to start this process with a composer who is completely new to me.”



Butler will also be organizing a recital and hopes to record the music she prepares. Her project—“Seasons of Life: Music of Alex Craig”—will explore the seasons of life in the context of the four weather seasons.

“I’m most excited to work artistically from a relatively blank slate as there isn’t a wealth of recordings of Professor Craig’s music,” explains Butler. “Learning music without a recording is an exciting challenge that frequently comes with learning contemporary works.”

*The Lynn-Craig Living Music Award is open to both undergraduate and graduate students and supports the performance of works by the late composer Alex Craig, housed in the Rare and Distinctive Collections at the CU Boulder Libraries.*



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\* *Deceased*

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### Assistant Technical Director

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MarieFaith Lane

### Communications and Program Assistant

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### Scheduling Manager

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### Assistant Recording Engineer

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Phil Taylor

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### Tessitura CRM Specialist

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### Assistant Director of Operations

Paige Wiedemann

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Scott Wickham

### Front of House Director

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### Senior House Manager

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### House Managers

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Pearl Enssle  
Brosnan Szabo

*Personnel lists current as of Aug. 20, 2025.*

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