





CU ★ PRESENTS



November-December 2023

-  Takács Quartet Nov. 5-6
-  9-5, the Musical Nov. 9-12
-  Holiday Festival Dec. 8-10
-  Christmas With the Canadian Brass Dec. 13

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Q **Takács Quartet**

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CU ★ PRESENTS

NOVEMBER-DECEMBER 2023

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College of Music alumna spotlight: Indigo Fischer

By Kathryn Bistodeau

Indigo Fischer is a CU Boulder alumna, a flutist and now the artistic operations manager at the Music Academy of the West. She graduated from the College of Music in 2019 with a Bachelor of Music in flute performance and an Arts Administration micro-credential. The College of Music recently caught up with Fischer to ask about her current job and her time at CU Boulder!

Why did you choose the CU Boulder College of Music for your degree?

From the moment I listened to Professor of Flute Christina Jennings' Rochberg album, I was enthralled (and still am!) with her sound. I had simply never heard a flute sound like that and knew immediately I had to study with her. Then it sealed the deal when I learned all of the holistic offerings that CU Boulder provides. I knew early on that I wanted to attend a school with a conservatory feel but still had the wealth of opportunities that a large institution can offer.

When you think of your time at the CU Boulder College of Music, is there an experience that stands out?

As a total flute nerd, my weekly highlight was flute studio class where I refined my skills of critical listening, giving and receiving feedback, and performing under pressure. I learned so much from the graduate students in particular who were outstanding mentors. The close proximity to the Colorado Symphony was another major highlight, as was the access to the Colorado Flute Association. I was also very involved with chamber music throughout my entire degree and some of my favorite memories are late-night rehearsals preparing the Poulenc Sextet.

Who were the faculty members that had an impact on you?

I was lucky to work with many of the stellar faculty at the College of Music. One of the most special parts of the college is the close-knit community and low student-to-faculty ratio that allows you to seek out opportunities for collaboration. Of course I credit so much of my development to Professor Jennings—she shaped the way I approach music and flute playing and also taught me the importance

of developing a strong community, as evident in the CU “fludio” (flute studio) who are some of my closest friends.

Other faculty highlights were working with Joan Braun and SoYoung Lee in the arts administration certificate courses. It was so influential to work with and learn from women in leadership roles. My time with them helped motivate me to pursue my interests beyond just performance. And of course I have to mention studying with Margaret McDonald and working with the incredible collaborative piano department, chamber music coachings with Nicolò Spera, developing my ensemble skills in the Wind Symphony with Don McKinney, the weekly career workshops with Jeff Nytech at the Entrepreneurship Center for Music (ECM) ... the list goes on.

The current dean of the College of Music, John Davis, has a vision for the college that includes developing what he calls universal musicians. This means developing multiskilled, multifaceted musicians with a broader education to help them in their future careers. Why is this important in a musical career?

Developing a holistic skillset is a necessary requirement in the current musical landscape. Pursuing a broad education actually helps you specialize because it gives you opportunities to explore and discover what is best suited to you. A degree in music at a well-rounded institution such as CU Boulder gives you transferable skills for many different career paths. Your life will take many twists and turns—and when you're first starting college it's impossible to predict the trajectory of your career. The college's ECM, Diverse Musicians' Alliance, Arts Administration micro-credential and working in the box office at CU Presents opened up the world of arts administration for me.

(Photo: Fischer, left, with Professor of Flute Christina Jennings at graduation)

Learn more about Fischer's current position at the Music Academy of the West.



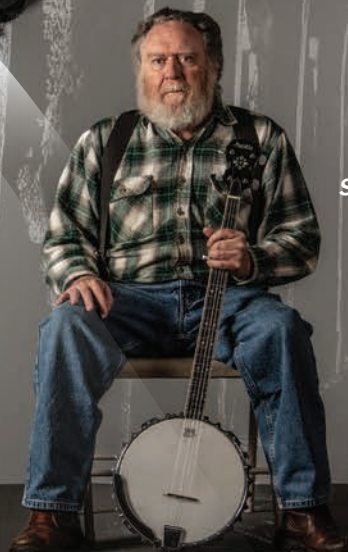
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9 to 5, The Musical

Nov. 9-12, 2023

CU Music Theatre



Holiday Festival 2023

Dec. 8-10, 2023

CU Macky Auditorium



Christmas with the Canadian Brass

Wednesday, Dec. 13, 7:30 p.m.

★ Macky Auditorium



Joyce Yang, piano with the Takács Quartet

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

★ Macky Auditorium



Takács Quartet

Jan. 14-15, 2024

 Grusin Music Hall

Streaming Jan. 14-22



MOMIX

Alice

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

 Macky Auditorium

Good to know for the show:

ACCESSIBILITY

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



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

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

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

PHOTOS AND RECORDINGS

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

SMOKING

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

TICKET SALES

Ticket sales are final; no refunds. Exchanges are subject to availability and must be made at least one business day prior to the day of performance.

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

Please return your tickets to the box office prior to the performance if you are unable to use them.



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Jasper String Quartet

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The Play That Goes Wrong

March 8-17, 2024

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MOMIX' *Alice* is a trip

Multi-media, illusionist dance company summons the psychedelic spirit of Lewis Carroll

By Clay Bonnyman Evans

Moses Pendleton's *Alice*, performed by his famously illusionary, multi-media company, MOMIX, is an homage to three famous works: Lewis Carroll's classic, psychedelic tales, *Alice's Adventures in Wonderland* and *Through the Looking Glass*, and Grace Slick's trippy 1967 ode to their weirdness, *White Rabbit*.

Like the innocent blond girl who impulsively dives down a rabbit hole into Wonderland after a mere three paragraphs, MOMIX's 90-minute extravaganza plunges quickly from reality—a static portrait of Carroll—into pleasant fantasy—a floating Alice reading a book on a summer's day—and soon enough, a mind-bending swirl of phantasmagoria.

A visual spell

"You can see why I think *Alice* is a natural fit for MOMIX. We want to take this show into places we haven't been before in terms of the fusion of dance, lighting, music, costumes, and projected imagery," says Pendleton, who founded the company in 1981.

"Our puns are visual, not verbal. It's not modern dance; it's MOMIX—under the spell of Lewis Carroll, who was

under the spell of Alice—who was still learning to spell."

Once down Pendleton's own quirky rabbit hole, Alice is sometimes present, sometimes multiplied, sometimes absent; she can be large or small—or a spider. Over nearly two dozen fast-moving pieces, MOMIX' acrobatic, versatile cast miraculously morphs into myriad, swiftly changing characters, from the Mad Hatter to the hookah-smoking blue caterpillar, the haughty Queen of Spades, and more, vividly clad in costumes ranging from nude tights and creepy bunny masks—shades of *Donnie Darko*—to red sneakers and blue-black unitards and Alice's famous, sweetly innocent blue dress.

More than dance

As usual for MOMIX, the performers leap and spin and move through an eye-popping, brain-swirling dreamworld of kinetic, colorful props, puppets, towering projections, infinity-reflecting mirrors, and mind-twisting, occasionally eerie, video and animation.

"We're less of a dance company than a physical, visual theater, using props

and costumes to create fascinating pictures," Pendleton says.

A drug-free trip

And of course, there's the music, ranging from classical to Slick's evocative—and, given the show, all but mandatory—rat-a-tat-snare-driven anthem and now almost totemic trippy lyrics:

*When logic and proportion
Have fallen sloppy dead ...
Remember what the Dormouse said:
Feed your head
Feed your head.*

Alice is itself a head-feeding extravaganza, a rush, a whirling, swirling hallucination, a kaleidoscope of illusion, movement, color, sound and sensation, courtesy of MOMIX and Moses Pendleton—a mind-bending trip, no pills or mushrooms required.

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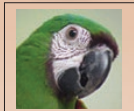
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Meet our 2023 Sher Distinguished Musician Scholars

By Kathryn Bistodeau

Nate Bonin and Danny Kaminski are the College of Music's 2023 Sher Distinguished Musician Scholars! These students are receiving full scholarships funded by John and Anna Sie who established the award in 2014.

"I'm delighted that both Nathan and Daniel have been named our next Sher Distinguished Musician Scholars, and I'm pleased that we're able to support two exceptional music students from Colorado," says Associate Dean for Undergraduate Studies + Enrollment Management Matthew Roeder. "Nathan and Daniel are not only outstanding individuals but also exemplary musicians who will undoubtedly represent the College of Music extremely well."

Bonin—a Longmont native—is studying French horn performance with Professor of Horn Mike Thornton. "I chose CU Boulder because I've worked with Professor Thornton in the past," he says. "My teacher in high school would take me to master classes and things that were happening at the studio here—I got to see everything and really wanted to be a part of it."

Bonin is pursuing music because it makes him feel "completely fulfilled."

"I've played in a number of ensembles and not only being a part of those groups and playing, but also being in the audience is a good experience for me—and I think it honestly is for everybody," says Bonin who's excited to be at the College of Music.

"This scholarship is absolutely life changing," he adds.

Kaminski grew up in Colorado Springs and is studying jazz bass with Jazz Studies Lecturer Bijoux Barbosa. He chose the College of Music because he loves the faculty and the students here. "My main goal in looking at music schools was to follow where the good players are going," Kaminski says. "Because that's where the future of music is and that's what I want to be a part of."

"I just can't imagine myself being happy doing anything else. I feel like, when I play music, it's the only time that my thoughts feel more cohesive and more streamlined and purposeful. And most importantly, why we pretty much do anything, it's really fun."

Kaminski's goals for the future are to continue to push jazz music forward and bring it into the modern age. More than anything, though, Kaminski says, "I just want to help give back. I've had too many teachers to count, my parents, so many students, that helped me in immeasurable ways. I feel like I owe it to them and to everyone else, including the next generation, to give that back and to be a helping force."

The Sher Distinguished Musician Scholarship will help Kaminski along that path and allows him to fully engage in his College of Music education. "I'm eternally thankful for that and I don't think it will ever truly set in that I got a full ride. I truly don't have the words, I'm so deeply thankful."

(Photos, from left: Nate Bonin and Danny Kaminski)



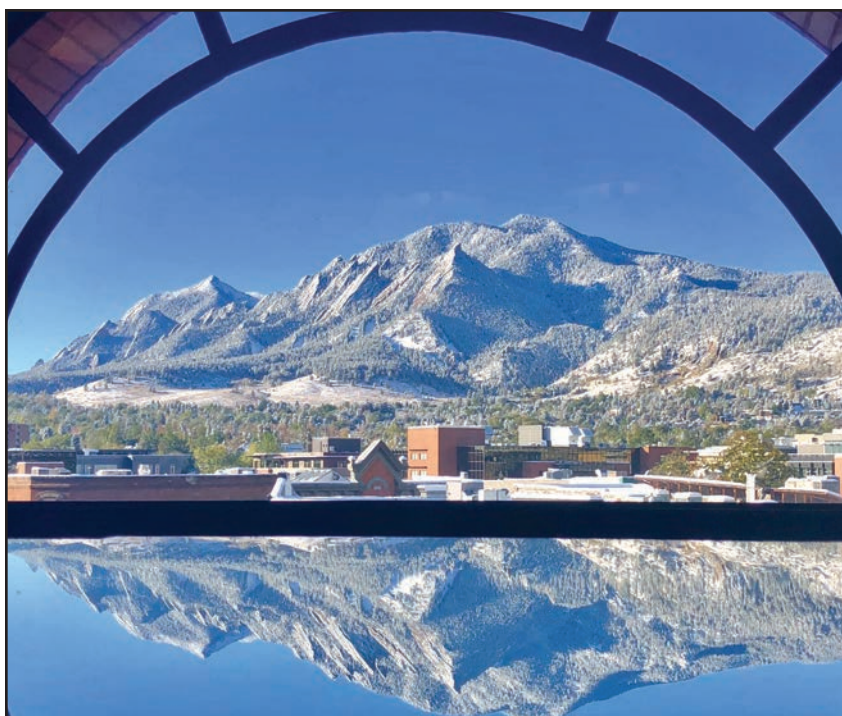
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Takács Quartet

4 p.m., Sunday, Nov. 5, 2023

7:30 p.m., Monday, Nov. 6, 2023

Grusin Music Hall

Program

String Quartet No. 1, Op. 7

Béla Bartók (1881-1945)

- I. Lento
- II. Allegretto
- III. Allegro vivace

String Quartet in C Major, Op. 20, No. 2

Joseph Haydn (1732-1809)

- I. Moderato
- II. Capriccio. Adagio
- III. Menuetto. Allegretto
- IV. Fuga a 4 soggetti

—Intermission—

String Quartet No. 4

Béla Bartók

- I. Allegro
- II. Prestissimo, con sordino
- III. Non troppo lento
- IV. Allegretto pizzicato
- V. Allegro molto

NEED TO KNOW FOR THE SHOW

- Sunday's performance is recorded and streamed through Nov. 13.
- Photography and video recordings of any type are strictly prohibited during the performance.
- See **Page 9** of this publication for additional show and venue policies.

Program notes

By Marc Shulgold

String Quartet No. 1, Op. 7 Béla Bartók (1881-1945)

As a young composer of 27, attempting his first go-round with the string quartet, Bartók's mind was swirling with thoughts of other composers' music and the search for his own voice—along with the vision of a young lady who had just dumped him. That's quite a load. All of those factors can be traced in the first of six quartets, a work built on three continuous movements of self-discovery, held together by a few musical threads and memories of the girl that got away. She was a violinist named Stefi Geyer, who so captivated the young composer that he wrote a concerto for her, employing her four-note motif that would soon find its way into the opening violin duet of Opus 7. So crushed was Bartók at her rejection that he penned a piano bagatelle titled "She is Dead" the day her "Dear Béla" letter arrived.

The resulting string quartet was identified by the composer's friend Zoltán Kodály as "a kind of 'Return to Life' of one who has reached the brink of the abyss." It's worth noting that Bartók married another girl later that year. Of greater importance is the music of this early masterpiece, which reveals the composer's early influence from Beethoven—whose Opus 131 quartet shares many structural elements with Opus 7. One can also hear touches of Brahms and Richard Strauss.

As this music unfolds from its funereal opening, marked by a two-note descending phrase that would serve as the quartet's unifying feature, it leaves behind those Germanic influences. Instead, it embraces the energy and uniqueness of Bartók's native Hungary. He had already spent time in the countryside, collecting the folk music he (and Kodály) had sought out among Eastern Europe's peasant population. Those melodies had yet to reveal themselves consistently in Bartók's music—but they do so in the quartet's finale. Are we observing, in one compact work, a composer shedding the voices of his forebears and discovering his own musical personality? It seems that way, as each connected movement of Opus 7 is quicker, livelier and less "Brahmsian" than its predecessor, gaining energy and confidence

along the way, finally exploding in an exuberant, Hungarian *Allegro*. Did he also leave behind all thoughts of Geyer? Of course not. Consider that the cello offers an introduction to the quartet's final movement with a reworking of a popular Hungarian song titled "Just One Beautiful Girl in the World."

String Quartet in C Major, Op. 20 No. 2

Joseph Haydn (1732-1809)

Many a musicologist has thrashed about in search of the proper words to describe the significance of Haydn's Opus 20 string quartets—works that are now viewed as a turning point in the evolution of this most important genre. We'll leave it to Sir Donald Tovey: "Every page of the six quartets of Opus 20 is of historic and aesthetic importance ... there is perhaps no single opus in the history of instrumental music which has achieved so much." Even Haydn couldn't disagree. Late in life, during a conversation with his friend Anton Reicha, he gazed back at the importance of 1772, the year of Opus 20's composition. Referring to that year, according to Reicha, Haydn spoke of how he had begun "a complete course in composition to strengthen himself and his art and to learn its secrets better." The same year coincided with Haydn's so-called *Sturm und Drang* period, which produced several dark, storm-driven symphonies.

The six Quartets of Opus 20 brilliantly mixed that brooding intensity with elegant lightness and wit, reflecting the aristocratic world of the Esterházy palace, where Haydn was employed. In a methodical, evolutionary process traceable through his earlier quartets, a sense of equanimity was established among the four voices of Opus 20. At the time, we should remember, the concept of the string quartet was still very new. In fact, the composer had thought of his earlier Opus 1 and 9 first-violin-dominated efforts as "Divertimenti." With the publishing of the Opus 20 "Sun" quartets (so named because a rising sun decorated their cover), the genre had suddenly grown up. What began as a format for mildly diverting, tuneful little pieces had developed, in Haydn's hands, into a fertile place for daring experimentation in organizational structure, intricate counterpoint and dramatic intensity.

From the get-go, there is an abundance of fresh ideas in the second of Opus 20, which opens with a melody sung by the cello, instead of the usual violin. The two movements that follow form a miniature opera, in which those stark unison statements kicking off the *Adagio* (which Haydn titled *Capriccio*) lead to unexpected moments of heart-stopping tension built around an aria-like melody sung by the violin (complete with a brief, cadenza-like solo). The following *Minuet* continues the drama, seeming to emerge directly from the musical mood of the previous movement.

Capping off this extraordinary work is the fugal finale (three of Opus 20's six quartets end in fugues). Here, the counterpoint is unstoppable—a high-energy, four-subject double fugue that is a wonder to behold. Haydn wrote on the score of this final movement *Sic fugit amicus amicum* (Thus one friend flees another), perhaps describing the effect of all those cascading notes. No surprise that Mozart and Beethoven paid close attention to this collection. Mozart's K. 428 (the third of his six quartets dedicated to Haydn) is clearly influenced by the first of Opus 20, while the youthful, ever-studious Beethoven took time to write out a copy of the same work. A century later, in 1885, Brahms acquired an autograph collection of the complete set of Opus 20, and never let them go.

String Quartet No. 4

Béla Bartók

The fourth of Bartók's quartets is as much fun to watch as it is to hear, offering a textbook of unusual, eye- and ear-catching sonic effects: sliding *glissandos*, both up and down, sometimes both directions simultaneously; plenty of pizzicatos, notably in the all-plucked fourth movement; the occasional "Bartók pizzicato," in which a string is pulled up and snapped loudly against the neck; guitar-style strumming; eerie moments played close to the bridge (*ponticello*) and ones in which the wood of the bow bounces on the strings (*col legno*). But this work is much more than a catalog of novel sounds.

Written in 1928, a decade after the composer's Third Quartet, the Fourth is meticulously and symmetrically constructed, both within individual movements and over the course of all five. One can hear numerous echoing episodes, as one voice replies to another's thematic suggestion,

sometimes literally, sometimes responding upside-down. An ascending-descending six-note motif is heard early on and revisited in the finale. Then, on a larger scale, Bartók gave this quartet a so-called "arch" construction, just as he did in the Fifth Quartet (heard in the Takács' September program) and, much later, in the *Concerto for Orchestra*.

In all three of those works, the first and last movements can be seen to mirror each other, as does the second and fourth—with the central third movement viewed as the core of the composition. Not often given to explanations of his music, the composer echoed this view with his outline for the Fourth Quartet: "Metaphorically, the third movement is the kernel," he wrote, "movements I and V the outer shell and II and IV, as it were, the the inner shell." Here, the second and fourth movements serve as amusing little *scherzos*—one played entirely with mutes in place (*con sordino*), the other a visually delightful romp on plucked strings.

The outer movements reveal the composer's undying love for the folk music of his Hungarian homeland. The concluding *Allegro molto* seems more a drunken village dance party, with its unstoppable syncopated rhythms. In the center of all this stands the third movement, *Non troppo lento* (slow, but not too slow), an example of Bartók's so-called "night music." As the three upper voices quietly play sustained chords, the lonely cello sings a plaintive tune.

About the performers

The world-renowned **Takács Quartet** is now entering its 49th season.

Edward Dusing (violins), **Richard O'Neill** (viola) and **András Fejér** (cello) are excited about the 2023-2024 season that features varied projects including a new work written for them. **Nokuthula Ngwenyama** composed *Flow*, an exploration and celebration of the natural world. The work was commissioned by nine concert presenters throughout the USA. July sees the release of a new recording of works by **Samuel Coleridge-Taylor** and **Dvořák** for Hyperion Records, while later in the season the quartet will release works by **Schubert** including his final quartet in G major. In the Spring of 2024 the ensemble will perform and record piano quintets by **Price** and **Dvořák** with long-time chamber music partner **Marc-André Hamelin**.

As Associate Artists at London's Wigmore Hall the Takács will perform four concerts featuring works by **Hough**, **Price**, **Janacek**, **Schubert** and **Beethoven**. During the season the ensemble will play at other prestigious European venues including **Berlin**, **Geneva**, **Linz**, **Innsbruck**, **Cambridge** and **St. Andrews**. The Takács will appear at the **Adams Chamber Music Festival** in New Zealand. The group's North American engagements include concerts in **New York**, **Boston**, **Philadelphia**, **Baltimore**, **Washington DC**, **Vancouver**, **Ann Arbor**, **Phoenix**, **Berkeley**, **Los Angeles**, **Portland**, **Cleveland**, **Santa Fe** and **Stanford**. The ensemble will perform two **Bartók** cycles at **San Jose State University** and **Middlebury College** and appear for the first time at the **Virginia Arts Festival** with pianist **Olga Kern**.

The members of the Takács Quartet are **Christoffersen Fellows** and **Artists in Residence** at the **University of Colorado Boulder**. For the 23-24 season the quartet enter into a partnership with **El Sistema Colorado**, working closely with its chamber music education program in **Denver**. During the summer months the Takács join the faculty at the **Music Academy of the West**, running an intensive quartet seminar.

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 **Amy 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 2021-22 the ensemble partnered with bandoneon virtuoso **Julien Labro** to premiere 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**.

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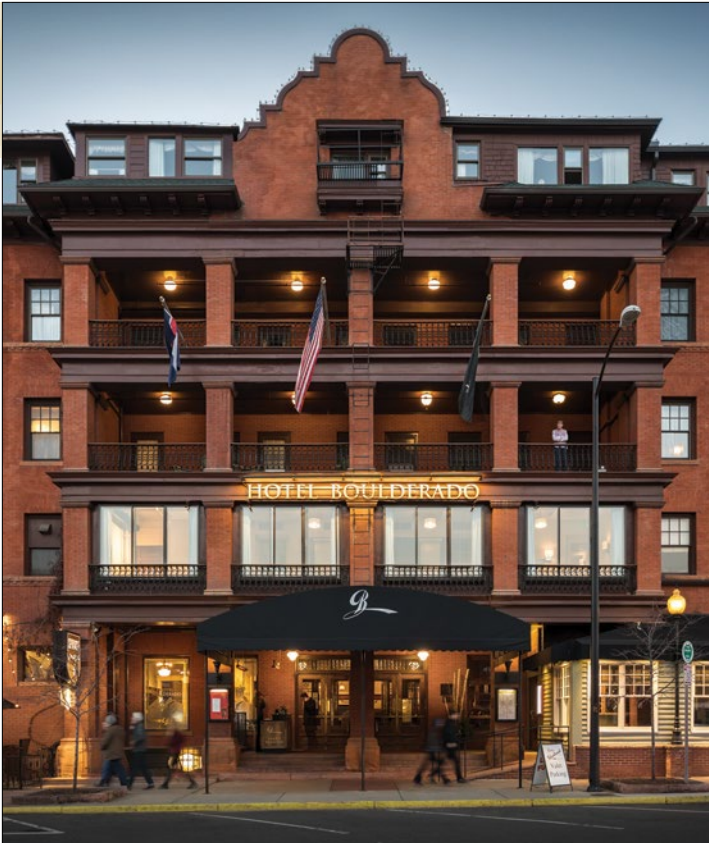
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A Winning Combination

By Henry Michaels

One can imagine the elation that 19-year-old Joyce Yang must have felt when she heard her name called as a semi-finalist in the 2005 Van Cliburn International Piano Competition, the famed quadrennial contest that has served as both a proving ground and launching pad for emerging classical pianists since its founding in 1962. Beyond the opportunity for recognition, prizes, concert tours and more, however, there was another reason to celebrate advancing in the competition. The Cliburn's semi-final round requires a chamber music component, which affords each pianist the opportunity to perform with one of classical music's preeminent ensembles. For Joyce Yang, that preeminent ensemble was the Takács Quartet.

Joyce Yang went on to win the silver medal in the 2005 Cliburn Competition. Since then, her rise has been nothing short of meteoric. She made her New York Philharmonic debut the following year, performing under the baton of Lorin Maazel in both Avery Fisher Hall and on the orchestra's Asian tour. A subsequent favorite of Maazel's, Yang appeared with the orchestra again in 2008 at the maestro's express request in his final season as music director. Since then, she's appeared with, among others, the Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony and the BBC Philharmonic. Yang is also both a Grammy nominee (for the album *Works for Violin and Piano by Franck, Kurtág, Previn, Schumann* with violinist Augustin Hadelich) and a recipient of the Avery Fisher Career Grant.

Joyce Yang will bring her spectacular artistry to Macky Auditorium on Jan. 12, 2024, where she will no doubt wow audiences with a first-half solo recital before reuniting with the Takács Quartet for a performance of Antonín Dvořák's Piano Quintet No. 2 in A Major, Op. 81. While it is far from Yang's first reunion with the quartet, it will be the first time it's happened on stage in Boulder.

"We first played the Dvořák Quintet with Joyce in 2005 during her semi-final round at the Cliburn competition," says Takács violinist Edward Dusing. "Since then, we have played regularly with her throughout the USA."

"She is a vivacious and thoughtful chamber musician for whom everything seems easy on the piano—we are so happy now to have the opportunity to perform with her here in Boulder."

Yang will open the program with selections from Pyotr Ilyich Tchaikovsky's *The Seasons*, a set of 12 character pieces—one for each month of the year. These short but delightful pieces were originally published throughout 1876 in serialized fashion with their publisher promising "a whole series of piano compositions, specially written for our journal, the character of which will correspond entirely to the titles of the pieces, and the month in which they will be published." Each individual piece has both an epigraph and an evocative (and month-appropriate) title to help express each specific mood. Yang will follow the Tchaikovsky pieces with selections from Sergei Rachmaninoff's famed Preludes, Op. 32. Written in 1910, these pieces showcase both the dramatic and the intimate sides of the piano. She will conclude the solo portion of the program with a virtuosic performance of Guido Agosti's arrangement of Igor Stravinsky's Firebird Suite.

The second half of the concert consists entirely of the Dvořák Piano Quintet, a triumph of a work that is a cornerstone of the repertoire. Audiences are certain to delight in the pairing. After all, the combination of Yang, Takács and, well, Dvořák has certainly proven to be a winning one in the past. In addition to her silver medal in the 2005 Cliburn Competition, Yang was also presented with the Steven De Groote Memorial Award for Best Performance of Chamber Music for her performance of this very work with the Takács Quartet.

Joyce Yang with the Takács Quartet

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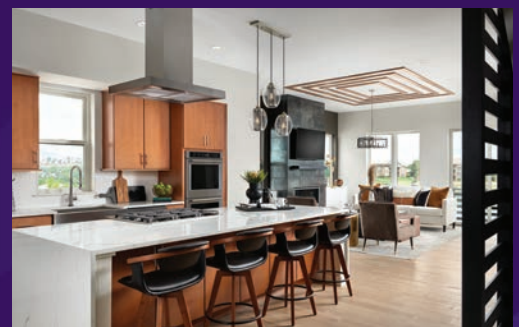
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