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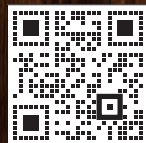
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## CU ★ PRESENTS

MARCH-APRIL 2025

### Editors

Laima Haley, Sabine Kortals Stein

### Designer

Sabrina Green

### Contributors

Kathryn Bistodeau, Lisa Kennedy, MarieFaith Lane

### Photo/image credits

CU Boulder Photography, Dan Fong, Ken Jacques, Isabella Pagano, Amanda Tipton

### Cover images

Artist Series: *Martha Graham Dance Company*.  
Photo by *Isabella Pagano*.

College of Music: *The Pirates of Penzance*  
*promotional art*; *Big Fish promotional art*.

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## Start Here

**1975**

Takács Quartet formed by four students at Franz Liszt Academy, Budapest: Gábor Takács-Nagy, Károly Schranz, Gábor Ormai and András Fejér.

**1977**

First Prize and the Critics' Prize at the International String Quartet Competition in Évian-les-Bains, France.

**1985-1986**

The members of the Takács Quartet and their families move to Boulder, Colorado, to take up a residency at the University of Colorado Boulder.

**1979**

Gold Medals: Portsmouth (now Wigmore Hall) International Quartet Competition and Bordeaux Competition.

**1987**

First Takács Quartet recordings for the Decca label released.

**1992**

After 18 extraordinary years as first violinist, Gábor Takács-Nagy leaves the group.

**1994**

Gábor Ormai retires for health reasons.

**1993**

Edward Dusinberre joins the Takács Quartet as first violinist.

**1995**

Roger Tapping joins the Takács Quartet as violist in March.  
Gábor Ormai's death from cancer on July 7.

**1998**

Decca release of complete Bartók quartets wins a Gramophone Chamber Award, first Grammy Award nomination.

**2001**

Extensive U.S. tour, with poet Robert Pinsky, of a project on the theme of love featuring music and poetry.

**2000-2004**

Takács Quartet records all Beethoven quartets for Decca, garnering numerous awards worldwide including a Grammy Award.

**2005**

Geraldine Walther joins the Takács Quartet as violist.  
Takács Quartet named artists-in-residence at at London's Southbank Centre.

**2006**

Takács Quartet releases first recording for Hyperion Records.

*Timeline continues on page 10.*

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### PHOTOS / RECORDINGS

Photography and video / audio recordings of any type are **PROHIBITED** during the performance.

▼ Continued from page 6.

## 2007

At Carnegie Hall, a special project with the late actor Philip Seymour Hoffman featuring text from Philip Roth's novel *Everyman* and Franz Schubert's *Death and the Maiden*—subsequently repeated in Toronto and at Princeton University with Meryl Streep.

## 2011

Takács Quartet wins Royal Philharmonic Society's Chamber Music and Song Award for their Beethoven cycle at the Southbank Centre.

## 2014

Takács Quartet becomes the first ensemble to be awarded the Wigmore Hall Medal.

## 2012

Takács Quartet named associate artists at Wigmore Hall.

Takács Quartet inducted into Gramophone magazine's Hall of Fame.

## 2016

Edward Dusinberre's book—*Beethoven for a Later Age*—is published by Faber and University of Chicago Press: A story of the Takács Quartet's evolution in the context of the group's experience with Beethoven's quartets and how these pillars of the repertoire came to be written. The book wins the Royal Philharmonic Society's Creative Communication Award and is serialized in BBC Radio 4's Book of the Week.

## 2018

Károly Schranz, founding second violinist, retires after 43 years.

Harumi Rhodes joins the Takács Quartet as second violinist.

## 2020

Following the retirement of Geri Walther, Richard O'Neill joins the Takács Quartet as violist.

## 2021-2022

Takács Quartet undertakes an extensive U.S. tour with bandoneon virtuoso Julien Labro, performing newly commissioned works by Labro, Clarice Assad and Bryce Dessner.

## 2021

Takács Quartet wins Gramophone Chamber Award for Amy Beach and Edward Elgar piano quintets with Garrick Ohlsson (recorded with Geraldine Walther, viola).

Takács Quartet wins Recording of the Year from Presto Classical for quartets by Felix and Fanny Mendelssohn.

## 2023

Takács Quartet undertakes extensive performances of a new work—*Flow* by Nokuthula Ngwenyama—commissioned for the Takács Quartet.

World premiere of *Six Rencontres* by Stephen Hough, composed for the Takács Quartet and recorded for Hyperion (2023).

## 2024

World premiere of *Kachkaniraqmi* by Gabriela Lena Frank for solo string quartet and string orchestra, with Peter Oundjian and the Colorado Music Festival Orchestra.

The Takács Quartet's 50th anniversary season is generously sponsored by Chris and Barbara Christoffersen.

Renew your season tickets for 2025-26 through March 21 at [cupresents.org](http://cupresents.org).



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# SPOTLIGHT



## Stature? Yes. Stasis? No Way.

By Lisa Kennedy

Martha Graham was lauded as the “Dancer of the Century” and the “Icon of the Century.” The dancer and choreographer, who died in 1991 at 96, received both the Presidential Medal of Freedom and the then newly minted National Medal of Arts. And this is the most abridged of her accolades.

When it launched “Graham100,” the Martha Graham Dance Company got a head start on a three-season celebration of its 100th anniversary. That it is the oldest dance company in the United States and still going strong is thrilling. But let’s be honest. There’s nothing quite like a centenary to demonstrate staying power, yet also threaten a decline or a kind of settling. And what would run more counter to a dance company’s *raison d’être* than to cease moving?

So, how does a vaunted institution stay true to its iconic founder and expand upon her vision? Commission new work and bring choreographers influenced by Graham’s technique into its repertory is the creative answer artistic director Janet Eilber and the company offer.

CU Boulder Professor of Dance (and Interim Dean of Undergraduate Education) Erika Randall has another answer that’s as reckoning as it is celebratory. “What I’m so interested in about Graham is that you can give her trouble. You don’t have to just worship her and say she was the most iconic pioneer of modern dance,” says Randall.

“I love giving her trouble,” she adds. “And she can take it. Because she still holds up, because of how she gave trouble to the patriarchy.” Randall will be presenting what promises to be a spirited and spiky pre-concert talk when the Martha Graham Dance Company returns to Boulder with *Cave*, *Immediate Tragedy* and *We the People* on April 26.

For *We the People*, Jamar Roberts set his protest piece to the music of Rhiannon Giddens (arranged by Gabe Witcher). If Giddens’ pluck and twang seem contrapuntal to the face-off energy of the piece—which made *The New York Times*’ 2024 Best Dance Performances—it’s supposed to.

What wasn’t at odds was Alvin Ailey veteran Roberts’ feelings about Martha Graham. “The Graham vocabulary has always been in my body,” he told *The New York Times*. “It’s always been in my work.”

Devotees who find “Graham to be their jam”—to quote Randall—should be intrigued by *Immediate Tragedy*. The work thought lost has been reimaged by Eilber and composer Christopher Rountree. Eilber built upon a sequence of photographs shot in 1937 of Graham’s solo lamenting the Spanish Civil War. The piece premiered virtually in the differently fraught shadow of the pandemic in 2020.

With this trio of the new, the newer and the old made new, the company honors its century by embodying one of Graham’s observations, “Dancing is just discovery, discovery, discovery.”

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# Martha Graham Dance Company

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# SPOTLIGHT



## Creating sustainability through music education

By MarieFaith Lane

The University of Colorado Boulder is widely recognized for its commitment to sustainability—most often associated with protecting the environment. At the College of Music, that definition extends further.

Associate Dean for Graduate Studies and Professor of Music Education Margaret Berg highlights the importance of *human* sustainability—that is, the well-being of individuals and communities. By integrating both human and environmental sustainability into music education, our college is helping students develop into responsible, thoughtful professionals who are prepared to make an impact on our interconnected society.

“Human sustainability is about more than just resources,” Berg explains. “It’s about the self—students and teachers—the community around the school or studio, and the larger systems like colleges or universities.” This multifaceted approach emphasizes the significance of emotional resilience, community building and cultural inclusivity in shaping the future of music education.

Berg’s Sociology of Music Education course amplifies the College of Music’s unique focus on preparing students for roles beyond music performance; the college’s universal musician approach to achieving its mission encourages interdisciplinary learning and broadly-based student development. “A teacher taking a more holistic approach will make a difference,” says Berg, emphasizing the value of connecting music education with sustainability in the classroom and beyond.

Aligned with CU Boulder Chancellor Justin Schwartz’s priority to accelerate sustainability on our campus, human sustainability in music education complements the College of Music’s progress toward reducing its environmental impact—from “green” digital program books, energy-efficient LED lighting in Grusin Music Hall and music tablets that replace paper scores. Additionally, the use of braille building placards and other accessibility measures reflects the college’s commitment to inclusivity in all forms.

Integrating human and environmental sustainability equips students with the knowledge, skills and awareness to engage with both their immediate communities and the planet. In the classroom, Berg advocates for experiential learning practices that promote ecological literacy and environmental activism. For example, music educators can encourage students to engage with local sounds and landscapes, fostering an awareness of the natural world and its challenges. “We can integrate local ecosystems into the repertoire selection process,” Berg suggests, noting that Colorado’s mountains or water issues might inspire student projects.

Berg further emphasizes the significance of core reflection which encourages educators and students to assess their well-being and resilience. “It has to start with the human,” she says. That is, to sustain both the work and the community, we must take care of individuals first—teachers and students alike. Core reflection allows teachers to identify their strengths and recognize the need to care for their own mental and emotional health to avoid burnout. In this way, self-care becomes foundational to sustaining long-term success in educational settings.

Adds Berg, “Nature is constantly creating and evolving, and engaging with the arts is a creative act that empowers both students and teachers to respond to the challenges of climate change, for example, in productive and meaningful ways. This is invaluable, as it engages their hearts and fosters powerful, thoughtful responses.

“It’s a profoundly healthy way to navigate such challenges.”



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# PROGRAM NOTES

By Marc Shulgold

## String Quartet in G, Op. 77, No. 1

Franz Joseph Haydn (1732-1809)

In every moment of this work, we hear the youthful buoyancy that is the hallmark of Haydn—except for one small thing. Here is the first of the final two completed Quartets written when the composer was 67 and in poor health. In letters he exchanged with his publisher, Haydn complained of his fading memory, confessing that he would likely be unable to live up to his promise of delivering the six quartets promised from a commission by Prince Joseph Lobkowitz, the most notable among Vienna’s patrons. But then, let’s remember that the composer was also struggling to complete his oratorio, *The Seasons*.

There’s a fascinating historical irony about the Lobkowitz commission, given that the Prince had simultaneously offered a similar commission to the young Beethoven, who would soon deliver *his* set of String Quartets, Opus 18. Those six would be published in 1801 (Haydn’s Opus 77 pair arrived the following year). It looked like the end of one era and the beginning of another, as musicologists would later love to rhapsodize. Some of them suggested that Haydn heard some of his young student’s Opus 18, and may have been influenced in his own work on Opus 77. It’s fun to contrast and compare, but our time is better spent focusing on the brilliance of Haydn on his own. When listening to this G-major Quartet, the perils of old age seem to play no role in its creation. The same can be said, most likely, for any major influence from that new kid on the block.

The Quartet launches confidently with an emphatic march led by the first violin with dutiful hup-two-three-four accompaniment, a militaristic riff that later turns into a playful tossing-about by the group. By 1799, when Haydn was working on Opus 77, he’d probably had enough with all those marching soldiers on Vienna’s streets. The following *Adagio* offers a sweet contrast, though there is drama here, as the flowing melody occasionally alternates between major and minor, with a brief pause into a secondary episode. Notice how Haydn balances a unison passage against a richly harmonized hymn-like melody that introduces this fantasy-like journey.

# TAKÁCS QUARTET

April 13 | 14 2025

Grusin Music Hall

## PROGRAM

### String Quartet in G, Op. 77, No. 1

Franz Joseph Haydn (1732-1809)

- I. Allegro moderato
- II. Adagio
- III. Minuet – Presto
- IV. Finale. Presto

### Quintet for Guitar and Strings

Giacomo Susani (b. 1995)

- I. La Tempesta
- II. Liberamente, non troppo lento
- III. Ommagio a Castelnuovo-Tedesco

*Nicolò Spera, guitar*

## — Intermission —

### String Quartet No. 12 in F, Op. 96 “American”

Antonin Dvořák (1841-1904)

- I. Allegro ma non troppo
- II. Lento
- III. Molto vivace
- IV. Vivace ma non troppo

The Takács Quartet’s 50th anniversary season  
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The third movement is marked in contradictory fashion: *Minuet – Presto*. OK, you can't dance a minuet at such a fast pace. Besides, as the 18th Century was drawing to a close, who was dancing the minuet anyway? Better to call this music a *Scherzo*. If anything, the dancing is more Eastern European-folk, particularly the middle section—perhaps owing to Haydn's Hungarian roots. A similar rustic element runs through the *Finale*, a jolly romp that relies pretty much on a single theme that never lags through its *Presto* tempo.

A final footnote. The two Quartets of Opus 77, created under duress, were followed by yet another attempt at the genre. Work started in 1803 and continued the following year. In 1806, two movements were sent to Haydn's publisher, the composer noting, "It is my latest-born, but it still resembles me." The incomplete work was published in 1807 as Opus 103, and as we have come to expect, it showed the ailing composer still at his brilliant best. Two years later, he passed away.

## Quintet for Guitar and Strings

Giacomo Susani (b. 1995)

In its 13 minutes, this charming work by a young Italian-born guitarist reveals a composer unafraid of side-stepping modernist trends of virtuoso flights up and down the guitar's neck alternating with wild dissonant strumming passages. Instead, he has created a three-movement work that says its piece in direct, compact ways. There is refreshing originality in every measure, displaying a welcome solo gift for melody that flows with naturalness, melding expertly with the quartet accompaniment.

Giacomo Susani was born in the northern Italian city of Padua, progressing rapidly on his instrument so that his advanced studies were with the renowned guitarist Julian Bream from 2014 to 2018. He would win numerous composition prizes in the early 2000s, becoming a member of the faculty at the Royal Academy of Music in London. Returning to Italy, he founded the Homenaje International Guitar Festival in his hometown. It was at London's Royal Academy that this Quintet received its premiere in 2016.

Local audiences may recall attending the premiere performance of Susani's *Lungo il Po* Concerto for 10-string guitar, which the composer conducted with Nicolò Spero and the Boulder Chamber Orchestra last December. Spero was the dedicatee and performer of a suite by Susani, which was premiered in Padua.

The Quintet begins with an aggressive movement titled *La Tempesta* (The Storm), and a brisk one at that—lasting only three or so minutes. What follows is a graceful tune in G minor, marked *Liberamente, non troppo lente*. Here is music that reveals Susani's gift for understated melody that belies its minor key, as it drifts through a lullaby-like meditative state, ending in a gentle major chord. The last movement is an homage to the beloved composer of guitar music, Mario Castelnuovo-Tedesco (1895-1968), dominated by a jolly, skipping tune, reminiscent of an Irish jig. A pause leads to a brief interlude, another affecting melody in G minor, before the dancing jig returns.

Susani has written of his approach to composition, describing his "desire for rational order, which emerges from a way of thinking that exists away from the instrument, but that does not avoid it, rather attempts to sublimate it." Yet he can't escape the fact that he is, above all, a musician, finding "its most profound identity in the sound of the guitar, the exploration of its expressive potential and the abstraction of its evocative quality."

## String Quartet No. 12 in F, Op. 96 "American"

Antonin Dvořák (1841-1904)

Thank goodness for Antonin Dvořák's personal secretary. After the grueling year of 1892-93 as director of the National Conservatory of Music in New York, Dvořák longed to leave the big city when his three-month summer holiday arrived. Inclined to sail home to Bohemia, he was instead encouraged to sample the serenity of the Midwest by young Josef Kovařík, a violinist born to Czech parents in the northeast Iowa farming town of Spillville. The young man had completed his studies in Prague and had accompanied the Dvořáks to America. Because of him, musical history was made.

Convinced by Kovařík to head west, Dvořák packed up the family and, with his devoted secretary in tow, boarded a train for Spillville in June of 1893. It appears that the composer fell instantly in love with the place and its Moravian community, because he went straight to work three days after his arrival. Just 15 days later, he had completed the F-major Quartet, later dubbed "American." Dvořák was known to work quickly, but the speed at which he composed Opus 96 is remarkable, each movement taking only two or three days to complete. But then, inspiration was all around him. Every morning he would stroll among the surrounding

green rolling hills or join newfound friends for fishing on the Turkey River. He'd play the organ in Spillville's St. Wenceslaus Catholic Church (built in 1860) and spend evenings with his family or at the local tavern, drinking beer with fellow Bohemian transplants—who were initially reluctant to accept a non-farmer into their midst. The same month it was completed, the Quartet received its premiere in the village, the composer playing first violin in an ensemble that included Kovaříks, father and son.

Knowing where this music was composed, one can't argue the Quartet's "American" nickname—but let's not get carried away. Each movement of Opus 96 is built around a pentatonic (five-note) idea, which has led some experts to suggest that Dvořák was paraphrasing Native American music. The same sort of linkage was suggested in the other chamber work written in Iowa: the equally delightful String Quintet, begun immediately after the F-major Quartet. (Incidentally, most of the famous "New World" Symphony was written back in New York.) It's true that the composer enjoyed sampling indigenous American music: He'd listened to spirituals sung by Harry Burleigh, an African American student at the Conservatory, and he had soaked up the rhythms offered by Oglala Sioux at Buffalo Bill's Wild West Show in New York, as well as the visits to Spillville by a touring group of Kickapoo Indians. But the concept of pentatonic melodies can be found in folk music around the world—even in his Bohemian homeland. So, it's silly to quibble over the Quartet's sources.

Right from the start, this is Dvořák at his most effortless and inspired. The opening *Allegro*'s first theme is played by the viola (an instrument he had played in his youth), setting the stage perhaps for a little musical autobiography. Are those pangs of homesickness in the *Lento*? Maybe the jolly *Finale* was recalling one of the restaurant dance bands he played in as a lad. And in the midst of the *Finale*, is that an organ tune Dvořák might have played in Spillville's old church? One thing is certain: The high-pitched violin snippets in the *Scherzo* are quotations he had notated from the chirping of a local scarlet tanager. The composer was an avid birder, though he wrote that this particular creature annoyed him—referring to the tanager as "that damn bird."

# PERSONNEL

## Takács Quartet

The world-renowned Takács Quartet is now entering its 50th anniversary season. Edward Dusingberre, Harumi Rhodes (violins), Richard O'Neill (viola) and András Fejér (cello) are excited about projects including a new concerto for them and the Colorado Music Festival orchestra by Gabriela Lena Frank. In November the group will release its latest Hyperion project, *Flow* by Nokuthula Ngwenyama. A new album with pianist Marc Andre Hamelin will be released in the spring featuring works by Florence Price and Antonín Dvořák.

The Takács maintains a busy international touring schedule. In 2025 the ensemble will perform in South Korea, Japan and Australia. The Australian tour is centered around a new piece by Kathy Milliken for quartet and narrator. As associate artists at London's Wigmore Hall, the group will present four concerts featuring works by Haydn, Britten, Ngwenyama, Beethoven, Janáček and two performances of Schubert's cello quintet with Adrian Brendel. During the season the ensemble will play at other prestigious European venues including Barcelona, Budapest, Milan, Basel, Bath Mozartfest and Bern.

The group's North American engagements include concerts in New York, Vancouver, Philadelphia, Washington D.C., Lajolla, Berkeley, Ann Arbor, Chicago, Tucson, Portland and Princeton, and collaborations with pianists Stephen Hough and Jeremy Denk.

The members of the Takács Quartet are Christoffersen Fellows and Artists in Residence at the University of Colorado Boulder. During the summer months the Takács join the faculty at the Music Academy of the West, running an intensive quartet seminar.

The Takács has recorded for Hyperion since 2005. Their most recent album includes Schubert's final quartet D887. This and all their other recordings are available to stream at [hyperion-streaming.co.uk](https://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 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. We are grateful to be Thomastik-Infeld Artists.

## Nicolò Spera

Italian guitarist Nicolò Spera is one of the few guitarists to perform on both six-string and 10-string guitars. He has published recordings of new works for guitar and choir; his own transcriptions of Bach's Cello Suites; selected works by Catalan composers Federico Mompou and Enrique Granados; a recording focused on the passacaglia form; new works for 10-string guitar; and the complete works with guitar of Christopher Theofanidis.

A primary goal of Spera's creative work is to expand the guitar repertoire. He has commissioned, performed and recorded new works ranging from solos to programs with choirs, small ensembles, and orchestras. He has collaborated with composers from Europe and the Americas, including Carlo Boccadoro, Martin Bresnick, Nicola Campogrande, Carlos Cordero, Filippo Del Corno, Steve Goss, Corrado Margutti, Roxanna Panufnik, Annika Socolofsky, Giacomo Susani and Christopher Theofanidis.

Spera's passion for choral music and his interest in new works for guitar and choir have also led him to a close collaboration with Eugene Rogers and EXIGENCE Vocal Ensemble in the U.S., and with Giovanni Cestino and ITER Research Ensemble in Italy.

His most influential teachers are Oscar Ghiglia, Jonathan Leathwood, and Lorenzo Micheli. Since 2011, Sperateaches guitar at the University of Colorado Boulder.



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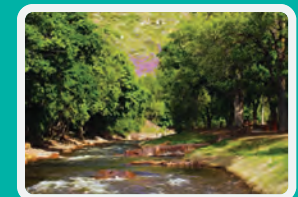
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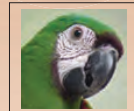


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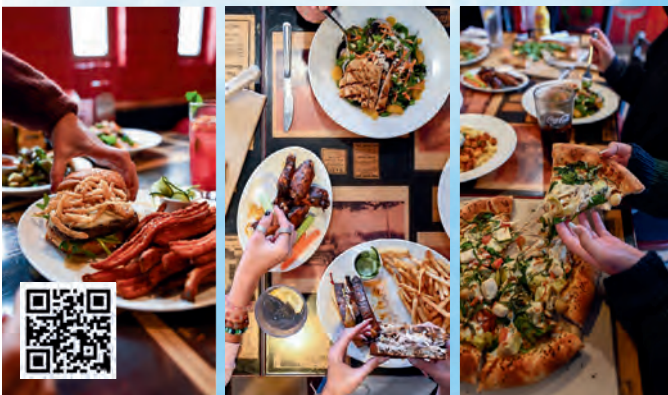
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**Gems of the  
AMRC collections:  
Dan Fong**

*The American Music Research Center collections, housed in the CU Boulder Libraries Archives in Norlin Library, comprise the region's largest repository of archival music materials. In this spotlight, discover Colorado's involvement in the rock and folk eras through the Dan Fong Collection.*

**By Kathryn Bistodeau**

Among the American Music Research Center (AMRC) collections, hidden gems exist around every corner: Colorado history, music legends, big band ephemera, silent film scores, letters from CU Boulder founders and more. In our new series—*Gems of the AMRC collections*—we aim to spotlight their content and the stories of the people behind them.

Our first deep dive explores the Dan Fong Collection comprising folders of photos captured by the legendary Colorado rock 'n' roll and folk music photographer.

Fong's start in photography wasn't music at all, but a chance to capture the president at the time: Dwight D. Eisenhower. "Since I was such a little kid, all the photographers let me stand in the front. To me, those photos are amazing because at 14, I could tell that I already had the eye and the way to compose the pictures—plus they were really sharp and in focus."

From there, Fong (Mktg. '70) continued to take photos and started his own photography business after graduating from CU Boulder. "I did everything from bar mitzvah photographs to portraits to weddings," he recalls. "The biggest break came when KFML—the underground radio station—ended up three blocks from my studio. I went down there and made a deal with them: 'I'll take photographs of the artists and give them to you for your advertising and you do radio commercials for me.' That was a big deal because that's when I met all of the record guys."

Fong's photography is highly varied—from family portraits to posed album covers to current events photojournalism. But what he's best known for is his 1970s concert photography. In his career, Fong photographed the Doobie Brothers, the Grateful Dead, Zephyr, The Who, Firefall, Fleetwood Mac and many others.

Stars of the collection include concert photos captured on the CU Boulder campus. There are shots of Otis Taylor

performing with Zephyr on the steps of Norlin Library. There's also a series of photos taken in Folsom Field featuring Firefall (left) and a very familiar horizon.

"I climbed up in the scaffolding to take all of those pictures of the people in the background and that teaches you not to be embarrassed—because, you know, 50,000 people are looking at you!"

A few years ago, Fong began thinking about how to ensure his collection outlived him and welcomed the opportunity to house his collection at CU Boulder. "I've known a lot of photographers who didn't think about archiving their work—and then something would happen, people would throw their work away or it wouldn't go to the same place," he says.

"My collection is huge and I'd been thinking about what to do with it, so I asked Megan [Lead Archivist Megan Friedel] whether she was interested in archiving my entire collection. Had Megan and the university not said yes, so many of these images...you'd never see them."

Even the Eisenhower photographs were nearly lost to time. "I lost that film in a moving box in my parents' basement for 50 years—but when my mom died, I found the box. The university has a bunch of those photographs now."

Through the years, Fong has changed cameras, gone from film to digital photography and evolved editing strategies—but he says the main change to his photography is how comfortable he has gotten behind the lens.

*"Being a photographer is like being a basketball player," he shares. "It's like Caitlin Clark—you practice it and it's muscle memory. That's what happens after years of being a photographer."*

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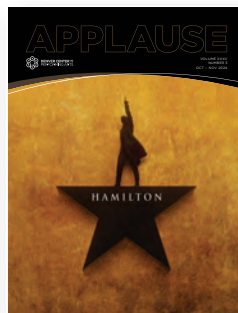
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### Assistant Dean for Budget, Finance and HR

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Leigh Holman

### Production Assistant, Eklund Opera Program

Christie Conover

### Director, Musical Theatre Program

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### Production Director

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Jeff Rusnak

### Assistant Technical Director

Ben Smith

### Costume Coordinator/Designer and Shop Manager

Ann Piano

### Communications Manager

MarieFaith Lane

### Communications and Program Assistant

Kathryn Bistodeau

### Director of Development

Kelli Hirsch

### Senior Program Manager for Events

Mikaela Rich

### Program Manager for Stewardship and Donor Relations

Shih-Han Chiu

### Development Assistant

Christie Preston

### Operations Manager and Head Piano Technician

Ted Mulcahey

### Scheduling Coordinator

Kayla Pierce

### Recording Engineer and Technical Director

Kevin Harbison

### Assistant Recording Engineer

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### Operations and Facilities Assistant

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Rojana Savoye

### House Manager

Devin Hegger

*Current as of Feb. 19, 2024.*

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