





# 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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# CU ★ PRESENTS

NOVEMBER-DECEMBER 2023

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- ★ **Artist Series**
- CO **Colorado Shakespeare Festival**
- 🎻 **Takács Quartet**
- CU **CU Performing Arts, including the College of Music, Department of Theatre & Dance and the Holiday Festival.**



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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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### TICKETED EVENT KEY

- ★ Artist Series
- 🎻 Takács Quartet
- CU CU Boulder Performing Arts



Scan this QR code or visit [cupresents.org/performances](https://cupresents.org/performances) to explore the full season.



### Working, A Musical

A musical from the book by Studs Terkel  
Nov. 3-12, 2023

CU Roe Green Theatre



### Takács Quartet

Nov. 5-6, 2023

🎻 Grusin Music Hall

Streaming Nov. 5-13



### 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](https://cupresents.org/accessibility).

### LATE SEATING

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.



### Step Afrika!

Friday, Feb. 2, 7:30 p.m.

Macky Auditorium



### Jasper String Quartet

Feb. 18-19, 2024

Grusin Music Hall

Streaming Feb. 18-26



### The Play That Goes Wrong

March 8-17, 2024

Roe Green Theatre



### Takács Quartet

March 10-11, 2024

Grusin Music Hall

Streaming March 10-18

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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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# 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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ARTIST  
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# Christmas With the Canadian Brass

Joe Burgstaller and Ashley Hall-Tighe, trumpets

Jeff Nelsen, horn

Achilles Liarmakopoulos, trombone

Chuck Daellenbach, tuba

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

Macky Auditorium

## Program

*Program to be announced from the stage, and selections may include:*

### Ding Dong Merrily on High

arr. Henderson

### Magic Flute

Mozart

arr. Watkins

### Canzona per sonare N. 4

Gabrieli

### White Christmas

arr. Henderson



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#### NEED TO KNOW FOR THE SHOW

- Canadian Brass appears by arrangement with Opus 3 Artists. [opus3artists.com](http://opus3artists.com)
- Program is subject to change.
- 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.

## **Carol of the Bells**

Leondovich  
arr. McNeff

## **What Child is This**

arr. Ridenour

## **Christmas Time is Here**

Guaraldi  
arr. Ridenour

## **You're a Mean One, Mr. Grinch**

arr. Ridenour

— Intermission —

## **It's the Most Wonderful Time of the Year**

arr. Hudson

## **Carnival of Venice**

Traditional  
arr. Hudson

## **Viva La Vida**

Coldplay  
arr. Ridenour

## **The Christmas Song**

arr. Henderson

## **Glenn Miller Christmas**

Glenn Miller  
arr. Dedrick



## About the Canadian Brass

The original challenge was to develop an audience for an ensemble of brass players that, at the time, had no standing in the concert world. What set Canadian Brass apart from all other performing artists in 1970 was the relentless search for repertoire that was both loved by its performers and embraced by a growing brass audience.

The musical experiences of the members along with the interests and wishes of audiences informed the programs that the group created ranging from Bach, Handel, Vivaldi, Joplin, Gershwin and Ellington, to ballet, opera and Schickele. The ensemble never ignored an opportunity to relate to its audience which brought the Brass to international attention. They were at first criticized for talking to audiences and now take pride in seeing the entire concert world embracing engagement as a fundamental element of performance.

The Brass has averaged two and a half full length recordings per year of its 52 years of existence for a total of 138 recordings. They have received a combined total of 24 Grammy and Juno nominations and won the German Echo Award for Goldberg Variations. A North American group taking Bach back to Europe and winning approval at the highest level was a crowning achievement! Most recently during the COVID era, the Brass created another award-winning recording, *Canadiana*. The album features unique arrangements of many Canadian superstars including Joni Mitchell, k.d. lang, Bruce Cockburn, Drake and DeadMau5.

Education continues to be at the forefront of Canadian Brass' yearly activities. There are more than one million Canadian Brass quintet repertoire books in the hands of students in every country with a strong brass tradition. Between Hal Leonard Music Publishing distributing its 800 unique individual brass titles and SmartMusic now making available some 76 titles for mixed ensemble use, the Brass continues to shape the future of chamber music ventures.

For a comprehensive Canadian Brass biography, blend together the complete history of any random five musician ensemble and it will yield a year in the world of Canadian Brass. "We've created ballets, played Carnegie Hall, toured China during its 1977 reopening, and performed in front of five prime ministers, but most importantly performed for more than ten million friends, family and audiences worldwide so far. We did all this so we could play Bach," says tubaist and founder Chuck Daellenbach.

The official website of Canadian Brass is [canadianbrass.com](http://canadianbrass.com)

Keep up with Canadian Brass via [Instagram](#), [Twitter](#), [Facebook](#) and [YouTube](#).

Canadian Brass recordings are available at [canadianbrassstore.com](http://canadianbrassstore.com)

Canadian Brass is represented by Opus 3 Artists: [opus3artists.com](http://opus3artists.com)

*Photo credit: Natalie Endicott*

## Joe Burgstaller, trumpet

Called “a superstar of the trumpet” by conductor JoAnn Falletta, Joe Burgstaller is a long-time trumpeter and arranger with Canadian Brass. Now professor of trumpet at Arizona State University, Burgstaller also spent years as an international soloist and a clinician, including his Change Your Mind, Change Your Playing® seminars. Prior to ASU, he was for 11 years at The Peabody Institute, having been named in 2008 a Distinguished Visiting Artist. His formidable online presence includes the world’s most viewed version of *La Virgen de la Macarena* (4.6 million Youtube views) and his popular *Trumpet Warmup Show*, livestreamed weekly on Facebook with upwards of 25,000 viewers in 30+ countries. Burgstaller first joined the Brass at the age of 30. Prior to the Brass, he was a full-time soloist performing 60 solo concerts every season with his Rafael Méndez Project and was a member of the acclaimed Meridian Arts Ensemble.

## Ashley Hall-Tighe, trumpet

Ashley Hall-Tighe is an internationally renowned musician, educator, certified life coach and the newest member of the Canadian Brass. With a performing career that spans over two decades, Hall-Tighe’s mission is to create environments that encourage curiosity, connection and deep personal engagement with her audiences. From the Sydney Opera House to the National Center for the Performing Arts in Beijing, China, she radiates an “energetic joy” (Rochester Post Bulletin) through her “warm tone, stunning technique and expressive artistry” (Cincinnati Enquirer). Since 2008, Hall-Tighe has been the principal trumpet of the Cincinnati Chamber Orchestra, enjoying the multidisciplinary collaborations and innovative programming of the Summermusik Festival each August.

## Jeff Nelsen, horn

The instrument formerly known as French horn stands at the center of a brass quintet. There is not a concert performed by Canadian Brass anywhere in the world where Jeff Nelsen is not surrounded by professional horn colleagues and former students. He was recently president of the International Horn Society. There is no better-informed hornist than Nelsen; he has played in just about all of the major symphonies in North America, performed in the music of computer games, toured with John Legend and played in the Broadway pits in New York.

## Achilles Liarmakopoulos, trombone

Definitely not Canadian (yet!) Achilles Liarmakopoulos is the historian of Canadian Brass. He can recite every piece recorded by Canadian Brass, when it was recorded and its differences and similarities to repeated recordings of the same work. The Greek Freak of trombone has three prestigious classical music degrees but spends his spare time investigating, performing and filming Latin music. Recently he mentioned to his Brass colleagues that they should watch a televised Pink Martini performance at Madison Square Garden—and there was Liarmakopoulos’ soloing on the gigantic jumbotron!

## Conrad Charles (Chuck) Daellenbach, O.C., DMA (hon.), Doctor Litterarium (hon.), Doctor of Music (hon.), PhD (paid in full), tuba

Every social organization needs a bookkeeper, manager, spokesperson, humorist and critic, so while Canadian Brass has been looking for these people through the years, founder Chuck Daellenbach has been filling in. Growing up in a musical family tradition Daellenbach had to sing in choirs, play cello (only one year unfortunately) and take up the tuba to help his dad fill all the positions in his band. Since these musical activities had taken up all his time there was little left for higher math and physics—off to music school! It was at Eastman where he learned the art of taking every opportunity that knocks, the tiger’s roar on tuba and, after forgetting to leave upon graduation, went on to earn a doctorate at age 25. It was then off to Toronto to head up the brass department (two of us) and meet Eugene Watts, forming one of the most impressive entertainment teams since the Marx Brothers.

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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 Dusinberre. "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

Artist Series

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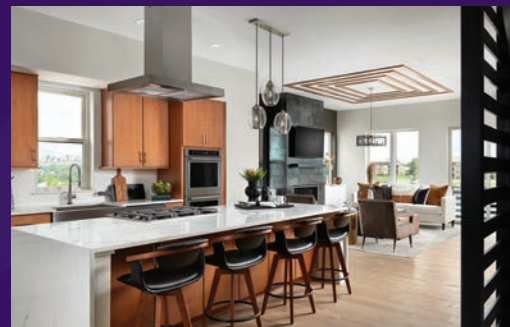
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