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SEPTEMBER-OCTOBER 2025



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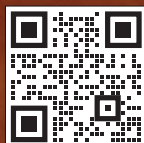
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Aires with Soyoung Yoon
NOV 21-23



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Home Alone 2:
Lost in New York
NOV 28-29



A Holiday Evening with
Ingrid Michaelson
NOV 30

WELCOME



In addition to the many inspiring events featuring our students, faculty and guest artists every year, the University of Colorado Boulder College of Music is pleased to bring the world-class Artist Series to our campus and community since 1937.

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CU ★ PRESENTS

SEPTEMBER-OCTOBER 2025

CU Presents is the home of performing arts on the beautiful University of Colorado Boulder campus. With hundreds of concerts, plays, recitals and more on our stages each year, there's something for everyone to enjoy:

- The **College of Music** including the Artist Series; Takács Quartet; Eklund Opera Program; Holiday Festival; Musical Theatre Program; and hundreds of free events featuring faculty, students and guest artists.
- The **Colorado Shakespeare Festival**.
- The College of Arts and Science's **Department of Theatre & Dance**.

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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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PLACE

By Lucas Hnath

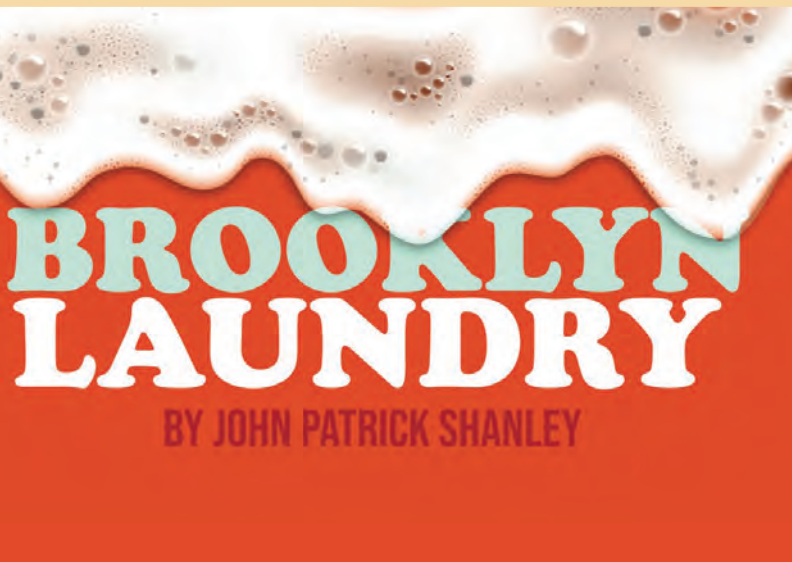


New York Times
Critics' Pick

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Dec. 5-28



Feb. 20 - March 15



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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.

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*Fall 2025 • Macky Auditorium
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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.





TICKETS AND MORE AT **CUPRESENTS.ORG**

THEATRE & DANCE EVENTS

Fall 2025 · University Theatre Building

Oct. 3-12: **Pride and Prejudice**

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.

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special events and more—no tickets required.

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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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Saturday, November 15, 7:30 pm, St. Paul Lutheran Church, Denver

Sunday, November 16, 3:00 pm, Mountain View UMC, Boulder



For more information: seicentobaroque.org



**SEICENTO
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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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ARTIST SERIES

Ballet Hispánico

CARMEN.maquia

Oct. 9 2025

Macky Auditorium

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Artistic Director & CEO

Eduardo Vilaro

Rehearsal Director

Anitra Keegan

Rehearsal Director

Nicole Duffy

Chief Managing Director

Patrick Muhlen

The Company

Amanda Bacallao, Amir J. Baldwin, Mia Bermudez, Thierry Blannchard, Maya Canestaro, Antonio Cangiano, Francesca Levita, Matthew Mancuso, Dylan Dias McIntyre, Andrea Mish, Kevin Ortiz Lemus, Amanda Ostuni, Daniel Palladino, Omar Rivéra, and Olivia Winston

Company Manager

Karl Rader Watson

Production Director

Aholibama Castañeda González

Wardrobe Director

Andrea Mejuto

Lighting Supervisor

Dominick Riches

Stage Manager

Rosemary Lisa Jones

Transformational funding for Ballet Hispánico is generously provided by MacKenzie Scott, the Ford Foundation, The Mellon Foundation, and the Jerome L. Greene Foundation. Major support is provided by the Howard Gilman Foundation, the Shubert Foundation, Warner Music Group & Blavatnik Family Foundation Social Justice Fund, a sponsored project of Moore Impact, the Fan Fox and Leslie R. Samuels Foundation, the Tatiana Piankova Foundation, and the Mosaic Network and Fund in The New York Community Trust.

Public support is provided by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, the New York City Department of Cultural Affairs in partnership with the City Council under the leadership of Speaker Adrienne Adams, and the National Endowment for the Arts.

Ballet Hispánico is grateful to Artistic Sponsor Andrew Martin Weber for generously supporting the restaging of CARMEN.maquia.

MetLife Foundation is the Official Tour Sponsor of Ballet Hispánico.

CARMEN.maquia

World Premiere: 2012, Luna Negra Dance Theater

Premiere: 2014, Ballet Hispánico

Choreography by Gustavo Ramírez Sansano

Music from Various works by Georges Bizet, performed by the Slovak Philharmonic, Praha Philharmonic, and the Arte Ensemble. Carmen Fantasy, by Pablo de Sarasate, performed by the Apollo Symphony Orchestra

Set Design and Construction by Luis Crespo

Costume Design by David Delfín

Lighting Design by Emilio Lavarías

Casting

Carmen

Amanda Ostuni

Don José

Omar Rivéra

Escamillo

Dylan Dias McIntyre

Micaela

Francesca Levita

BALLET HISPÁNICO: A LEGACY OF ARTISTIC EXCELLENCE

Ballet Hispánico is the nation's leading Hispanic/Latine dance company and the largest cultural institution of its kind in the United States. For more than five decades, it has been a beacon of artistic excellence, celebrated for its bold repertory and exceptional training programs. The Company has commissioned more than 100 original works, performed on the world's most prestigious stages, and inspired generations through performances, education, and community engagement. Recognized as one of America's Cultural Treasures by the Ford Foundation, Ballet Hispánico continues to redefine what it means to be an American dance company.

At the helm is artistic director & CEO **Eduardo Vilaro**, a former Ballet Hispánico dancer and acclaimed choreographer who assumed leadership in 2009. Under his dynamic guidance, the Company has entered a new era—broadening its artistic scope, deepening its repertory and elevating its distinctive movement language. Vilaro carries forward the founding vision of **Tina Ramirez**, who launched Ballet Hispánico in 1970 to celebrate the beauty of Latino cultures through dance. The Company has garnered widespread acclaim, with The New York Times noting, "Many companies pay lip service to nurturing talent, but Ballet Hispánico has devoted significant resources and care to cultivating emerging artists." Today, Ballet Hispánico stands not only as a cultural institution, but as a movement—pushing the boundaries of performance while honoring the traditions that shaped its legacy.

ABOUT EDUARDO VILARO

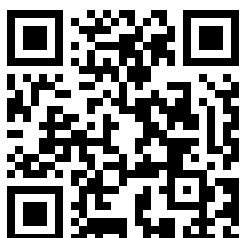
Eduardo Vilaro is the artistic director & CEO of Ballet Hispánico. He was named the artistic director in 2009, becoming only the second person to head the company since its founding in 1970. In 2015 was also named Chief Executive Officer. Vilaro has infused Ballet Hispánico's legacy with a bold brand of contemporary dance that reflects America's changing cultural landscape. Vilaro's philosophy of dance stems from a

basic belief in the power of the arts to change lives, reflect and impact culture and strengthen community. He considers dance to be a liberating, non-verbal language through which students, dancers and audiences of all walks of life and diverse backgrounds, can initiate ongoing conversations about the arts, expression, identity and the meaning of community.

Born in Cuba and raised in New York from the age of six, Vilaro's own choreography is devoted to capturing the Latin American experience in its totality and diversity, and through its intersectionality with other diasporas. His works are catalysts for new dialogues about what it means to be an American. He has created more than 50 ballets with commissions that include the Ravinia Festival, the Chicago Sinfonietta, the Grant Park Festival, the Lexington Ballet, Chicago Symphony, Muse/ique and the Metropolitan Museum of Art.

A Ballet Hispánico dancer and educator from 1988 to 1996, he earned a master's in interdisciplinary arts at Columbia College Chicago and then embarked on his own act of advocacy with a 10-year record of achievement as founder and artistic director of Luna Negra Dance Theater in Chicago. The recipient of numerous awards and accolades, Vilaro received the Ruth Page Award for choreography in 2001, was inducted into the Bronx Walk of Fame in 2016 and was awarded HOMBRE Magazine's 2017 Arts & Culture Trailblazer of the Year. In 2019, he received the West Side Spirit's WESTY Award, was honored by WNET for his contributions to the arts and was the recipient of the James W. Dodge Foreign Language Advocate Award. In August 2020, City & State Magazine included Vilaro in the inaugural Power of Diversity: Latin 100 list. In January 2021, Vilaro was recognized with a Compassionate Leaders Award, given to leaders who are courageous, contemplative, collaborative and care about the world they will leave behind.

In May of 2024 he awarded an honorary doctorate from his alma mater, Adelphi University, and been recognized by Crain's New York Business as a Notable Latino Leader and Notable Leader in Philanthropy.



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Nov. 7



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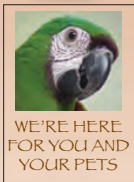


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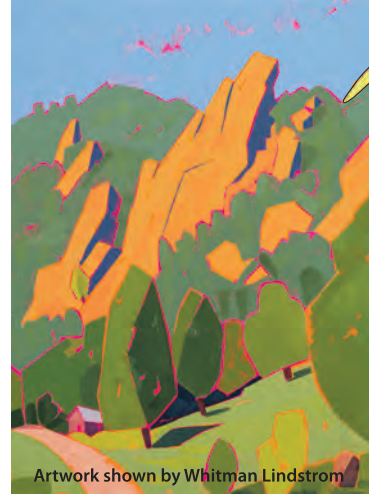
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Joy Redstone's exhibit, *How Does Sorrow Find a Home?* is a powerful exploration of trauma, memory, and healing through assemblage art. Working with found, broken, and discarded objects, Joy creates intricate, emotionally resonant compositions that honor the fragmented nature of grief while revealing moments of beauty and transformation. Rooted in her own experiences and her work as a clinical social worker with individuals facing mental health challenges, addiction, and homelessness, her art invites viewers into a reflective and restorative space. Joy's intuitive process draws on nature, personal story, and metaphor to express what often can't be said in words.

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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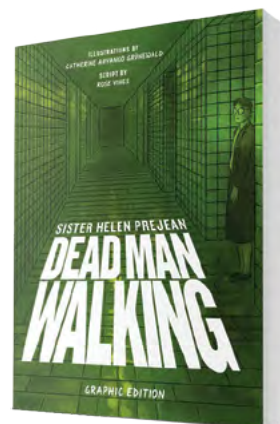


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Global Seminar livecasts piano recital from Paris to **Denver**



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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