CAP UCLA presents
ALARM WILL SOUND
1969
Sat, Jan 27, 2018 | Royce Hall
East Side, West Side, All Around LA

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The Center for the Art of Performance is not a place. It’s more of a state of mind that embraces experimentation, encourages a culture of the curious, champions disruptors and dreamers and supports the commitment and courage of artists. We promote rigor, craft and excellence in all facets of the performing arts.

2017–18 SEASON VENUES

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UCLA’s Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines—dance, music, spoken word and theater—as well as emerging digital, collaborative and cross-platforms utilized by today’s leading artists. Part of UCLA’s School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to contemporary performance from around the globe, supporting artists who are creating extraordinary works of art and fostering a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships, residencies and collaborations. As an influential voice within the local, national, and global arts community, CAP UCLA serves to connect audiences across generations in order to galvanize a living archive of our culture.

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Center for the Art of Performance presents

Alarm Will Sound
1969

Sat, Jan 27 at 8pm | Royce Hall
Running time: Approx. 115 mins. | With intermission

Created and developed by Andrew Kupfer, Nigel Maister and Alan Pierson
Directed by Nigel Maister
Projection Design by Peter Nigrini and Dan Scully
Sound Design by Daniel Neumann
Lighting Design by Aaron Black
Written by Andrew Kupfer
Conceived by Alan Pierson

Performed by Alarm Will Sound
Alan Pierson, Conductor and Artistic Director
Robert Stanton, Jon Patrick Walker, and David Chandler, Actors

1969 includes theatrical gunshots.

Funds provided by the Henry Mancini Tribute Fund.

Sponsors:

Photo by Wojciech Wandzel
Program at a Glance

Just over forty years ago, the Beatles and composer Karlheinz Stockhausen arranged to meet in New York City to plan a joint concert. No such performance would ever take place. But its tantalizing promise is the departure point for Alarm Will Sound's 1969. Told through their own words, music, and images, 1969 is the story of great musicians—John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein—striving for a new music and a new world amidst the turmoil of the late 1960s.

Message from the Artist

The concept that became 1969 started out as something quite different. While brainstorming repertoire for an orchestral program, I noticed that Strauss’s Four Last Songs and Messiaen’s Turangalila Symphony were both composed in 1949. It seemed remarkable that two composers of apparently different eras with such divergent aesthetic outlooks were both writing these seminal works in Europe after World War II, and I wondered where else in history one could find such interesting confluences of musical thought and world events. A little Wikipedia research quickly turned up 1969 as a promising candidate for a rich concert about a single year: 1969 saw the moon landing, the Nixon inauguration, the Stonewall riots, Woodstock, the final Star Trek episode, and the first Walmart. And there was more than enough beautiful and significant music from the year to make a terrific concert: Ligeti’s Chamber Concerto, Glass’s Music in Similar Motion, Shostakovich’s 14th Symphony, Cardew’s Scratch Orchestra, Reich’s Pulse Music, Stravinsky’s Hugo Wolf settings, Meredith Monk’s Juice, and Laurie Anderson’s symphony for car horns, amongst many others. I’d still love to hear a concert of all of those wonderful works from 1969; however, not a single one is included in tonight’s program.

Early on in my research, I stumbled on an anecdote that moved the project in an entirely different direction: Michael Kurtz tells of a meeting that had been set up to plan a joint concert between Karlheinz Stockhausen and the Beatles. The notion that the period’s most famous rock group would come together with one of its most powerful avant-garde composers was compelling. But there was little information about the meeting, and I received no response to my emails to the author asking for details. Curious and frustrated by the dearth of concrete information, I contacted Stockhausen’s assistant to see if I could ask the composer himself a few questions, but she wanted me to do my homework and emailed me a list of books I needed to read before talking directly with Stockhausen. He died before I finished them.

The more I learned about the year 1969, the more the Stockhausen-Beatles meeting seemed to resonate with the ideas and spirit of the time. And the lack of information about the meeting only made it more tantalizing. It was Ara Guzelmian at Carnegie Hall who first suggested that, rather than a catalogue of events and music from the whole year, 1969 might focus on this single, provocative tale. (He also argued that—as an homage to the famous naked scene in 1969’s Broadway sensation, Oh! Calcutta!—Alarm Will Sound should perform nude in Carnegie Hall. We haven’t pursued this idea, though we have included a song from the musical.)

And so the Stockhausen-Beatles meeting became the focal point of 1969. To tell its story, I imagined a unique multimedia piece that would juxtapose the artists’ own words with fragments of music, images, and film from the period. (This format was inspired by the music that these composers were writing: collage was current in 1969, and most of the pieces at the center of our story—Stockhausen’s Hymnen, Lennon’s and Yoko Ono’s Unfinished Music,
Bernstein’s Mass, Berio’s Sinfonia, and The Beatles’s Revolution 9—all shocked their initial listeners by juxtaposing bits of disparate material in wholly original sorts of collages.) Andrew Kupfer, Nigel Maister, and I worked over several years to turn these fragments into a coherent narrative. The texts we’ve drawn on come from many sources: letters, interviews, diaries, and phone conversations. Some have never been published. We’ve stuck closely to the composers’ own words: with the exception of two scenes that bookend the show, all of the lines are based on what they wrote or said. However, the juxtaposition of those lines into dialogue is our own invention, and many lines have been rephrased in order to turn something that was, say, jotted down on a page of notes into a text that would make sense spoken on stage.

This is not a conventional concert; for example, you will hear only a few of the works played in their entirety. But despite this—perhaps because of it—I want to share the following notes about the works that are most central to 1969. Each of these works is intriguing and adventurous, and each aspires to push music in—what was at the time—a new direction. And that’s much of what tonight’s show is about: the aspirations, victories, and defeats of these fascinating artists at the close of the 1960s. In 1969, these composers’ works and words are used—like Berio did in Sinfonia—as material for creating something new, to tell the story of a remarkable moment in history.

—Alan Pierson

ABOUT THE PROGRAM

Karlheinz Stockhausen, Stimmung
Stimmung is unique. Not even Stockhausen himself made another work that incorporated overtone singing, erotic poetry, mythological incantations in an open-ended format determined by the performers. Perhaps the most striking aspect of the piece is the technique in which the voice is used to produce two kinds of tones at the same time: a low fundamental pitch, and higher overtone pitches that sound like quiet whistling above the fundamental. Performers must train carefully to produce this overtone effect; likewise, listeners must focus intently to hear it. Performing and listening to this piece therefore feel like a ritual of drones and repeated musical patterns. It is a ritual that focuses inward, very much like meditation, composed at a time when the outside world was embroiled in revolutionary fervor.

—Gavin Chuck

Luciano Berio, Traces
In 1961, Luciano Berio received a commission from the Library of Congress to write an instrumental piece for chamber ensemble. But something happened to him before he began his work. He moved from Milan to Oakland, began teaching at Mills College, and discovered American politics, which, at a time when Congress was debating the Civil Rights Act, meant the politics of race. What he submitted to the Library of Congress was a chamber opera about race called Traces. Berio meant the work to be highly provocative and confrontational to a white audience, featuring a large chorus of black singers, half of whom wear white masks, and language that is often profane. It had the intended effect on the chief of the Library’s music division, who expressed shock at the text, declared the piece inappropriate for presentation at the Library of Congress, and cancelled the performance. Berio completed the commission to receive his fee and submitted the full orchestral score to the Library. There, deep within the archives, it remained for more than four decades, until it was rediscovered by Tiffany Kuo of the Yale School of Music as she conducted research for her doctoral dissertation on Berio’s American years. Traces was performed once, at the University of Iowa in 1969, with the published libretto and a reduced orchestral score, and Berio quoted the first scene in Opera (1970). But the full version of Traces has never been performed, and its orchestral score remains unpublished.

—Andrew Kupfer

Leonard Bernstein, Mass
Bernstein’s Mass functions as a cry for peace during a turbulent time. Its eclectic batch of styles range from Broadway to the avant garde. Massive forces (including an actor, multiple choirs, orchestra, and rock bands) come together to represent the disparate forces colliding in 1969. Rather than serving as a celebration of the Eucharist, Mass questions the need for God, climaxing with the celebrant desecrating the Holy Sacrament. While “The Epistle” extols “The Word of the Lord” as being sacred and eternal, the “Agnus Dei” questions God’s inaction during crisis and demands intervention: “We’re fed up with your heavenly silence and we only get action with violence.”

—Stefan Freund

Karlheinz Stockhausen, Hymnen
National anthems are the most familiar music imaginable. Everyone knows the anthem of his own country, and perhaps those of several others, or at least their beginnings.

When familiar music is integrated into a composition of unknown, new music, it is possible to hear especially well how it was integrated: untransformed, more or less transformed, transposed, modulated, etc. The more self-evident the What, the more attentive one becomes to the How.

Naturally, national anthems are more than national anthems: they are “charged” with time, with history—what, past, present and future. They accentuate the subjectivity of peoples in a time when uniformity is all too often mistaken for universality. One must also make a clear distinction between subjectivity and interaction among subjective musical objects on the one hand and individualistic isolation and separation on the other. The composition Hymnen is not a collage.

—Karlheinz Stockhausen

John Lennon and Yoko Ono, Unfinished Music
Unfinished Music No. 1: Two Virgins is perhaps the clearest example of the effect of Ono’s Fluxus background on John Lennon’s music. While “Revolution 9” and “What’s the New Mary Jane” were exercises in sonic exploration, Unfinished Music is more of an exercise in conceptual exploration. The piece, which is technically an Ono/Lennon collaboration, invites the listener to contribute to, subtract from, or even remix the piece—all that is necessary to experience the work is to
keep it alive, and unfinished. The content of the original recording is an avant-garde sonic collage filmed at Lennon’s house in Kenwood, full of domestic sounds of the home as well as various instruments he happened to have lying around. While some might attribute this informality to laziness, as the disorganized nature of the music suggests, one could argue that the piece itself is a deliberately casual invitation to the consumer to “come and play,” to keep the piece unfinished and in a state of constant potential.

—Matt Marks

Luciano Berio, Sinfonia

Sinfonia was composed for and premiered by the New York Philharmonic and Leonard Bernstein, who said it was “representative of the new direction classical music was taking after the pessimistic decade of the sixties.” Contrary to Berio’s own insistence, the third movement, “In ruhig fliessener Bewegung” (“In quiet flowing motion”), is, indeed, a collage. Based primarily on the “Scherzo” movement from Mahler’s second symphony, Berio elegantly Frankensteins together musical quotations of Schoenberg, Ravel, Stravinsky, R. Strauss, Bach, Debussy, Stockhausen, and Boulez, among others. The effect is that of a constantly undulating sea of grosse Klangfarbenmelodie intermingled with quotes from Samuel Beckett’s The Unnamable, James Joyce, and Berio’s own diary. The composer himself described the movement as a musical “Voyage to Cythera”, in which a ship filled with gifts is traveling toward the island dedicated to the goddess of love.

—Courtney Orlando

The Beatles, Revolution 9

Lennon described “Revolution 9” as “an abstract picture of revolution”. I’d further describe it as an abstract expression of revolution, rather than some sort of sonic representation or abstract set of instructions, as some—most notoriously Charles Manson—believed it to be. In his far more accessible companion piece “Revolution 1,” Lennon sings: “but when you talk about destruction, don’t you know that you can count me out (in)”. The “in” was left out of the popular single version, but the apparent contradiction in the original version displays Lennon’s indecisiveness on the matter of violent revolution and indeed his honesty about that indecisiveness. The lack of clarity in his position was endemic in much of the revolutionary impulses shared at the time. But this doesn’t mean that those impulses were wasted. “Revolution 9” epitomizes our program because it is essentially a pure expression of the feelings of revolution that enveloped much of the world in 1969. What did or didn’t result aside, that intangible desire for revolution is what produced this groundbreaking work and many of the works on this program.

—Matt Marks

Stefan Freund, Meeting

Alarm Will Sound’s 1969 focuses on the possibility of John Lennon and Karlheinz Stockhausen coming together from their disparate musical worlds to plan a joint concert. More generally, all of 1969’s characters imagine and reach for a future like Bernstein’s “great new age of eclecticism,” in which all different kinds music are connected with one another. In many ways, that vision has been realized in the 40 years since 1969. Meeting attempts to illustrate the kind of meeting that might have happened immediately after the political and cultural tumult of the late 1960s. Meeting was commissioned by the New Spectrum Foundation.

—Stefan Freund

Acknowledgements

Alarm Will Sound gratefully acknowledges the following foundations for their support of our 2017/18 Season: Aaron Copland Fund for Music, Amphion Foundation, BMI Foundation, Chesway Foundation, Alice M. Ditson Fund of Columbia University, Howard Gilman Foundation, Pacific Harmony Foundation, Andrew W. Mellon Foundation, and the Sinquefield Charitable Foundation.

ABOUT THE ARTISTS

Alarm Will Sound is a 20-member band committed to innovative performances and recordings of today’s music. They have established a reputation for performing demanding music with energetic skill. Their performances have been described as “equal parts exuberance, nonchalance, and virtuosity” by the Financial Times of London and as “a triumph of ensemble playing” by the San Francisco Chronicle. The New York Times says that Alarm Will Sound is “one of the most vital and original ensembles on the American music scene.”

The versatility of Alarm Will Sound allows it to take on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-influenced. Alarm Will Sound has been associated since its inception with composers at the forefront of contemporary music, premiering pieces by John Adams, Steve Reich, David Lang, Michael Gordon, Aaron Jay Kernis, Augusta Read Thomas, Derek Bermel, Benedict Mason, and Wolfgang Rihm, among others. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound is the resident ensemble at the Mizzou International Composers Festival. Held each July at the University of Missouri in Columbia, the festival features eight world premieres by emerging composers. During the weeklong festival, these composers work closely with Alarm Will Sound and two established guest composers to perform and record their new work.

Alarm Will Sound may be heard on nine recordings, including their most recent, Splitting Adams, a collaboration with Meet the Composer, a Peabody Award-winning podcast, as well as the premiere recording of Steve Reich’s Radio Rewrite. Our genre-bending, critically acclaimed Acoustica features live-performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers.

In 2016, Alarm Will Sound in a co-production with Opera Theatre of St. Louis,
presented the world premiere of the staged version of Donnacha Dennehy’s *The Hunger* at the BAM Next Wave Festival and the Touhill Performing Arts Center. Featuring Iarla O’Lionáird (sean nos singer) and Katherine Manley (soprano) with direction by Tom Creed, *The Hunger* is punctuated by video commentary and profound early recordings of traditional Irish folk ballads mined from various archives including those of Alan Lomax. Alarm Will Sound’s performance was lauded for its “intonation and balance” (*Musical America*) and “vitality and confidence” (*The Log Journal*).

In 2013-14, Alarm Will Sound served as artists-in-residence at The Metropolitan Museum of Art. During that season, the ensemble presented four large ensemble performances at the Met, including two site-specific productions staged in museum galleries (*Twinned*, a collaboration with Dance Heginbotham and *I Was Here I Was I*, a new theatrical work by Kate Soper and Nigel Maister), as well as several smaller events in collaboration with the Museum’s educational programs.

In 2011, at Carnegie Hall, the group presented 1969, a multimedia event that uses music, images, text, and staging to tell the compelling story of great musicians—John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein—striving for a new music and a new world amidst the turmoil of the late 1960s. 1969’s unconventional approach combining music, history, and ideas has been critically praised by *The New York Times* (“...a swirling, heady meditation on the intersection of experimental and commercial spheres, and of social and aesthetic agendas.”)

In 2010, the group developed and performed the Dirty Projectors’ *The Getty Address* in its new identity as a live performance piece at the Lincoln Center, Disney Hall and the Barbican. Music that Dirty Projectors front-man David Longstreth created on a computer by meticulous and complicated sampling, looping, and layering is translated and arranged by Matt Marks, Alan Pierson, and Chris Thompson for 23 musicians of both bands.

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, (le) Poisson Rouge, Miller Theatre, the Kitchen, the Bang on a Can Marathon, Disney Hall, Kimmel Center, Library of Congress, the Walker Arts Center, Cal Performances, Stanford Lively Arts, Duke Performances, and the Warhol Museum. International tours include the Holland Festival, Sacrum Profanum, Moscow’s Art November, St. Petersburg’s Pro Arte Festival, and the Barbican.

The members of the ensemble have also demonstrated our commitment to the education of young performers and composers through residency performances and activities at the Community Music School of Webster University, Cleveland State University, University of Colorado at Boulder, University of Missouri, Eastman School of Music, Dickinson College, Duke University, the Manhattan School of Music, Harvard University, New York University, and the Massachusetts Institute of Technology.

For more information and to join the mailing list, visit Alarm Will Sound’s website at alarmwillsound.com

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**Alan Pierson** has been praised as “a dynamic conductor and musical visionary” by *The New York Times*, “a young conductor of monstrous skill” by *Newsday*, “gifted and electrifying” by the Boston Globe, and “one of the most exciting figures in new music today” by *Fanfare*. In addition to his work as artistic director of Alarm Will Sound, he is Principal Conductor of the Dublin-based Crash Ensemble, has served as Artistic Director of the Brooklyn Philharmonic, and has guest conducted the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, the London Sinfonietta, the Orchestra of St. Luke’s, the Steve Reich Ensemble, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is Principal Conductor of the Dublin-based Crash Ensemble, co-director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music, the Eastman School of Music, and at the Banff Centre for the Arts and Creativity. Mr. Pierson has collaborated with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Christopher Wheeldon, Akram Khan and Elliot Feld. Mr. Pierson received bachelor degrees in physics and music from the Massachusetts Institute of Technology, and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

**Nigel Maister** is a director, writer, designer and performer, and currently serves as the Artistic Director of the International Theatre Program at the University of Rochester. A founding member of Alarm Will Sound, Nigel has staged, developed and/or designed concerts at Columbia’s Miller Theatre, The Kitchen, Zankel Hall, Cal Performances, in Korea, and elsewhere. Nigel co-developed and directed 1969, and co-developed, directed and designed John Cage’s Song Books for the River-to-River and Holland festivals in 2012. At the Metropolitan Museum of Art, he wrote the libretto for and directed *I Was Here I Was I*, a site-specific theatrical work created for the Temple of Dendur (with music by Kate Soper). That same season, he staged two pieces in Alarm Will Sound’s *Twinned* concert, and created the AWS flashmob in the Met’s Engelhard Courtyard. He has also performed his own text, *Paper Trails* (music by Stefan Freund) at the John Adams-curated *In Your Ear Festival* at Zankel Hall. Recent theatre credits include *In the Matter of J. Robert Oppenheimer* and a new musical version of Brecht’s *Mother Courage and Her Children* (with music by AWS member, Matt Marks), amongst many others. Nigel was a Drama League Directing Fellow, worked for two seasons as a staff director at Glimmerglass Opera, served as an assistant to, and actor for the late Giorgio Strehler at Il Piccolo Teatro di Milano, and interned with Richard Foreman and Peter Sellars (amongst others).

**Andrew Kupfer** is a writer and editor. Over the course of 20 years on the staff of *Fortune* magazine, he wrote extensively about technology, industry, and policy. Before becoming a journalist, he was an urban planner in New York, his native city, and he holds graduate degrees in planning from the London School of Economics and Cambridge University. He began his first play, *The Maid’s Room*, a drama about Russian émigrés in New York after World War II, while on a writing sabbatical in Bath. He lives and works in Manhattan.
Peter Nigrini has designed projection on Broadway for The SpongeBob Musical, Dear Evan Hansen, Amélie, A Dolls House Part 2, An Act of God, The Heidi Chronicles, The Best Man, and Fela!. Other designs include Grounded and Here Lies Love (Public), Wakey Wakey, (Signature), Real Enemies (BAM), Don Giovannind Lucia di Lammermoor (Santa Fe), Notes from Underground (Yale), The Grace Jones Hurricane Tour, Blind Date (Bill T. Jones). For Nature Theater of Oklahoma, Na Dice (2008 Obie Award), Romeo and Juliet (Salzburger Festspiele) and Life and Times, Episode 1 (Burgtheater, Vienna) among others. Upcoming projects include, Orfeo and Euridice (Opera Theater of St. Louis), Ain’t Too Proud (Kennedy Center), White Card (A.R.T), and BeatleJuice (Broadway).

Dan Scully is a Brooklyn-based projection and lighting designer who, through a background in the performing arts and computer engineering, explores the intersection of visual art, technology, and storytelling. Recent work includes Peter and the Wolf with John Lithgow (Carnegie Hall), It/Then (National Tour), Rocky (Broadway), Jedermann (Salzburger Festspiele), Untitled America (Alvin Ailey/ADT), A Charlie Brown Christmas (NY Pops), and Dearest Home (Kyle Abraham/Abraham, In.Motion). Other projects include work with the Lincoln Center Chamber Orchestra Society, Trinity Repertory Theater, Asolo Repertory Theater, Cleveland Playhouse, La Jolla Playhouse, American Repertory Theater, Ars Nova, Hubbard Street Dance Chicago, Body Traffic, San Francisco Symphony, The Juilliard School, Red Bull Theatre Company, Geva Theatre, Hudson Valley Shakespeare Festival, Folksbeine Yiddish Theatre, Two River Theater Company, and Soho Rep. MFA-NYU/Tisch.

Daniel Neumann is a Brooklyn-based sound artist, organizer and audio engineer, originally from Germany. He holds a master’s degree in media art from the Academy of Visual Art Leipzig and also studied electronic music composition under Emanuele Casale in Catania, Italy. In his artistic practice he is using conceptual and often collaborative strategies to explore sound, sound material and its modulation through space, situation and media. Curatorially he runs an event series in NYC and Berlin (CT::SwAm) that engages in spatial sound works and focussed listening. As an audio engineer a special field he has been tackling in the past years are concerts featuring electroacoustic music and multi-channel live audio. These concerts usually require a complex speaker setup, unusual mixing techniques for instruments and high quality sound reinforcement. “Each piece has very different challenges and approaches, which is why I’m constantly fascinated by them.”

Aaron Black – Lighting Designer: With Alarm Will Sound: Benedict Mason’s ASKO Paradiso, The Fifth Music: Resume with C.P.E. Bach for Alarm Will Sound (World Premiere); Out of Our Heads, New York Premiere of 1969. Regionally: Baltimore CenterStage, American Repertory Theater, Two River Theater Company, Florida Repertory Theater, The Repertory Theater of St. Louis, Warehouse Repertory Theatre, The Institute for Contemporary Theatre in Boston, Pittsburgh Public Playhouse, People’s Light and Theater Co., The Folger Shakespeare Library, The Carnival Center for the Performing Arts in Miami, Carnegie Hall. His lighting design on tour has been featured at the University of Missouri, Dartmouth, Duke University, Middlebury College, Purdue University, The University of Tennessee, SUNY Purchase, Earlham College, and The University of Rochester. His Opera lighting credits include The Marriage of Figaro, for the Los Angeles Philharmonic, with clothing by renowned couturier Azzedine Alaïa and architect Jean Nouvel, as well as productions for The Royal Opera House, New York City Opera, Portland Opera, Bard SummerScape, Glimmerglass Opera, Opera Montreal, Canadian Opera Company, Minnesota Opera, Chicago Opera Theater, Spoleto Festival USA, Opera Bilbao, Virginia Opera, Pittsburgh Opera, Opera Omaha, Boston Lyric Opera, Opera Boston, Virginia Opera Association, Kansas City Lyric Opera, Manhattan School of Music, Palm Beach Opera, Gothenberg Opera in Sweden, Royal Danish Gothenberg Opera in Sweden, and The Teatro Nacional de São Carlos, Lisbon.

Jon Patrick Walker is delighted to be playing John Lennon in 1969. Jon has worked extensively on Broadway, Off-Broadway, in film and on TV. He is also a singer-songwriter, having released two full-length albums of original music, The Guilty Party (2013), and People Going Somewhere (2016). Both are available on all digital platforms. He will release his third album, a 6-song EP entitled You & I in April. Jon will play King George III for the second National Tour of Broadway smash Hamilton which starts in February. Visit Jpwalkermusic.com and follow on Instagram @jonpatrickwalker.

Robert Stanton (Stockhausen) appeared on Broadway in A Free Man of Color, Mary Stuart, and The Coast of Utopia. Off-Broadway credits include Dying for It, The Bald Soprano (Atlantic Theater Company); The Killer opposite Michael Shannon (Theatre for a New Audience); Boyet and Dull in Love’s Labour’s Lost, Cloten in Cymbeline, Rum and Coke, Froth in Measure for Measure (The Public Theater); Love Child, written and performed with Daniel Jenkins, Obie and Clarence Derwent Awards for All in the Timing (Primary Stages); The Resistible Rise of Arturo Ui (National Actors Theatre); Fuddy Meers (MTC); A Cheever Evening (Playwrights Horizons); Owners and Traps (New York Theatre Workshop). Regional credits include the Emery Battis Award for Mr. Puff in The Critic and Moon in The Real Inspector Hound, Charles Marsden in Strange Interlude (Shakespeare Theatre Company); What the Butler Saw (Westport); Lars Thorwald in Rear Window opposite Kevin Bacon (Hartford Stage); Arnolphe in The School for Wives (Two River); Aguecheek in Twelfth Night, Major Barbara, Once in a Lifetime, The Homecoming (American Repertory Theater). Films: Jason Bourne, True Story, Arthur and the Invisibles II & III, Confessions of a Shopaholic, Find Me Guilty, The Stepford Wives, Head of State, The Quiet American, Mercury Rising, Next Stop Wonderland, Red Corner, Washington Square, Striptease, Dennis the Menace, Bob Roberts, and A League of Their Own. Television: Mr. Mercedes, Elementary, The Good Wife, Orange Is the New Black, Law & Order, Law & Order: Criminal Intent, and Frasier. M.F.A., NYU Graduate Acting Program.

David Chandler’s (Berio) most recent New York appearance was in Playwrights Horizon’s For Peter Pan on her 70th Birthday. He appeared on Broadway in Lost in Yonkers, Death of a Salesman, and American Clock. Off-Broadway shows include: Underneath the Lintel (Soho Playhouse), Private Jokes, Public Places (LaMama), The Swan (New York Shakespeare Festival), Slavs! (New York Theatre Workshop), Phaedra (Vineyard Theatre), Black Sea Follies and Doris to Darlene (Playwrights Horizon), The Grey Zone (Manhattan Class Company), and Cellini (Second Stage). Regional theatre: Berkeley Rep, The Guthrie, Long Wharf, McCarter, Yale Rep, Actors Theatre of Louisville, The Wilma, A.R.T., Berkshire Theater Festival, and Williamstown among others. Mr. Chandler appeared at London’s Bush Theatre in A Question of Mercy. Film and television credits include: The Grey Zone, Hide and Seek, Death of...
"Art in Action is somewhere between an academic symposium and the vibrancy of an eagerly awaiting coloring book. This is where we explore in public to release the energetic potential of sharing ideas together.”

—Kristy Edmunds

Art in Action, our free public engagement program, offers a wide range of experiential art activities around the ideas emanating from the work of artists on our season. Through workshops, lectures, master classes, films, salons and art-making forums, Art in Action provides a platform for our UCLA and Los Angeles communities to exchange ideas and participate in shared cultural experiences.

This season, we’re continuing two ongoing initiatives and introducing a third. Writing the Landscape returns with new takes on the Poetry Bureau and special activities with our library partners, exploring how the impulse to make something results in an altered landscape, or new view. Hearing Beyond Listening devises ways to “listen better,” with artist-curated playlists, personalized music maps, intimate salons, and the now popular, CAP Listening Lab. A new series of programs, Facing the Blank Page, takes direct inspiration from this season’s the theater is a blank page. Activities throughout the season will investigate how we transmit traces of ourselves through the written word, movement, sound and imagery. cap.ucla.edu/ArtInAction
Design for Sharing

“Design for Sharing enriches and supports learning, social awareness and responsible cultural arts citizenship creating a new generation of artists and audiences.” —Kristy Edmunds

Design for Sharing (DFS) is our free K-12 arts education program that provides public school students from across the Los Angeles metro area access to the performing arts, both at UCLA and in their own classrooms. The arts provide a gateway for students to explore shared ideas across communities and culture—sparking their curiosity and imagination. Since 1969, Design for Sharing has provided performances, workshops and school residencies to almost a million public school students, offering a diverse array of music, contemporary dance, and innovative theater.

cap.ucla.edu/dfs

This season, the following CAP artists will participate in Design for Sharing programs:

- Dancenorth/Lucy Guerin Inc
- AteNine
- ONIX Ensamble
- Kronos Quartet
- Gabriel Kahane
- João Donato
- Antonio Sanchez & Migration
- Kyle Abraham/Abraham.In.Motion

CODA21

CODA21 is a pilot initiative that supports dialogue, research, and collaboratively designed experiments between UCLA’s Center for the Art of Performance and leading research centers and labs across campus. Collaborating labs include Denise Cai and Silvalab, a leading neuroscience research lab studying molecular and cellular cognition; Hakwan Lau and the Consciousness & Metacognition Lab; the Tennenbaum Center for the Biology of Creativity; and the Design Media Arts Lab.

Informing CODA21’s design is the belief that the students at UCLA represent the conditions emblematic of society at large. Economic anxiety, homogeneous living arrangements, and media saturation imposing gender and racial stereotypes have seriously eroded the academy’s critical role in fostering a pluralistic, tolerant, progressive, and socially interdependent community. Curriculum is increasingly limited in its ability to play this historic role. The remaining antidote is a thoughtfully curated arts presenting program like CAP UCLA, an interdisciplinary learning experience offering students and the extended audience exposure, through live performance to artists who represent the diversity of traditions, ethnicities, gender roles, and aesthetics reflective of the demographic terrain in which we all work and live. Through its experimental collaboration, CODA21 seeks to confirm, amplify, and enhance this crucial role.

CODA21 ARTISTS & PROJECTS

Leading artists and choreographers will participate in CODA21 through full presentations of their work, development residencies, and pilot experiments.

- Ann Carlson: Doggie Hamlet
  Will Rogers State Historic Park
  February 3–4, 2018

- Okwui Okpokwasili
  Poor People’s TV Room
  Presented in association with REDCAT
  February 8–11, 2018

- Kyle Abraham/Abraham.In.Motion
  Dearest Home
  Freud Playhouse, UCLA
  April 5–7, 2018

- Jennie Liu: Autobiography of the Kimono on the Western Stage
  CODA21 Development Residency

CODA21 is funded in part by The Surdna Foundation. The Surdna Foundation seeks to foster sustainable communities in the United States—communities guided by principles of social justice and distinguished by healthy environments, strong local economies, and thriving cultures.
House Rules

PHOTOGRAPHY
Photography, video and the use of any recording equipment is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. Any/all press photography must be approved in writing in advance by the Center for the Art of Performance representative. For press inquiries and to make a request to cover an event, visit cap.ucla.edu/press

CAMERAS & SMART PHONES
The use of cameras, smart phones, cell phones and recording equipment of any kind is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. All devices must be silenced before the start of the performance. Please be considerate to those around you and refrain from texting, emailing or surfing the web during performances.

LATE SEATING
Late seating will be subject to company approval and will occur only at a suitable time at the discretion of the house staff. Latecomers may not be able to be seated in their assigned seats to avoid disruption or distractions during the performance. Some events have no late seating by request of the artist, and refunds on parking and tickets for latecomers will not be accommodated.

Please check the event detail page of our website for late seating policies for specific performances or opt in to our email database by signing up for our newsletter and pre-show emails with helpful information about pre-show activities, parking, late seating, running time, nearby dining opportunities and more at cap.ucla.edu/enews

PLEASE NOTE: Occasionally when our shows at The Theatre at Ace Hotel are not sold out, we will invite the audience to move in closer to the stage to fill in empty seats to create a more intimate atmosphere for both the audience and artists. Patrons ALWAYS have access to their ticketed seats if anyone else is sitting in them, regardless of whether or not we have invited people to move in. So please be aware that there is a possibility that you may have to change seats again if you move into a seat that is not your ticketed seat.

CHILDREN
Children over age 5 are welcome to most events and, regardless of age, must have a ticket. Infants on laps are not permitted. Inquire when purchasing tickets of age appropriateness for specific events and check out website for specific performance information.

ACCESSIBILITY
The Theatre at Ace Hotel offers ADA accessible seats and restrooms. You can buy ADA seating on our ticketing site or by calling AXS at 888-9-AXS-TIX (888-929-7849). When buying tickets over the phone, please let the ticket agent know if you require accessible seating, and s/he will issue you an ADA seat.

In addition to wheelchair spaces, The Theatre at Ace Hotel is equipped with select aisle seats that have folding armrests on the aisle side to make transfer easier for those with mobility limitations. For such seating, please request a “transfer seat.”

If you need accessible seating the night of the event and don’t have a special ticket, we’ll do our best to accommodate you once you arrive at the theater.

Assisted listening devices are available. If desired please ask our house staff.

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Next time you plan to come to UCLA for a show, book our exclusive DINNER & ROOM FOR TWO PACKAGE at the UCLA Luskin Conference Center & Hotel, conveniently located on campus.

Before the show, enjoy our Pre-fixe dinner for two at Plateia, the Luskin Conference Center’s Mediterranean-inspired restaurant. Then retreat to a beautifully-appointed guest room, savoring your special night out.

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Treat yourself to a special PRE-SHOW, PRE-FIXE DINNER AT PLATEIA in the new UCLA Luskin Conference Center, conveniently located on campus. With cuisine inspired by the Mediterranean, this special dinner includes three courses prepared with the finest California-fresh ingredients.

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Deputy Director and Program Manager - Fred Frumberg
Assistant to the Director - Yuko Saegusa
Artist Liaison - Zarina Rico

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Over time, many generous individuals have initiated leadership gifts to establish endowments that support the performing arts at UCLA in perpetuity.

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We are grateful to list the following individuals whose support to the Director’s Fund bolsters the vision behind the major initiatives at CAP UCLA. Their support galvanizes our leadership efforts and is the sole resource through which the Director is able to make advance commitments.

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This listing represents accumulative contributions from July 1, 2016-August 1, 2017.
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Your membership with the Center for the Art of Performance is more than ticket discounts, priority seating, invitations to additional programs and special member gatherings—it is support for what we are able to champion within the wider cultural landscape. When you make a gift to the Center for the Art of Performance or to our Design for Sharing program, you join a community of advocates inspired by artistic exploration and new ways of knowing. We belong to a culture of the curious, and by supporting great artists, we land on new perspectives.

Our members are committed to groundbreaking contemporary performance locally, globally and everywhere in between. Your support is how we ensure that artistic expression will thrive on stage, on the UCLA campus and in the Los Angeles community for years to come. Membership dollars provide the means for us to interact with the leading artists of our time, and to share what we discover with as many people as we can.

With your involvement, we can provide young audiences with the chance to experience life through the lens of the modern stage, offer fans and aficionados the recent work of artists who propel us boldly forward, and enhance the public mission of one of the nation’s leading research universities.

Your membership dollars are the primary financial resource that sustains us. We need your support now more than ever. Please become a member today.

cap.ucla.edu/membership
Kronos Quartet, Rinde Eckert and Vân Ánh Võ

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