CAP UCLA presents
Philip Glass & Jerry Quickley
Whistleblower

March 21 at The Theatre at Ace Hotel DTLA

“The most powerful composer of our time...What Glass is doing is changing the face of music for our time and all time.” —The Daily Telegraph

UCLA’s Center for the Art of Performance (CAP UCLA) presents Philip Glass and Jerry Quickley’s Whistleblower on Saturday, March 21 at 8 p.m. at The Theatre at Ace Hotel in
Whistleblower employs an original text by spoken word artist Jerry Quickley and a live score performed by legendary contemporary composer Philip Glass. Quickley and Glass use this performance as a vehicle to share their personal and visceral musings, reflections and emotions about a significant moment in history. In 2013, Edward Snowden copied and leaked classified information from the National Security Agency (NSA) that revealed numerous global surveillance programs.

Even though the extent and breadth of the government programs were shocking, this whistleblower act punctuated the sweeping change in society and its relationship to privacy. The March 21st evening will be paired with a work entitled Is Infinity Odd or Even? with text by Arturo Bejar, spoken word by NYC/London based performer Tara Hugo and music written and performed by Glass. The show had its European Premiere at the Amsterdam Dance Event in the fall of 2016.

Quickley is one of the most well-regarded performance poets in the United States, he has received multiple commissions from the Mark Taper Forum in Los Angeles and was the recipient of the prestigious $600K Irvine Foundation Creators Grant. Glass commissioned Quickley to write melodramas with him about the modern human condition as part of Glass’ yearly arts festival in Big Sur, CA, The Days and Nights Festival. Glass, as a composer, weaves reiterations of brief, elegant melodic fragments in and out. He has composed more than twenty-five operas, twelve symphonies, three piano concertos and several albums and has participated in a variety of collaborations.

Funds for Whistleblower were provided in part by Fariba Ghaffari and the Doris Duke Charitable Foundation Endowment Fund with additional support from The Theatre at Ace Hotel.

CAP UCLA’s Contemporary series continues with Jennifer Koh & Davóne Tines: Everything That Rises Must Converge (Apr 17, Royce Hall), and Anthony de Mare: Liaisons 2020: Re-Imagining Sondheim from the Piano (Apr 25, Royce Hall).

CALENDAR EDITORS, PLEASE NOTE:
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Whistleblower
Saturday, March 21 at 8 p.m.
CAP UCLA at The Theatre at Ace Hotel DTLA
929 S. Broadway, Los Angeles, CA 90015

Tickets:
Tickets: Starting at $28
Online: cap.ucla.edu
Phone: 310-825-2101
The Theatre at Ace Hotel box office: Thursday through Saturday from 10 a.m. to 5 p.m.; day of the show, 90 minutes prior to the event start time.

Artists website: Philip Glass | Jerry Quickley | Days And Nights Festival

About CAP UCLA

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 — by leading artists from around the globe. Part of UCLA’s School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to artists who are creating extraordinary works of art and fosters 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 and collaborations. As an influential voice within the local, national and global arts communities, CAP UCLA connects this generation to the next in order to preserve a living archive of our culture. CAP UCLA is also a safe harbor where cultural expression and artistic exploration can thrive, giving audiences the opportunity to experience real life through characters and stories on stage, and giving artists an avenue to challenge assumptions and advance new ways of seeing and understanding the world we live in now.

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