



Photo by Dahlia Katz

**Seth Parker
Woods**
Difficult Grace

Sun, Dec 4 2022 at 7PM
The Gloria Kaufman Dance
Theater

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

Welcome

TO THE 2022-23 SEASON

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 cultural platforms — by leading artists from around the globe.

Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural and experiential programs that provoke inquiry and facilitate connection and creativity.

cap.ucla.edu





Photo by Dahlia Katz

CAP UCLA Presents

Seth Parker Woods

Difficult Grace

Sun Dec 4, 2022 at 7PM

The Gloria Kaufman Dance Theater

Program Duration: 90 minutes

Commissioned for Seth Parker Woods by the 92nd Street Y with the generous support of Elizabeth and Justus Schlichting. Co-commissioned by the Harris Theater, UCLA's Center for the Art of Performance, and The Hopkins Center for the Arts at Dartmouth. Funds provided by the Doris Duke Charitable Foundation Endowment Fund.



Seth Parker Woods - Cello
Roderick George - Choreographer and Dancer
Christopher Botta - Sound engineer
Thomas Dunn - Lighting designer

Fredrick Gifford -
b. 1972

Difficult Grace (2019)
(with artwork by Barbara
Earl Thomas)

Coleridge-Taylor Perkinson
1932- 2004

from *Lamentations: Black/Folk Song
Suite for Solo Cello* (1973)
"iii. Calvary Ostinato"

Monty Adkins
b.1972

Winter Tendrils (2014/2020)
(with film by Zoë McLean)

Nathalie Joachim

The Race: 1915 (2019)
(with projected images of Jacob
Lawrence's *The Migration Series*)

Freida Abtan
b. 1976

My Heart Is A River (2020)
Opening Out
Seeping In

PAUSE

Ted Hearne
b. 1982

Freefucked (2021)
(with text by Kemi Alabi, for Seth
Parker Woods)
1. "Ff 1"
2. "A Wedding, or What We
Unlearned from Descartes"
3. "Ff 2"
4. "The Lion Tamer's Daughter vs. the
Ledge"
5. "After We Ruin My Love's Heart,
the God of Annihilation Prays Back to
Me"

Devonté Hynes
b. 1985

Sonata for Cello (2022)

Pierre Alexandre Tremblay
b. 1975

asinglewordisnotenough 3 [invariant]
(2015)

"Primitives" (1964) by Dudley Randall from *Cities Burning*

Paintings with stiff
homuncules, flat in iron
draperies, with distorted
bodies against spaceless
landscapes.

Poems of old
poets in stiff metres whose harsh
syllables
drag like
dogs with
crushed backs.

We go back to
them, spurn difficult
grace and symmetry,
paint tri-faced
monsters,
write lines that
do not sing, or
even croak, but that
bump,
jolt, and are hacked
off in the mid-
dle, as if by these dis-
tortions, this,
magic, we can
exorcise
horror, which we
have seen and fear to
see again:

hate deified,
fears and
guilt conquering,
turning cities to gas,
powder, and a little rubble.

Selected poems by Kemi Alabi from *Against Heaven* (2022)

"Voice Clear As"

When my mom discovers heaven's just a noise festival

the godchoir of all her loves breathing
unsnagged by asthma or Newport-dragged lung

the true song life makes untethered from a body
tugged at last from the men who hold its reins

will she blame her pastors (like I did)
for Sunday portraits of pooled white gold?

Will she miss the wooden flute of her body
mourn the days corner-propped, cloaked in dust

too pious to disturb a room's skin cells
and stray hair with her sound

snapped awake at the nightmare of a slip fringe
the private note sung aloud?

Or, unburdened by hell,

will she exhale
and hear the bells?

“A Wedding, or What We Unlearned from Descartes”

Beloved, last night I doused us in good bourbon,
struck a match between our teeth, slid the lit head
lip to chest, throat zippered open and spilling.
Our union demands a sacrifice. Take my masks—
my wretched, immaculate children. Sharp smiles
bored with cavities. Braids thick with hair
slashed off lovers as they slept. The masks grew limbs
and danced, so last night, to the fire—plank pushed,
cackling as they bubbled and split. Then dreamless dark.
Then mercy, somehow, morning reached for me.
Sun found us swaddled in sweat-through sheets—
gauze and salve while night wore off. O body,
always healing despite me. O body, twin spy
tasked against my plot to rush the dying,
guardian of the next world's sweets, yes,
I'll lick this salt. Yes, I'll wait our turn
because today we hold hands, mother
each other, bathe in warm coconut oil.
Our union, our long baptism. O body,
all I forced you to know of thirst. Yes
body, you are owed a whole lake. Yes
body, I'll kiss our wrists, hold them
to our ears and spend our days
losing to the waves.

“free fucked”

verb, never passive

- : to meditate before you read the news
- : to lose six rainy days smiling at the neighbors, picking wet pennies off the ground
- : to skip the news
- : to write a poem about their shoulders, then fall asleep, two fingers inside yourself
- : to read the news
- : to pray to your neighbors
- : to know you have never been a brain in a jar
- : to learn we are bodies welding crowns for other bodies
- : to feel crowns are made by hands
- : to taste hands are water and sugar and know they should return
- : to make good practice of this melt
- : to spill from the bath
- : to unhinge your front door
- : to feed your body to the falling sky

"Love Letter from Pompeii"

How many years since our ground
last split open and shook — remember
that quake made us dance
without moving our feet? Our song
is a crumbling world, all the bedrooms
unwalled and on fire — thank
Vesuvius. They say it's why our temples keep
tipping. Say
the neck spills a death heat. Before the black,
red, red
everything.
Would you call this *violence* or
weather? I don't trust your hands, but I
believe your bite is guiltless as
the rain. Would you call this *love*
or *the death heat*? If we must melt, can it be
from the inside out?
Can they find our bones
vined? My salt scorched into
your teeth? Quick.
While we're still
soft. Still thick grips and whole
mouthfuls — I want to melt
while it still feels good
to scream.

"The Lion Tamer's Daughter vs. the Ledge"

O taxi glass, O broken fall, be soprano, be alto.
Give me sea sharp, give me doh doh doh, give mi fa so?
O gravity, slip soft. Lay with this sorry child
before they soulsplint & ugly up this here garden.
O slurred night, be witness, be whole sky peopled,
sagging, buttons gaped & threatening *pop*!
O blanket tent stonebones, be a ledger.
(How much blood does this sorry child owe?
Make it twenty-eight cavities teeth,
twelve still attached to gum?
Half a spine & nineteen fistfuls of *salt*?)
Tailored crew cut 3L be a so?
Euro backpack gap year, be a Snapchat ohmygoding
Popcorn-passing crowd, with your one long pointed finger,
be strangers still.
Shivers & splints, O gaping, breathless skies,
be siblings now.
O weave, dread, & head wrap, be a praise twerk smudging.
O coven, keep this child's eyes in a jar.
Stuff pillows with their kinks.
Make soaps from their cheeks.
O coven, fry their brains in butter & sage, grease your scalps,
then eat.
Your fingernails will spike long as sugarcane.
Your skin will glow garnet & gold.
Dig a garden, each eyelash: seed.
Watch the medicine grow.

After We Ruin My Love's Heart, the God of Annihilation Prays Back to Me

O brick fist,	O scalpel-crowned
storm's eye, twitching	roach king, salivating
guardian of angels cast	into the blister-white void —
as devil-to-be, tell me: how has	that all-breath and sweet-mud heart earned
the ammonia cloud and rootshred of	you? whole home devoured.
your bed, blazing crash site, kept your	all-knuckle, unblooded
hands casket-still, ghost —	desire: malware mimicking
cool? praise	the body, now one burst seam.
ye treeless planet,	O frothing ocean of
my bleach and flame —	licked bone,
forged mirror:	what does one call a god
twinning the dark, your faith	with no worshippers? where's the
burnt silk	thread between freedom and death
my sweat-drenched slip,	when you're
the truest skin I know —	the last one left?

Program Notes

Fredrick Gifford: *Difficult Grace* (2019)

Images: Barbara Earl Thomas (b.1948) *GRACE*, 2019

Text: "Primitives" by Dudley Randall

As Seth Parker Woods and I brainstormed a project that would simultaneously feature his voice and cello playing, I asked if he would be willing to share several authors and works that were important for him. In reading through these, I was struck by Dudley Randall's poem "Primitives" — and *Difficult Grace* began. I wanted to create a musical process, a kind of sonic network of relations that would set Randall's original poem in dialogue with itself in musical time, both verbally and sonically. In *Difficult Grace*, I hoped to create a work where aspects of Randall's poem (rhythms, durations, phonetic timbre, syntax and meaning) would generate each musical gesture (even the title is a line from this poem); and Seth's voice and cello would be the instrument — all of the sounds in the live electronics layers are untransformed recordings of his performance.

Monty Adkins: *Winter Tendrils* for cello and electronics (2014/2020)

Film: Zoe McLean

Winter Tendrils was commissioned by the Swedish Arts Council for cellist Seth Parker Woods. The work is inspired by an image by the composer of freshly fallen snow on the fragile bare branches of a tree. This image was subsequently processed and overlaid on itself several times. The composition follows a similar model. In the first part the solo cello presents the main musical line. In the second part the 'tendrils' from this line are superimposed. These lines are transposed and fragmented.

As a result, five canonic lines (tendrils) spin off from the initial line and are heard simultaneously. The canons are strict, but not heard in their entirety. This creates a rich harmonic web akin to the final processed image. The second section of the work draws on materials from the first, creating further tendrils from the harmonic, timbral and melodic implications of the opening movement.

Nathalie Joachim: *The Race: 1915* for cello and electronics (2019)

Images: Jacob Lawrence (1917-2000) Selections from *The Migration Series*, 1940-41

The Race: 1915 is inspired by the colorful vibrancy and nostalgic realism of visual artist Jacob Lawrence's *The Migration Series*, which depicts images of African Americans as they embarked on one of the most expansive migratory movements in history. The work, for solo cello and electronics, combines blues inspired melodies (including a quote from "Praise God We Are Not Weary" by Tom Brown and Tom Lemonier) with the angst and uncertainty of transient movement, against a colorfully active and vibrant electronic palette. It addresses at once the uprooting and resilience of black people in America.

The work calls for the performer to recite text sourced from *The Chicago Defender*, one of the most important and historic black newspapers. Weekly issues of *The Chicago Defender* played an essential role in promoting The Great Migration, and all of the text set within this musical work is excerpted from editions published in 1915 - the year marking the beginning of the movement which would span nearly six decades. By citing the atrocities faced by African Americans in the oppressive and violent Jim Crow south, and providing resources for those seeking freedom, millions were compelled to embark on incredibly challenging journeys, leading to the development of the northern and western city centers of the United States. The publication adopted the term "the Race", which was used in lieu of the terms negro or black - a significant and powerful statement of self.

"Nine human beings hanged within 24 hours
...and today, a lynching party is pursuing a tenth member of the race. Look at it: see
these men hanging from a limb of a tree
Then look at the other race farmers who were made to come and look at them.
Race woman slain like cattle on public street
...she begged for help, but not a hand was turned.
The race that has slated for the country, felled the trees,
built its railroads, labored day and night
was not given opportunity
No person identified with this intelligent and progressing race should allow this.
Any effort to deprive us of our rights
should be referred to the authorities
because such is against the Constitution of these United States."

The following images from *The Migration Series* by Jacob Lawrence courtesy of The Jacob and Gwendolyn Lawrence Foundation and The Phillips Collection, Washington, D.C.

Panel 1: During World War I there was a great migration North by southern African Americans.

Panel 6: The trains were crowded with migrants.

Panel 16: After a lynching the migration quickened.

Panel 32: The railroad stations in the South were crowded with northbound travelers.

Panel 46: Industries boarded their workers in unhealthy quarters. Labor camps were numerous.

Panel 58: In the North the African American had more educational opportunities.

Freida Abtan: *My Heart Is A River* for cello, electronics and film (2020)

— *Opening Out*

— *Seeping In*

In memory of Raphael Abtan

My heart is a river is a piece for video, live cello and pre-processed accompaniment. Narratively, the piece traces the borders between dreams and identity. A cello player performs, and stories emerge from his instrument. In these dreams, he shares a picnic with a friend and they plan an adventure. They sail through rough waters using the cello as a boat. At their destination, they mirror movement against an invisible barrier.

The music in the piece uses spectral processing to transform the sounds of a cello into physical materials such as water and skipping rocks. The live cellist, Seth Parker Woods, plays with a click track for tight synchronization with the pre-recorded electronic accompaniment.

My heart is a river was a commission by the Seattle Symphony for its 2020 season. It was composed by Freida Abtan using Seth Woods' improvised material and was premiered in the Octave 9 surround audiovisual concert hall. The video features performances by both Seth Woods and Tamzin O'Garro.

Coleridge Taylor-Perkinson: *Lamentations: Black/Folk Song Suite for Cello* (1973)

Although Perkinson expressed his supreme enjoyment for writing for large ensembles, he often seemed most at home when composing with a specific player in mind. Perkinson wrote *Lamentations, a suite for solo cello*, in 1973 for cellist Ronald Lipscomb, who gave the premier performance at New York's Alice Tully Hall. The piece is subtitled "Black/Folk Song Suite;" the composer explained, "the common denominator of these tunes is the reflection and statement of a people's crying out." The first movement, labeled "Fuguing Tune," draws on both the traditional fugue, as developed by J.S. Bach (one of Perkinson's favorite composers and primary influences), and a type of composition called *Fuging Tunes*, popularized by 18th-century American composer William Billings. Perkinson composed the second movement "Song Form" in an AABA format, a parallel to the similarly titled movement of his *Sinfonietta* (if not to the earlier work's tone and texture). The third movement features another trope of the Calvary spiritual. Titled "Calvary Ostinato," the movement features a repeating pizzicato bass line over which Perkinson composed another form of the Calvary melody. In the virtuosic final movement, Perkinson has the cello maintain a constant pulsing pedal note (alternately D and C) while creating intricate melodies around the repeated note, including a brief quotation of Stravinsky's *Le Sacre du Printemps*.

— Gregory Weinstein

Ted Hearne: *Freefucked* (2021)*

Freefucked is a suite of songs set to poems by Kemi Alabi, from their first full length poetry collection *Against Heaven*. Xan Phillips calls Alabi's poems "a sacrament to the underworld, ushering in a vast network of ritual and erotic apertures." Kemi's poems honor the wounds of inheritance while simultaneously activating their magic. My musical setting for Seth seeks to reflect this vast network and duality through soulful singing, a patchwork of sharp musical juxtapositions and references, and vocal processing that evokes a multiplicity of voices.

Freefucked © 2022 by Unsettlement Music (ASCAP).

The poems "A Wedding, or What We Unlearned from Descartes," "free fucked," "The Lion Tamer's Daughter vs. the Ledge," and "After We Ruin My Love's Heart, the God of Annihilation Prays Back to Me" are from *Against Heaven* by Kemi Alabi © 2022 and used with permission of the author and Graywolf Press.

Devonté Hynes: "Sonata for Cello" (2022)*

Pierre Alexandre Tremblay: *asinglewordisnotenough 3 [invariant]* for cello and electronics (2015)

“Traduttore, traditore,” says the Italian proverb. “Traduire, c’est avoir l’honnêteté de s’en tenir à une imperfection allusive,” nuances the translator Pierre Leyris. This series of pieces looks at the impossibility of translating, firstly, the text, then, the context. The multiple nuances of words and images, flatten, lost, unseizable.

Moreover, it is also a reflection on the inexpressible, where music and silence, allow some states / sentiment / experience to be expressed with more power / precision / nuances. Therefore, this suite of pieces should be taken as different expressions of a single impression, whose sense is multiplied by their common / composed / remembered past. Explain / comment / multiply the music by music, or as Harold Bloom says so elegantly: “The meaning of a poem can only be another poem.”

This third piece / iteration / instance is the first with a live / acoustic instrument / source. Whereas the original electronic explores the gestural / embodiment limits of fixed media, here the cello reaches for a world of articulated transients / noises / textures / splices. Ideas are expand / shrank / distorted at the limit of recognition, to allow / free their essence from their broken shell.

Thanks to Seth Parker Woods for his faith, his talent, his enthusiasm and his patience; to Lydia Rilling and Andreas Pysiewicz for the TU Berlin session; to Alex Harker for his patient MSP support.

About The Artists

Seth Parker Woods, Cello

Hailed by *The Guardian* as “a cellist of power and grace” who possesses “mature artistry and willingness to go to the brink,” Grammy Award-nominated cellist **Seth Parker Woods** has established his reputation as a versatile artist and innovator across multiple genres. His projects delve deep into our cultural fabric, reimagining traditional works and commissioning new ones to propel classical music into the future, inspiring *The New York Times* to write, “Woods is an artist rooted in classical music, but whose cello is a vehicle that takes him, and his concertgoers, on wide-ranging journeys.” He is a recipient of the 2022 Chamber Music America Michael Jaffee Visionary Award.

In the 2022-2023 season, Woods premieres a new version of his evening-length, multimedia tour de force *Difficult Grace* at 92NY, UCLA, and Chicago’s Harris Theater; curates and performs a program honoring the centennial of composer George Walker at The Phillips Collection in Washington D.C.; premieres Freida Abtan’s *My Heart is a River*, commissioned by the Seattle Symphony; and performs a world premiere by Anna Thorvaldsdottir at Carnegie Hall as part of Claire Chase’s Density Series. The Great Northern Festival in Minneapolis will present Woods in his critically acclaimed performance installation, *Iced Bodies*, in which Woods, in a wetsuit, plays an obsidian ice cello. Woods is also a member of celebrated new music ensemble Wild Up, with whom he is nominated for a 2023 Grammy Award.

Recital appearances this season include concerts with pianist Andrew Rosenblum at Dumbarton Oaks in D.C., Boston’s Isabella Gardner Museum, and The Wallis Annenberg Center in Beverly Hills, and a return to his former home Brussels for a solo recital at Das Haus. He also tours to Washington Performing Arts, Krannert Center, Stanford Live, California Center for the Arts, Count Basie Center for the Arts, Auburn University, and Emory University with the Chad Lawson Trio. In addition, Woods will hold residencies at Montclair State University and Oberlin Conservatory. The season will also see the release of a new solo album on Cedille Records and the soundtrack of the PBS documentary *The U.S. and the Holocaust* — a film by Ken Burns, Lynn Novick, and Sarah Botstein — to which Woods contributed.

In addition to solo performances, he has appeared with the ICTUS Ensemble (Brussels, BE), Ensemble L'Arsenale (IT), zone Experimental (CH), Basel Sinfonietta (CH), Ensemble LPR, Orchestra of St. Luke's, the Atlanta and Seattle Symphonies, and in chamber music with violinist Hilary Hahn and pianist Andreas Haefliger. A fierce advocate for contemporary arts, Woods has collaborated and worked with a wide range of artists ranging from the likes of Louis Andriessen, Elliott Carter, Heinz Holliger, G. F. Haas, Helmut Lachenmann, Klaus Lang, and Peter Eötvos to Peter Gabriel, Sting, Lou Reed, Dame Shirley Bassey, and Rachael Yamagata to such visual artists as Ron Athey, Vanessa Beecroft, Jack Early, Adam Pendleton, and Aldo Tambellini. In the 2021-2022 season, he premiered concertos by Rebecca Saunders and Tyshawn Sorey.

In recent years, Woods has appeared in concert at the Royal Albert Hall — BBC Proms, Aspen Music Festival, Ojai Festival, Snape Maltings Festival, the Ghent Festival, Washington Performing Arts, Strathmore, Musée d'art Moderne et Contemporain, Le Poisson Rouge, Cafe OTO, Huddersfield Contemporary Music Festival, Klang Festival-Durham, INTER/ actions Symposium, ICMC-SMS Conference (Athens, GR), NIME-London, Sound and Body Festival, Instalacje Festival, Virginia Tech, La Salle College (Singapore), and FINDARS (Malaysia), amongst others. Recent awards include a DCASE artist grant, Earle Brown/ Morton Feldman Foundation Grant, McGill University-CIRMMT/IDMIL Visiting Researcher Residency, Centre Intermondes Artist Residency, Francis Chagrin Award, Concours [Re]connaissance-Premiere Prix, and the Paul Sacher Stiftung Research Scholarship.

His debut solo album, *asinglewordisnotenough* (Confront Recordings-London), has garnered great acclaim since its release in November 2016 and has been profiled in *The New York Times*, *Chicago Tribune*, *LA Times*, *The Guardian*, *Sagaist4*, *I Care If You Listen*, *Musical America*, *Seattle Times*, and *Strings Magazine*, amongst others.

Woods recently joined the faculty of the Thornton School of Music at The University of Southern California as Assistant Professor of Practice - Cello and Chamber Music. He previously served on the faculties of the University at Buffalo, University of Chicago, Dartmouth College, and the Chicago Academy of the Arts and as Artist in Residence at the University of Miami's Frost School of Music and Northwestern University - Center for New Music. Woods holds degrees from Brooklyn College, Musik Akademie der Stadt Basel, and a PhD from the University of Huddersfield. In the 2020-21 season, he was an Artist in Residence with the Kaufman Music Center, and from 2018-2020 he served as Artist in Residence with Seattle Symphony and Creative Consultant for the interactive concert hall, Octave 9: Raisbeck Music Center.

Seth Parker Woods is a Pirastro Artist and endorses Pirastro Perpetual Strings worldwide. Learn more at sethparkerwoods.com.

Roderick George, Choreographer and Dancer

Roderick George was born in Houston, Texas and studied dance at Ben Stevenson's Houston Ballet Academy. Roderick continued to develop his skill by exploring other techniques at The Alvin Ailey School, Miami City Ballet, LINES Professional Program, and the High School for the Performing and Visual Arts in Houston, TX. Before starting his professional career, he was a bronze winner of the Youth American Grand Prix in New York City in 2005 and was elected as a Presidential Scholar under the YoungArts Foundation in 2003, where he performed for the US President. Roderick joined Cedar Lake Contemporary Ballet in 2005. Roderick decided to move abroad to work with Basel Ballet/ Theater Basel in 2007 and later to guest with the Goteborg Opera DansKompani. Roderick joined The Forsythe Company in Frankfurt, Germany. Where he learned and shared his greatest moments with William Forsythe and the artists of TFC. His career has embraced the collaborations of his work and other great choreographers such as Peeping Tom, Jorma Elo, Jerome Bel, Jacopo Godani, William Forsythe, Johan Inger, Jiří Kylian, Sharon Eyal, Ohan Naharin, Benoit Swan-Pouffer, Richard Wherlock, Tino Seghal, and many others.

Production Design

Christopher Botta, Sound engineer

Christopher Botta is a Brooklyn-based producer and engineer. He runs Fer Sound, a mixing, mastering, and production studio in Bushwick Brooklyn. Chris works closely with non-profit organizations such as Found Sound Nation (OneBeat, Mosaic, Dosti Music Project, Broken Orchestra), JACK Quartet, the Metropolis Ensemble, and Hear Her Song. He's worked closely with artists such as Yaeji, Emily Wells, and Shahzad Ismaily. His interests are positioned uncomfortably between contemporary chamber, electronic, and popular music forms.

Thomas Dunn, Lighting designer

Thomas Dunn designs lighting throughout US and abroad. Dunns' approach to lighting stems from years of investigative work with light, treating it as both a sculptural medium and a facet of stage design. Selected design credits includes works with; JoAnne Akalaitis, Jonathan Bepko, Wally Cardona, Steve Cosson, Annie Dorsen, DD Dorvillier, Daniel Fish, Beth Gill, Trajal Harrell, Ted Hearne, Jennifer Lacey, Noémie LaFrance, David Levine, Molly Lieber, Ong Keng Sen, Zeena Parkins, Tina Satter, Jay Scheib, Eleanor Smith and Muna Tseng. Thomas is the recipient of a Kevin Kline Award for Outstanding Lighting Design, *The Little Dog Laughed*, The Repertory Theatre of St. Louis as well as a Bessie Design Award, *Notthing Is Importantttt*, DD Dorvillier/ human future dance corps.

Composer Bios

Freida Abtan (b. 1976) is a Canadian multi-disciplinary artist and composer living in London, UK. Her music falls somewhere in between musique concrète and more modern noise and experimental audio and both genres are influential to her sound. Her work has been compared to bands such as Coil, and Zoviet France, because of her use of spectral manipulation and collage. Freida primarily works with samples of both musical and non-musical objects that she records herself and then manipulates, often beyond recognition, through techniques derived from musique concrète and through successive layers of digital signal processing. She uses structures reminiscent of popular music and more abstract compositional variants to sequence these sounds into melodic songs before incorporating her own treated voice. As well as having created visual shows for and performed with the internationally renowned group Nurse with Wound, Freida has presented her own sound and visual work at festivals across North America and Europe. Her first album *subtle movements* is available on United Dairies / Jnana Records. Her second *the hands of the dancer* is available on finite state and through Jnana Records.

Monty Adkins (b. March 29, 1972) is a composer and performer of experimental electronic music. He primarily creates digital audio works and installations. Since 2008, his sound works has become increasingly minimal and introspective, characterised by slow shifting organic instrumental and concrete soundscapes, focusing on encouraging a deeper immersive listening experience. Using a reduced sonic palette, he draws together elements from ambient, minimal electronica, acousmatic and experimental electronic music often combining instrumental and electronic sound. His works have been performed at and commissioned by leading international festivals and institutions (including INA-GRM, IRCAM, BBC Radio 3, SpACE-Net, ZKM Karlsruhe, Sonic Arts Network, Visionas Sonoras, Bourges Festival, Akousma, IOU Theatre, and the Daiwa Anglo- Japanese Foundation) and released on labels worldwide including Audiolulb (UK), empreintes DIGITales (Québec), Crónica (Portugal), Signature (France), Eilean (France), and LINE (USA).

I care if you listen calls the music of **Fredrick Gifford** (b. 1972) "a world of characters and colors that explode from the stage." His works explore different kind of openness to create pieces that are never the same twice. He has received commissions and grants from international institutions and his music has been performed in concerts, festivals and radio broadcasts in Europe, Asia and the Americas. His music has been recorded by Numérica (2012), Hasco Duo (2014), Mabel Kwan (2015) and Ben Melsky

and Ensemble Dal Niente (2019) and published by Tetractys (UK). fredrickgifford.com

Ted Hearne (b.1982, Chicago) is a composer, singer, bandleader and recording artist. He creates creating multi-dimensional works that are challenging, personal and rooted in a spirit of inquiry.

The New York Times has praised Mr. Hearne for his “tough edge and wildness of spirit,” and “topical, politically sharp-edged works.” *Pitchfork* called Hearne’s work “some of the most expressive socially engaged music in recent memory — from any genre,” and Alex Ross wrote in *The New Yorker* that Hearne’s music “holds up as a complex mirror image of an information-saturated, mass-surveillance world, and remains staggering in its impact.”

Hearne’s *Sound From the Bench*, a work for choir, electric guitars and drums about corporate personhood setting texts from U.S. Supreme Court oral arguments, was a finalist for the 2018 Pulitzer Prize. *Place*, Hearne’s work written with poet Saul Williams and director Patricia McGregor, was nominated for two 2021 GRAMMY Awards and named a finalist for the 2021 Pulitzer Prize.

Ted’s ongoing collaboration with legendary musician Erykah Badu pairs new music with arrangements of Badu’s works for orchestra, most recently presented with the Dallas Symphony Orchestra. His album *The Source* sets the words of former U.S. Army Private Chelsea Manning alongside classified documents from U.S. Dept of Defense cables that she was responsible for leaking to Julian Assange and WikiLeaks. *The New York Times* called *The Source* “a 21st Century masterpiece.”

Upcoming collaborations include a new work with poet Dorothea Lasky to be presented at Carnegie Hall, a new theatrical piece for Komische Oper Berlin and and a new orchestral project with performance artist and singer-songwriter Taylor Mac. tedhearne.com

Raised in England, **Devonté Hynes** (b. 1985) started in the punk band Test Icicles before releasing two orchestral acoustic pop records as Lightspeed Champion. Since 2011, Hynes has released four solo albums under the name Blood Orange — *Coastal Grooves*, *Cupid Deluxe*, *Freetown Sound*, and *Negro Swan*, as well as 2019’s *Angel’s Pulse* mixtape, all of which have been met with critical acclaim. His songs and albums have explored the complexities and ambiguities of 21st century identity, delving into memory, trauma, depression and anxiety, as well as the triumphs of vulnerable communities, including people of color and queer and trans communities, and where they intersect.

In addition to his solo work, Hynes has collaborated with pop music superstars including Mariah Carey, A\$AP Rocky, Solange, P. Diddy, and many others. He is also an accomplished film and television composer, with credits including the scores for Melina Matsoukas’ *Queen and Slim*, Luca Guadagnino’s *We Are Who We Are*, and Rebecca Hall’s *Passing*.

In 2018, Hynes was one of four pianists invited to play alongside Phillip Glass at the Kennedy Center, and in 2020, he was nominated for a Grammy in the category of Best Chamber Music or Small Ensemble Performance for his work with Third Coast Percussion on their collaborative album *Fields*. His debut Concerto for piano and strings, *Happenings*, premiered at New York’s Little Island Festival in 2021, and most recently in 2022 he has collaborated with the Brooklyn Academy of Music, as well as the LA Philharmonic, for sold out performances of his Selected Classical Works program. In 2023, Hynes will have his compositions performed by the London Symphony Orchestra and the Toronto Symphony Orchestra with more to come.

Nathalie Joachim (b. December 12, 1983) is a Grammy nominated flutist, composer, and vocalist. The Brooklyn born Haitian-American artist is hailed for being “a fresh

and invigorating cross-cultural voice". (*The Nation*). She is co-founder of the critically acclaimed urban art pop duo, Flutronix, and comfortably navigates everything from classical to indie-rock, all while advocating for social change and cultural awareness. Her authenticity has gained her the reputation of being "powerful and unpretentious." (*The New York Times*)

As a composer, she is regularly commissioned to write for instrumental and vocal artists, dance, and interdisciplinary theater, each highlighting her unique electroacoustic style. Upcoming works include *Discourse*, an evening-length performance, community engagement and social change initiative commissioned by Carolina Performing Arts; new solo instrumental works for cellist Seth Parker Woods and violinist Yvonne Lam; and larger scale chamber works for So Percussion, Lorelei Ensemble and Duo Noire. *Fanm d'Ayiti*, Joachim's evening-length work for flute, voice, string quartet and electronics, celebrates Haitian female artists and Joachim's heritage. Grammy nominated for Best World Music Album, the work is currently touring with Spektral Quartet, and is available on New Amsterdam Records.

Ms. Joachim is a 2020 United States Artist Fellow; Director of Contemporary Chamber Music at the Perlman Music Program, and a guest teaching artist for The Juilliard-Nord Anglia Performing Arts Programme; holds rotating faculty positions at Banff Centre for Arts and Creativity and the Bang On A Can Summer Music Institute; and is the former flutist of contemporary chamber ensemble Eighth Blackbird.

Coleridge-Taylor Perkinson was principal conductor and Coordinator of Performance Activities at the Center for Black Music Research in Chicago. Mr. Perkinson (1932–2004) was an innovative American composer whose interests spanned the worlds of jazz, dance, pop, film, television, and classical music, and was one of the nation's foremost composers and conductors. He studied composition at the Manhattan School of Music and Princeton University; and he studied conducting at the Berkshire Music Center, at the Salzburg Mozarteum, and with Franco Ferrara and Dean Dixon. From 1965 to 1970, he was co-founder and associate conductor for the Symphony of the New World and was its acting music director during the 1972 - 73 season. He appeared as guest conductor with many orchestras around the world and served as music director for the Alvin Ailey Dance Company, Dance Theatre of Harlem, and for productions at the American Theatre Lab, the Denver Center for the Performing Arts, and the Goodman Theatre. He composed and conducted scores for numerous award-winning theatrical, television, and documentary films.

Pierre Alexandre Tremblay (b. Montréal, 1975) is a Canadian composer and an improviser on bass guitar and sound processing devices, in solo and within various ensembles. He is a member of the London-based collective Loop, and his music is also released on Empreintes DIGITales and Ora. He formally studied composition with Michel Tétrault, Marcelle Deschênes, and Jonty Harrison, bass guitar with Jean-Guy Larin, Sylvain Bolduc, and Michel Donato, analysis with Michel Longtin and Stéphane Roy, studio technique with Francis Dhomont, Robert Normandeau, and Jean Piché. Pierre Alexandre is Professor in Composition and Improvisation at the University of Huddersfield (UK). He previously worked in popular music as producer and bassist, and has a keen interest for creative coding. He enjoys spending time with his family, drinking oolong tea, gazing at dictionaries, reading prose, and taking long walks. As a founding member of the no-tv collective, he does not own a working television set. pierrealexandretrremblay.com

**Commissioned for Seth Parker Woods by the 92nd Street Y with the generous support of Elizabeth and Justus Schlichting. Co-commissioned by Joan W. and Irving B. Harris Theater, UCLA's Center for the Art of Performance, and The Hopkins Center for the Arts at Dartmouth.*

There is no room for racism.

Anywhere

Not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

With anyone

Not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity, diversity and **AUTHENTIC** inclusion as integral to our mission.

We must **EMPOWER** the historically underrepresented.

We must **UPLIFT** excluded voices.

We must **RESIST** structural racism.

We will **COMMIT** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

There is no room for discrimination, intolerance or inequity.

We stand against all forms of discrimination and look forward to furthering our work towards making our organization more equitable.

As part of the UCLA's School of Art & Architecture ecosystem (SOAA), we, UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS), serve to connect and create space for the arts and for all communities. We acknowledge our organizations' histories as being predominantly white institutions. We are now facing these uncomfortable truths and we are working to make the deep changes necessary to eliminate this systemic racism, dismantle any existing oppressive structures and pledge to transform the organizational dynamics in our work culture and business practices. There will be shortcomings that we will face head on, and we commit to staying fluid and adapting to changes as often as they come. It is only in an improved, supportive work environment that everyone can be present as their true authentic selves.



Together we stand with UCLA's School of Art and Architecture's EDI statement: arts.ucla.edu/resource/equity-diversity-and-inclusion/

CAP UCLA Staff

DIRECTOR'S OFFICE

Co-Interim Director/Deputy Director
and Program Manager – Fred Frumberg
Co-Interim Director/Director of Education
& Special Initiatives – Meryl Friedman
Production Manager – Bozkurt “bozzy” Karasu
Artist Liaison Manager – Zarina Rico

MARKETING & COMMUNICATIONS

Interim Director of Marketing &
Communications – Bahareh Ebrahimzadeh
Marketing Coordinator – Elvis Harold
Marketing Associate – Helene Griffin

DEVELOPMENT

Manager of Institutional Giving – Erika Herran
Development Assistant – Christina Garcia

EDUCATION

Director of Education & Special Initiatives –
Meryl Friedman
Education Program Coordinator –
Theresa Willis Peters
Student Arts Coordinator –
Theo Bonner-Perkins

FINANCIAL MANAGEMENT

Manager of Finance and Accounts –
Stephanie Tarvyd
Finance Analyst – Jodi Klein
Finance Analyst – Ayesha Bulegoda

HUMAN RESOURCES

Human Resources Manager –
Bernie Macapinlac
Human Resources Assistant – Erah Lulu

ROYCE HALL PRODUCTION

Director of Operations – Heidi Snyder
Venue Manager – Evan “Otter” Wilkinson
Production Manager – Jeff Wallace
Crew Coordinator – Don Kidd
Audio/Video Supervisor – John Coleman
Lighting Supervisor – Anthony Gutierrez
Rigging Supervisor – Robert Ory
Audio/Video Assistant – Duncan Woodbury
Lighting Assistant – Evan Drane
Rigging Assistant – Joe Ceglia
Patron Services Manager – James Porter
House Manager – Ernie Ybarra
F.O.H. Staff – Pia Shekerjian
F.O.H. Staff – Melih Ercan
Custodian Supervisor – Steve Jarnagin
Custodian – Ranoya Exum

ROYCE HALL RENTAL

Rental Events Manager – Anthony Jones
Rental Events Coordinator – Christina Montañó

TICKETING

Assistant Director Central Ticket Office –
Gerardo Galeano
Customer Service Supervisor (Phone Room) –
Danielle Almaguer-Castrence

CAP UCLA ADMINISTRATIVE OFFICES

B100 Royce Hall
Box 951529
Los Angeles, CA 90095-1529
Tel: 310.825.4401

GENERAL QUESTIONS

info@cap.ucla.edu
(please allow 48 hours for a response)

TICKETING

UCLA Central Ticket Office
Tel: 310.825.2101
Fax: 310.206.7540
tickets@cap.ucla.edu

PRESS INQUIRIES

The ACE Agency
Laura Lanzi
PR & Marketing Specialist
lauralanzi@theaceagency.com

DEVELOPMENT OFFICE

Tel: 310.267.4463
Fax: 310.206.3843
devinfo@cap.ucla.edu

DESIGN FOR SHARING/ K-12 ARTS EDUCATION

Tel: 310.825.7681
Fax: 310.206.3843
dfs@cap.ucla.edu

THEATER RENTAL INFORMATION

Anthony T. Jones
Tel: 310.825.4403
Fax: 310.206.8678
atjones@arts.ucla.edu
www.roycehall.org

CAP UCLA Lead Supporters

UCLA's Center for the Art of Performance gratefully acknowledges our donors, sponsors and members whose gifts directly support the vitality of contemporary performing arts. Thank you!

\$500,000 AND ABOVE

Anonymous
The Ahmanson Foundation
The McGrath Abrams Family
Foundation
Mellon Foundation
Cindy Miscikowski/ The Ring
Foundation
Susan Bay Nimoy
Brenda R. Potter
Nancy & Joe Walker

\$100,000 - \$499,999

Doris Duke Charitable
Foundation
Laura Donnelley/
The Good Works
Foundation
Kadima Foundation
Renee & Meyer Luskin

\$25,000-\$99,999

Hannah Montgomery &
Anonymous
Diane Levine
Marla Mayer & Chris Ahearn
Hannah Montgomery &
Aaron Bay-Schuck
Mike Kelley Foundation
for the Arts
Laura & Gregg Perloff/
Another Planet
Entertainment
Rosenthal Family Foundation

\$10,000 - \$24,999

John Archibald & James Costa
Valerie & Brad Cohen
Mariana Dietl & Ivan Markman
Linda Essakow &
Stephen Gunther/
Herbert McLaughlin
Children's Trust
Judy Fiskin & Jon Wiener
Fariba Ghaffari
Stefan Hastrup &
Gary Schilling
Dori & Charles Mostov
Lisa Norton &
Harvey Motulsky

National Endowment
for the Arts
Patron Solutions, LLC
Ralph & Shirley Shapiro

\$5,000 - \$9,999

Anonymous
Judy Abel & Eric Gordon
Barbara Abell
Robyn Field &
Anthony O'Carroll
Billie & Steven Fischer
Olivia & Nicolas Gentin
Jackie Gottlieb
Adam Grancell
Jessica Kronstadt &
William Turner
Freyda & Jerry Miller
New England Foundation
for the Arts
Melissa Rivers
Doug Upshaw

\$2,500 - \$4,999

Anna Wong Barth &
Donald Barth, Jr.
Carla Brand Breitner &
Gary Woolard
Roberta Conroy
Kathleen Flanagan &
Keenan Behrle
Lori & Robert Goodman
Joseph Kaufman
Milly & Robert Kayyem Esq.
Sandra Jacoby Klein &
Don McCallum
Joanne Knopoff
Joan Lesser & Ronald Johnston
Claude Petite
Eleanor Portilla
Stephanie Snyder
Anne-Marie Spataru
Debra Vilinsky &
Michael Sopher

\$1,000 - \$2,499

Diane & Noel Applebaum
Ruth Bachofner
Keith Brownfield &
Micheal C. Trinity
Joann & Ronald Busuttli

Kristy Edmunds &
Roslyn Warby
Maria & Steven Feig
Olga Garay-English
Vance Garrett
Michael Hill & Timothy Lyons
Deborah Irmias/ Audrey and
Sydney Irmias Charitable
Foundation
Sandra & Lewis Kanengiser
Martha Koplin
Bea & Leonard Mandel
Willard L. Marmelzat
Foundation
Katie Marsano &
Greyson Bryan, Jr.
Weston Milliken
Yolanda Robinson
Sylvia & James Rothman
Suzie & Michael Scott
Muriel & Neil Sherman
June Shoji
James Sie & Doug Wood
Susan & Michael Siltan
Karyn Wynne

\$500 - \$999

Anonymous (3)
Natsuko Akiyama
Digna & Scott Beasley
Karen Bizzini & Michael Neal
Marjorie Blatt
Ronda & Stanley Breitbard
Juanita Corley
Patti & Paul Eisenberg
Maryle Emmett
Gertrude & Bruce Feldman
Allen Grogan
Nancy & William Gubin
Jim Hodges
Georgina Huljich &
Marcelo Spina
Elsa & Bill Longhauser
Linda McDonough &
Bradley Ross
Leslie Mitchner Esq.
Lynn & Neville Ostrick
Adam Platnick
Kathleen & John Quisenberry
Linda & B. Thomas Seidman
Yao Zheng & Bingbiao Fang

Endowments

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

Arthur E. Guedel Memorial Lectureship Fund
Barbara and Bruce Dobkin Endowment Fund
at Design for Sharing
Beatrice F. Padway Endowed Fund
for Design for Sharing
Design for Sharing Endowment
Doris Duke Charitable Foundation
Endowment Fund
Evelyn & Mo Ostin Endowment
for the Performing Arts
Ginny Mancini Endowment for
Vocal Performance
Henry Mancini Tribute Fund
James A. Doolittle Endowment
José Luis Nazar Endowment
for the Performing Arts
Kevin Jeske Young Artists Fund
The Lloyd E. Rigler Emerging Arts Fund

Merle & Peter Mullin Endowment
for the Performing Arts
Mimi Perloff Endowment for Design for Sharing
Mimi & Werner Wolfen Endowment
for Design for Sharing
National Endowment for the Arts
Challenge Grant Endowment
Plitt Theaters Fund for Design for Sharing
Roslyn Holt Swartz & Allan J. Swartz Endowment
for the Performing Arts
Royce Center Circle Endowment Fund
Royce Gala Endowment
Sally & William A. Rutter Endowment
for the Performing Arts
Shirley & Ralph Shapiro
Director's Discretionary Fund
Shirley & Ralph Shapiro Endowment
for Design for Sharing

Special Thanks

As we continue to recover from the COVID-19 pandemic, CAP UCLA would like to acknowledge the critical support we received from a **Shuttered Venue Operators Grant**. This historic initiative—part of the American Rescue Fund Act passed by Congress in March 2021—represents a significant commitment to the arts and a recognition of the value of the arts and culture sector to the nation's economy and recovery. We would especially like to thank members of Congress who supported the inclusion of university-based performing arts centers and helped make this vital funding possible.

Join CAP UCLA

We are committed to presenting groundbreaking artists and performances that keep people inspired and connected globally and across cultures. Our community of supporters are vital collaborators in all that we do. Join the collective of arts enthusiasts dedicated to creativity and deepen your relationship to the artistic process.

cap.ucla.edu/support

cap.ucla.edu

