



Photo by Wojciech Wandzel

Alarm Will Sound

**Music of Nathalie Joachim,
Alyssa Pyper and Eartheater**

Sat, Dec 2, 2023 at 8 pm
The Nimoy

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

WELCOME TO THE 2023–24 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.

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CAP UCLA'S new home for live performance

It's an honor and a privilege to welcome you to CAP UCLA's stunning new home for the performing arts: the UCLA Nimoy Theater. Through our diverse programs, and by providing vital opportunities for artists and partner organizations to develop contemporary work, The Nimoy is poised to make a lasting contribution to the performing arts, UCLA and our Los Angeles communities.

The Nimoy's inaugural season launches with an interdisciplinary array of projects by influential and groundbreaking local, national and international artists. Together they will share their unique perspectives and crucial visions, creating an opportunity for our audiences to see the world in different and extraordinary ways.

This is your invitation to experience the beauty of sitting in a dark theater, among strangers or loved ones illuminated by the possibilities of the imagination. In this shared space, through the power of the arts, our ideas are challenged and our horizons are broadened – we are transformed.

I look forward to seeing you at The Nimoy!



Edgar Miramontes

Executive and Artistic Director





Photos by Ayasha Media, Artem
Nadyozhin and Elizabeth Diamond

CAP UCLA Presents

Alarm Will Sound

Music of Nathalie Joachim,

Alyssa Pyper and Eartheater

Sat, Dec 2, 2023 at 8 pm

The Nimoy

Program duration: 80 minutes

No intermission



Funds provided by the Shirley and Ralph Shapiro Director's Discretionary Fund.

PERSONNEL

Erin Lesser: Flutes

Toyin Spellman-Diaz: Oboes

Mariam Adam: Clarinet

Hideaki Aomori: Bass clarinet

Michael Harley: Bassoon

Adedeji Ogunfolu: Horn

Tim Leopold: Trumpet

Michael Clayville: Trombone

Chris P. Thompson: Percussion

Matt Smallcomb: Percussion

John Orfe: Piano

Courtney Orlando: Violin

Teagan Faran: Violin

Trevor New: Viola

Stefan Freund: Cello

Miles Brown: String bass and electric bass

Daniel Neumann: Audio Engineer

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Bill Kalinkos: Librarian

Uday Singh: Program Coordinator



PROGRAM

^Alyssa Pyper, *Salt Crust* (20')

I. Ruin-ate

II. Cradle

III. Wellspring IV. Prayer

Alyssa Pyper, violin and voice

^Eartheater, *Candied Inferno* (28')

mvt. 1: "Iridescence of the Char" (3.5') arr.

Aaron Parker

mvt. 2: "Candied Inferno" (4') arr. Steven

Snowden

mvt. 3: "Frustra Incandescent" (6') arr. Aaron

Parker

mvt. 4: "The Slow Burning Chambers of My Heart" (3.5') arr. Conrad Winslow

mvt. 5: "Arson of Comfort or Claustrophobia" (4') arr. Steven Snowden

mvt. 6: "Late Blooms in Fertile Ash" (5') arr. Steven Snowden

*****^Nathalie Joachim, *Ki moun ou ye* (19')**

Ki moun ou ye

Kanpe anba solèy

Zetwal

Nathalie Joachim, voice and flute

**world premiere

*local premiere

^written for Alarm Will Sound

^^arranged for Alarm Will Sound

PROGRAM NOTES

Alyssa Pyper, *Salt Crust*

I am a queer, gender-nonconforming woman of Mormon descent. I come from a people who wish I did not exist. I was raised in a culture that kept me hidden from myself.

I wrote *Cradle* while still living in Utah as a way to hold myself when no one else could. I wrote this music in response to breaches of nurture, by way of blood and betrayal.

This music comes from my body; originally written using voice, violin, and loop pedal, it has now found a home with the thoughtful, resonant musicians of Alarm Will Sound. I am grateful for the container they hold - I no longer have to hold myself alone.

Immense thanks to Alan Pierson for holding me and this work with tender care and vision.

Gratitude to inti figgis-vizueta for brainstorming with me + mentoring on notations.

***Cradle* Text:**

Cradle
Cradle

In your light
I'm in your light

The only like I've known

Cradle

Cradle
Second life
A second life unknown

Bathe me
Bathe me

In your light

Hold me
Hold me

In your mind

In your
In your mind

I see you in a crowded room
I can taste your withered bloom

Bathe me
Bathe me

In your mind

Hold me
Hold me

In your light

There's a window inside my mind
Keeps me turning, turning inside

Close my curtain, safe from outside
I have nothing, nothing to hide

Like a promise I can't keep
Wellspring dried beneath your feet

Lifeless daughter hear your own
Feel your thoughts your shaking home

Like a shadow at my side
Dryness pulls me out of mind
Lifeless daughter hear me cry!
I am asking for my life!

(You're afraid, and you cry
The salt still crusting you inside)

Earthater, *Candied Inferno*

When I was first asked to write music for Alarm Will Sound, I didn't consider not including my own voice in the work. After sending Alan Pierson my first rough draft, he told me that the music needed to be completely instrumental so the orchestra wouldn't have to depend on me being present to play and the piece.

This challenge allowed me to create my most personal work so far. It's fueled by very intimate emotions that I would never be inclined to share so overtly in lyrics. Reinterpreting the character of my voice with the instruments (especially with the flute and the violin) was an empowering moment where I learned to relieve some of the most painful, frustrating, and vulnerable feelings without words. Not to mention, in the past my music never focused on the disarming psychology and confusion of my personal relationships. My previous records' perspectives were looking out of the window — so to speak. This work turns away from the view and looks into the home, but the room is burning. Do I jump? — Or do I wait in attachment and watch the flames lick every part of what I've known until

it's weightless in ash? At the time I was making the work, I was going through one of the most challenging losses of my life so far. I really had no choice but to make the work completely true to what I was consumed by emotionally.

I'm deeply honored that AWS asked me to write for them. It's been a life-changing opportunity.

Nathalie Joachim, *Ki moun ou ye*

In *Ki moun ou ye*, performer/composer Nathalie Joachim weaves together longing melodies that invite listeners on a journey of discovery and defining of self. This orchestral suite features arrangements from Joachim's sophomore album, an intimate song cycle that ponders its title's question: "Who are you?" Performed in both English and Haitian Creole, the immersive work examines the richness of one's voice—an instrument that brings with it DNA, ancestry, and identity—in a vibrant tapestry of Joachim's voice and flute, paired with intricate ensemble textures.

The opening movement, and the work's title track, brings with it the rhythmic complexity and lyricism signature to the traditional Haitian folkloric music Joachim first explored on her Grammy-nominated *Fanm d'Ayiti*. Here, the pulsing of percussion, bass and piano underscore undulating lines in the woodwinds and brass and an extended string chorale. Joachim's repeated vocal incantations beg the question "who once owned us", recalling the conditions of enslavement but challenging this notion by presenting ownership of one's self as deeper than the physical body. The second movement, *Kanpe anba solèy*, captures the weight of the song's text, a prayer to save "our beautiful Black skin" in a lamenting hymn performed by the string section. This material on its own evokes the rising of the sun, but is weighted by long overlapping lines in the winds and brass and somber chords shared by the piano and vibraphone. A heartbreaking viola and oboe solo, and

Joachim's vocal line throughout, reach out to the ancestors to console their suffering. The suite closes with Zetwal, which exudes the joy of basking under the moon with a lover and dreaming of a reimagined future despite the challenges that have been endured. The movement is structured around the woodwind quintet at its core, embellished by the rest of the ensemble, all working to bring forth the vibrant and complex colors of love. Joachim's soaring vocal line leans into and rides above this magic. All in all, the *Ki moun ou ye* orchestral suite gives listeners a glimpse into the full length project's rich exploration of personal history, survival, healing, preservation of self, fellowship and freedom.

Ki moun ou ye:

Ki moun ou ye (Who are you?)

Ki moun ou ye?

Ki moun ou ye?

Ki moun ou ye?

Ki moun ou ye?

Whose names are these?

Where do these names come from?

Who once owned us?

Who once owned us?

Who once owned us?

Ki moun ou ye?

Ki moun ou ye?

Ki moun ou ye?

These names we carry

These names that live on

Who once owned us?

Who once owned us?

Ki moun ou ye?

Ki moun ou ye?

Ki moun ou ye?
Ki moun ou ye?
Ki moun ou ye?

Who once owned us?
Who once owned us?
Who once owned us?
Who once owned us?
Where are they?
Where are they now?
Where are they now?

Ki moun ou ye?
Ki moun ou ye?
Ki moun ou ye?

Who once owned us?
Who once owned us?
Who once owned us?

Ki moun ou ye?
Ki moun ou ye?
Ki moun ou ye?

Kanpe anba solèy:

Pandan m kanpe anba solèy la
M panse a jan nou te soufri
Tèt nou te bese, kouvri ak swe
Nou te priye
Pou lwa yo vin sove
Bèl po nwa nou anba solèy

(translated:

As I stand beneath the sun
I think of how we suffered
Our heads were bowed, covered with sweat
And we prayed

For the spirits to come save
Our beautiful Black skin beneath the sun)

Zetwal

Gen maji nan syèl la nan lannwit
Limyè ki klere
Ki bay lavi
Ki kote zetwal sa yo ka mennen nou?
Ki rèv zetwal sa yo ka pote pou ou?

Met tèt ou sou zepòl mwen e lage bèl pawòl
Nan zorèy mwen pawòl dous sa yo fè m bezwen kò w

Ki kote zetwal sa yo ka mennen nou?
Ki rèv zetwal sa yo ka pote pou ou?
Ki kote zetwal sa yo ka mennen nou?
Ki rèv zetwal sa yo ka pote pou ou?

Pafwa mwen santi m pou kont mwen
Menm lè ou chita bò kote m

Ki kote zetwal sa yo ka mennen nou?
Ki rèv zetwal sa yo ka pote pou ou?

Tout sa mwen fè pou m bliye
Mwen pa kapab
Dlo koule nan je m
Ki sa n ap fè la?

Ki kote zetwal sa yo ka mennen nou?
Ki rèv zetwal sa yo ka pote pou ou?
Ki kote zetwal sa yo ka mennen nou?
Ki rèv zetwal sa yo ka pote pou ou?

Gendelè mwen ta renmen
Tonbe nan bra w ak je m fèmen
Pou m santi nou gen vi e

N ap kontinye viv

Ki kote zetwal sa yo ka mennen nou?
Ki rèv zetwal sa yo ka pote pou ou?
Ki kote zetwal sa yo ka mennen nou?
Ki rèv zetwal sa yo ka pote pou ou?

(translated:

There is magic in the sky at night
A light that is clear
and that gives life

Where can these stars take us?
What dreams can they carry for you?
Put your head on my shoulder and whisper sweet nothings
in my ear
Hearing these words makes me desire you

Where can these stars take us?
What dreams can they carry for you?
Where can these stars take us?
What dreams can they carry for you?

There are times when I feel alone
Even when you are sitting right next to me
Where can these stars take us?
What dreams can they carry for you?

I've done everything that I can to forget what's happened,
but I can't
And as tears gather in my eyes, I wonder
Where do we go from here?

Where can these stars take us?
What dreams can they carry for you?
Where can these stars take us?
What dreams can they carry for you?

What I would love to do
Is to fall into your arms with my eyes closed
So that I can feel alive with you
And trust that we will continue living

Where can these stars take us?
What dreams can they carry for you?
Where can these stars take us?
What dreams can they carry for you?)

Acknowledgements

Cradle is supported by the Matt Marks Impact Fund, a fund created by Alarm Will Sound in memory of AWS founding member, Matt Marks, to commission and develop new works by underrepresented composers and for unconventional practices.

Alarm Will Sound gratefully acknowledges our individual donors and the following foundations for their support: Aaron Copland Fund for Music, Amphion Foundation, Alice M. Ditson Fund of Columbia University, BMI Foundation, Cheswatyr Foundation, Howard Gilman Foundation, and the Sinquefeld Charitable Trust.

Additional Support provided by the National Endowment for the Arts.



ABOUT THE ARTISTS

Alarm Will Sound is a twenty-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."

With classical skill and unlimited curiosity, Alarm Will Sound takes 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, Mary Kouyoumdjian, Tyondai Braxton, Augusta Read Thomas, Derek Bermel, Meredith Monk, 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 early-career 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 eighteen recordings, including *For George Lewis / Autoschediasms*, their

most recent release featuring music of Tyshawn Sorey; *Omnisphere*, with jazz trio Medeski Martin & Wood; a collaboration with Peabody Award-winning podcast *Meet the Composer* titled *Splitting Adams*; and the premiere recording of Steve Reich's *Radio Rewrite*. Their 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.

Alarm Will Sound collaborates with artists who work beyond the bounds of classical music. *Alarm System*, the Matt Marks Impact Fund, and *Video Chat Variations*, a YouTube series developed during the COVID-19 pandemic, are initiatives that have created cross-genre music with electronica artists Eartheater, Jlin, King Britt and Rashad Becker; jazz composer-performer Dave Douglas; multimedia artists Mira Calix, Bakudi Scream and Damon Davis; soundtrack composers Brian Reitzell and JG Thirlwell; producer Valgeir Sigurðsson and singer-songwriter Alyssa Pyper.

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'Lionárd (traditional Irish 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.

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 / 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.”)

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, (le) Poisson Rouge, Miller Theatre, Brooklyn Academy of Music, 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 Beijing Modern Festival, Now Hear This (Korea), 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 Princeton University, the University of Michigan, University of Maryland, Shenandoah University, 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

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 has served as Artistic Director of the Brooklyn Philharmonic, and 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 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.

Alyssa Pyper (they/she) is a classically trained violinist,

raised in a Mormon, Utah suburb. Pyper spent formative years in their early 20's collaborating with local artists in Provo and Salt Lake City. During this time they took part in many performances for venues like Velour Live, Salt Lake City Public Library, Avant Garage and the Deseret Experimental Opera Company. Pyper's debut album, *Salt Crust*, was released by Song Club Records in September 2021. The work is a genre bending dive into the trauma of being Mormon and gay, a grappling for footing while stepping into adulthood. Pyper's work *Cradle* is a close sibling to *Salt Crust*. They have performed *Cradle* with Northwestern's New Music Ensemble, Eastman's OSSIA, and most notably with Alarm Will Sound as part of the LA Phil's Gen X Concert Series. *Cradle* is available for purchase through the Cantaloupe Music Bandcamp website.

Nathalie Joachim is a Grammy-nominated performer and composer. The Haitian-American artist is hailed for being "a fresh and invigorating cross-cultural voice" (*The Nation*). Her creative practice centers an authentic commitment to storytelling and human connectivity while advocating for social change and cultural awareness, gaining her the reputation of being "powerful and unpretentious." (*The New York Times*)

Ms. Joachim is co-founder of the critically acclaimed duo Flutronix and has performed and recorded with an impressive range of today's most exciting artists and ensembles, including Gabriel Kahane, Miguel Zenón, the International Contemporary Ensemble and the contemporary chamber ensemble Eighth Blackbird with whom she held tenure as flautist for many years. As a composer, Joachim is regularly commissioned to write for instrumental and vocal ensembles, dance and interdisciplinary theater, often highlighting her unique electroacoustic style. Recent commissions include new works for St. Louis Symphony, Yale University's Schwarzman

Center, Sō Percussion, Roomful of Teeth and Imani Winds; and forthcoming are new works for Orpheus Chamber Orchestra and the Spoleto Festival USA. Joachim's *Fanm d'Ayiti*, an evening-length work for flute, voice, string quartet and electronics that celebrates and explores her personal Haitian heritage, received a Grammy nomination for Best World Music Album. The highly anticipated release of her sophomore album, *Ki moun ou ye* – an intimate examination of ancestral connection and self – is slated for release in 2024.

As an active educator, Ms. Joachim is devoted to supporting creative pedagogy with intention. She is Assistant Professor of Composition at Princeton University, and has held faculty positions at The Hartt School at The University of Hartford, the Bang on a Can Summer Festival, the Perlman Music Program and the Gabriela Lena Frank Creative Academy of Music. She has also served as a mentor for The Juilliard School's BluePrint Fellowship with National Sawdust, Luna Composition Lab, and the Banff Centre for Arts and Creativity. Her youth music education workshops focused on creative collaboration and igniting the spirit of composition in young people have led to innovative educational initiatives, including the 2020 release of *Transformation*, an album co-created with students at New York City's Special Music School High School and the Kaufman Music Center.

Ms. Joachim is a United States Artist Fellow and currently serves as an Artistic Partner with Oregon Symphony. She is an alumnus of The Juilliard School and The New School.



DESIGN FOR SHARING (DFS)

Each year, Design for Sharing (DFS) brings thousands of K-12 public school students from across Los Angeles to CAP UCLA venues for free performances and interactive workshops with professional artists.

DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

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The UnHoliday Show!

Sat, Dec 16, 2023 at 8 pm

The Nimoy

Hosted by Beth Lapides, UnCabaret is a legendary forum for wildly fun, idiosyncratic, intimate, conversational comedy. Arguably the original “alt comedy” show – and a Los Angeles institution – UnCabaret is an incubator for a roster of hilarious storytellers and special musical guests – and a must-see experience for comedy lovers.

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Located near the UCLA campus on Westwood Boulevard,
The Nimoy is a reimagining of the historic Crest Theatre as a
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This dynamic and intimately scaled venue immerses
audiences in a profoundly engaging experience of live
performance — while providing contemporary performing
artists from Los Angeles and around the world expanded
opportunities to develop and present new work.

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LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.

There is no room for racism, intolerance, or inequity.

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.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we – UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) – are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions. We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.

Together we stand with UCLA's School of Art and Architecture's EDI statement.



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CAP UCLA Executive Producer Council

The Executive Producer Council is CAP UCLA's philanthropic leadership group, which develops and contributes resources vital to CAP UCLA's programming and mission. The Council champions the creative development and presentation of live programs and public dialogue with contemporary performing artists by providing direct support for CAP UCLA's annual programming. The Council is engaged in dialogue about the artistic and curatorial practices that inform annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA's mission and public purpose.

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The Design for Sharing Council is a group of dedicated supporters whose efforts help to resource the K-12 arts education programs of DFS.

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**CAP
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Dan Tepfer ***Natural Machines***

Sun, Dec 17, 2023 at 7 pm
The Nimoy

Pianist-composer Dan Tepfer has earned an international reputation for his individuality, technique and harmonic sensibility. His recent video album, *Natural Machines*, explores in real time the intersection between science and art, coding and improvisation, digital algorithms and the rhythms of the heart.

“One of the moment’s most adventurous and relevant musicians.” – *NPR*

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