



Photo by Camilla Greenwell

Karim Sulayman
Sean Shibe
Broken Branches

Sun, Nov 12, 2023 at 7 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





Photo by Camilla Greenwell

CAP UCLA Presents

Karim Sulayman, Sean Shibe

Broken Branches

Sun, Nov 12, 2023 at 7 pm

The Nimoy

Program duration: 75 minutes

No intermission



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

PROGRAM

Henry Purcell **Music for a while**

John Dowland **Praeludium and Fantasy**

Dowland **Time stands still**

Giulio Caccini **Dalla porta d'oriente**

Claudio Monteverdi **Si dolce è'l tormento**

Monteverdi **La mia turca**

Traditional Sephardic **La prima vez**

Arab-Andalusian muwashshah **Lamma bada yatathanna**

Sayed Darwish **El helwa di**

Fairuz (after Joaquin Rodrigo) **Li Beirut**

Jonathan Harvey **Sufi Dance**

Layale Chaker **A butterfly in New York**

Toru Takemitsu **In the Woods: I. Wainscot Pond**

Benjamin Britten **Songs from the Chinese**

1. The Big Chariot

2. The Old Lute

3. Autumn Wind

4. The Herd-Boy

5. Depression

6. Dance Song

TEXTS AND TRANSLATIONS

Music for a while

(John Dryden)

Music for a while
Shall all your cares beguile:
Wond'ring how your pains were eas'd.
And disdaining to be pleas'd;
Till Alecto free the dead
From their eternal bands;
Till the Snakes drop from her head,
And the whip from out her hand.

Time Stands Still

(Anonymous)

Time stands still with gazing on her
face,
Stand still and gaze, for minutes, hours
and years, to her give place:
All other things shall change, but she
remains the same,
Till heavens changed have their course
and Time hath lost his name.
Cupid doth hover up and down blinded
with her fair eyes.
And Fortune captive at her feet
contemn'd and conquer'd lies.

When Fortune, Love, and Time attend
on,
Her with my fortune, love and time I
honour will alone.
If bloodless Envy say: Duty hath no
desert,
Duty replies that Envy knows herself his
faithful heart.
My settled vows and spotless faith no
fortune can remove.
Courage shall show my inward faith,
and faith shall try my love.

Dalla porta d'oriente

(Maria Menadori)

Dalla porta d'oriente
Lampeggiando in ciel usciva
E le nubi coloriva
L' alba candida e lucente,
E per l'aure rugiadose
Apria gigli e spargea rose.

Ch'a sgombrar l'oscuro velo
Più soave e vezzosetta,
Una vaga giovinetta
Accendea le rose in cielo,
E di fiamme porporine
Feria l'aure matutine.

Era il crine a l'aria sparso
Onde l'oro apria suo riso,
E la neve del bel viso
Dolce porpora havea sparso,
E su'l collo alabastrino
Biancheggiava il gelsomino.

Da le labbra innamorate,
Muov' Amor con novi strali,
E di perle orientali
Se ne gian l'alme fregiate,
Et ardeva i cor meschini
Dolce foco di rubini.

Di due splendide facelle
Tanta fiamma discendea,
Che la terra intorno ardea
Et ardeva in ciel le stelle;
E se'l sole usciva fuori,
Havrebb'arso il sole ancora.

L'alba in ciel s'adira e vede
Che le toglie il suo splendore
Questa nova alba d'amore,
E già volge in dietro il piede,
E stillar d'amaro pianto
Già comincia il roseo manto.

Translation

From the gateway to the East
she rose shimmering in the sky,
colouring the clouds,
the shining and pure dawn;
and with her dewy breezes
she opened lilies, scattered roses.

To clear the veil of darkness
a beautiful young maiden,
she was so delicate, so lovely,
kindled roses in heaven;
and with purple flames
she pierced the morning air.

It was with her hair flowing in the air
Where the gold opened her laughter,
And on the snow the pretty face
Sweet purple shed,
And the neck of alabaster
Whitened with jasmine.

From the lover's lips,
Love moved with new darts,
and all souls went adorned
with oriental pearls;
and in every miserable heart
burned a sweet fire of rubies.

Of two splendid faces
So much flame descended,
That the earth around was burning
And the stars burned in the sky;
And if the sun came out,
The sun would have burned again.

The dawn in heaven sees with rage
how this new dawning of love
robs her of her splendour;
she turns her steps away
and her rosy mantle starts
to drip with bitter tears.

Si dolce è'l tormento

(Carlo Milanuzzi)

Si dolce è'l tormento
Ch'in seno mi sta,
Ch'io vivo contento
Per cruda beltà.
Nel ciel di bellezza
S'accreschi fierezza
Et manchi pietà:
Che sempre qual scoglio
All'onda d'orgoglio
Mia fede sarà.

La speme fallace
Rivolgami il piè,
Diletto ne pace
Non scendano a me,
E l'empia ch'adoro
Mi neghi ristoro
Di buona mercè:
Tra doglia infinita,
Tra speme tradita
Vivrà la me fè.

Se fiamma d'amore
Già mai non senti
Quel rigido core
Ch'il cor mi rapì,
Se nega pietate
La cruda beltate
Che l'alma invaghì:
Ben fia che dolente,
Pentita e languente
Sosprimi un dì.

Translation

So sweet is the torment
that fills my heart
I can gladly live
with her cruel beauty.
In beauty's heaven
vanity increases
and pity gets lost;
but always my faith
will be a rock against
the wave of pride.

False hope
leads me onward,
neither pleasure nor peace
descends on me
and the cruel woman
I adore denies me
the relief of her favour:
amid infinite pain
amid betrayed hopes,
my faith stays alive.

If the fire of love
Has never been felt
By the hard heart
That's stolen mine,
If I'm denied mercy
By the cruel beauty
That's charmed my soul -
So let her suffer,
Repenting and forlorn,
And sigh for me one day.

La mia turca

(Carlo Milanuzzi)

La mia turca che d'amor
non ha fè, torce il piè
s'io le narro il mio dolor,
ond'al doppio mio martoro,
languendo, moro.

Poi rornita se ne sta
e non vol che del sol
goda di sua pur beltà,
ond'al doppio mio martoro,
languendo, moro.

Prendi l'arco invitto Amor,
per pietà in lei fa
che non sia tanto rigor,
ond'al doppio mio martoro,
io più non moro.

Translation

My Turkish girl,
who has no faith in love, walks away
if I tell her of my pain,
so, my suffering doubled,
languishing, I die.

Then she stands alone,
refusing even the sun
the enjoyment of her beauty,
so, my suffering doubled,
languishing, I die.

Take the mighty bow, Love,
for pity's sake,
make her less cruel,
so, my suffering doubled,
no longer I die.

La prima vez

(Anonymous)

La prima vez que ti ví
De tus ojos me enamorí
Da kel momento te ami
Fina la tomba te amaré.
Aserkate mi kerida
Salvadora de mi vida
Deskubrite y hablame
Sekretos de la tu vida.

Translation:

The first time I saw
your eyes I fell in love.
From that moment I loved you
and will love you to my tomb.
Come close to me, my beloved,
you have saved my life.
Reveal yourself and tell me
the secrets of your life.

El Helwa Di

(Badea Khairy)

الحلوة دي قامت تعجن في البدرية
والديك بين كوكو، كوكو في الفجرية
يلا بنا على باب الله يا صنايعية
يجعل صباحك صباح الخير يا اسطى عطية

صبح الصباح فتاح يا عليم
والجيب ما فيه شي ولا مليم
بس المزاج رايق وسليم
باب الأمل بابك يا رحيم
الصبر طيب عال، إيه غير الأحوال
يا اللي معاك المال
برضه الفقير له رب كريم

إيدي باينك يا أبو صلاح
ما دام معنا الله تعيش مراتح
خلي اتكالك على الفتاح
ياله بنا ياله الوقت أهو

Translation:

The beautiful one goes to make bread
in the morning
And the rooster cries “kukukuku” at
dawn.
Let’s go, with the grace of God, oh
workers;
May your morning be beautiful, oh
Master Ateya
Our morning is lovely; God permits it.
Our pockets are empty – not even one
penny –
But our mood is peaceful and serene.
We put our hope in the hands of God;
If we are patient, all will change for the
better.
Oh, you who have wealth,
Even the poor man has a generous God.

My hand is in your, oh Abu Salah;
As long as you rely on God, you’ll live in
comfort.
Leave it all to the powerful one.
Let’s go to work, time is running out!

Li Beirut

(Fairuz)

Translation:

For Beirut

From my heart, greetings to Beirut
And kisses to the sea and the houses,
To a rock shaped like the face of an old
fisherman.

She is wine from the spirit of the
people,

Made from their sweat, she is bread
and jasmine.

How then has it come to taste like fire
and smoke?

For Beirut

Glory from the ashes for Beirut

From the blood of a boy carried on her
hand

My city has extinguished her lamp

She has closed her door

She is in the sky alone ...

Alone with the night

You are mine, you are mine.

Ah! Embrace me!

My banner, the stone of tomorrow,

And the waves of my travel.

The wounds of my people have
blossomed

The tears of mothers have blossomed ...

You, Beirut, are mine.

Ah! Embrace me.

لبيروت

من قلبي سلام لبيروت

و قُبْلٌ للبحر و البيوت

لصخرة كأنها وجه بحارٍ قديم

هي من روح الشعب خمراً

هي من عرقه خبزٌ و ياسمين

فكيف صار طعمها طعم نارٍ و دخانٍ

لبيروت

مجدٌ من رمادٍ لبيروت

من دمٍ لولدٍ حمل فوق يدها

أطفأت مدينتي قنديلهما

أغلقت بابها

أصبحت في السماء وحدها...

وحدها و ليلٌ

أنت لي أنت لي

أه عانقيني أنت لي

رايتي و حجرُ الغد و موج سفري

أزهرت جراح شعبي

أزهرت دمة الأمهات..

أنت بيروت لي

أنت لي

أه عانقيني

A butterfly in New York

(Sinan Antoon)

I chased it so often
in our Baghdad garden
But it would always fly away
Today
Three decades later
In another continent
It perched on my shoulder
Blue
Like the sea's thoughts
Or the tears of a dying angel
Its wings two leaves
falling from heaven
Why now?
Does it know
that I no longer run
after butterflies?
Just watch them in silence
That I live
Like a broken branch

*(Reproduced with kind permission from
the author and translated from original
Arabic by the author)*

Songs from the Chinese

(Translations by Arthur Waley)

1. *The Big Chariot*

(The Book of Songs)

Don't help-on the big chariot;
You will only make yourself dusty.
Don't think about the sorrows of the
world;
You will only make yourself wretched.

Don't help-on the big chariot;
You won't be able to see for dust.
Don't think about the sorrows of the
world;
Or you will never escape from your
despair.

Don't help-on the big chariot;
You'll be stifled with dust.
Don't think about the sorrows of the
world;
You will only load yourself with care.

2. *The Old Lute*

(Bai Juyi)

Of cord and cassia-wood is the lute
compounded;
Within it lie ancient melodies.
Ancient melodies weak and savourless,
Not appealing to present men's taste.
Light and colour are faded from the
jade stops;
Dust has covered the rose-red strings.
Decay and ruin came to it long ago,
But the sound that is left is still cold and
clear.
I do not refuse to play it if you want me
to;
But even if I play people will not listen.
How did it come to be neglected so?
Because of the Ch'iang flute and the
zithern of Ch'in.

3. *The Autumn Wind*

(Wu-ti, Emperor Wu of the Han
Dynasty)

Autumn wind rises; white clouds fly,
Grass and trees wither; geese go
south.
Orchids all in bloom; chrysanthemums
smell sweet.
I think of my lovely lady; I never can
forget.
Floating pagoda boat crosses Fen river.
Across the mid-stream white waves
rise.
Flute and drum keep time to sound of
rower's song;
Amidst revel and feasting sad thoughts
come.
Youth's years how few, age how sure.

4. *The Herd-Boy*

(Lu Yu)

In the southern village the boy who
minds the ox
With his naked feet stands on the ox's
back.
Through the hole in his coat the river
wind blows;
Through is broken hat the mountain
rain pours.
On the long dyke he seemed to be far
away;
In the narrow lane suddenly we were
face to face.
The boy is home and the ox is back in
its stall,
And a dark smoke oozes through the
thatched roof.

5. *Depression*

(Bai Juyi)

Turned to jade are the boy's rosy
cheeks;
To his sick temples the frost of winter
clings.
Do not wonder that my body sinks to
decay;
Though my limbs are old, my heart is
older yet.

6. *Dance Song*

(Book of Songs)

The unicorn's hoofs!
The duke's sons throng.
Alas for the unicorn!

The unicorn's brow!
The duke's kinsmen throng.
Alas for the unicorn!

The unicorn's horn!
The duke's clans-men throng.
Alas for the unicorn!

ARTIST STATEMENTS

Broken Branches grew from a discomfort at aspects of repertoire generally explored through art song with the guitar; or perhaps more accurately a desire to present certain repertoire in a way that makes uncomfortable aspects of it clearer.

The Japanese composer Dai Fujikura recently tweeted that for many French composer friends, Jonathan Harvey was the “only British composer since Purcell”. Definitely a Hot Take, but it’s interesting to me that Harvey is - by some markers - neglected in the UK, and I relish that this piece pithily sums up a central plank of the programme. Harvey wrote: “[it] is not really a folk song arrangement, more a memory of a Sufi song heard some time ago and probably incorrectly retained or at least filtered through my own paths of thought.”. This conceptual distance is not dissimilar to Britten’s (not to appropriate a Chinese atmosphere, but instead respond to the philosophical underpinnings of the poetry), and (forgive a tangent) almost the same as Henze’s ideas in *Kammermusik* 1958: “[the Tentos] sound much as I imagine Greek music must have sounded”; a memory or a dream; something imagined.

How to ‘remember’ a new context which bridges the very different genres presented on this album? Settings of problematic poetry need to be examined with good context (satisfying placement of the works), but ideally also a binding idiom with compelling alternative performance practice. I have deliberately muddled the waters of - among others - Monteverdi and Fairuz to create a fictional yet autobiographical origin point, a vaguely poppy folk mashup of a style which pleasingly bastardises stylistic norms and infuriates my lute playing friends. In combination with the pieces on the programme that are necessarily classically performed, I hope that a better understanding

of the historical narratives around these pieces leads to an improved understanding of what makes them, in some cases, difficult to grapple with - but that puts forward the case that radical interventions can be a part of a potential solutions package.

– **Sean Shibe**

I met and started working with Sean a decade ago at the Marlboro Music Festival, the storied chamber music Mecca in southern Vermont. Ever since those days in the confines of a most traditional classical music space, Sean and I frequently discussed making an album together. I am so pleased the time has come to offer *Broken Branches* to our listeners.

Over the years, I have often strayed from the well worn footpaths of a career in classical music. It's in these wanderings where so much can be learned about one's roots and the idea of a home base. For me, music (regardless of genre) will always be my home. I want my storytelling-through-song to resonate with the times we're living in and how I experience them as an individual artist.

As 2020 upended the classical music world in so many ways, an explosion in the port of Beirut occurred and shook every Lebanese household, both in Lebanon and throughout the world. 4 days later, my father died from cancer and I was staring into a void. With my father's death, a blank calendar, and a world in total chaos, "home," in all its meanings, was in shambles.

In the weeks and months after this, I rebuilt my home by dreaming up and following through with projects, including this program with my dear friend Sean (who reached out often to offer support in a bleak time – he was one of my many solid oaks, if you will). *Broken Branches* explores a wide range of repertoire offering its listeners the idea that home can transcend one specific place or time. Referencing

the final line of Sinan Antoon's poetry in the song Layale Chaker wrote for us, the title reflects the many themes of this album: the wood of the guitar and its relatives, our own family trees, and the splintering of that history as we examine the diaspora, and the attempt to build "home" separate of physical borders.

On the road less traveled I've found lots of wood to build a home held together by the glue that is music. A heartfelt thank you to my buddy and collaborator, the great oak, Sean; to flowering trees of discovery, Nell Snaidas, Ronnie Malley, Lisa Kaplan and Matthew Duvall; and to my Ma and dearly departed Pop, two uprooted Cedars of Lebanon, for teaching me about resilience and home beyond domiciles, and giving me the courage to leave it only to find that I always have a place to go to feel safe.

— **Karim Sulayman**



Photo by Camilla Greenwell

ABOUT THE ARTISTS

Karim Sulayman

Lebanese-American tenor Karim Sulayman has garnered international attention as a sophisticated and versatile artist, praised for his “lucid, velvety tenor and pop-star charisma” (*BBC Music Magazine*). The 2019 Best Classical Solo Vocal Grammy Award-winner, he continues to earn acclaim for his original and innovative programming and recording projects, while regularly performing on the world’s stages in opera, orchestral concerts, recital and chamber music.

In recent seasons Mr. Sulayman was presented by Carnegie Hall for a sold out solo recital debut followed immediately by the world premiere of his own multidisciplinary production, *Unholy Wars*, a baroque pasticcio centered around the Crusades and the Middle East, at Spoleto Festival USA. He’s also made recent debuts Hamburg’s Elbphilharmonie, Stockholm’s Drottningholms Slottsteater, Houston Grand Opera, Australian Brandenburg Orchestra, and the Chicago, National and Pittsburgh Symphony Orchestras. In the 2022-23 season, Mr. Sulayman took part in three world premieres, playing the title roles in Sarah Angliss/Ross Sutherland’s *Giant* (Aldeburgh Festival) and Wolfgang Mitterer/Sir David Pountney’s *Peter Pan: the dark side* (Teatro Comunale di Bolzano e Trento/Fondazione Haydn) and playing the protagonist in Matthew Ricketts/Mark Campbell’s theatrical song cycle, *Unruly Sun* (Orchestre Classique de Montréal/21C Festival Toronto). He debuted at Wigmore Hall in concerts of French chamber music with his frequent collaborators, the Kaleidoscope Chamber Collective, which The Arts Desk named to its “Best Performances of 2022,” and performed *Broken Branches* with Sean Shibe at the Ravinia Festival and the Schleswig-Holstein Musik Festival.

Mr. Sulayman's current season includes more performances of *Broken Branches* at CAP UCLA, Boston Celebrity Series and the Phillips Collection, and debuts at Opera Philadelphia (*Unholy Wars*) and New World Symphony (Britten's *Nocturne*). He will make his role debut as Grimoaldo in Handel's *Rodelinda* (Hudson Hall), and will create the role of Sami in the world premiere of Mary Kouyoumdjian/Royce Vavrek's *Adoration* (Prototype Festival), as well as the role of Crow in the world premiere of Layale Chaker/Lisa Schlesinger's *Ruinous Gods* (Spoleto Festival USA). In future seasons he creates the central role in the world premiere of David T. Little's monodrama *What Belongs to You* (based on Garth Greenwell's acclaimed novel), written for Sulayman and Alarm Will Sound, directed by Mark Morris.

Mr. Sulayman won the 2019 Grammy Award for Best Classical Solo Vocal Album for his debut solo album, *Songs of Orpheus* (Avie Records), his original program of early Italian Baroque songs and arias. His second solo album, *Where Only Stars Can Hear Us* (Avie Records), a program of Schubert Lieder with fortepianist Yi-heng Yang, debuted at #1 on the Billboard Traditional Classical Chart and has received international critical acclaim, including being named "Critic's Choice" by *Opera News* and included in the *New York Times*' Best Classical Music of 2020. His third album, *Broken Branches* (Pentatone), with guitarist Sean Shibe, was released to widespread acclaim in May 2023 and hit the #1 spot on the UK Classical Charts.

Mr. Sulayman has been featured on PBS *Great Performances*, and he appeared on the second season of *Dickinson* on Apple TV+. In November 2016, Karim created a social experiment/performance art piece called *I Trust You*, designed to build bridges in a divided political climate. A video version of this experiment went "viral" on the internet, and was honored as a prize winner at the My Hero Film

Festival. He has been invited to give talks and hold open forums with student and adult groups about inclusion, empathy and activism through the arts. He holds degrees from the Eastman School of Music and Rice University. karimsulayman.com

Sean Shibe

A former BBC New Generation Artist, Borletti-Buitoni Trust Fellowship 2012 winner, Royal Philharmonic Society 2018 Young Artist Award winner and recipient of the 2022 Leonard Bernstein Award, Sean Shibe continues to prove himself a truly original mind at the frontier of contemporary classical music. This season sees him premiere new concertos by Cassandra Miller and Oliver Leith, as well as tour Thomas Adès's first work for a non-keyboard solo instrument. He also appears in recital at iconic venues across Europe including Concertgebouw Amsterdam, Elbphilharmonie Hamburg, Philharmonie de Paris, Konzerthaus Wien and Wigmore Hall as he takes up the title of ECHO Rising Star. Further highlights comprise a US tour with tenor Karim Sulayman, performances with mezzo-soprano Ema Nikolovska, and the UK premiere of Francisco Coll's *Turia*, for guitar and large orchestra with Delyana Lazorova and BBC Scottish Symphony Orchestra.

Recent seasons have seen Shibe perform at 92NY, Southbank Centre, Konzerthaus Dortmund, Liszt Academy, Alte Oper Frankfurt, Musashino City Hall and regularly at Wigmore Hall. He has also played at numerous festivals such as Aldeburgh Festival, Heidelberger Frühling, Festspiele Mecklenburg-Vorpommern, Mozartfest Würzburg and Schleswig-Holstein Musik Festival.

Ever keen to explore new cooperative dynamics, Shibe regularly collaborates with soloists and ensembles alike. In recent years, he has worked with the Hallé, National Youth Orchestra of Scotland, BBC Singers, Manchester Collective,

Dunedin Consort, Quatuor Van Kujik, Danish String Quartet, LUDWIG, Krzysztof Urbński, Christoph Eschenbach, Taavi Oramo, Catherine Larsen-Maguire, flautist Adam Walker, singers Allan Clayton, Ben Johnson, Robert Murray, Robin Tritschler and performance artist Marina Abramović.

Shibe is an ardent supporter of contemporary music, regularly taking a hands-on approach to new commissions and programmes and working with composers to experiment with and expand the guitar repertoire. Premieres to date include works by Daniel Kidane, David Fennessy, Shiva Feshareki, David Lang, Julia Wolfe, Freya Waley-Cohen and Sasha Scott. He is equally committed to traditional repertoire, regularly pairing bold, new pieces with his own transcriptions of J.S. Bach's lute suites and seventeenth-century Scottish lute manuscripts.

Often praised for his original programming, Shibe's discography continues to garner recognition from critics and audiences all over. Most recently, his solo album *Lost & Found* was awarded the OPUS Klassik 2023 Award for Solo Instrument, adding to his OPUS Klassik 2021 Award for Chamber Music Recording, 2019 Gramophone Concept Album of the Year Award and 2021 Gramophone Instrumental Award for *softLOUD* and *Bach* respectively. His discography continues to expand in new directions with the release of his latest album *Broken Branches*, a kaleidoscopic exploration of everything from seventeenth-century lute to Arabic oud in collaboration with Karim Sulayman. Shibe is currently signed to Pentatone.

Born in Edinburgh in 1992, Shibe studied at Royal Conservatoire of Scotland under Allan Neave. He studied further at Kunst-Universität Graz in Austria, in Italy under Paolo Pegoraro, and is now a Guitar Professor at Guildhall School of Music and Drama.

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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Alarm Will Sound

***Featuring the music of Nathalie Joachim,
Alyssa Pyper and Eartheater***

Sat, Dec 2, 2023 at 8 pm
The Nimoy

Alarm Will Sound is of “one of the most vital and original ensembles on the American music scene” delivering innovative performances ranging from arch-modernist to pop-influenced with energetic virtuosity. They are joined by performer and composer Nathalie Joachim and violinist Alyssa Pyper.

“...one of the most vital and original ensembles on the American Music scene.” – *The New York Times*

cap.ucla.edu/alarm-will-sound



UCLA NIMOY THEATER

CAP UCLA has a new home for live performance
in Westwood!

Located near the UCLA campus on Westwood Boulevard,
The Nimoy is a reimagining of the historic Crest Theatre as a
flexible, state-of-the-art performance space.

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.





Béla Fleck, Zakir Hussain, Edgar Meyer, featuring Rakesh Chaurasia

As We Speak

**Sat, Nov 18, 2023 at 8 pm
Royce Hall**

As We Speak showcases the breathtaking versatility of virtuoso musicians collaborating across entirely different musical realms – bluegrass for Fleck, Indian classical music for Hussain and Western classical music for Meyer. Chaurasia, a master of the bansuri, an Indian bamboo flute, adds to the magic.

**“Borders blur when Béla Fleck, Zakir Hussain and
Edgar Meyer make music magic” – *San Diego Union
Tribune***

cap.ucla.edu/as-we-speak

CAP UCLA COUNCIL LEADERSHIP

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.

Design for Sharing (DFS) Council

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

cap.ucla.edu/councils



**CAP
UCLA**

CAP UCLA STAFF

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Executive and Artistic Director: Edgar Miramontes
Deputy Director and Program Manager: Fred Frumberg
Director of Education and Special Initiatives: Meryl Friedman
Production Manager: Bozkurt "Bozzy" Karasu
Artist Liaison Manager: Zarina Rico
Production Associate Technical Director/Audio & Video:
Duncan Woodbury
Associate Technical Director/Lighting & Stage: Katelan Braymer

Marketing and Communications

Director of Marketing and
Communications: Bahareh Ebrahimzadeh
Marketing Coordinator: Elvis Harold
Marketing Associate: Helene Griffin

Development

Manager of Institutional Giving: Erika Herran
Development Assistant: Zoey Mendoza

Education

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

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Finance Analyst: Jodi Klein
Finance Analyst: Ayesha Bulegoda

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Human Resources Assistant: Erah Lulu

Ticketing

Assistant Director Central Ticket Office: Gerardo Galeano

Royce Hall

Director of Operations: Heidi Snyder
Venue Manager: Evan "Otter" Wilkinson

Royce Hall Production

Production Manager: Jeff Wallace
Stage Manager: Lauren "Ren" Westbury
Event Manager: Thomas Colen
Audio/Video Supervisor: John Coleman
Audio/Video Assistant: Erich Schroeder
Lighting Supervisor: Antony Gutierrez
Lighting Assistant: Evan Drane
Rigging Supervisor: Robert Ory
Rigging Assistant: Eric Erickson

Royce Hall Patron Services

Patron Services Manager: James Porter
House Manager: Ernie Ybarra
F.O.H. Staff: Melih Ercan
F.O.H. Staff: Pia Shekerjian

Royce Hall Custodial

Custodian Supervisor: Ranoya Exum
Custodian Lead: Delshena Murphy
Custodian Lead: Montrell Calloway

CAP UCLA Administrative Offices

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Box 951529
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Fax: 310-206-3843

General Questions

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(please allow 48 hours for a response)

UCLA Central Ticket Office

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Design for Sharing/ K-12 Arts Education

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Theater Rental Information

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Fax: 310.206.8678
atjones@arts.ucla.edu
roycehall.org

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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!

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NAME YOUR SEAT

The opening of The Nimoy offers donors a rare opportunity to create a lasting legacy while celebrating their passion for contemporary performing arts at UCLA. Learn more about naming a seat in The Nimoy – CAP UCLA's newest home for live performance – and other opportunities to become a part of this state-of-the-art theater.

cap.ucla.edu/give-nimoy



JOIN THE CONSTANTLY CURIOUS

We invite you to become a CAP UCLA Member and support our ability to create a space for shared experiences, extraordinary artistry and the exchange of ideas.

- Enjoy priority access and discounts
- Support extraordinary artistry
- Deepen relationships with artists and other arts

Become a member
cap.ucla.edu/membership

cap.ucla.edu