



Photo by Mike Baker

Althea Waites

Momentum: Time and Space

Tue, Jan 16, 2024 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.

cap.ucla.edu




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 Joe LaRusso

CAP UCLA Presents

Althea Waites

Momentum: Time and Space

Tue, Jan 16, 2024 at 8 pm
The Nimoy

Program duration: 70 minutes
Excluding a ten-minute pause



PROGRAM

Althea Waites - Piano

Margaret Bonds (1913 – 1972)

*Flamenco**

Tangamerican

*Fugal Dance**

Samuel Coleridge-Taylor (1875 – 1912)

Valse Suite for Piano: “Three-Fours” Op.71

Andante

Allegro assai

Tania Leon (b. 1943)

Momentum

Intermission

Jeremy Siskind (b. 1986)

“Such Harmonious Madness”

Pourest Thy Full Heart...

The Pale Purple Even Melts...

The Moon Rains Out Her Beams...

Keen As Are The Arrows...

Panted Forth a Flood of Rapture...

Frederic Rzewski (1938 – 2021)

Down by the Riverside (from *North American Ballads*)

*World Premieres

Ms. Waites will talk about the music from the stage. Ms. Waites is Piano Spheres’ Stein Resident Artist for 2023-24.

This concert is a co-production between CAP UCLA and Piano Spheres. pianospheres.org

ABOUT THE ARTISTS

Althea Waites

Internationally acclaimed pianist Althea Waites has concertized extensively throughout the United States, Europe, Asia and South Africa as a soloist, chamber musician and collaborative artist. In addition to performances on concert stages around the world, she has also participated in numerous festivals as a soloist, collaborative pianist and ensemble coach, including Aspen, Tanglewood, the Yale Summer Festival at Norfolk, the Jacob's Pillow Dance Festival, the Idyllwild Arts festival in Southern California and the National Arts Festival at Makhanda on the Eastern Cape of South Africa.

Praised by the Los Angeles Times for “superb technique and profound musicality,” Ms. Waites has a long and distinguished history of championing new music by American composers and has received several honors and commendations for her work. She has also appeared as guest soloist for National Public Radio's Performance Today, KQED/ San Francisco, KCET/ Los Angeles, Walt Disney Concert Hall, the Geneva Conservatory of Music in Switzerland, Merkin Hall in New York City, concerts for the UC/ San Diego World Music program in Indonesia, Phillips Gallery in Washington, D.C., and the Los Angeles County Museum of Art to name a few. She has been chosen as the 2023/24 Leonard Stein Resident Artist for Piano Spheres, a California based organization that supports and promotes the performance of new music specifically written for the piano, as well as rarely heard treasures from centuries past

Her recording credits include *Black Diamonds*, a landmark CD of music by African-American composers as well as the premiere recording of Florence Price's *1932 Sonata in E Minor*, *Along the Western Shore* and *Celebration*, a 2012 recording featuring new music by American composers including works written for and dedicated to Ms. Waites in

celebration of 60 years as a concert artist and teacher. Her just-released recording *Reflections in Time* includes most of the music performed tonight and is available in the lobby.

Ms. Waites holds degrees from Xavier University of Louisiana and the Master of Music degree in Piano from the Yale School of Music where she studied with Donald Currier. Previous teachers and mentors include Alice Shapiro, a protégé of Rosina Lhevinne, Russell Sherman and Sister Mary Elise Sisson. She is in demand for masterclasses, lectures, workshops, recitals and residencies at colleges and arts institutions throughout the United States, and her commitment to community service is evident through her work with many outreach programs in retirement homes, hospitals, churches, community centers and any place where music can be used as a tool for peace and the elimination of racial and political division.

Althea Waites is a Yamaha artist and her recordings are now incorporated on her new label, *Kuumba Music*.

Margaret Bonds

Composer, virtuosa pianist, teacher, public speaker, concert organizer, intrepid champion of women and Black folk, the downtrodden, the dispossessed: Margaret Bonds stands as one of the most extraordinary figures in twentieth-century music—woman or man, Black or White. Her music would have been easily published and widely performed if she were White and male. But she was a Black woman. The music-publishing industry's resistance to disseminating and promoting the compositions of Black folk and women meant that at her death, the vast majority of her hundreds of compositions remained in manuscript – and then was consigned to archives and libraries out of reach of most of the musical world. Although she enjoyed considerable fame in the last two decades of her life, only recently have significant new publications of those works previously given

over to oblivion begun to appear.

The three works performed tonight – two of which come from a trove of thousands of pages of manuscripts that missed the landfill by a matter of hours after they failed to sell at a book fair – combine with the better-known Spiritual Suite (including *Troubled Water*, which Bonds was able to publish in 1967) to offer a glimpse into the unrelenting originality for which Bonds was celebrated. The first two works both reflect her fascination with Latin American dance: *Tangamerican* (one of at least three tangos Bonds is known to have composed) is a short but pathos-laden contribution to the genre of the Argentine tango, with rich chromatic harmonies that pair evocatively with its sensual, sinuous melodic lines and beguiling rhythms. And while many of the same traits are present in the still unpublished *Flamenco* – here given its world-premiere public performance – the latter cast in an A-B-A form whose more densely voiced and animated central section is framed by simpler textures foregrounding rhythmic ostinatos and bimodal melodies flavored by Phrygian cadences.

That work may have been written for one of Bonds' piano students – but the *Fugal Dance* – also presented here for the first time – was clearly written for Bonds or another pianist of her caliber. It is a one-of-a-kind composition: a polytonal fugue (that is, a fugue that eventually encompasses four different keys simultaneously) whose episodes are dominated by a running modal figure reminiscent of African American jazz. The *Dance* employs many learned contrapuntal techniques familiar to Bonds through the music of J. S. Bach (whom she referred to as “the father of all in Music”), but perhaps in its most striking feature is that it is a kind of musical tug-of-war between those two musical worlds that were often kept apart throughout Bonds's life: Euro-American classical styles and Black American vernacular ones. Tellingly, though,

the conflict is resolved in the forceful coda, as the harsh sonorities finally give way to fanfare-like figures in C major – giving this extraordinary work a dramatic shape that proceeds from dissonance, confusion, and strife to a sense of victory and triumph.

– John Michael Cooper, Ph.D, Professor of Music,
Southwestern University/Texas

Samuel Coleridge-Taylor (1875-1912)

Samuel Coleridge-Taylor, a British composer of African descent, has been acclaimed as one of England's most successful composers during the early 20th century.

Although he is best known for his trilogy of cantatas based on Henry Wadsworth Longfellow's *The Song of Hiawatha*, he composed choral works, a symphony, chamber music, works for piano and art songs. He was also inspired to write pieces with African-American folk melodies, and received enthusiastic support from Black communities when he toured throughout the United States.

Three-Fours is the descriptive title that Coleridge-Taylor assigned to a suite of six waltzes in the Romantic idiom. The title also refers to the fact that waltzes are usually composed in triple meter with tempo markings that reflect the character and emotional content of the music. The waltzes in this set are both lyrical and expressive with rich harmonic connections for the piano and they should be an essential component for piano repertoire in the Romantic tradition.

Tania Leon (b.1943)

Tania Leon is highly regarded as a composer, conductor, pianist, and advisor to major arts organizations. She received the 2021 Pulitzer Prize in Music for her orchestral work, *Stride*, which was commissioned by the New York Philharmonic, and has had numerous performances of her music with symphony orchestras and chamber ensembles

throughout the world. She was a founding member and the first music director of the Dance Theater of Harlem as well as the recipient of several honors and commendations including the American Academy of Arts and Letters, the Kennedy Center Honors, ASCAP fellowship awards, the New York Governors Lifetime Achievement Award and many others. Ms. Leon is an advocate for living composers and serves as advisor to organizations that provide grants and support for recordings and performances of their work.

Jeremy Siskind (b.1986)

Pianist-composer Jeremy Siskind is “a genuine visionary” (*Indianapolis Star*) who has been acclaimed for his innovative blending of jazz and classical music elements. He is a two-time laureate of the American Pianists Association and winner of the Nottingham International Jazz Piano Competition. Since making his professional debut juxtaposing Debussy’s Etudes with jazz standards at Carnegie Hall, Siskind has been established as one of the nation’s most creative modern pianists. A highly respected educator, Siskind has written 13 publications with Hal Leonard, including the landmark instructional books, *The Jazz Band Pianist* and *First Lessons in Piano Improv*. He is currently teaching at Fullerton College in California, chairs the National Conference for Keyboard Pedagogy’s “Creativity Track,” and spreads peace through music in places like Lebanon, Tunisia and Thailand with the non-profit organization, Jazz Education Abroad.

Such Harmonious Madness is based on the poem “To a Skylark,” by Percy Bysshe Shelley. The miniatures each take their name from lines from the poem.

Frederic Rzewski (1938-2021)

Frederic Rzewski was an American composer and pianist, considered to be one of the most important composers of his generation. He taught composition for brief periods

at schools and universities throughout the US and Europe including Yale University, California Institute of the Arts, UC/San Diego and Trinity College of Music in London. Many works by Rzewski were inspired with secular and socio-historical themes including a set of North American Ballads (*Which Side Are You On, Dreadful Memories, Down By the Riverside, Winnsboro Cotton Mill Blues*). He also included improvisational elements in several pieces where pianists could create material from his written compositions. One of his best-known works, *The People United Will Never Be Defeated*, is a set of 36 variations on the Sergio Ortega song, “El pueblo unido jamas sera vencido.” It has been performed and recorded by the composer and pianists who have a strong commitment to his music which deserves to be heard and acknowledged.



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.

cap.ucla.edu/dfs



**CAP
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Sammy Miller and The Congregation

Fri, Jan 19, 2024 at 8 pm
The Nimoy

Sammy Miller and The Congregation — a six-piece band of superstar musicians — crisscrosses the country like a vaudevillian revival show, delivering joyful jazz performed with infectious theatricality and a dash of comedy. This New York-based, familial collective plays songs of unflinching optimism with frenetic energy.

“When the band stretches out, it becomes clear they could gig with any of the “serious” jazz masters. But Miller would counter that his band’s fusion of virtuosity and schtick is no laughing matter.” — *Drum Magazine*

cap.ucla.edu/congregation



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.

cap.ucla.edu/nimoy



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.



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
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Ablaye Cissoko & Cyrille Brotto

Sat, Jan 20, 2024 at 8 pm
The Nimoy

Senegalese kora player Ablaye Cissoko shares the stage in a striking collaboration with French accordionist and composer Cyrille Brotto. Together, they create an exotic, yet strikingly contemporary cross-cultural sound that melds the deep traditions of their very different musical traditions and showcases their unique artistry.

**“Masterful collaborations of kora and accordion ...
a gem from start to finish” – *Songlines UK***

cap.ucla.edu/cissoko-brotto

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CAP UCLA Administrative Offices

B100 Royce Hall
Box 951529
Los Angeles, CA 90095-1529
Tel: 310-825-4401
Fax: 310-206-3843

General Questions

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

UCLA Central Ticket Office

Tel: 310.825.2101
Fax: 310.206.7540
tickets@cap.ucla.edu

Press Inquiries

The ACE Agency
Hanya Bruner
PR and Marketing Specialist
hanya@theaceagency.com

Development Office

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

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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
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cap.ucla.edu/give-nimoy



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