



Photo by Alex Boerner

Eighth Blackbird *Into the Night*

Sun, Mar 3, 2024 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.

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





CAP UCLA Presents
Eighth Blackbird
Into the Night

Sun, Mar 3, 2024 at 7 pm
The Nimoy

Program duration: 75 minutes
No intermission



PROGRAM

Joan Tower: *Into the Night* (2023)

Viet Cuong: *Electric Aroma* (2017, arr 2018)

Andy Akiho: *Giant's Causeway* (2022)

Andy Akiho: *Erase* (2011)

Amy Beth Kirsten: vignettes from *Colombine's Paradise Theatre* (2013)

I. My Charming Murderer... in which Colombine falls to Harlequin's seduction

II. Bass Drum Moon... in which Pierrot fails to reach Colombine

III. She Comes Undone... in which Colombine is released

Ned McGowan: *The Garden of Iniquitous Creatures* (2016)

Into the Night was commissioned for Eighth Blackbird by Harry Santen in honor of the birthday of his wife, Ann.

Electric Aroma was commissioned by Elizabeth and Justus Schlichting for the 2017 Blackbird Creative Laboratory, Eighth Blackbird's professional development immersion.

Giant's Causeway was commissioned by Marley Blue Lewis & Yevgeny Vilensky, and is dedicated to Eighth Blackbird for Lisa Kaplan & Matthew Duvall

Erase was commissioned for Eighth Blackbird by the American Composers Forum and MakeMusic, Inc.

Colombine's Paradise Theatre was commissioned by Eighth Blackbird with support from The John S. Guggenheim Foundation, The National Endowment for the Arts, and The MAP Fund.

The Garden of Iniquitous Creatures was commissioned for Eighth Blackbird by De Doelen Rotterdam.

PROGRAM NOTES

Joan Tower: *Into the Night* (2023)

Joan writes: “The title *Into the Night* was taken from the last movement of my cello concerto *A New Day*, which was dedicated to my husband who passed away in November of 2022. The decline and loss of a partner of fifty years creates a major and complex challenge of emotions that involve sadness, love, anxiety and too many other emotions to describe in words. I guess this piece has helped me go through a journey of those feelings through a musical expression - my beloved and supportive friend - which I am so blessed to have in my life. I want to thank Eighth Blackbird for playing my piece so very beautifully.”

This is no small thing, to take a work born from such a deeply emotive place - to take responsibility for it - and aspire to be the ambassador of an expression so personal. Eighth Blackbird and Joan began their relationship at a music festival in 1996, where Joan was a faculty member and Eighth Blackbird was a group of undergraduate students trying to figure out what this whole chamber ensemble thing is about. Joan *knows* Eighth Blackbird. She knows for whom she was composing, and we feel that connection in these parts formed from love. She believed in us then, and she believes in us now, and it means the world to us.

Viet Cuong: *Electric Aroma* (2017, arr 2018)

The poet Pablo Picasso (yes, that Picasso) intrigued Viet with a line written in 1936:

“...and if the weather is clear listen to the crack when in my chest breaks the perfume of the stick the arrow painted on the fan tossed on the bed the luminous alarmed panther sheen of her regard with an electric aroma, a most disagreeable noise spreading a dreadful odor of stars crushed underfoot” – Pablo Picasso

Perhaps Viet thought to himself, “Well then, let’s make disagreeable noises, shall we?” Imagining an *Electric Aroma*, he colors the instruments using extended techniques that sizzle and snap, such as tin foil in the vibraphone, metals buzzing on an upside-down snare drum, and wind players rudely playing multiple pitches simultaneously. Viet likes writing fun music.

Andy Akiho: *Giant’s Causeway* (2022) & *Erase* (2011)

Andy is a synesthete and virtuoso musician. We commissioned *Erase* and worked very closely with Andy to cultivate the work, and so came to know each other and become friends. During one of our rehearsals, Andy found something to be awry, but struggled to articulate it with words. So instead, he went to the piano and played the parts the way he imagined and then did the same with the percussion part. No words were needed, and we understood. Such a pure musician – thinking, feeling, and speaking through music as his language.

Erase is a machine. The kind of machine we fear will overtake humans in the future. A machine growing its sounds, expressions, and very questionable intentions.

It was more recently that he wrote the lovely *Giant’s Causeway* for us. Long-term creative relationships feel so rewarding because of the richness of the personal investments.

Amy Beth Kirsten: vignettes from *Colombine’s Paradise Theatre* (2013)

I. *My Charming Murderer...* in which Colombine falls to Harlequin’s seduction

II. *Bass Drum Moon...* in which Pierrot fails to reach Colombine

III. *She Comes Undone...* in which Colombine is released

Colombine's *Paradise Theatre* is a "tour de force...a highly stylized, darkly beautiful love story that's steeped in myth yet utterly modern ... the story really unfolds in the rich poetic imagery – both musical and visual – in the shadowy, unsettling world Kirsten creates." – *Washington Post*

Ah, what to say about Amy. Her's is an imagination truly like no other. She doesn't just compose music. Indeed, she imagines worlds, and music is an outcome of these constructs, as is art, and poetry, and movement. The world she created here? A sixty minute musical fantasy on 17th century Italian theater exploring concepts of love and death, dream and delusion through the characters of the Commedia dell'Arte.

Here, we're excerpting a few moments from the Colombine's *Paradise Theatre*. Eighth Blackbird has produced a number of fully theatrical works over these many years. So much work goes into these grand statements, but too often the music only resides within that context and, in a way, is lost to listeners when the production closes. We're looking back and pulling some of the music from these productions off the shelf to reconfigure for concert audiences. We've missed your theater, Amy, and this world that you created, and are glad to be visiting it again.

Ned McGowan: *The Garden of Iniquitous Creatures* (2016)

It's kinda hard to describe Ned. Composer, teacher, flutist, improviser and curator. But really an artist in a broadly encompassing conceptual scope. He's known for rhythmic virtuosity and vitality. You're as likely to find him in Bangalore as Rotterdam creating self-contained musical creations through a process of cross-genre translation.

The Garden of Iniquitous Creatures is Ned's aural imagining of Bosch's super-weird "The Garden of Earthly Delights"

interpolated through the metal band Meshuggah, south Indian Carnatic rhythms, Steve Reich, Colin Nancarrow, Frank Zappa, John Zorn and George Crumb.

Wut? Let's just say that it's all you, Ned.

Nerd-Alert: *The Garden of Iniquitous Creatures* has a recurring rhythmical spine composed of a series of groups with the lengths 7+7+5+5+5+3+3+3+3+2+2+2+2+2+3+3+3. These groups are repeated, built upon and altered throughout, an influential rhythmic landscape on top of which much of the music travels. But wait, there's more: The length of the groupings adds up to 60, which is neatly divisible by 3, 4, and 5 (plus a few other numbers), another source for composition material. Ultimately these factors result in a composition that gives the performers anxiety induced heart palpitations.

ABOUT THE ARTISTS

Lina Andonvoska: flutes

Zachary Good: clarinets

Christopher Whitley: violin

Laura Metcalf: cello

Matthew Duvall: percussion and Artistic Director

Lisa Kaplan: piano and Executive Director

Eighth Blackbird moves music forward through innovative performance, advocacy for music by living creatives, and its growing legacy of guiding an emerging generation of artists.

Accolades include: Four Grammy Awards for Best Small Ensemble/Chamber Music Performance, The MacArthur Award for Creative and Effective Institutions, The Concert Artists Guild Competition Grand Prize, The Musical America Ensemble of the Year. The Chamber Music America Visionary Award and The APRA AMCOS Art Music Awards Performance of the Year.

Creative output includes: Commissions and world premieres of hundreds of works by established and emerging composers, fully produced theatrical chamber music productions, chamber ensemble concertos with both orchestras and bands and an extensive recording catalog.

In addition to chamber music performance, the members of Eighth Blackbird value their roles as curators, educators and mentors. Beginning exclusively as a chamber music ensemble, Eighth Blackbird has expanded in recent years to represent multiple mission-driven initiatives: Eighth Blackbird, Blackbird IV, The Blackbird Creative Lab, The Chicago Artists Workshop and Blackbird Productions.

The name “Eighth Blackbird” derives from the eighth stanza of Wallace Stevens’s evocative, imagistic poem, ‘Thirteen Ways of Looking at a Blackbird’: “I know noble accents / And lucid, inescapable rhythms; / But I know, too, / That the blackbird is involved / In what I know.”

Eighth Blackbird is managed by Epstein Fox Performances LLC.

Matthew Duvall proudly endorses Pearl Drums and Adams Musical Instruments, Vic Firth Sticks and Mallets, Zildjian Cymbals, and Black Swamp Percussion Accessories. Lisa Kaplan is a Steinway Artist.

eighthblackbird.org

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



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UnCabaret

Thu, Mar 14, 2024 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.

“A progressive comedy institution!” – *Variety Magazine*

cap.ucla.edu/uncabaret-march



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





John Cameron Mitchell and Amber Martin

Cassette Roulette

Sat, Mar 16, 2024 at 8 pm

The United Theater on Broadway

One of alt-culture's boldest creators, John Cameron Mitchell (*Joe vs. Carole*, *Hedwig and the Angry Inch*) joins forces with international cabaret star Amber Martin and special guests for an evening of songs, stories and characters, chosen randomly from their extensive and often zany repertoire.

**"This was the best cabaret show I've seen by far.
It was unscripted, genuine, and pure genius." –
*Broadway World***

cap.ucla.edu/cassette-roulette

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



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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



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- Support extraordinary artistry
- Deepen relationships with artists and other arts

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