



Maya Beiser by Boyang Hu

# Maya Beiser x Philip Glass in Concert

Sat, Mar 30, 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](http://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*





Maya Beiser by Ioulex

**CAP UCLA Presents**

# **Maya Beiser x Philip Glass in Concert**

**Sat, Mar 30, 2024 at 8 pm  
The Nimoy**

**Program duration: 70 minutes  
No intermission**



## FEATURING

Jeffrey Zeigler, cello  
Andrew Yee, cello  
Christine Lamprea, cello  
Laura Metcalf, cello

All music composed by Philip Glass, arr. by Maya Beiser

## PROGRAM

Piano Etude No. 5  
Piano Etude No. 2

*Mad Rush*

Selections from *Naqoyqatsi* (part of Philip Glass's *Qatsi Trilogy*  
with filmmaker Godfrey Reggio)

“Naqoyqatsi”  
“Massman”  
“New World”  
“Old World”

*Music in Similar Motion*

Music © Dunvagen Music Publishers Inc. Used by permission.

## PROGRAM NOTES

It has been almost twenty years since Philip Glass invited me to perform the solo cello part to his *Naqoyqatsi* score on a worldwide concert tour of the *Qatsi* trilogy. We performed together in many of the world's greatest venues, including the Sydney Opera House, the World Expo in Nagoya, an ancient Roman amphitheater in France, and a Greek amphitheater in Barcelona. During many hours spent on long haul flights together, I experienced Glass's extraordinary brilliance, as he composed Symphonies, writing the score by hand 30,000 feet above Earth.

In making these multi-cello arrangements of my favorite

Philip Glass music, I searched for layers of sound that might reveal something new about Glass's ingenious creative power. I was thinking about stratum, the layering that occurs in most sedimentary rocks formed at the Earth's surface. I imagined the layers of my cello becoming porous and Glass's music flowing vociferously through each layer, like lava, endlessly creating new patterns, expanding into the landscape.

I recorded this music for the *Maya Beiser x Philip Glass* solo album in 2021, during the height of the pandemic. It was an introverted, solipsistic process. I went inward and built the sound from within, constructing my solo cello's layers one at a time.

For this performance, in contrast, I wanted to create a shared communal experience, one that expands the powerful communion enfolding my lone cello and Glass's music. I reached out to some of the most brilliant artists/cellists I know, wanting to create another communion between the five cellists performing on stage. It's a different kind of magic; a dialogue that allows for multiple journeys to happen at once.

– *Maya Beiser*

## **ABOUT THE ARTISTS**

**Maya Beiser:** Describing cellist, producer and multifaceted artist Maya Beiser, *The New York Times* writes, "The adventurous Ms. Beiser has been called the 'cello goddess,' which is not hyperbole: She summons from her instrument an emotional power so stirring that even the most stoic audience members risk turning into sobbing sacks of flesh." Passionately forging her artistic path through uncharted territories, Maya Beiser has been captivating audiences worldwide, bringing a bold and unorthodox presence to contemporary classical music, reimagining solo cello performance in the mainstream arena, and defying conventional norms with her boundary-crossing performances. Hailed as "the reigning queen of avant-garde cello" by *The Washington Post*, she has been called "a cello rock star," by *Rolling Stone* and praised as "a force of nature," by *The Boston Globe*.

Raised on a commune in Israel's Galilee Mountains, by her Argentinean father and French mother, Maya spent her early life surrounded by the music and rituals of Jews, Muslims and Christians, while studying classical cello repertoire. Throughout her extensive career she has been a featured performer on the world's greatest stages among them Lincoln Center, Carnegie Hall, Brooklyn Academy of Music, the Kennedy Center for the Performing Arts, London's Southbank Centre, Royal Albert Hall and the Barbican, the Sydney Opera House, Barcelona's L'Auditori, Paris' Cité de la Musique, Stockholm's Concert Hall and major venues across five continents. Among the wide range of artists with whom she has collaborated are Louis Andriessen, Philip Glass, Tan Dun, Steve Reich, Brian Eno, Mark Anthony-Turnage, Shirin Neshat, Erin Cressida-Wilson, Bill Morrison, Robert Woodruff, Missy Mazzoli, David Lang, Michael Gordon, Julia Wolfe, Evan Ziporyn, Pontus Lidberg, Wendy Whelan, Lucinda Childs and Joe Hisaishi.

Maya's vast discography includes fifteen solo albums, many of them topping the classical music charts. Her upcoming solo album *Maya Beiser x Terry Riley: In C*, will be released on April 5, 2024. She is the featured soloist on numerous film soundtracks, including an extensive collaboration with composer James Newton Howard for M. Night Shyamalan's *The Happening* and *After Earth*, Denzel Washington's *The Great Debaters*, Edward Zwick's *Blood Diamond* and Rupert Sanders' *Snow White and the Huntsman*. Her performance of David Lang's "world to come" has been featured on the soundtrack for Paolo Sorrentino's Oscar winning film, *La Grande Bellezza*.

Maya Beiser is a United States Artists (USA) Distinguished Fellow in Music and was a Mellon Distinguished Visiting Artist at MIT Center for Art, Science & Technology. Invited to present at the prestigious TED main stage in Long Beach, CA, Maya's TED Talk has been watched by millions of people. She has been featured on NPR's Tiny Desk Concerts and All Things Considered, PBS News Hour and the BBC World News. Maya is a graduate of Yale University. [mayabeiser.com](http://mayabeiser.com)

**Christine Lamprea:** Cellist and Sphinx Medal of Excellence winner Christine Lamprea is an artist known for her emotionally committed and intense performances. Hailed a “firebrand” (*IncidentLight.com*) and noted for her “supreme panache” (*The Boston Musical Intelligencer*), she made her Carnegie Hall debut as soloist in 2013, and has since returned to Carnegie, the Kennedy Center, as well as performed with orchestras such Costa Rica National Symphony, Detroit Symphony, Houston Symphony, National Symphony of Michoacan, New Jersey Symphony, San Antonio Symphony, Santa Fe Pro Musica and toured with the Sphinx Virtuosi across the U.S. As a recitalist, Lamprea has appeared on prestigious series at Illinois’ Krannert Center for the Performing Arts, Florida’s Kravis Center for the Performing Arts, Pepperdine University, the Los Angeles County Museum of Art, and the Washington Performing Arts Society. In demand as a chamber musician, she performs regularly with the Jupiter Symphony Chamber Players, and has performed with such musicians as Shmuel Ashkenasi, Sarah Chang, Itzhak Perlman, Roger Tapping and Carol Wincenc.

Lamprea strives to expand her musical boundaries by exploring many genres of music and non-traditional venues for performance and teaching. Her *Songs of Colombia Suite* includes arrangements of traditional South American tunes for cello and piano or guitar and has been performed at the Colombian Embassy and Supreme Court of the United States for Justice Sonia Sotomayor. She has worked with members of Baroque ensemble Les Arts Florissants and studied sonatas with fortepiano with Audrey Axinn. She has premiered several works by composers of today. In recent years, she commissioned cadenzas for the Haydn D Major Concerto by Jessie Montgomery and premiered Jeffrey Mumford’s cello concerto of *fields unfolding...echoing depths of resonant light* with the San Antonio Symphony. She is a winner of the Astral Artists National Auditions, Carlos Prieto International Cello Competition and the Sphinx Competition. Christine Lamprea is on the cello faculty at the Longy School of Music of Bard College and the John J. Cali School of Music at Montclair State University. She has given masterclasses for the Vivac-e Festival, Idyllwild Arts Academy, Wintergreen Summer Music Festival, among others.

She has worked with Ecuadorian youth in the cities of Quito and Guayaquil, as part of a residency between The Juilliard School and Sinfonia Por La Vida, a social inclusion program modeled after Venezuela's El Sistema program. [christinelamprea.com](http://christinelamprea.com)

**Laura Metcalf:** Cellist Laura Metcalf, renowned worldwide as a passionate solo and chamber musician, has been acclaimed for her “brilliant” playing (*Gramophone Magazine*) and described as “a cellist whose passion for music is as evident as her artistry and talent” (*I care if you listen*). She has performed throughout the US and on six continents, including South Africa, Nepal, Argentina, Qatar, Mongolia, India, Japan, Korea, New Zealand, Kazakhstan and Australia. Her debut solo album on the Grammy-winning label Sono Luminus reached number seven on the Billboard Charts and was called “a way forward for classical music” by *AllMusic*. As a sought-after chamber musician and collaborator, Laura is drawn to projects that push boundaries and expand the definition of classical chamber music. *Boyd Meets Girl*, her duo with her husband, classical guitarist Rupert Boyd, tours worldwide and has reached number three on the Billboard Chart with their music being streamed over four million times on Spotify alone; they recently premiered a double concerto written for them by Clarice Assad.

During the Covid-19 pandemic, Laura became the founding cellist of The Overlook, a string quartet dedicated to building a more representative classical tradition, which has already been presented by Lincoln Center, Mass MoCA and the Metropolitan Museum of Art, and collaborated with such luminaries as clarinetist Anthony McGill, Sir Bryn Terfel and guitarist Nels Cline of Wilco. As a regular collaborator with four-time Grammy-winning ensemble Eighth Blackbird, she gave a concerto premiere as a chamber soloist with the Cincinnati Symphony Orchestra, and has also played concerti with Pacific Symphony, Dallas Winds and more. Laura also performs regularly with the popular cello-percussion quartet Break of Reality, selected for a world tour as musical ambassadors of the US State Department. She has worked with such ensembles as The Knights, ETHEL, Orpheus Chamber Orchestra and more, and appears regularly as principal cellist of the IRIS Collective in Memphis, TN. As the cellist of string

quintet Sybarite5 from 2008–2021, the first-ever string quintet to win the Concert Artists Guild competition and reach number one on the Billboard Classical Charts, she toured extensively, performing in Carnegie Hall, Lincoln Center, Library of Congress and countless other major venues. Laura is also a concert curator and artistic director, having co-founded the weekly Sunday morning concert series GatherNYC, as well as guest curating for the Museum of Arts and Design, Fotografiska New York and Wave Hill. She has appeared onstage with Adele, John Legend, Cher, Luis Miguel, Shawn Mendes and Nas. As a devoted educator, Laura has given masterclasses and workshops at Curtis Institute of Music, The Juilliard School, New England Conservatory and more, and holds a cello faculty position at Riverdale Country School. Laura lives in New York City with her husband and young son Milo. [laurametcalf.com](http://laurametcalf.com)

**Andrew Yee:** Two-time Grammy Award winning cellist and composer Andrew Yee (she/they) has been praised by Michael Kennedy of the *London Telegraph* as “spellbindingly virtuosic.” Trained at the Juilliard School, she is a founding member of the internationally acclaimed Attacca Quartet who have released several albums to critical acclaim including Andrew’s arrangement of Haydn’s *Seven Last Words* which *The Whole Note* praised as “easily the most satisfying string version of the work that I’ve heard.” Their recordings of the string quartets of Caroline Shaw – *Orange* and *Evergreen* – have each won Grammy awards for best Chamber Music/Small Ensemble performance. She co-composed a score to Wu Tsang’s film adaptation of *Moby Dick*; or, *The Whale* with Caroline Shaw that was premiered with the Zurich Chamber Orchestra, and then in New York at The Shed by the New York Philharmonic. She is writing works for Leilehua Lanzilotti, the Thalea Quartet and the Minnesota Philharmonic Orchestra this season. As a soloist with orchestra Andrew has performed John Taverner’s *The Protecting Veil*, Strauss’s *Don Quixote* and the Strauss Four Last Songs in recent seasons. Her solo project Halfie draws on her experience as a bi-racial and trans person in having access to multiple communities at once, while not feeling at home in any of them. The works commissioned and on the concerts feature a wide range of composers all for solo cello. She has been touring a duo show

with Caroline Shaw since 2021. In 2019 she won the first prize at Oklahoma University's National Arts Incubation Lab for her pitch of a wearable garment that translates sound into vibrations for the hard of hearing. She likes to draw apples, cook like an Italian Grandma and has developed coffee and cocktail programs for award-winning restaurants (Lilia, Risbobk, Atla) in New York City. Her son Otis is the love of her life. She plays on an 1884 Eugenio Degani cello on loan from the Five Partners Foundation. [andrewyeececellist.com](http://andrewyeececellist.com)

**Jeffrey Zeigler:** Jeffrey Zeigler is one of the most innovative and versatile cellists of our time. *Strings Magazine* says Zeigler is “widely known for pushing boundaries and breaking conventions”. *The New York Times* has described Zeigler as “fiery,” and a player who performs “with unforced simplicity and beauty of tone.” As a member of the internationally renowned Kronos Quartet from 2005–2013, he is the recipient of the Avery Fisher Prize, the Polar Music Prize, the President’s Merit Award from the National Academy of Recorded Arts (Grammy’s), the Chamber Music America National Service Award and The Asia Society’s Cultural Achievement Award. Following his tenure with Kronos, his multifaceted career has led to collaborations with a wide array of artists and innovators such as Laurie Anderson, Philip Glass, Hauschka, Vijay Iyer, Robin Coste Lewis, Yo-Yo Ma, Julie Mehretu, Siddhartha Mukherjee, Carl Hancock Rux, Foday Musa Suso and Tanya Tagaq. He has also performed as a soloist with the Los Angeles Philharmonic, the Toronto Symphony, the Royal Danish Radio Symphony, the New Century Chamber Orchestra and the Ulster Orchestra. Recent and upcoming concertos written for him include Mark Adamo’s *Last Year* (at Carnegie Hall with the American Composers Orchestra), Andy Akiho’s *Cello Concerto* (Sun Valley Music Festival and the Oregon Symphony) and Amy Brandon’s *Simulacra* (Open Waters Festival). Zeigler is also featured in a new cello opera entitled *The Old Man and the Sea* directed by Karmina Silec with music by Paola Prestini and libretto by Royce Vavrek. He has released forty solo and chamber music recordings for Nonesuch Records, Deutsche Grammophon, Cantaloupe, Smithsonian Folkways and National Sawdust Tracks. His most recent solo album, *Houses of Zodiac*, is his first full collaboration with his wife, trailblazing composer Paola Prestini.

*Strings Magazine* described the album as “one of the greatest and most ambitious solo cello albums of all time.” It is a multimedia experience that combines spoken word, movement, music and imagery into a unified exploration of love, loss, trauma and healing. Filmed by Murat Eyüboğlu at MASS MoCA and Studio Polygons in Tokyo, Japan, with premieres at The Broad Museum in Los Angeles and the RomaEuropa Festival in Italy. Zeigler was the Music Director for two eco-documentaries that exist at the intersection of art, science, and community. Directed by Murat Eyüboğlu, part one was entitled *The Colorado* and premiered at the Metropolitan Museum, the Kennedy Center, and Stanford Live and at over thirty film festivals. An excerpt of *Part Two: The Amazon*, was presented at the Margaret Mead Festival at the American Museum of Natural History. Zeigler is the Director of the National Sawdust Ensemble, and the Label Director of National Sawdust Tracks, the in-house record label of National Sawdust. He is a member of the Board of Directors of Chamber Music America, is on the Honorary Committee of the Sphinx Organization, and is Assistant Professor of Chamber Music and Innovation at the Frost School of Music at the University of Miami. [jzcello.com](http://jzcello.com)



Jeffrey Zeigler



Laura Metcalf



Christine Lamprea



Andrew Yee

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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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## **Third Coast Percussion**

### ***Perspectives***

**Fri, Apr 5, 2024 at 8 pm**  
**The Nimoy**

Grammy-winning quartet Third Coast Percussion brings their eclectic and genre-redefining musicality to The Nimoy. With a repertoire including works by Danny Elfman, Philip Glass and Jlin, among others across a variety of genres, Third Coast Percussion celebrates the extraordinary depth and breadth of percussive possibilities.

**“Impressively combining creative fearlessness with reverent precision” – *BBC Music Magazine***

**[cap.ucla.edu/third-coast](http://cap.ucla.edu/third-coast)**



# 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](https://cap.ucla.edu/nimoy)





## ***Poetry Uncut: Last Call***

**Hosted by J. Ivy**

Sat, Apr 6, 2024 at 8 pm

The Nimoy

Grammy award-winning spoken-word artist J. Ivy (CAP UCLA's resident poet) hosts the last installment in our Poetry Uncut series, featuring local Los Angeles poets and spoken-word artists.

[cap.ucla.edu/last-call](https://cap.ucla.edu/last-call)

# 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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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.

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## **General Questions**

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

## **UCLA Central Ticket Office**

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Hanya Bruner  
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## **Development Office**

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## **Design for Sharing/ K-12 Arts Education**

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## **Theater Rental Information**

Anthony T. Jones  
Tel: 310.825.4403  
Fax: 310.206.8678  
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[cap.ucla.edu/give-nimoy](http://cap.ucla.edu/give-nimoy)



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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 enthusiasts

**Become a member**  
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