



Photo by Lenny Gonzalez

# **Kronos Quartet** *Five Decades*

Sun, Apr 28, 2024 at 7 pm  
Royce Hall

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FOR THE ART OF  
PERFORMANCE  
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Photo by Lenny Gonzalez

**CAP UCLA Presents**  
**Kronos Quartet**  
***Five Decades***

Sun, Apr 28, 2024 at 7 pm  
Royce Hall

Program duration: 120 minutes  
Intermission

David Harrington, Violin  
John Sherba, Violin  
Hank Dutt, Viola  
Paul Wiancko, Cello

Joey Guthman, Lighting Supervisor  
Scott Fraser, Sound Designer



# PROGRAM

**Sam Green** / *KRONOS at FIFTY* \*

**Trey Spruance** / *The Black Art Book of St. Cyprian the Mage:  
V. Bruxa de Evora* \*

**Jlin (arr. Jacob Garchik)** / *Little Black Book* \*\*

**Sun Ra, Terry Riley & Sara Miyamoto (arr. Paul Wiancko)** /  
*Kiss Yo' Ass Goodbye* \*

**Zachary James Watkins** / Excerpt from *Peace Be Till* \*  
featuring the recorded voice of Dr. Clarence B. Jones and video  
by Evan Neff

**Aleksandra Vrebalov** / *Gold Came From Space* \*

## INTERMISSION

**Mazz Swift** / *The COMET: Eight Vignettes for Benjamin Lay* \*

### **WORLD PREMIERE**

*I. Well Met, On the Sea*

*II. Fugue State*

*III. Who's Friends? / Talking In Circles*

*IV. Guerrilla Shenanigans*

*V. Ahead of my Time / Banished*

*VI. Stolen Souls*

*VII. Guerrilla Shenanigans Two / I Stay Busy Anyway*

*VIII. Message Received*

**Laurie Anderson (arr. Jacob Garchik)** / *Flow* +

**Nicole Lizée** / *ZonelyHearts* \*

*Opening Credits*

*Part I*

*Part II*

*PhoneTap + CCTV*

*Static Interference*

## PROGRAM SUBJECT TO CHANGE

\* Written for Kronos

\*\* Written for Kronos Fifty for the Future

+ Arranged for Kronos

**Sam Green (b. 1966)**  
**KRONOS at FIFTY (2023)**

Sam Green is a New York-based documentary filmmaker. He received his Master's Degree in Journalism from University of California Berkeley, where he studied documentary with acclaimed filmmaker Marlon Riggs. Green's most recent projects are "live documentaries" including his most recent film *32 Sounds*, which premiered at the 2022 Sundance Film Festival and is a live cinema collaboration with the legendary electronic musician JD Samson. Green's previous live cinema works include *A Thousand Thoughts*, a collaboration with classical ensemble the Kronos Quartet, and *The Love Song of R. Buckminster Fuller* with the indie band Yo La Tengo. With all of these works, Green narrates the film in-person while musicians perform a live soundtrack.

Green's 2004 feature-length film, the Academy Award-nominated documentary *The Weather Underground*, tells the story of a group of radical young women and men who tried to violently overthrow the United States government during the late 1960s and 70s. The film premiered at the Sundance Film Festival, was broadcast on PBS, included in the Whitney Biennial, and has screened widely around the world.

Green is also a prolific maker of short documentaries, including: *The Rainbow Man/John 3:16, lot 63, grave c, Pie Fight '69* (directed with Christian Bruno), *N-Judah 5:30*, and *The Fabulous Stains: Behind the Movie* (directed with Sarah Jacobson). He has received grants from the Creative Capital, Rockefeller and Guggenheim Foundations, as well as the National Endowment for the Arts. [samgreen.to](http://samgreen.to)

*Sam Green's KRONOS at FIFTY was made possible by a gift from the Bob and Jeanne Frasca Fund, with additional support from contributors to the KRONOS Five Decades Project.*

**Trey Spruance (b. 1969)**  
***The Black Art Book of St. Cyprian the Mage (2023)***  
**5. *Bruxa de Evora***

Trey Spruance is best known for his groundbreaking composition and production work in his ensemble Secret Chiefs 3 and the avant-rock band, Mr. Bungle. Raised in Eureka, California, Spruance relocated to the Bay Area in 1990, and has toured extensively, performing over 500 concerts in over fifty countries in the past decade. In addition to touring and recording ad infinitum, he also orchestrates his music

for various hybrid concert ensembles ranging in diversity from the New Music Works to a sixty-one-piece Russian Traditional Orchestra of Krasnoyarsk. Spruance's music weaves together a diverse and challenging array of pedagogically conflicting disciplines: early 20th-century neoclassical music, Iranian Dastgah, Pythagorean mathematics, Italian horror film music aesthetics (1970s), 19th-Century French Occult Musical Theory, Black Metal, and the Bollywood sound.

About *The Black Art Book of St. Cyprian the Mage*, Trey Spruance writes:

“With this piece I draw the Faustian spirit of our times into a direct confrontation with the Urfaust. There is a revival currently taking place in underground occult circles that centers upon St. Cyprian of the Mage of Antioch. The consummate proto-Faust figure of Eastern Orthodox antiquity (3rd century), it is said that Cyprian was the most powerful magician of his day. In recent times, St. Cyprian has found his way through Portuguese, Moroccan, and Angolan channels to arrive in Brazil. In this case, St. Cyprian has become nothing less than an *Orixá* within the branches of the Macumba religion. This is all appropriate, as the earlier Cyprian is no patron saint of weak hypocrites looking to do ‘dirty deeds.’ On the contrary he was, and is, a figure whose fiery rage against the demons comes not at all from any satanic-panicked fearful moralistic ideology, but rather from the incredible twists of fate that reality itself sometimes serves some of us.

“Rage is only served well when it radiates from immense, well-informed wisdom. The piece I wrote for St. Cyprian the Mage attempts to draw the many historical strands of that rage together. It would be fashionable to leave Love out of the picture, but then there would be no point. To anything. For this reason *lustina*, who is so important to the entire Cyprian narrative, and who the aspiring little diabolist sorcerers of the last 1,000 years always try to leave out of the story, takes the primary theme.”

*Trey Spruance's The Black Art Book of St. Cyprian the Mage was commissioned for the Kronos Quartet by Andrea A. Lunsford and Kirsten & Gilad Wolff as part of the KRONOS Five Decades Project, which celebrates the quartet's 50th anniversary. Additional commissioning support was provided by New Music USA's Organization Fund which receives support from the Cheswatyr Foundation, Fifth House Ensemble, and legacy contributions to the organization's endowment.*

**Jlin (b. 1987)**

***Little Black Book* (2018)**

**Arranged by Jacob Garchik (b. 1976)**

A math lover, former steel factory worker, and proud resident of Gary, Indiana, Jlin has risen to become one of the most distinctive composers in America and one of the most influential women in electronic music. Jlin's introduction to producing music stems from Chicago footwork, but diverse influences ranging from Igor Stravinsky and Philip Glass to Miles Davis and Eartha Kitt, give Jlin's complex, percussion-driven work a sophisticated polyrhythmic sound all its own. Her albums *Dark Energy* (2015) and *Black Origami* (2017) received critical acclaim and have been featured "best of" in *The New York Times*, *The Wire*, *Rolling Stone* and others. Referencing a wide range of musical movements and techniques, Jlin's collaborations with contemporary artists are just as relevant to her practice, as exemplified by "JSLOIPNIE," the product of Jlin and the late iconic SOPHIE. Jlin has since remixed works for major artists including Björk, Max Richter, Martin Gore, Marie Davidson, Ben Frost, and others. Inspired by movement, Jlin has also collaborated with legendary choreographers Wayne McGregor (2017) and Kyle Abraham (2021).

About *Little Black Book*, Jlin writes:

"I chose the name *Little Black Book* because there is a black notebook that I own that I literally write down every creative idea I have in it. It is my book of absolute freedom. The book is very special to me, as it was given to me on my twenty-first birthday by my eldest cousin. When Kronos approached me about doing this project I was quite ecstatic, and immediately knew I wanted to take this on from a perspective of absolute freedom of sound. I didn't care how crazy it sounded, I just wanted the instruments and choice of instruments to be free. Freedom was my goal no matter how left-field or unconventional. I love that Kronos decided to play this track as they deemed fit versus trying to follow what I did."

*Jlin's Little Black Book was commissioned as part of Kronos Fifty for the Future, which is made possible by a group of adventurous partners, including CAP at UCLA, Carnegie Hall, and many others.*

*Launched in the 2015/16 season, Kronos Fifty for the Future is an education and legacy project that has commissioned – and distributed for free – the first learning library of contemporary repertoire for string quartet. Fifty new works have been commissioned, and scores and parts, as well as supplemental learning materials that include recordings, videos, performance notes and composer interviews, are available on [kronosquartet.org](http://kronosquartet.org).*

**Sun Ra (1914-1993), Terry Riley (b. 1935) & Sara Miyamoto (b. 1989)**  
***Kiss Yo' Ass Goodbye* (2023)**  
**Arranged by Paul Wiancko (b. 1983)**

Sun Ra was one of the most unusual musicians in the history of jazz, moving from Fletcher Henderson swing to free jazz with ease, sometimes in the same song. Portraying himself as a product of outer space, he “traveled the spaceways” with a colorful troupe of musicians, using a multitude of percussion and unusual instrumentation, from tree drum to celeste.

Sun Ra, who enjoyed cloaking his origins and development in mystery, is known to have studied piano early on with Lula Randolph in Washington, DC. His first noted professional job was during 1946-47 as pianist with the Fletcher Henderson Orchestra at the Club DeLisa on the South Side of Chicago. In addition to playing piano in the band he also served as one of the staff arrangers. Finding his calling as an arranger, he put together a band to play his compositions. In the 1950s, he began issuing recordings of his unusual music on his Saturn label, becoming one of the first jazz musicians to record and sell his own albums. Sun Ra's band became a central part of the early avant-garde jazz movement in Chicago, being one of the first jazz bands to employ electronic instruments. In 1960, he moved his band to New York, where he established a communal home for his musicians, known as the Sun Palace, and by 1970s, the Sun Ra Arkestra and its various permutations began touring Europe extensively.

An outsider who linked the African-American experience with ancient Egyptian mythology and outer space, Sun Ra was years ahead of all other avant-garde musicians in his experimentation with sound and instruments, a pioneer in group improvisations and the use of electric instruments in jazz. Since Sun Ra's death, the Arkestra has continued to perform under the direction of Allen.

Terry Riley first came to prominence in 1964 when, with the groundbreaking *In C*, he subverted the world of tightly organized atonal composition then in fashion and pioneered the musical aesthetic known as minimalism. Following *In C*, he quit formal composition in order to concentrate on improvisation, and devoted himself to studying North Indian vocal techniques under the legendary Pandit Pran Nath. In 1979, Riley began notating music again when both he and Kronos were on the faculty at Mills College in Oakland. This four-decade-long relationship has yielded dozens of works for string quartet, including a concerto for string quartet, *The Sands*, which was the Salzburg Festival's first-ever



new music commission; *Sun Rings*, a NASA-commissioned piece for choir, visuals, and space sounds, the recording for which won the 2020 Grammy for Best Engineered Album, Classical; and *The Cusp of Magic*, for string quartet and pipa. Kronos' album *Cadenza on the Night Plain*, a collection of music by Riley, was selected by both *Time* and *Newsweek* as one of the 10 Best Classical Albums of the Year in 1988. The epic five-quartet cycle, *Salome Dances for Peace*, was selected as the #1 Classical Album of the Year by *USA Today* and was nominated for a Grammy in 1989.

Sara Miyamoto is an improviser, composer, multi-instrumentalist, and graphic artist originally from Yamanashi, Japan. A graduate of JOSHIKI University of Art and Design, Department of Media Art, Miyamoto was able to hone her musical skills under the guidance of the professional musicians who recorded in her father's recording studio. After recording as a back-up singer for Japanese singer-songwriter Tomofumi Tanizawa, she would go on to join Tanizawa's band Space Like Carnival on vocals and electric bass. Since then, she has performed as part of her own mood punk band AWAW and has been commissioned to compose for radio dramas, films, and *Peck and Pluck* for the Prague group Fluxus and Neoflux's *Stolen Symphony*. She has performed frequently with Terry Riley in Mexico, the US, and Japan, including a concert with Joe Hisaishi's Music Future Band at Hisaishi's yearly concert event, "Music Future 2023." Miyamoto has been a disciple of the Kirana School of Indian Classical vocal music since 2019 and co-directs KIRANA EAST classes in Kamakura.

Terry Riley's *Kiss Yo' Ass Goodbye*, created in collaboration with Sara Miyamoto, utilizes Sun Ra's track "Nuclear War" as source material and inspiration. Riley's composed this remix through keyboard improvisations, which was then translated for string quartet by Kronos cellist Paul Wiancko. This remix was created for the Red Hot + Ra series—a large-scale, multi-album multimedia series featuring many artists offering their interpretations of and tributes to the music of Sun Ra. Illustrating Sun Ra's profound influence on contemporary culture around the world, the series also aims to raise awareness about climate justice. *Kiss Yo' Ass Goodbye* will be part of the Red Hot + Ra album curated by Kronos' David Harrington, which will be released in 2024.

*Sun Ra, Terry Riley, and Sara Miyamoto's Kiss Yo' Ass Goodbye, arranged by Paul Wiancko, was commissioned for the Kronos Quartet by Carnegie Hall, Kronos Performing Arts Association and Red Hot.*

**Zachary James Watkins (b. 1980)**  
***Peace Be Till* (2017)**

Zachary James Watkins studied composition with Janice Giteck, Jarrad Powell, Robin Holcomb and Jovino Santos Neto at Cornish College. In 2006, he received an MFA in Electronic Music and Recording Media from Mills College, where he studied with Chris Brown, Fred Frith, Alvin Curran and Pauline Oliveros. Watkins has received commissions from Documenta 14, Kronos Quartet, The Living Earth Ensemble, sfsound and the Seattle Chamber Players, among others. His Suite for String Quartet was awarded the Paul Merritt Henry Prize for Composition, and has subsequently been performed at The Lab's 25th anniversary celebration (San Francisco), the Labor Sonor Series at kunsthau KULe (Berlin), and as part of the Town Hall New Music Marathon (Seattle) featuring violist Eyvind Kang.

In 2008, Watkins premiered a new multi-media work entitled *Country Western* as part of the Meridian Gallery's Composers in Performance Series, which received grants from the American Music Center and The Foundation for Contemporary Arts. An excerpt of this piece is published on a compilation album entitled *The Harmonic Series*. He recently completed *Documentado / Undocumentado*, a multimedia interactive book in collaboration with Guillermo Gómez Peña, Gustavo Vasquez, Jennifer Gonzalez and Felicia Rice. *ARTLIES* described his sound art work *Third Floor::Designed Obsolescence* as "a metaphor for the breakdown of the dream of technology and the myth of our society's permanence."

Watkins has performed in numerous festivals across the United States, Mexico and Europe. His band Black Spirituals opened for pioneering Drone Metal band Earth during their 2015 European tour. He releases music on the labels Sige, Cassauna, Confront (UK), The Tapeworm and Touch (UK). Novembre Magazine, ITCH, Walrus Press and the New York Miniature Ensemble have published his writings and scores. Watkins has been an artist in resident at the Espy Foundation, Djerassi and the Headlands Center for The Arts.

About *Peace Be Till*, Watkins writes:

"My compositions are interested in questions most of which I have yet to define. One clear concern is **high vibration resonance**. This can be understood any way you wish, as each of the three words have complex meanings. For me this phrase represents an interest in imagining radical energy exchange / transformation. Composing relationships that have potential to excite, resonate, grow, energize.

“Over time my output for new through-composed works has focused on site specificity, individuals, economy of resources. I often attempt single-page scores and I always try to write for specific individuals and rooms, if at all possible. Strategies designed to investigate **high vibration resonance**.

“*Peace Be Till* written for the Kronos Quartet is my first truly substantial commission. When David Harrington contacted me in early 2017, I was absolutely beside myself. We met soon after and he proposed a vision that involved an important historical time and place: Dr. Martin Luther King Jr.’s “I have a Dream Speech” during the March on Washington on August 28, 1963. David shared an inspiring moment during this speech when Mahalia Jackson, artist and close friend of Dr. King, shouts: “Tell them about the Dream! Tell them about the Dream!” This instinctual cry to action is understood to have inspired Dr. King to stray from his prepared speech and launch into an improvised version of “I Have a Dream” that comrade Clarence Jones played a role in drafting.

“*Peace Be Till* is about the legacy of America’s Civil Rights Movement, the important role artists play in critical Social Justice movements and the necessary dreams today. As an American born in 1980 of mixed raced African and European American heritage, I feel that I am a direct result of this struggle. A family that believed that we are one and that America is capable of embracing diversity. From day one I have always experienced racialized America and yet feel a privilege being male and heterosexual. Times are still tough. This piece pays homage to the artist’s instinct to inspire and activate, as well as our ability to wrestle with the sensitive nature of things. In my case I deal with the physics and potential power of sound.

“In the Spring of 2017, David Harrington and I met with Dr. King’s personal lawyer and speechwriter Dr. Clarence B. Jones at the Women’s Audio Mission in San Francisco. We placed microphones in a room and recorded a conversation that focused on Dr. Jones’s own upbringing, his love of music, how he met Dr. King (a life-changing event which he calls “the making of a disciple”), the powerful “I have a Dream” speech, as well as sharing ideas about current realities. These recorded stories became my blueprint for this composition. The role of Mahalia in our human story is equally substantial and I invited a close friend and collaborator Amber McZeal to contribute by resonating her energy and voice sympathetically throughout the accompanying sound collage. This work explores simultaneous threads that weave in and out of each other with an intention to nurture and breathe.

“I want to deeply thank the Kronos Quartet for believing in me; Dr. Clarence B. Jones for his power and service to each of us; Amber McZeal for her love, depth and inspiration during this intense process; Mahalia Jackson for her unbelievable artistry and strength; and lastly Dr. Martin Luther King, Jr., for living, breathing, sacrificing for love and social justice.”

*Zachary James Watkins's Peace Be Till was commissioned for the Kronos Quartet by Carnegie Hall, with additional support from the David Harrington Research and Development Fund.*

**Aleksandra Vrebalov (b. 1970)**  
**Gold Came From Space (2023)**

Aleksandra Vrebalov's ninety works—ranging from concert music and opera to music for modern dance and film—have been performed by the Kronos Quartet, Serbian National Theater, English National Ballet, Rambert Dance, Sybarite5, Jorge Caballero, the Sausalito Quartet, ETHEL, Dusan Tynek Dance Company, Ijsbreker, Moravian Philharmonic, Belgrade Philharmonic and Providence Festival Ballet, among others. Vrebalov's cross-disciplinary interests led to participation at residencies and fellowships that include the MacDowell Colony, Djerassi, The Hermitage, New York's New Dramatists, Rockefeller Bellagio Center, American Opera Projects, Other Minds Festival, and Tanglewood. Between 2007 and 2011, Vrebalov created and led Summer in Sombor (Serbia), a weeklong composition workshop with the South Oxford Six composers' collective that she co-founded in 2002 in NYC. The workshop facilitated the creation of over 50 new works by young composers from Europe and the USA.

Most recently, Vrebalov joined Muzikhane (House of Music) founded by composer Sahba Aminikia in Mardin and Nusaybin, towns on Turkish/Syrian border, and for six weeks made music with young refugees from Syria and Iraq.

Vrebalov received The Charles Ives Fellowship from the American Academy of Arts and Letters, The Hoefer Notable Alum Prize from the San Francisco Conservatory, The Harvard Fromm Commission, the Barlow Endowment Commission, as well as awards from ASCAP, American Music Center, Meet the Composer, MAP Fund, Vienna Modern Masters, and Friends and Enemies of New Music. As the Douglas Moore Fellow (2004), supported by the Columbia University's Alice Ditson Fund, she spent a season in the Glimmerglass Opera, Opera Memphis and Florida Grand Opera, where she immersed herself in

all aspects of opera production. Her opera *Mileva* (2011) had its world premiere at the 150th Anniversary season of the Serbian National Theater in Novi Sad.

As a Serbian expat Vrebalov is the recipient of the Golden Emblem from the Serbian Ministry of Foreign Affairs for lifelong dedication and contribution to her native country's culture.

She combines her time between New York City and Novi Sad, Serbia.

About *Gold Came From Space*, Aleksandra Vrebalov writes:

“*Gold Came From Space* – a meditation on the beauty and purity of soul incorruptible by earthly dealings and on the nobleness of work guided by love and truth – is a singular journey driven by curiosity, passions, memories, and exploration of my deep creative connection to Kronos Quartet and our place as creators who together crossed over from the XX into the XXI century.

“The dramatic narrative of the piece is abstract and distorted with islands of harmonic and melodic grounding. The piece unfolds through the juxtaposition of contrasting, extreme qualities of musical parameters: rhythm is amorphous and driven, harmony emerges from and dissolves into noise, the texture vacillates between sparse and dense, and fragmented circular patterns—timestoppers—propel into linear cohesion. The overall structure follows seventeen harmonics descending towards the mothertone, and seventeen turns of the spiral in the Fibonacci sequence spiraling down to one. The piece, much like nature, follows the contours of these phenomena, but it never conforms to their theoretical precision.

“Sporadic references to a chord, a pattern, or a line from *The Sea Ranch Songs*, *Beyond Zero 1914-1918*, and *ilektrikés rhimés* do not sound like quotes; they form the fabric of a new context, celebrating where we—Kronos and I—have musically come from over twenty five years of collaboration.

“*Gold Came From Space* is a space of gathering of old friends, an imaginary session of philosophers and alchemists, a picture a little diffused and out of focus whose image slowly gets revealed as the eye adjusts.

“My purpose – to create beauty, and to create it *with* others, *for* ourselves *and* for others, for the world to be more loving and wonderful, has been fulfilled many times with Kronos, as well as with The

Friends of Kronos at The Sea Ranch who commissioned this work. I am immensely grateful for it.”

*Aleksandra Vrebalov's Gold Came From Space was commissioned for the Kronos Quartet by The Friends of Kronos at The Sea Ranch, as part of the KRONOS Five Decades Project, which celebrates the quartet's 50th anniversary.*

**Mazz Swift (b. 1974)**

***The COMET: Eight Vignettes for Benjamin Lay (2024)***

***I. Well Met, On the Sea***

***II. Fugue State***

***III. Who's Friends? / Talking In Circles***

***IV. Guerrilla Shenanigans***

***V. Ahead of my Time / Banished***

***VI. Stolen Souls***

***VII. Guerrilla Shenanigans Two / I Stay Busy Anyway***

***VIII. Message Received***

Mazz Swift is a composer, conductor, singer, bandleader, educator and Juilliard-trained violinist. Improvisation is a through-line in their practice across genres and instrumental configurations, and can be found in most of their works.

As violinist and singer, Mx. Swift is no stranger to most of the world's greatest stages including Royal Albert Hall, Queen Elizabeth Hall, Carnegie Hall, Merkin Concert Hall, Müpa Budapest, and David Geffen Hall, Alice Tully Hall and Damrosch Park at Lincoln Center in New York City. As composer, Swift's works include commissions by The Los Angeles Philharmonic, Banff Centre for Arts & Creativity, and the Blaffer Foundation. As an educator, Swift has taught workshops in free improvisation and “conduction” (conducted improvisation) on six continents and is a performing member and teaching artist with the acclaimed Silkroad Ensemble.

Mazz is a 2021 United States Artist, and 2019 Jerome Hill Artist Fellow, continually creating orchestral compositions that involve Conduction, small ensemble works that almost always include improvisation, and solo works that are centered around protest and freedom songs, spirituals, and the Ghanaian concept of 'Sankofa': looking back to learn how to move forward.

About *The COMET*, Mazz Swift writes:

“My initial intention for these notes was to write some kind of educational tome about a man who is known as the first Abolitionist regarding American enslavement. But the thing about allyship is that, if one considers themselves an ally, they can only become one through educating themselves. You must do the work. I hope this music inspires each who hear it to find out more about what this man did, his sacrifices, and what it all led to.”

*Mazz Swift's The COMET was commissioned for the Kronos Quartet by KRONOS Five Decades Lead Partners Cal Performances/University of California Berkeley, Carnegie Hall, Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign, Portland Friends of Chamber Music, and Stanford Live, and by Partners Arizona Arts Live/University of Arizona, Center for the Art of Performance at UCLA, Green Music Center at Sonoma State University, The Royal Conservatory of Music, and Washington Performing Arts.*

**Laurie Anderson (b. 1947)**

***Flow* (2010)**

**Arranged by Jacob Garchik (b. 1976)**

Laurie Anderson is one of America's most renowned – and daring – creative pioneers. Known primarily for her multimedia presentations, she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist.

*O Superman* launched Anderson's recording career in 1980, rising to number two on the British pop charts. In 2001, Anderson released her first record for Nonesuch Records, entitled *Life on a String*, which was followed by *Live in New York*, recorded at Town Hall in New York City in September 2001. The original version of “Flow” is the final track on her 2010 Nonesuch album *Homeland*, and was nominated for a Grammy for Best Pop Instrumental.

Recognized worldwide as a groundbreaking leader in the use of technology in the arts, Anderson was appointed the first artist-in-residence of NASA. She was also part of the team that created the opening ceremony for the 2004 Olympic Games in Athens. In 2007 she received the prestigious Dorothy and Lillian Gish Prize for her outstanding contribution to the arts.

*Jacob Garchik's arrangement of Flow by Laurie Anderson was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.*

**Nicole Lizée (b. 1973)**  
***ZonelyHearts* (2022)**

Called “a brilliant musical scientist” (CBC) and “breathtakingly inventive” (Sydney Morning Herald, Australia), composer and video artist Nicole Lizée creates music from an eclectic mix of influences, including the earliest MTV videos, rave culture, Stanley Kubrick, Alexander McQueen, thrash metal, 1960s psychedelia, and 1960s modernism. Lizée’s compositions range from works for orchestra and solo turntablist, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, Simon™, vintage board games, and karaoke tapes. In the broad scope of her evolving oeuvre, she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

Lizée received a Master of Music degree from McGill University in 2001. Since then, she has been awarded the Prix Opus for Composer of the Year (2019), the SOCAN Jan. V. Matejcek Award (2017), and the Canada Council for the Arts Jules Léger Prize for New Chamber Music (2013). *This Will Not Be Televised*, her seminal piece for chamber ensemble and turntables, placed in the 2008 UNESCO International Rostrum of Composers’ Top 10 Works.

About *ZonelyHearts*, Lizée writes:

“Rod Serling’s *Twilight Zone*: a singular series brimming with imagination and creativity that left an indelible impression on its audience. The tone and messaging inherent in the series were powerful, unrelenting, and often controversial but wholly relevant; and it remains relevant - arguably more than ever - today.

“*ZonelyHearts* does not sample content from the series but rather takes its cue from the tone and certain subject matter and messages - namely: mind control, censorship, surveillance, brainwashing, and revisionist history through altering and banning books. (These issues have a personal importance.) Perhaps its strongest message is freedom of expression and freedom to take artistic risks - both of which resonate strongly with me.

“The sounds and visual elements from the *Twilight Zone* series have become iconic. From a compositional perspective, these elements are as appealing to me as any traditional member of the orchestra. Even Rod Serling’s voice in his narrations and introductions impart a unique timbre and musical inflection. In *ZonelyHearts*, specially created sounds and



custom-made devices are integrated to mirror and embody the spirit of the series in my own way. Part of the joy of experiencing the TV series is its ability to surprise, and I look to convey this element in my own work.”

*Nicole Lizée’s ZonelyHearts was commissioned for the Kronos Quartet by Andrea Lunsford and the Middlebury Bread Loaf School of English Centennial.*

## **ABOUT KRONOS QUARTET**

For fifty years, San Francisco’s Kronos Quartet – David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Paul Wiancko (cello) – has challenged and reimagined what a string quartet can be. Founded at a time when the form was largely centered on long-established, Western European traditions, Kronos has been at the forefront of revolutionizing the string quartet into a living art form that responds to the people and issues of our time.

In the process, Kronos has become one of the most celebrated and influential groups of our era, performing thousands of concerts worldwide, releasing more than seventy recordings of extraordinary breadth and creativity, and collaborating with many of the world’s most accomplished composers and performers. Through its nonprofit organization, Kronos Performing Arts Association (KPAA), Kronos has commissioned more than 1,100 works and arrangements for string quartet – including the recently completed *Kronos Fifty for the Future* library of free, educational repertoire. Kronos has received more than forty awards, including three Grammy Awards and the Polar Music, Avery Fisher, and Edison Klassiek Oeuvre Prizes – among the most prestigious awards given to musicians.

Kronos’ adventurous approach dates back to the ensemble’s origins. In 1973, David Harrington formed the group after hearing George Crumb’s *Black Angels*, an innovative, Vietnam War-inspired work featuring bowed water glasses, spoken-word passages, and electronic effects. In addition to this formative work, Kronos began building its own eclectic repertoire for string quartet, performing and recording compositions by 20th-century

masters (Sofia Gubaidulina, Astor Piazzolla, Alfred Schnittke), contemporary composers from around the world (Sahba Aminikia, Nicole Lizée, Vladimir Martynov), jazz legends (Charles Mingus, Thelonious Monk, Maria Schneider), rock artists (Jimi Hendrix, Sigur Rós, Pete Townshend), and artists who defy genre (Laurie Anderson, Trevor Paglen, Tanya Tagaq).

Integral to Kronos' work is a series of long-running collaborations with many of the world's foremost composers, resulting in a vast body of Kronos-commissioned works. One of the quartet's most long-standing and frequent collaborators is Terry Riley, whose work with Kronos includes *Sunrise of the Planetary Dream Collector* (1980), *Salome Dances for Peace* (1985–86), and *Sun Rings* (2002). Aleksandra Vrebalov has written more than twenty pieces for Kronos, including *Pannonia Boundless* (1998) and *Beyond Zero* (2014), a multimedia meditation on World War I in collaboration with filmmaker Bill Morrison. The quartet has also collaborated extensively with Philip Glass, recording an album of his string quartets in 1995 and premiering *String Quartets No. 6* (2013) and *No. 7* (2014); with Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release *Mugam Sayagi*; and with Steve Reich, whose string quartets *Different Trains* (1989), *Triple Quartet* (2001), and *WTC 9/11* (2011) were written for and recorded by Kronos.

In its most ambitious commissioning effort to date, KPAA has recently completed a monumental education project that will be a cornerstone of Kronos' ongoing legacy: *Kronos Fifty for the Future*. Through this initiative, Kronos has commissioned – and distributed online for free – fifty new works for string quartet designed expressly for the training of students and professionals, written by composers from around the world. Scores and parts, recordings, and other materials are available on [kronosquartet.org](http://kronosquartet.org). Although the library of compositions is now complete, *Kronos Fifty for the Future* continues to grow, with tens of thousands of scores downloaded in more than 100 countries and territories around the globe. Lead partner Carnegie Hall and an adventurous group that includes presenters, academic institutions, foundations, and individuals have joined forces with Kronos to support this program.

In recordings, Kronos has collaborated with numerous artists from around the world, including Chinese pipa virtuoso Wu Man, Indian tabla virtuoso Zakir Hussain, Azeri master vocalist Alim Qasimov, legendary Bollywood “playback singer” Asha Bhosle, punk legend Patti Smith, Iranian vocalist Mahsa Vahdat, and Trio Da Kali, an ensemble of griot musicians from Mali. Kronos has performed live with the likes of Paul McCartney, David Bowie, Allen Ginsberg, Rokia Traoré, Tom Waits, Rhiannon Giddens, Howard Zinn, Betty Carter, Caetano Veloso, k.d. lang, and The National, and has appeared on recordings by artists such as Nine Inch Nails, Dan Zanes, Glenn Kotche, Dave Matthews Band, Angélique Kidjo, and the San Francisco Girls Chorus. In dance, the famed choreographers Merce Cunningham, Twyla Tharp, Alonzo King, Eiko & Koma, and many others have created pieces set to Kronos’ music.

With its roots in the Vietnam War–inspired Black Angels, Kronos has spent five decades centering its work around the key issues of our time. Underscoring the idea that music should be in constant, evolving interaction with the world, Kronos has commissioned, performed, and recorded works that engage with topics such as war and destruction (Jonathan Berger and Harriet Scott Chessman’s *My Lai*; Mary Kouyoumdjian’s *Bombs of Beirut* and *Silent Cranes*; Mariana Sadovska’s *Chernobyl*.*The Harvest*; Aleksandra Vrebalov’s *Beyond Zero*), the climate crisis (Laurie Anderson’s *Landfall*.); social injustice (Bob Ostertag’s *All the Rage*; Zachary James Watkins’ *Peace Be Till*; Michael Abels and Nikky Finney’s *At War With Ourselves*); and existence and spirituality (Terry Riley’s *Sun Rings*; Tan Dun’s *Ghost Opera*).

The quartet spends several months of each year on tour, appearing in celebrated venues and festivals, including Carnegie Hall, BRIC Celebrate Brooklyn!, and BAM Next Wave Festival in New York; Big Ears in Knoxville, Tennessee; Palacio de Bellas Artes in Mexico City; the Barbican in London; the Philharmonie de Paris; the Muziekgebouw in Amsterdam; Shanghai Concert Hall; Suntory Hall in Tokyo; and the Sydney Opera House.

Kronos’ expansive discography on Nonesuch includes three Grammy-winning albums: Terry Riley’s *Sun Rings* (2019), *Landfall* with Laurie Anderson (2018), and Alban Berg’s *Lyric Suite*

featuring soprano Dawn Upshaw (2003); the fortieth-anniversary boxed set *Kronos Explorer Series* and companion single-disc *A Thousand Thoughts* (both 2014); *Nuevo* (2002), a Grammy- and Latin Grammy-nominated celebration of Mexican culture; and *Pieces of Africa* (1992), a showcase of African-born composers that simultaneously topped *Billboard's* Classical and World Music charts. Kronos' recent releases include *Songs and Symphoniques: The Music of Moondog* (2023), a collaboration between Kronos and the Ghost Train Orchestra revisiting Moondog's vital and uplifting music for a new generation, and *My Lai* (2022), an opera by Jonathan Berger (music) and Harriet Scott Chessman (libretto), featuring Vietnamese multi-instrumentalist Vân-Ânh Vanessa Võ and vocalist Rinde Eckert. Music publishers Boosey & Hawkes have released two volumes of *Kronos Collection* sheet music, featuring works by various composers.

Kronos' work has featured prominently in a number of films, including *A Thousand Thoughts*, a multimedia piece that blends live music by Kronos and narration by Sam Green with archival footage and filmed interviews to create a "live documentary" that tells the story of Kronos' expansive career. Written and directed by Green and Joe Bini, the work premiered at the Sundance Film Festival in 2018 and has since toured around the world. Most recently, the quartet performed on the soundtrack for *Users* (2021) and is both seen and heard in the documentary *Zappa* (2020). Kronos' music has been featured in two Academy Award-nominated documentaries: *Dirty Wars* (2013) – for which Kronos' David Harrington served as Music Supervisor – and *How to Survive a Plague* (2012). Kronos has also recorded complete film scores by Jacob Garchik for Guy Maddin's *The Green Fog* (2017); Clint Mansell for Darren Aronofsky's *The Fountain* (2006) and *Requiem for a Dream* (2000); and Philip Glass for *Dracula* (1999) – a restored edition of the 1931 Bela Lugosi classic.

The quartet is committed to mentoring emerging performers and composers and has led workshops, master classes, and other education programs with Carnegie Hall's Weill Music Institute (New York), Kaufman Music Center's Face the Music (New York), Luna Composition Lab (New York), the Royal Conservatory of Music (Toronto), Ruth Asawa San Francisco School of the

Arts, and San Francisco Conservatory of Music, among other institutions in the U.S. and abroad. Kronos has undertaken extended educational residencies at institutions such as UC Berkeley's Cal Performances, Holland Festival, and New York University Abu Dhabi.

Based in San Francisco, the nonprofit KPAA staff manages all aspects of Kronos' work, including commissioning, concert tours and local performances, recordings, education programs, and an annual self-produced *Kronos Festival* in San Francisco.

**For the Kronos Quartet/Kronos Performing Arts Association:**

Janet Cowperthwaite, Executive Director  
Mason Dille, Development Director  
Dana Dizon, Business Manager  
Sarah Donahue, Operations Director  
Reshena Liao, Creative Producer  
Nicolás McConnie-Saad, Artistic Administrator

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[instagram.com/kronos\\_quartet](https://instagram.com/kronos_quartet)  
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The Kronos Quartet records for Nonesuch Records.

# 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](http://cap.ucla.edu/dfs)





## **Ronnie Burkett Theatre of Marionettes**

### ***Wonderful Joe***

May 9 - 11, 2024 at 8 pm

May 12, 2024 at 3 pm

The Nimoy

Obie award-winning puppeteer Ronnie Burkett returns to CAP UCLA with *Wonderful Joe*, an original piece about a man, his dog and the many lost souls they heal along their fantastic journey throughout the world in the aftermath of losing their home.

**“Seeing his troupe every few years has just become a necessity of civilized theatregoing” – *Village Voice***

[cap.ucla.edu/wonderful-joe](http://cap.ucla.edu/wonderful-joe)



# 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  
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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)







## LADAMA

Sun, May 5, 2024 at 7 pm

The Nimoy

LADAMA is an all-female band built on rhythm. Comprised of virtuosic musicians from across the Americas, LADAMA play traditional and non-traditional instruments to create rousing Latin Alternative music with a modern twist.

**“LADAMA’s creative power is almost overwhelming. Adept at a variety of instruments and fluent in folkloric forms across Latin America, its members are prolific composers, distinctive vocal soloists and educators.” – NPR**

[cap.ucla.edu/ladama](http://cap.ucla.edu/ladama)

# 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.

[cap.ucla.edu/councils](http://cap.ucla.edu/councils)



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[cap.ucla.edu/give-nimoy](http://cap.ucla.edu/give-nimoy)



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