



Photo by Da Ping Luo

# Andy Akiho Trio

Thu, Apr 3, 2025 at 8 pm  
The Nimoy

**CENTER  
FOR THE ART OF  
PERFORMANCE  
UCLA**

# WELCOME TO THE 2024–25 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](https://cap.ucla.edu)



# The poetics of movement and migration

Welcome to my inaugural season at CAP UCLA. Inspired by the diversity of Los Angeles and the city's ability to shape-shift, the 2024–25 season encompasses narratives of change, adaptation and a quest for new perspectives. The works presented speak to our universal urge for exploration and our innate desire for belonging. The visionary artists whose work will bring the season to life ask us to ponder our origins, our trajectory, and the nature of human existence.

Across thirty performances, scores of artists from Los Angeles, around the US, the Democratic Republic of the Congo, Indonesia, Iran, Mexico, South Africa and the United Kingdom inspire thought-provoking conversations and seek to create a more just world together. Each performance adds another thread to the ever-evolving tapestry of existence, a testament to the resilience and beauty found in movement and migration.

The performing arts provide fertile ground for transformation and evolution, creating spaces that encourage reflection, connection, and action. My hope is that when you exit a performance, you will be transformed by the desire for a more dignified and empathic world.

In these times of global strife, we must create new ways of being with one another. I invite you to join us this season: ignite your curiosity, partner with us as we fuel new aspirations, and embrace the power and possibility of change.

I look forward to welcoming you.

A handwritten signature in white ink, appearing to read 'Edgar Miramontes', is positioned to the left of the photograph.

Edgar Miramontes  
*Executive and Artistic Director*





Photo by Da Ping Luo

**CAP UCLA presents**

# **Andy Akiho Trio**

**Thu, Apr 3, 2025 at 8 pm**  
**The Nimoy**

**Program duration: 90 minutes**  
**No intermission**



# SET LIST

Crown Heights  
Karakurenai (Crimson)  
Daidai Iro (Orange)  
Portal  
Passacaglia/Hadaïro (Beige)  
Longing  
21  
Murasaki (Purple)  
Aka (Red)

# ABOUT THE ARTISTS

**Andy Akiho** is a “trailblazing” (*Los Angeles Times*) Pulitzer Prize finalist and seven-time Grammy-nominated composer whose bold works unravel intricate and unexpected patterns while surpassing preconceived boundaries of classical music. Called “increasingly in-demand” by *The New York Times*, Akiho has earned international acclaim for his large-scale works that emphasize the natural theatricality of live performance. He is the only composer to be nominated for a Grammy in the Best Contemporary Classical Composition category in 2022, 2023 and 2024.

Recent highlights include the world premieres of several major works, most notably *Nisei* – a sweeping new concerto for cellist Jeffrey Zeigler – which headlined this year’s Sun Valley Music Festival. Another standout: *Sculptures*, a groundbreaking, triple Grammy-nominated work for Omaha Symphony honoring renowned visual artist Jun Kaneko. Finally, *BeLonging*, a powerful new collaboration with Imani Winds with strong political undertones, also made highly acclaimed live and recorded debuts, receiving two Grammy nominations. Equally at home writing chamber music and symphonies, Akiho is the Oregon Symphony’s 2024–25 composer-in-residence.

Other recent engagements include commissioned premieres by the New York Philharmonic, National Symphony Orchestra, Shanghai Symphony, China Philharmonic, Guangzhou Symphony, Oregon Symphony Orchestra, American Composers Orchestra, Music@Menlo, The Industry, and a sold-out run of “Seven Pillars” at the Théâtre du Châtelet in Paris, choreographed by Benjamin Millepied and performed by Sandbox Percussion and LA Dance Project.

Akiho has been recognized via many prestigious awards and organizations including the Rome Prize, American Academy of Arts and Letters, Lili Boulanger Memorial Prize, Harvard University Fromm Commission, Barlow Endowment, New Music USA, and Chamber Music America. His compositions have been featured by organizations such as Bang on a Can, American Composers Forum, The Intimacy of Creativity in Hong Kong, and the Heidelberg Festival.

An active steel pannist, Akiho has performed his works with Imani Winds, the LA Philharmonic's Green Umbrella Series, the Berlin Philharmonic's Scharoun Ensemble, the International Drum Festival in Taiwan, and more. Akiho's recordings No One To Know One, The War Below, Seven Pillars, Oculus, Sculptures, and BeLonging feature brilliantly crafted compositions inspired by his primary instrument, the steel pan.

As a pannist, Akiho has a deeply physical relationship with playing, which undoubtedly informs his compositions. His style is further shaped by his nontraditional path as a composer: having spent most of his 20s playing steel pan by ear in Trinidad and New York City, Akiho only began writing music at age 28. Still, these social and musical roots remain foundational. Akiho frequently composes into the late hours at coffee shops, nightclubs, and restaurants, taking breaks to get to know those around him. Similarly, Akiho develops relationships with his collaborators, as he writes for people, not instruments.

Akiho was born in 1979 in Columbia, SC, and is currently based in Portland, OR and New York City.



Photo by Da Ping Lu

**Logan Kane** is a bassist, producer and engineer based in Los Angeles. A prolific soloist who has studied with Ambrose Akinmusire, Peter Erskine, and composer Vince Mendoza, he is impossible to classify – equally comfortable on upright bass in the jazz world and bass guitar in the punk world.

As a composer, he draws heavily off his jazz and classical chops, but casts a wide atmospheric, alternative shadow with elements of math rock and contemporary classical.

In addition to his music as half of Dolphin Hyperspace, Logan has published multiple genre-bending singles on Minaret. *You Know the Ones*, the classic bop off our first compilation *Minaret Vol 1* and the first song Logan ever put out under the OPENEYESTHEBOYPHOENIX moniker; *Ever/Always*, a collaboration with veteran saxophonist David Binney, featuring Jon Hatamiya on trombone and Benjamin Ring on drums; and 2022 singles *Bounce Back & Tiger Cubs* (feat. Henry Solomon & Jacob Richards)

Logan gigs heavily around LA and beyond, and plays a good amount of Minaret shows in different configurations with saxophonist/producer and close collaborator Henry Solomon (see [Outside World](#)).



Photo by Yousef Hilmy



**Kenneth Salters** is a drummer, composer and bandleader who has become a fixture on Manhattan's West Village independent jazz scene and around the world as an in-demand sideman. His band is comprised of a coterie of musicians with whom Salters has surrounded himself for the better part of a decade, performing a set of originals and two emotionally significant covers that serve as a memoir to Salters' time in New York City.

Born in New Haven, CT, and raised in Columbia, SC, Salters began his musical career on trombone before pursuing his studies as a percussion major at the University of South Carolina. Since moving to New York in 2006, he has worked with luminaries in jazz and R&B including Don Byron, Chris Potter and Aretha Franklin.

Salters' birthplace is part of the double meaning behind the band's name – Haven. Salters explains that one goal with the band is to serve as the audience's safe haven for music. The band includes one of Salters' mentors, Myron Walden, on saxophone, joined by Thelonious Monk Saxophone Competition finalist Tivon Pennicott and rising star trumpeter Matt Holman in the front line. Salters' rhythm section compatriots include guitarist Aki Ishiguro, pianist (and Destiny Records labelmate) Brad Whiteley, and Spencer Murphy on bass. The group is complemented by special guest pianist Shai Maestro on "Deception" and harpist Bridget Kibbey on four pieces.





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





## **Sai Anantam Devotional Ensemble Presented by CAP UCLA and Hammer Museum**

**Sun, Apr 13, 2025 at 6:30 pm**

**The Nimoy**

The Sai Anantam Devotional Ensemble presents an evening of music, readings, and film dedicated to the legacy of musician and spiritual leader, Alice Coltrane Turiyasangitananda. The ensemble includes students of her former Ashram, with featured performers Sita Michelle Coltrane, Radha Botofasina, Surya Botofasina and Shyam Reyes.

**[cap.ucla.edu/sai-anantam](http://cap.ucla.edu/sai-anantam)**



# 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)





## ***What Is War***

**Collaboratively created & performed  
by Eiko Otake and Wen Hui**

**Thu, Apr 17, 2025 at 8 pm**

**The Nimoy**

Created and performed by Wen Hui (b. 1960 in China) and Eiko Otake (b. 1952 in Japan), *What Is War* shares their personal experiences of war. The longtime friends, who spent a month together in China in early 2020, move intimately to absorb each other's stories.

**[cap.ucla.edu/what-is-war](http://cap.ucla.edu/what-is-war)**





LA ARTS COMMUNITY

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# LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.



# There is no room for racism, intolerance, or inequity.

## Anywhere

Not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

## With anyone

Not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity, diversity and **AUTHENTIC** inclusion as integral to our mission.

We must **EMPOWER** the historically underrepresented.

We must **UPLIFT** excluded voices.

We must **RESIST** structural racism.

We will **COMMIT** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we – UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) – are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions. We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

*This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.*

Together we stand with UCLA's School of Art and Architecture's EDI statement.



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



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# CAP UCLA STAFF

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Executive and Artistic Director: Edgar Miramontes  
Director of Education and Special Initiatives: Meryl Friedman  
Production Manager: Bozkurt "Bozzy" Karasu  
Artist Liaison Manager: Zarina Rico  
Associate Technical Director/Audio & Video: Duncan Woodbury  
Associate Technical Director/Lighting & Stage: Katelan Braymer  
Community Projects and Operations Managers: Mads Falcone  
Assistant to the Executive and Artistic Director: Emily Davis

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Marketing Associate: Helene Griffin

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Development Assistant: Zoey Mendoza

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Education Program Coordinator: Theresa Willis Peters  
Student Arts Coordinator: Theo Bonner-Perkins

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Manager of Finance and Accounts: Stephanie Tarvyd  
Finance Analyst: Jodi Klein  
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## Human Resources

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Director, UCLA Central Ticket Office: Gerardo Galeano  
Event Box Office Manager: Katherine Hernandez  
Assistant Director, Performing Arts & Customer Service: Jamal Johnson

## Royce Hall

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

## Royce Hall Production

Production Manager: Jeff Wallace  
Stage Manager: Lauren "Ren" Westbury  
Event Manager: Thomas Colen  
Audio/Video Supervisor: John Coleman  
Audio/Video Assistant: Erich Schroeder  
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## Royce Hall Patron Services

Patron Services Manager: James Porter  
House Manager: Ernie Ybarra  
House Manager: Victoria Pereira  
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## Royce Hall Custodial

Custodian Supervisor: Ranoya Exum  
Senior Custodian: Brandi Jeffrey  
Custodian Lead: Delshena Murphy  
Custodian Lead: Montrell Calloway

## CAP UCLA Administrative Offices

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Fax: 310-206-3843

## General Questions

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## UCLA Central Ticket Office

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## The Nimoy Rental Information

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roycehall.org

# THANK YOU TO OUR SUPPORTERS

**CAP UCLA gratefully acknowledges our donors, sponsors and members. This list reflects donations and commitments to the UCLA Nimoy Theater campaign as well as annual gifts made from Jan 1, 2024 to Jan 31, 2025.**

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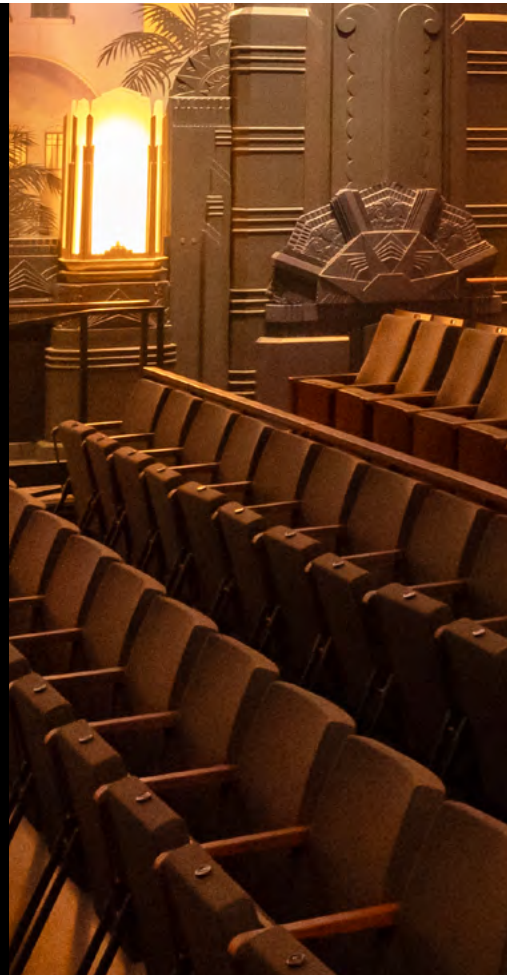
**Over time, many generous individuals have initiated leadership gifts to establish endowments that support the performing arts at UCLA in perpetuity. We gratefully acknowledge:**

Barbara and Bruce Dobkin, James A. Doolittle, Arthur E. Guedel, Kevin Jeske, Henry and Ginny Mancini, Merle & Peter Mullin, José Luis Nazar, Evelyn & Mo Ostin, Beatrix F. Padway, Mimi Perloff, Lloyd E. Rigler, Sally & William A. Rutter, Shirley & Ralph Shapiro, Roslyn Holt Swartz & Allan J. Swartz, and Mimi & Werner Wolfen.

## NAME YOUR SEAT

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

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



# JOIN THE CONSTANTLY CURIOUS

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

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

**Become a member**  
[cap.ucla.edu/membership](http://cap.ucla.edu/membership)

