



Photo by Marco Giannavola

Charles Gaines
Manifestos 6: Ben Patterson

Sat, Mar 14, 2026 at 8 pm
The Nimoy

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

WELCOME TO THE 2025–26 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



Throughout history, in moments of uncertainty and transformation, it is the arts that have helped us hold the line — and imagine the horizon. As we move through a shifting political and cultural landscape, we return to the stage not only to reflect, but to lead.

Artists have long been the truth-tellers, the visionaries, the builders of bridges where none existed. In the face of fear or division, they light the way forward — sparking dialogue, resisting silence and creating the emotional commons where we rediscover our shared humanity. Art doesn't just document history — it shapes it. It asks bold questions. It offers sanctuary. And it dares us to dream.

For our 2025–26 season CAP UCLA invites you into a radical act of gathering across 30 performances with more than 100 artists from around the globe. Imagine a world where strangers become companions in belonging, where performance becomes public square and where artistic voices help us build a more compassionate and courageous society.

This season is more than a series of performances — it is a call to community. Exciting new theater, revolutionary music and dance remind us that unity is not an ideal — it is an act. The stage becomes our platform, our laboratory, our refuge. Here, we witness. We reckon. We rejoice.

Even in tumultuous times — especially in those times — art meets the moment. And so do we.

With hope and imagination,



Edgar Miramontes
Executive and Artistic Director



IX.
holding bass right-side-up perform long
tones and double stops with two bows
(right and left hand)

X.
perform pianissimo, medium and short
tones arco with mute

At some point I ended up in
Darmstadt where I met Emmett
Williams. Well, I'd known of the
name before through just the
concrete poetry. And everything
was intermixed then—the visual
arts and poetry and so forth. And
met and spent—whenever in the
area, spent time with them. And so
when Maciunas arrived, he latched
onto Emmett very early. And so
Emmett helped him out.



Photo by Maria Baranova

CAP UCLA presents

Charles Gaines

Manifestos 6: Ben Patterson

Sat, Mar 14, 2026 at 8 pm

The Nimoy

Program duration: 55 minutes

No intermission



ABOUT THE PERFORMANCE

In the west coast premiere of *Manifestos 6: Ben Patterson*, world-renowned artist Charles Gaines translates Fluxus artist Benjamin Patterson's *Variations for Double-Bass* (c. 1962), a score for performance that uses words rather than traditional musical notation.

Gaines converts Patterson's letters into music, following an inventive system Gaines devised in 2004: transcribing letters A through H from the texts into their equivalent musical notes (with the use of the letter "H" representing the code used in early Baroque tradition for B-flat).

The resulting composition, to be performed by an ensemble consisting of a string section, double bass, trumpet, trombone, tuba, and percussion, pays homage to Patterson's legacy while showcasing evolutionary artistic engagement with systems of language, text, notation, and sound.

The performance will feature a 17-piece chamber ensemble led by conductor John Eagle, with corresponding texts from a Patterson score and interview.

The performance will conclude with a 10-minute talk outlining Charles Gaines's compositional process. In conversation with Music Director John Eagle, Gaines will share examples of the Manifestos 6 translation process—from Benjamin Patterson's text score to Gaines's composition—demonstrated by the ensemble. This shows the direct relationship of the music to the Patterson text and the formal and intuitive processes that inform Gaines's conceptual approach to the work.

PERFORMANCE CREDITS

Composer: Charles Gaines

Co-Arranger, Music Director, and Conductor: John Eagle

Producer: Mads Falcone

Violin 1: Stephanie Matthews, Emily Call, Mishkar Nunez-Fredell

Violin 2: Nicole Garcia, Laurann Angel, Shigeru Logan

Viola: Miguel Atwood-Ferguson, Jay Julio, Laila Zakzook

Cello: Joy Payton-Stevens, Michelle Elliott, Betsy Rettig

Bass: Kathryn Schulmeister

Percussion: Pauline Roberts

Trumpet: Dan Rosenboom

Trombone: Sterling Davis

Tuba: Jono Hill

ABOUT THE MANIFESTOS SERIES

Charles Gaines's Manifestos series, initiated in 2004, systematically transforms political and historical texts into musical compositions. This approach allows the inherent structure of the language to dictate the resulting musical score, minimizing subjective interpretation and emphasizing the text's original form.

The series has evolved over time, with each iteration exploring different facets of historical and political narratives. *Manifestos 2* (2013) translated texts such as Malcolm X's final speech and Olympe de Gouges's 1791 feminist declaration into musical notation, performed by a nine-piece ensemble. *Manifestos 3* (2018) continued this exploration, setting Martin Luther King Jr.'s 1967 speech and James Baldwin's 1957 essay to music, highlighting the emotional resonance of these texts through the lens of musical composition.

ABOUT CHARLES GAINES

A pivotal figure in the fields of conceptual art and music, Charles Gaines' body of work engages formulas and systems that interrogate relationships between the objective and the subjective realms, often addressing issues of race in ways that transcend the limits of representation. His *Manifestos* series of musical compositions translate political or other important texts into music written for diverse instrumentations from large ensembles to solo piano. Gaines remixes conventional musical materials through his unique process which generates surprising results bringing out deeper relationships between sound, language, and society. These pieces have been performed on notable stages across the US including MoMA; in Times Square with Times Square Arts and Creative Time; The Institute of Contemporary Art, Miami; Phoenix Art Museum; Roy and Edna Disney CalArts Theater (REDCAT); and the Brooklyn Museum. Upcoming performances include Art Institute of Chicago and UCLA's Center for the Art of Performance.



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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Brokentalkers ***Bellow***

Fri, Mar 20 and Sat, Mar 21, 2026 at 8 pm
The Nimoy

Bellow tells the true story of Danny O'Mahony, the acclaimed accordionist who has dedicated his life to the preservation of traditional Irish music and to the mastery of his craft. Featuring an original electronic composition by Valgier Siggurdson, Bellow paints a portrait of one man's artistic journey.

“The piece in a most untraditional way is a hymn of praise to the accordion in the Irish music tradition” – *No More Workhorse*

cap.ucla.edu/bellow



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





Jeremy Nedd
***from rock to rock... aka how
magnolia was taken for granite***

Sat, Mar 28, 2026 at 8 pm

Freud Playhouse

Inspired by a rapper's copyright lawsuit against a video game company, US-born Switzerland-based choreographer Jeremy Nedd's work explores "the Milly Rock," a viral dance move inspired by the rapper 2 Milly.

Five performers examine the dance move, searching for the hidden poetry and virtuosic freedom found in social and viral dance moves.

cap.ucla.edu/nedd

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

A black circular logo with the text "CAP UCLA" in white, bold, sans-serif font. The "CAP" is on the top line and "UCLA" is on the bottom line.

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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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Finance Analyst: Jodi Klein
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Royce Hall

Director of Operations: Heidi Snyder
Venue Manager: Evan "Otter" Wilkinson
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Rentals Associate: Christina Montano

Royce Hall Production

Production Manager: Jeff Wallace
Stage Manager: Lauren "Ren" Westbury
Event Manager: Thomas Colen
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House Manager: Ernie Ybarra
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Royce Hall Custodial

Custodian Supervisor: Ranoya Exum
Custodian Lead: Delshena Murphy
Custodian Lead: Montrell Calloway

CAP UCLA Administrative Offices

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General Questions

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(please allow 48 hours for a response)

UCLA Central Ticket Office

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The Nimoy Rental Information

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Royce Hall 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, 2025 to Jan 31, 2026.

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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:

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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



BECOME A CAP UCLA MEMBER

Membership is an invitation — to be closer to the creative process, to champion new ideas and to help the arts thrive.

Members receive priority access, ticket benefits and invitations to special gatherings that deepen the experience of our shared journey.

Join today at cap.ucla.edu/membership

