

Photo by Petr Kadlec

Kafka's Letter to His Father

Composed by Jiři Trtik
Libretto by Jan Škrob
In collaboration with Brightwork Ensemble
Produced by the Opera of Timur

Thu, Nov 12, 2026 at 8 pm
Fri, Nov 13, 2026 at 8 pm
Sat, Nov 14, 2026 at 8 pm
The Nimoy

CENTER
FOR THE ART OF
PERFORMANCE
UCLA

WELCOME TO THE 2026–27 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



Miriltons — Photo by Martin Argyroglo

Every season, I sit with the question: what does this particular moment ask of us?

The program you hold in your hands or are reading on a screen is my attempt at an answer. It is a season that resists easy summaries, but if I had to offer one, I would say this: It is a season about what it means to be alive, together, right now — to carry the past in our bodies, to long for connection across difference, to reckon with beauty and violence, and to find that joy and grief are rarely as far apart as we imagine.

The body remembers what the mind forgets. It carries history in its muscles, grief in its breath, joy in its feet. This season, we have built a program around that truth — and around the artists who know it most deeply. Our 2026–27 season is organized by a single conviction: that memory is not the past. It is the present, living within us. And what we do with it — how we mourn it, celebrate it, transmit it, resist it — is one of the most urgent questions of our time. Whose stories are told? Whose voices are heard? Whose lives are made visible? These are not abstract questions — they are the ones our artists answer every time they take the stage. I invite you to gather with us, to stay alert together, and to discover what we are capable of when we refuse to look away.

With hope and imagination,

Edgar Miramontes
Executive and Artistic Director



Catarina — Photo by Joseph Banderet



CAP UCLA presents

Kafka's Letter to His Father

Composed by Jiři Trtik
Libretto by Jan Škrob
In collaboration with Brightwork Ensemble
Produced by the Opera of Timur

Thu, Nov 12, 2026 at 8 pm
Fri, Nov 13, 2026 at 8 pm
Sat, Nov 14, 2026 at 8 pm
The Nimoy

Program duration: 70 minutes
No intermission
Performed in Czech with English supertitles

PALIHOTEL
WESTWOOD VILLAGE
KCRW

ABOUT THE PRODUCTION















The U.S. premiere of Kafka's Letter to the His Father is an adaptation of the original production directed by Josef Doležal, designed by Maxim Velčovský commissioned by the Ministry of Culture, Czech Republic and premiered by Narodni Divadlo Praha in 2024.

Special thanks and acknowledgement of Consul General Arnošt Kareš and the Consulate General of the Czech Republic in Los Angeles.

Special thanks to First Congregational Church of Los Angeles for sponsoring the rehearsal space. Special gratitude to Lida Sandera for her sponsorship of the composer's accommodation, and to Sara McCay, for her generosity in supporting the producing efforts of *Kafka's Letter to His Father*.

With gratitude to our Founding Members: Fariba Ghaffari, Betsy Greenberg, Deborah Irmas, Raulee Marcus, Ronnie Rubin, Abby Sher, Anne-Marie Spataru.

Kafka's Letter to His Father is the inaugural production of *Far Away, Here*, CAP UCLA's new multi-year initiative presenting U.S. premieres of contemporary opera from Europe, Asia, and Latin America, curated and produced by Timur Bekbosunov, in close collaboration with Executive and Artistic Director of CAP UCLA, Edgar Miramontes. Together, they guide the creative vision, artist selection, and long-term development of the initiative, ensuring each project reflects both international excellence and local collaboration. To become involved, please visit farawayhere.org

ACKNOWLEDGEMENTS

With gratitude to our community of supporters whose generosity is shaping this initiative.

Founding Members ($10,000 annually)

Fariba Ghaffari
Betsy Greenberg
Deborah Irmas
Raulee Marcus
Ronnie Rubin
Abby Sher
Anne-Marie Spataru

Patrons

($2,500)
De Marchena Huyke Foundation
Sara Horner
Diane Levine

($1,000 - $2,499)
Nancy & Barry Sanders
Debra Vilinsky & Michael Sopher
Chien and Almari Yuan

($500-$999)
Vanessa Gonzalez


Photo by Petr Kadlec

CREDITS

CAST

Kafka - TIMUR
Mother - Molly Pease
Fathers - TJ Sclafani, Kevin Darnell Allen, Kion Heidari, Scott Graff, David Peterson, Phil Meyer

CREATIVE TEAM

Producer and curator - Timur Bekbosunov

Stage director - Shayna Penn

Associate Director - Rory Leech

Music director, Conductor - Fahad Siadat

Costume Designer - Radka Salcmannová

Lighting designer - Derek Jones

Makeup Designer - Megan Sutherland

Production Stage Manager - Darlene Miyakawa

Wardrobe Coordinator - Alejandra Aleman

Répétiteur - Alyssa French

Supertitles operators - Jeremy Davalos
Shireen Ghosh

Consulting producer - Aneta Campbell

Original production director - Josef Doležal

Original production designer - Maxim Velčovský

Brightwork Ensemble
Piano - Aron Kallay
Violin - Shalini Vijayan
Cello - Maggie Parkins
Viola - Wendy Richman
Bass - Scott Worthington
Trombone - mattie Barbier
Percussion - Cory Hills
Synth - Isaac Schankler

PROGRAM NOTE

Adapted from Franz Kafka's searing, intimate letter to his father, *Kafka's Letter to His Father* is an ambient opera in two acts that transforms one of the 20th century's most powerful literary documents into a gripping theatrical experience. Blending music, voice and psychological intensity, the work offers a raw exploration of authority, vulnerability and identity. Kafka found escape and peace through art as a pathway to freedom in the face of his father's unyielding ideals of masculinity. In today's fractured world, shaped by ongoing wars and political upheaval, Kafka's search for freedom and self-expression feels profoundly relevant. This iconic story is both an intimate family drama and a political allegory, revealing how one person finds liberation despite overwhelming force.

The opera explores Kafka's childhood marked by fear of his despotic father. Unable and unwilling to conform to paternal ideals of masculinity and social roles, Kafka finds personal freedom in literary creation, escaping his father's authority through writing. Yet his father constantly intrudes into his work, remaining its covert source and subject.

Kafka wrote this letter describing the causes of his mutual discord with his father and his related life insecurities while suffering from tuberculosis. The letter never reached his father. Beyond being pivotal in the writer's life, *A Letter to His Father* is a compelling testimony to upbringing based on fear and power, to problematic masculinity, and to the lasting pain of seemingly innocent disdainful remarks. Kafka's story reveals the sharp edges of parent-child relationships with poignancy.

The libretto employs repetitive language based on Kafka's letter, transforming the extensive monological work into direct interactions between Kafka and his father, revealing a nonlinear arc from helplessness to liberation through literary creation. Musically, the opera stands upon a foundation of ambient electronic sounds, synthesizers, acoustic classical instruments, percussion and singing voices. The central voice of the opera is a tenor (Kafka) contrasted with a six-member baritone-bass choir (Father) and a soprano (Mother).

ABOUT THE ARTISTS

Jiří Trtík – Composer
Jiří Trtík is an internationally acclaimed Czech composer who received the prestigious OSA Award (Czech Performing Rights Organization) for the most successful composer of classical music abroad in 2021. He has been commissioned by world-class institutions including the National Theatre in Prague, Gidon Kremer's Kremerata Baltica, Janáček Philharmonic Ostrava, Columbus Symphony Orchestra, members of the Metropolitan Opera's Lindemann Program, and soloists of The Cleveland Orchestra. His compositions have premiered across Europe, the United States, and Japan, and he has composed music for acclaimed art films including *Glowing* (2025), *Eating the Future* (2024), and *Wolves on the Border* (2021). In 2021, he founded STRO.MY Ensemble, an innovative international group dedicated to reimagining classical music through site-specific performances in architecturally striking locations, often incorporating visual and performative elements. The ensemble performs regularly both in the Czech Republic and internationally, and their projects include the premiere of the site-specific performance Concert for the Forest, a European tour as part of the Year of Czech Music 2024, the world premiere of the opera *Kafka's Letter to His Father* commissioned by the National Theatre in Prague, and a concert at O2 Universum in 2023. Jiří earned his Master of Music at the Cleveland Institute of Music and studied composition and conducting at the Prague Conservatory. His accolades include second prize and Special Prize for Best Czech Composition at Generace 2019, the Cleveland Composers Guild first prize, and the 2018 Donald Erb Prize in Composition. Jiří publishes his music at the Czech Radio Music Publishing House.

Jan Škrob – Librettist
Jan Škrob is a poet, translator and cultural worker based in Prague. He is the author of several books of poetry that have garnered significant critical acclaim. His debut was nominated for the Magnesia Litera Award in the "Discovery of the Year" category, and his second book, *Reál*, was shortlisted for the prestigious Jiří Orten Award. His work has received international recognition: he was awarded the Dresden Poetry Award in

2018, and his poems have been translated into English, German, French, Dutch, Polish, Lithuanian and other languages, appearing in international journals, festival programmes, book-length selections and anthologies. He has participated in major European literary festivals and collaborative translation projects, contributing significantly to the circulation of contemporary Czech poetry abroad. His writing is often situated at the intersection of personal experience and reflection of political reality, exploring the tensions between individual lives and larger social forces.

Shayna Penn — Stage Director
Shayna Penn is elated to be making her stage directing debut after stage managing at premiere institutions around the world. Her favorite credits include: Beth Morrison Projects' *Adoration* (Associate Producer), *The Great Soviet Bucket* (SM), *Aging Magician* (ASM), *Angel's Bone* (Beijing Music Festival, ASM), *In Our Daughter's Eyes* (ASM), *PLACE* (ASM), Jazz at Lincoln Center (five years, Stage Manager), *The Lion King* (Rafiki National Tour), *The Nightmare Before Christmas* at the Hollywood Bowl (Stage Manager), *Rusalka* (Pacific Opera Project, PSM), *The Comet/ Poppea* (The Industry, ASM), Broadway's *Home for the Holidays*, *In the Name of the Earth* (Lincoln Center's Mostly Mozart Festival, Associate SM), and Little Island Festival (Company Manager). Shayna is the Owner and Editor of The Season Overview. She also created the Ben Lipitz Memorial Scholarship Award, in honor of her dearly missed friend, benefiting students in their hometown's pursuits of collegiate theatrical education. Proud UNCSA alum.

Fahad Siadat — Music Director, Conductor
A "fanciful and downright utopian artist and thinker" (*L.A. Times*), Fahad Siadat explores sound as spiritual practice, creating interdisciplinary pieces as a vehicle for unveiling the mystery of our interconnected world. His music is described as "evoking wonder, desire, and terror" (*Off Broadway*) with narratives that "border on being a spiritual journey" (*L.A. Dance Chronicle*) and has been presented by the L.A. County Museum of Art, Broadstage and Museum of Contemporary Art. Fahad is the director of the Resonance Collective, a multifaceted organization which explores and expands our definition of sacred music. He

is also the director and singing member of L.A.'s premiere new music vocal ensemble HEX, an award-winning sextet described by the *L.A. Times* as "a luminous ensemble of singers". As an opera conductor, he has music directed works for Long Beach Opera, Synchromy, Overtone Industries, and been assistant conductor of The Industry opera company.

TIMUR – Kafka

Grammy-nominated TIMUR, "an extravagantly transgressive tenor with a stratospheric voice" (Mark Swed, *L.A. Times*), is a Kazakh-American singer and producer. He has made solo appearances with the LA Philharmonic, PROTOTYPE, Bang on a Can All-Stars, Comédie de Genève, Theater Magdeburg, Hawaii Opera Theater, Santa Cecilia Academy, PROTOTYPE, American Repertory Theater, Palace of the Arts Budapest (MUPA), Narodni Divadlo Prague and The Industry LA, among many others. Profiled in *LA Weekly*'s special edition of BEST OF LA, Timur worked with many celebrated composers, including David Lang, Anne LeBaron, Thomas Adès, Tod Machover, Michael Gordon, David T. Little, Péter Eötvös, Gerald Barry, Silvano Bussotti and Leonid Desyatnikov. Timur's voice, "a marvel of expressive inflections" (*The New York Times*) is reflected in his glam band Timur and the Dime Museum and their shows, produced by long-time collaborator Beth Morrison Projects: *Collapse*, a post-punk requiem at REDCAT, BAM Next Wave Festival and O. Rotterdam; opera film *Black Lodge* by David T. Little with performance at Opera Philadelphia, PROTOTYPE, O. Rotterdam, CAP UCLA, Folkoperan Stockholm, Malmö Opera, Charlotte Arts Center; and *The Great Soviet Bucket* at Miami Light Project, RCAS in D.C. and PROTOTYPE. His solo voice can be heard on the soundtrack of *Ruby Sparks*, Nickelodeon's *Santiago* and on a variety of recordings by Deutsche Grammophon, Naxos, -ANTI, innova and Milan Records. He is currently producing *Tropigoth Tales*, a collection of original stories by his partner Sandra Powers. Its first title, the animated fantasy short *Bestias de la Muerte*, won the Jury Award at Etheria and Audience Award at Animayo, and had over twenty international festival selections including Fantasia, Sitges and Norwich. Their musical *Werewolf Camp* is currently in workshop development in Essen, Germany. From 2017 to 2021, as a creative executive at ACE Pictures Entertainment, a Malaysian

investment company, Timur oversaw a slate of eight films and executive produced *Color Out of Space* starring Nicolas Cage (TIFF), *Daniel Isn't Real* starring Patrick Schwarzenegger (SXSW), *Clemency* starring Alfre Woodard, winner of the Grand Jury Prize at Sundance 2019, and *Measure of Revenge* starring Bella Thorne and Melissa Leo. More info: theoperaoftimur.com

Mother – Molly Pease
Molly Pease is an L.A.-based vocal artist and composer whose singing has been described as "sonically mesmerizing" (*LA Weekly*) and her genre-defying compositions described as "achingly gorgeous" (*New Classic LA*). Her recent works include *erde dreams* for solo voice, electronics and trio; *Waterways and Dwellings*, a collaboration with poet Molly Bendall written for chamber vocal and instrumental ensemble; and her album *Inner Astronomy,* which incorporates her father's oceanic, bird-inspired poetry that focuses on struggles with depression and addiction. Her song "Transform" was recorded by vocalist Alicia Olatuja and was featured on the album *Intuition: From the Minds of Women*. Molly's music has also been performed at Blue Note Tokyo, the Jazz Bakery, Monk Space, among others. Molly is currently working with librettist Divya Maus on a new opera exploring myths and truths about women called *HYSTERIA*, for which she was awarded Opera America's 2025 Discovery Grant for Women Composers.

As a performer, Molly has worked with Overtone Industries, theatre dybbuk, the Impulse New Music Festival, the Resonance Collective, and The Industry. She has also performed on the world premiere of Sidney Hopson's *Through the Looking Glass* with Wild Up, Reich's *Music for 18 Musicians* with the TAPS L.A. Music Festival, and Stockhausen's *Stimmung* with HEX. Molly sang on Grammy Award-winning recordings with LA Master Chorale for Gabriela Ortiz' *Revolución Diamantina* in 2026, and with Tonality for Carla Patullo's *So She Howls* in 2025. She also appeared on Wild Up's Grammy-nominated album, *Julius Eastman Vol. 3: If You're So Smart, Why Aren't You Rich?* Molly is a member and assistant director of experimental vocal sextet HEX, and regularly performs with LA Master Chorale, LA Choral Lab, and Tonality. She has performed with Björk, Tune-Yards, Sigur Rós, Dirty

Projectors, and Kronos Quartet. Film and TV credits include vocals on *Whalefall* (2026, as a soloist), *The Odyssey* (2026), *Reminders of Him* (2026), *Avatar: Fire and Ash* (2025), *The Legend of Ochi* (2025), Hulu's *Castle Rock* (2019), and CBS's *Strange Angel* (2019).

Father — Kevin Darnell Allen
Kevin Darnell Allen is a Los Angeles and Chicago based vocalist, songwriter, and educator whose work bridges classical and contemporary music worlds. A graduate of USC Thornton's Opera program, the versatile bass-baritone combines this classical foundation with modern inspirations across every facet of his career. As an active concert soloist and choral artist, Allen has performed internationally across Italy and Ireland, and at premier venues including the Chicago Symphony, Walt Disney Concert Hall and the Hollywood Bowl. Operatically, his work has spanned from traditional opera like Massenet's *Cherubin* to recent world premiers of O-Lan Jones's *Mine*, as The Lover and Samara Rice's *Time is the Enemy*, as Sphinx/Nurse. Beyond his classical and stage performances, he is an active vocal arranger known for his rich harmonies influenced by R&B and Jazz, regularly arranging for choral and college a cappella groups. Rounding out his diverse career, Allen works as a session singer. He has lent his reliable vocals to film and television soundtracks such as *Star Trek: Starfleet Academy*, *Black Panther: Wakanda Forever* and *CREED III*, as well as classical projects like Stacey Gibbs's *Elijah Rock*. He has also sung for major artists including Rihanna, Hozier, Jennifer Hudson and Pentatonix.

Scott Graff — Father
Bass/baritone Scott Graff is a concert soloist, opera singer, ensemble singer and recording artist. Based in greater Los Angeles, he has appeared as a soloist with numerous ensembles including the Los Angeles Philharmonic, the Los Angeles Master Chorale, Musica Angelica, the Carmel Bach Festival, California Bach Society, Synchromy and HEX. He has originated roles in several new operas, including The Therapist in the premiere of Vera Ivanova's *The Double*, Josef Stalin in Lisa Scola Prosek's The Daughter of the Red Tsar, and Mr. Davis in Jason Barabba's *Jemima*, the film of which can be seen at this link). Now in

his 25th season with the Los Angeles Master Chorale, he was part of their touring company presenting the staged and memorized production of Orlando di Lasso's Lagrime di San Pietro in performances in Los Angeles and around the world (this production, directed by Peter Sellars, performed at the Salzburg Festspiel and in London, Paris, Chicago, Mexico City, Melbourne and Auckland). He was part of the Los Angeles Chamber Singers (led by Peter Rutenberg) recording *Padilla: Sun of Justice,* which was awarded the 2007 Grammy for Best Small Ensemble recording. In addition to live performance, Scott has participated in soundtrack recordings for more than 100 feature films (*Superman, The Mandalorian and Grogu, Minions and Monsters, Frozen, The Last Jedi* and *Frozen*, to name a few) and television projects (various Mickey Mouse short cartoons, *The Book of Boba Fett, Outlander, House of Cards* and *Family Guy*). He teaches voice on the faculty of Occidental College, his alma mater.

Kion Heidari — Father
Kion Heidari is a Los Angeles-based vocal artist, composer, musician and actor. Kion loves to bring detail, subtlety and depth to his artistry both in performance and creation. He performs in new opera and musical theatre productions and specializes in contemporary, folk and classical styles. Past credits include *Gilgamesh: The Opera* (2026), *The Joining* (Synchromy, 2025), *At War With Ourselves* (2025, as a soloist with Kronos Quartet), *Bending the River* (Overtone Industries, 2025), Randy Newman's *Faust* at the Soraya (2024, as a featured soloist), *Songs and Dances of Imaginary Lands* (Overtone Industries, 2024) and *The Conference of the Birds* (Resonance Collective, 2022). Ensembles he sings with include HEX, Tonality and the Los Angeles Master Chorale. Kion is also a voice actor for games and animation, a film actor and a puppeteer.

Phil Meyer — Father
Phil Meyer is thrilled to be part of the US premiere of Kafka's Letter. Hailed by some (his mom, mostly) for a singing voice that's "not half bad," Phil's opera repertory consists of Old Guys, Bad Guys and Funny Guys (and recent spate of Non-Humans). Phil has sung major roles in many California companies, including Pacific Opera Project, Lyric Opera of Orange County, Opera Modesto,

VOPA, Repertory Opera Company, Mission Opera, Independent Opera Company and the Mendocino Music Festival. Concert appearances include soloists in the Verdi, Mozart, and Faure Requiems, as well as Handel's Messiah. Earlier this year, Phil played an old-timey western sheriff and a robot-who-learns- to-love in a double bill of Brooke DeRosa operas at the American Theater of Actors in New York City. This past summer, he had his 'bucket list' Hollywood Bowl debut in *Music from the Films of Wes Anderson*. Phil most recently sang Judge Turpin, in the Pacific Opera Project's revival production of *Sweeney Todd*.

David Erik Peterson — Father
David Erik Peterson is a proud member of AEA and AGMA and holds music degrees from SFSU and WVU. He's now firmly back in Los Angeles after a decade in the San Francisco Bay Area where he sang bass with the SF Symphony Chorus and Cappella SF, played percussion with Gamelan X and was the music director of Piccola Carolers. He's played Jesus and Judas in productions of *Jesus Christ Superstar*, was the bass section representative to the Hollywood Master Chorale and fronted the progressive rock band Pattern Interrupt. In four decades of musical theater, most recently he played the role of Dennis in *Rock of Ages* with Pacific Coast Repertory Theatre and the role of Berger in *HAiR* at San Francisco's Great Star Theater for the 50th Anniversary of the Summer of Love. David created Wine & Cheese Music, which produces one-on-a-part productions of Handel's *Messiah* and other masterworks. He originated the roles of Jim Jones in *Heaven Down Here*, Jack Kerouac in *Ginsberg in Song* and Darko in *How to Survive the Apocalypse: a Burning Opera*. David and his wife Nashua welcomed their beautiful bouncing baby boy Ocean into the world in 2024!

TJ Sclafani — Father
TJ Sclafani, baritone, is thrilled to be making his CAP UCLA debut with *Kafka's Letter to His Father*. Previous engagements in Los Angeles and New York include *Songs and Dances of Imaginary Lands* with Overtone Industries, *The Moon Has Made Us Brothers* with the Resonance Collective, *Merrily We Roll Along* (Charlie Kringas) and *Into the Woods* (Cinderella's Prince) with Brooklyn Theatre Club, *Fire Water Night* with Yara Arts Group at

LaMaMa and *The Importance of Being Earnest* at the Williamtown Theatre Festival. As a vocalist and chorister, TJ has performed and served as a soloist with groups such as HEX, Laude, C3LA: The Contemporary Choral Collective of Los Angeles, C4: The Choral Composer-Conductor Collective, EMBER and the New York Choral Society. He is currently the tenor section leader at the Neighborhood Unitarian Universalist Church in Pasadena, California. BFA, NYU; MFA, CalArts. For more information, visit tjsclafani.com.

Brightwork Ensemble is a classical new music septet based in Los Angeles, California. The band features a fearless group of world-class and award-winning musicians consisting of piano, violin, cello, flute, clarinet, voice and percussion – a flexible "Pierrot + percussion" instrumentation that has become the foundation of modern chamber music. Brightwork champions the best of the music being written today through commissions, premieres and recordings, while also performing our favorite masterworks from the last hundred years. Hailed as one of L.A.'s "most gutsy new-music ensembles" (Mark Swed, *Los Angeles Times*), with the "rare ability to make complex music feel clear, immediate, and intelligible" (Charles Burns, *San Francisco Classical Voice*), Brightwork has established itself as a leading voice in Southern California's new music scene. Always exciting and emotionally engaging, the ensemble's performances have enthralled audiences across the region and earned spots in *San Francisco Classical Voice*'s Best Performances of 2025. The ensemble is part of Brightwork newmusic, a 501(c)(3) nonprofit organization that also presents the Tuesdays@Monk Space concert series, runs educational outreach and residencies as Project Beacon, and releases music (audio and video) on its label, Brightwork Digital.

Aron Kallay – Brightwork Ensemble
Described as a "modern renaissance man," (*Over the Mountain Journal*) Grammy nominated pianist Aron Kallay's playing has been called "exquisite...every sound sounded considered, alive, worthy of our wonder" (*L.A. Times*). Aron's performances often integrate technology, video and alternate tunings; *Fanfare Magazine* described him as "a multiple threat: a great pianist, brainy tech wizard, and visionary promoter of a new musical

practice" and wrote: "Kallay's performance is that of a Liszt for the modern era, of a live electricity that is unforgettable." Alex Ross (*New Yorker*) has praised his "phenomenal focus and finesse," "gift for infinitesimal variation," "luminous tone," and "otherworldly serenity." Aron performs throughout the United States and abroad and is a fixture on the Los Angeles new-music scene. He is the founder and artistic director of Brightwork newmusic, a non-profit organization dedicated to curating and presenting cutting-edge new work. Aron is on the faculty of Pomona and Scripps Colleges. He spends his free time with his family and cycling in the San Gabriel Mountains.

Isaac Io Schankler — Brightwork Ensemble
Isaac Io Schankler is an electronic musician, composer and accordionist whose work bridges the worlds of experimental music, classical music, folk music and interactive media. Their music has been described as "beautiful, algorithmic, organic, dystopian" (*I Care If You Listen*) and "remarkable listening" (*Sequenza21*). They have appeared as a featured performer with the Las Vegas Philharmonic, the San Gabriel Valley Symphony, the Los Angeles Jewish Symphony and The Industry's productions of contemporary operas *Galileo* and *Hopscotch*. They are currently Artistic Director of the concert series People Inside Electronics, and Associate Professor of Music at Cal Poly Pomona.

Scott Worthington — Brightwork Ensemble
Scott Worthington enjoys a diverse career as a musician in Los Angeles. A "masterful and transfixing" bassist (*NewMusicBox*), he performs as a soloist, in orchestras and recording studios, and with improvisors and chamber groups. As a performer-composer, his albums have garnered critical acclaim. Prism was named one of *The New Yorker*'s most notable classical albums of 2015 and called "as bewitching as it is original" by Alex Ross. Scott's other releases have been praised by *The New York Times* ("continually surprises and delights with tiny, glittering events") and the *National Sawdust Log* ("quietly gripping"). In 2025, his trio Triple Shot released their debut EP *First Flight* featuring compositions by all members of the ensemble. Scott's other recent projects focused on improvisation with custom software. His duo with Christopher Burns released its music as a podcast and his own system *Cassini* was called "magic" in the *Los Angeles Times*.

Wendy Richman — Brightwork Ensemble
As soloist, chamber musician and orchestral player, violist Wendy Richman has performed at major venues across the U.S. and around the world. She is a founding member of the International Contemporary Ensemble. Wendy has commissioned a body of work for singing violist, releasing her *vox/viola* album on New Focus Recordings in 2020. In Los Angeles, she performs frequently with LA Phil, Tesserae and Monday Evening Concerts. Wendy is Lecturer in Performance Studies and Director of uclaFLUX Contemporary Ensemble at UCLA, and Lecturer of Viola at CSUN. Last month, she launched the new series *Modal Interchange: Conversations on 21st-Century Performance Practices,* bringing celebrated members of Los Angeles's diverse new music communities to present and lead lecture-workshops at UCLA. All are welcome! Wendy's academic interests are rooted in experience with composer-performer relationships, gender-based discrimination and disability; her compositions link her love of unconventional string sounds with reflections on nature, physical trauma and invisible disability.

Shalini Vijayan — Brightwork Ensemble
Violinist Shalini Vijayan, deemed "a vibrant violinist" by Mark Swed of the *Los Angeles Times* is an established performer and collaborator on both coasts. Always an advocate for modern music, Shalini was Principal Second Violin of Kristjan Jarvi's Absolute Ensemble, having recorded several albums with them including 2001 Grammy nominee, *Absolution*. Shalini is also a founding member of the Lyris Quartet. With Lyris, she has performed regularly at Walt Disney Concert Hall, and helped to found the Hear Now Music Festival in Venice. Shalini has been a featured soloist with the Los Angeles Master Chorale in Chinary Ung's Spiral XII and Tan Dun's Water Passion. As a chamber musician, Shalini has collaborated with such luminaries as Billy Childs, Chinary Ung, and Wadada Leo Smith. Shalini joined acclaimed LA ensemble, Brightwork newmusic in 2019 and also serves as the curator for Brightwork's Tuesdays @ Monkspace series.

Mattie Barbier — Brightwork Ensemble
Mattie Barbier is a sonic researcher focused on experimental intonation, latent acoustic worlds and the physical processes of instruments. They are a member of RAGE Thormbones, wildUp, echoi, Diapason and are an active soloist on low brass instruments. Mattie has made work for a wide range of institutions and festivals including Borealis (NO), Donaueschinger (DE), Musica Nova Helsinki (FI), Maerzmusik (DE), Bludenz Tage zeitgemäßer (AT), Spor (DK), Chicago's Frequency Festival, Bemis Center, Museum of Jurassic Technology and the San Francisco Exploratorium. Their work has been released on Sofa Music, Dinzu Artefacts, Discreet Archive, Carrier, Tripticks, Populist, Mode, Hat Hut, Late Music, Ideologic Organ and Kairos Records. They primarily work with trombone, as well as euphonium, bass trumpet, electronics and bagpipes. They teach at CalArts.

Cory Hills — Brightwork Ensemble
Multi-percussionist, composer and Grammy award-winning artist Cory Hills thrives on breaking down musical barriers through creative, interdisciplinary projects. He has received degrees from Northwestern University, Queensland Conservatorium, and the University of Kansas and was awarded a research fellowship to Institute Fabrica. Currently, Hills is an active performer, composer, and recording artist in Los Angeles, as well as a member of the Los Angeles Percussion Quartet. Hills is the creator of Percussive Storytelling, a program that brings classical music and storytelling to kids from low-income communities. The program recently marked its 1,700th performance and has reached more than 350,000 children in 38 states and ten countries. Hills has released two award-winning albums and three children's books. Through Percussive Storytelling, Hills was named as the inaugural Gretsch Fellow in Children's Music at the Fred Rogers Institute for 2021-2022, as well as a recipient of a 2022 Individual Artist Fellowship through the California Arts Commission.

Maggie Parkins — Brightwork Ensemble
An uncommonly versatile musician, cellist Maggie Parkins is equally at home in chamber music, orchestral music and the avant-garde, and has performed throughout the Americas and Europe. Her work ranges from chamber concerts to multimedia

and multi-genre collaborations. A robust advocate for new and experimental music, as a founding member of the Eclipse String Quartet and Brightwork newmusic ensemble, Parkins has commissioned or premiered numerous works from composers from all over the world. Parkins is also a member of the Los Angeles based Mojave Trio and the duo The Smudges with Jeff Gauthier. Her interest in music outside the classical tradition has led her to perform with groups including the Jazz Passengers, Billy Childs and the Anthony Braxton Ensemble. Parkins has performed around the world including the Santa Fe Chamber Music Festival, the Banff Centre, Festival Internacional de Musica de Cadaques, Spoleto, the Taktlos Festival, and the Bach Aria Festival in New York. A dedicated educator, Parkins taught cello and chamber music at UC Irvine for nineteen years and currently teaches cello at Pomona College and Cal Arts.

Radka Salcmannova — Costume designer
Radka Salcmannova is a visual artist, set designer and an art director, known for her daredevil approach to contemporary art, fashion and visual design. She is a graduate of the Academy of Art Architecture and Design in Prague and School of Visual Arts New York. In 2016, she created her own studio, RS Visual Thing, focusing on art, sculpture objects, fashion and experimental installations, and working on commercial campaigns of Absolut Vodka, DIOR Homme and Carolina Sarria. Radka's art has been featured in TEDx Prague, Los Angeles Fashion Week, New York Fashion Week, Art Basel Miami and exhibited in solo and group exhibitions globally in New York, Berlin, Vienna, Czech Republic and Los Angeles.

Derek Jones — Lighting designer
Derek Jones is a designer and programmer based in Los Angeles specializing in performing arts, events, hospitality and themed environments. Selected local collaborations include Brewery Art Walk, CalArts, Catalina Jazz Club, Center Theatre Group, East West Players, Japanese American National Museum, Heritage Square Museum, Museum of Contemporary Art (MOCA), National Children's Chorus, Sierra Madre Playhouse, The Industry LA, Westside Comedy Theater and various area schools and colleges. Selected projects outside of L.A. include Art Basel,

CinemaCon, D23 Expo, F1 Las Vegas, New York Fashion Week, Prague Quadrennial, San Diego Comic-Con, VidCon, Virginia Opera, Washington National Opera and various private corporate events. Derek has an MFA in Lighting Design from Indiana University as well as a BA in Theatre and BS in Physics from The George Washington University. He is the owner and lead designer of Panda Roja Design. pandaroja.com

Darlene Miyakawa — Production Stage Manager
Darlene Miyakawa first met Timur at Long Beach Opera where she was the Director of Production for ten years. Since then, she has worked in opera stage and/or production management at Festival Opera, Fort Worth Opera, LA Philharmonic, New York City Opera, Opera Maine, Opera Memphis, Opera San Jose, Opera Santa Barbara, Piedmont Opera, San Antonio Opera,Tri-Cities Opera, Watermill Festival, West Edge Opera. She last worked with CAP-UCLA on *Lost in the Stars* (2017). Thank you to Timur and Shayna for this opportunity!

Alyssa French — Répétiteur
Alyssa French is a collaborative pianist based in Los Angeles. Originally from Santa Monica, she attended Santa Monica College before transferring to Cal State Northridge (CSUN), where she received a Bachelor's Degree in Piano Performance. She is currently pursuing her Master's of Music in Collaborative Piano at CSUN, studying with Dr. Tali Tadmor. Alyssa performs in a wide range of genres, including opera, musical theater, classical instrumental and vocal accompaniment, and chamber music. As a rehearsal pianist, she regularly collaborates with Overtone Industries, Synchromy and, most recently, Wild Up for their Democracy Sessions series. Her current projects include music directing for CSU Channel Islands' production of *Mean Girls*, Young Artists Ensemble's *Title of Show*, and serving as Repetiteur for this production of *Kafka's Letter to his Father*. Alyssa also holds a degree in percussion, and enjoys spending time with her three cats.

Megan Sutherland — Makeup designer
Megan Sutherland is an accomplished creative artist who specializes in beauty makeup and is known for her modern glam esthetic, ensuring glowing skin as an esthetician. After moving to Australia and receiving an additional certification from The Academy of Makeup Melbourne, she returned to her L.A. roots, freelancing among many inspirational figures of the industry. With over fifteen years and a background as a licensed educator for several prestige brands, she also provides red carpet, bridal expertise and editorial makeup. You can find her work on runways at S.F., L.A. and N.Y. fashion week. Featured brand/publications: Adidas, Nike, Mercedes Benz, *Vogue, Playboy, American Salon Magazine, Nylon, Cake Mag, Rogue Magazine, Ladygunn, Galore, Tattoo Magazine*.

Rory James Leech — Associate Director
Rory James Leech is a British theater-maker working across theater, opera, dance and experimental clown as a director, designer, producer and performer. Their work has been presented at Italy's Venice Biennale, Scotland's Edinburgh Fringe, New York's La MaMa Experimental Theatre Club and Los Angeles' New Theater Hollywood, among others. Their directing credits include *THE DOMESTIQUES, FAUSTPILLED, HAMLETSPLAY, GROSSOLDMAN, A Streetcar Named Desire, The Death of Walt Disney* and *Jesus Hopped the A Train*, as well as the world premiere of *Fear of Kathy Acker*, featured in American Theatre Magazine. As an Associate Director, they have worked on operas including Elliot Menard's *Umbra*, Kate Soper's *Here Be Sirens*, and Humperdinck's *Hansel and Gretel*. Their work as a producer, dramaturg and designer includes *The (Un)Double, Free All Night Long, How to Win a Gameshow, The Acts of Afra, Scene with Cranes* and *Roberto Zucco*. They have produced with The Useless Room, Center for New Performance, 3900 Sq Ft, Fever, Misfit Toys, Riot Act and Lemonada Media, and were a member of the Beth Morrison Projects Producers Academy in 2023. A graduate of CalArts, Leech is currently based between Los Angeles and New York and is directing a world premiere adaptation of Dario Fo's *Accidental Death of an Anarchist* at Houston's Rec Room Arts. @roryjamesleech

Alejandra Alemán – Wardrobe Coordinator
Alejandra Alemán is a Los Angeles-based production crew member and wardrobe specialist originally from Mexico City. She studied theater at INBA (Instituto Nacional de Bellas Artes) and has been part of the production team at REDCAT (Roy and Edna Disney CalArts Theater) since 2017. Her work includes wardrobe management and costume maintenance for theater productions, TV commercials and bilingual films. She works closely with creative teams to ensure costumes are ready and everything runs smoothly backstage.



Photo by Petr Kadlec



Cloud Gate Dance Theatre of Taiwan
Blue Hour/Beckoning: A Double Billing

Sat, Nov 21, 2026 at 8 pm

Royce Hall

A double bill of two foundational works by Artistic Director CHENG Tsung-lung, Cloud Gate's *Blue Hour* and *Beckoning* mark a shift in Tsung-lung's artistry, from quiet self-reflection to movement inspired by Taiwanese temple processions.

"Emotionally charged and deeply poetic." — *Taipei Times*

cap.ucla.edu/cloud-gate

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

CAP UCLA





inti figgis-vizueta's *Music for Transitions*
With Andrew Yee and Rothko String Quartet
Fri, Dec 4, 2026 at 8 pm
The Nimoy

Composer inti figgis-vizueta presents her 2026 debut record *Music for Transitions*, with a performance featuring Grammy Award-winning cellist Andrew Yee and the Germany-based Rothko String Quartet. Exploring Indigenous heritage and trans identity through soundscapes, the album exemplifies figgis-vizueta's deep commitment to personal liberation through group improvisation.

"Ever-intriguing, rising new music star." —
Los Angeles Times

cap.ucla.edu/transitions

WE WANT TO HEAR FROM YOU

FOLLOW US

We are on Instagram and X **@CAP_UCLA**, and on Facebook at **@CAPATUCLA.** Follow for behind-the-scenes moments, artist spotlights, and event updates.

TAG US

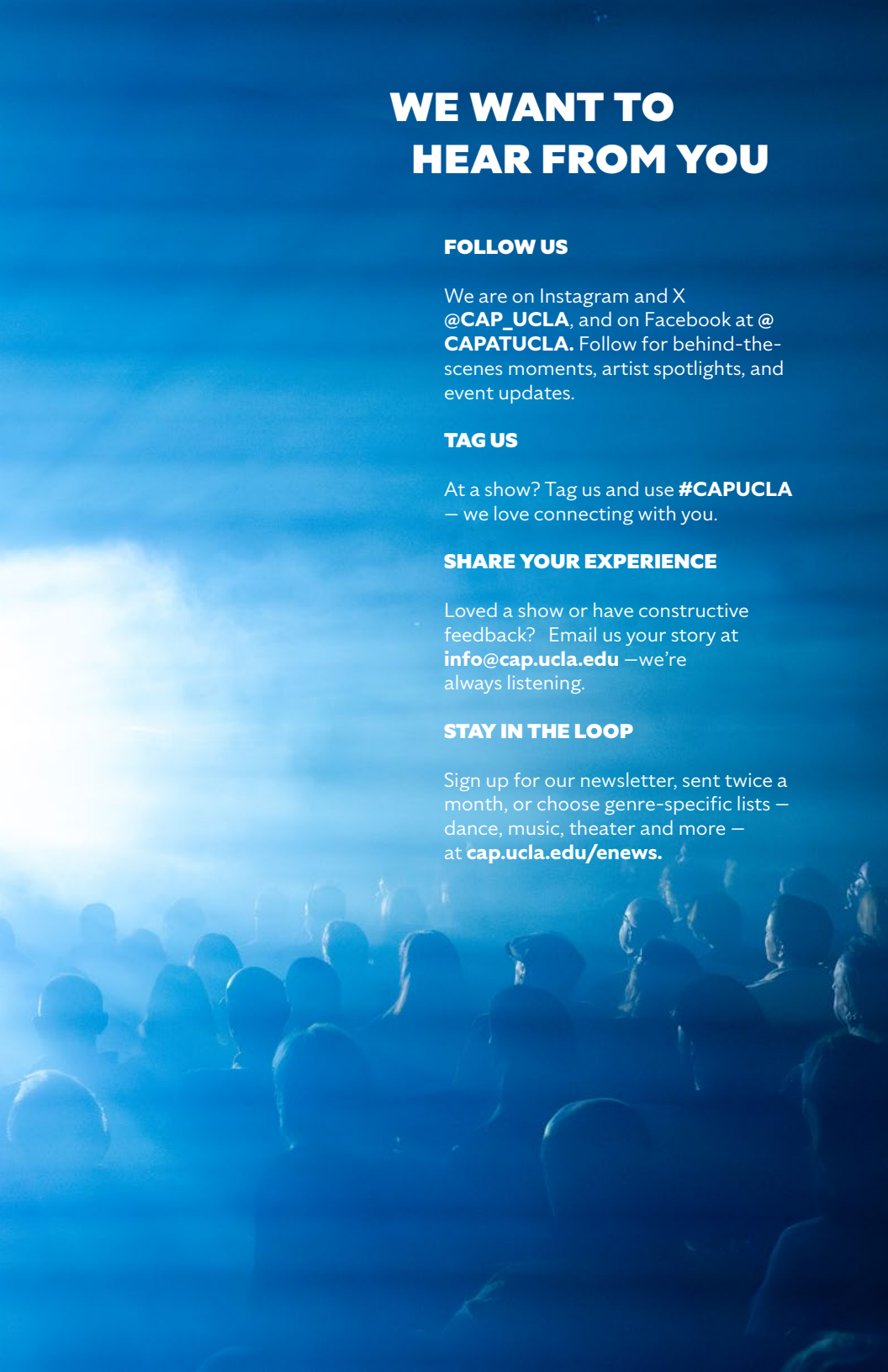
At a show? Tag us and use **#CAPUCLA** — we love connecting with you.

SHARE YOUR EXPERIENCE

Loved a show or have constructive feedback? Email us your story at **info@cap.ucla.edu** —we're always listening.

STAY IN THE LOOP

Sign up for our newsletter, sent twice a month, or choose genre-specific lists — dance, music, theater and more — at **cap.ucla.edu/enews.**



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 STAFF

Director's Office
Executive and Artistic Director: Edgar Miramontes
Senior Director of Artistic and Production: Patricia Garza
Director of Education and Special Initiatives: Meryl Friedman
Artist Liaison Manager: Zarina Rico
Associate Technical Director/Audio & Video: Duncan Woodbury
Associate Technical Director/Lighting & Stage: Katelan Braymer
Community Projects and Operations Manager: Mads Falcone
Assistant to the Executive and Artistic Director: Emily Davis

Marketing and Communications
Director of Marketing and Communications: Bahareh Ebrahimzadeh
Marketing Coordinator: Elvis Harold
Marketing Associate: Helene Griffin

Development
Associate Director of Development: Erika Herran

Education
Director of Education & Special Initiatives: Meryl Friedman
Education Program Coordinator: Theresa Willis Peters
Student Arts Coordinator: Theo Bonner-Perkins

Financial Management
Manager of Finance and Accounts: Stephanie Tarvyd
Finance Analyst: Jodi Klein
Finance Analyst: Ayesha Bulegoda

Ticketing
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
Rentals Manager: Anthony Jones
Rentals Associate: Christina Montano

Royce Hall Production
Production Manager: Jeff Wallace
Stage Manager: Lauren "Ren" Westbury
Event Manager: Thomas Colen
Audio/Video Supervisor: John Coleman
Audio/Video Assistant: Preston Mendell
Lighting Supervisor: Antony Gutierrez
Lighting Assistant: Evan Drane
Rigging Supervisor: Robert Ory

Patron Services
House Manager: Ernie Ybarra
House Manager: Melih Ercan
House Manager: Pia Shekerjian

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

CAP UCLA Administrative Offices
B100 Royce Hall
Box 951529
Los Angeles, CA 90095-1529
Tel: 310-825-4401
Fax: 310-206-3843

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

UCLA Central Ticket Office
Tel: 310.825.2101
Fax: 310.206.7540
tickets@cap.ucla.edu

Press Inquiries
Lisa Bellamore
lbellamore@gmail.com

Development Office
Tel: 310.267.4463
Fax: 310.206.3843
devinfo@cap.ucla.edu

Design for Sharing/ K-12 Arts Education
Tel: 310.825.7681
Fax: 310.206.3843
dfs@cap.ucla.edu

The Nimoy Rental Information
The UCLA Nimoy Theater is available for rental for events, meetings and as a filming location. For more information, please contact Mads Falcone m.falcone@arts.ucla.edu.

Royce Hall Rental Information
Anthony T. Jones
Tel: 310.825.4403
Fax: 310.206.8678
atjones@arts.ucla.edu
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 June 30, 2026.

$500,000 AND ABOVE
Anonymous (2)
The Ahmanson Foundation
Larry Layne Living Trust
The McGrath Abrams Family Foundation
Cindy Miscikowski / The Ring Foundation
Susan Bay Nimoy
Brenda R. Potter
Jose P. Segundo*
Nancy & Joe Walker
Whitney Family

$100,000–$499,999
Rosanna Bogart*
Kadima Foundation
Joanne Knopoff
Renee & Meyer Luskin
Wolfen Family Foundation

$25,000–$99,999
Stephanie & Jon DeVaan
Marla Mayer & Chris Ahearn
Hannah Montgomery & Aaron Bay-Schuck
Laura & Gregg Perloff / Another Planet Entertainment

$10,000–$24,999
Villa Albertine & Albertine Foundation
Braymer Family
Amy & James Childress & Beverly Sommer
Valerie & Brad Cohen
CJ ENM
Judy Fiskin & Jon Wiener
Olga Garay-English
Fariba Ghaffari
Jackie Gottlieb
Elizabeth A. Greenberg
Stefan Hastrup & Gary Schilling
Deborah Irmas
Diane Levine
Raulee Marcus
Anne-Marie Spataru
Freyda & Jerry Miller
Dori & Charles Mostov
Harvey Motulsky & Lisa Norton
New England Foundation for the Arts
Patron Solutions, LLC
Nancy Rubin
Ronnie Rubin
Alan M. Schwartz*
Abby Sher
Anne-Marie Spataru
Keith & Cecilia Terasaki
Karyn Wynne

$5,000-$9,999
Anna Wong Barth & Donald Barth, Jr.
Billie & Steven Fischer
M. Elizabeth Fischer & Jamie Wong
Olivia & Nicolas Gentin
Lori & Robert Goodman
Kelly & Bill Kaiser
Bonnie Moss
National Performance Network

$2,500-$4,999
Barbara Abell
Instituto Cervantes of Los Angeles
De Marchena Huyke Foundation
Sara Horner
Claude Petite
James Sie & Doug Wood
Stephanie Snyder
Debra Vilinksy & Michael Sopher
Bonnie & Paul Yaegar

$1,000-$2,499
Diane & Noel Applebaum
Ruth Bachofner
Marjorie Blatt
Jeffrey Cunard
Kristy Edmunds & Roslyn Warby
Susan Foster
Linda Gach Ray & Stephan Ray
Andrea Ghez
Adam Grancell / I. H. & Anna Grancell Foundation
Allen Grogan
Martha Koplin
Joanne Lesser & Ronald Johnston
Jonathan Marmelzat
Edgar Miramontes & Antonio Castillo
Jacqueline & Jeffery Perloff
Yolanda Robinson
Sylvia & James Rothman
Nancy & Barry Sanders
Thomas & Linda Seidman
Edith Stoell*
Micheal Cross Trinity & Keith Brownfield

$500-$999
Martha & Avrum Bluming
Madelyn & Bruce Glickfeld
James Ingalls
Karen & Don Karl
Geraldine Kunstadter
Jill Lawrence & Paul Koplin
Sherrill Luke
Lynn Ostrick
Lionel Popkin & Alex Purves
Charlotte Robinson & Rand Hoffman

*Deceased

ENDOWMENTS

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.

If you are interested in this special way to contribute, email us at devinfo@cap.ucla.edu.

YOUR NAME HERE

You're invited to celebrate your passion for live performing arts by participating in a rare opportunity to name a seat at The Nimoy. Your name will make a lasting declaration of your love of the arts and become a part of this theater's growing legacy for years to come. Learn more about dedicating a seat in honor of yourself or a loved one.

cap.ucla.edu/name-your-seat



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





