



Photo by Shervin Lainez

Lucía

Fri, Oct 10, 2025 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





Photo by Shervin Lainez

CAP UCLA presents

Lucía

Fri, Oct 10, 2025 at 8 pm

The Nimoy

Program duration: 75 minutes

No intermission



PALIHOTEL
WESTWOOD VILLAGE



Support provided by the Kevin Jeske Young Artist Fund.

ABOUT THE ARTIST

Three years ago, 24-year-old singer Lucía was a finalist at the prestigious Sarah Vaughan International Jazz Vocal Competition – and the first Mexican artist to enter the contest. When it came time to select the song that she would perform in the final round, she picked a standard that reflected her musical sensibility, colored in equal parts by the beauty of jazz and the Latin American songbook.

“We played ‘What a Difference a Day Makes,’ which was popularized by Dinah Washington, but in its initial incarnation was a bolero written in Spanish by María Grever,” she says from her home in New York City. “We started it as a jazz ballad in English, then switched to Spanish and added some *zapateado* dancing. My mother arrived with a contingent of fellow Mexicans to cheer me on. She told me that being able to sing in Spanish while dancing was what made me different from everyone else.”

Lucía won the competition, and the fact that she did it with such a soulful, multicultural rendition of a jazz standard also marked her arrival on the music scene. “What a Difference a Day Makes” is now the opening cut of the self-titled *Lucía*, an exquisite debut album that showcases the luminous qualities of her voice, and her superb technique and versatility.

From her velvety reading of McCoy Tyner and Sammy Cahn’s “You Taught My Heart To Sing” and an achingly vulnerable cover of Olivia Rodrigo’s “Lacy” to a mournful “Alfonsina y el Mar” and a version of “Veracruz” that brims with Lucía’s Mexican pride, the album finds the emerging singer surrounded by a cadre of jazz virtuosos: Venezuelan pianist Edward Simon, American double-bassist Larry Grenadier, Mexican drummer Antonio Sánchez, and Puerto Rican saxophonist David Sánchez. The session was helmed by visionary producer Matt Pierson, known for his work with legends such as Brad Mehldau, Milton Nascimento and Samara Joy.

“There was a moment in the studio when we were recording ‘Veracruz’ and I just started to cry,” Lucía recalls. “It was that line about Veracruz shimmering in my soul, and the need to return to its distant beaches. I had sung that beautiful Agustín Lara song in choir during elementary school, and suddenly here I was, making a record with Antonio Sánchez and Larry Grenadier standing next to me. Matt asked me if I was OK, and I explained that I was crying out of sheer happiness.”

Her innate talent was nurtured from a very young age. Born in Veracruz, Lucía Gutiérrez Reboloso began performing at age two, together with her parents Laura Reboloso and Ramón Gutiérrez and their acclaimed Son de Madera, a *son jarocho* ensemble. She grew up surrounded by fandangos and the *son jarocho* community, and is also the niece of Quetzal Flores, founder of the Los Angeles-based Chicano rock band Quetzal. Most importantly, Lucía's parents played many records at home – from the salsa nuggets of El Gran Combo to the Latin folk of Mercedes Sosa and the healing Soul sides of Aretha Franklin.

“I never had a Justin Bieber phase,” she laughs. “I was eight years old and was already obsessed with The Beatles, Nina Simone and Sarah Vaughan. I wasn't allowed to watch TV, which resulted in a few tantrums, but now I'm grateful about that because those choices expanded my horizons.”

After getting a degree in Jazz Studies from the university of Veracruz, Lucía contributed vocals to Mexican singer/songwriter Natalia Lafourcade's *De Todas Las Flores* – one of the key Latin albums of the 21st century. She also performed with Lafourcade at Carnegie Hall (as well as being a backup singer on tour for two years), an experience that had a massive effect on her carving out her own path.

“I got really nervous minutes before going onstage,” she admits. “Our performance involved *zapateado*, and I was scared of falling down. This was uncharted territory for me, and anything could go wrong. But when I saw Natalia singing alone with her guitar in front of thousands of people, any signs of nervousness faded away. At that moment, I decided to invest everything I had into my performance.”

With the release of her debut album coming up in May 2025, Lucía is planning a tour across Europe and the Americas that will present her unique approach to her songbook to the world. The combination of traditional American jazz with the warmth of Latin folk remains at the core of her identity – both as a person, and a vocalist.

“If sticking to jazz standards is your thing, then that's incredibly cool,” she says with the relentless positivity that defines her in conversation. “I love all that stuff so much, but there is also another side of me that resonates deeply whenever I go to a fandango party or a son jarocho concert. I wouldn't be true to myself if I just did an album of songs in English. Fortunately, Matt (Pierson) appeared and connected with my vision immediately.”

She pauses for a minute, and smiles. “I was in love with jazz and doing big band recitals, but on my debut album, I managed to fuse that sound with my own roots in a very organic way,” she says. “I wanted to generate a musical project that would paint an accurate picture of who I really am.”

Lucía’s future looks bright indeed with her sparkling onstage presence and a debut album that represents the global evolution of jazz, where cultures from all over the world can dance together in harmony.



Photo by Shervin Lainez

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**





Vicky Chow Performs *Surface Image* by Tristan Perich

Sat, Oct 11, 2025 at 8 pm

The Nimoy

New music superstar Vicky Chow presents the West Coast premiere of Tristan Perich's *Surface Image*, a concert-length work for solo piano and 40-channel 1-bit electronics.

"One of our era's most brilliant pianists." – *Pitchfork*

cap.ucla.edu/surface-image



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





Milena Casado + Stephanie Richards Power Vibe

Sun, Oct 12, 2025 at 8 pm

The Nimoy

Called “a revelation” by *The New York Times*, trumpeter and composer Milena Casado is a compelling new voice in jazz. Blending fluid improvisation with acoustic and electronic experimentation, she bridges tradition and innovation. The evening opens with dynamic improviser and trumpeter Stephanie Richards, known for her genre-defying approach.

cap.ucla.edu/angel-city

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



**CAP
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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 Aug 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.

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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



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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

