



Photos by Fadi Kheir and Lynne Harty

**Attacca Quartet and  
Theo Bleckmann**  
*David Lang's note to a friend*

Sat, Feb 28, 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](http://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*





Photos by Monica S. Jakubowski and Kelly McElhenny

CAP UCLA presents

# Attacca Quartet and Theo Bleckmann

## *David Lang's note to a friend*

Sat, Feb 28, 2026 at 8 pm

The Nimoy

Program duration: 60 minutes

No intermission



Support provided by Diane Levine.

# ABOUT THE PERFORMANCE

**Directed by** Elkhanah Pulitzer

**Words and music by** David Lang (after Ryūnosuke Akutagawa)

**Strings by** Attacca Quartet

Amy Schroeder, violin

Domenic Salerni, violin

Nathan Schram, viola

Andrew Yee, cello

**‘The Dead Man’ performed by** Theo Bleckmann

**Commissioned by** the Japan Society.

**Content warning:** This production contains references to suicide and depression, which some audiences may find distressing. If you need suicide or mental health-related crisis support, or are worried about someone else, please call or text 988 or visit the National Suicide Prevention Lifeline’s chat to connect with a trained crisis counselor.

# ABOUT THE PROGRAM

*note to a friend* was commissioned by the Japan Society in New York and the Tokyo Bunka Kaikan center in Japan. The idea for it came out of a conversation I had with the Japan Society’s director, Yoko Shioya, who asked if I would consider writing a stage work that was somehow related to Japan.

I immediately thought of the writer Ryūnosuke Akutagawa, whose work I have been a fan of since I was sixteen. Growing up in Los Angeles, my high school had a class in film studies, and we watched the film *Rashomon*, which is based on two of Akutagawa’s short stories. After that I kept reading his work, and eventually I discovered the famous letter Akutagawa wrote to a fellow writer, explaining and justifying his decision to kill himself, which he did do, in 1927. After his death, this letter was published in English as ‘A Note to a Certain Old Friend.’

I explained to Yoko that, as someone who has lived his whole life in the United States, I would have no ability to put myself into the mind of a Japanese writer, and I would not be able to begin to understand the complicated role that suicide has played in the Japanese imagination. I would only be able to make a piece out of my reading of Akutagawa's text, complete with my own thoughts and misconceptions and misunderstandings. In other words, I could not write a piece that was 'true' to the text, or biographical, or accurate, or in any way about the real Akutagawa, but I could invent a character that was based on what I felt and understood, after reading his text.

I called this character 'the dead man' and to complete it I added my rewriting of details taken from two other stories by Akutagawa – 'Death Register' and 'In a Grove.'

Oddly enough, this is not the first opera I have written about a suicide. In 2016, I wrote an opera based on Thomas Bernhard's novel *The Loser*. And now I have two operas about erudite, educated, successful men contemplating what it means to kill themselves, both scored for solo singer and four musicians. I am a happy, reasonably well-adjusted person, but for some reason I am drawn to these narratives, in which people question themselves so deeply and so completely that their very existence becomes a challenge to them. In my real life, I would be terrified to push my own personal self-examination so hard or so far. Literature or opera feel like they may be safer spaces in which to follow hard questions to their still harder conclusions.

– David Lang

# ABOUT ATTACCA QUARTET

The two-time Grammy Award-winning Attacca Quartet is recognized and acclaimed as one of the most versatile and outstanding ensembles of the moment – a true quartet for modern times. Seamlessly moving between traditional classical repertoire and cutting-edge contemporary projects, the ensemble is redefining what a string quartet can be.

Their bold exploration of genre is exemplified in their 2021 releases: *Real Life*, a genre-bending collaboration featuring TokiMONSTA, Daedalus and Anne Müller; and *Of All Joys*, pairing music by Philip Glass and Arvo Pärt with Renaissance works. In 2019, their groundbreaking album *Orange* with composer Caroline Shaw earned them a Grammy Award for Best Chamber Music/Small Ensemble Performance, a feat repeated in 2023 with the follow-up *Evergreen*.

Attacca has performed at major venues and festivals including Carnegie Hall, Lincoln Center, Wigmore Hall, the Concertgebouw, Big Ears Festival and Ojai Festival. Internationally, they've appeared at Gothenburg Konserthuset, MITO Festival (Italy), Teatro Mayor (Bogotá), Fundación Beethoven (Chile), and more. Orchestral collaborations include performances with the Cabrillo Festival Orchestra, the Colombian National Orchestra, the National Orchestra of Catalunya and the Nagoya Philharmonic in Japan.

Expanding their reach beyond classical stages, Attacca was the first string quartet to collaborate with Billie Eilish and FINNEAS, appearing with them on *Saturday Night Live*. The group also features on the soundtracks for the upcoming Ken Burns documentary *Leonardo da Vinci* (score by Caroline Shaw) and the film *We Grown Now* (score by Jay Wadley).

In the 2025–26 season, the quartet will perform across the United States for leading chamber music organizations including San Francisco Performances, UCLA's Center for the Art of Performance, the Phillips Collection and the Isabella Stewart Gardner Museum.

Formed at Juilliard in the early 2000s, Attacca made its professional debut at Carnegie Hall in 2003. Early accolades include First Prize at the Osaka International Chamber Music Competition, the Grand Prize at the Coleman Competition, and multiple honors at the Melbourne International Chamber Music Competition.

Attacca Quartet is also deeply committed to education and engagement, serving as guest artists and teaching fellows at institutions such as the Lincoln Center Institute, University of Texas, Boston University Tanglewood Institute, Juilliard, and Bravo! Vail. Celebrated for their artistry, innovation, and boundary-defying programming, they continue to build bridges across genres and generations. For more, visit [attaccaquartet.com](http://attaccaquartet.com).



Photo by David Goddaed

## ABOUT THEO BLECKMANN

A jazz singer and new music composer of eclectic tastes and prodigious gifts, Theo Bleckmann makes music that is accessibly sophisticated, unsentimentally emotional, and seriously playful. His iconoclastic approach blurs boundaries, surprises expectations, and leaves listeners feeling like the world is a bit bigger, weirder, and more interesting than they thought.

Unconstrained by genre, Bleckmann brings his adventurous sensibility to re-imagining songs from the likes of Henry Purcell, Charles Ives, George Gershwin and Kurt Weil to Kate Bush, Massive Attack and the Bee Gees. He's discussed his joyful, experimental approach to genre and technique with Terry Gross on NPR's *Fresh Air*, has been nominated for Grammy Awards in jazz and classical categories, and is the recipient of the prestigious Jazz Echo award in his native Germany. He's recently toured in Europe performing with both the Oulu Symphony Orchestra and the UMO Jazz Big Band, as well as with the Century Symphony Orchestra in Japan, performing music by Joe Hisaishi.

Bleckmann is equally recognized for his distinct and evocative original work across two decades' worth of influential albums – recent examples include the aching and luminous *Elegy* (on ECM) and the delightful, propulsive *12 Easy Songs*, commissioned by National Sawdust, based on found texts uncovered on walks around Bleckmann's longtime home of downtown New York City (album release forthcoming 2026.) His second solo release on ECM is due later this year.

Bleckmann is a sought-after collaborator, working with a stellar and wildly diverse roster of talent that includes Ambrose Akinmusire, Laurie Anderson, Philip Glass, John Hollenbeck, Kneebody, Ulysses Owens, The Westerlies, John Zorn and the Bang on a Can All-Stars. During the course of his career, Bleckmann has maintained longstanding creative relationships with numerous artists, such as the late jazz legend Sheila Jordan, the guitar phenom Ben Monder, and avant-garde pioneer Meredith Monk. His pure and daring voice has inspired compositions by, among others, Phil Kline, Ikue Mori and Julia

Wolfe. Pulitzer-Prize winner David Lang's chamber opera *note to a friend*, commissioned by the Japan Society and directed by the legendary Yoshi Oida, was composed explicitly for Bleckmann's unique sound and sensibility.



# DESIGN FOR SHARING (DFS)

Each year, Design for Sharing (DFS) brings thousands of K-12 public school students from across Los Angeles to CAP UCLA venues for free performances and interactive workshops with professional artists.

DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

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





**Bill T. Jones/Arnie Zane Company**  
***Still/Here***

Thu, Mar 5, 2026 at 8 pm

Royce Hall

Thirty years after its premiere, the groundbreaking dance theater work *Still/Here* by Bill T. Jones returns to the stage. Created during the AIDS epidemic, the piece broke boundaries of American dance theater. Though the world has rapidly changed since its premiere, *Still/Here's* exploration of mortality remains relevant.

**“An American Classic” – *The New York Times***

**[cap.ucla.edu/still-here](http://cap.ucla.edu/still-here)**



# UCLA NIMOY THEATER

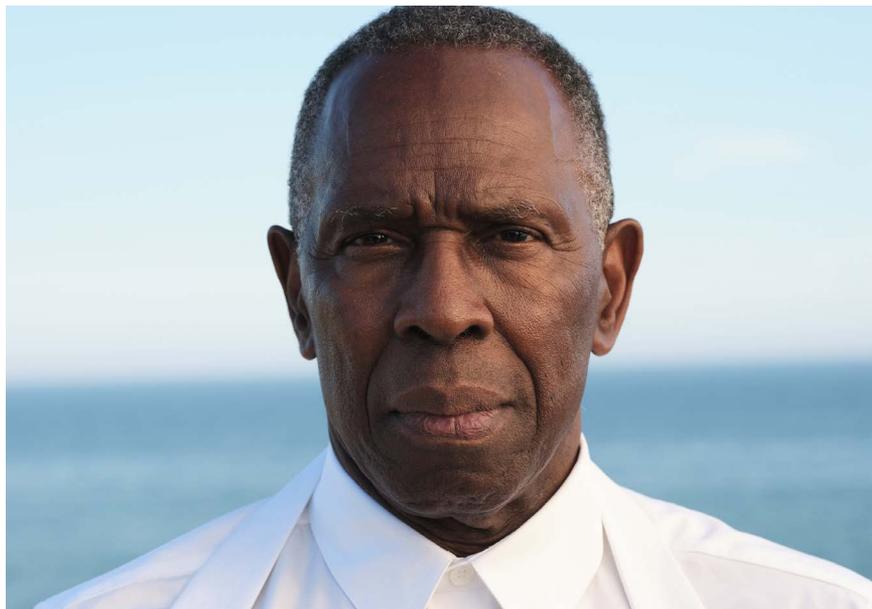
CAP UCLA has a new home for live performance  
in Westwood!

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)





**Charles Gaines**

***Manifestos 6: Ben Patterson***

Sat, Mar 14, 2026 at 8 pm

The Nimoy

In *Manifestos 6: Ben Patterson*, world-renowned artist Charles Gaines translates Fluxus artist Benjamin Patterson's *Variations for Double-Bass* (c. 1962) – a word-based score for performance – through a musical notation system Gaines devised in 2004. The resulting composition pays homage to Patterson while demonstrating Gaines's engagement with systems of language, notation and sound.

[cap.ucla.edu/charles-gaines](http://cap.ucla.edu/charles-gaines)

# 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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Stage Manager: Lauren "Ren" Westbury  
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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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## UCLA Central Ticket Office

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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:**

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)



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

