



**Seth Parker Woods,
Julia Bullock and
Conor Hanick**
From Ordinary Things

Thu, Jan 15, 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

Edgar Miramontes
Executive and Artistic Director





CAP UCLA presents

**Seth Parker Woods,
Julia Bullock and
Conor Hanick**
From Ordinary Things

Thu, Jan 13, 2026 at 8 pm
The Nimoy

Program duration: 95 minutes
Including 15 minute intermission



Support provided by the NEA Challenge Grant Endowment.

PROGRAM

Nina Simone	“Images”
Maurice Ravel	“Nahandove” from <i>Chansons Medecasses</i>
Tania León	“Oh Yemanja (Mother’s Prayer)” from <i>Scourge of Hyacinths</i>
Tania León	<i>Young Songs</i> (world premiere) ‘Errata’ by Kevin Young ‘Bling Bling Blues’ by Kevin Young
George Walker	Sonata for cello and piano (1957) <i>Allegro Passionato</i> <i>Sostenuto</i> <i>Allegro</i>

INTERMISSION

Robert Owens	<i>Drei Lieder</i> , Op 19 Die Nacht Morgendämmerung Der verliebte Reisende
Salvatore Sciarrino	“Ultime Rose” from <i>Vanitas</i>
Nina Simone Arr. by Jeremy Siskind	“Four Women”
André and Dory Previn (Transcribed for this recital by Siskind)	“It’s Good To Have You Near Again”
George Gershwin Arr. André Previn (Transcribed for this recital by Siskind)	“Love Walked In” from <i>The Goldwyn Follies</i>
André Previn	“Shelter” from <i>Four Songs for cello, piano, and soprano</i>
Richard Rogers Arr. André Previn (Transcribed for this recital by Siskind)	“Nobody’s Heart” from <i>By Jupiter</i>

PROGRAM NOTE FOR YOUNG SONGS

I have been deeply inspired by the poetry of Kevin Young. Additionally, the opportunity to create a new work for artists I love and admire – my collaborators of many years – has been equally inspiring.

These songs reflect my thoughts on the richness of various musical genres found in American culture. The two poems by Young that I selected to set to music vividly capture a wealth of imagery through color and rhythm that resonates strongly in me.

—Tania León

Commissioned by The 92nd Street Y, New York. Co-commissioned by The Center for the Arts at Virginia Tech.



Photo by Gail Hadani

TEXTS

All translations by Julia Bullock.

Text by William Waring Cuney (1906 - 1976)
Entitled NO IMAGES (1924)

Music by Nina Simone (1933 – 2003)
Retitled IMAGES (first recording 1964)

IMAGES

She does not know
her beauty,
she thinks her brown body
has no glory.

If she could dance
naked
under palm trees
and see her image in the river,
she would know.

But there are no palm trees
on the street,
and dishwater gives back
no images.

Text by Évariste de Parny
Music by Maurice Ravel
from *Chansons de madécasses*

NAHANDOVE

Nahandove, ô belle Nahandove!
L'oiseau nocturne a commencé ses
cris,
la pleine lune brille sur ma tête,
et la rosée naissante humecte mes
cheveux.
Voici l'heure: qui peut t'arrêter,
Nahandove, ô belle Nahandove!

Le lit de feuilles est préparé;
je l'ai parsemé de fleurs et d'herbes
odoriférantes;
il est digne de tes charmes,
Nahandove, ô belle Nahandove!

Elle vient. J'ai reconnu la respiration
précipitée
que donne une marche rapide;
j'entends le froissement de la pagne
qui l'enveloppe; c'est elle, c'est
Nahandove, la belle Nahandove!

Reprends haleine, ma jeune amie;
repose-toi sur mes genoux.
Que ton regard est enchanteur!
Que le mouvement de ton sein est
vif et délicieux
sous la main qui le presse!
Tu souris, Nahandove, ô belle
Nahandove!

Tes baisers pénètrent jusqu'à l'âme;
tes caresses brûlent tous mes sens;
arrête, ou je vais mourir.
Meurt-on de volupté,
Nahandove, ô belle Nahandove!

from *Songs of Madagascar*

NAHANDOVE

Nahandove, oh beautiful
Nahandove!
The nocturnal bird has begun its
cries,
the full moon shines overhead,
and the new-born dew moistens
my hair.
Now is the hour: who can be
delaying you,
Nahandove, o lovely Nahandove!

The bed of leaves is prepared;
I have strewn it with flowers and
aromatic herbs;
it is worthy of your charms,
Nahandove, o lovely Nahandove!

She comes. I recognized her
breathing,
hastened by a rapid walk;
I hear the rustle of her wrap skirt;
it is she, it is Nahandove, lovely
Nahandove!

Catch your breath, my little love;
rest on my lap.
How enchanting your gaze is!
How lively/vivid and delicious is
the motion of your breast beneath
the pressing of my hand!
You smile, Nahandove, o beautiful
Nahandove!

Your kisses penetrate my soul;
your caresses set my senses
ablaze:
stop, or I shall die.
Can one die of sensory delight,
Nahandove, o beautiful
Nahandove?

Le plaisir passe comme un éclair.
Ta douce haleine s'affaiblit,
tes yeux humides se referment,
ta tête se penche mollement,
et tes transports s'éteignent dans la
langueur.
Jamais tu ne fus si belle,
Nahandove, ô belle Nahandove!

Tu pars, et je vais languir dans les
regrets et les désirs.
Je languirai jusqu'au soir.
Tu reviendras ce soir,
Nahandove, ô belle Nahandove!

Pleasure passes like lightning.
Your sweet breath becomes
weaker/falters/fragile,
your moist eyes close,
your head tilts slightly,
and your raptures extinguish and
fade into languor.
Never were you so beautiful,
Nahandove, oh beautiful
Nahandove!

You leave/depart, and I will
languish in regrets and desires. I
will languish until evening.
You will return tonight,
Nahandove, oh beautiful
Nahandove!

Music and Text by Tania León
from the opera *Scourge of
Hyacinths*
based on a play by Wole Soyinka
Chamber Opera (1994)
Full Opera (1999)

OH, YEMANJAH

Oh Yemanja, Sister of the clear...
Sister of the once clear waters,
Mover of the undertows,
Your waters are muddied.
Your once clear path,
undertows that suck my household
down to the seabed

I shall not abandon faith...
I await a sign,
Protectress of the innocent.

Let my son be an eel without scales,
that yet survives both heat and
cold.
Flood and drought,
Let him breast these rapids.
Let him reach the calm sanctuary
of your clear spring waters.

Oh Yemanja,
keep faith with your faithful
survivor.
Don't abandon my frail crafts in
midstream,
no, not among the fulsome
hyacinths.
Oh Yemanja, Protectress, seer of
all,
Sister...

Errata

By Kevin Young

Baby, give me just
one more hiss

We must lake it fast
morever

I want to cold you
in my harms

& never get lo

I live you so much
it perts!

Baby, jive me gust
one more bliss

Whisper your
neat nothings in my near

Can we hock each other
one tore mime?

All light wrong?

Baby give me just
one more briss

My won & homely

You wake me meek
in the needs

Mill you larry me?

Baby, hive me just
one more guess

With this sing
I'll thee shed

*Excerpted from the book, JELLYROLL: A BLUES
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Bling Bling Blues
by Kevin Young

Once hunger
was my dance partner—

Now my diamond shoes
hurting my feet

& that my wallet won't
fit my 50s

are my chief complaints.

I'd like to thank
God, my agent.

My teeth went
platinum last week.

My ride's seats
golden fleece.

My greeting: Dog,
Black, Homey.
Money.

Once every stranger
was my father—

I went out & got my scars
insured.

I got more rocks
than the clink—

bought a goldplated house
for my mama

& all my trophies.

Cheddar, green,
cabbage, cream.

My leaving:
Peace, a pound
of fist.

Once hunger—

Still, danger taps
me on the shoulder

wanting to cut in.

Credit:

*Excerpted from the book, DEAR DARKNESS
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Text by Joseph von Eichendorff

(1788 - 1857)

Music by Robert Owens

(1925 - 2017)

DIE NACHT

Nacht ist wie ein stilles Meer,
lust und Leid und Liebesklagen
kommen so verworren her
in dem linden Wellenschlagen.

Wünsche wie die Wolken sind,
gleiten durch die stillen Räume,
wer erkennt im lauen Wind,
ob's Gedanken oder Träume? -

Schließ' ich nun auch Herz und
Mund,
die so gern den Sternen klagen:
leise doch im Herzensgrund
bleibt das linde Wellenschlagen.

NIGHT

Night is like a silent sea,
Joy and pain and lover's laments
claims (complaint)
Come in such confusion
In the gently breaking waves.

Wishes are like clouds,
Gliding through the silent space,
Who can recognize in the mild
breeze
Whether they are thoughts or
dreams?

Though I now close my heart and
mouth, which so gladly lament to
the stars,
Softly, in the depths of my heart,
The waves still gently break.

Text by Joseph von Eichendorff
(1788 - 1857)
Music by Robert Owens
(1925 - 2017)

MORGENDÄMMERUNG

Gedenk' ich noch der
Frühlingsnächte
vor manchem, manchem Jahr,
wie wir zusammen im Garten
standen
und unten über den Landen
alles so still noch war.

Wie wir standen in Gedanken,
bis eine Morgenglocke erwacht' -
das alles ist lange vergangen;
aber die Glocken, die da klangen,
hör ich noch oft bei Nacht.

BREAK OF DAWN

I still think of those spring nights
So many, many years ago,
How we stood together in the
garden
And across the landscape below
All was still so silent.

How we stood there in thought,
Until a morning bell resounded -
All of that is long gone;
But the bells, that rang then,
I still often hear at night.

Text by Joseph von Eichendorff
(1788 - 1857)
Music by Robert Owens
(1925 - 2017)

DA FAHR' ICH STILL IM WAGEN

Da fahr' ich still im Wagen,
du bist so weit von mir,
wohin er mich mag tragen,
ich bleibe doch bei dir.

Da fliegen Wälder, Klüfte
und schöne Täler tief
und Lerchen hoch in Lüften,
als ob dein' Stimme rief.

Die Sonne lustig scheinet
weit über das Revier,
ich bin so froh verweinet,
und singe still in mir.

Vom Berge geht's hinunter,
das Posthorn schallt im Grund,
mein' Seel' wird mir so munter,
grünß' dich aus Herzensgrund.

I TRAVEL SILENTLY IN THE COACH

I travel silently in the coach,
You are so far from me,
Wherever it might take me,
I still remain with you.

There fly by forests, gulfs
And lovely deep valleys,
And larks high in the sky,
As if your voice were calling.

The sun shines merrily
far beyond the area;
I am so tearfully glad,
and I sing silently to myself.

From the mountains going downward
the posthorn* sounds from below,
My soul becomes so enlivened,
I greet you from the depths of my
heart.

*post-horn – a cylindrical horn used
to announce arrivals and departures

**Text from Anonymous Fragments,
Giovan Leone Sempronio, Giovan
Battista Marino, Robert Blair,
Jean De Sponde, Martin Opitz,
Johann Christian Günther.
Christoffel von Grimmelshausen,
and reworked by Salvatore
Sciarrino**

Music by Salvatore Sciarrino

**from Vanitas – Natura Morta in in
atto (1981) *Vanity – Still Life in One Act***

ULTIME ROSE

Das Mündlein von Koraller
Wird ungestalt.
Mit Rosen schmück ich Haupt und
Haare
Die Rosen tauch' ich in den Wein.

Komm Trost der Nacht, o
Nachtigall!
Lass deine Stimm mit
Freudenschall
Aufs lieblichste erklingen!

Die Rose ziert meine Flöten.

ULTIMATE ROSE

The mouth of coral
Becomes misshapen/unshapely/
monstrous/amorphous .
With roses I adorn my head and hair.
The roses I immerse in the wine.

Come, comfort of the night, oh
nightingale!
Let your voice with joyful sound
ring out most sweetly!

The rose graces/decorates my flutes.

**Text and Music by Nina Simone
(1933 – 2003)**

FOUR WOMEN (released 1966)

My skin is black
My arms are long
My hair is wooly
My back is strong
Strong enough to take the pain
Inflicted again and again
What do they call me
My name is AUNT SARAH
My name is Aunt Sarah.

My skin is yellow
My hair is long
Between two worlds
I do belong
My father was rich and white
He forced my mother late one night
What do they call me
My name is SAFFRONIA
My name is Saffronia.

My skin is tan
My hair is fine
My hips invite you
My mouth like wine
Whose little girl am I
Anyone who has money to buy
What do they call me
My name is SWEET THING
My name is Sweet Thing.

My skin is brown
My manner is tough
I'll kill the first mother I see
My life has been too rough
I'm awfully bitter these days
Because my parents were slaves
What do they call me
My name is...

**Song by Dory Previn (1925 – 2012)
& André Previn (1929 – 2019)**

IT'S GOOD TO HAVE YOU NEAR AGAIN (1966)

It's good to have you near again
It's pointless to disguise
How good it is to hear again
Your sweet familiar lies

It's good to have you say again
You're home forevermore
You'll never go away again
As you have done before

Anything you tell me, I'll believe is true
Though the only one that you deceive, is you

The stories you have told, my love
Could never be the truth
You're just a little old, my love
To blame it on your youth
But 'til you disappear again, I want it understood
To have you near again....is good

**Words by Ira Gershwin (1896 - 1983)
Music by George Gershwin (1898 – 1937)**

LOVE WALKED IN (tune composed 1930, lyric 1937)

Love walked right in and drove the shadows away.
Love walked right in and brought my sunniest day.
One magic moment and my heart seemed to know,
that love said hello,
Though not a word was spoken.

One look, and I forgot the gloom of the past.
One look and I had found my future at last.
One look and I had found a world completely new
When love walked in with you.

Text by Toni Morrison (1931 – 2019)
Music by André Previn
from *Four Songs* (1994)

SHELTER

In this soft place
Under your wings
I will find shelter
From ordinary things.
Here are the mountains
I want to scale
Amazon rivers
I'm dying to sail.
Here the eyes of the forest
I can hold in a stare
And smile the movement
Of Medusa's green hair.
In this soft place
Under your wings
I will find shelter
From ordinary things.

Lyrics Lorenz Hart (1895 – 1943)
Music by Richard Rodgers (1902 – 1979)
from *By Jupiter* (1942)

NOBODY'S HEART BELONGS TO ME

Nobody's heart belongs to me
Heigh ho, who cares?
Nobody writes his songs to me
No one belongs to me
That's the least of my cares

I may be sad at times
And disinclined to play
But it's not bad at times
To go your own sweet way

Nobody's arms belong to me
No arms feel strong to me
I admire the moon, as a moon, just a moon
Nobody's heart belongs to me today

Text by Louis Gallet (1835 - 1898)

Music by Jules Massenet

(1842 - 1912)

ELÉGIE (pub. 1875)

Ô doux printemps d'autrefois,
vertes saisons, vous avez fui pour
toujours!
Je ne vois plus le ciel bleu;
je n'entends plus les chants joyeux
des oiseaux!

En emportant mon bonheur,
Ô bien-aimé, tu t'en es allé!
Et c'est en vain que revient le
printemps !
Oui! Sans retour, avec toi,
le gai soleil, les jours riants sont
partis !
Comme en mon coeur tout est
sombre et glacé,
tout est flétri pour toujours !

ELEGY

O sweet spring from times gone by,
green seasons, you have fled forever!
I no longer see the blue sky,
I no longer hear the joyous songs of
birds!

Taking away my happiness,
Oh my love, you have gone!
And it is in vain that the spring
returns!
Yes! Without return, with you,
the cheerful sun, the laughing days
have departed!
As all is dark/shadowed and frozen in
my heart,
so all is withered forever!

ABOUT SETH PARKER WOODS

Hailed by *The Guardian* as “a cellist of power and grace” who possesses “mature artistry and a willingness to go to the brink,” three-time Grammy-nominated cellist Seth Parker Woods has established a reputation as a versatile artist and innovator across multiple genres. According to *The New York Times*, “Woods is an artist rooted in classical music, but whose cello is a vehicle that takes him, and his concertgoers, on wide-ranging journeys.”

Following a notable 2024/25 season that included his debuts with both the New York and Los Angeles Philharmonic orchestras, Woods enters the 2025/26 season with several high-profile engagements. He joins longtime musical partner Hilary Hahn in the world premiere performances of Carlos Simon’s double concerto, appearing with the National Symphony under Gianandrea Noseda and with the St. Louis Symphony under Stéphane Denève. He also makes his solo debut at London’s Barbican Centre, returns to Brazil for the South American premiere of Nathalie Joachim’s cello concerto *Had To Be* with the São Paulo State Symphony Orchestra, and performs with Ensemble Resonanz in his debut at Elbphilharmonie Hamburg, featuring works by Jessie Montgomery, Chinary Ung, and Julius Eastman.

In January 2026, Woods premieres a new trio formation with soprano Julia Bullock and pianist Conor Hanick on a national tour that includes a world premiere by composer Tania León, with appearances at CAP UCLA, 92NY, and the University of Chicago.

A prominent champion of contemporary composers, Woods has premiered numerous concertos written specifically for him. These include Tyshawn Sorey’s *For Roscoe Mitchell* with the Seattle Symphony; Nathalie Joachim’s *Had To Be* at Spoleto Festival USA and with the New York Philharmonic, Orchestre Métropolitain (Montreal), and Chautauqua Symphony; Julia Adolphe’s *Chrysalis* with the Los Angeles Philharmonic; and the American premiere of Rebecca Saunders’s *Ire* with the Seattle Symphony.

His GRAMMY®-nominated, autobiographical tour-de-force *Difficult Grace* has been performed to critical acclaim at 92NY, the Harris Theater in Chicago, CAP UCLA, the San Diego Symphony, and the University of Pennsylvania. As a recitalist and chamber musician, Woods has appeared at Carnegie Hall, the Library of Congress, the Kennedy Center, Konzerthaus Dortmund, and Harvard University, among many others. He has curated and performed in tributes to the music of Julius

Eastman at Lincoln Center and to the chamber music of George Walker at The Phillips Collection.

Woods's discography includes the GRAMMY-nominated *Difficult Grace* (Cedille Records, 2023); music by Anna Thorvaldsdottir with Claire Chase (New Focus); and multiple recordings as part of Wild Up's Eastman Project, including the GRAMMY-nominated *Eastman Vol. 4: The Holy Presence*, which features Woods as soloist in Eastman's *The Holy Presence of Joan of Arc*. His next solo recording will be released by Platoon in early 2026.

Since 2022, Woods has served on the faculty of the Thornton School of Music at the University of Southern California and was appointed the Robert Mann Chair in Strings and Chamber Music in 2024. He has also taught at the Music Academy of the West. He holds degrees from Brooklyn College and the Musik-Akademie der Stadt Basel, as well as a PhD from the University of Huddersfield. He has served as Artist in Residence with the Kaufman Music Center and the Seattle Symphony, was honored at the Seattle Symphony's 25th Anniversary Silver Gala in 2023 and received the 2022 Chamber Music America Michael Jaffee Visionary Award.

Woods is also recognized for his distinctive personal style, having appeared on Best Dressed lists in *Variety*, *Texas Monthly*, and the *OC Register*.

ABOUT JULIA BULLOCK

Grammy-winning American classical singer Julia Bullock combines versatile artistry with a probing intellect and commanding stage presence. As well as headlining productions and concerts at preeminent arts institutions around the world, she has held positions as Artist-in-Residence of New York's Metropolitan Museum of Art, London's Guildhall School of Music and Drama, Berkeley's Cal Performances, and the San Francisco Symphony. A prominent voice of social consciousness and activism, she is "a singer of enveloping tone, startlingly mature presence and unusually sophisticated insight into culture, society and history" (*The New York Times*).

Bullock's operatic career spans repertoire from the Baroque canon to contemporary works written expressly for her voice. This season, she premieres Matthew Aucoin's *Song of the Reappeared* with the commissioning Chicago Symphony Orchestra; premieres a new Tania

León commission on a U.S. solo recital tour; curates the Cincinnati Symphony's May Festival; sings *La Voix humaine* with Sweden's Gävle Symphony; joins the Deutsches Symphonie-Orchester Berlin for Gershwin and Bond; and reprises two signature projects at Australia's Adelaide Festival. Recent operatic highlights include headlining John Adams's *Antony and Cleopatra* and *El Niño* at the Metropolitan Opera, and creating important new roles in Terence Blanchard's *Fire Shut Up in My Bones*, Michel van der Aa's *Upload*, and Adams's *Girls of the Golden West*. In concert, Bullock has performed with ensembles including the Los Angeles and New York Philharmonics; the Baltimore, Boston, London, NHK, and San Francisco Symphonies; the Deutsches Symphonie-Orchester Berlin; and London's Philharmonia Orchestra and Orchestra of the Age of Enlightenment. Past solo highlights include tours with the American Modern Opera Company, of which she is a founding core member; the American, British, Belgian, and Russian premieres of *Zauberland*; and recitals at New York's Carnegie Hall, Los Angeles's Disney Hall, Philadelphia's Kimmel Center, Boston's Celebrity Series, Washington's Kennedy Center, and London's Wigmore Hall.

Bullock has developed and launched three signature projects, all flourishing nationally and beyond. Her multimedia ensemble program "History's Persistent Voice" addresses the transatlantic slave trade through songs by people enslaved in the U.S. and through visual art, poetry, and new music by Black female composers. Devised with her husband, Christian Reif, *El Niño: Nativity Reconsidered* is a chamber orchestral arrangement of *El Niño* that amplifies the voices of women and Latin American poets. *Perle Noire: Meditations for Joséphine*, created with Tyshawn Sorey, Claudia Rankine, Michael Schumacher, and Peter Sellars, reexamines the life and legacy of Joséphine Baker. Recorded with Reif and the Philharmonia Orchestra for Nonesuch, Bullock's solo album debut, *Walking in the Dark*, won the 2024 Grammy Award for Best Classical Solo Vocal, as well as Opus Klassik and Edison Klassiek awards. Her discography also includes Grammy-nominated recordings of *Doctor Atomic* and *West Side Story*, while other honors include the Sphinx Medal of Excellence, Lincoln Center's Martin E. Segal Award, and First Prize at the Naumburg International Vocal Competition.

ABOUT CONOR HANICK

Pianist Conor Hanick is regarded as one of his generation's most inquisitive interpreters of music new and old whose "technical refinement, color, crispness and wondrous variety of articulation benefit works by any master." (*New York Times*) Hanick's playing, "a revelation of clarity and bite," recalled to the *Times* ' Anthony Tommasini a "young Peter Serkin," and his performance of John Cage's *Sonatas* and *Interludes* was, according to *Times*' critic David Allan, "the best instrumental concert I have seen all year," praise echoed by the *Boston Globe*, which named the performance "Best Solo Recital" of 2019.

Hanick has recently performed with the San Francisco Symphony, Seattle Symphony, Phoenix Sympathy, Alabama Symphony, Orchestra Iowa, and the Boston Modern Orchestra Project, been presented by the Gilmore Festival, New York Philharmonic, Elbphilharmonie, De Singel, Centre Pompidou, Caramoor, Cal Performances, Philadelphia Chamber Music Society, Park Avenue Armory, and the Ojai Festival, where in 2022 with AMOC* (American Modern Opera Company) he served as the festival's artistic director. A fierce advocate for the music of today, and "the soloist of choice for such thorny works" (NYT), Hanick has premiered over 200 pieces and collaborated with composers both emerging and iconic; among them, Hanick has worked with Pierre Boulez, Kaija Saariaho, Steve Reich, Tania León, and Charles Wuorinen, in addition to the leading composers of his generation, including Nico Muhly, Caroline Shaw, Tyshawn Sorey, inti figgis-vizueta, Chris Cerrone, Anthony Cheung, and Samuel Carl Adams, whose piano concerto, *No Such Spring*, he premiered in 2023 with Esa-Pekka Salonen and the San Francisco Symphony.

In the 2025/26 season Hanick presents solo and chamber recitals in the US and Europe, including recitals presented by Cal Performances, Other Minds, Da Camera, the Kaufman Center, Ojai Festival, and the Barbican Centre. Hanick appears with Orchestra Iowa in Béla Bartók's Third Piano Concerto and the BBC Philharmonic for the UK premiere of Adams' *No Such Spring*, and in January tours *From Ordinary Things*, his trio project with cellist Seth Parker Woods and soprano Julia Bullock. Additional collaborations with Sandbox Percussion, cellist Jay Campbell, and Ensemble New SRQ feature Simeon Ten Holt's *Canto Ostinato*, the premiere of Marcos Balter's *Three Enigmas* for cello, piano, and electronics, and a 50th anniversary performance of Steve Reich's *Music for 18 Musicians*.

Since 2014 Hanick has been a faculty artist at the Music Academy of the West and in 2018 became the director of its Solo Piano Program. He has given lectures and masterclasses in Asia, Europe, and throughout the US, including Northwestern University, the New England Conservatory, UCLA, University of Washington, University of Massachusetts Amherst, and University of Iowa. He is a member of the keyboard and chamber music faculty of The Juilliard School, Mannes College, and the CUNY Graduate Center. A Yamaha Artist, Hanick is a graduate of Northwestern University and the Juilliard School. He lives in the Hudson Valley.

ABOUT TANIA LEÓN

Cuban-born American composer, conductor, and educator Tania León is one of the most acclaimed and influential musicians of her generation. She was the first Latin American woman to win the Pulitzer Prize in Music in 2021. In 2022, she was awarded a Kennedy Center Honor for lifetime artistic achievements. In 2023, she received the Michael Ludwig Nemmers Prize in Music Composition from Northwestern University and became the first woman to be honored with the highest composition prize conferred by Spain, the XIX Premio SGAE for Iberian American Music Tomás Luis de Victoria. In 2024, she earned the Distinguished Artist Award from the International Society for the Performing Arts. And in 2025, she was the recipient of the Recording Academy's Special Merit Award, the Trustees Award. She was also recognized by Carnegie Corporation of New York as part of their 2025 Class of Great Immigrants, Great Americans. In addition, Columbia University selected her as the 2025 recipient of the prestigious William Schuman Award. As a composer, León has been commissioned by leading orchestras around the world, held Carnegie Hall's Richard and Barbara Debs Composer's Chair for its 2023-2024 season, and served as Composer-in-Residence with the London Philharmonic Orchestra for its 2023-2024 and 2024-2025 seasons. As a conductor, she studied under Leonard Bernstein and Seiji Ozawa, and has guest-conducted the New York Philharmonic, Gewandhausorchester, Santa Cecilia Orchestra, and many more. As an educator, she has guest-lectured and served as Visiting Professor at Harvard University, Yale University, Chicago University, Musikscole in Hamburg, and others, and has received Honorary Doctorate Degrees from Brooklyn College, Colgate University, Columbia University, The Curtis Institute of Music, Dominican University, The Juilliard School, Oberlin, New Jersey City University, and SUNY Purchase College. León has served as an advisor to the New York Philharmonic and American Composers Orchestra, and in 2010 she founded Composers Now with the mission of empowering living composers.

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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Agrupación Señor Serrano

Birdie

Fri, Jan 23 - Sat, Jan 24, 2026 at 8 pm

The Nimoy

Birdie is a multimedia performance with live video, Hitchcock's *The Birds* revisited, scale models and over 2,000 mini animals. Blending themes of war, smuggling and mass migration, three performers navigate this chaotic world with sharp wit, critical insight and a deep commitment to humankind.

“Rarely – believe me – have I seen the theme of migration addressed in a key so moving.” – Renato Palazzi

cap.ucla.edu/birdie



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





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

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.

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Royce Hall Production

Production Manager: Jeff Wallace
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Custodian Supervisor: Ranoya Exum
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Custodian Lead: Montrell Calloway

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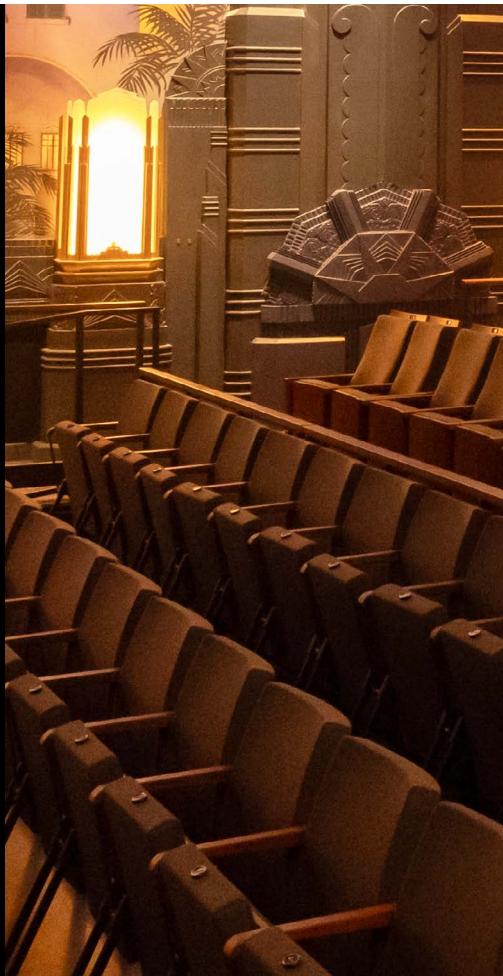
Over time, many generous individuals have initiated leadership gifts to establish endowments that support the performing arts at UCLA in perpetuity. We gratefully acknowledge:

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.

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



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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

