



Photo by Bailey Holiver

Quetzal

Sat, May 3, 2025 at 8 pm
The Nimoy

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

WELCOME TO THE 2024–25 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



The poetics of movement and migration

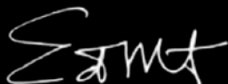
Welcome to my inaugural season at CAP UCLA. Inspired by the diversity of Los Angeles and the city's ability to shape-shift, the 2024–25 season encompasses narratives of change, adaptation and a quest for new perspectives. The works presented speak to our universal urge for exploration and our innate desire for belonging. The visionary artists whose work will bring the season to life ask us to ponder our origins, our trajectory, and the nature of human existence.

Across thirty performances, scores of artists from Los Angeles, around the US, the Democratic Republic of the Congo, Indonesia, Iran, Mexico, South Africa and the United Kingdom inspire thought-provoking conversations and seek to create a more just world together. Each performance adds another thread to the ever-evolving tapestry of existence, a testament to the resilience and beauty found in movement and migration.

The performing arts provide fertile ground for transformation and evolution, creating spaces that encourage reflection, connection, and action. My hope is that when you exit a performance, you will be transformed by the desire for a more dignified and empathic world.

In these times of global strife, we must create new ways of being with one another. I invite you to join us this season: ignite your curiosity, partner with us as we fuel new aspirations, and embrace the power and possibility of change.

I look forward to welcoming you.



Edgar Miramontes
Executive and Artistic Director





CAP UCLA presents

Quetzal

Sat, May 3, 2025 at 8 pm

The Nimoy

Program duration: 90 minutes

No intermission



Funds provided by the Ginny Mancini Endowment for Vocal Performance.

PERFORMERS

Dr. Martha Gonzalez: lead vocals, percussion

Tylana Enomoto: vocals, violin

Quetzal Flores: jarana, guitars, bajosexto, requinto doble

Juan Perez: double bass, bass guitar

Alberto Lopez: percussion

Evan Greer: drums, percussion

ABOUT QUETZAL

Quetzal is a relentlessly innovative Grammy award-winning ensemble that narrates the social, cultural and political stories of humanity. Describing the bands influences, Dr. Alex Chavez states, “You hear students of Chicano rock, rhythm and blues, JB funk, Cuban batá, punk, and Motown soul. You hear a band that has cut its teeth organizing, that has worked to fight forms of oppression in the communities they are connected to. And in pursuit of forging these creative and political bridges, you hear artists who are at the epicenter of the transnational world of son jarocho.” Quetzal’s live shows are filled with moments of tenderness, fervor and vivid storytelling that transport the audience into a world of affirmation and belonging. They have graced stages across the US, Canada, Asia and Mexico for nearly 26 years. Recognized by notable institutions such as the Library of Congress and The Kennedy Center, the traveling exhibit *“American Sabor: Latinos in U.S. Popular Music”* sponsored by the Smithsonian Institute, featured Quetzal as leaders and innovators of Chicano music. This feat coupled with their Grammy Award winning album on *Smithsonian Folkways* label *“Imaginaries”* (2013) marks the importance of their past and ongoing work. The relevance of Quetzal’s music and lyrics have been noted in a range of publications, from dissertations to scholarly books. Most recently and as a testament to the body of music and

community work Quetzal has accomplished on and off the stage, in the summer of 2017 Gonzalez's *tarima* (stomp box) and zapateado dance shoes were acquired by the National Museum of American History and are now on permanent display.

Quetzal emerges out of a contentious moment in Los Angeles history. The 1992 Los Angeles uprising along with social movement efforts against Proposition 187 campaign (that denied medical and public services to undocumented immigrants and public education to undocumented children) were prominent catalysts. Most notably the moral philosophy of the Mayan Zapatista insurrection in Mexico spurred a hope and powerful synergy across the city as various communities utilized expressive cultures and public art as platforms from which to voice their resistance. Today the proactive strategy of Quetzal and other activists is to be regenerative and resourceful in the face of adversity.

In addition to performing, members of Quetzal participate in a much larger web of musical, cultural, and political engagement throughout the state and have been instrumental in catalyzing the transnational dialogue between Chican@s/Latin@ communities in the U.S and Jarocho communities in Veracruz, Mexico. Remaining active within the community, various members of the band (Flores, Enomoto, Perez, Lopez, Greer) have been implementing the collective songwriting method and traditional music pedagogy in correctional facilities, schools, prisons, detention centers and college classrooms throughout California, Arizona and Washington. As an educator, Gonzalez has won numerous teaching awards and recently culminated a three year Artist in Residence at the ASU Gammage. Flores is a Senior Organizer for Community Power Collective and Program Manager for the Alliance for California Traditional Arts (ACTA) resourcing local traditional cultural practices in the fight

against displacement in East Los Angeles. In these ways, their performance background, music pedagogy, and transnational music movement experience is embedded in their holistic approach to music. Inspired by the son jarocho music genre, their latest recording titled “Puentes Sonoros”(Sonic Bridges) is due for release in the Fall of 2019 on Smithsonian Folkways. A collection of original songs inspired by the bands travels to Veracruz Mexico in the Summer of 2018.

For members of Quetzal, music is a resource that lives at the essence of community cultural vitality and transformation. As an enduring and prominent force channeling the East L.A. sound scape, Quetzal continues to model how music, culture, and sociopolitical ideology come together on and off the stage.



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
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Celebrating Pierre Boulez
1925 - 2005

Gloria Cheng and Ralph Van Raat

Fri, May 30, 2025 at 8 pm

The Nimoy

Celebrate Pierre Boulez's centenary with a duo piano recital by Gloria Cheng and Ralph van Raat, honoring the legendary composer and conductor. Experience the unparalleled legacy of a musical titan whose work reshaped 20th-century music at this landmark event.

cap.ucla.edu/boulez



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





Rianto ***Medium***

Sat, June 7, 2025 at 8 pm

The Nimoy

Rianto, a master of the Central Javanese Lengger dance, explores its nuanced heritage in *Medium*. This cross-gender form embodies freedom, merging tradition with personal identity against Banyumas' rich cultural backdrop. With Cahwati's live score, Rianto channels a universal call to embrace diversity beyond binaries.

“There is something deliciously knowing about the way Rianto melds the traditional and the contemporary. — *Witness*, Australia

cap.ucla.edu/rianto

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 Custodial

Custodian Supervisor: Ranoya Exum
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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

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Jan 31, 2025.

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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.

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



JOIN THE CONSTANTLY CURIOUS

We invite you to become a CAP UCLA Member and support our ability to create a space for shared experiences, extraordinary artistry and the exchange of ideas.

- Enjoy priority access and discounts
- Support extraordinary artistry
- Deepen relationships with artists and other arts enthusiasts

Become a member
cap.ucla.edu/membership

