



Wild Up at The Nimoy *What I Call Sound*

Sat, Nov 8, 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 Voller-Beushausen

CAP UCLA presents

Wild Up at The Nimoy ***What I Call Sound***

Sat, Nov 8, 2025 at 8 pm
The Nimoy

Program duration: 100 minutes
15 minute intermission



PALIHOTEL
WESTWOOD VILLAGE

ABOUT

With *What I Call Sound*, Wild Up becomes an improvising ensemble, taking on the music of several visionary composers: Eric Dolphy, a titan of creative improvised music whose compositions serve as a gateway in the seamless alchemy of jazz and contemporary classical; L.A.'s category-defying trumpeter Bobby Bradford; polymath tubist William Roper; the visceral and gut-wrenching music of David Dominique; and the tri-axiomatic genius of Anthony Braxton.

CREDITS

Brian Walsh *curator for Wild Up, and clarinet*

Bobby Bradford *trumpet*

Tina Raymond *drumset*

Marlon Martinez *bass*

William Roper *tuba*

Mona Tian *violin*

ABOUT WILD UP AT THE NIMOY

Sat, Apr 4, 2026, at 8 pm: *Perfect Offering*

Sat, May 9, 2026, at 8 pm: *The Center is Between Us*

Wild Up at The Nimoy is a three-concert series celebrating ecstatic freedom in music, from improvisation to minimalism and beyond. Experience radical, expansive works by Eric Dolphy, Anthony Braxton, Cassandra Miller, Catherine Lamb, Robert Ashley, and more. Full programs and special guests to be announced.

Wild Up at The Nimoy is supported in part by the generosity of Abby Sher, the Department of Cultural Affairs, Los Angeles, The Amphion Foundation, Inc., New Music USA's Organization Fund in 2025-26, the Performance Program of The Aaron Copland Fund, and the Alice M. Ditson Fund at Columbia University.

ABOUT THE ARTISTS

Brian Walsh: Clarinetist and composer Brian Walsh frequently performs with such diverse groups as Wild Up, Brightwork newmusic, and the Josh Nelson Discoveries Group. He also leads Walsh Set Trio, a jazz ensemble focusing on the performance of his own compositions.

The Los Angeles Times has described Mr. Walsh's playing as "spectacular", as well as having "found the essence of a licorice stick's lyrical limberness, often murmuring and wailing at the same time". Walsh has performed as a guest artist with the Los Angeles Philharmonic's Green Umbrella new music series at Walt Disney Concert Hall and is a frequent collaborator on the Monday Evening Concerts and Tuesdays at MonkSpace concert series. He has also performed extensively with Long Beach Opera and The Industry.

Walsh has premiered pieces by Luigi Nono, Anne LeBaron, Girard Grisey, James Newton, Andrew Nathaniel McIntosh, Wayne Shorter, Tom Johnson and many others. Mr. Walsh has collaborated or performed with Esperanza Spalding, Flea, Peter Maxwell Davies, Meredith Monk, Vinny Golia, Nicholas Deyoe, Gavin Bryars, Bobby Bradford, Bright Eyes, San Fermin, Andrea Bocelli, James Newton and Muhal Richard Abrams.

Bobby Lee Bradford: Bobby Lee Bradford (born July 19, 1934) is an American jazz trumpeter, cornetist, bandleader and composer. In addition to his solo work, Bradford is noted for his work with John Carter, Vinny Golia and Ornette Coleman. In October 2009, Bradford became the second recipient of the Festival of New Trumpet Music's Award of Recognition. He taught at Pomona College for forty four years.

Bobby Lee Bradford's life began in Mississippi; he and his family then moved to Dallas, Texas, in 1946. He moved to Los Angeles, California, in 1953 where he reunited with Ornette Coleman, whom he had previously known in Texas. Bradford subsequently joined Coleman's ensemble, but was drafted into the U.S. Air Force and replaced by Don Cherry.

After playing in military bands from late 1954 to late 1958, he rejoined Coleman's quartet from 1961 to 1963, which infrequently performed in public, but was indeed recorded under Coleman's Atlantic contract. These tapes were among those many destroyed in the Great Atlantic Vault Fire. Freddie Hubbard acted as Bradford's replacement upon his departure to return to the West Coast and pursue further studies. Bradford soon began a long-running and relatively well-documented association with the clarinetist John Carter, a pairing that brought both increased exposure at international festivals (though the records remain scantily available, when one excludes web rips and bootlegs). Following Carter's death in 1991, Bradford fronted his own ensemble known as The Mo'tet, with which he has continued to perform since. He is the father of jazz vocalist Carmen Bradford.

He holds a B.M. degree from Huston-Tillotson College (now Huston-Tillotson University) in Austin, Texas.

In addition to Coleman, Bradford has performed with Eric Dolphy, Leon "Ndugu" Chanler, Ingebrigt Håker-Flaten, Bob Stewart, Charlie Haden, George Lewis (trombone), James Newton, Frode Gjerstad, Vinny Golia, Paal Nilssen-Love, and David Murray, who was previously a student of his in the 1970s.

He was a lecturer at Pomona College in Claremont, CA where he taught the history of jazz and led the school's jazz ensemble. After forty four years at the college, he retired in June 2021.

Bradford was among those who lost their Altadena, CA homes in the Eaton Fire of January 2025.

William Roper: William Roper is a multidisciplinary artist whose work explores histories and myths of place, ethnicity, culture, and self. His work is located in African American oral traditions. He is a storyteller, a griot. As a tubaist he has toured the Americas, Europe and Japan as a soloist and with ensembles. He has released fifteen recordings as a leader/co-leader. He is represented on seventy plus recordings including projects by the L.A. Philharmonic, Wadada Leo Smith, Wild Up, Yusef Lateef, Elton John, Aluna George, and others, as well as several motion

picture scores. He has established several ensembles including Purple Gums, Judicanti Responsura and CuZns. He founded Tomato Sage Consortium, a presenting organization existing today as an independent record label. Collaboration plays an important role in his output. He has created works in partnership with choreographers, dramatists, performance artists and videographers.

Roper creates art videos and documentary works that examine the lives of African and Asian American artists. His videos have been featured on live and online festivals. As a visual artist, his mediums are painting, assemblage, digital art, and graphic scores. His work has been exhibited in the U.S. and Europe.

Roper has held residencies at Djerassi Resident Artist Program, the Oberpfälzer Künstslerhaus in Germany and was a Fellow of the Japan-U.S. Friendship Commission in Japan. He has received awards for work in composition, performance, theatre and dance from the NEA, CAC, LADCA, American Composers Forum, Meet the Composer, American Music Center, Durfee Foundation, Eastside Arts Initiative, Center for Cultural Innovation and NewMusicUSA. He has fulfilled commissions from the Asian Pacific Islander Cultural Center, Heidi Duckler Dance, Gloria Newman Dance Theatre, Rudy Perez Dance, Koan Quartet, USC Max Kade Institute, SASSAS, The Smudges, Arts Council Tokyo and individuals.

Anthony Braxton: Born in 1945 in Chicago, Illinois, Anthony Braxton is a composer, multi-instrumentalist and music theorist whose work has radically expanded the boundaries of jazz, contemporary classical and improvisation. Raised on Chicago's South Side, he became a member of the Association for the Advancement of Creative Musicians (AACM), developing a lifelong commitment to "creative music." Braxton's output is vast: hundreds of compositions, recordings, and theoretical writings, including his *Tri-Axium Writings* and the *Composition Notes* series.

His musical identity resists classification – he describes himself as "trans-idiomatic," freely crossing between composed and improvised forms. His major projects include *Ghost Trance Music*,

Diamond Curtain Wall and his large-scale *Trillium Opera Complex*, all of which explore the relationship between structure, freedom and collective expression. As an educator, Braxton has profoundly influenced generations of artists through his teaching at Mills College and Wesleyan University, and through his Tri-Centric Foundation, which supports the performance and preservation of experimental music. Braxton's visionary approach to notation, ensemble design, and improvisation continues to shape the language of contemporary music worldwide.

Eric Dolphy: Eric Dolphy (1928–1964) was an American jazz multi-instrumentalist, composer and visionary whose work redefined the expressive potential of improvisation. Born and raised in Los Angeles, Dolphy mastered the alto saxophone, flute and bass clarinet, pioneering the latter as a leading jazz voice. His playing was marked by striking intervallic leaps, unorthodox harmonies, and a profound emotional directness that challenged the conventions of bebop and hard bop.

Dolphy gained national recognition performing with Chico Hamilton, Charles Mingus and John Coltrane, among others. His own recordings — such as *Out to Lunch!*, *Outward Bound* and *Far Cry* — remain cornerstones of avant-garde and post-bop jazz. Though his career was tragically brief, his influence was immeasurable: Dolphy expanded the vocabulary of jazz improvisation, bridging composition and freedom, intellect and feeling. His spirit of exploration helped open the door for the free jazz movement and continues to inspire generations of musicians seeking to stretch the possibilities of sound.

David Dominique: David Dominique is a composer, performer and music theorist whose work traverses jazz, chamber, experimental, and theatrical worlds. Based in Richmond, Virginia, he serves on the music faculty at William & Mary. He maintains an active career as a performer on flugabone — a compact valve trombone — leading ensembles that blur the boundaries between improvisation and composition.

Dominique's albums *Ritual* (2013) and *Mask* (2018) showcase his distinctive approach to orchestration, groove, and form,

earning acclaim in *DownBeat*, *JazzTimes* and the *Los Angeles Times*. He has written for ensembles including Talea, ECCE and L'Arsenale, and his interdisciplinary works have appeared at REDCAT and other venues. His recent projects merge musical innovation with political and social inquiry, exploring sound as a mode of resistance and reflection. A recipient of fellowships from MacDowell, Yaddo, Bogliasco and New Music USA, Dominique continues to expand the role of the composer-performer as a thinker, activist, and architect of communal sound.

ABOUT WILD UP

Called “a raucous, grungy, irresistibly exuberant...fun-loving, exceptionally virtuosic family” (*New York Times*), Wild Up has been lauded as one of new music’s most exciting groups by virtually every significant institution and critic within earshot. Artistic Director Christopher Rountree founded the orchestral collective in 2010 to challenge traditional concert practices by experimenting with diverse methodologies, approaches and contexts.

After a decade and a half of rampant creativity and curiosity, Wild Up is the ambassador of West Coast music. The group has collaborated with a wide range of composers, performers and cultural institutions, premiering and creating hundreds of new works. They partnered with the LA Phil and REDCAT to present a two months long festival and gallery exhibition *To The Fullest: The Music of Arthur Russell and Julius Eastman*, accompanied Björk at Goldenvoice’s FYF Fest, sung into a Picasso with Pamela Z at LACMA, and created *Democracy Sessions* – playing against growing autocracy with Raven Chacon, Ted Hearne, Chana Porter, Ursula K. LeGuin, Harmony Holiday, Saul Williams and Karlheinz Stockhausen at MOCA. They premiered David Lang and Mark Dion’s *Anatomy Theater* at LA Opera, often collaborated with the Martha Graham Dance Company, and performed scores for *Under the Skin* by Mica Levi and *Punch-Drunk Love* by Jon Brion at the Regent Theater and Ace Hotel. They were booed out of Toronto for playing a piece too quietly. Wild Up premiered a new opera by Julia Holter at National Sawdust, debuted an avant-pop work by Scott Walker at Walt Disney Concert Hall,

sustained twelve hours of Ragnar Kjartansson's *Bliss* at REDCAT, and championed Julius Eastman's music worldwide. They blared a noise concert as fanfare for the groundbreaking of Frank Gehry's building on Grand Avenue and First Street. The group has been lavished with praise by *The New York Times*, *The Wall Street Journal*, *The Los Angeles Times*, *The New Yorker*, *The Washington Post*, *NPR*, *Pitchfork* and many more publications and critics.



Photo by Arthur Russell

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.

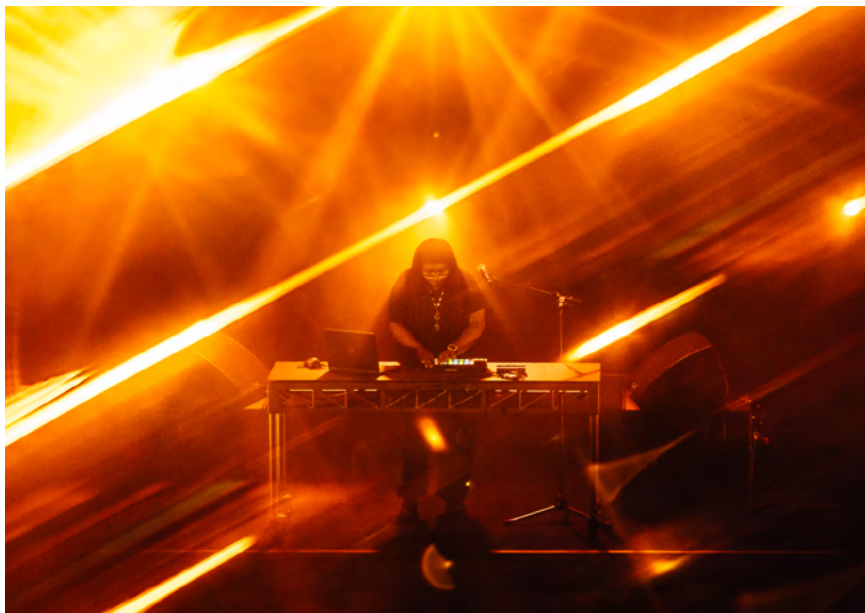
DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

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**CAP
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Jlin

Sat, Nov 15, 2025 at 8 pm

The Nimoy

Pulitzer Prize nominee and proud resident of Gary, Indiana, Jlin (Jerrilynn Patton) has quickly become one of the most distinctive composers in America and one of the most influential women in electronic music. Join her at The Nimoy for an electrifying live set that showcases her thrilling, multidimensional compositions.

“One of the most forward-thinking contemporary composers in any genre” – *Pitchfork*

cap.ucla.edu/jlin



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





Third Coast Percussion and Salar Nader

Murmurs in Time

Sat, Dec 6, 2025 at 8 pm

The Nimoy

Third Coast Percussion pays tribute to the late Zakir Hussain with *Murmurs in Time*, his final commissioned work. Featuring tabla virtuoso Salar Nader, a lifelong disciple of Hussain, performing his mentor's role with reverence and vitality.

“a brilliant and moving performance [paying] tribute to Hussain and the humanistic values at the heart of his art” – *The New York Times*

cap.ucla.edu/murmurs

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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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

