



Photos by Volker Beushausen

Wild Up ***The Center is Between Us***

Sat, May 9, 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 Miramontes
Executive and Artistic Director



Photo by Maria Baranova



Photo by Chris Moody

CAP UCLA presents

Wild Up ***The Center is Between Us***

Sat, May 9, 2026 at 8 pm
The Nimoy

Program duration: 100 minutes
10 minute intermission



PROGRAM

Robert ASHLEY: *Perfect Lives*, Episodes 1 and 7 (*The Park* and *The Backyard*)

—intermission—

Jaswinder AHLUWALIA, Kamaljeet AHLUWALIA and Chris VOTEK: *Echoes of the Unstruck Sound* (World Premiere) arranged by Neelamjit Dhillon and Chris Votek

CREDITS

Jaswinder Ahluwalia, tabla
Kamaljeet Ahluwalia, santoor
Christopher Rountree, voice

Mona Tian, violin
Kate Outterbridge, violin
Luke Santonastaso, violin
Marta Honer, viola
Chris Votek, cello
Derek Stein, cello
Marlon Martinez, bass
Patrick Shiroshi, saxophone
Archie Carey, bassoon
mattie barbier, Trombone

Christopher Rountree, music direction

Produced in collaboration with Wild Up
Additional lighting direction by Brian Sea

The Center is Between Us was organized by Christopher Rountree, Artistic Director, and Elizabeth Cline, Executive Director, and produced by Brian Sea, Production Director, with Linnea Powell, Personnel Manager, and Alitzah Oros, Digital Content Manager, Wild Up. Robert Ashley: *Perfect Lives*, Episodes 1 and 7 (*The Park* and *The Backyard*) is provided courtesy of Mimi Johnson and Visibility Music Publishers.

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

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.

Kamaljeet Ahluwalia walks an innovative path on the Santoor, a rare and exquisite hammered dulcimer/zither, an instrument hailing from the region of Kashmir, India. Her performances invite audiences on an emotional and spiritual journey, exploring vast, sublime melodies and intricate rhythmic patterns that build to an energy-filled crescendo. Kamaljeet began her training at the age of 7 under Sitar Maestro Dharambir Singh (MBE). She furthered her studies with Santoor Maestro Harjinderpal Singh, with her most transformative learning coming from

her time under the late Pandit Shivkumar Sharma, whose teachings deeply shaped her artistry. Kamaljeet now humbly works to carry on his legacy through her performances and dedication to the Santoor.

Jas Ahluwalia studied the Tabla at the age of nine, under the world-renowned Ustad Tari Khan of the Punjabi Gharana. The Tabla is a pair of hand-played drums known for its versatility in both melody and rhythm, capable of producing a wide range of tones that bring a unique depth to any composition. He learned through the traditional Guru-Shishya parampara (teacher and disciple teaching/ learning relationship) This centuries old teaching style, of living and breathing music as a total life experience nurtured his musically and nuanced his sensitivity. Jas' deep understanding of rhythm and thoughtful accompaniment elevates every performance, bringing emotional depth and intelligence to each piece.

Two musical paths merged into one when Kamaljeet and Jas were married in late 2011. Together, Kamaljeet and Jas founded the Art and Music Production company Absolute Focus. Through Absolute Focus, they have developed an international clientele and have written and produced music for live concerts, commercial advertising, album production, video games, theatrical trailers and film/television scores. They regularly contribute to the score of Disney Jr's *Mira: Royal Detective*. They just completed recording for Disney's *The Jungle Book: Alive with Magic*, Apple TV's series *Home* and a commercial for Facebook. Their latest film credits include *Let Me Make You a Martyr*, Sundance Audience Award winner *Circumstance*, Sean Hackett's *Homecoming*, Igor Voloshin's *Beodouin*, Cannes Film Festival Award winner *Brahmin Bulls*, Sundance Film Institute's *Himalaya Song* and Toronto Film Festival selection *Nari*. Their recent performances include collaborations with Bombay Dub Orchestra, Joseph Trapanese, Kaushiki Chakrabarty, Talvin Singh, Gingger Shankar, Amritha Vaz and acclaimed dancer and choreographer Akram Khan.

Chris Votek is an acclaimed cellist, composer, arranger, producer, and sound engineer living and breathing music in Los Angeles. He is a disciple of the legendary Indian violinist Dr. N Rajam, much of his work involves adapting the oral tradition of Hindustani raga to the cello and the cross-pollination of Western and Indian Classical Traditions.

As an intercultural music translator he has arranged symphonic music with Neelamjit Dhillon for Ustad Zakir Hussain, notably his Triple Concerto for Tabla, Bansuri and Sitar with orchestra premiered by the Symphony of India in 2023. Votek's original chamber and electro-acoustic compositions have been presented at REDCAT, the Hammer Museum, Clockshop and SF Soundbox. His string quintet Memories of a Shadow received critical acclaim "superbly blending raga melody with early European polyphony".

A sought after touring and studio cellist, Votek has performed or recorded with Julia Holter, Sigur Ros, The Marias, The Silk Road Ensemble, Chris Martin, Father John Misty, WildUp and many others. Fluent in both the language of music and the science of audio engineering, Votek is the technical director for the Grammy winning PARTCH ensemble, a group he often performs with on Harry Partch's adapted viola.

Neelamjit Dhillon is an award-winning multi-instrumentalist and composer based in Los Angeles. Skilled in both North Indian classical music and American jazz, his primary instruments are the tabla, saxophone and bansuri. A student of Ustad Zakir Hussain, Neelamjit has performed around the globe including engagements in Somalia, India, Brazil, Europe, the United States and Canada.



Photos by Alex Brown

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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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





Vijay Iyer and Wadada Leo Smith ***Defiant Life***

Sat, May 16, 2026 at 8 pm

The Nimoy

Composer-pianist Vijay Iyer and composer-trumpeter Wadada Leo Smith unite forces for an evening of duets that defy categorization in pursuit of an evocative, arresting sound. Deeply attuned and grounded in the present, Iyer and Smith perform cuts from their latest album, *Defiant Life*.

“...precise and quietly evocative, peaceful and gently probing.” – *The Arts Fuse*

cap.ucla.edu/defiant-life

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



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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, 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:

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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



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

