



Photo by Em Watson

**Caleb Teicher and  
Conrad Tao**  
*Counterpoint*

Sat, Sep 30, 2023 at 8 pm  
The Nimoy

**CENTER  
FOR THE ART OF  
PERFORMANCE  
UCLA**

# WELCOME

**TO THE 2023-24 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)**



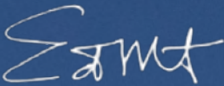
# CAP UCLA'S new home for live performance

It's an honor and a privilege to welcome you to CAP UCLA's stunning new home for the performing arts: the UCLA Nimoy Theater. Through our diverse programs, and by providing vital opportunities for artists and partner organizations to develop contemporary work, The Nimoy is poised to make a lasting contribution to the performing arts, UCLA and our Los Angeles communities.

The Nimoy's inaugural season launches with an interdisciplinary array of projects by influential and groundbreaking local, national and international artists. Together they will share their unique perspectives and crucial visions, creating an opportunity for our audiences to see the world in different and extraordinary ways.

This is your invitation to experience the beauty of sitting in a dark theater, among strangers or loved ones illuminated by the possibilities of the imagination. In this shared space, through the power of the arts, our ideas are challenged and our horizons are broadened – we are transformed.

I look forward to seeing you at The Nimoy!



Edgar Miramontes

*Executive and Artistic Director*





Photo by Richard Termine

CAP UCLA Presents

# Conrad Tao and Caleb Teicher

## *Counterpoint*

Sat, Sep 30, 2023 at 8 pm  
The Nimoy

Program duration: 65 minutes  
No intermission



Funds provided by the Roslyn Holt Swartz & Allan J. Swartz Endowment for the Performing Arts.

# PROGRAM

## **J.S. Bach**

Aria from the Goldberg Variations, BWV 988

## **Tao/Teicher**

Improvisation

## **Schoenberg**

Five Piano Pieces, op.23: V. Walzer

## **Noble/Powell/Tatum**

“Cherokee”

## **Coles & Bufalino**

The Coles and Bufalino Soft Shoe

## **Brahms**

Intermezzo in E major, Op. 116 No.4

## **Mozart/David Parker**

Song and Dance, based on Mozart’s Sonata in A major,  
K.331: III. Allegretto “AllaTurca”

## **Tao/Teicher**

Swing 2 from More Forever

## **Gershwin**

Rhapsody in Blue, *arr. for solo piano*

## **Ravel**

Sonatine: II. Mouvement de Menuet

## **J.S. Bach**

Aria from the Goldberg Variations, BWV 988

# ABOUT THE ARTISTS

## Conrad Tao

Conrad Tao has appeared worldwide as a pianist and composer and has been dubbed “the kind of musician who is shaping the future of classical music” by New York Magazine, and an artist of “probing intellect and open-hearted vision” by *The New York Times*. Tao has performed as soloist with the Los Angeles Philharmonic, Chicago Symphony, Cleveland Orchestra, New York Philharmonic and Boston Symphony. As a composer, his work has been performed by orchestras throughout the world; his first large scale orchestral work, *Everything Must Go*, received its world premiere with the New York Philharmonic, and its European premiere with the Antwerp Symphony, and he was the recipient of a New York Dance and Performance “Bessie” Award, for Outstanding Sound Design / Music Composition, for his work on *More Forever*, in collaboration with dancer and choreographer Caleb Teicher. He is also the recipient of the prestigious Avery Fisher Career Grant and was named a Gilmore Young Artist—an honor awarded every two years highlighting the most promising American pianists of the new generation.

In the 2023-24 season, Tao makes his subscription debut with the Chicago Symphony Orchestra performing Gershwin’s Concerto in F major with James Gaffigan. He also re-unites with the New York Philharmonic to perform Mozart’s Piano Concerto No. 17, following his curated program for them last season as part of the Artist Spotlight series. Meanwhile, he celebrates the 100th anniversary of *Rhapsody in Blue* with multiple performances of the work and a new companion piece commissioned from him by the Santa Rosa Symphony. His return engagements include performances with the Cincinnati Symphony alongside Matthias Pintscher, the



Oregon Symphony alongside David Danzmayr, and the Seattle Symphony, whom he play-directs in *Conrad Tao's Playlist*, weaving Mozart's Piano Concerto No. 24 into an adventurous program of Stravinsky, Purcell, Linda Catlin Smith, and Morton Feldman. As part of the celebration of Rachmaninoff's 150th birthday, Tao brings *Rachmaninoff Songbook* to the 92NY and Germany's Klavierfestival Ruhr, presenting a direct line from Rachmaninoff to the music of Billy Strayhorn, Harold Arlen, and Stephen Sondheim.

In a concert curated by Tao himself, Tao invites UK-based new-music collective Distractfold to make their NYC debut at Kaufman Music Center with the world premiere of Andrew Greenwald's *A Thing Made Whole VIII* along with music by Jürg Frey, Hanna Hartman and Mauricio Pauly. This season also includes performances with dancer Caleb Teicher in the duo's *Counterpoint* program, which synthesizes the two seemingly disparate artforms of piano and tap dance. More collaborations include a multi-city tour throughout the season with the Junction Trio, including a program of John Zorn, Ives, and Beethoven at Weill Recital Hall at Carnegie Hall, and the trio's Detroit debut, among many others.

In the 2022-23 season, Tao performed Mozart with the New York Philharmonic, for whom he also curated a program for their Artist Spotlight series, featuring collaborations with vocalist Charmaine Lee, and wind ensemble The Westerlies. Tao also made an appearance with the Cleveland Orchestra at Blossom and the San Francisco Symphony, both as a soloist in Gershwin's Concerto in F major at Davies Symphony Hall, and as a curator for their SoundBox series. In Washington, DC, he made his debut with the National Symphony Orchestra performing Shostakovich with Dalia Staveska, and, following

Atlanta Symphony's premiere of his Violin Concerto with Stefan Jackiw in 2021, he appeared as soloist with the orchestra performing Ravel with Ryan Bancroft. After their successful collaboration with the Finnish Radio Symphony, Tao further re-united with Hannu Lintu to perform Tchaikovsky with the Naples Philharmonic, as well as returned to Finland to open the season with the Tampere Philharmonic and Santtu-Matias Rouvali.

A Warner Classics recording artist, Tao's debut disc *Voyages* was declared a "spiky debut" by *The New Yorker's* Alex Ross. Of the album, *NPR* wrote: "Tao proves himself to be a musician of deep intellectual and emotional means". His next album, *Pictures*, with works by David Lang, Toru Takemitsu, Elliott Carter, Mussorgsky, and Tao himself, was hailed by *The New York Times* as "a fascinating album [by] a thoughtful artist and dynamic performer...played with enormous imagination, color and command." His third album, *American Rage*, featuring works by Julia Wolfe, Frederic Rzewski, and Aaron Copland, was released in the fall of 2019. In 2021, Tao and brass quartet *The Westerlies* released *Bricolage*, an album of improvisations and experiments recorded in a small cabin in rural New Hampshire in June 2019.

Tao was born in Urbana, Illinois in 1994. He has studied piano with Emilio del Rosario in Chicago and Yoheved Kaplinsky in New York, and composition with Christopher Theofanidis.

## **Caleb Teicher**

Caleb Teicher is a NYC-based dancer and choreographer specializing in musically-driven dance traditions and interdisciplinary collaboration. Teicher began their career as a founding member of Michelle Dorrance's critically acclaimed tap dance company, Dorrance Dance, while also freelancing



talents: world-champion beatboxer Chris Celiz, composer/pianist Conrad Tao; the National Symphony Orchestra, and indie rock legends Ben Folds and Regina Spektor.

In 2015, Caleb shifted their creative focus towards Caleb Teicher & Company (CT&Co), a creative home for incubating new concert dance works from Teicher's unique perspective. CT&Co's engagements and commissions expand across the US and abroad including The Joyce Theater, New York City Center, the Guggenheim Museum (NYC and Bilbao), Jacob's Pillow Dance Festival and Lincoln Center Out of Doors. Caleb is the recipient of a 2019 New York City Center Choreographic Fellowship, two Bessie Awards, a 2019 Harkness Promise Award, the 2020 Gross Family Prize and a 2019 NEFA National Dance Project Production Grant. Their work has been featured by *The New York Times*, *NPR*, *Forbes*, *Vogue*, *Interview Magazine*, on the cover of *Dance Magazine* and, most recently, on *The Late Show with Stephen Colbert* alongside Regina Spektor. Caleb continues to engage with dance communities as a teacher for international tap, swing and jazz dance festivals.





## **Edgar Arceneaux**

***Boney Manilli***

**Oct 5 - 7 at 8 pm  
REDCAT**

Written and directed by multimedia artist Edgar Arceneaux, *Boney Manilli* is a dark musical comedy on aging, recovering the past, confronting family trauma and learning to let go. The work centers on a retired singer/actress experiencing dementia and her failed playwright son unable to finish his play about Milli Vanilli.

**“To tell a story is one thing, but to paint the picture of identity and infamy within its true reality is Arceneaux’s artistry at its best.” – *Flaunt***

**[cap.ucla.edu/boney-manilli](http://cap.ucla.edu/boney-manilli)**



# UCLA NIMOY THEATER

CAP UCLA is building 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 will immerse  
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)



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





## **Ann Carlson and inkBoat**

*These Are the Ones We Fell Among*

Sat, Oct 7 at 8 pm

Sun, Oct 8 at 3 pm

The Nimoy

Interdisciplinary artist Ann Carlson has created a duet inspired by the movements, myths, and metaphors of our non-human cousins faced with extinction. Performed by experimental dance and theater company inkBoat, this work juxtaposes elegance, humor, and grace with collective loss on our planet.

**“A captivating, haunting, and bizarre dreamscape – like Dr. Seuss meets David Lynch on the last days of a bankrupt circus.” – choreographer Sheldon B. Smith**

[cap.ucla.edu/ann-carlson](http://cap.ucla.edu/ann-carlson)



# CAP UCLA STAFF

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Deputy Director and Program Manager: Fred Frumberg  
Director of Education and Special Initiatives: Meryl Friedman  
Production Manager: Bozkurt "Bozzy" Karasu  
Artist Liaison Manager: Zarina Rico  
Production Associate Technical Director/Audio & Video: Duncan Woodbury  
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Marketing Coordinator: Elvis Harold  
Marketing Associate: Helene Griffin

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Development Assistant: Zoey Mendoza

## Education

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Education Program Coordinator: Theresa Willis Peters  
Student Arts Coordinator: Theo Bonner-Perkins

## Financial Management

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Finance Analyst: Jodi Klein  
Finance Analyst: Ayesha Bulegoda

## Human Resources

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Human Resources Assistant: Erah Lulu

## Ticketing

Assistant Director Central Ticket Office: Gerardo Galeano

## Royce Hall Staff

### Venue

Director of Operations: Heidi Snyder  
Venue Manager: Evan "Otter" Wilkinson

### Production

Production Manager: Jeff Wallace  
Crew Coordinator: Don Kidd  
Audio/Video Supervisor: John Coleman  
Lighting Supervisor: Antony Gutierrez  
Rigging Supervisor: Robert Ory  
Lighting Assistant: Evan Drane  
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## Patron Services

Patron Services Manager: James Porter  
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F.O.H. Staff: Pia Shekerjian

## Custodial

Custodian Supervisor: Steve Jarnagin  
Custodian: Ranoya Exum

## CAP UCLA Administrative Offices

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Box 951529  
Los Angeles, CA 90095-1529  
Tel: 310-825-4401  
Fax: 310-206-3843

## GENERAL QUESTIONS

[info@cap.ucla.edu](mailto:info@cap.ucla.edu)  
(please allow 48 hours for a response)

## UCLA Central Ticket Office

Tel: 310.825.2101  
Fax: 310.206.7540  
[tickets@cap.ucla.edu](mailto:tickets@cap.ucla.edu)

## Press Inquiries

The ACE Agency  
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PR and Marketing Specialist  
[hanya@theaceagency.com](mailto:hanya@theaceagency.com)

## Development Office

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Fax: 310.206.3843  
[devinfo@cap.ucla.edu](mailto:devinfo@cap.ucla.edu)

## Design for Sharing/ K-12 Arts Education

Tel: 310.825.7681  
Fax: 310.206.3843  
[dfs@cap.ucla.edu](mailto:dfs@cap.ucla.edu)

## Theater Rental Information

Anthony T. Jones  
Tel: 310.825.4403  
Fax: 310.206.8678  
[atjones@arts.ucla.edu](mailto:atjones@arts.ucla.edu)  
[roycehall.org](http://roycehall.org)

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**UCLA's Center for the Art of Performance gratefully acknowledges our donors, sponsors and members whose gifts directly support the vitality of contemporary performing arts. Thank you!**

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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](http://cap.ucla.edu/give-nimoy)



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Become a member and support CAP UCLA's ability to engage, challenge, and captivate diverse audiences through the shared experience of extraordinary artistry and the exchange of ideas.

As a CAP UCLA member, we invite you to deepen your relationship with artists and ideas by attending special events and participating in activities with other arts enthusiasts, support the development of bold new work and help bolster contemporary performing arts in Los Angeles. And, enjoy priority access to discounted tickets and year-round savings from our dining, retail, and museum partners

**Become a member**  
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