



Photo by Call the Shots Photography

Wu Man

Sun, Oct 15, 2023 at 7 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.

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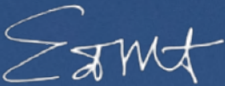
CAP UCLA'S new home for live performance

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 Call the Shots Photography

CAP UCLA Presents

Wu Man

**Sun, Oct 15, 2023 at 7 pm
The Nimoy**

**Program duration: waiting on confirmation
waiting on confirmation**



BIOGRAPHY

Wu Man belongs to a rare group of musicians who have redefined the role of their instruments, in her case, the pipa, a pear-shaped, four-stringed Chinese lute with a rich history spanning centuries. Not only is she recognized as the foremost pipa player in the United States, but she is also celebrated as an accomplished composer, educator, and one of the most prominent instrumentalists of traditional Chinese music. She has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and create awareness of China's ancient musical traditions. Her adventurous spirit and virtuosity have led to collaborations across artistic disciplines, allowing her to reach wider audiences as she works to cross cultural and musical borders. Her efforts were recognized when she was named *Musical America's* 2013 "Instrumentalist of the Year," marking the first time this prestigious award has been bestowed on a player of a non-Western instrument, and in 2021 when she received an honorary Doctorate of Music from the New England Conservatory of Music and an Honorary University Fellowship from Hong Kong Baptist University. Ms. Wu is a recipient of the 2023 National Heritage Fellowship from the National Endowment of the Arts (NEA), one of the United States' most prestigious honors in folk and traditional arts, and receives the honor in a ceremony in Washington, D.C. in September. In 2023 she was additionally honored with the Asia Society's Asia Arts Game Changers Award, an annual award presented in New York City which recognizes and honors artists and arts professionals for their significant contributions to contemporary art.

In the 2023-24 season, Ms. Wu premieres a new Pipa Concerto by Pulitzer Prize-winning composer Du Yun with the Philadelphia Orchestra, with subsequent performances of the concerto with the Detroit Symphony Orchestra and The Knights at Carnegie Hall. She joins forces with kamancheh player Kayhan Kalhor and tabla player Sandeep Das for the newly formed Doos Trio, with performances at TO Live in Toronto, Cornell Concert Series, Washington University in St. Louis, and Stanford Live; and she tours an “American Railroad” program, including the premiere of a work she composed, with the Silkroad Ensemble. Additional highlights of the season include a solo recital at UCLA’s Center for the Art of Performance, a performance of Tan Dun’s Ghost Opera at the Kaatsbaan International Dance Center in Tivoli, New York, Jiping Zhao’s Concerto No. 2 for Pipa and Orchestra with the Western Piedmont Symphony, and a trio recital with mezzo-soprano Fleur Barron and pianist Julius Drake as part of Orquesta Sinfónica Del Principado De Asturias (OSPA)’s East West Festival. She also returns to Carnegie Hall to perform in the 50th Anniversary concert celebration of the Kronos Quartet.

Having been brought up in the Pudong School of pipa playing, one of the most prestigious classical styles of Imperial China, Ms. Wu is now recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music by today’s most prominent composers such as Tan Dun, Philip Glass, the late Lou Harrison, Terry Riley, Bright Sheng, Chen Yi, and many others. She was the recipient of The Bunting Fellowship at Harvard University

in 1998, and was the first Chinese traditional musician to receive The United States Artist Fellowship in 2008. She is also the first artist from China to perform at the White House. Wu Man is a Visiting Professor at her alma mater the Central Conservatory of Music in Beijing and a Distinguished Professor at the Zhejiang and the Xi'an Conservatories. She has also served as Artistic Director of the Xi'an Silk Road Music Festival at the Xi'an Conservatory.

Ms. Wu has performed as a soloist with many of the world's major orchestras, including the Austrian ORF Radio Symphony Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Moscow Soloists, Nashville Symphony, German NDR and RSO Radio Symphony Orchestras, New Music Group, New York Philharmonic, Seattle Symphony Orchestra and the Stuttgart Chamber Orchestra. Her touring has taken her to the major music halls of the world including Carnegie Hall, Amsterdam's Concertgebouw, the Great Hall in Moscow, the Kennedy Center, Lincoln Center, Opera Bastille, Royal Albert and Royal Festival Halls in London, and the Theatre de la Ville in Paris. She has performed at many international festivals including the Auckland Arts Festival, Bang on a Can Festival, BBC Proms, Festival d'Automne in Paris, Festival de Radio France et Montpellier, Hong Kong Arts Festival, La Jolla Summerfest, Lincoln Center Festival, Luminato, Mozart Festival in Vienna, NextWave! / BAM, Ravinia Festival, Silk Road Festival, Sydney Festival, Tanglewood, Wien Modern, WOMAD Festival and the Yatsugatake Kogen Festival in Japan. She continually collaborates with some of the most distinguished musicians and conductors performing

today, such as Yuri Bashmet, Dennis Russell Davies, Christoph Eschenbach, Gunther Herbig, Cho-Liang Lin, Yo-Yo Ma, David Robertson, Esa-Pekka Salonen and David Zinman.

Among Ms. Wu's most fruitful collaborations is with Kronos Quartet, with whom she began collaborating in the early 1990s. They premiered their first project together, Tan Dun's *Ghost Opera*, at the Brooklyn Academy of Music in 1995. The work was recorded and released on Nonesuch in 1997. Additional Kronos Quartet recordings featuring Wu Man for Nonesuch include *Early Music*, on which she plays the zhong ruan and da ruan (string instruments related to the pipa) in John Dowland's *Lachrymæ Antiquæ* and the Grammy-nominated *You've Stolen My Heart*, an homage to the composer of classic Bollywood songs Rahul Dev Burman, featuring Ms. Wu alongside the Quartet, singer Asha Bhosle, and tabla player Zakir Hussain. She participated in the Quartet's 40th Anniversary celebration concerts at Cal Performances in Berkeley, CA and at Carnegie Hall; was Artist-in-Residence with the Quartet in February 2016; became the second inductee into the "Kronos Hall of Fame" (joining Terry Riley); and composed her first piece for western instruments, *Four Chinese Paintings*, for the Quartet's "50 for the Future" project. Last season in Washington, D.C., she and the Quartet reprised their multimedia work *A Chinese Home*, conceived in collaboration with theater director Chen Shi-Zheng and premiered at Carnegie's Zankel Hall in 2009.

As a principal, founding musician in Yo-Yo Ma's Silkroad project, Ms. Wu has performed throughout the U.S., Europe

and Asia with the Silkroad Ensemble. She is a featured artist in the 2015 Emmy-Award-winning documentary *The Music of Strangers: Yo-Yo Ma and The Silk Road Ensemble*, as well as on the film's 2017 Grammy Award-winning companion recording, *Sing Me Home* ("Best World Music Album"), which includes her original composition *Green (Vincent's Tune)* performed with the vocal ensemble Roomful of Teeth. She has recorded six albums with the group: *Silk Road Journeys: When Strangers Meet* (2002), *Silk Road Journeys: Beyond the Horizon* (2005), *New Impossibilities* (2007), the CD/DVD *A Playlist Without Borders / Live from Tanglewood* (2013), and *Sing Me Home* (2016) on Sony Classical, as well as *Off the Map* (2009) on World Village. Her Silkroad Ensemble performances in recent years have included tours of the U.S. during the season and to summer festivals such as Tanglewood, Wolf Trap, Blossom, Ravinia and Hollywood Bowl; a tour of Asia; and performances with Mark Morris Dance in Berkeley and Seattle.

Adamant that the pipa does not become marginalized as only appropriate for Chinese music, Ms. Wu strives to develop a place for the pipa in all art forms. Projects she has initiated have resulted in the pipa finding a place in new solo and quartet works, concertos, opera, chamber, electronic, and jazz music as well as in theater productions, film, dance, and collaborations with visual artists including calligraphers and painters. Her role has developed beyond pipa performance to encompass singing, dancing, composing, and curating new works. She has premiered works by Chinese composers including Zhao Jiping, Tan Dun, Bright Sheng, and Chen Yi. Other notable projects include *Orion: China*, co-written

with Philip Glass for the 2004 Summer Olympics in Athens and recorded the following year; and *Blue and Green*, an original composition that she premiered with The Knights. In March 2019 Ms. Man and Yo-Yo Ma performed the American premiere of Zhao Lin's *A Happy Excursion* with the New York Philharmonic. Recent projects have seen her rediscover, embrace, and showcase the musical traditions of her homeland, projects she has dubbed "Wu Man's Return to the East." In 2009, she was asked to curate two concerts at Carnegie Hall as part of the "Ancient Paths, Modern Voices" festival celebrating Chinese culture. Ms. Wu and the artists she brought to New York from rural China for the festival also took part in two free neighborhood concerts and a concert presented by the Orange County Performing Arts Society in Costa Mesa. In August 2012, she released a documentary DVD titled *Discovering a Musical Heartland: Wu Man's Return to China* as part of her ongoing "Return to the East" project. In the film, she travels to little-explored regions of China to uncover ancient musical traditions that have rarely been documented before. Among the musicians she met on her journey were the Huayin Shadow Puppet Band, which she brought to the U.S. for the first time – touring to eleven cities around the nation. She has also toured around the world as a Master Musician in the Aga Khan Music Initiative – a group of performers, composer-arrangers, teachers, and curators who create music inspired by their cultural heritage of the Middle East, South and Central Asia, West Africa and China.

Ms. Wu boasts a discography of over forty albums including the Grammy Award-winning *Sing Me Home* ("Best World Music

Album”) with the Silkroad Ensemble on Sony; the Grammy Award-nominated *Our World in Song*, featuring familiar folk songs from around the world arranged by her with Hawaiian instrumentalist Daniel Ho and Cuban percussionist Luis Conte; and *Elegant Pipa Classics*, which combines traditional pipa repertoire with modern compositions, both released by Wind Music. *Traditions and Transformations: Sounds of Silk Road Chicago* features her Grammy Award-nominated performance of Lou Harrison’s Pipa Concerto with the Chicago Symphony Orchestra, as well as a Grammy-nominated recording of Tan Dun’s Pipa Concerto with Yuri Bashmet and the Moscow Soloists on Onyx Classics. In May 2012, she released her Independent Music Award-nominated CD / DVD *Borderlands*, which traces the history of the pipa in China. It is the final installment of the acclaimed ten-volume *Music of Central Asia* ethnographic series produced by the Aga Khan Trust for Culture and the Smithsonian Institution Center for Folklife and Cultural Heritage. In *Wu Man and Friends*, released on Traditional Crossroads in 2005, she blends Chinese, Ukrainian, Ugandan and Appalachian traditional music, performing alongside musicians from these regions. Her solo recordings include *Pipa: From a Distance*, released on Naxos World Music in 2003, and *Immeasurable Light*, released on Traditional Crossroads in 2010. *Fingertip Carnival*, her latest release for Wind Music, explores the connections between Chinese and Mexican folk music and each culture’s use of stringed instruments with the San Diego-based son jarocho group *Son de San Diego*. Her most recent recordings have seen her pair the pipa with traditional wind instruments: with the Japanese shakuhachi on *Flow* with Kojiro Umezaki released on In A Circle

Records; and with the Chinese sheng on *Distant Mountains* with Wu Wei recorded live at the 2018 Morgenland Festival Osnabrueck and released by Dreyer Gaido.

Born in Hangzhou, China, Ms. Wu studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin and Liu Dehai at the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in pipa. Accepted into the conservatory at age 13, her audition was covered by national newspapers and she was hailed as a child prodigy, becoming a nationally recognized role model for young pipa players. She subsequently received first prize in the First National Music Performance Competition among many other awards, and she participated in many premieres of works by a new generation of Chinese composers. Her first exposure to Western classical music came in 1979 when she saw Seiji Ozawa and the Boston Symphony Orchestra performing in Beijing. In 1980 she participated in an open master class with violinist Isaac Stern, and in 1985 she made her first visit to the U.S. as a member of the China Youth Arts Troupe. She moved to the U.S. in 1990 and was awarded the Bunting Fellowship at Harvard University in 1998. She was the first Chinese traditional musician to receive the United States Artist Fellowship (2008) and the first artist from China to perform at the White House. She currently resides in California.

For more information on Wu Man, please visit wumanpipa.org or her artist page on Facebook.

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





Nano Stern

Screening of *We'll Be Singing by September*

**Thu, Oct 19 at 8 pm
The Nimoy**

Nano Stern extends his artistic activism from music to film with *We'll Be Singing by September*. Co-produced by Stern, the documentary explores the history, development and transcendence of Chilean music during the socialist government of Salvador Allende.

After viewing the documentary, join us on Oct 20 at 8 pm as Stern performs the songs of Víctor Jara.

cap.ucla.edu/nano-screening



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



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



**CAP
UCLA**



Ruthie Foster

Sat, Oct 21, 2023 at 8 pm
The Nimoy

Described as “pure magic to watch and hear,” Ruthie Foster elevates a mixed palette of American song forms including gospel, blues, jazz, folk and soul into a musical guide for how to move through the world with compassion and resolve.

“Foster has a powerful and supple voice and sings with feeling and purpose.” – *Pop Matters*

cap.ucla.edu/ruthie

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cap.ucla.edu/give-nimoy



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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

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