PROGRAM: DARCY JAMES ARGUE'S REAL ENEMIES
OCTOBER 2 / 7:30 PM BING CONCERT HALL

ARTISTS
Secret Society
David Pietro, piccolo, flute, alto flute, soprano sax, alto sax
Rob Wilkerson, flute, clarinet, soprano sax, alto sax
Sam Sadigursky, E-flat clarinet, clarinet, tenor sax
John Ellis, clarinet, bass clarinet, tenor sax
Carl Maraghi, clarinet, bass clarinet, baritone sax

Seneca Black, trumpet, flugelhorn
David Smith, trumpet, flugelhorn
Matt Holman, trumpet, flugelhorn
Nadje Noordhuis, trumpet, flugelhorn
Jason Palmer, trumpet, flugelhorn

Mike Fahie, euphonium, trombone
Ryan Keberle, trombone
Jacob Garchik, trombone, tuba
Jennifer Wharton, bass trombone, tuba

Sebastian Noelle, acoustic and electric guitar
Adam Birnbaum, acoustic and electric piano, melodica
Matt Holman, contrabass and electric bass, electronic effects
Jon Wikan, drum set, cajón

Darcy James Argue, conductor

PROGRAM
Real Enemies (Concert premiere)
Music by Darcy James Argue
Writing and direction by Isaac Butler
Lighting Design by Maruti Evans

0. You Are Here
1. The Enemy Within
2. Dark Alliance
3. Trust No One
4. Silent Weapons for Quiet Wars
5. Best Friends Forever
6. The Hidden Hand
7. Causus Belli
8. Crisis Control
9. Apocalypse is a Process
10. Never a Straight Answer
11. Who Do You Trust?
12. You Are Here (reprise)

The performance will last approximately 70 minutes with no intermission.

Real Enemies was developed and produced by Beth Morrison Projects.

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.

The performance will be followed by a conversation with the creators and professor Kathryn Olmsted.

KORET JAZZ PROJECT
This program was generously funded by the Koret Foundation. The Koret Jazz Project is a multiyear initiative to support, expand, and celebrate the role of jazz in the artistic and educational programming of Stanford Live.

Real Enemies was co-commissioned by the Brooklyn Academy of Music, the Fromm Music Foundation, and Beth Morrison Projects; and was produced by Beth Morrison Projects. Residency support was provided by the Center for the Arts at Virginia Tech.

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FROM THE CREATORS

_Real Enemies_ is a work of nonfiction, which is to say, it is an exploration of real beliefs, of the present-day folklore we call conspiracy theories. When we embarked on this project, we wanted to find a way to get inside the psychic space of paranoia, to understand the mixture of factual truth, deduction, intuition, supposition, and imagination that results in “conspiracism.”

Belief in conspiracies is one of the defining aspects of modern culture. It transcends political, economic, and other divides. Conservative or liberal, rich or poor, religious or secular, across all races and backgrounds, there exists a conspiratorial strain of thought that forces are secretly plotting against us or controlling our fates. E. M. Forster famously wrote, “The king died, and then the queen died,” is a story. “The king died, and then the queen died of grief” is a plot.” Causality lies at the heart of all narrative. Without causality, all that remains are isolated events. Conspiracy theories take these isolated events and insert causality, making them into a plot. Plot is, in turn, a synonym for a conspiracy. Conspiracy theories, then, are on one level simply another form of narrative sense-making, like taking the stars in the sky and weaving them into mythical scorpions, crabs, and hunters.

As befitting a journey into postwar paranoia, the score draws heavily on 12-tone techniques even as it departs at times from conventional notions about how those techniques should be employed. In _Real Enemies_, the 12-tone row is a deep structural device, not just for the music but for the formal and visual development of the entire work. Other musical touchstones include the film scores of Michael Small and David Shire, Nicaraguan singer-songwriter Carlos Mejía Godoy, early 1980s electrofunk-influenced hip-hop from Los Angeles, intricately layered polyrhythms at the intersection of postminimalist classical music and contemporary jazz, and much more.

**DARCY JAMES ARGUE**

“For a wholly original take on big band’s past, present, and future, look to Darcy James Argue,” says _Newsweek_’s Seth Colter Walls. The Vancouver-born, Brooklyn-based composer and bandleader has toured nationally and internationally with his 18-piece ensemble, Secret Society, earning the top spot in the Big Band category in the 2013 _DownBeat_ Critics Poll.

Mr. Argue has received commissions from the Fromm Music Foundation, The Jazz Gallery, the Manhattan New Music Project, the Jerome Foundation, and the Brooklyn Academy of Music as well as ensembles that include the Danish Radio Big Band, Hard Rubber Orchestra, West Point Jazz Knights, and Orquestra Jazz de Matosinhos. He is the recipient of grants and fellowships from the New York Foundation for the Arts, New Music USA, the Aaron Copland Fund for Music, the Mid Atlantic Arts Foundation, the Canada Council for the Arts, and the MacDowell Colony. In 2015, he was awarded a Guggenheim Fellowship in music composition and a Doris Duke Artist Award.

ISAAC BUTLER

Isaac Butler is a writer and director. Previous directing credits include Darcy James Argue and Daniel Zizelj’s _Brooklyn Babylon_ (BAM Next Wave Festival), Greg Moss’ _Reunion_ (Playwrights’ Center), Cory Hinkle’s _Notes on a Disappearance_ (Playwrights’ Center), Clay McLeod Chapman’s _Volume of Smoke_ (Virginia Commonwealth University, Firehouse Theatre, the Kraine Theater, and others), and Josh Conkel’s _MilkMilkLemonade_ (Under St. Marks). He also directed the U.S. premiere of Line Knutzon’s _First You’re Born_ (Peter Jay Sharp Theatre), the first American performance of a contemporary Danish play. Mr. Butler’s arts criticism and journalism have been featured in _American Theatre_, _the Hooded Utilitarian_, _Stereophile’s_ Fred Kaplan adds, “Argue is tying together the disparate strands of music that have shaped his life and his rambling era.”

Mr. Argue made his mark with his critically acclaimed 2009 debut, _Infernal Machines_ (New Amsterdam Records). His group’s 2013 release, _Brooklyn Babylon_ (New Amsterdam), earned nominations for both Grammy and Juno Awards, like _Infernal Machines_ before it. _Brooklyn Babylon_ continued to net accolades for Mr. Argue and Secret Society, earning the top spot in the Big Band category in the 2013 _DownBeat_ Critics Poll.

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Rain Taxi, Slate, Flavorpill, and Time Out New York. His essays have appeared in Narratively and Pank, and his personal narratives weaving together pop culture and autobiography have appeared in Columbia: A Journal of Literature and Art and Fiddlerback. He has performed original writing as part of The Soundtrack Series, The Liar Show, and The How I Learned Series. He has just finished his first book, The Thousand Natural Shocks: A Father, a Family, a Crisis of Faith.

MARUTI EVANS

Lighting designer Maruti Evans’ work includes Else Where (BAM), Leiderabend (BAM), Witness Uganda (ART), Alice vs. Wonderland (ART), Mouth Wide Open (ART), Master and Margarita (Summer Scape), An Oresteia (Classic Stage Co), Crowns (Goodman Theater), and Sweet Train (Virginia Opera Co). He has received the Drama Desk Sam Norkin Award 2013 for the designs of Tiny Dynamite and Pilo Family Circus and Drama Desk nominations for In the Heat of the Night, Slaughterhouse 5, and Blindness.

BETH MORRISON PROJECTS

Founded in 2006, Beth Morrison Projects encourages risk taking, creating a structure for developing new work that is unique to each artist, which gives artists the time and space to experiment and push boundaries. Noted as a composers’ producer, “Beth Morrison, of Beth Morrison Projects, has been gathering strength for several years, producing some of the most exciting music-theater projects in the city” (New Yorker). To date, the company has commissioned, developed, and produced more than 40 premiere opera and music-theater works that have been performed around the globe. The New York Times recently said, “The production of new [opera] works in the city still falls mostly to the tireless Beth Morrison and her Beth Morrison Projects.” The Wall Street Journal claimed, “Ms. Morrison may be immortalized one day as a 21st-century Diaghilev, known for her ability to assemble memorable collaborations among artists.” In 2013, Beth Morrison Projects cofounded the internationally acclaimed Prototype Festival with the Here arts center, which the New Yorker called “suddenly indispensable.” Current and upcoming projects include works by composers Darcy James Argue, Mohammed Fairouz, Du Yun, Ted Hearne, David Lang, David T. Little, Zhou Long, Keerl Makan, Missy Mazzoli, Paola Prestini, Kamala Sankaram, Scott Wheeler, and more. Additional projects include works by directors Julian Crouch, James Darrah, Rachel Dickstein, Daniel Fish, Gia Forakis, Bob McGrath, Yuval Sharon, and Robert Woodruff.

Projects have been performed in American and international venues, including the Brooklyn Academy of Music, The Kitchen, Performance Space 122, Lincoln Center, the Walker Art Center, the Barbican, the Holland Festival, Operadagen Rotterdam, the Beijing Music Festival, the New York Musical Theatre Festival, and more. Beth Morrison, creative producer

Jecca Barry, general manager

Noah Stern Weber, associate producer

Rachel Karps Reidy, production and administrative associate

Dan Balkin, general management fellow

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### Richard Diebenkorn

**THE SKETCHBOOKS REVEALED**

*On view through February 8*

This unparalleled collection of 29 sketchbooks has never before been seen by the public. Through his long career, Diebenkorn (Stanford B.A. ’49) kept a sketchbook—a portable studio—to capture his ideas. The books, now in the Cantor’s collection, contain 1,045 drawings that span 50 years.

**LECTURE by Gretchen Diebenkorn**

Grant, Wed., Nov. 4 at 3:30 pm

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