



Advance Program Notes

Darcy James Argue's Secret Society

Brooklyn Babylon

Friday, September 4, 2015, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Brooklyn Babylon

Music by Darcy James Argue
Story, animation, and live painting by Danijel Zezelj
Featuring Darcy James Argue's Secret Society

Jim Findlay, scenic and projection design

Paloma Young, costume design

Aaron Crosby, costume design associate

Scott Bolman, lighting design

Isaac Butler, directorial consultation

Asa Wember, video engineering

Vernil Rogers, sound engineering

Lindsey Turteltaub, stage and production management

Shelley Miles, assistant stage management

Produced by Beth Morrison Projects

Beth Morrison, creative producer

Jecca Barry, general manager

Noah Stern Weber, associate producer

Rachel Karpf Reidy, production and administrative associate

Dan Balkin, general management fellow

Performed by Darcy James Argue's Secret Society

David Pietro, *piccolo, flute, alto flute, soprano sax, alto sax*

Rob Wilkerson, *flute, clarinet, soprano sax, alto sax*

Sam Sadigursky, *clarinet, tenor sax*

Jon Irabagon, *clarinet, bass clarinet, tenor sax*

Carl Maraghi, *clarinet, bass and contrabass clarinets, baritone sax*

Seneca Black, *trumpet, flugelhorn*

Jonathan Powel, *trumpet, flugelhorn*

Matt Holman, *trumpet, flugelhorn*

Nadje Noordhuis, *trumpet, flugelhorn*

David Smith, *trumpet, flugelhorn, electronics*

Mike Fahie, *euphonium, trombone*

Darius Christian Jones, *trombone*

Jacob Carchik, *trombone, tuba*

Jennifer Wharton, *bass trombone, tuba*

Sebastian Noelle, *acoustic & electric guitar*

Adam Birnbaum, *acoustic & electric piano, melodica*

Matt Clohesy, *contrabass, electric bass*

Jon Wikan, *drum set, tapan, cajón*

Darcy James Argue, *conductor*

Brooklyn Babylon

Prologue

1. *The Neighborhood*

Interlude 1: Infuse

2. *An Invitation*

Interlude 2: Enjoin

3. *The Tallest Tower in the World*

Interlude 3: Enthral

4. *Construction + Destruction*

Interlude 4: Bewail

5. *Builders*

Interlude 5: Unmoored

6. *Missing Parts*

Interlude 6: Arise

7. *Grand Opening*

Interlude 7: Aloft

8. *Coney Island*

Epilogue

Creator's Note

In the teeming metropolis of a future Brooklyn, longtime residents and fresh arrivals work together to preserve their vulnerable neighborhoods. But plans are afoot to construct an immense tower—the tallest in the world—right in the heart of the city, and Lev, a local master carpenter, finds himself torn between ambition and community when he is commissioned to build the carousel that will crown it. This urban fable unfolds wordlessly through the combination of Zezelj's animation and live painting and Argue's original score performed live by 18-piece big band, Secret Society. The expressive immediacy and impact of live music and painting are channeled through the dramatic structure of the storyline and the flow of the animation. The performance is built on a carefully orchestrated interchange between live music, painting, and animation. It combines the rhythm, time, volume, and space of these elements, creating a unique narrative language.

Commissioned by BAM for the 2011 Next Wave Festival.

Brooklyn Babylon is generously supported by a grant from the MAP Fund, a program of creative capital supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

Additional funding is provided by Meet the Composer; the Department of Cultural Affairs; and the New York State Council for the Arts, a state agency.

Brooklyn Babylon was developed at SUNY Purchase under the leadership of Wiley Hausam.

Special Thanks

A very special thank you goes to Jessica Lurie, Marco Molinelli, and Mario Amura from Danijel Zezelj. Darcy James Argue would like to thank Lindsay Beyerstien, Joan Hilty, Alexandra Vrebalov, Matt Moran, Carol Freeman, Daniel Baldini, and Jonathan Powell, as well as to acknowledge the support of the MacDowell Colony, where a substantial portion of *Brooklyn Babylon* was composed.

Biographies

DARCY JAMES ARGUE, *composer*

"For a wholly original take on big band's past, present, and future, look to Darcy James Argue," so 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*, garnering countless awards and nominations and reimagining what a 21st-century big band can sound like. "It's maximalist music of impressive complexity and immense entertainment value, in your face and then in your head," writes Richard Gehr in the *Village Voice*. *Stereophile's* Fred Kaplan adds, "Argue is tying together the disparate strands of music that have shaped his life and his rambling era."

Argue made his mark with his critically acclaimed 2009 debut *Infernal Machines* (New Amsterdam Records). 2013 saw the release of *Brooklyn Babylon* (also from New Amsterdam), which, like *Infernal Machines* before it, earned the group nominations for both Grammy and JUNO Awards. *Brooklyn Babylon* continued to net accolades for Argue and *Secret Society*, including topping the Big Band category in the 2015 DownBeat Critics Poll.

Argue has received commissions from the Fromm Music Foundation, the Jazz Gallery, the Manhattan New Music Project, the Jerome Foundation, and Brooklyn Academy of Music (BAM), as well as from ensembles, including the Danish Radio Big Band, the Hard Rubber Orchestra, the West Point Jazz Knights, and the 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.

DANIJEL ZEZEJLJ, *story, animation, and live painting*

Danijel Zezelj is a graphic novelist, animator, painter, and illustrator. His work has been published by DC Comics/Vertigo, Marvel Comics, Dark Horse Comics, Image, *The New York Times Book Review*, *Harper's Magazine*, Dargaud, Grifo Edizioni, Hazard, and more. He is author of more than 20 graphic novels and four animated movies, including *A World of Wonder* (2015), *Thousand* (2014), *Fibonacci Bread* (2012), and *A Different Bunny* (2010). In Zagreb, Croatia, he co-founded the workshop and publishing house Petikat. He lives and works in Brooklyn, New York, and Zagreb, Croatia. For more information, please visit dzezelj.com.

JIM FINDLAY, *scenic and projection design*

Jim Findlay works across boundaries as a theatre artist, visual artist, and filmmaker. His most recent work includes his original performances, *Dream of the Red Chamber* (2014) and *Botanica* (2012); the direction and design of David Lang's *Whisper Opera* for the Museum of Contemporary Art and Lincoln Center; and the soon-to-be complete 3D film adaptation of *Botanica*. His video installation, *Meditation*, created in collaboration with Ralph Lemon, was recently acquired by the Walker Art Center for their permanent collection. He was a founding member and collaborator in the Collapsible Giraffe and, in partnership with Radiohole, helped run the mythical and recently deceased Collapsible Hole from 2000-2013. In addition to his original works as an independent artist and with the Giraffe, he maintains a long career as a collaborator with many theatre, performance, and music groups, including Daniel Fish, Aaron Landsman, the Wooster Group, Ridge Theater, Bang on a Can, Ralph Lemon, Stew and Heidi Rodewald, and Accinosco/Cynthia Hopkins. His work has been seen at Lincoln Center, Carnegie Hall, Brooklyn Academy of Music, Arena Stage, A.R.T., and over 50 cities worldwide, including Berlin, Istanbul, London, Moscow, and Paris. In 2015 he was awarded an artist grant from the Foundation for Contemporary Art, and his previous awards include three Obie Awards, two Bessie Awards, two Princess Grace Awards, Lortel and Hewes Awards, and residencies at MacDowell, UCross, MassMOCA, and Mt. Tremper Arts. His newest work, *Vine of the Dead*, will premiere in New York City this fall.

Biographies, continued

SCOTT BOLMAN, *lighting design*

Scott Bolman has worked with Beth Morrison Projects on *Song from the Uproar* (The Kitchen), *Visitations* (Roulette), and *Brooklyn Village* (Roulette), among others. His work with Robert Wilson includes *Zinnias* (U.S., France), *Odyssey* (Greece, Italy), and *KOOL* (U.S., Germany). He has re-created lighting for operas designed by Jennifer Tipton, Scott Zielinski, and David Finn at venues throughout the world, including The Metropolitan Opera, Teatro alla Scala, Théâtre de la Monnaie, and the San Francisco Opera. Recent credits include *A Wonderful Life* (Goodspeed Opera), *Intimate Apparel* (Chautauqua Theater Co.), *Antigone* (Greece, France), *Map* (Shen Wei Dance Arts), *The Box* (Foundry Theater), and *Urban Renewal* (U.S., France). He has taught at Colorado College, Brown University, and Montclair State University. Bolman is a founding member of Wingspace Design Collective.

PALOMA YOUNG, *costume design*

Paloma Young's on Broadway credits include *Peter and the Starcatcher* (Broadway; Tony Award), and her off-Broadway credits include *Natasha, Pierre and the Great Comet of 1812* (Kazino; Lucille Lortel Award, Drama Desk Nomination); *The Patron Saint of Sea Monsters* and *Fly By Night* (Playwrights Horizons); *Wildflower* (Second Stage Uptown); *Recall* (Colt Coeur); *Permission* (MCC); and *Here's Hoover!* (Les Freres Corbusier). Regional credits include *The Tempest* (with magic by Teller and music by Tom Waits); ART/Smith Center Las Vegas (Elliot Norton nomination); *Troublemaker, or the Freakin Kick-A Adventures of Bradley Boatright and You, Nero* (Berkeley Repertory Theatre); and *Hoover Comes Alive!* and *A Current Nobody* (La Jolla Playhouse). Young has also worked regionally at Dallas Theatre Center, Arena Stage, Williamstown Theatre Festival, South Coast Repertory, The Old Globe, Oregon Shakespeare Festival, California Shakespeare Theatre, Hand2Mouth, and Mixed Blood, among others. She received her master of fine arts from UC San Diego. For more information, visit her website at palomayoung.com.

LINDSEY TURTELTAUB, *stage and production management*

Lindsey Turteltaub is a freelance production and stage manager for theatre, opera, dance, and events based in New York City. Recent Beth Morrison Projects credits include *The Aging Magician* (2015 Prototype); *Soldier Songs* (2013 Prototype, International Festival of Arts & Ideas); *Dog Days* (Montclair); *Elsewhere* (HERE); and *Song from the Uproar*, *Brooklyn Village*, and *Brooklyn Babylon* (Brooklyn Academy of Music Next Wave). Other recent credits include off-Broadway performances of *Allegro* (Classic Stage Company) and *Red-Eye to Havre de Grace*, *What's It All About?*, *Sontag: Reborn*, *A Civil War Christmas*, *Food and Fadwa* (New York Theater Workshop). Regional credits include *Bad Jews* (Long Wharf); *A Great Wilderness* (Williamstown); and *Autumn Sonata*, *A Delicate Balance*, *Battle of Black and Dogs*, and *POP!* (Yale Rep). Turteltaub's production credits include *The Realistic Joneses* on Broadway at the Prelude Festival 2013. Her event credits include Jazz at Lincoln Center, Carnegie Hall (*Not the Messiah* with Eric Idle and *The Mikado* with Kelly O'Hara), Brooklyn Academy of Music, LA Stage Alliance, and Music Center of Los Angeles. Turteltaub received a master of fine arts from Yale School of Drama.

Biographies, continued

ISAAC BUTLER, director

Isaac Butler is a writer and director whose previous directing credits include Darcy James Argue and Daniel Zizelj's *Brooklyn Babylon* (Brooklyn Academy of Music Next Wave), Greg Moss's *Reunion* (Playwrights' Center), Cory Hinkle's *Notes on a Disappearance* (Playwrights' Center), Clay McLeod Chapman's *volume of smoke* (Virginia Commonwealth University, The Firehouse Theater, the Kraine Theater, and others), and Josh Conkel's *milkmilklemonade* (Under St. Mark's). He also directed the U.S. premiere of Line Knutson's *First You're Born* (Peter Jay Sharp Theater), the first American performance of a contemporary Danish play. Butler's arts criticism and journalism had been featured in *American Theater*, *The Hooded Utilitarian*, *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 *The Fiddleback*. 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*.

SECRET SOCIETY, ensemble

Darcy James Argue's Secret Society has been credited with "making the big band cool again" (*Time Out New York*) and "reinventing the jazz big band for the 21st century" (John L. Walters, *The Guardian*). Founded in 2005, the group first gained international recognition with their widely acclaimed 2009 debut, *Infernal Machines* (New Amsterdam Records), which appeared on over 100 best-of-the-year lists, earned a Grammy nomination, and quickly made the 18-piece group one of the most talked-about ensembles in jazz. Their sophomore release, *Brooklyn Babylon*, also received a Grammy nomination and was named Best Album of 2013 by *The New Republic*.

In addition to their two recordings, Secret Society has been busy on the road with Brazilian, European, and Canadian tours; global festival performances; and three appearances at the Newport Jazz Festival, where they premiered the 35-minute extended work *Tensile Curves* in honor of the festival's 60th anniversary.

Secret Society's performances have been celebrated for their "slashing fury and awesome full-ensemble precision" (*The New York City Jazz Record*). The band's Canadian tour drew notice for its "brilliant soundscapes" (*Globe and Mail*) and "gorgeous musical details, maneuvers and transformations" (*Ottawa Citizen*). Their London Jazz Festival debut was declared "a contender for gig of the year" by *The Guardian*, and their performance at the Moers Festival in Germany was hailed by the *Kölner Stadt-Anzeiger* as "one of the highlights of the 38th annual festival."

Biographies, continued

BETH MORRISON PROJECTS, producer

Founded in 2006, Beth Morrison Projects encourages risk-taking, creating a structure for developing new work that is unique to each artist, which gives them 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-theatre projects in the city (*The New Yorker*)." To date, the company has commissioned, developed, and produced more than 40 premiere opera and music-theatre 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* wrote, "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 co-founded the internationally acclaimed PROTOTYPE Festival with HERE, which the *New Yorker* called "suddenly indispensable." Current and upcoming projects include works by composers, including Darcy James Argue, Mohammed Fairouz, Du Yun, Ted Hearne, David Lang, David T. Little, Zhou Long, Keeril Makan, Missy Mazzoli, Paola Prestini, Kamala Sankaram, Scott Wheeler, and more; and directors, including 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 Brooklyn Academy of Music, The Kitchen, Performance Space 122, Lincoln Center, The Walker Art Center, The Barbican, The Holland Festival, The Operadagen Festival, The Beijing Music Festival, The New York Musical Theater Festival, and more.

BETH MORRISON PROJECTS

BOARD OF DIRECTORS

Frederick Peters, *board chair*
Sue Bienkowski, *treasurer*
Judy Brick Freedman, *secretary*

Matthew Annenberg
Ralph Dandrea
Pamela Drexel
Nicholas Firth
David Gindler
Jane A. Gross
Jane Gullong
Nancy Sanders
Raymond Steckel

ADVISORY BOARD

Linda Brumbach
Andrew Hamingson
Ruby Lerner
Joseph V. Melillo

Engagement Activities

MEET THE MAKERS

Moderated by Karl Precoda, advanced instructor, cinema studies, dramaturgy, School of Performing Arts
Artists, technicians, designers, and managers associated with *Brooklyn Babylon* and *Real Enemies* will meet with students and faculty from the School of Performing Arts for this intimate conversation on the realities of contemporary performance, production, management, and design.
Anne and Ellen Fife Theatre, Street and Davis Performance Hall

WVTF PUBLIC RADIO INTERVIEW WITH DARCY JAMES ARGUE

Hosted by Josh Jackson, program director, WVTF Public Radio
Composer Darcy James Argue will speak with Josh Jackson, program director of WVTF, during an interview for broadcast on the National Public Radio affiliate.

WORKSHOP WITH JAZZ MUSIC PERFORMANCE STUDENTS

Moderated by Jason Crafton, assistant professor of trumpet and jazz studies, School of Performing Arts
Musicians from Darcy James Argue's Secret Society will lead a workshop in jazz music for Virginia Tech music students.

CLASS VISIT TO SCHOOL OF ARCHITECTURE + DESIGN

Hosted by James Bassett, associate professor, architecture, School of Architecture + Design
The creators of *Brooklyn Babylon* will meet with first year undergraduate majors in architecture and design during this visit to the school's Foundation Design Laboratory.

COMMUNITY VOICES PODCAST INTERVIEW AND ROUNDTABLE DISCUSSION

Hosted by Community Voices
Darcy James Argue will participate in a podcast interview and roundtable discussion with faculty and graduate students in Community Voices: a team that engages leaders from the public, private, and non-profit sectors in sharing stories and insights about their creative leadership initiatives and innovative approaches to problem-solving, the hard lessons learned and the rich experiences gained.

Special thanks to Kathryn Albright, James Bassett, Jason Crafton, Andy Morikawa, Amanda Nelson, Karl Precoda, and Max Stephenson

In the Galleries

STEPHEN VITIELLO: A SCUTTERING ACROSS THE LEAVES

In collaboration with Kasey Fowler-Finn

September 3–13, 2015

Cube

Special hours: Tuesday-Friday, 10 AM-6 PM; Saturday-Sunday, 10 AM-4 PM; *closed Saturday, September 12*

Internationally renowned sound artist Stephen Vitiello premieres a new installation based on unique insect recordings and micro-sounds of the forest captured at Mountain Lake Biological Station in Pembroke, Virginia. This extraordinary inner world, until now undetected and unknown, will be revealed in the Cube for the first time and for only 10 days. Supported in part by the Institute for Creativity, Arts, and Technology (ICAT) and the University of Virginia and the Mountain Lake Biological Station's ArtLab and presented in partnership with ICAT.

ALSO ON VIEW SEPTEMBER 3-NOVEMBER 15, 2015:

Beyond Real: Still Life in the 21st Century

Miles C. Horton Jr. Gallery

Philip Taaffe

Ruth C. Horton Gallery

GALLERY HOURS:

Tuesday-Friday, 10 AM-6 PM; Saturday-Sunday, 10 AM-4 PM; *closed for VT home football games*