



Advance Program Notes

Darcy James Argue's Secret Society

Real Enemies

Thursday, September 10, 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.

Real Enemies a workshop premiere

Darcy James Argue, *composer and conductor*

Isaac Butler, *writer and director*

Peter Nigrini, *film designer*

Maruti Evans, *scenic and lighting designer*

Sydney Maresca, *costume designer*

Lindsey Turteltaub, *stage and production management*

Dan Vatsky, *video editor and associate video designer*

Asa Wember, *video engineer*

Emma Herbolzheimer, *video intern*

Vernil Rogers, *audio engineer*

Shelley Miles, *assistant stage manager*

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, *E♭ clarinet, clarinet, tenor sax*

John Ellis, *clarinet, bass clarinet, tenor sax*

Carl Maraghi, *clarinet, bass clarinet, baritone sax*

Seneca Black, *trumpet, flugelhorn*

Jonathan Powell, *trumpet, flugelhorn*

Matt Holman, *trumpet, flugelhorn*

Nadje Noordhuis, *trumpet, flugelhorn*

Jason Palmer, *trumpet, flugelhorn*

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, electronic effects*

Jon Wikan, *drum set, cajón*

Darcy James Argue, *conductor*

Beth Morrison Projects, producer

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*

Real Enemies

Workshop Showing

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)*

Creators' Note

From the creators:

Real Enemies is a work of nonfiction, which is to say, it is an exploration of real world beliefs, of the present day folk-lore that 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 believes there are forces secretly plotting against us or controlling our fates. E. M. Forester famously wrote that, "the King died and then the Queen died," is not a story, but, "the King died and then the Queen died of grief," is. 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, also 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 and crabs and hunters.

Making *Real Enemies* has entailed extensive research into a broad range of conspiracies, from the familiar and well-documented to the speculative and outlandish. *Real Enemies* is a collage of found text and media from dozens of sources that trace the historical roots, iconography, ideology, rhetoric, and psychology of these conspiracies. These sources include everything from classic videogames to the writing of Don DeLillo, Richard Hofstadter, and Kathryn Olmsted; to the films of Alan J. Pakula, Stanley Kubrick, and John Frankenheimer; to C-SPAN and Fox News; to the sermons of Jim Jones and Shoko Asahara; to the comics of Jack Chick and conspiracist tracts like *The Protocols of the Elders of Zion* and Milton William Cooper's *Behold a Pale Horse*. We've taken these already existing constellations and shattered them back into the component stars, reassembling them into new shapes.

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 are supposed to 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 Mejia Godoy, early 1980's Los Angeles electrofunk-influenced hip hop, intricately layered polyrhythms at the intersection of post-minimalist classical music and contemporary jazz, and much more.

Real Enemies has pushed all of us into new artistic territory, and this workshop is essential to its success. We're very grateful to Virginia Tech for providing us with this opportunity and to you for being our first audience.

—Darcy James Argue, Isaac Butler, and Peter Nigrini

Biographies

DARCY JAMES ARGUE, *composer and conductor*

"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 U.S.A., 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, *writer and director*

Isaac Butler is a writer and director; 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 Knutzon'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*.

Biographies, continued

PETER NIGRINI, film designer

Peter Nigrini has designed on Broadway for *The Best Man*, *Fela!*, *9 to 5*, and *Say Goodnight Gracie*. Other designs include *Here Lies Love* (The Public Theater); *Fetch Clay, Make Man* (New York Theater Workshop and McCarter Theatre Center); *The Elaborate Entrance of Chad Deity* (2nd Stage, New York City; Geffen Playhouse; and Dallas Theatre Center); *Notes from Underground* (Yale Rep); *Grace Jones – Hurricane Tour* (Hollywood Ball and Hammerstein Ballroom); *Rent* (New World Stages); *Elsewhere* (Brooklyn Academy of Music); *Haroun and the Sea of Stories* (New York City Opera); *Blind Date* (Bill T. Jones/Arnie Zane Dance); and *The Orphan of Zhao* (Lincoln Center Festival). Nigrini is a founding member of the Obie Award-winning, New York-based theatre company, Nature Theater of Oklahoma, for which he has designed scenery, costumes, lighting, and projection for *No Dice* (Soho Rep), *Romeo and Juliet* (Salzburger Festspiele), and *Life and Times* (Burgtheater, Vienna), among others. Awards include Drama Desk for Outstanding Projection Design and Hewes Design Award for Notable Effects in projection design, both for *Here Lies Love* in 2013. Current and upcoming projects include the new musicals *Witness Uganda* (directed by Diane Paulus; A.R.T.) and *Arrabal* (directed by Sergio Trujillo; Toronto) and a new play by Katori Hall, *Our Lady of Kibeho* (directed by Michael Greif; Signature).

MARUTI EVANS, scenic and lighting design

Maruti Evans's work includes *Else Where* and *LEIDERABEND* (Brooklyn Academy of Music); *Witness Uganda*, *Alice vs. Wonderland*, and *Mouth Wide Open* (A.R.T.); *Master and Margarita* (Summer Scape); *An Oresteia* (Classic Stage Co); *Crowns* (Goodman Theater); and *Sweeney Todd* (Virginia Opera Company). He has received the Drama Desk Sam Norokin Award 2013 for the designs of *Tiny Dynamite* and *Pilo Family Circus*, as well as Drama Desk nominations for *In the Heat of the Night*, *Slaughterhouse 5*, and *Blindness*.

SYDNEY MARESCA, costume designer

Sydney Maresca recently designed the costumes for *Hand to God* (Broadway), *John and Jen* (Keen Co.), *Winners* (EST), *Percy Jackson and the Lightning Thief* (TheatreWorksUSA), *When January Feels Like Summer* (EST), *Year of the Rooster* (EST; Henry Hewes Nomination), *Il Turco in Italia* (Juilliard), *Blood Play* (The Debate Society), *Alice in Wonderland* (New York City Opera), *16 Words or Less* (Clubbed Thumb), *Finks* (EST), and *Buddy Cop 2* (The Debate Society; Henry Hewes Nomination). Her film work includes *Sin Matador*, *Breakup at a Wedding*, and *Movie 43's "Superhero Speed Dating."* Maresca is on the faculty at Marymount Manhattan College, and she received a master of fine arts from New York University.

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*, and *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 2013 Prelude Festival. 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, L.A. Stage Alliance, and Music Center of Los Angeles. Turteltaub received a master of fine arts from Yale School of Drama.

Biographies, continued

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."

BETH MORRISON PROJECTS, creative and touring producers

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, as well as with 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 ADVISORY BOARD

Frederick Peters, <i>board chair</i>	Linda Brumbach
Sue Bienkowski, <i>treasurer</i>	Andrew Hamingson
Judy Brick Freedman, <i>secretary</i>	Ruby Lerner
Matthew Annenberg	Joseph V. Melillo
Ralph Dandrea	
Pamela Drexel	
Nicholas Firth	
David Gindler	
Jane A. Gross	
Jane Gullong	
Nancy Sanders	
Raymond Steckel	

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.

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.

Thursday, September 10, 2015, Following the performance

Q & A WITH THE REAL ENEMIES ARTISTS

Moderated by Jason Crafton, assistant professor of trumpet and jazz studies, School of Performing Arts
Following the performance, interact with the creators of *Real Enemies* in this question and answer discussion.
Cube
Free

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

In the Galleries

PHILIP TAAFFE

September 3–November 15, 2015

Ruth C. Horton Gallery

One of the preeminent painters of our time, Philip Taaffe masterfully synthesizes an encyclopedic range of references to art history, architecture, anthropology, and the natural sciences—in bold, vibrant paintings. A fascination with symbols, cultural traditions and rituals across civilizations animate this stellar selection of paintings of the last 14 years from the artist's studio; Luhring Augustine, New York; and private collections.

ALSO ON VIEW:

Beyond Real: Still Life in the 21st Century

September 3–November 15, 2015

Miles C. Horton Jr. Gallery

Stephen Vitiello: A Scattering 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*

GALLERY HOURS:

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