



STANFORD LIVE

PERFORMING ARTS
MAGAZINE



INSIDE

Jazz artist Wynton Marsalis responds to racial injustice in the U.S., Q & A with musicians Frank Waln and Raye Zaragoza, a reading list to accompany the 2020–21 season, and more



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All Rise: A Response to Racial Injustice

By Wynton Marsalis

In the wake of the murder of George Floyd and protests against police brutality, jazz musician Wynton Marsalis responds to the destructive legacy of systemic racism in the U.S.

p—16

- Stanford Live Staff & Sponsors** p—5
- Welcome** p—6
- Upcoming Events** p—8
- Campus Partners** p—12
- Poetry Spotlight** p—13
- Scene & Heard** p—14
- Behind the Scenes** p—33
- Membership** p—34
- Stanford Live & Bing Concert Hall Donors** p—36
- Calendar** p—38
- Season FAQ** p—39



Infographic

A 2020–21 Season Reading List from Our Curatorial Team

Browse a selection of books that helped shape the season’s focus on reconciliation and forgiveness

p—22



Infographic

Solidarity, Anguish, and Action

A letter from Stanford University’s Office of the Vice President for the Arts

p—28



Featurette

Q & A with Frank Waln and Raye Zaragoza

The hip-hop artist and singer-songwriter discuss their roles as musicians, their new projects, and more

p—24



Featurette

Stanford Medicine Stuck@Home Concerts: Emotional PPE for Unprecedented Times

Stanford Medicine and the Muse Program executive director Jacqueline Genovese shares the story behind the virtual concert series

p—30



Hats off to all the healthcare professionals and essential workers around the world. We need you, and we appreciate you.
Thank you!

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Stanford Live's 2019–20 season is generously supported by Helen and Peter Bing.

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The Stanford Live Commissions and Programming Fund is generously supported by the Hornik Family, Victoria and James Maroulis, the Maurice and Helen Werdegard Fund for Stanford Live, and other generous donors.

WELCOME LETTER

“Forgiveness is really about liberating yourself—letting go, so you can be free of hate and bitterness. It’s really a one-way street that doesn’t need the other person to do anything. Reconciliation is a different step. It’s really hard work.”

*—Linda Biehl,
philanthropist and director of the Amy Biehl Foundation*

Linda Biehl's quote above provides a near perfect context for some of the ideas we intend to explore this season. As we started to map out the program two years ago, we had no idea how prescient our choice of subject matter would be at this moment in history. We believe that the work of artists can help facilitate the challenging examination we need to undertake in order to begin the process of healing.

In the spring, we reached out to artists who were scheduled to be with us this year—and others who have a long history with Stanford Live—to ask them to write a short essay in response to the words *reconciliation* and *forgiveness*. The first in this series is the printing of an essay Wynton Marsalis wrote and posted on social media in response to the murder of George Floyd. We will share other essays in the coming months in this magazine and on our blog.

One of our first live virtual programs this summer was a powerful poetry exchange between Stanford's Institute for Diversity in the Arts director A-lan Holt and multi-disciplinary artist Marc Bamuthi Joseph. Poetry is a form of expression that has long inspired generations, offering a glimpse into the mind and experience of the individual writer. In this issue, we have also included a new poem by Stanford student Angel Marie, co-director of Stanford's Spoken Word Collective.

Finally, our cover features two young artists—Frank Waln and Raye Zaragoza—who are scheduled to perform in the studio this fall. We are excited to feature other emerging artists on our covers for the balance of the season to illustrate the importance of providing a platform for new voices in the arts.

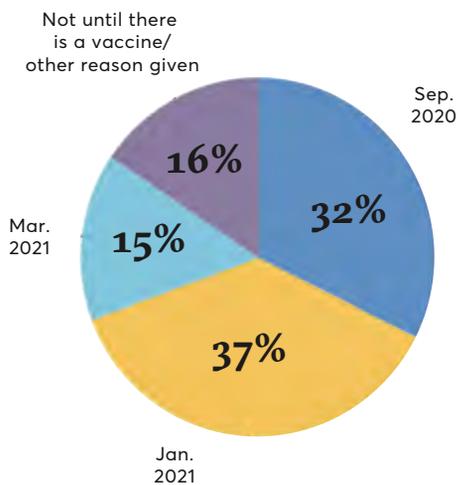
We hope that you and your family are staying safe and healthy.

Chris Lorway
Executive Director

COVID-19 Recovery Survey

At the end of June, we sent out a survey to Stanford Live ticket buyers to help us craft our recovery plan for the coming season. Over 2,200 of you responded! **As we work through the data, we wanted to give you a sneak peek at some of the preliminary results.**

WHEN IS THE EARLIEST YOU WOULD RETURN TO LIVE PERFORMANCES AT STANFORD?



A SOCIALLY DISTANCED FROST AMPHITHEATER



89%

of respondents said they would be "somewhat likely" to "extremely likely" to attend an outdoor, socially distanced performance at Frost Amphitheater—preferred start time is between **5:00 pm** and **6:00 pm**

A NIGHT AT THE DRIVE-IN



76%

of respondents would attend a film, concert, or lecture on campus in their car

STREAMING PERFORMANCES

51%

of respondents have watched over three livestreams since we started to shelter in place



YouTube, Zoom, and Facebook are the three most popular streaming platforms that respondents have been using to experience virtual performances

UPCOMING EVENTS

With cancellations of large-scale events continuing throughout the summer, this issue's Upcoming Events section highlights more content from our digital season collection as well as recordings from some of our summer livestream events. Enjoy!

All content listed in this section can be found on our digital season page: live.stanford.edu/2020-digital-season.

JAZZ

Jon Batiste

Jon Batiste recorded this Tiny Desk concert in early November 2019, less than a week after his return performance at the Bing on November 2. This recording includes new songs from Batiste and his all-female band. In response to George Floyd's murder and continued police brutality against the Black community, Batiste led a protest march with music in New York City's Union Square in early June 2020.

LEARN MORE:
[JONBATISTE.COM](https://jonbatiste.com)



JAZZ

Aaron Diehl

As Aaron Diehl was originally scheduled to perform in the Bing Studio in May 2020, we've added one of his 2015 concerts to our digital season. The concert featured Jelly Roll Morton's the "Original Jelly Roll Blues," "Viper's Drag" by Fats Waller, and "Concerto Jazz-A-Mine" by James P. Johnson.

LEARN MORE:
[AARONDIEHL.COM](https://aarondiehl.com)



For the 2020–21 calendar, visit live.stanford.edu.

FAMILY/VOCAL

Cantabile Youth Singers of Silicon Valley

Conducted by Cantabile artistic director Elena Sharkova and associate artistic director Jace Wittig, the local youth choir performed a virtual rendition of "Over the Rainbow." In the time since Sharkova became artistic director in 2004, Cantabile has grown from a choir of 80 to over 250 singers.

LEARN MORE:
CANTABILE.ORG



ANDERSON COLLECTION AT STANFORD UNIVERSITY

Museums From Home

Cantor
museum.stanford.edu/museums-home

Sat, Oct 24 | Bing Studio
Christian Scott aTunde Adjuah
Ancestral Recall

STANFORD LIVE

**2020–21 SEASON
TICKETS ON SALE NOW**

Shows in September–November 2020 are on sale now. Learn more and view the full 2020–21 calendar at live.stanford.edu/calendar

CLASSICAL

Max Richter in Concert

Reimagining Vivaldi

When Max Richter recomposed Vivaldi's *Four Seasons*, he discarded about three quarters of the original, substituted his own music, and tucked in some light electronics for a total *Four Seasons* makeover. It sounds a little hipper—lighter on its feet in places, darker and more cinematic in others. Still, Richter's remodeled version retains the basic shape, and much of the spirit, of the master's original four violin concertos—each about 10 minutes and in four movements, sequenced fast-slow-fast.

LEARN MORE:
MAXRICHTERMUSIC.COM



POP

Joe Russo's Almost Dead

We were sad not to be able to host Joe Russo's Almost Dead for Grateful Dead favorites. To fill that void, you can check out the band's free weekly Tuesday stream of past concerts. Check out its tour page for the link to the upcoming stream and jam with the band from the comfort of your couch.

LEARN MORE:
JOERUSSOSALMOSTDEAD.COM



FOLK

The Many Voices of Dom Flemons

As a founding member of the Carolina Chocolate Drops, a collaboration with Stanford Live favorite Rhiannon Giddens, Dom Flemons was able to explore his interest in bringing traditional Black music to new audiences. In this video, Flemons discusses and plays 100-year-old songs, explaining how he makes them contemporary for audiences today.

LEARN MORE:
THEAMERICANSONGSTER.COM



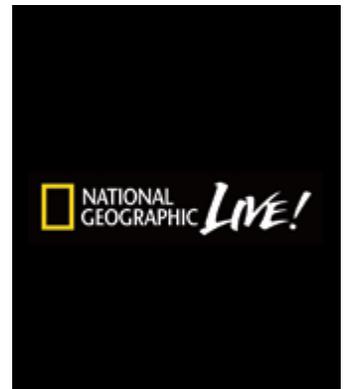
DISCUSSION

National Geographic

The Story of Cuba

In fall 2019, photojournalist David Guttenfelder presented *A Rare Look: North Korea to Cuba* in Bing Concert Hall. Dive deeper into the history of Cuba with National Geographic's documentary *The Story of Cuba*.

LEARN MORE:
FILMS.NATIONALGEOGRAPHIC.COM



CLASSICAL

Hanzhi Wang

A Virtual Concert

After her sold-out debut in the Bing Studio, Hanzhi Wang is back with a special message and performance that brings her virtuosic accordion playing straight to your home. The program includes work by Johann Sebastian Bach, Astor Piazzolla, Alfred Schnittke, and Katherine Balch and selections from Jean-Philippe Rameau's *Pièces de clavecin*. The concert also included the premiere of a newly commissioned work.

WATCH:

[LIVE.STANFORD.EDU/HANZHIWANG](https://live.stanford.edu/hanzhiwang)



DISCUSSION/POETRY

A Poetic Exchange with A-lan Holt and Marc Bamuthi Joseph

In June 2020, poet and multidisciplinary artist Marc Bamuthi Joseph joined Stanford's Institute for Diversity in the Arts director A-lan Holt in a virtual poetry and story exchange. Through the power of literary expression, Joseph and Holt discussed the importance of the moment that we're in and the possibilities of the future.

WATCH:

[LIVE.STANFORD.EDU/POETIC](https://live.stanford.edu/poetic)



CLASSICAL

Happy Hour Concert with Invoke Multi-String Quartet

In June 2020, Invoke, a multistring quartet, performed from Austin, Texas, for a Stanford Live virtual happy hour. Complete with masks and a backyard stage set up to allow for six feet between each musician, the quartet known for bluegrass, jazz, and minimalist sounds played a stunning set. The recording is available for all to check out.

WATCH:

[LIVE.STANFORD.EDU/INVOKE](https://live.stanford.edu/invoke)



CONTEMPORARY

Third Coast Percussion

In a May 2020 livestream event, Grammy Award-winning quartet Third Coast Percussion presented a new work composed for them by four-time Oscar nominee Danny Elfman. Follow the group online and catch one of its upcoming streamed performances live.

LEARN MORE:

[THIRD Coast Percussion .COM](https://thirdcoastpercussion.com)



CAMPUS PARTNERS

The St. Lawrence String Quartet 2020 Seminar

For the past 20 years, the St. Lawrence String Quartet (SLSQ) has hosted a summer music festival on the Stanford campus. This year it was a little different.

The festival traditionally brings together musicians and guest faculty from all over the world for 10 days of mad music making, rehearsals, late-night sight-reading sessions, master classes, and free concerts open to the public.

This past June, however, the SLSQ gathered chamber music colleagues, students, and friends for three virtual events to mark the week that would have been the 2020 seminar.

On Sunday, June 21, guest speaker Simon Rowland-Jones kicked things off with a deep dive into his work editing all 68 Haydn string quartets for the Peters Ur-text sheet music edition.

On Tuesday, June 23, Chris Chafe, director of the Center for Computer Research

in Music and Acoustics at Stanford, led a live demonstration of JackTrip, software that allows for remote music making, something that has become especially relevant in the past several months.

The week culminated on Thursday, June 25, with the first-ever SLSQ digital concert, *Haydn Discovery*. Hundreds of friends, musicians, and colleagues tuned in for a live conversation and prerecorded performance of Haydn's String Quartet, op. 20, no. 3, with the SLSQ.



The SLSQ prerecorded a performance of Haydn's work in Bing Concert Hall.



Geoff Nuttall, violinist of the SLSQ, tested Zoom backgrounds for the 2020 seminar.



Members of the SLSQ discussed Haydn's Opus 20 for their first virtual summer seminar.

POETRY SPOTLIGHT

Reincarnation

By angel marie '21

we are gifts given from those who have ascended
these heavenly presents haven't lefted us abandoned
and it's a sick to think we are born to die if every life
is part of the same cycle, then there must be a little piece of me
inside you. we separate infinities falling from the same sky
landing in clay cities with play names and pray to the forces
that mold us. to the women who made spines out of chains so we
could have something to hold onto, gave their lungs for our teeth
so we could chew through a definition of what this heritage means.
we are not linear beings, more like medusa. cut me loose
from my tongue, so I can learn a new language to say my name in.

no one can eat the fruit of a tree that was not theirs to take from
we are seeds of primordial seas sitting in the womb of judgement
good and bad, two sides of the same couch fighting over the remote
so I channel whatever roots I have left to ground me in my surroundings
I've been in one shirt for two days, it's been three days since easter and
it's snowing outside. I wonder if the weather has turned on itself. if mother
nature got tired of all them kids and lets us walk across the street unsupervised,
we got this. walk into our own darkness if it looks green enough

chasing paper like saviors that only cater to the rich.
the poor make do with whatever their given, after all,
weeds are the kind of culture that reproduces quick
like how fast money flip for friends with the same boat membership,
but barely gon cover the rest of rent for a momma with two kids
and two jobs, and too many problems to worry about what she don't got
like how the green grows different on the other side of the tracks.

but we do what we have to with the soil that we live in.
no one else can carry my children. my womb is my choice,
though the voice of a man will try to slither into my body
and make me sin, make me his last name until I forget
the worth of my wisdom and doubt my tongue. spend
every waking moment frozen by the cost or cause of hesitation.
who taught us to believe we can't give ourselves every penny
of patience, pour a generation of forgiveness over my body,
baptize myself in a new day, a new name, a new chance for survival.



angel marie (she/they) is a 21-year-old poet, musician, and filmmaker. They incorporate their research into every aspect of their creative projects. Their ambitious efforts have led them to start their own independent record label, Esoteric Creations; become writing director for MINT magazine; and serve as co-director for Stanford's Spoken Word Collective. Angel is humbly seeking a method of artistic production that no one is looking for, but something deeper is calling for. Their abstract surrealist approach to storytelling strives toward self-expression and love within every project, and they hope to one day teach these skills within their own classroom.

SCENE & HEARD

1



2



3



4



5



A RETROSPECTIVE OF THE 2019–20 SEASON



6

1—GRAVITY AND OTHER MYTHS

In October 2019, the award-winning Australian circus company performed for K–12 students in a matinee prior to a weekend of shows in Memorial Auditorium. With near-impossible stunts and routines, the acrobats demonstrated collective strength and teamwork.



7

2—ALLISON MILLER

Part of the stunning fall lineup of artists who performed in the Bing Studio, percussionist Allison Miller and her band Boom Tic Boom brought their acclaimed energy and rhythmic force.

3—ALICIA OLATUJA

Jazz vocalist Alicia Olatuja paid homage to female composers in a performance featuring songs by Sade, Joni Mitchell, and Brenda Russell.

4—HARLEM 100 FEATURING MWENSO AND THE SHAKES

Hosted by Michael Mwenso and featuring critically acclaimed tap dance artist Michela Marino Lerman, the multimedia variety show captured the sounds and sights of the Harlem Renaissance.



8

5—THERE IS NO OTHER MYTHS

In addition to their performance at the Bing, folk artist and musicologist Rhiannon Giddens and Italian jazz multi-instrumentalist Francesco Turrisi addressed racial injustice through music at the 15th Annual Kieve Lecture co-presented by Stanford Live and the Center for Comparative Studies in Race and Ethnicity.

6—HARLEM QUARTET

In its Bing Concert Hall performance in February 2020, the Harlem Quartet performed works by Dizzy Gillespie, Billy Strayhorn, and Wynton Marsalis.

7—THE WELL-CAFFEINATED CLAVIER

Richard Egarr, music director of the Philharmonia Baroque Orchestra, paired Bach's grandest instrumental music with lighthearted vocal work sung by talents Nola Richardson, James Reese, and Cody Quattlebaum.

8—THE SHADOW WHOSE PREY THE HUNTER BECOMES

A highlight of the season's drama offerings, Australian theater company Back to Back Theatre's *The Shadow Whose Prey the Hunter Becomes* spoke with emotional resonance about power and human intelligence.

All Rise: A Response to Racial Injustice

By Wynton Marsalis, musician and composer

“Americans of all hues pass quickly from anger to acceptance, and as months turn to years, our daily silence and inaction is willfully misread as endorsement, and back we go to the illusion that ‘we’re past this,’ because the daily grind is more important than what we find if we just open our eyes and keep them open.”

With the crescendo of public outcry and proliferation of opinions and justifiable expressions of outrage by so many experts, officials, and popular celebrities, I fear there’s little room or need for yet another person voicing a commonly held opinion. I also believe that the everyday tragedies that are commonplace and routine to our everyday way of living should be addressed when they happen, not when so much pressure has built up in the system that it must be let out. It’s also much more difficult to draw a crowd every day for the sanctioned and accepted forms of corruption and disrespect of Black Americans that are shouted from countless recordings and videos and even more powerfully whispered in the form of discriminatory laws, practices, and procedures that result in unfair housing and employment practices and, more tragically, lengthy unjust prison sentences.

Much of this “cacophony of crazy” is executed officiously and with a warm and innocuous smile. Therefore, Americans of all hues pass quickly from anger to acceptance, and as months turn to years, our daily silence and inaction is willfully misread as endorsement, and back we go to the illusion that “we’re past this,” because

the daily grind is more important than what we find if we just open our eyes and keep them open.

This particular tragedy, however common it’s become across these last decades, is perfectly symbolic of this specific time and place. And this global pandemic has given it a clear and more pungent stage. This murder is so distinctive because of the large size and gentle nature of the man who was murdered; because of the smug, patient, and determined demeanor of his killer and of the other peace officers protecting the crime in full public view; and because our nation is always attempting to escape its original sin with the loud shouting of other serious, though less egregious, transgressions. This fully recorded public execution yet again demands our full attention and interest, if we have the slightest remnant of belief in the morality, reason, and intelligence required to realize, maintain, and protect a libertarian democracy.

In each of the four decades of my adult life, I have addressed our myriad of American social and character problems with an involved piece that always defends a belief in the progression toward freedom that my parents taught us was perhaps



1

1—Through many of his music compositions, jazz virtuoso Wynton Marsalis has addressed racial injustice in the United States.

Photo courtesy of the artist

possible for all. Experientially, artistically, and spiritually, I've had a lifetime relationship—akin to obsession—with confronting this national calamity and conundrum.

As these decades have passed and our nation has retreated from the promises of the civil rights movement that my generation grew up believing would substantially improve economic and social opportunities for those who

had been denied by our "traditions," I have spoken, written, played, and composed about the toll that American racial injustice has taken on all of us—our possibilities, our presence, and our promise. Those words, notes, and more seem to have been wasted on gigs, on recordings, in classrooms, in prisons, in parks, on TV shows, in print, on radio, and from almost any podium from the deep hood to palatial penthouses in cities,

towns, and suburbs in every state and region of our country day and night and sometimes deep into the night for over 40 relentless years.

Just yesterday, I was walking with my 11-year-old daughter, and she asked me, "Did you see the video of the man in Minneapolis?" "Yes," I said. I always talk to her about history and slavery and all kinds of stuff that she is not interested in—and probably overdo it for that reason.

She asked, "Why did the man just kneel on him and kill him like that in front of everybody?" Instead of answering, I asked her a question back. "If I went out of my way to squash something that was harmless to me, and stomped on it repeatedly and deliberately to make sure I had killed every drop of life in it, and then looked defiantly at you, as if triumphant, why would I do that?"

She said, "You hate bugs." I laughed and said, "Let's say it's not necessarily a bug, just whatever I go out of my way to utterly destroy. Why would I?" She said, "Because you can." "Yes," and I further asked, "Why else?"

"Because you want to." And then I said, "Yes, but can you think of another more basic reason?" She thought for a while and just couldn't come up with it. I kept it going, saying and aggravating her, "It's one of the most important ones."

After a few minutes, she rolled her eyes and said, "Just tell me." I debated with myself about telling her this last reason since it's almost always left out of the national discussions when these types of repeated crimes by our peace officers are committed, but I figured, it's never too early to consider the

obvious. So I said, "Because he enjoyed it. For him, and for many others, that type of thing is fun. Like them good ole boys in Georgia chasing that brother through the neighborhood to defend themselves." It's no more complex than that.

She said, "HmMMM...", unconvinced. And I said, "This type of fun is much older even than America itself." I considered how different her understanding is of these things, if only just because of time, place, and experience.

During my childhood, raw racism and pure absolute ignorance was just a fact, but so was enlightened protest and determined resistance. It was the times, the 1960s going into the 1970s. With our Afros and the consciousness music of James Brown, Marvin Gaye, and Stevie Wonder, younger brothers were determined not to put up with any bullshit at all, unlike our ancestors, who we felt had willfully endured and accepted disrespect. And it was so easy to believe they were acquiescent in their own degradation because we didn't know anything about the deep, deep sorrow and pains of their lives because they bore it all in silence and disquieting shame. Now, those old folks are long gone, and each passing day reveals the naivete of our underestimation of the power and stubbornness of our opponent. Now, our ancestors loom much larger albeit as shadowy premonitions in the background of a blinding mirror that is exposing us all, Black and white.

Racist mythology, social inequality, and economic exploitation used propaganda and physical lines of demarcation to create and enforce a state of mind. It was called segregation. Because my parents grew

to adulthood in it and I was raised in it, I unknowingly believed in it, and even referred to myself as a minority. The late Albert Murray, my mentor and intellectual grandfather in Harlem, New York, dissuaded me from the segregated mindset with a penetrating question: "How are you going to accept being a minority in your own country? Is an Italian a minority in Italy?"

Well, let's see. That's a question our country has to ask itself. If we are plural, so be it. But we aren't. We are segregated in so many more ways than race, and if we are to be integrated, a nasty question remains: Whose genes will recede and whose will be dominant? Who is "them" and who is "us"? Mr. Murray once told me that "racial conflict in America has always been Black and white versus white." We see that in the current riots that have sprung up around the country. There are all kinds of folks out there and always have been. Any cursory viewing of protests in the 1960s reveals Americans of all hues.

But when all is said and done, and all the videos and photos become just a part of a protester's personal narrative kit to be pulled out for kids and grandkids as a testament of their youth—when the enormous collective wealth of America passes from one generation to the next, who of our white brothers and sisters now so chagrined will be out in the streets then? Playing loud defiant music in your bedroom means one thing at 15, but it's very different when it's your house. Who will be out there making sure that their darker-hued brothers and sisters in the struggle have enough opportunity to feed their families and a good enough education to join the national debate to articulate an

informed position in their fight for their rights and responsibilities and the financial security to enjoy older age with the comforts of health, home, and happiness. If the 1980s Reagan revolution is any indication, don't hold your breath for the "postracial America" that we were supposed to have achieved without having corrected or even acknowledged any of the real problems.

The whole construct of blackness and whiteness as identity is fake anyway. It is a labyrinth of bullshit designed to keep you lost and running around and around in search of a solution that can only be found outside of the game itself. Our form of democracy affords us the opportunity to mine a collective intelligence, a collective creativity, and a collective human heritage. But the game keeps us focused on beating

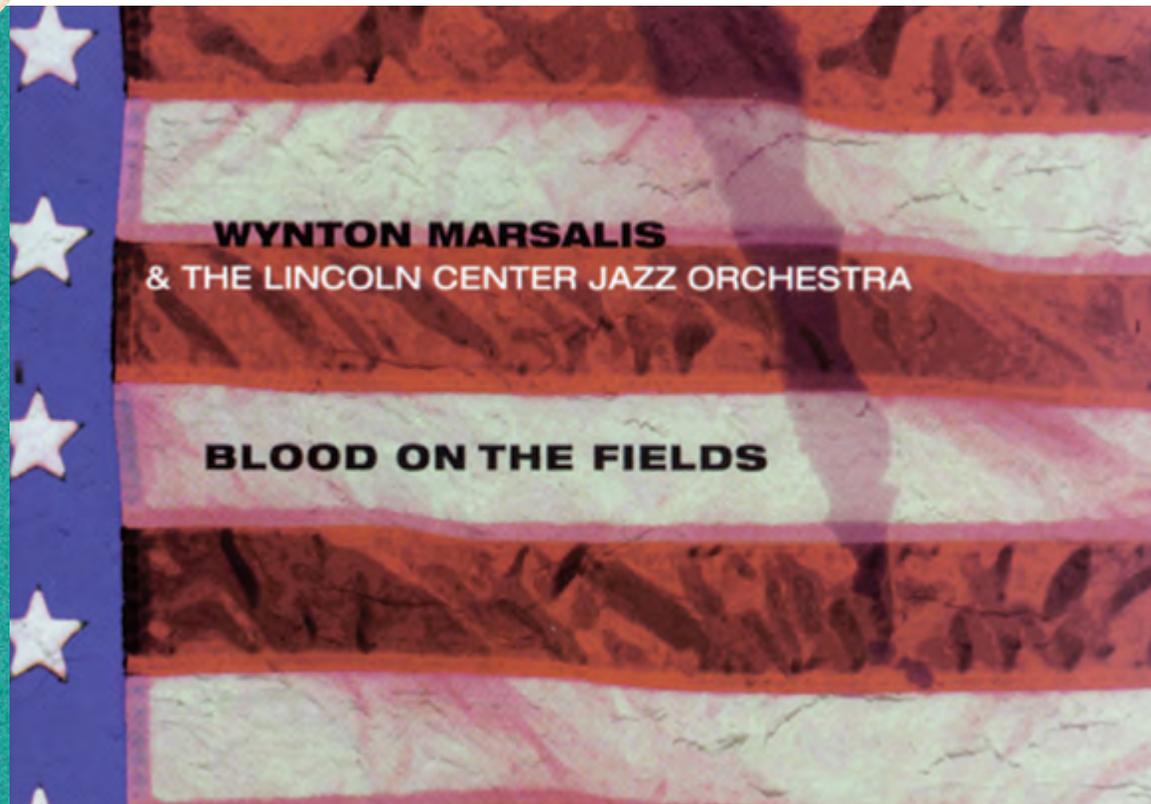
people we should be helping. And the more helpless the target, the more vicious the beating. Like I was trying to explain to my daughter, something just feels good about abusing another person when you feel bad about yourself.

We can't be feeling that good about our nation right now. Separated by wealth disparity, segregated in thought and action, poorly led on the left and on the right, confused in values of institutions and symbols of excellence, lacking in all integrity from the highest to the lowest levels of government, undisciplined in exercising the responsibilities of citizenship, disengaged and overfed on meaningless trivia and games, at each other's throats all the time for every issue. We seem to be at a dead end.



2—In 1997, Marsalis became the first jazz musician to win the Pulitzer Prize for Music for his composition *Blood on the Fields*. Photo courtesy of Wynton Marsalis Enterprises

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“It’s the damnedest thing to just keep doing the same wrong thing over and over again, and more forcefully wrong each time.”

It’s funny to think this whole experiment in democracy could end with a populace that is so polarized and self-absorbed that it can’t imagine atoning for the slavery and subjugation of other human beings and sharing enormous wealth (financial and other) with each other. But it wouldn’t be that surprising, because no matter how many times we find ourselves with the opportunity to right tremendous wrongs, we just keep coming up with the same wrong answer. It’s like having the solution to a math problem, not knowing the underlying mechanics to actually solve it, and lacking the patience and humility to ask for help to learn. It’s the damnedest thing to just keep doing the same wrong thing over and over again, and more forcefully wrong each time—or maybe, that wrong answer we keep coming up with, maybe it’s just who we actually are.

Life is not a book or a movie. It is itself much too complicated and simple to be understood from any one person’s perspective. Its truths come to their own conclusions that live as facts though lies may stand as temporary history. But George Floyd lying in the cold, cold ground at this moment is a fact, as was the fact of Eric Garner and all the other Americans who didn’t deserve to be killed by their peace officers. The murders of both men are eerily similar. And they, taken together though almost six years apart, are not even a

referendum on the offending officers but a view into how we can’t get past the illegality and illegitimacy of our courts and our politics that snatched back the North’s victory from the South in the Civil War. This successful legal and political wrangling to recast slavery as peonage and to maintain an underclass is still going on. Its victories, in effect, spit on the graves of 700,000 Americans lost on both sides in that conflict. And we re-fight our Civil War every day. It was interesting hearing Keisha Lance Bottoms, the mayor of Atlanta, and [rapper] Killer Mike both reference the Civil War, the civil rights movements, and this moment in one breath. They put this present moment in its proper context—a continuation of the struggle for human rights and civil liberties against the legacy of slavery and unapologetic racism.

These were Abraham Lincoln’s thoughts on slavery:

I hate it because of the monstrous injustice of slavery itself. I hate it because it deprives our republic an example of its just influence in the world, enables the enemies of free institutions with plausibility to taunt us as hypocrites, causes the real friends of freedom to doubt our sincerity, and especially because it forces so many really good men among ourselves into an open war with the very fundamental principles of civil liberty, criticizing

the Declaration of Independence, and insisting that there is no right principle of action but self-interest.

Notice the list of corruptions that Lincoln laid out 160 years ago—there is no better definition of our current position. He must have come up out of the grave to tell us. Sad as it is to say, contemporary Americans just may not be up to the challenge of democracy. A lot of countries in the world seem to be openly retreating from it. But that open retreat will be different here, for our credo of equality, freedom, and the dignity of persons requires us to construct elaborate ways of eliminating stubborn problems that we seem to not have the will, wherewithal, and humanity to solve.

And it’s the slow, slow choke out of everything black: that fake construct of blackness that was invented in America for the express purpose of elevating an equally fake whiteness; that blackness that has been parodied and mocked and shamed, been raped and robbed and lynched, cheated and fooled and straight up hustled into slapping itself under the banner of entertainment, still seeking the attention and resources of its masters by hating and disrespecting and killing itself; that omnipresent blackness to be named and renamed again and yet again for the purposes of denying its very name and birthright; that blackness that shows up in everything from a bowl of grits and



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3—Marsalis' 2007 album *From the Plantation to the Penitentiary* offers a critical look at the entertainment industry, financial exploitation, and irresponsible leadership in the United States. *Photo courtesy of Wynton Marsalis Enterprises*

4—Commissioned by the New York Philharmonic, *All Rise* was performed by the Jazz at Lincoln Center Orchestra, the Los Angeles Philharmonic, and a 100-voice choir. *Photo courtesy of Wynton Marsalis Enterprises*

a Southern twang to a whining rock guitar and a piece of fried chicken to the Constitution itself. Yeah, choking all the blackness out is going to be hard. Because it shows up as state's rights versus federal authority, as the root of the electoral college, and as gerrymandered districts and the modern repression of some people's right to vote. That inescapable blackness is always a primary subject in the discussions that elect presidents, where it shows up as immigrants, criminals, and disavowed preachers. It's clearly seen every day and night in our richest cities staggering down the streets in a tattered stupor with a sign saying "Do you see me?" and bearing the dates 1835, 1789, 1855, and all those slavery years. And all those ghosts remind you that we rolled back Reconstruction, we denied the Afro-American heroism of World War I with the segregation of World War II, we denied our citizens access to equal funding and equal housing and equal education and equal health care and equal opportunities, and we rolled back the gains of the civil rights movement on the very watch of many of us that are alive to read this [essay]. And at each broken promise, we said with a smile, "Fare thee well, brother,

fare thee well."

That slow choking of all the blackness out of the American DNA will prove to be impossible because we are written into the original Constitution—albeit it as three-fifths of a person. Black folks' struggle advanced the integrity of that document. The challenge that faces our country now is what it has always been: Can we reckon with the idea that the opposite of injustice is not justice—it is corrective assistance? The question that continues to plague us across centuries, decades, years, months, days, hours, minutes, and even seconds: Do we have the will and the intention to get that three-fifths up above five-fifths and create a productive society the likes of which has never been seen?

One thing I know for sure—that's not ever going to happen with your foot on a black neck, and I'm not talking about the most current, obviously guilty police officer. This is about all of us rejecting the injustices of our collective past with consistent and relentless individual action that goes far beyond giving money.

A 2020–21 Season Reading List from Our Curatorial Team

The 2020–21 season at Stanford Live asks the following question: How can art play a role in reconciliation and provide a stage for stories and truth telling for artist and audience to bear witness? A number of resources guided our curatorial team in shaping the season, which features artists with generational points of reference to the history of institutionalized racism and reconciliation processes, however imperfect and incomplete.

As we approach performances such as *The Ritual of Breath is the Rite to Resist* with the tragic murder of Eric Garner at its center, iskwē's residency and work focused on Indigenous rights, and *Mother to Mother* featuring composer Bongani Ndodana-Breen, we want to share a selection of powerful written works that elucidate the complexity of race, forgiveness, and reconciliation in the United States and beyond.

For the full list of resources, visit
live.stanford.edu/reading.

Final Bow for Yellowface: Dancing Between Intention and Impact

By Phil Chan

In 2017, Phil Chan was invited by then artistic director of the New York City Ballet Peter Martins to discuss the "Chinese" variation in George Balanchine's *The Nutcracker*. The racist depiction of Asians in this holiday classic had long been concerning to audience members. Chan's thoughtful approach to his conversation with Martins set off a movement to eradicate yellowface in ballet. As a result, ballet companies around the world have signed the pledge to eliminate offensive stereotypes in their productions. This book details the historical portrayal of Asians in arts and media and chronicles the important work Chan continues to do.

Race Matters

By Cornel West

This seminal work written by Cornel West in the early 1990s contextualizes historic moments like the L.A. riots surrounding the police assault on Rodney King and Clarence Thomas' elevation to the Supreme Court. West outlines how white supremacy is embedded in our culture, from the ongoing victimizing of Black communities to how institutions are founded and perpetuated to keep people of color at the sidelines. This work calls for a revolutionary shift in how we think of social justice, equity, and inclusion.

We Were Eight Years in Power: An American Tragedy

By Ta-Nehisi Coates

Composed of essays originally written for the *Atlantic* during the Obama presidency, this collection by Coates outlines the hope and disappointment of the realities of race relations in America. One essay addresses Bill Cosby's "Pound Cake Speech," which let white people off the hook for the way racism is embedded in our culture to marginalize the Black community. Another essay demonstrates the importance of Malcolm X in shaping the psyche, national identity, and development of the United States.

Me Artsy

Compiled and Edited by
Drew Hayden Taylor

Me Artsy is a powerful anthology of perspectives on artistic practices and their importance to First Nations artists and their communities. This work provided incredible guiding points in curating this season's Indigenous artists by demonstrating the importance of art that represents Indigenous culture through diverse forms and the capacity to meld tradition and contemporaneity. Filled with personal sentiment, humor, and resilience, this anthology demonstrates the beauty of a diverse array of Indigenous artistry.



The Education of an Idealist: A Memoir

By Samantha Power

Ambassador Samantha Power served in the Obama administration during his entire presidency, serving the second term as diplomat to the United Nations. Her previous background as an activist and journalist gives her a unique, empathetic approach to diplomacy. She emphasizes the need to fully witness and claim atrocities in order to reconcile them. Using terms like *genocide* in the wake of atrocities against people becomes an important step in creating healing. As we think about how to move past historical traumas, the need to acknowledge oppression, offer reparations, and develop authentic dialogue takes new importance.

Forgive for Good: A Proven Prescription for Health and Happiness

By Fred Luskin

Fred Luskin has been researching, teaching, and conducting forgiveness workshops at Stanford and around the world for over two decades. In *Forgive for Good*, he writes that forgiveness is something we have the power to give, and releasing hurt can result in significant health and psychological benefits. Discussions with Luskin were the starting point for the curatorial team's planning of the 2020–21 season, helping us understand that from the personal to the historical, there can be reconciliation without forgiveness, and conversely you can forgive but not necessarily reconcile.

The Book of Forgiving: The Fourfold Path for Healing Ourselves and Our World

By Desmond Tutu and Mpho Tutu

In this poetic and practical book, archbishop Desmond Tutu and his daughter Mpho present forgiveness as essential to healing. Forgiveness is a choice and a powerful alternative to revenge and embedding hurt and trauma in our personal and collective histories. Writing about his role in leading South Africa's Truth and Reconciliation Commission, Tutu says, "We chose forgiveness. At the time, we knew that telling the truth and healing our history was the only way to save our country from certain destruction."

Amy Biehl's Last Home: A Bright Life, a Tragic Death, and a Journey of Reconciliation in South Africa

By Steven D. Gish

Amy Biehl's Last Home, written by Biehl's Stanford classmate and historian Steven Gish, is a moving portrayal of Biehl's life that contextualizes her racially motivated killing in South Africa in the chaotic closing days of apartheid. Her parents' stance on forgiveness contributed to the Amy Biehl story becoming a surprising, sometimes problematic emblem of postapartheid reconciliation.



Q & A with Frank Waln and Raye Zaragoza

In October, two young musicians will perform an intimate concert in the Bing Studio celebrating Indigenous identity. Lakota hip-hop artist Frank Waln and singer-songwriter Raye Zaragoza share their thoughts on their role as musicians, their new projects, and more.

**How did you discover your music genre?
What were your early influences?**

RZ: I discovered folk music in the backseat of my parents' 1989 Saab. My dad would play James Taylor and Harry

Chapin on repeat when we were kids. I hated car rides, but whenever he put folk tunes on, I was super happy. I loved how folk music told stories. Fast-forward to middle school—I fell in love with a boy in my class who had great taste in music. He made me a mix CD that had Joni Mitchell; King Crimson; the Beatles; Elliott Smith; Crosby, Stills, and Nash; and so many other artists who became some of my earliest influences.

FW: Growing up on the Rosebud Reservation in South Dakota in the 1990s

and early 2000s, all my cousins were listening to hip-hop, much like [kids in] many other poor communities of color at the time. I was also exposed to musical influences of our parents—hip-hop, classic rock, Motown, country. When it came to hip-hop, I was drawn to the storytelling and the way the beats made me feel powerful. To me, the way hip-hop as a culture centers communal song and dance (ciphers), storytelling, and powerful drums is Indigenous. Hip-hop as a culture was created by Black people who were cut off from their indigeneity through



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1—Lakota hip-hop artist Frank Waln and singer-songwriter Raye Zaragoza are scheduled to perform at Bing Studio this fall. *Photos by Leslie Frempong and Cultivate Consulting*

2—Waln released his first Native flute album in May called *Olówaŋ Wétu (Spring Songs)*. *Photo by Brian Adams*

3—In 2016, protests took place across the country against the Dakota Access Pipeline. *Photo by Pax Ahimsa Gethen, courtesy of Creative Commons*

3

slavery and colonialism, and I believe they were drawing on those roots. I think this is why Indigenous people relate to and gravitate toward hip-hop.

Some of my early musical influences were Nas, Outkast, Gorillaz, Lil Wayne, and Linkin Park. I'm a music producer as well, so I was also inspired by Dr. Dre, Organized Noize, the Neptunes, and Hi-Tek.

You're both often referred to as activists, and your music is sometimes categorized as protest songs. What is your relationship to this categorization, and how does it affect your process as a musician?

RZ: Sometimes I chuckle when folks call my music protest music. I'm really just telling the story of my life and elaborating on the experience of a woman of color in the United States. Being a minority in America is inherently a politicized experience, so I guess it makes sense that I write political music. I definitely try to embrace the categorization since the tradition of social justice music is so important. But I also hope the day will come that my "protest songs" will be considered mainstream.

FW: I use my gifts (music, artistry) to help the people I love and to speak on the issues that are important to me because



I'm Lakota. My ancestors used their gifts to provide for and help the community. That's why I use my music to speak about social issues and injustices affecting my community. I often point out that if doing that makes me an activist, what are we saying about our society? I don't reject the term, but I point out that what I'm doing is older than activism. The way I approach my creative process and share my work with the world is older than the term *activist*.

Through your roles in the 2016 Standing Rock protests against the Dakota Access Pipeline, many know you as advocates for Indigenous rights. Raye's song "In the River" supported that movement, and Indigenous history is at the core of

Frank's work. Four years later, there's still energy around national conversations on Indigenous rights. What shifts still need to happen in these conversations, and how can music serve as a platform for change?

RZ: Standing Rock was a pivotal moment for the Indigenous rights movement. Through social media, Standing Rock rallied people from all over the world to learn more about the issues Indigenous people are facing. I do see more of an awareness of Indigenous rights issues in non-Natives since Standing Rock, but we still have a long way to go. Indigenous people are constantly being left out of every conversation, and that needs to change. I would love to see an Indigenous



4

4—During shelter in place, Zaragoza wrote and recorded a new EP called *Isolation Anthems*. Photo by Marlenite Photography

voice at every leadership table, from city councils to universities to record labels to music festivals.

FW: I think non-Native people are more exposed to our issues, realities, and struggles today because we are seeing more Native voices in non-Native spaces and mainstream media. The internet and social media gave us the ability to collectively organize and share our stories with the world directly. I still think there's an overwhelming amount of ignorance in the United States and the world at large in regard to Indigenous communities, but now organizers and people who are involved in social justice movements are becoming more in tune with how Indigenous history and people are necessary to the equation of justice in the United States. I remember going to conferences centered around social justice and equity five years ago where I was the only Indigenous person in the room and not a word was spoken about Indigenous communities unless I said something. Now we see Indigenous presenters and Indigenous-led workshops at the same conferences. I have seen changes in how we're included in the conversation about justice in the United States. But we still have a long way to go.

Music or any art is a powerful tool to express a truth and share a story because it contains not only information but our feelings and emotions too. I can read off ugly facts about Indigenous genocide in the United States, or I can give you the same info in the form of a story and song to show how it impacts me as a human being. I've found my music has been a powerful tool for creating empathy and understanding from non-Native people. That's the power of art.

Frank, you're active in various communities—in Chicago with organizations and museums, with high school students across the country, at hospitals. Why is it important for you to carry your role as a musician offstage to help build community?

FW: For me, this goes back to the question about being an activist. Lakotas have always used their gifts, talents, and skills to help the community and build a better future before the genocide. Using music to build community is one of the ways I'm trying to get back to that as a music artist. I realized that music is a powerful tool for building community and a great way for people to relate to one another. Music is a universal language.

Raye, you moved to Long Beach, California, shortly before the shelter in place orders took effect. How has the pandemic affected how you're acclimating to a new home and building a community?

RZ: I thank Creator every day that I moved to Long Beach before shelter in place. I was only here for about two months before shelter in place (five weeks of which I was traveling). Before I moved here, I was on the road for eight months straight without an address. Going from constant movement on tour to being forced to stay home by law was an absolutely jarring experience. On tour, I am constantly interacting with people, constantly moving from one thing to the next, constantly engaging. I hadn't slept in the same bed for more than seven days in more than two years. Although the circumstance is awful, I am weirdly grateful to have gotten all this alone time. I've learned a lot about myself and have written a ton. I am also so grateful that before quarantine, I made some friends here in Long Beach.

Amid the social distancing and anxiety due to the pandemic, you both wrote, recorded, and released new albums: *Isolation Anthems* and *Olówaŋ Wétu (Spring Songs)*. How did the concept for the album begin, and what was the writing process like in these unique circumstances?

RZ: I am so humbly proud of the *Isolation Anthems* EP because it's the first collection of music I've ever created 100

percent alone. Sometimes limitations are the most fertile ground for creativity. I grew up in a studio apartment with five people, and that contributed to my love for imagination and writing. I didn't have a ton of space for toys, but I did have space for my notebooks. I have the same feeling about being quarantined in a studio apartment and creating the *Isolation Anthems* EP. Writing it felt like journaling. *Isolation Anthems* was really just my song journal of the lonely feelings of quarantine. I had nowhere to go, nothing to do, so I might as well write, record, produce, and master my own EP!

FW: *Olówaŋ Wétu* is an idea I've had for a long time. These songs are deeply personal and were written during times of great spiritual and emotional need. These four songs are almost like prayers for me. Explaining the story, origin, and use of the song before I perform it is a Lakota practice and is something I do onstage. I wanted to figure out a way to translate that experience to my recorded music. By recording these songs outside and free of effects, I wanted to present these songs how they are meant to be experienced naturally, on Lakota land and the land the songs were written and played on. I also wanted to include the birds and other sounds of nature in the recording almost as its own voice in the song.

Settlers and non-Native engineers have treated Native flute music much like they treat us and all elements of our culture. They romanticize and misrepresent our music through the ways they present it, even technically. When recorded and mixed by non-Native engineers, Native flute music is usually drowned in reverb and paired with stereotypical and artificial sounds of nature like wolves howling. I wanted to reclaim our connection with land and music by showing an authentic connection rooted in tradition, healing, and creativity, like our ancestors did before us.

For the album cover, I chose a picture of me smiling and holding the flute to

contrast the stereotypical image of Lakota men as stoic and incapable of any emotion other than anger. I wanted to use a colorful image to again contrast the typical sepia or black-and-white portraits of Native people that Edward S. Curtis made popular.

Olówaŋ Wétu (Spring Songs) is me as a Lakota artist, flutist, music producer, and audio engineer reclaiming recorded Lakota flute music by being intentional about how it's recorded and presented to the world.

The pandemic has exacerbated the racial and socioeconomic inequities that have always existed in the United States. Recent momentum via the Black Lives Matter movement over continued policy brutality demonstrates the power of protest for social change. What is the role of the artist in this nation's current reckoning with health and social justice issues for Black people, Indigenous people, and people of color (BIPOC)?

RZ: The role of artists is to continue starting conversations and to inspire their audiences to rise to the occasion right now. People look to artists to be inspired, and it's time we use that attention to shed light on the inequities that have been ignored for so long. White artists should be uplifting their BIPOC artist friends. And BIPOC artists should be lifting each other up and not competing for the spotlight. Pretty much every industry needs a major shift, but I hope the music industry is in for one. The music industry, especially folk music, lacks diversity. It's time we all take a good look at ourselves and the industries we are a part of and start to dismantle and rebuild in a way that supports everyone.

FW: Throughout history, artists have always risen to roles as movement builders, educators, leaders, and knowledge sharers. As I said before, art is a powerful way to share a message, and sometimes our own people need the message just as much if not more. Art is

a part of culture, especially Indigenous ones, and the more movements break away from colonial ways of operating and get back to healthy (Indigenous) ways of organizing, the more art plays a role in all that. This goes back to what I said about Lakotas using their talents and gifts for the betterment of the people, and we can all contribute something to social-justice-movement spaces, especially artists who are rooted in the causes and communities being addressed.

Looking ahead to your show together at Stanford Live, what do you admire about each other's music? What artistic sensibilities and motivations do you both share?

RZ: Frank Waln is amazing! I learn so much from him. He's got such a great balance of beautiful sound and biting truth. I think we both value bringing art and activism together. And we both want to use storytelling as a vehicle for social change. I'm so excited to be performing alongside him.

FW: One thing I really admire about Raye's music is her songwriting. She's able to write a catchy, beautiful song that is also powerful and packs a message. Speaking as a songwriter and music producer, I know that is not an easy feat. Ever since I was a kid, I've always paid close attention to how songs are written and arranged, and Raye's songs are always precise in their arrangement. This lends to her success and ability to reach a wide audience with her work.

Frank Waln and Raye Zaragoza

Thu, Oct. 8

7:00 PM

Bing Studio

Visit live.stanford.edu/updatedperformances for calendar updates.



Solidarity, Anguish, and Action

A letter from Stanford University's Office of the Vice President for the Arts and Harry Elam, Vice President for the Arts June 4, 2020

Dear Stanford Arts community,

With yet another Black person, George Floyd, killed at the hands of the police, all across this country protestors have swarmed into streets, risking disease and death.

When the words of a people are consistently unheard, their bodies will speak. They will march on the streets, they will declare their pain, and they will make art. Artists have long used their bodies, their voices, their music to convey grief and suffering. Not only can the arts express a deep sense of anguish, they also allow us to come

together in our shared feelings. They allow us to hold and to comfort each other through the darkest of times, and bring a sense of healing and solace.

Yet solace is impossible without justice. The Office of the Vice President for the Arts (VPA) stands in solidarity with Black students, colleagues, artists, and activists fighting against the racial violence, inequality, and systemic injustice that plague our nation. We hold space for the collective recognition of Black lives that have been lost to racial violence, those whose names we now know—Ahmaud Arbery, Breonna Taylor, Tony McDade—and those we don't.

As a primarily white-led arts organization held within a primarily white-led institution, we are committed to not only standing in solidarity with communities of color, but joining them in this fight. We can no longer afford to be silent on these issues, nor can we afford to move forward as an organization without deep reflection on the ways we, too, benefit from widespread practices of antiblackness and white dominance.

In a wrenching irony of timeliness, the upcoming season of Stanford Live, announced just last week, contains a new co-commission called *The Ritual of Breath Is a Rite to Resist*, a multimedia song cycle and community meditation on the death of Eric Garner, with whom George Floyd shared his last words: I can't breathe.

Such creative works can intervene powerfully and imaginatively into the routinization of racial injustice, though we know they do not replace tangible justice-based change. At the VPA, we believe that the arts can strengthen our capacity for empathy and action, and usher in the kinds of transformation the world needs. We work to create environments in which artists thrive, and we

work to amplify their voices and visions. And yet we also acknowledge the ways in which we fall short, as cultural organizations steeped in histories and structures designed to uphold white dominance. To truly steward the power of the arts toward equity and justice, we must advance our commitment to enacting antiracist practices and transform the organizational structures that we operate within.

This statement is a beginning not an end. We recognize the importance of trusting Black leadership and following their cues. We will be working with our directors at the Institute for Diversity in the Arts, Stanford Arts Institute, Cantor Arts Center, Anderson Collection at Stanford, and Stanford Live, and with our full staff, to design action plans—that foreground issues of justice and equity—to guide our ongoing work.

We look forward to sharing these updates as conversations and strategies progress in the coming weeks.

—Stanford University's Office of the Vice President for the Arts



2

1—The mural at Harmony House where the Institute for Diversity in the Arts is located. *Mural by Jess X. Snow. Photo by Michael Spencer*

2—Stanford Live is part of the Office of the Vice President for the Arts, which strives to provide empowering arts opportunities for the Stanford community. *Photo by Robert DeArmond*

“In a wrenching irony of timeliness, the upcoming season of Stanford Live, announced just last week, contains a new co-commission called The Ritual of Breath Is a Rite to Resist, a multimedia song cycle and community meditation on the death of Eric Garner, with whom George Floyd shared his last words: I can't breathe.”

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1—School of Medicine communications manager Margarita Gallardo performed "Count on Me" by Bruno Mars with her daughters, Layla and Gabi.

2—Medical student Sheun "Shay" Aluko wrote and composed the song "You're Stuck at Home but Not Alone" for the series.

3—Dr. Diana Farid and her husband, Dr. John Leppert, performed "Follow" by Brandi Carlile with their children, Ella and Elijah.

4—Jacqueline Genovese is executive director of the Stanford Medicine and the Muse Program.

Photos courtesy of Jacqueline Genovese

Stanford Medicine

Stuck@Home Concerts:

Emotional PPE for

Unprecedented Times

By Jacqueline Genovese

As a nonclinician working in the Stanford School of Medicine, I felt helpless as I watched my boss, Dr. Audrey Shafer, a professor of anesthesiology and perioperative and pain medicine, and other colleagues and friends on the frontlines of COVID-19. Then I got a call from Dr. Bryant Lin, a clinical associate professor of primary care medicine and population health, who said, "Do you think we could create a virtual concert series?" I had worked previously with Lin on several arts programs, including a physician evening at the Cantor Arts Center, and happily accepted the opportunity to collaborate with him again. We knew from past programming how healing and unifying music could be, and we also knew from our extensive Stanford Medicine Music Network that many medical students, physicians, residents, and staff are also talented musicians.

Additionally, our first-ever Stanford Medicine Symphony Concert had to be canceled due to COVID-19. That concert would have included more than 40 Stanford physician musicians playing together under the direction of conductor Dr. Hanjay Wang, also a Stanford physician.

At first, we saw the Stanford Medicine Stuck@Home Concerts as a not-perfect replacement for this event. Over the ensuing two months, however, the concert series turned into so much more.

Family

One of the highlights of the series was the number of children of Stanford doctors and staff who performed with their parents or solo. Dr. Diana Farid played guitar and sang "Follow" by Brandi Carlile with her husband, Dr. John Leppert, on drums; their daughter on piano; and their son on guitar. Kevin Curran, the director of new construction for Stanford Hospital, played guitar and sang "Half the World Away" by Noel Gallagher with his son, also on guitar. We all had a chance to say hello to first-year medical student Vivian Lou's mom, who told us how happy she was to have her daughter sheltering in place with her in Canada. Amelia Ligons, senior talent acquisition consultant for Stanford Health Care, sang a heartfelt "Happy Birthday" to her mother, and Karen Thomson Hall, the director of the Standardized Patient Program in the Center for Immersive and Simulation-Based Learning, sang "Follow Your Heart" by



4

Mark Hollmann and Greg Kotis, with her husband, Colin Thomson.

Students

Medical student Sheun Aluko and undergraduate Jacob Bedia took Stuck@Home as an opportunity to compose original music dedicated to health care workers. Aluko wrote and composed the song "You're Stuck at Home but Not Alone," and Bedia composed a piano piece called "Reflection."

In addition, Lin's role as co-director of the Center for Asian Health Research and Education allowed us to collaborate with Stanford student leaders of the Asian Pacific American Medical Student Association to hold a themed concert to launch Asian Pacific American Mental Health Awareness Month. That concert featured songs sung in Chinese by Drs. Kim Chiang and Han Zhu as well as student Sierra Ha and Dr. Lynn Ngai Gerber playing the traditional Chinese *erhu*. Undergraduate student Gaby Haeun Li played an arrangement on the cello that combined "Arirang" and "Mo Li Hua" (Korean and Chinese folk songs, respectively), which represented her Korean-Chinese heritage. Inspired

“The concerts provided a place of respite, reconnection, and resilience for so many during this time. We began the series with a belief in the power of music to connect, to heal, and to bypass the brain and go right to the heart during the COVID-19 pandemic.”

by her experience with the Stuck@Home Concert series, Li included concerts in her Virtual Companions program designed to connect Stanford volunteers with residents of nursing homes who are both most at risk and isolated during the pandemic.

Art, Poetry, and Magic

Another canceled event we held virtually was the installment celebration for Stanford School of Medicine alumni who had worked with Jennifer Cauble, the Stanford Medical Center alumni relations director, and artist Lauren Toomer to create a sculpture using bricks from the original anatomy lab. During a concert, Toomer explained the project and shared a video of the sculpture taken a few weeks before the pandemic. For another “art interlude,” Dr. Ioana Baiu, a fourth-year surgery resident, shared her artistic process in creating *Noticed*, a 22” by 28” oil painting on canvas that she dedicated to her patients. And for something really different, Dr. Jonathan Chen, an assistant professor in the Center for Biomedical Informatics Research and the Division of Hospital Medicine, performed magic with cards and \$100 bills to the amazement of his fellow performers and the audience.

Cardinal Community

The 12-concert Stanford Medicine Stuck@Home series featured more than 82 Stanford physicians, medical students, staff, residents, family members, undergraduates, and alumni, who played a range of music—from classical to classic rock, to folk and

gospel—and shared artwork and poetry every Thursday evening. The response to the concerts, from the performers and the more than 3,000 audience members who tuned in, was one of overwhelming gratitude and appreciation for the sharing of artistic gifts and for the connection made possible during such an unconnected time. Live comments from audience members included this from a physician: “I am exhausted after a nonstop week of COVID-19-related work, and this concert has been a much-needed respite. Thank you.”

A Stanford employee said the concert was the highlight of the week for her nine-year-old daughter, and a music teacher from a local middle school had his whole class tune in as a lesson on what practice and persistence can sound like.

We heard from Stanford employees who said the concert was something positive to look forward to each week and a way to feel connected to colleagues and to be introduced to new colleagues and their families. We were able to secure a COVID-19 Creative Community Response Grant from the Office of the Vice President for the Arts to produce highlight videos and place full videos on a newly created YouTube channel. The momentum for the series continued to build over the weeks, as more employees and others stepped up to perform and express their appreciation. During a virtual Department of Medicine Grand Rounds broadcast to thousands, moderator Dr. Errol Ozdalga said the highlight of his

week was tuning in to the concert and seeing his colleague Dr. Baldeep Singh. Ozdalga exclaimed, “I had no idea Baldeep could play the guitar!”

We began the series with a belief in the power of music to connect, to heal, and to bypass the brain and go right to the heart during the COVID-19 pandemic. What we realized over the weeks was that the series also provided a way to recognize other traumatic events, including the deaths of George Floyd and Breonna Taylor and sadly many others that led to the Black Lives Matter nationwide protests, as well as the continued loss of life due to COVID-19. It became clear that the concerts were a form of emotional PPE (personal protective equipment) for the performers and the audience, providing a much-needed peaceful and healing space in anguishing and unprecedented times.

During the concert to launch Asian Pacific American Mental Health Awareness Month, Lin spoke about the power of the concerts. “I am the son of immigrants from Taiwan. It is amazing that I can sit here on Zoom with all of you in the middle of Silicon Valley, sharing music from so many different cultures with you. Even though this has been a time of strife and difficulty and friction in society, today to me is what America is all about.”

Jacqueline Genouese is executive director of the Stanford Medicine and the Muse Program in the Stanford Center for Biomedical Ethics at the Stanford School of Medicine.

BEHIND THE SCENES

Stanford Live's Virtual Season Announcement Event

For the 2020–21 season announcement, we ventured into a medium that has become commonplace in the past few months—the virtual event. Between May 15 and May 27, we created an enormous amount of content for this occasion while maintaining social distance.

With the help of Stanford Video, we captured remarks given on the quad by Stanford president Marc Tessier-Lavigne. We then reached out to this season's artists who recorded greetings from their homes, from Hawaii to London. San Francisco State University associate professor of American Indian studies John-Carlos

Perea recorded a video from his home in San Francisco, cutting together a multi-track performance of Native flute and bass. San Francisco-based Hybrid Design completed our 60-second season trailer in record time.

On May 26, less than 24 hours before the show, we donned our cloth masks and welcomed Stanford physician and violinist Lynn Ngai Gerber to a distanced recording session in Bing Concert Hall. She became the first musician to take the stage since early March. After her performance wrapped, we moved straight into a couple of hours of recording a presentation by Stanford Live executive director Chris Lorway. Once we collected this footage, our production team buckled

down to stitch it all together.

A skeleton crew arrived early on May 27 to put the finishing touches on our socially distant Q & A stations. We set up cameras, switchers, mics, and monitors in the main hall and dressing room. The lights dimmed at 5:05 pm and the livestream began. At the end, Lorway and Krystina Tran, Stanford Live's director of marketing, communications, and patron services, facilitated a Q & A live from Bing Concert Hall—but in two separate rooms.

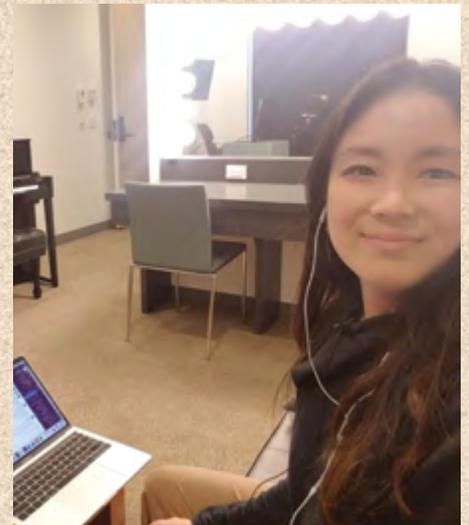
By the end, over 950 viewers had experienced the event live. There were many lessons learned—and a slight YouTube hiccup—but we were thrilled to have this innovative happening under our belts.



Stanford Medicine anesthesiologist Lynn Ngai Gerber kicked off the season announcement event with a violin performance in Bing Concert Hall.



The crew from Stanford Video filmed Stanford president Marc Tessier-Lavigne's remarks on campus.



From one of the dressing rooms, director of marketing, communications, and patron services Krystina Tran moderated a live Q & A with executive director Chris Lorway, who took questions from the concert hall.

MEMBERSHIP



Inua Ellams, whose play *Barber Shop Chronicles* ran at Memorial Auditorium during the 2018–19 season, returns to Stanford Live this season with his one-man show *An Evening with an Immigrant*. Photo by Harrison Truong

Meet Our Members: An interview with Lucie Jay

We recently sat down with Stanford Live member Lucie Jay to share her thoughts on her connection to Stanford Live.

Can you tell us a little about your background? What brought you to Stanford and the Bay Area?

I grew up in New York, and I was always in love with California since I was a teenager and saw my cool cousins in La Jolla on the beach, one of them married to a famous surfer. New York is cultural and brainy, so I figured the Bay Area definitely is all that.

How did your interest in the arts begin?

My parents were very involved with Lincoln Center, and I remember opera being played all the time in the house. It was a huge treat to hear Tchaikovsky's *Nutcracker* at Christmastime for a change of pace. Then I got a master's in art history at New York University. That was visual art, and although I do love that, these days I put more time toward the performing arts.

We're grateful you recently increased your giving to Stanford Live. What inspired that decision?

It's because it's so exciting! When Bing opened, I was so delighted. Then when Chris Lorway came, he just had more variety, more theater, more going on in the little cabaret. And seeing Bob Dylan and Willie Nelson in Frost last fall was a thrill. It has been like that initial excitement again since he came on board.



iskwē's residency will culminate in an immersive performance of a new piece, *acākosīc*, that will mix music, video, and installation throughout the Bing's indoor and outdoor spaces. *Photo by Matt Barnes*

A Home for Artists

The generosity of our members helps Stanford Live offer extended residencies to artists, providing time, space, and resources to develop new work.

In January 2021, we will host a three-week residency with Indigenous singer-songwriter and activist iskwē. Supported by Stanford's Office of the Vice President for the Arts – Arts Incubator pilot program, iskwē's residency will build community through engagement with students, faculty, and the campus Native community.

In May 2021, choreographer and 2013 MacArthur Fellow Kyle Abraham and his company A.I.M will spend two weeks in Memorial Auditorium, completing a world-premiere work in collaboration with electronic musician Jlin. Conceived as a response to Mozart's *Requiem*, the work will explore the process of coming to terms with death and be a key program on reconciliation and forgiveness.

You have such a strong interest in theater. What have you found exciting recently, both at Stanford Live and in your travels?

I loved the Abbey Theatre's *Two Pints* at Live. I love that Chris is getting more theater coming here.

London is my favorite big city in the world because theater there is so much easier. With New York theater, you have to get tickets a year ahead, and it's extremely expensive. In London,

I remember getting a ticket to see Vanessa Redgrave and her daughter Joely Richardson onstage the day before the show. That could never happen in New York.

How are you staying connected to the arts during shelter in place?

I was away when *Barber Shop Chronicles* came last year, and the National Theatre is streaming some of its big hits for free, including *Barber Shop*. There's so much good stuff online that it boggles

the imagination, but you might feel a little overwhelmed.

I adore folk music too, and the last thing I saw at Bing was a Danish group, Dreamers' Circus, that writes [original songs] and also [plays] Scandinavian folk tunes. And they said, "Well, this will be it for us for a while," and we all realized we wouldn't be there either, and there was something so poignant and a little melancholy. It was sort of the perfect thing to see that night.

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Coming Up This Fall

SEPTEMBER

Sun
SEP 27
Sundays with the St. Lawrence
with guest artist Todd Palmer

OCTOBER

Thu
OCT 8
Hip-hop artist Frank Waln and
singer-songwriter Raye Zaragoza

Fri & Sat
OCT 9 & 10
Colin Quinn: *The Wrong Side of*
History
Comedy at the Bing

Sun
OCT 11
Takács Quartet with Jeremy Denk



OCTOBER

Thu
OCT 22
Guitarist Derek Gripper and kora
player Yacouba Sissoko

Fri
OCT 23
Singer-songwriter William Prince



OCTOBER

Fri
OCT 23
Fandango at the Wall
Arturo O'Farrill and the Afro
Latin Jazz Orchestra with special
guests Villalobos Brothers



Sat
OCT 24
Christian Scott aTunde Adjuah
Ancestral Recall



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Stanford University
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2020–21 Season FAQ

As we continue to navigate this unprecedented time, we want to make sure you—our Stanford Live family—stay informed. Visit live.stanford.edu/faq2020 for the latest updates.

Ticket Sales, Exchanges, and Refunds

When are tickets going on sale for the 2020–21 season?

In light of many factors that may affect events during the 2020–21 season, ticket sales will have a phased approach this year. Performances occurring from September through November 2020 are currently on sale. The sale timeline for winter shows will be announced this fall.

This schedule provides maximum flexibility for our artists while minimizing the effects on our patrons if changes or cancellations are necessary as the season progresses.

If I purchase a ticket to a performance that is later canceled or rescheduled, can I get a refund?

If a performance is canceled or rescheduled, you may exchange your ticket for a different performance within the same season (excluding Frost Amphitheater performances), donate your ticket as a tax-deductible donation to Stanford Live, or receive a refund. To ensure that your request is processed in a timely manner, please submit your request at least one hour prior to curtain. We are pleased to offer fee-free exchanges through the end of 2020.

I see a performance listed in the brochure but cannot find it in the calendar. Where can I find it?

Check our updated performance calendar at live.stanford.edu/updatedperformances to view date changes and cancellations.

Seating

What's with the one-price model this fall?

To allow our team the flexibility to seat patrons in a socially distanced manner or to move performances from one space to another, we are reducing our capacity for all venues to under 30 percent and exploring a one-price model for many of our performances in the 2020–21 season. This model allows us to normalize ticket values in seated venues like Bing Concert Hall and Memorial Auditorium so we can more easily move ticketed patrons into outdoor, general-admission environments like Frost Amphitheater or our adjacent lawn spaces. We will reevaluate this model for our winter shows.

I'd like to purchase tickets to a fall performance. How is seating going to work?

For all performances currently on sale, seats will not be assigned at the time of purchase, as our team will be manually seating patrons by order date in a manner that is appropriately distanced from other audience members. Please note that by default, all seats purchased in one order will be grouped together.

A couple of days before the performance, tickets will be delivered via email PDF or left at will call if requested. While our team will be practicing safety measures recommended at the university and county level, to minimize the amount of contact required to claim your tickets, we highly recommend selecting eTickets when purchasing.

Health and Safety

Will performances actually happen in fall 2020?

Although we announced a number of upcoming performances on May 27, we know that policies regarding large gatherings, along with many other factors, may prohibit some shows from happening. Artists around the world are experiencing difficulties traveling, on top of sweeping tour cancellations. Some of our fall performances may need to be moved to outdoor spaces to operate more safely—and some may need to be rescheduled or canceled entirely. Each day brings more news—but through it all, we promise to keep our patrons informed.

If performances start up again, what measures will Stanford Live take to protect patrons?

If we are allowed to present events again in the fall, we will be carefully auditing our spaces and adhering to guidelines set at the university, county, and federal levels as they pertain to social distancing and hygiene. We are currently considering many scenarios, such as moving performances outdoors to enable better social distancing, limiting sales from our café, significantly reducing venue capacities, eliminating physical program books, and increasing the frequency of cleanings. Decisions are ongoing and will be made in consultation with local health officials.

For a full list of FAQs, visit live.stanford.edu/faq2020.

Designed to adapt. Ready for your emergency.

We continue serving our community's adults and children. As one of the most advanced trauma centers in the world, we are uniquely equipped to handle all cases at all times, even in unprecedented circumstances.

No one anticipated COVID-19, but our systems have allowed us to adapt while maintaining the highest standards for safety.

Our new infection control procedures include digital technology for triaging your condition, allowing for separate spaces for COVID-19 patients. Emergency teams use fresh personal protective equipment (PPE) as well as extra air filtering and cleaning methods to sterilize your exam room before and after your visit.

We are ready for your emergency.

stanfordhealthcare.org/emergencyready

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