

TANYA TAGAQ AND KRONOS QUARTET: IN CONCERT

IN CELEBRATION OF KRONOS QUARTET: FIVE DECADES — A 50TH ANNIVERSARY CELEBRATION



DAVID HARRINGTON
VIOLIN

JOHN SHERBA
VIOLIN

HANK DUTT
VIOLA

PAUL WIANCKO
CELLO

FEATURING NANCY MIKE, VARNA MARIANNE NIELSEN, CYNTHIA PITSIULAK, CHARLOTTE QAMANIQ

SUNDAY, MARCH 17, 2024, 7:00PM | THE LINDEMANN PERFORMING ARTS CENTER

Program

Improvisation with Tanya Tagaq and Inuit Throat Singing Choir

Kronos Quartet

- **Jlin (arr. Jacob Garchik)** / Little Black Book **
- **Nicole Lizée** / ZonelyHearts: PhoneTap + CCTV *
- **Aleksandra Vrebalov** / Gold Came From Space *

INTERMISSION

Tanya Tagaq + Kronos Quartet

- **Tanya Tagaq (arr. Jacob Garchik)** / Sivunittinni **
- **Tanya Tagaq (arr. Paul Wiancko)** / Watchwolf
(Commissioned by Brown Arts Institute)*
- **Tanya Tagaq (arr. Tanya Tagaq, Kronos Quartet, and Joel Tarman)** /
Colonizer (Remix) +

Post-concert conversation moderated by Avery Willis Hoffman, Artistic Director, Brown Arts Institute, followed by a reception in the lobby

* Written for Kronos

** Written for *Kronos Fifty for the Future*

+ Arranged for Kronos

Cover photo credit: Kronos Quartet and Tanya Tagaq - Stern
Auditorium, Carnegie Hall November 2023 - credit Stephanie Berger



PERELMAN
ARTS District

Credits

Kronos Quartet

David Harrington, Violin

John Sherba, Violin

Hank Dutt, Viola

Paul Wiancko, Cello

Brian H. Scott, Lighting Designer

Brian Mohr, Sound Designer

Sarah Donahue, Tour Manager

Content Reflection

Tagaq innovates upon traditional and experimental vocal forms, combining growls, breathy moans, and ghostly chants with elements of spoken word, punk, industrial, metal, and electronica. Her performances are visceral and elemental and as Tagaq has said from the stage “You don’t have seat belts, but buckle them in your head.”

Welcome

In this opening year of The Lindemann Performing Arts Center, we continue to explore the myriad ways in which artists can activate this state-of-the-art building. The concept of a collaborative residency emerged from our thinking about how visiting artists can best interface with students, faculty, and staff at Brown and RISD, as well as local artists or artistic organizations, in order to offer us a wider palette for creation. We have been asking: what does it look like to introduce an artist to our communities, to learn their processes, their definitions of collaboration, and how those processes and collaborations might evolve over time?

With Carrie Mae Weems we explored a class collaboration leading to a campus-wide activation, with William Kentridge and The Centre for the Less Good Idea we explored a presentation of an existing work leading into a workshop collaboration to produce future work; both fruitful models to explore for future engagements.

Now we invite Tanya Tagaq - a prolific artist, composer, culture-bearer, climate activist, and radical voice for her people and lands - to activate The Lindemann. For nearly twenty years, Tagaq has uplifted the art of throat singing while disrupting and inspiring both the pop and classical music worlds through collaborations with Björk, Kronos Quartet, and Paola Prestini, among many others. An award-winning artist, Tagaq has bravely upended a wide variety of disciplines: five studio albums, music and sounds for Royal Winnipeg Ballet, and for TV (*Arctic Air*, *True Detective: Night Country*), a fictional memoir and audiobook (*Split Tooth*, 2018). In 2022, Tagaq collaborated with filmmaker Chelsea McMullan to produce the documentary film, *Ever Deadly*, and *Ajagutaq*, a short VR work co-created with artist Driftnote.

In honor of these innovative strides to disrupt disciplinary boundaries and her enduring partnerships, we welcome Tagaq to the Brown campus and Rhode Island community.

Avery Willis Hoffman

Artistic Director, Brown Arts Institute

Program Notes

Jlin (b. 1987)

***Little Black Book* (2018)**

Arranged by Jacob Garchik (b. 1976)

A math lover, former steel factory worker, and proud resident of Gary, Indiana, Jlin has risen to become one of the most distinctive composers in America and one of the most influential women in electronic music. Jlin's introduction to producing music stems from Chicago footwork, but diverse influences ranging from Igor Stravinsky and Philip Glass to Miles Davis and Eartha Kitt, give Jlin's complex, percussion-driven work a sophisticated polyrhythmic sound all its own. Her albums *Dark Energy* (2015) and *Black Origami* (2017) received critical acclaim and have been featured "best of" in *The New York Times*, *The Wire*, *Rolling Stone*, and others. Referencing a wide range of musical movements and techniques, Jlin's collaborations with contemporary artists are just as relevant to her practice, as exemplified by "JSLOIPNIE," the product of Jlin and the late iconic SOPHIE. Jlin has since remixed works for major artists including Björk, Max Richter, Martin Gore, Marie Davidson, Ben Frost, and others. Inspired by movement, Jlin has also collaborated with legendary choreographers Wayne McGregor (2017) and Kyle Abraham (2021).

About *Little Black Book*, Jlin writes:

"I chose the name *Little Black Book* because there is a black notebook that I own that I literally write down every creative idea I have in it. It is my book of absolute freedom. The book is very special to me, as it was given to me on my twenty-first birthday by my eldest cousin. When Kronos approached me about doing this project I was quite ecstatic, and immediately knew I wanted to take this on from a perspective of absolute freedom of sound. I didn't care how crazy it sounded, I just wanted the instruments and choice of instruments to be free. Freedom was my goal no matter how left-field or unconventional. I love that Kronos decided to play this track as they deemed fit versus trying to follow what I did."

Jlin's *Little Black Book* was commissioned as part of *Kronos Fifty for the Future*, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

Launched in the 2015/16 season, *Kronos Fifty for the Future* is an education and legacy project that has commissioned – and distributed for free – the first learning library of contemporary repertoire for string quartet. Fifty new works have been commissioned, and scores and parts, as well as supplemental learning materials that include recordings, videos, performance notes, and composer interviews, are available on kronosquartet.org.

Nicole Lizée (b. 1973)

***ZonelyHearts* (2022)**

Called “a brilliant musical scientist” (*CBC*) and “breathtakingly inventive” (*Sydney Morning Herald*, Australia), composer and video artist Nicole Lizée creates music from an eclectic mix of influences, including the earliest MTV videos, rave culture, Stanley Kubrick, Alexander McQueen, thrash metal, 1960s psychedelia, and 1960s modernism. Lizée’s compositions range from works for orchestra and solo turntablist, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, Simon™, vintage board games, and karaoke tapes. In the broad scope of her evolving oeuvre, she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

Lizée received a Master of Music degree from McGill University in 2001. Since then, she has been awarded the Prix Opus for Composer of the Year (2019), the SOCAN Jan. V. Matejcek Award (2017), and the Canada Council for the Arts Jules Léger Prize for New Chamber Music (2013). *This Will Not Be Televised*, her seminal piece for chamber ensemble and turntables, placed in the 2008 UNESCO International Rostrum of Composers’ Top 10 Works.

About *ZonelyHearts*, Lizée writes:

“Rod Serling’s *Twilight Zone*: a singular series brimming with imagination and creativity that left an indelible impression on its audience. The tone and messaging inherent in the series were powerful, unrelenting, and often controversial but wholly relevant; and it remains relevant - arguably more than ever - today.

“*ZonelyHearts* does not sample content from the series but rather takes its cue from the tone and certain subject matter and messages - namely: mind control, censorship, surveillance, brainwashing, and revisionist history through altering and banning books. (These issues have a personal importance.)

Perhaps its strongest message is freedom of expression and freedom to take artistic risks - both of which resonate strongly with me.

“The sounds and visual elements from the *Twilight Zone* series have become iconic. From a compositional perspective, these elements are as appealing to me as any traditional member of the orchestra. Even Rod Serling’s voice in his narrations and introductions impart a unique timbre and musical inflection. In *ZonelyHearts*, specially created sounds and custom-made devices are integrated to mirror and embody the spirit of the series in my own way. Part of the joy of experiencing the TV series is its ability to surprise, and I look to convey this element in my own work.”

Nicole Lizée’s ZonelyHearts was commissioned for the Kronos Quartet by Andrea Lunsford and the Middlebury Bread Loaf School of English Centennial.

Aleksandra Vrebalov (b. 1970)
Gold Came From Space (2023)

Aleksandra Vrebalov's 90 works – ranging from concert music and opera to music for modern dance and film – have been performed by the Kronos Quartet, Serbian National Theater, English National Ballet, Rambert Dance, Sybarite5, Jorge Caballero, the Sausalito Quartet, ETHEL, Dusan Tynek Dance Company, Ijsbreker, Moravian Philharmonic, Belgrade Philharmonic, and Providence Festival Ballet, among others. Vrebalov's cross-disciplinary interests led to participation at residencies and fellowships that include the MacDowell Colony, Djerassi, The Hermitage, New York's New Dramatists, Rockefeller Bellagio Center, American Opera Projects, Other Minds Festival, and Tanglewood. Between 2007 and 2011, Vrebalov created and led Summer in Sombor (Serbia), a weeklong composition workshop with the South Oxford Six composers' collective that she co-founded in 2002 in NYC. The workshop facilitated the creation of over 50 new works by young composers from Europe and the USA.

Most recently, Vrebalov joined Muzikhane (House of Music) founded by composer Sahba Aminikia in Mardin and Nusaybin, towns on Turkish/Syrian border, and for six weeks made music with young refugees from Syria and Iraq.

Vrebalov received The Charles Ives Fellowship from the American Academy of Arts and Letters, The Hoefer Notable Alum Prize from the San Francisco Conservatory, The Harvard Fromm Commission, the Barlow Endowment Commission, as well as awards from ASCAP, American Music Center, Meet the Composer, MAP Fund, Vienna Modern Masters, and Friends and Enemies of New Music. As the Douglas Moore Fellow (2004), supported by the Columbia University's Alice Ditson Fund, she spent a season in the Glimmerglass Opera, Opera Memphis and Florida Grand Opera, where she immersed herself in all aspects of opera production. Her opera Mileva (2011) had its world premiere at the 150th Anniversary season of the Serbian National Theater in Novi Sad.

As a Serbian expat Vrebalov is the recipient of the Golden Emblem from the Serbian Ministry of Foreign Affairs for lifelong dedication and contribution to her native country's culture. She combines her time between New York City and Novi Sad, Serbia.

About *Gold Came From Space*, Aleksandra Vrebalov writes:

“*Gold Came From Space* – a meditation on the beauty and purity of soul incorruptible by earthly dealings and on the nobleness of work guided by love and truth – is a singular journey driven by curiosity, passions, memories, and exploration of my deep creative connection to Kronos Quartet and our place as creators who together crossed over from the XX into the XXI century.

“The dramatic narrative of the piece is abstract and distorted with islands of harmonic and melodic grounding. The piece unfolds through the juxtaposition of contrasting, extreme qualities of musical parameters: rhythm is amorphous and driven, harmony emerges from and dissolves into noise, the texture vacillates between sparse and dense, and fragmented circular patterns – timestoppers – propel into linear cohesion. The overall structure follows 17 harmonics descending towards the mothertone, and 17 turns of the spiral in the Fibonnaci sequence spiraling down to 1. The piece, much like nature, follows the contours of these phenomena, but it never conforms to their theoretical precision.

“Sporadic references to a chord, a pattern, or a line from *The Sea Ranch Songs, Beyond Zero 1914–1918*, and *ilektrikés rhimés* do not sound like quotes; they form the fabric of a new context, celebrating where we – Kronos and I – have musically come from over 25 years of collaboration.

“*Gold Came From Space* is a space of gathering of old friends, an imaginary session of philosophers and alchemists, a picture a little diffused and out of focus whose image slowly gets revealed as the eye adjusts.

“My purpose - to create beauty, and to create it with others, for ourselves and

for others, for the world to be more loving and wonder-full, has been fulfilled many times with Kronos, as well as with The Friends of Kronos at The Sea Ranch who commissioned this work. I am immensely grateful for it.”

Aleksandra Vrebalov’s Gold Came From Space was commissioned for the Kronos Quartet by The Friends of Kronos at The Sea Ranch, as part of the KRONOS Five Decades Project, which celebrates the quartet’s 50th anniversary.

Tanya Tagaq (b. 1975)

***Sivunittinni* (2015)**

Arranged by Jacob Garchik (b. 1976)

About *Sivunittinni*, Tagaq writes:

“*Sivunittinni*, or ‘the future ones,’ comes from a part of a poem I wrote for my album, and is the perfect title for this piece. My hope is to bring a little bit of the land to future musicians through this piece. There’s a disconnect in the human condition, a disconnect from nature, and it has caused a great deal of social anxiety and fear, as well as a lack of true meaning of health, and a lack of a relationship with what life is, so maybe this piece can be a little bit of a wake-up.

“Working with the Kronos Quartet has been an honour. We have a symbiosis that allows a lot of growth musically. They teach me so much, I can only hope to reciprocate. Kronos has gifted me the opportunity to take the sounds that live in my body and translate them into the body of instruments. This means so much because the world changes very quickly, and documenting allows future musicians to glean inspiration from our output.”

Tanya Tagaq’s *Sivunittinni* was commissioned as part of *Kronos Fifty for the Future*, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

Launched in the 2015/16 season, *Kronos Fifty for the Future* is an education and legacy project that has commissioned – and distributed for free – the first learning library of contemporary repertoire for string quartet. Fifty new works have been commissioned, and scores and parts, as well as supplemental learning materials that include recordings, videos, performance notes, and composer interviews, are available on kronosquartet.org.

Tanya Tagaq (b. 1975)

***Watchwolf* (2024)**

Arranged by Paul Wiancko (b. 1983)

Written for Kronos Quartet

About *Watchwolf*, Tanya Tagaq writes:

"*Watchwolf* is about how we must be the most diligent while observing current social and political transgressions."

Watchwolf was commissioned by Brown Arts Institute at Brown University, world premiere performance on March 17, 2024 at The Lindemann Performing Arts Center.

Tanya Tagaq (b. 1975)

***Colonizer* (Remix) (2021)**

Arranged by Tanya Tagaq, Kronos Quartet, and Joel Tarman

About *Colonizer*, Tanya Tagaq writes:

"*Colonizer* is a statement. There is guilt in complacency. Accountability means taking action. Nothing will change until we demand it changes. The gavel needs to change hands."

About the Artists

Tanya Tagaq

From Ikaluktutiak (Cambridge Bay, Nunavut), internationally-celebrated artist Tanya Tagaq is an improvisational singer, avant-garde composer and bestselling author. A member of the Order of Canada, Polaris Music Prize and JUNO Award winner and recipient of multiple honorary doctorates, Tagaq is an original disruptor, a world-changing figure at the forefront of seismic social, political, and environmental change.

Kronos Quartet

For 50 years, San Francisco's Kronos Quartet – David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Paul Wiancko (cello) – has reimaged what the string quartet experience can be. One of the most celebrated and influential groups of our era, Kronos has given thousands of concerts worldwide, released more than 70 recordings, and collaborated with many of the world's most accomplished composers and performers across many genres. Kronos has received more than 40 awards, including three Grammys and the Polar Music, Avery Fisher, and Edison Klassiek Oeuvre Prizes.

Through its nonprofit organization, Kronos Performing Arts Association (KPAA), Kronos has commissioned more than 1,000 works and arrangements for quartet. KPAA also manages Kronos' concert tours, local performances, recordings, and education programs, and produces an annual *Kronos Festival* in San Francisco. In its most ambitious commissioning effort to date, KPAA has recently completed *Kronos Fifty for the Future*. Through this initiative, Kronos has commissioned – and distributed online for free – 50 new works for string quartet designed for students and emerging professionals, written by composers from around the world.

Nancy Mike

Nancy Mike is a throat singer, accordion player, visual artist and author originally from Pangnirtung, Nunavut. She is a mother of four beautiful children; a nurse; former member of the Iqaluit-based band, 'The Jerry Cans.' Nancy has performed many of her songs in Inuktitut and is passionate about preserving her Inuktitut language. Nancy is committed to representing Inuit and to challenging common misperceptions she encounters about life in the Arctic in all of her artistic projects.

Varna Marianne Nielsen

Varna Marianne Nielsen is a multi-artist from Greenland, her focus is to compose music, in a fusion of electronic music, sounds of nature, and improvised Greenlandic drum singing. For 25 years, she has been engaged in performances as a singer-songwriter, vocalist, and her Indigenous heritage. She has gained experience as an actress. Her interest in research within her ancestors' practice, has led her into filmmaking, which she is directing and composing music for.

Cynthia Pitsiulak

Cynthia Pitsiulak, a twice Juno nominee currently lives in Iqaluit, Nunavut. Pitsiulak is a multidisciplinary artist, specializing in throat singing, painting, acting, television and radio production. Originally from Kimmirut, Nunavut, Pitsiulak has traveled and performed around the world sharing her artistic talents. She is best known for her work with her duo Silla, and former trio Silla and Rise.

Charlotte Angugaattiaq Qamaniq

Charlotte Angugaattiaq Qamaniq is a North Baffin Inuk performance artist, actor, and contemporary and traditional throat singer hailing from Iglulik, Nunavut. She is best known for her work in the throat singing duo Silla, in twice Juno nominated band Silla and Rise, and Juno nominated Iva and Angu.

About Brown Arts Institute



Established in 2021, Brown Arts Institute (BAI) is a university-wide research enterprise and catalyst for the arts at Brown that creates new work and supports, amplifies, and adds new dimensions to the creative practices of Brown’s arts departments, faculty, students, and community. Through year-round programming, research-focused courses, initiatives, collaborations, and partnerships, along with rigorous artistic and academic programs, BAI commissions and presents new work on campus, across Providence, Rhode Island, and beyond, from students, faculty, and on-campus arts groups, as well as in collaboration with forward-focused visiting artists and other performing arts organizations.

Photo Credit to Iwan Baan

More Information about Brown Arts Institute: arts.brown.edu

About IGNITE Series



Brown Arts' IGNITE Series uplifts the spirit of artistic collaboration across Brown, Providence, the Rhode Island region, and beyond. Ignite your creative curiosity through this multi-year series of programs, activations, interventions, and investigations.

More Information about the IGNITE series: arts.brown.edu/ignite

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Next Up - Chachi Carvalho



Artistic Innovators Residencies

Summer 2024

Local Traffic, a partnership between Pawtucket artist Chachi Carvalho, local artists and curators, and BAI, aims to durationally enrich The Lindemann Performing Arts Center with activations by a diverse talent of artists working to establish long-term connections between students, faculty, a global network of artists and producers, and surrounding communities. Programming includes informal *Cypher Formations* to shape future programming, *Pro“fresh”ional Development* conversations and workshops, and *Community Pop-Up* events on campus and in surrounding communities. Public sharings include Sound Check (a Lindemann sound-testing project), *Labor of Love* (a celebratory event for building laborers and their families), and *Global Cafe* (an International Hip-Hop and Art Mini-Conference).

Photo credit: Nick Dentamaro

About the Artist



Chachi Carvalho is a multi-talented artist, educator, coach, and activist who comes from a long line of musicians and singers. He is a native born and raised Rhode Islander with roots that stem from the island of Cabo Verde. Throughout his career he has won acclaim from Vibe Magazine in its round up of the best MC's state to state, and he was a two-time winner of the Wild Out Wednesday competition on BET's 106 & Park. He is locally recognized for community advocacy, education and youth empowerment. He is the co-owner of Beat Box Studio, founder and artistic director of the Culture Shock Music Festival - a stable in the local music scene and hub for creative expression in Rhode Island, and a loving husband and father. During the day he serves as the first Chief Equity Officer for the city of Pawtucket.

Courtesy of the artist

More Information about Chachi Carvalho: <https://arts.brown.edu/ignite/artistic-innovator-residencies/chachi-carvalho-local-traffic>



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