

TANYA TAGAQ AND SPECIAL GUESTS: IN CONCERT



FEATURING PAOLA PRESTINI, JEFFREY ZEIGLER, CHRISTINE DUNCAN, AND JEAN
MARTIN; WITH NANCY MIKE, VARNA MARIANNE NIELSEN, CYNTHIA PITSIULAK,
CHARLOTTE QAMANIQ, AND BOSTON MODERN ORCHESTRA PROJECT

THURSDAY, MARCH 14, 2024, 7:00PM | THE LINDEMANN PERFORMING ARTS CENTER

Program

TAGAQ/DUNCAN/MARTIN

Qiksaaktuq (2016)

- Denial
- Anger
- Bargaining
- Depression
- //Solo//
- Acceptance

Tanya Tagaq, with Boston Modern Orchestra Project; Gil Rose, conductor; Christine Duncan, second conductor.

TAGAQ/PRESTINI

In Me (2021)

Tanya Tagaq, with Jeffrey Zeigler, Jean Martin, and the Boston Modern Orchestra Project; Gil Rose, conductor.

INTERMISSION

TRIO IMPROVISATION

Tanya Tagaq, with Jeffrey Zeigler, Jean Martin, and an Inuit Throat Singing Choir featuring Nancy Mike, Varna Marianne Nielsen, Cynthia Pitsiulak, and Charlotte Qamaniq.

Post-concert conversation moderated by Avery Willis Hoffman, Artistic Director, Brown Arts Institute, followed by a reception in the Nelson Atwater Lobby, The Lindemann Performing Arts Center.



IGNITE SERIES



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Special Event



Free copies of *Split Tooth*, a novel by Tanya Tagaq, are available in the lobby after the performance. Join us on Friday, March 15, 4:00 PM - 5:00 PM, in the Nelson Atwater Lobby, The Lindemann Performing Arts Center for a book signing with the author.

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.”

Cover photo credit: Carlyle Routh, shot in the #TIFFxBVLGARI Portrait Studio at #TIFF22

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

***Qiksaaktuq* (2016)**

Tanya Tagaq / Christine Duncan (orch. Martin/Mayo)

(Tagaq b. Cambridge Bay, Nunavut, 1975)

(Duncan b. Vancouver, 1961)

First performed: March 4, 2017 in Toronto

Program note by Christine Duncan, provided by the Victoria Symphony:

“Qiksaaktuq” is the Inuktitut word for grief. This piece is dedicated to missing and murdered Aboriginal women and girls, and to those who grieve for them. *Qiksaaktuq* is written in five movements, based on the Kübler-Ross model of the five stages of grief: denial, anger, bargaining, depression, and acceptance.

We sought to create a work that combines improvisation and notation. Jean Martin created an orchestral score (with the invaluable assistance of Christopher Mayo) comprising ideas from tracks and loops that have been part of Martin’s work with Tagaq over the years. To this, we have added hand cues with which Christine Duncan will freely conduct the brass section, cues she regularly employs with Element Choir, the improvising vocal ensemble that has performed with Tagaq since 2014. Within this framework, Tagaq will create her part in real time. She will improvise a powerful lament for those women and girls who have been lost. All of these components are essential in the creation of the composed/improvised, or “comprovised” piece, *Qiksaaktuq*.

Original materials by Tanya Tagaq, Christine Duncan and Jean Martin, orchestrated by Christopher Mayo and commissioned by the Toronto Symphony Orchestra, Peter Oundjian, Music Director, with financial support from the Government of Canada for performance during the 150th Anniversary of the Confederation of Canada (March 2017).

In Me (2021)

Tanya Tagaq / Paola Prestini

(Tagaq b. Cambridge Bay, Nunavut, 1975)

(Prestini b. Trento, Italy, 1975)

Prestini, her husband, cellist Jeffrey Zeigler, and Tagaq are long-time collaborators. In this latest result of their creative partnership, the solo cello “channels” the singer by rapid alternations of high and low notes, wide glissandos and tremolos, while the string orchestra adds its own evocative sounds, inspired by the electronic effects on Tagaq’s recordings. Towards the end, there is a moment marked “Freak Out,” where the orchestra members improvise over drawings of entangled lines inscribed into their parts. The line patterns suggest a gradual decrescendo that lasts until the end of the piece, interrupted only by a single, sudden outburst.

Peter Laki

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.

Paola Prestini

Composer Paola Prestini has collaborated with poets, filmmakers, and scientists in large-scale multimedia works that chart her interest in themes ranging from the cosmos to the environment. She has created, written and produced projects such as the world's largest and first communal VR opera, *The Hubble Cantata*, and the eco-documentary *The Colorado*. Her opera *Sensorium Ex* is a multi-sensory narrative woven together at the intersections of disability and artificial intelligence - bridging her love of collaboration with system building. Her work has been performed by the New York Philharmonic, Minnesota Opera, Los Angeles Opera, San Diego Opera, Bellas Artes, and at the Festival Dei Due Mondi in Italy. She has been a resident at MASS MoCA, the Park Avenue Armory, the American Academy in Rome, and at Sundance. Prestini is a Co-Founder of VisionIntoArt, a non-profit new music and interdisciplinary arts production company in New York City and is the Co-Founder/Artistic Director of the non-profit music organization and Brooklyn-based venue, National Sawdust.

Jeffrey Zeigler

Jeffrey Zeigler is one of the most innovative and versatile cellists of our time. Strings Magazine says Zeigler is “widely known for pushing boundaries and breaking conventions”. *The New York Times* has described Zeigler as “fiery”, and a player who performs “with unforced simplicity and beauty of tone”. Acclaimed for his independent streak, Zeigler has commissioned dozens of works and is admired as a potent collaborator and unique improviser. As a member of the internationally renowned Kronos Quartet from 2005-2013, he is the recipient of the Avery Fisher Prize, the Polar Music Prize, the President’s Merit Award from the National Academy of Recorded Arts (Grammy’s), the Chamber Music America National Service Award and The Asia Society’s Cultural Achievement Award.

Following his tenure with Kronos, his multifaceted career has led to collaborations with a wide array of artists and innovators such as Laurie Anderson, Philip Glass, Hauschka, Vijay Iyer, Robin Coste Lewis, Yo-Yo Ma, Julie Mehretu, Siddhartha Mukherjee, Carl Hancock Rux, Foday Musa Suso, and Tanya Tagaq. He has also performed as a soloist with the Los Angeles Philharmonic, the Toronto Symphony, the Royal Danish Radio Symphony, the New Century Chamber Orchestra, and the Ulster Orchestra under the batons of Peter Oundjian, JoAnn Falletta, Dennis Russell Davies, and Dmitry Sitkovetsky.

His most recent solo album, *Houses of Zodiac*, is his first full collaboration with his wife, trailblazing composer Paola Prestini. It is a multimedia experience that combines spoken word, movement, music, and imagery into a unified exploration of love, loss, trauma, and healing.

This season’s highlights include being featured in a new cello opera entitled *The Old Man and the Sea* directed by Karmina Silec with music by Paola Prestini and libretto by Royce Vavrek. The world premiere will take place at Arizona State University and then go on to the University of North Carolina, New York, and Los Angeles.

Alongside Paola Prestini, Zeigler is the Co-Artistic Director of VisionIntoArt, a non-profit new music & interdisciplinary arts production company based in New York. He is the Director of the National Sawdust Ensemble of National Sawdust, an artist-led, multidisciplinary new music venue in the heart of Williamsburg, Brooklyn, where he sits on the Advisory Board. Additionally, he is a member of the Board of Directors of Chamber Music America and CelloBello and is on the Honorary Committee of the Sphinx Organization.

Zeigler was recently appointed Assistant Professor of Chamber Music and Innovation at the Frost School of Music at the University of Miami.

Christine Duncan

Christine Duncan is a Canadian vocalist, thereminist and conductor, specializing in improvisation and improvising ensembles. She is a professor in the jazz programs at the University of Toronto and Humber College in Toronto, Canada.

Jean Martin

Jean Martin is a drummer, multi-instrumentalist, producer, and a key member of the field of creative music in Canada. Jean is based in Toronto but his network of collaborators extends throughout Canada and internationally. As a performer, some of his principal associations are with Christine Duncan Barnyard Drama, The Element Choir, Jesse Zubot, Tanya Tagaq, John Southworth, ZMF Trio, Bernard Falaise, and Justin Haynes. He has performed and recorded with notable artists: David Murray, Evan Parker, William Parker, Veryan Weston, Phil Minton, and Craig Tayborn to name a few.

During the 1990s, he played in two legendary Canadian jazz groups: Chelsea Bridge and D.D. Jackson's Trio. He was nominated in 2004 as 'Best Drummer' at the National Jazz Awards and received the 2004 Freddy Stone Award for excellence in contemporary music in Canada.

As a producer, Jean is best known as the Artistic Director of Barnyard Records, one of the most vital labels for contemporary music in North America. Barnyard's 40-plus title catalogue features international figures like Anthony Braxton, Evan Parker, and William Parker, but is dedicated primarily to Canada's diverse field of creative musicians and reflects both the eclecticism and excellence of its best artists, along with Jean's deft touch as a producer and recording engineer. In addition to his work with Barnyard, Jean has produced and/or engineered over 100 other recording projects in countless musical styles.

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.

Gil Rose

Gil Rose is one of today's most trailblazing conductors, praised as "amazingly versatile" (*The Boston Globe*) with "a sense of style and sophistication" (*Opera News*). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, "Gil Rose is not just a fine conductor, but a peerless curator, sniffing out – and commissioning – off-trend, unheralded, and otherwise underplayed repertoire that nevertheless holds to unfailingly high standards of quality. In doing so, he's built an indefinable, but unmistakable, personal aesthetic" (*WXQR*).

A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who "bring an endlessly curious and almost archaeological mind to programming... with each concert, each recording, an essential step in a better direction" (*The New York Times*), as well as the founder of Odyssey Opera, praised by *The New York Times* as "bold and intriguing" and "one of the East Coast's most interesting opera companies."

Since its founding in 1996, the "unique and invaluable" (*The New York Times*) BMOP has grown to become the premier orchestra in the world for commissioning, recording, and performing music of the twentieth and twenty-first centuries. Under Rose's leadership, BMOP has won seventeen ASCAP Awards for Adventurous Programming, been selected as *Musical America's* Ensemble of the Year in 2016, and in 2021 was awarded a *Gramophone* Magazine Special Achievement Award in recognition of its extraordinary service to American music of the modern era. Under Rose's baton, BMOP has been featured at numerous festivals including the Festival of New American Music (Sacramento, CA), Concerts at the Library of Congress (Washington, DC), and the MATA Festival in New York. This past fall Gil was named the Director of Opera and Sonic Exploration at Artpark in Lewiston NY. His tenure there was launched with a performance of a staged version of *Carmina Burana*.

In 2013, Gil Rose expanded his musical vision with the founding of Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire from all eras. Working with an international roster of singers and directors, Odyssey has presented more than 35 operas in Boston, with innovative, thematically linked seasons. The company has also established itself as a leader of modern opera in the United States, having given three world premieres and numerous U.S. premieres.

Boston Modern Orchestra Project

A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades.

BMOP's history includes more than 180 performances and over 150 world premieres, including 75 commissioned works, in concerts of unrivaled eclecticism and ambition. Musical America's 2016 Ensemble of the Year, BMOP was awarded the 2021 Special Achievement Award from Gramophone magazine as "an organization that has championed American music of the 20th and 21st century with passion and panache."

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press and is the recipient of nine Grammy Award nominations. BMOP won the 2020 Grammy Award for Best Opera Recording for Tobias Picker's *Fantastic Mr. Fox*. Its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, *WBUR*, *NewMusicBox*, and others.

Highlights of BMOP's extended quarter-century season celebration, which kicked off in February 2022, included a free concert of organ masterworks at Boston's Symphony Hall, the orchestra's debut at Carnegie Hall's Stern Auditorium, and the inauguration of *As Told By*, a multi-year performance and recording initiative dedicated to elevating Black creativity in opera.

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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