



# Third Coast Percussion

**26 Apr 2023 (Wed) 7:30pm**  
**CMA Lecture Theater (LTL),**  
**Cheng Yu Tung Building**  
**Free Admission**



## **PROGRAM ORDER**

*Metamorphosis No. 1* (1988/1999/2020)

Philip Glass (b. 1937)/  
arr. Third Coast Percussion

*Perspective* (2020)  
"Obscure"  
"Dissonance"

Jlin (b. 1987)

*Amazon River* (1993/1999/2016)

Philip Glass/arr. TCP

*Perspective*  
"Paradigm"

Jlin

*Sunny X* (2019)

Tyondai Braxton (b. 1978)

*Perspective*  
"Embryo"  
"Fourth Perspective"  
"Duality"  
"Derivative"

Jlin

## PROGRAM NOTES

Born in Baltimore, Maryland, **Philip Glass** is a graduate of the University of Chicago and the Juilliard School. By 1974, Glass had created a large collection of music for The Philip Glass Ensemble, culminating in the landmark opera, *Einstein on the Beach*. Since *Einstein*, Glass's repertoire has grown to include music for opera, dance, theater, orchestra, and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). Recent works include Glass's memoir, *Words Without Music*, by Liveright Books, Glass's first *Piano Sonata*, opera *Circus Days and Nights* and *Symphony No. 14*. Glass received the Praemium Imperiale in 2012, the U.S. National Medal of the Arts from President Barack Obama in 2016, and 41st Kennedy Center Honors in 2018.



Photo by Raymond Meier

Glass's "Amazon River" and "Metamorphosis No. 1" were works originally composed for piano ("Amazon River" was "Etude no. 2"), then arranged for Brazilian musical group Uakti as part of their project *Aguas da Amazonia* for their own gamut of instruments, many of which were custom-made and built by the performers. Drawing on both the Uakti arrangement and the original piano music, the members of Third Coast Percussion arranged and re-orchestrated these pieces utilizing mallet percussion instruments and other unique instrumental colors such as melodica, desk bells, and almglocken (tuned Swiss cowbells).



Photo by Ebru Yildiz

**Jlin** (Jerrilynn Patton) is a producer based in Gary, Indiana. Her unique and evolving electronic sound is rooted in Chicago's iconic footwork style, with additional influences ranging from Nina Simone to Igor Stravinsky. Jlin's work assembles evocative and vivid sounds into a musical style that she describes as "clean, precise, and unpredictable." Her debut album *Dark Energy* was released to critical acclaim in 2015, and her second album *Black Origami* in 2017 to rave reviews from NPR Music and Pitchfork. She has written music for Kronos Quartet and

choreographer Wayne McGregor, and has recently performed at the Big Ears Festival, Whitney Museum of Art, and Toledo Museum of Art, among others.

Her seven-movement work *Perspective* was written for Third Coast Percussion through a highly collaborative process. After exploring and sampling instruments from TCP's vast collection of percussion sounds at their studio in Chicago, she created an electronic version of each of the work's seven movements using these samples and other sounds from her own library.

The members of Third Coast Percussion then set about determining how to realize these pieces in live performance. Diving into each of the audio tracks, the percussionists found dozens of sonic layers, patterns that never seem to repeat when one would expect them to, and outrageous sounds that are hard to imagine recreating acoustically. Even typical percussion sounds like snare drum, hi-hat, or kick drum exist in multiple variations, subtle timbral shades in counterpoint or composite sounds.

In pursuit of the broad expressive range of Jlin's original tracks, TCP's live version of this piece incorporates mixing bowls filled with water, bird calls, and a variety of gongs and tambourines, as well as many variations of drum set-like sounds: instruments that are like a hi-hat but not a hi-hat, or serve the function of a snare drum but are not a snare drum.

Jlin named her piece *Perspective* as a reference to this unique collaborative process, that this work would exist in two forms, the same music as interpreted through different artists and their modes of expression.

*Perspective* by Jlin was commissioned for Third Coast Percussion by the Boulanger Initiative, the Maxine and Stuart Frankel Foundation, Carnegie Hall, the Lester & Hope Abelson Fund for the Performing Arts at the Chicago Community Foundation, the DEW Foundation, and Third Coast Percussion's New Works Fund.

Jlin's *Perspective* and Philip Glass's *Metamorphosis No. 1* are featured on Third Coast Percussion's album "Perspectives" on Cedille Records, which was released in May 2022, and nominated for GRAMMY® Awards for "Best Chamber Music/Small Ensemble Performance" and "Best Engineered Album, Classical."



Photo by Grace Villamil

Brooklyn-based composer and performer **Tyondai Braxton** has been writing and performing music under his own name and collaboratively under various group titles and collectives since the mid-1990s, including in the art rock group Battles from its formation until 2010. Braxton has been commissioned by Kronos Quartet, Bang on a Can All-Stars, Alarm Will Sound, and Brooklyn Rider, has had his orchestral work performed by the Los Angeles Philharmonic, London Sinfonietta, and the Wordless Music Orchestra, and has worked

with pioneering bands Mouse on Mars and Dirty Projectors.

In collaboration with artist Uffe Surland Van Tams, Braxton premiered HIVE, a multimedia sculptural and electronic project for 2 electronic artists and 3 percussionists at The Guggenheim Museum in New York City in 2013, later transforming this music into the solo album HIVE1.

Braxton's new work for Third Coast Percussion, ***Sunny X***, further develops his experiments with electronic sounds and live percussionists, utilizing more idiosyncratic instruments such as wooden and metal slats, steel pipes, Thai gongs, and crotales, with electronic playback generated with modular synthesizer.

“Predominantly set up as meditations on small phrases of non-pitched (or \*partially\* pitched) percussion and mercurial electronics, the piece explores different permutations of these meditations where the relationship between the acoustic and electronic realms seems to work together, slip around and contrast.”

—Tyondai Braxton

*Sunny X* evolved through multiple workshops together in TCP's studio, experimenting with combinations of these unique sounds and discovering musical content that emerges naturally from the idiomatics of the instruments and their physical layout. In particular, a musical and physical gesture that plays prominently in the piece revealed itself when the wooden planks were stacked on top of each other, rather than set side-by-side on a table.

*Sunny X* was commissioned for Third Coast Percussion by the Sewanee Music Festival, George Mason University, and Carnegie Hall, with additional support from Third Coast Percussion's New Works Fund.



Scan to purchase “Perspectives”  
and other recordings from  
Third Coast Percussion

## ENSEMBLE BIO



*Photo by Saverio Truglia*

**Third Coast Percussion** is a GRAMMY® Award-winning Chicago-based percussion quartet and GRAMMY®-nominated composer collective. For over fifteen years, the ensemble has created exciting and unexpected performances that constantly redefine the classical music experience. The ensemble has been praised for “commandingly elegant” (New York Times) performances, the “rare power” (Washington Post) of their recordings, and “an inspirational sense of fun and curiosity” (Minnesota Star-Tribune). Third Coast Percussion maintains a busy tour schedule, with past performances in 39 of the 50 states and Washington, DC, plus international tour dates across 4 continents.

A direct connection with the audience is at the core of all of Third Coast Percussion’s work, whether the musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or inviting their fans around the world to create new music using one of their free mobile apps. The four members of Third Coast are also accomplished teachers, and make active participation by all students the cornerstone of all their educational offerings.

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. The ensemble has worked with engineers at the University of Notre

Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe's Shona people, to indie rockers and footwork producers, to some of the world's leading concert musicians. Third Coast Percussion served as ensemble-in-residence at the University of Notre Dame's DeBartolo Performing Arts Center from 2013—2018, and currently serves as ensemble-in-residence at Denison University.

A commission for a new work from composer Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be—and should be—as collaborative as any other artistic partnership. Through extensive workshopping and close contact with composers, Third Coast Percussion has commissioned and premiered new works by Philip Glass, Missy Mazzoli, Danny Elfman, Gemma Peacocke, Flutronic, Jlin, Tyondai Braxton, Augusta Read Thomas, Devonté Hynes, Georg Friedrich Haas, Donnacha Dennehy, Glenn Kotche, Christopher Cerrone, David T. Little and today's leading up-and-coming composers through their Currents Creative Partnership program. TCP's commissioned works have become part of the ensemble's core repertoire and seen hundreds of performances across four continents.

Third Coast Percussion's recordings include fourteen feature albums, and appearances on fourteen additional releases. The quartet has put its stamp on iconic percussion works by John Cage and Steve Reich, and Third Coast has also created first recordings of commissioned works by Philip Glass, Augusta Read Thomas, Devonté Hynes, Gavin Bryars, Donnacha Dennehy, David T. Little, Ted Hearne, and more, in addition to recordings of the ensemble's own compositions. In 2017 the ensemble won the GRAMMY® Award for Best Chamber Music/Small Ensemble Performance for their recording of Steve Reich's works for percussion. Third Coast has since received 4 additional GRAMMY® nominations as performers, and in 2021 they received their first GRAMMY® nomination as composers.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. They have collaborated with Chicago institutions such as Hubbard Street Dance Chicago, the Chicago Children's Choir, the Civic Orchestra of Chicago, Chicago Humanities Festival, and the Adler Planetarium. TCP performed at the grand opening of Maggie Daley Children's Park, conducted residencies at the University of Chicago and the Civic Orchestra of Chicago, created multi-year collaborative projects with Chicago-based composers Augusta Read Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird, and taught tens of thousands of students through partnerships with The People's Music School, the Chicago Park District, Rush Hour Concerts, Urban Gateways, and others.

The four members of Third Coast Percussion (Sean Connors, Robert Dillon, Peter Martin, and David Skidmore) met while studying percussion music at Northwestern University with Michael Burritt and James Ross. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory, and the Yale School of Music. Stay up-to-date and go behind-the-scenes by following Third Coast on Twitter (@ThirdCoastPerc),

Facebook (@Third Coast Percussion), Instagram (@ThirdCoastPercussion), and YouTube (@thirdcoastpercussion).

\*Third Coast Percussion is a 501(c)3 not-for-profit organization.

### **Third Coast Percussion**

#### **Ensemble**

Sean Connors, Ensemble Member and Technical Director

Robert Dillon, Ensemble Member and Development Director

Peter Martin, Ensemble Member and Finance Director

David Skidmore, Ensemble Member and Executive Director