

## THIRD COAST PERCUSSION

Sean Connors   Robert Dillon   Peter Martin   David Skidmore

Hailed by *The New Yorker* as “vibrant” and “superb,” **Third Coast Percussion** explores and expands the extraordinary sonic possibilities of the percussion repertoire, delivering exciting performances for audiences of all kinds. Formed in 2005, Third Coast Percussion has developed an international reputation with concerts and recordings of inspiring energy and subtle nuance.



These “hard-grooving” musicians (*New York Times*) have become known for ground-breaking collaborations across a wide range of disciplines, including concerts and residency projects with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright School of Architecture, astronomers at the Adler Planetarium, and more. The ensemble has also designed free iPhone and iPad apps that allow audience members to create their own musical performances and take a deeper look at the music performed by Third Coast Percussion.

Third Coast Percussion is the Ensemble-in-Residence at the University of Notre Dame's DeBartolo Performing Arts Center, a position they assumed in 2013. They have the honor of being the first ensemble at the University of Notre Dame to create a permanent and progressive ensemble residency program at the center. Third Coast Percussion performs multiple recitals annually as part of the DeBartolo Performing Arts Center's Presenting Series, engages with the local community, and leads interdisciplinary projects in collaboration with a wide range of disciplines across campus.

Third Coast's recent and upcoming concerts and residencies include the Barbican (London), De Doelen (Rotterdam), National Forum of Music (Wroclaw), Metropolitan Museum of Art (NY), Museum of Contemporary Art (Chicago), Town Hall Seattle, Bravo! Vail Valley Music Festival (CO), Eastman Kilbourn Recital Series (NY), St. Paul Chamber Orchestra Liquid Music Series (MN), National Gallery of Art (DC), Ensemble Music Society of Indianapolis, the Mondavi Center (CA), University of Chicago Presents, and more. Third Coast has introduced percussion to chamber music audiences in Texas, Virginia, Pennsylvania, Wisconsin, and Illinois, securing invitations to return to many of these series.

Third Coast's passion for community outreach includes a wide range of residency offerings while on tour, in addition to long-term community engagement residencies at home in Chicago. In addition to its national performances, Third Coast Percussion's hometown presence includes an annual Chicago series, with four to

five concerts in locations around the city. The ensemble has collaborated in performance with a wide range of artists and performing ensembles including Hubbard Street Dance Chicago, Eighth Blackbird, Glenn Kotche, and video artists Luftwerk.

The members of **Third Coast Percussion** –Sean Connors, Robert Dillon, Peter Martin, and David Skidmore– hold degrees in music performance from Northwestern University, the Yale School of Music, the Eastman School of Music, the New England Conservatory, and Rutgers University. Third Coast Percussion performs exclusively with Pearl/Adams Musical Instruments, Zildjian Cymbals, Remo Drumheads, and Vic Firth sticks and mallets.



**For booking**, contact TCP's managing director,  
Liz Pesnel:

[liz@thirdcoastpercussion.com](mailto:liz@thirdcoastpercussion.com)

## RECENT AND UPCOMING PERFORMANCES (Partial Listing)

### 2015-16

- De Doelen, Rotterdam, Netherlands
- Barbican, London, UK
- National Forum for Music, Wroclaw, Poland
- Cross Linx Festival, Netherlands
- Metropolitan Museum of Art, New York, NY
- Mondavi Center, Davis, CA
- Exploratorium, San Francisco, CA
- Kennedy Center, Washington, DC
- Southern Oregon University, Ashland, OR
- University of Notre Dame - DeBartolo Performing Arts Center, South Bend, IN
- Chinese Fine Arts Society, Chicago, IL
- University of Chicago Presents, Chicago, IL
- Northwestern University, Evanston, IL
- University of Central Arkansas, Conway, AR
- Juneau Jazz and Classics, Juneau, AK
- Kohler Arts Center, Sheboygan, WI
- University of Wisconsin, Platteville, WI
- University of Wisconsin, Oshkosh, WI
- Louisiana State University, Baton Rouge, LA
- The Clarion at Brazosport College, Lake Jackson, TX
- New Music New College, Sarasota, FL
- Carthage College, Kenosha, WI
- Tennessee Tech University, Cookeville, TN
- Kennesaw State University, Kennesaw, GA
- Furman University, Greenville, SC
- Rush Hour Concerts, Chicago, IL

### Past Seasons

- Celebrity Series, Boston, MA
- National Gallery of Art, Washington, DC
- Eastman School of Music, Kilbourn Chamber Music Series, Rochester, NY
- Museum of Contemporary Art, Chicago, IL
- Metropolitan Museum of Art, New York, NY
- Chautauqua Music Festival, Chautauqua, NY
- St. Paul Chamber Orchestra - Liquid Music Series, St. Paul, MN
- Bravo! Vail Valley Music Festival, Vail, CO
- Millennium Park - Chinese Fine Arts Society, Chicago, IL
- Percussive Arts Society International Convention, Indianapolis, IN
- Chicago Youth Symphony Orchestra (concerto), Chicago, IL
- Town Hall Seattle, Seattle, WA
- Walla Walla Chamber Music Festival, Walla Walla, WA
- Ensemble Music Society, Indianapolis, IN
- Miller Theatre, New York, NY
- Furman University - Greenville, SC
- Atlas Performing Arts Center, Washington, D.C.
- Arts Club of Chicago, Chicago, IL
- Le Poisson Rouge, New York, NY
- University of Chicago Presents, Chicago, IL
- Penn State Erie - Logan Chamber Series, Erie, PA
- Lawrence University, Appleton, WI
- Lübeck Percussion Festival, Lübeck, Germany





## TEACHING, RESIDENCIES, COMMUNITY ENGAGEMENT

As a leading professional percussion ensemble, Third Coast Percussion is uniquely positioned to offer both interactive hands-on learning experiences for a wide range of students and community members, and concert experiences of the highest caliber for all audiences.



- Interdisciplinary collaborations across a wide range of disciplines, including engineering, architecture, astronomy, dance, and more
- Collaborative performances with students of all skill levels
- Master classes on topics including entrepreneurship, 20<sup>th</sup>/21<sup>st</sup> century music performance, chamber music skills, and more
- Coachings for chamber music groups of any instrumentation
- Community-building performances in schools, libraries, hospitals, correctional facilities, and more
- Pre-concert and post-concert discussions and audience feedback
- Performances and workshops for conducting students
- Reading, performing and coaching student compositions

## CONCERT PROGRAMS

Available in 2016/17

### Wild Sound

**A Revolutionary New Concert Experience from Glenn Kotche, Composer and Drummer from Wilco**

Wild Sound is a "deeply human, organic" new theatrical percussion work combining field recordings from around the world, live performance, video art, and the construction and de-construction of custom-designed musical instruments on stage.

### Points of Contact

**Explore the Extraordinary Possibilities of Percussion Music**

From delicate chamber music on Japanese prayer bowls to the power of beating drums, this program has it all. Featuring instruments from around the world, some of the greatest composers of the last 100 years, and original music by Third Coast

### Haunt of Last Nightfall

**A Ghost Play in Two Acts**

A new staged production in collaboration with Glasgow-based multi-media art house, Cryptic, featuring the critically-acclaimed work from rising star of the opera world, David T. Little. "Haunt of Last Nightfall," composed for Third Coast Percussion, blends live percussion with pre-recorded sounds of heavy metal guitars, organ, choir, and more. The project also features a new work by Gavin Bryars, commissioned for Third Coast Percussion.

### Steve Reich at 80: Music for 18 Musicians

**Celebrate One of the Greatest American Composers of the Last Century**

"Our greatest living composer"

*-The New York Times*

Third Coast Percussion and Grammy-winning ensemble eighth blackbird offer this seminal work from "the most original musical thinker of our time" (The New Yorker) in celebration of his 80th birthday in 2016, in addition to works from Third Coast's forthcoming album of Reich's music.

Plus new commissioned works from **Chris Cerrone, Donnacha Dennehy, Lei Liang, Gavin Bryars,** and more.



## EDUCATIONAL PROGRAMS

Available in 2016/17

# Think Outside the Drum

A Fun, Interactive, and Educational Presentation for All Ages  
Introducing the Building Blocks of Music

- Performances by Third Coast Percussion are interspersed with teaching moments that introduce the building blocks of music (rhythm, melody, and timbre) through active participation in a series of interactive activities including clapping, singing, and a listening game.
- Students learn about the extraordinary range of percussion instruments that can be found in cultures around the world, as well as in their own kitchen cabinets.
- Think Outside the Drum is ideal for audiences ranging in age from **pre-school to 6<sup>th</sup> grade**. Alternative versions of the program are suited for **7<sup>th</sup> grade to 12<sup>th</sup> grade** students. The program is also well suited for all-ages family audiences.
- Any size audience can be accommodated.



# WAVES

An Interactive Presentation and Performance  
Exploring the Science Behind Sound

- Students learn about the scientific and musical properties of sound waves (amplitude/dynamics, frequency/pitch, etc.) by participating in interactive activities using app-based technology to visualize learning objectives.
- All students participate in an interactive musical performance with members of TCP, reinforcing the learning objectives on percussion instruments custom-designed for this project.
- No prior musical experience is necessary for students to participate in the musical performance of WAVES.
- WAVES is ideal for audiences ranging in age from **3<sup>rd</sup> grade to 6<sup>th</sup> grade** (9 years old to 12 years old). **Ideal audience size is between 60-125**. Audiences may not exceed 200. Two performances can take place in one day, or possibly more upon request.
- One teacher or volunteer is needed for every 15 students, to supervise and assist in passing out percussion instruments to students in a safe and expedient manner.
- Video projection required, minimum 2-hour load in before first performance.

## PRAISE

"I was so pleased that the audience was so receptive to the ensemble. I thought your repertoire choices were very smart and perfect for our audience. I was so very pleased with the concert and with the attendance."

*-Marty Merkley, Vice President and Director of Programming, Chautauqua Institution*

"As charming as they are knowledgeable and musical. Third Coast Percussion appeals to audiences of all ages and is able to engage students of all ages. They captivated our 3rd graders with John Cage's *Third Construction*, and wowed our subscribers with the world premiere of *Resounding Earth*. This is a must-see ensemble!"

*-Anna M. Thompson, Executive Director, University of Notre Dame's DeBartolo Performing Arts Center*



"The residency was an unqualified success! You were so generous with your time in working with and playing for audiences of all ages and backgrounds across the campus. Your outstanding communication skills and ability to connect with audiences combined with your exceptional musical talent enhanced each event. The culminating concert...was engaging and magnificent, from the moment one entered the theater to see the instrument-filled stage to the resonance of the last spellbinding note. The program was diverse in style and in cultural and instrumental diversity. The dramatic moments of power, delicacy and beauty captivated the audience. Even the way the four of you moved among the instruments was entrancing. Third Coast Percussion gained a lot of new fans from amongst the more traditional concertgoers as well as the many young people who filled the hall that evening. I look forward to welcoming Third Coast Percussion back to UChicago."

*-Amy Iwano, Executive Director, University of Chicago Presents*

"You guys were amazing. It was the perfect start to our Chamber Music season."

*-Peter Dennee, Director, Carthage Chamber Music Series*

"These guys are amazing, and a dream to work with! For our audiences they were extremely personable and engaging, and for our production crew they couldn't have been more organized and helpful. I certainly hope to work with the Third Coast Percussion again in the future!"

*-Elli Gauthier, Director of Operations, Bravo! Vail Music Festival*

"TCP is a fine and generous ensemble and presenting them was a joy. The Liquid Music audience was in heaven with this program [Glenn Kotche's *Wild Sound*] and the energy in the room was sky high. The performance and working with TCP exceeded my expectations in all ways."

*-Kate Nordstrum, St. Paul Chamber Orchestra's Liquid Music Series*

"Your performances to a note were exceptional. What means even more, however, was your willingness to invite the audience in, to interact with them, and to go the extra mile as ambassadors not just for percussion music or chamber music, but for Music itself. As a group, your ensemble is virtuosic. As individuals, your enthusiasm in performance is infectious."

*-Timothy Christie, Artistic Director, Walla Walla Chamber Music Festival*

## PRESS QUOTES

“Virtuosity and deft, precisely timed wit”  
-*Washington Post*

“Commandingly elegant”  
-*New York Times*

“Vibrant...superb”  
-*Alex Ross, The New Yorker*

“The group performed with absolute aplomb”  
-*Boston Globe*

“Brilliant”  
-*The Independent (UK)*

“Fluency and zest”  
-*Andrew Clements, the Guardian (UK)*

“Third Coast's unique musical product, and the skill with which it's presented, has won the ensemble regional and national recognition”  
-*Chicago Tribune*

## SELECT REVIEWS

### Chicago Tribune

#### Wilco drummer Glenn Kotche's extravagant 'Wild Sound' a spectacle at the MCA

May 22, 2015

by Alan Artner

...The immediately engaging piece developed from a collaboration not only between composer, performers and the video artist Xuan but also stage director Leslie Buxbaum Danzig, lighting designer Sarah Prince and audio engineer Dan Nichols. **What resulted was a choreographed spectacle that twice enlisted brief audience participation to refresh and illustrate John Cage's principle of all sound being ultimately music.**

Refreshment came from the sense that nearly every sound made live was on unorthodox instruments that had been created by the players before the listener-viewer's eyes. These included the "chopsticks," which an ensemble member onstage cued the audience to break apart and scrape in a rhythmic pattern as the rest of the piece unfolded around it...

Among the score's more curious aspects was how many of the makeshift noisemakers succeeded in sounding like already existing instruments, Eastern as well as Western. This raised the question of why all the breaking, cutting, sawing, drilling and fastening was necessary when much of it yielded sounds heard from traditional ensembles. But the question proved irrelevant in the face of the piece's entertaining busyness and spectacle. Just ask the audience, which for the most part was raptly attentive before giving its standard whooping accolade.

**The first half of the concert included five short pieces, three freely composed by Kotche and Steve Reich plus two (by Joao Gilberto and Reich) heard in arrangements. All were brilliantly played, whether mesmerizing or driving. Those listeners who knew Kotche mainly as the drummer of Wilco were doubtless doubly satisfied.**

### The Washington Post

#### American Music Festival wraps up with a bang from percussion ensemble

March 23, 2015

by Stephen Brookes

The National Gallery of Art's two-week American Music Festival – one of the most adventurous and exciting celebrations of contemporary music here in years – closed Sunday with **a performance by the Third Coast Percussion ensemble that proved just how vital and fertile new American music really is.** Playing on items as varied as Tibetan singing bowls and amplified Magic Markers, **the ensemble transformed the museum's West**



Garden Court into a vast, resonating sonic playground, presenting four recent works that ran from mischievous humor to bluesy sensuality – delivered with virtuosity and deft, precisely timed wit.

....

## The New York Times

**Review: Augusta Read Thomas's Spiritual 'Resounding Earth'**

**March 6, 2015**

**by Corinna da Fonesca-Wollheim**

Budding composers are well advised to write for standard instrumentation: The simpler and more common the forces required, the higher the chances of a piece getting performances beyond the premiere.

But Augusta Read Thomas, the subject of a Composer Portraits series at Columbia University's Miller Theater on Thursday and the recipient of numerous prizes and orchestral commissions, is no longer a novice. In fact, according to statistics released last year by ASCAP, a performing rights organization, she topped their list of most frequently performed living composers in 2013-14.

She has permission, then, if any were needed, to think big. "Resounding Earth," a 30-minute work for percussion quartet that received its New York premiere at Miller this week by the commandingly elegant Third Coast Percussion, calls for a battery of some 300 metal instruments, including tiny cymbal-like crotales, giant gongs, Burmese temple bells and metal coils. The work was developed in close collaboration with the Third Coast players and has been released on a beautiful CD by New Focus Recording.

But there's nothing quite like the hypnotic experience of being immersed live in the shimmering, thrumming, peeling sound cloud created by these instruments, many of which have ceremonial powers in their cultures of origin. The work is divided into four movements, each dedicated to two or three influential 20th-century composers, with each one inhabiting a distinct mood. There was the brightness of "Invocation" (Messiaen and Stravinsky), a heady brew of overtones in "Prayer" (Berio and Boulez), the throbbing plasticity of "Mantra" (Lou Harrison and Ligeti), in which the players twirled bells before striking them so that the sound approximated a trill as the bell unwound itself, and the supremely vocal quality of "Reverie" (Varèse, Partch and Cage). The choreography of the performers is an integral part of any percussion piece and the Third Coast members were a delight to watch, moving with a riveting blend of precision and fluidity.

...Mr. Streisfeld and Mr. Richards returned as part of the JACK Quartet for "Invocations" from "Sun Threads," a piece in a heroic mode characterized by forward-looking energy. The two quartets – JACK and Third Coast Percussion – joined forces for the world premiere of "Selene," a work alive with dance rhythms and vibrant colors that included both moments of painterly delicacy and comical touches. An ambitious piece taking in a wide range of moods and sonic landscapes, it received a premiere so persuasive and well balanced as to make a case for the percussion-string octet as a new standard form.

## The Boston Globe

**Percussionists close Stave Sessions**

**March 23, 2015**

**by Matthew Guerrieri**

Third Coast Percussion wasn't originally scheduled to close out Celebrity Series of Boston's Stave Sessions, but that they ended up doing so was fitting. The Sessions – six nights of concerts in Berklee's glass-enclosed, club-like dining hall – marked a somewhat radical departure for Celebrity Series, venturing into the brave new(-ish) world of classical music in nontraditional venues with a sustained dose of contemporary music. Percussion music, for its part, is inherently radical, stripping music down to essentials: time, gesture, attack. The Chicago-

based quartet – David Skidmore, Robert Dillon, Peter Martin, and Sean Connors, making their Boston debut – emphasized that quality with a concert of further distillations....

That suited the players, whose energy was as much choreographic as musical: **Movements and interpretations were both exact and amplified, phrasing and gesture inseparably enthusiastic.**

That most radical of composers, John Cage, ended up reassembling the evening's deconstructions. Cage's 1941 "Third Construction" gathers a determinedly diverse compendium of instruments, standard and exotic, traditional and nontraditional (tin cans are prominent); **the music, which the group performed with absolute aplomb, is exuberantly profuse** – and surprisingly, thoroughly, and self-sufficiently orchestral. In Cage's day, liberating the percussion section was revolutionary; and what's a revolution without a good declaration of independence?

## Chicago Tribune

### Third Coast contributes to 'youthquake' in city's new-music scene

February 25, 2014

by John von Rhein

Sitting in a packed house of excited, engaged young people at a concert by Third Coast Percussion last week in the University of Chicago's Logan Center for the Arts, I was reminded how much the city's lively – and getting livelier all the time – new-music scene owes to the active involvement of this age group.

Clearly there is something going on here: Audiences made up mostly of twentysomethings are eating up the music of living composers, whether the sounds are being served up in a formal concert space such as the Logan's inviting Performance Hall, or at an intimate alternative venue such as Constellation in Chicago's Roscoe Village. The enthusiasm of these rock-weaned young listeners clearly is being felt by the performers and is given back in their music-making.

Just ask Third Coast. **Chicago's dynamic percussion quartet has built an admirable niche for itself within the city's growing community of contemporary classical ensembles while serving as an entrepreneurial model for the others.**

The players met as students at Northwestern University's Bienen School of Music, where their teacher was the renowned percussionist-pedagogue Michael Burritt, who's now head of the percussion department of the Eastman School of Music. "Michael was an amazing teacher and a really great mentor for us," says Skidmore, who doubles as the ensemble's executive director. "We basically fell in love with the percussion repertory he was teaching us and decided we wanted to make a living doing it as a group."

Home base remains Chicago, where local partner organizations have included the Adler Planetarium and, earlier this month, UChicago Arts' five-month-long "Envisioning China" festival of arts and culture. **Third Coast's unique musical product, and the skill with which it's presented, has won the ensemble regional and national recognition as well.** Last fall it became ensemble-in-residence at the University of Notre Dame's DeBartolo Performing Arts Center, a five-year appointment. In the course of its six-week annual residencies the group will be partnering across several academic disciplines.

Another outgrowth of Third Coast's residency at Notre Dame is the percussion piece "Resounding Earth" by Augusta Read Thomas, a former Chicago Symphony Orchestra resident composer who now serves as a University Professor at the U. of C. Thomas worked closely with Skidmore and his fellow musicians as they collected more than 125 bells from around the world to create the work's sound-world. They then spent countless hours refining nuances, tunings, even the onstage placement of the vast battery of bells and gongs. Skidmore estimates Third Coast has performed the piece some 17 times across the country since premiering it at Notre Dame in September 2012. The performance I caught last week at the U. of C. concluded the group's February residency there.

The Third Coast players made a terrific case for "Resounding Earth" along with other percussion works by John Cage and Guo Wenjing. Their recording of "Resounding Earth," containing spot-on audio and video performances, is available on New Focus Recordings.

## South Bend Tribune

**'Wild Sound' human, organic**

**October 5, 2014**

**by Andrew S. Hughes**

Glenn Kotche's "Wild Sound" couldn't exist without today's technology.

With its superimposed live and pre-recorded videos; an audio track of such sounds as a barreling locomotive, rain falling and traffic in a city; microphones embedded throughout the stage and in instruments; and its Plexiglas synthesizers for its finale, technology's an essential part of performing and experiencing "Wild Sound."

And yet, as Third Coast Percussion showed in its world premiere performance Friday night at the University of Notre Dame's DeBartolo Performing Arts Center, "Wild Sound" is a deeply human, organic work at heart that, over and over, turns everyday sounds into music – grains of rice, for example, or the rubber of a bicycle tire that produces a delicious, warm bass note or a drum made from a large cardboard tube with packing tape serving as the drumhead.

Moreover, Third Coast's musicians – Sean Connors, Robert Dillon, Peter Martin and David Skidmore – spend much of the performance constructing their instruments, and that, of course, contributes to both the humanity and rawness of "Wild Sound" by making a visceral connection between performer and instrument that the audience witnesses come into being. It must be seen to be heard.

## ★ StarTribune

**Liquid Music series begins with Glenn Kotche and Third Coast Percussion in 'Wild Sound'**

**October 6, 2014**

**by Britt Robson**

The third season of the Saint Paul Chamber Orchestra's Liquid Music series began with a bang – and a clang, a pebbly shake, and the unmistakable noise caused by unstuck tape.

That just scratches the surface of the fascinating sonic and physical choreography involved in "Wild Sound," a 43-minute composition that tickled the ears and teased the imagination of a sold-out crowd at the Music Room at SPCO Center in St. Paul Sunday night. It was the second-ever performance of the piece, following its world premiere at the University of Notre Dame on Friday, and will be reprised in the Music Room on Monday.

Composed over a six-year period by Wilco drummer Glenn Kotche in collaboration with his fellow Chicagoans from the Third Coast Percussion quartet, much of the music in "Wild Sound," is derived from integrating the sounds of making and unmaking the instruments being used. It puts a clever twist on the phrase "work in progress."

The glory of "Wild Sound" is that the composition delivers the musical goods – there is a wide swath of shifting textures and timbres, rhythms and moods. It is infused with an inspirational sense of fun and curiosity.

The first half of the program contained five shorter works – two by Kotche, two by renowned modern minimalist composer Steve Reich, and an opening song by Brazilian Joao Gilberto. A highlight was an energetic drum duet by Kotche and Third Coast Percussion member David Skidmore on Reich's "Music For Drums."

But "Wild Sound" was the ballyhooed centerpiece of the performance and lived up to the hype. The credo for the Liquid Music series is that it "expands the world of classical music through innovative new projects,

boundary-defying artists and unique new presentation formats.”

No performance in the series’ brief history fits that criteria better than “Wild Sound.”

M I L W A U K E E  
**JOURNAL SENTINEL**

**Third Coast Percussion fills hall with sound for Present Music**

**October 13, 2013**

**by Elaine Schmidt**

The four Third Coast players created an enormous palette of sounds using standing bells (think Tibetan singing bowls). The resonant sounds of the standing bells created such vivid sounds that one could almost imagine seeing the sound waves moving through the air and bouncing off of one another.

The members of Third Coast returned for an animated performance of John Cage’s 1941 “Third Construction.” They used bells, various shakers and rattles, several types of drums, including a log drum, a line up of what appeared to be empty paint cans and a couple of “lion’s roar” drum-with-rope contraptions that were a treat to see and hear.

The four percussionists moved among this battery of instruments in what amounted to frenetic choreography that produced its own accompaniment – all in all great fun to watch and hear.



**THE NEW YORKER**

**The John Cage Century**

**September 4, 2012**

**by Alex Ross**

...I’ve attended quite a few Cage concerts this year—an event at Juilliard’s FOCUS! Festival, last winter; tributes during the San Francisco Symphony’s American Mavericks festival, in March, including an uproarious concert by So Percussion; portions of a performance of Erik Satie’s “Vexations,” in the marathon format pioneered by Cage in 1963; a vibrant outdoor show by Third Coast Percussion, at MOMA; and, most recently, “Europeras 1 and 2” in Bochum, Germany, reviewed in this week’s New Yorker—and it strikes me that much of the resistance to this composer has melted away. ... Third Coast Percussion has a superb new disc of the percussion works on the Mode label, whose Cage Edition now runs to forty-five volumes. And iPad users can play with the John Cage app, sampling the sounds of his prepared piano....

**theguardian**

**July 19, 2012**

**by Andrew Clements**

This is the 45th release in Mode’s John Cage series, and the second to be devoted to his works for percussion. It includes what are perhaps the best known of all early Cage works, the three Constructions that he composed between 1939 and 1941, alongside other pieces from the same period – the Quartet and the Trio, from 1935 and 1936 respectively, and Living Room Music of 1940. Performing this repertoire has been the raison d’etre for Third Coast Percussion since the Chicago-based group formed in 2004, and these performances have a special fluency and zest that sets them apart from most other recorded versions. The way in which Cage’s sound world steadily expands through the three Constructions – the first for metallic instruments only, the last for a huge range of familiar and exotic percussion – is vividly exploited, while the rhythmic cycles that are so rigorously layered in all three become a means to an exuberant end. The rest of the disc pales by comparison with these extraordinary pieces, but even the tiny Trio from 1936 has a wit and charm about it here.