

THIRD COAST PERCUSSION

Sean Connors Robert Dillon Peter Martin David Skidmore

Third Coast Percussion is a **GRAMMY-winning, artist-run quartet of classically-trained percussionists** hailing from the great city of Chicago. For over ten years, the ensemble has forged a unique path in the musical landscape with virtuosic, energetic performances that celebrate the extraordinary depth and breadth of musical possibilities in the world of percussion. The ensemble has been praised for “**commandingly elegant**” (*New York Times*) performances, and the “**rare power**” (*Washington Post*) of their recordings. The four members of Third Coast are also accomplished teachers, and since 2012, have served as ensemble-in-residence at the University of Notre Dame’s DeBartolo Performing Arts Center.



A direct connection with the audience is at the core of all of Third Coast Percussion’s work, whether they 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.

Third Coast Percussion maintains a busy touring schedule, with past performances in 32 of the 50 states plus Canada, Germany, Italy, the Netherlands, and Poland, and venues ranging from concert halls at the Metropolitan Museum of Art and De Doelen to clubs and alternative performance spaces such as New York’s Le Poisson Rouge and the National Gallery’s West Garden Court.

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**, to some of the world’s leading concert musicians.

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 from Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Timo Andres, Marcos Balter, Ted Hearne, and today’s leading up-and-coming composers through their Emerging Composers Partnership Program. These works have become part of the ensemble’s core repertoire and seen hundreds of performances across North America and throughout Europe.

Through their recordings, Third Coast Percussion has put its stamp on iconic percussion works by John Cage and Steve Reich, and they have also created first recordings of commissioned works by Augusta Read Thomas, David T. Little, and Ted Hearne, in addition to recordings of the ensemble’s own compositions. **In 2017 the ensemble was nominated for a**

Grammy for Best Chamber Music/Small Ensemble Performance for their recording of Steve Reich's works for percussion.

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 and the Adler Planetarium, performed at the grand opening of Maggie Daley Children's Park, conducted residencies at the University of Chicago, Northwestern University, 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 Urban Gateways, the People's Music School, the Chicago Park District, and Rush Hour Concerts.

The four members of Third Coast Percussion met while studying percussion music at Northwestern University. 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), and Instagram (@ThirdCoastPercussion).

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



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

liz@thirdcoastpercussion.com

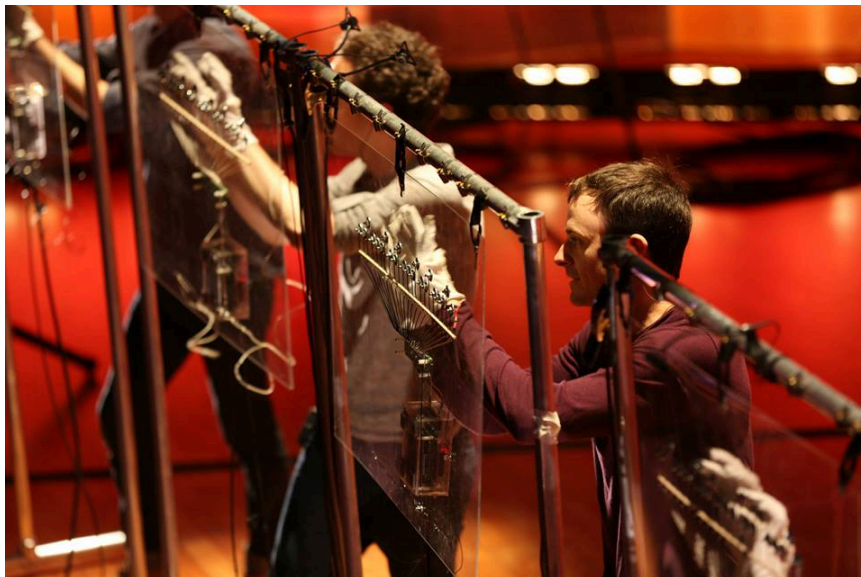
RECENT AND UPCOMING PERFORMANCES (Partial Listing)

2016-17

- University Musical Society, Ann Arbor, MI
- Peak Performances, Montclair, NJ
- Society for the Performing Arts, Houston, TX
- MiTO Settembre Festival, Milan and Turin, Italy
- The Clarice at the University of Maryland
- Walton Arts Center, Fayetteville, AR
- Chamber Music Pittsburgh
- The Hult Center, Eugene, OR
- Overture Center, Madison, WI
- Fall for Dance, Toronto
- University of Notre Dame - DeBartolo Performing Arts Center, South Bend, IN
- Chicago Humanities Festival
- Furman University, Greenville, SC
- University of Missouri
- The Lincoln Center, Ft. Collins, CO
- Lakewood Cultural Center, CO
- Arkansas State University
- Museum of Contemporary Art, Chicago
- Carleton College, Northfield, MN
- St. Cloud State University, MN
- Rockefeller Chapel, University of Chicago
- Yellow Barn, Putney, VT
- University of South Carolina
- Ear Taxi Music Festival, 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
- De Doelen, Rotterdam, Netherlands
- St. Paul Chamber Orchestra - Liquid Music Series, St. Paul, MN
- Bravo! Vail Valley Music Festival, Vail, CO
- Millennium Park - Chicago, IL
- National Forum for Music, Wrocław, Poland
- 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
- Mondavi Center, Davis, CA
- Atlas Performing Arts Center, Washington, D.C.
- San Francisco Performances
- Le Poisson Rouge, New York, NY
- University of Chicago Presents, Chicago, IL
- Kennedy Center, Washington, DC





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, 20th/21st 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 17/18

Paddle to the Sea

A Multimedia Journey Through Our Shared Waterways

The classic Academy Award-nominated film, *Paddle to the Sea* (1961), is the focus of a new project that looks at our relationship to the bodies of water that connect our lives. Third Coast Percussion will compose a new score to be performed live with the film, alongside existing works inspired by impressions of water and the natural world, including music by composers Philip Glass and Jacob Druckman and the traditional music of the Shona people of Zimbabwe.

Lyrical Geometry

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

For over ten years, Third Coast Percussion has forged a unique path in the musical landscape with virtuosic, energetic performances. This program highlights the ensemble’s most exciting recent work, featuring music from TCP’s critically-acclaimed album and free mobile app of Steve Reich’s work, new works written for the ensemble by Grammy-winning composers Glenn Kotche and Augusta Read Thomas, and TCP’s own original music.

Wild Sound

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

****Only available in 2017/18*

Wild Sound is a "deeply human, organic" 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.

TCP with Son Lux

“The nexus of several rarely-overlapping Venn Diagrams” - *Pitchfork*

Avant-pop trio Son Lux bonded with Third Coast Percussion during a recent tour of the Netherlands over everything from Steve Reich and David Bowie to modern dance and the amazing sound of wood blocks. The common ground has proved fertile enough to inspire a collaboration including a new work for Third Coast composed by Son Lux, and plans for a tour featuring both artists sharing the stage for a rare collaborative project that bridges musical worlds.

Plus a celebration of Lou Harrison’s Centenary,
and new works in progress by **Philip Glass** and Missy Mazzoli.



EDUCATIONAL PROGRAMS

Available in 2017/18

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.
- Think Outside the Drum is ideal for audiences ranging in age from **pre-school to 6th grade**. Alternative versions of the program are suited for **7th grade to 12th 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.
- Available for audiences ranging in age from **3rd grade to 6th grade** (9 years old to 12 years old). Audiences may not exceed 200. Video projection required, minimum 2-hour load in before first performance. Contact liz@thirdcoastpercussion.com for more details.

Music Composition Project

Students Compose an Original Piece of Music and Perform it with TCP

- Over a 4-day residency, TCP performs for the students, introduces three building blocks of music (melody, rhythm, and musical textures), leads the students in breakout sessions where all students create their own melodies, rhythms, and textures, then TCP leads the full ensemble of students in assembling the musical building blocks into a final piece.
- Available for groups of between 30-40 students with assistance and supervision from the students' regular music teacher.

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

"You guys have struck pedagogical gold with the format of this residency."

-Tony Devroye, Artistic Director, Rush Hour Concerts

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*

“A rousing and riveting concert”
-*Pittsburgh Post-Gazette*

“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

Pittsburgh Post-Gazette®

Third Coast Percussion hits all the right notes

June 24, 2016

by Robert Croan

It was not your grandmother's chamber music at East Liberty's Kelly Strayhorn Theater Thursday. Chamber Music Pittsburgh opened its enterprising Just Summer! season with a rousing and riveting concert by Chicago's Third Coast Percussion – sounds quite unlike anything you're likely to hear elsewhere in Pittsburgh.

The concert featuring virtuoso players Sean Connors, Robert Dillon, Peter Martin and David Skidmore traversed wide-ranging works for percussion groups, from John Cage's seminal “Third Construction” (1941) up to a recent work by Mr. Skidmore, who was percussionist with Pittsburgh New Music Ensemble from 2007-11. Mr. Connors and Mr. Martin also have performed with PNME.

In traditional classical music, rhythm is the skeleton of a composition, while melody is the flesh. With percussion, the equation is often reversed. With melody and harmony taken away (or diminished), rhythm, timbre and dynamics dominate.

The instruments can be just about anything that can make sounds. And in the case of Third Coast, there's a focal visual element. Lighting, theatrics and the very act of how the performers get the sounds from their unusual devices, are part of the show.

THE WALL STREET JOURNAL.

Three Takes on a Minimalist Pioneer

July 4, 2016

by Allan Kozzin

Not so long ago, new recordings of Steve Reich's music, while intended, on one level, for the enjoyment of the composer's fans, were just as importantly in the business of documenting Mr. Reich's evolving style....

In a 1977 live recording from the Kitchen (Orange Mountain), Mr. Reich and company give a speedy, almost breathless account. Exciting as it is, there is something to be said for slowing the pace, as both the LSO percussionists and Third Coast Percussion do. The LSO version is oddly muted, though it has a measure of dynamic nuance, particularly in the work's middle section, that Mr. Reich's reading lacks. But it pales in comparison to the Third Coast performance.

For starters, Third Coast uses slats of purpleheart wood, which produce a rounder, more resonant tone than the claves Mr. Reich prescribes, and its performance, while rhythmically strict, has moments of dynamic suppleness that make the piece breathe in ways its competitors' versions do not.

A similar difference in clarity defines the Third Coast and LSO readings of the magnificently contrapuntal Sextet (1984). Both take a less sharp-edged, aggressive view than Mr. Reich and his own ensemble did on their 1987 recording (Nonesuch), and where the balances on Mr. Reich's discs sound carefully manipulated at the mixing board, the Third Coast and LSO recordings sound natural and organic.

But the LSO recording has a gauzy quality that makes the work's keyboard and percussion timbres (sometimes bowed) sound seamlessly blended. The remarkable clarity of the Third Coast version, which gives every instrument a distinct profile, is more effective. Third Coast's program is more generous as well: The disc also includes vital, bright-hued accounts of "Nagoya Marimbas" (1994) and the richly chromatic, three-movement "Mallet Quartet" (2009).

GRAMOPHONE

THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

Album review: REICH Third Coast Percussion

June 2016

by Pwyll ap Siôn

Steve Reich's music is often at its most effective when he writes for different combinations of percussion and/or piano, often set out symmetrically on stage in opposing pairs. This form of contemporary chamber music – unique in many ways to Reich – foregrounds some of its most important stylistic elements: rhythmic and melodic counterpoint; the combination and layering of interlocking patterns; and, most importantly, the dynamic interplay and subtle shifts in balance that are required collectively from the ensemble to best achieve these effects.

It is this last element that proves a stumbling block for some performances of Reich's music. **Third Coast Percussion get it absolutely right here.** Consider, for example, the five-movement Sextet (1984) for percussion and keyboards, which has become something of a 1980s Reich classic. Third Coast take the first movement at a slightly steadier pace than the original recording by Steve Reich and Musicians (Nonesuch, 8/88) and certainly more slowly than Contempoartensemble under Danilo Grassi (Arts Music, 2002), who race through the opening chord cycle at such speed that the music's rhythmic subtleties are largely lost.

Third Coast's more considered approach allows them to dig deeper into Sextet's dark, almost threatening undertow. A sense of urgency and immediacy is still maintained, however, and the transitions between each movement are well coordinated. The same level of care is evident in the more recent Mallet Quartet (2009) with imaginative blending of colours, dramatic dynamic thrusts and sudden contrasts especially evident during the work's final movement. The intuitive rhythmic empathy between players that's key in performing Reich's music is also evident in the lighter Nagoya Marimbas (1994) and more radical, earlier Music for Pieces of Wood (1973) for five pairs of tuned claves. The recording itself would have benefited from a slightly more resonant acoustic but overall this is a really impressive Reich debut from Third Coast Percussion.

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.

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.

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.



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."