

THIRD:COAST
PERCUSSION



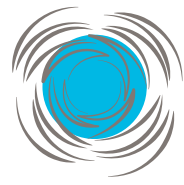
Third Coast Percussion is a **Grammy Award-winning**, artist-run quartet of classically-trained percussionists hailing from the great city of Chicago. For over ten years, the ensemble has forged a unique path in the musical landscape with virtuosic, energetic performances that celebrate the extraordinary 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 2013, have served as **ensemble-in-residence at the University of Notre Dame’s DeBartolo Performing Arts Center.**

“Creative fearlessness with reverent precision”
-*BBC Music Magazine*

Stay up-to-date and go behind-the-scenes by following Third Coast:

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Front cover photo and photo right by Saverio Truglia



THIRD COAST PERCUSSION



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 direct connection with the audience is at the core of all of Third Coast Percussion’s work

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 workshoping 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 won the 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.

2017-18

- Miller Theatre at Columbia University, New York, NY
- University of Notre Dame's DeBartolo Performing Arts Center
- Cleveland Museum of Art, Cleveland, OH
- Calgary Pro Musica, Calgary, Canada
- Meany Center at University of Washington, Seattle, WA
- Harris Theater - Chicago Philharmonic (concerto), Chicago, IL
- Eugene Symphony Orchestra (concerto), Eugene, OR
- Alys Stephens Center, University of Alabama at Birmingham
- Freer-Sackler Gallery, Washington, DC
- Moss Center for the Arts at Virginia Tech, Blacksburg, VA
- University of Chicago Presents, Chicago, IL
- Nasher Sculpture Gallery, Dallas, TX
- Dayton Live, Dayton, OH
- Interlochen Center for the Arts, Interlochen, MI
- University of North Carolina at Wilmington
- University of Nevada at Reno
- Ohio University, Athens, OH
- Britt Festival, Ashland, OR
- Vancouver New Music Festival, Vancouver, Canada
- East Tennessee State University, Johnson City, TN
- ACC Creativity and Innovation Festival, Washington, DC
- Toledo Art Museum, Toledo, OH
- Arts Club of Chicago

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

liz@thirdcoastpercussion.com



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

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

Photo by Barbara Johnson

PERFORMANCES

Past Seasons

- 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
- 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
- Bravo! Vail Valley Music Festival, Vail, CO
- Millennium Park - Chicago, IL
- National Forum for Music, Wrocław, Poland
- Town Hall Seattle, Seattle, WA
- Walla Walla Chamber Music Festival, Walla Walla, WA
- Mondavi Center, Davis, CA
- San Francisco Performances
- Le Poisson Rouge, New York, NY
- Kennedy Center, Washington, DC
- St. Paul Chamber Orchestra - Liquid Music Series, St. Paul, MN
- Bravo! Vail Valley Music Festival, Vail, CO

CONCERT PROGRAMS

Available in 2018/19

Philip Glass

“What Glass is doing is changing the face of music for our time and all time” - *The Daily Telegraph*

***Available beginning December 2018

Through his operas, his symphonies, his compositions for his own ensemble, and his collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times. In 2018, Third Coast Percussion will premiere a new work by Glass – his first ever composed specifically for percussion ensemble.

TCP with Hubbard Street Dance Chicago

“Take a deep breath, because Hubbard Street Dance Chicago is going to take your breath away” - *The Washington Post*

Third Coast Percussion first collaborated with this internationally-renowned contemporary dance company in 2014. Since that first collaboration, the two Chicago-based organizations have given over a dozen performances together both in Chicago and on tour. In 2018, HSDC and TCP will team up for an original, evening length work that will tour select dates in the 2018/19 season.

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

“Electric energy” - *The New York Times*

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 Grammy-winning album of Steve Reich’s music, new works written for the ensemble by Grammy-winning composers Glenn Kotche and Augusta Read Thomas, and TCP’s own original music.

**PADDLE
TO THE SEA**

A NEW PROJECT FROM
THIRD COAST PERCUSSION



Photo by Rich Polk

“Virtuosity and deft, precisely timed wit”

-*Washington Post*

Plus a concerto by **Augusta Read Thomas**, a collaborative project with **Son Lux**, new works by **Tyondai Braxton** and **Georg Friedrich Haas**, and European dates available.



“Commandingly elegant”

New York Times

TEACHING, RESIDENCIES, COMMUNITY ENGAGEMENT

Third Coast Percussion offers interactive hands-on learning and music-making experiences for a wide range of students and community members.

“Working with the musicians in Third Coast Percussion was enlightening, refreshing, and truly inspiring. It is rare that we host artists who invest as much energy, thought and sensitivity into their community based work as they do their stage work. TCP does just that and also brings humility, authenticity and extreme skill into every activity, every moment of planning and every interaction. We look forward to bringing the ensemble back to College Park soon!”

-Jane Hirshberg, Campus and Community Engagement Manager, The Clarice Smith Performing Arts Center



- Interdisciplinary collaborations across a wide range of disciplines, including engineering, architecture, astronomy, dance, and more
- Collaborative performances with students
- Master classes on topics including entrepreneurship, 20th/21st century music performance, chamber music skills, and more

- Coachings for chamber music groups of any instrumentation
- Educational performances in schools, libraries, and more
- Pre-concert and post-concert discussions and audience feedback
- Performances and workshops for conducting students
- Reading, performing and coaching student compositions

Top photo by Michael Penn, botom right and left photos by Geoff Sheil

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 150. Video projection required, minimum 2-hour load in before first performance.



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.

EDUCATION PROGRAMS

Available in 2018/19

Contact liz@thirdcoastpercussion.com for more details.

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

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.



Bottom left photo by Karli Cadel
Top photo by Kirk Richard Smith
Right photo by Geoff Sheil



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.

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.

The Washington Post

American Music Festival wraps up with a bang from percussion ensemble

March 23, 2015

by Stephen Brooke

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.

“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.”

-John von Rhein, Chicago Tribune

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 Contemporar-ensemble 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 New York Times

Review: Augusta Read Thomas's Spiritual 'Resounding Earth'
March 6, 2015
by Corinna da Fonesca-Wollheim

“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.”

-Corinna da Fonesca-Wolheim, The New York Times



Photo by Gennadi Novash

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.

For booking information, contact Liz Pesnel:

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Photo by Saverio Truglia