

THIRD:COAST PERCUSSION

Live at Constellation

3111 N Western Ave

June 27, 2021, 6:00 PM / 8:00 PM

*Tonight's program is made possible by generous support from
Sidney K. Robinson.*



Tonight's Program

Metamorphosis (1988/1999/2020)

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

What Stories We Tell (2021)*

George Hurd (b. 1981)

I: Emergent

II: Birthlight

III: Tabula Rasa

IV: Boundless

V: The Fields of Youth

VI: Momentum & Inertia

VII: Innere

VIII: Dawn of Mortality

IX: Throes

X: One Life

XI: Reminiscence

Drifts (2021)*

Elori Saxl (b. 1990)

Perspective (2020)

Jlin (b. 1987)

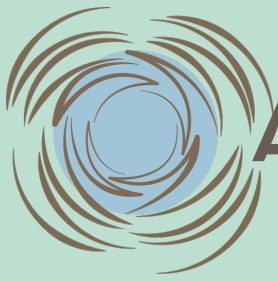
Paradigm

Obscure

Derivative

Embryo

** - **World Premiere.** Written for Third Coast Percussion's Currents Creative Partnership, made possible by the DEW Foundation, the Sargent Family Foundation, and Louise K. Smith.*



About the Program

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging 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.

Glass's *Metamorphosis* was originally composed as a set of five pieces for solo piano. The first of these ("**Metamorphosis One**") was 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.



Photo by Raymond Meier.

Drawing on both the Uakti arrangement and the original piano music, the members of Third Coast Percussion arranged and re-orchestrated this piece along with the rest of the cycle of works from *Aguas da Amazonia*, utilizing mallet percussion instruments and other unique instrumental colors such as melodica, desk bells, and almglocken (tuned Swiss cowbells).

Duration: 10 minutes.

George Hurd is a Berlin/San Francisco-based composer whose work focuses on classical composition, electronic music, and the endlessly fascinating world where they intersect. He heads The Hurd Ensemble, an electro-acoustic chamber group dedicated to performing his music for variable-sized ensemble and electronics.



Photo by Ginger Fierstein.

His work often fixates on the role of memory and location, using all electronic sounds made from scratch, recorded from his life and travels, each encapsulating a memory from the place and time they were recorded. His music has been performed across the US from the Kennedy Center in DC to the Palace of Fine Arts in SF, to the cutting-edge electronic music festival, Mutek. Alongside film and dance, he's also written music for a number of podcasts, most notably the award-winning Wind of Change podcast, which was named one of the best podcasts of 2020 by *The New York Times*.

In addition to his composition work, Hurd teaches composition with an emphasis on avant-garde, electro-acoustic, and electronic music. He's taught as an artist-in-residence for the Ruth Asawa School of the Arts (SOTA) in San Francisco, and has performed dozens of educational performances for students at such institutions as the Marin School of the Arts.

What Stories We Tell was written for Third Coast Percussion's Currents Creative Partnership.

"This piece is about life, death and the distorted ocean of time in between. Part biographical, part imaginary, it's a kaleidoscope of color and sound that walks the corridors of a person's memories from beginning to end - nostalgic, ecstatic, fearful, and loving."

Created in close collaboration with Third Coast Percussion, the musicians are woven together with the electronics – dancing, combining and colliding with field recordings from throughout Hurd’s life (including his Mother singing Mexican lullabies) and manipulated recordings of the Third Coast players – a warped, reshuffled, and often hazy version of themselves heard through the filter of memory. Time distorts recollection almost without fail, so they play with the ghosts of their former selves, each foot in a different time, both familiar and disorienting.

Dedicated to George’s son, Leon Hurd.

Duration: 15 minutes.

Elori Saxl Kramer makes music and film. She released a new album *The Blue of Distance* on Western Vinyl in January 2021 and released four subsequent music videos, Wave I, Wave II, Wave III, and Before Blue. She’s composed music for new music ensembles, Patagonia, Google, Poler, Dove, the New Yorker, This American Life, Public Radio International, SFMOMA, and more.

She’s directed films for the New Yorker and Slate. Her music has been featured by Pitchfork, The New Yorker, WNYC New Sounds, BBC 3 Radio, Popmatters, Dusted, A Closer Listen, and more. Her film work has been nominated for two Emmys and been featured by the New Yorker, Vimeo Staff Picks, and festivals around the world.

Drifts was written for Third Coast Percussion’s Currents Creative Partnership.



Photo courtesy of Elori Saxl.

“Inspired by the past year of uncertainty, waiting, constant change, and simultaneous stasis, “Drifts” explores the ways in which we feel movement, connection, and solitude. Influenced by the lessons I’ve learned living next to Lake Superior, watching and listening to its constantly changing waves, patterns, and sounds, the piece explores how tiny fragments of “nothingness” may coalesce to become “something with tangible form.”

This past year has felt defined by confusing impressions of movement: a paradox of feeling like everything is constantly changing while simultaneously feeling completely stuck in stasis and unable to even think beyond the current moment. My days have been filled with quiet, stillness, and occasionally peace, but they’ve also been filled with procrastination, spurts of what feels like aimless work, and distraction. Through this piece, I’m interested in exploring whether the things that feel aimless or like “nothing” may actually coalesce to become how we define the experience of living right now. Just as small droplets of water combine to create tangible waves in Lake Superior, perhaps the fragments of everyday stasis coalesce to create a whole with defined shape and meaning.”

Duration: 15 minutes

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. Jlin visited TCP at their studio in Chicago multiple times to discuss their musical inspirations and new possibilities, and to explore and sample instruments from TCP’s vast collection of percussion sounds.



Photo by Ebru Yildiz.

She then created the first version of each of the work's seven movements in FL Studio (a Digital Audio Workstation) 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.

Jlin provided the ensemble recordings of the full tracks as well as the stems (individual recorded parts) that make up the track. Diving into each of the tracks, the percussionists found a beautiful complexity—dozens and dozens of stems in each track, 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—in addition to standard instruments like marimba and vibraphone—mixing bowls filled with water, bird calls, a variety of gongs and tambourines, and a metal spring coil, 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, 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.

Duration: 20 minutes.



About the Ensemble



Photo by Saverio Truglia.

Third Coast Percussion is a Grammy Award-winning Chicago-based percussion quartet. For 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 36 of the 50 states and Washington DC, plus international tour dates in Canada, Colombia, Hong Kong, Germany, Italy, Lithuania, the Netherlands, Poland, Taiwan, and the United Kingdom.

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.



Photo by Saverio Truglia.

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.

Third Coast Percussion served as ensemble-in-residence at the University of Notre Dame's DeBartolo Performing Arts Center from 2013-2018, and is now 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, Clarice Assad, Devonté Hynes, Jlin, Tyondai Braxton, Danny Elfman, Augusta Read Thomas, Donnacha Dennehy, Glenn Kotche, Christopher Cerrone, Georg Friedrich Haas, 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 thirteen feature albums and appearances on ten others 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. In 2020 Third Coast received its second nomination in the same category for *Perpetuum*, featuring works by Gavin Bryars, Philip Glass, and members of the ensemble, and in 2021, the ensemble received its third and fourth nominations for its album *Fields*, featuring music composed for TCP by Devonté Hynes, in the categories Best Chamber Music/Small Ensemble Performance, and Best Engineered Album, Classical.

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, and the Adler Planetarium, 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), and Instagram (@ThirdCoastPercussion).

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



Support the Ensemble

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Photo by Saverio Truglia.

Third Coast is generously supported by:

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- Thomas Seisser
- Margaret Shay
- Eric Shieh
- Pattie Shostak
- Lanier Simmons
- Carolyn Skibba
- Millie Skidmore
- Bethany Slater
- Mark Smesik
- James Austin Smith
- Jason Smith
- Brian W. Smuts
- Elizabeth Snodgrass
- Peter Soroka
- Lawrence Stanley and Hope Carr
- Cynthia Staples
- Adam Steinberg
- Marcy Steindler
- Deborah Steinglass
- Katharina Stenbeck
- Cole Stephens
- Annie Stevens
- Lavelva Stevens
- Kathleen Stoch
- Karolyn Stonefelt
- Ron Story
- Anneliese Strunk
- April Studeny
- Ian Sullivan
- Kenneth Sutherland
- Denton Sutherlin
- Mare and Kevin Swallow
- Amanda Sweet
- Tristan Swihart
- Cindy Swihart
- Stephen Syverud
- Jill Tabata
- Sui Lin Tam

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- Susan Tang
- Carol Tanner
- Raychel Taylor
- Lucien Tenn
- Carl Thoma
- Raymond Tidrow
- Ann B. Toftness
- Justin Tomka
- Jessica Tong
- Lana Tran
- Jason Treuting
- Bryce Turner
- Josh Turner
- Drew Ulrich
- Lucas Unruh
- Rick Urban
- Jenny Rose VanBebber
- Joanne Vena and Rick Graham
- Andrea Vercoe
- Jacomijn Villerius
- Robert Volk
- Debra Volk
- Tihda Vongkoth
- Nick Vrabel
- William Walker
- Miriam Wallace and Ron Silver
- Darin Walsh
- Austin Ward
- Mary Wasik
- Bhakti Watts
- Iris Wei
- Nancy and Norman Weinberg
- Ian Weinberger
- Nicholas Weingarten
- Michele Wellck
- Edwin Wendler
- Mark Wessels
- Chris Westover-Muñoz
- Kelli Whitfield
- Pau Whitin
- Gary Wilcox
- Dan Williams
- A.C. Wilson
- Jessica Wolfe
- Martin Wolfertz
- John B. Wood
- Ayanna Woods
- Zoe Woodworth
- Marc Wooldridge
- Amy Wurtz
- Christine Wyatt
- Tamra Wysocki-Niimi
- Oliver Xu
- Gene Yagow
- Amy Yang Guenther
- Lucy Yao
- Nicholas Yasillo
- Andrea and Andrew Yedlin
- Gloria Yehilevsky
- Eloy Yndigoyen
- Ian Young
- Katie Young
- Caryl Zaar
- Roger Zahab
- Ella Zander
- Mahsa Zargaran
- The Ziskis Family
- Jeremy Zolner
- Nick Zoulek
- Ben Zucker
- Amazon Smile
- Bank of America Employee Giving Program

If you feel there is an error or omission in this listing, please contact us immediately:

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