



# THIRD:COAST PERCUSSION

2024 | 2025 | 2026

Third Coast Percussion is a GRAMMY® Award-winning Chicago-based percussion quartet and GRAMMY®-nominated composer collective, and is the first percussion ensemble to ever win the revered music award. For nearly 20 years, the ensemble has created exciting and unexpected performances that constantly redefine the classical music experience and “push percussion in new directions, blurring musical boundaries and beguiling new listeners” (NPR), with a brilliantly varied sonic palette.

The ensemble has been praised for the “rare power” (*Washington Post*) of their nearly 30 recordings and “an inspirational sense of fun and curiosity” (*Minnesota Star-Tribune*). Bringing their uniquely compelling programs worldwide, Third Coast Percussion maintains a busy tour schedule, with past performances in 39 of the 50 states and Washington, D.C., plus international tour dates across four continents. Celebrating its 20th anniversary in 2025, the ensemble is embarking on the most ambitious collaborative projects of their career, with some of the world’s leading musicians, choreographers, and composers from around the world.

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

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



Front cover and above photos: Saverio Truglia

**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 uniting fans around the world via 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, including thoughtfully curated K-12 workshops and family programming.

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. Their omnivorous musical appetite, paired with approachable and flexible working methods, remove collaborative boundaries across cultures and disciplines. The ensemble has worked with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe’s Shona people, to indie rockers and footwork producers, to some of the world’s leading concert musicians. Third Coast Percussion served as ensemble-in-residence at the University of Notre Dame’s DeBartolo Performing Arts Center from

2013-2018, and currently serves as ensemble-in-residence at Denison University.

A commission for a new work from composer Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be – and should be – as collaborative as any other artistic partnership. Through extensive workshopping and close contact with composers, Third Coast Percussion has commissioned and premiered new works by **Philip Glass, Missy Mazzoli, Jlin, Danny Elfman, Clarice Assad, Gemma Peacocke, Flutronic, Tyondai Braxton, Augusta Read Thomas, Devonté Hynes, Georg Friedrich Haas, Donnacha Dennehy, Glenn Kotche, Christopher Cerrone, and David T. Little**, plus many of 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 around the world. In 2023, Jlin’s *Perspective*, commissioned by TCP, was a finalist for the Pulitzer Prize.

Third Coast Percussion’s recordings include 17 feature albums, and appearances on 14 additional releases. Besides putting its stamp on iconic percussion works by John Cage and Steve Reich, the quartet has created first recordings of commissioned works by Philip Glass,

Augusta Read Thomas, Devonté Hynes, Gavin Bryars, Danny Elfman, Donnacha Dennehy, David T. Little, Ted Hearne, and more – in addition to recordings of original Third Coast compositions. **In 2017 the ensemble won the GRAMMY® Award for Best Chamber Music/Small Ensemble Performance for their recording of Steve Reich’s works for percussion.** Third Coast has since received four additional GRAMMY® nominations as performers, and in 2021 they received their first GRAMMY® nomination as composers.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. They have collaborated with Chicago institutions including Hubbard Street Dance Chicago, Uniting Voices Chicago, the Civic Orchestra of Chicago, Chicago Humanities Festival, and the Adler Planetarium. TCP performed at the grand opening of Maggie Daley Children’s Park; conducted residencies at the University of Chicago and the Civic Orchestra of Chicago; created multi-year collaborative projects with Chicago-based composers Jessie Montgomery,

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art.

Clarice and Sérgio Assad, Augusta Read Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird; and has taught tens of thousands of students through partnerships with Uniting Voices Chicago, The People’s Music School, the Chicago Park District, Rush Hour Concerts, Urban Gateways, Changing Worlds, 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, and formed the ensemble in 2005. Settling in Chicago, the four friends have carefully and thoughtfully built a thriving nonprofit organization – including full-time staff, office/studio space, and a board of directors – to support their vision and facilitate their efforts to bring new works to life. 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.

# Performances

2023/24



“Relentless focus and energy”

—New York Times

“Absolute masters”

—BBC Music Magazine

**Rockport Chamber Music Festival**  
Rockport, MA

**ArtPark**  
Lewiston, NY

**Epiphany Center for the Arts**  
Chicago, IL

**University of Central Arkansas**  
Conway, AR

**Navy Pier**  
Chicago, IL

**Heindl Center for the Performing Arts**  
Senatobia, MS

**Floating World Gallery**  
Chicago, IL

**Musikkollegium Winterthur**  
Winterthur, Switzerland

**Santa Rosa Symphony**  
Santa Rosa, CA

**Percussive Arts Society Conference**  
Indianapolis, IN

**Denison University**  
Granville, OH  
(Ensemble-In-Residence)

**Eastman School of Music**  
Rochester, NY

**DePaul University**  
Chicago, IL

**University of Nevada**  
Las Vegas

**ProArte Musical**  
San Juan, PR

**Illinois Music Educators Conference**  
Peoria, IL

**DeDoelen**  
Rotterdam, The Netherlands

**The Barbican**  
London, United Kingdom

**POLIN**  
Warsaw, Poland

**Schubert Club**  
St. Paul, MN

**Wheeling Symphony Orchestra**  
Wheeling, WV

**UCLA Center for the Art of Performance**  
Los Angeles, CA

**UC Santa Cruz**  
Santa Cruz, CA

**Montalvo Center**  
Saratoga, CA

**Fresno State University**  
Fresno, CA

**Friends of Chamber Music of Troy**  
Troy, NY

**Milwaukee Symphony Orchestra**  
Milwaukee, WI

**Taliesin**  
Spring Green, WI

**Constellation**  
Chicago, IL

**Grand Teton Music Festival**  
Jackson Hole, WY

Photo: Craig Terry

# 20<sup>th</sup> Anniversary Touring Programs

Over the course of two decades, Third Coast Percussion has dared to imagine how percussion music is capable of transforming the performing arts landscape. As part of Third Coast Percussion's 20th Anniversary celebration, the ensemble is thrilled to offer an array of touring programs that pay tribute to past collaborations while forging ahead into a bold new future.

## TCP @ 20

A one-of-a-kind concert program honoring Third Coast Percussion's 20th Anniversary

*"[Third Coast Percussion] continues to push percussion in new directions, blurring musical boundaries and beguiling new listeners."*  
—Tom Huizenga, NPR Music

An evening with Third Coast Percussion reveals an exhilarating new world of musical possibilities. This program will celebrate 20 years of genre-defying, award-winning music, including highlights from many of the ensemble's 20th anniversary projects: a new piece by renowned composer Jessie Montgomery, music by frequent TCP collaborator Philip Glass reimagined by electronic music innovator – and recent Pulitzer Prize finalist – Jlin, plus much more.



## Jessie Montgomery + Third Coast Percussion

*"One of the most distinctive and communicative voices in the US, as a player and a creator."* –BBC

Jessie Montgomery is the Chicago Symphony Orchestra's Mead Composer-in-Residence and was recently named *Musical America's* 2023 Composer of the Year. TCP is thrilled to tour alongside Jessie with a dynamic program that equally showcases her excellence as a composer and violinist.

Limited touring periods available in December 2024 and April/May 2025.

Philip Glass photo: Raymond Meier | Jlin photo: Ebru Yildiz | Jessie Montgomery photo: Jiyang Chen



## Metamorphosis

Choreography by Movement Art Is (Lil Buck and Jon Boogz)

*"Propulsive, exciting, and full of gorgeous sounds all the way through"*  
—New York Classical Review

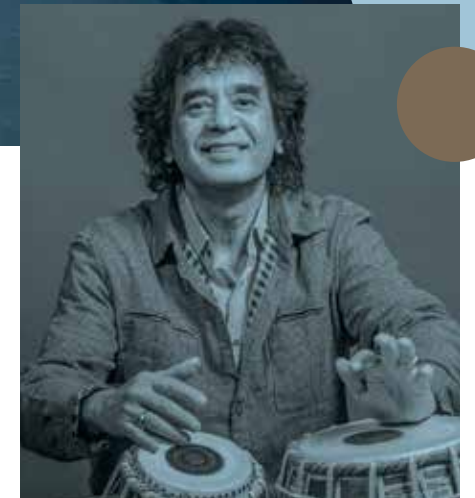
Third Coast Percussion joins forces with groundbreaking choreographers Lil Buck and Jon Boogz (Movement Art Is) for an intimate, evening-length program that is both intensely personal and fiercely virtuosic. Two U.S. street dance styles blend seamlessly with *Perspective* by Jlin (2023 Pulitzer Prize-finalist) plus music by Tyondai Braxton and Philip Glass.

Last chance for booking: 2024/2025

## Twyla Tharp Dance + Third Coast Percussion Aguas da Amazonia

*"Twyla Tharp is one of the most exciting and original choreographers in American history"* –Hollywood SOAPBOX

Grammy Award-winning Third Coast Percussion offers an inventive reimagining of Philip Glass's colorful *Aguas da Amazonia* suite set to movement by iconic choreographer Twyla Tharp, in celebration of her 60 years of innovation through dance.



## Zakir Hussain + Third Coast Percussion

*"If there is such a thing as a tabla superstar, Indian virtuoso Zakir Hussain is it..."* –Chicago Tribune

Third Coast Percussion has commissioned Zakir Hussain to compose a major new work that blends the sounds of tabla with a classically-trained percussion ensemble. A shared spirit of collaboration and curiosity reverberates among the five artists who will share the stage for the first time as part of a special double bill concert presentation.

Limited touring period Spring 2025. Co-commissioning opportunities available.

# Concertos



## PLAY! Concerto for Percussion Quartet, Vocalist, and Orchestra

by Clarice Assad

*“Clarice Assad is quite simply a phenomenon who has streaked across the world’s musical landscape like one of those comets that appears just once in a lifetime.” –Latin Jazz Network*

PLAY! is a new concerto for acclaimed composer/performer Clarice Assad and Third Coast Percussion to perform as soloists with orchestra. The piece is a sonic exploration of the concept of play in its many forms, and will include games, toys, theater, virtuosity, and a heartfelt emotional underpinning.

**World Premiere November 4, 2023, with the Santa Rosa Symphony, Francesco Lecce-Chong, conductor**

**Duration:** 20 minutes.

**Orchestration:** 2.2.2.2 - 4.2.2.1 - timp.perc(1) - strings



## Meander, Spiral, Explode

by Christopher Cerrone

*“Third Coast Percussion collaborated animatedly with the orchestra in the gripping work, its three movements unfolding without pause.” –Chicago Tribune*

**Duration:** 15 minutes.

**Orchestration:** 2(I,II=Picc).2(II=EH).2(II=Bcl).2(II=Cbsn)-2.2.0.0-solo perc(4)-perc(2)-hp-pft-strings(min 8.7.6.6.4)



## From me flows what you call Time

by Toru Takemitsu

*“31 minutes of the most exquisite meditative quiet you have ever heard in a concert hall.” –Chicago Tribune*

**Duration:** 31 minutes.

**Orchestration:** 5 solo perc.3(2.,3.pic 3.af).3(2.obd’am 3.ca).4(2.Ebcl 3.bcl 4.cbcl).3(3.cbsn)-4.3.3.0-2hps.cel-strings(14.12.10.8.6)

# In Development

## 20th Anniversary Commissions

Contact Reba Cafarelli for co-commissioning opportunities:  
[reba@thirdcoastpercussion.com](mailto:reba@thirdcoastpercussion.com)

## Tigran Hamasyan

Pianist and composer Tigran Hamasyan crosses boundaries between jazz, crossover classical, electronic, and Armenian folk musics. Hamasyan is composing his first percussion quartet for TCP, to premiere in Fall 2024.



## Devonté Hynes / Missy Mazzoli

Dev and Missy’s mutual admiration for one another is the impetus behind a new work they will collaboratively compose for the ensemble to perform.



## Sérgio Assad

This giant of the classical guitar world will create a new work for percussion quartet and cello.



## Augusta Read Thomas

Long-time TCP collaborator and sought after composer Augusta Read Thomas will compose a new work for the quartet, to premiere in 2025.



## Musekiwa Chingodza

The renowned Zimbabwean mbira master reunites with Third Coast Percussion for a new work, to be performed by the quartet alone or side-by-side with the master himself.



Plus: new collaborations in development with **Dame Evelyn Glennie, David Longstreth, and more.**

Clarice Assad photo: Marcelo Macaue | Christopher Cerrone photo: Jacob Blickenstaff | From me flows what you call Time photo: Elliot Mandel

Tigran Hamasyan photo: Davide Monteleone | Devonté Hynes photo: Imran Ciesay and Missy Mazzoli photo: Caroline Thompkins | Sérgio Assad photo: Anne Hamersky Musekiwa Chingodza photo: courtesy of the artist | Augusta Read Thomas photo: Anthony Barlich

# 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.



9,000+ students engaged each season



70+ educational presentations offered each season

Contact **Reba Cafarelli** for more details: [reba@thirdcoastpercussion.com](mailto:reba@thirdcoastpercussion.com)

- ▶ 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

- ▶ Reading, performing, and coaching student compositions
- ▶ Interdisciplinary collaborations across a wide range of disciplines, including engineering, architecture, astronomy, dance, and more
- ▶ Guided sound meditation, co-led by Third Coast Percussion
- ▶ Multi-day music composition residency that empowers music students to compose an original piece of music and perform it with TCP

- ▶ Making Waves: a STEAM curriculum for educators in which students learn about the science behind sound, construct and design their own instruments, and compose their own piece of music on those instruments
- ▶ Facilitation of side-by-side performances with students and community members of large scale pieces such as *In C* by Terry Riley

Photo: Ricardo Cervantes

## 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 participation in a series of interactive activities including clapping, singing, and a listening game.

50-60 minute duration. Ideal for students kindergarten through 5th grade, but can be adapted for any audience. Any size audience can be accommodated.

Available for digital residencies!



## Interactive Drumming Workshop / Drum Circle Facilitation

An engaging, community-building activity open to all levels of musical experience.

Members of Third Coast Percussion facilitate a drum circle session that encourages participants to express themselves in a welcoming environment, all while building improvisation and group leadership skills. The inclusive and flexible format invites participation from a wide range of communities including college campuses, community centers, after-school programs, and more.



## WAVES

An interactive digital presentation 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. Ideal for audiences ranging from 3rd-8th grade.

**\*\*Digital-only program!\*\***



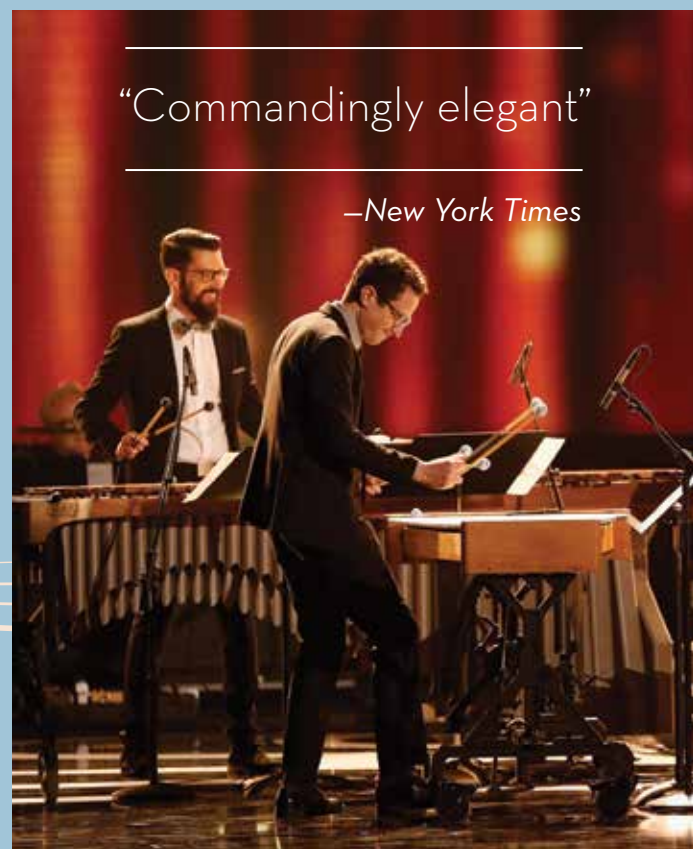
“The residency was an unqualified success! You were so generous with your time in working with and playing for audiences of all ages and backgrounds across the campus.”

—Amy Iwano

Former Executive Director, University of Chicago Presents

# In the News

Read what the press has to say about Third Coast Percussion.



“Commandingly elegant”

—New York Times

## Chicago Tribune

by Hannah Edgar | May 23, 2023

It had been a hectic 24 hours for Third Coast Percussion. As ensemble member David Skidmore told Tuesday night’s audience at Harris Theater, the percussion quartet spent the previous day preparing “Metamorphosis,” an exuberantly staged performance to choreography by multidisciplinary dance organization Movement Art Is. But when dancer Trent Jeray came down with a sudden illness so severe he had to bow out, Ron Myles – a specialist in the same Memphis street dance style as Jeray, and who had worked on “Metamorphosis” during its inception in 2020 – was flown to Chicago to take his place on short notice.

Turns out, though, the infirm Jeray woke up on Tuesday “feeling like a million bucks,” per Skidmore. So, Third Coast moved forward with three dancers instead of the usual two – a first for “Metamorphosis,” which has toured the U.S. since last year. It was an aptly sensational frame for the program’s long-awaited Chicago premiere, one of 2023’s most inspiring cultural events so far.

In broad strokes, Movement Art Is projects center street dance – an umbrella term for contemporary dance with roots in African American urban communities. Chicago’s is no exception: footwork, a dance style with knotty step patterns and breakneck tempos of 160 beats per minute or more, was pioneered here and has since become one of the city’s great cultural exports.

Jerrilynn Patton, a Gary, Indiana-based composer who produces music as Jlin, was first catapulted to fame when her music was featured on a cornerstone footwork compilation in 2011. Since then, her work has been associated with the genre, if erroneously: Her recent output bears little resemblance to the art form, save, maybe, its fine-fibered intricacy.

But it does make her music a peanut butter-and-jelly fit for the Third Coasters. Where there are polyrhythms and instrumental arrays that would make the Met’s collection sweat, percussionists Skidmore, Sean Connors, Robert Dillon and Peter Martin won’t be far behind. For Jlin’s suite “Perspectives” – recorded on a Grammy nominated Cedille Records album last year,

and scattered throughout Tuesday’s show – the composer sent Third Coast seven electronic tracks for the quartet to adapt acoustically.

Roughly every other work on “Metamorphosis” incorporated Movement Art Is dancers. One sometimes wished they were onstage more consistently, though the format certainly gave the dancers much-needed respites between dances, as one of “Metamorphosis’s” most enthralling moments proved. To the teeming beats of Jlin’s “Embryo,” Jeray and Cameron Murphy squared off in a taut display of one-upmanship. But just afterward, during the entirety of her gamelan-flavored “Fourth Perspective,” Jeray and Murphy didn’t retreat offstage but instead remained stock-still, their eye contact unbroken and chests heaving.

Yes, there can be a virtuosity to stillness. Jeray and Murphy proved it, their intensity and Jlin’s music inviting us into their own invisible, inner choreography. Only the delicate marimba tinkles beginning “Duality” beckoned them back to the world of the living, melting into a 21st-century pas de deux.

The Third Coast percussionists also cast Philip Glass’ familiar “Amazon River” – from the composer’s “Aguas da Amazonia” suite but itself adapted from one of his piano etudes – in their own yearning, ever-layered arrangement. Poignantly portrayed by Murphy, a protagonist cut from the same tragic cloth as Frankenstein’s monster becomes entranced by Jeray’s fluid gait but finds, agonizingly, that he cannot replicate it.

But he tries, and tries, and tries. After some stumbles, Murphy’s character haltingly, then fluidly, manages a high-kneed airwalk in the center of the stage. The audience’s full-chested cheer in response only just scratched the surface of the triumph. I’ll never hear Glass’ etude the same way.

If “Amazon River” was the night’s most touching moment, Tyondai Braxton’s “Sunny X” was its most exhilarating. In keeping with the composer’s fourdimensional musical imagination, “Sunny X,”

workshopped and premiered by Third Coast, fuses its acoustic and electronic elements so organically it sounds as if they emerged simultaneously.

Some of the artists who helped make “Metamorphosis” the event of the year never stepped foot onstage on Tuesday: director Leslie Buxbaum Danzig, lighting/video designer Joe Burke and the Harris Theater’s audio team. But their work zipped to the foreground of “Sunny X.” The spatial sound design was some of the best I’ve heard in the Harris space – one moment the listener felt like a mite on a circuit board, hearing currents pulse behind unseen walls, the next as though a huge bionic mosquito was whirring figure eights above the Harris auditorium. Burke’s visuals backed the stage in slowly shifting monochromes throughout, which, during “Sunny X,” smash-cut between soft grays (paired with acoustic sections) and mega-saturated

hues (Braxton’s electronics). During one whiplash switch to ultra-ultra-violet, someone behind me let loose an audible, charmingly Midwestern “Holy cow.” No frills, but all thrills.

All three dancers joined together at the very end for

“Derivative,” a standout from Jlin’s “Perspectives.” Third Coast laid down a dizzily swaggering beat with water-filled metal bowls and Thai gongs. Jeray, Murphy and Myles cavorted in a circle on stage and took individual spotlights, as though handing off their very kinetic energy to one another.

The evening’s biggest letdown? “Metamorphosis” was booked here for just a single evening, and a tight one, too, running an hour with no intermission.

Third Coast ought to reprise this program as soon as possible. And if they expanded the project and looped in local movement artists, like footwork collective The Era, for a more pointed homage to Chicago’s own choreographic lineage? Sky’s the limit.

*Hannah Edgar is a freelance journalist.*

*The Rubin Institute for Music Criticism helps fund our classical music coverage. The Chicago Tribune maintains editorial control over assignments and content*

“One of 2023’s most inspiring cultural events.”

Photos: Rich Polk

The Chicago-based Third Coast Percussion made their Carnegie debut Friday night in the in-the-round setting in Zankel Hall. TCP is a fine group bringing modern and contemporary music to listeners, so this was immediately a notable occasion.

But the show (titled “Metamorphosis”) was more than just a concert and an excellent performance—it was an involving and supremely entertaining concept brought to life. The judgment about what to play was imaginative and displayed important thinking about just what it means to perform in front of an audience.

The music was terrific and that was the least of it. The group played an appealing, near-seamless sequence (without intermission), that began with arrangements of Philip Glass and included *Sunny X*, a recent work by Tyondai Braxton, interlaced with the seven sections of Jlin’s *Perspective* weaving in and out.

Arranging Glass’ *Metamorphosis No. 1* and *Amazon River* for percussion quartet, of course, allowed the group to perform this attractive music; but it also connected Glass, a linchpin of the contemporary classical establishment, with Braxton’s gamelan-influenced work, and further to Jlin’s percussion music. The last comes out of the Chicago popular dance music scene, thereby embedding Third Coast and the evening into the sophistication and complexity possible in electronic dance music.

In a subtle way, TCP was making an argument about what can be called “classical music,” one that they and their contemporaries have already won. Classical music for centuries has included ideas from contemporary popular dance music—that styles in 2023

are far different than 100 years ago is just a superficial difference. And the modern innovation in classical of a separate percussion ensemble is the conduit that connects the music to all sorts of rich and exciting traditions, not just gamelan but rock, hip-hop, and more.



“An involving and supremely entertaining concept brought to life.”

The fit between the mellow, beautiful harmonies of Glass and the complex timbres and rhythms of Braxton and Jlin (both of whose works were co-commissioned by Carnegie) was easy and strong. The connection was polyrhythms—Glass’s may be closer to Brahms and Jlin’s to Autechre, but they’re both just beats. With the near continuous playing, the music sounded like the different movements of a large-scale percussion symphony, and while the moods and dynamics and colors shifted, there was a commitment to movement all the way through.

That this was an easy sell to a partisan, highly charged crowd that—encouraged by Third Coast—erupted into frequent cheers in no way undercut how thrilling and wonderful this all was. The ovations started long before the fabulous dance battle to Jlin’s “Duality” and the final section, “Derivative,” which was played and danced with the raucous freedom of an encore. It was almost beside the point that this was excellent music given terrific, energetic performances.

Playing music of the time with dancers is something that goes back thousands of years, and to do it today is classic in the extreme. Strangely, to do this now in classical music is an outlier, but if any classical music lover, or arts administrator, wants to experience a musical performance that is propulsive, exciting, and full of gorgeous sounds all the way through, and that is not history but part of life today, then seek out a night for Third Coast Percussion’s “Metamorphosis” tour.

Photo: Stephanie Berger

The style of electronic music and dance known as footwork might appear a strange bedfellow to classical music, but the Grammy-winning group Third Coast Percussion embraces the fleet-footed sound on *Perspectives*, a new album that pushes the notion of a percussion ensemble into fresh territory.

Footwork is the hyper-beat music born in Chicago’s underground dance competitions and house parties in the late 1990s. On Third Coast Percussion’s album, the style undergoes a mesmerizing transformation in a seven-movement suite called *Perspective*.

The music, which often clocks at 150 beats per minute or more, is by Jerrilynn Patton, a footwork fan who began slicing up her own electronic beats at her parent’s home in Gary, Ind. She was working in a nearby steel mill when *Dark Energy*, her debut album, won her critical acclaim in 2015 — although she says she’s tired of journalists trotting out the story.

Going by Jlin, the electronic artist has absorbed footwork, but turned it inside out for her collaboration with Third Coast Percussion. She did not score the work on manuscript paper, but instead brought her myriad layers of audio stems to the Third Coast musicians and together they fashioned a version that could be performed on over 30 instruments.

On “Derivative,” metal bowls filled with water and struck by mallets help lay down a woozy, head-bopping groove, along with bongos, a bamboo “devil chaser,” various gongs, woodblocks and car parts.

Another unconventional partnership on the album

finds Third Coast Percussion composing music with another band, the duo Flutronix, comprised of flutists Nathalie Joachim and Allison Loggins-Hull. Their piece, *Rubix*, features punchy flutes dancing over a chilled out vibraphone, and foggy episodes where marimba, whirly tube and bowed flexatone provide an evocative backdrop of light and shadow.

There’s one more combination on *Perspectives* that may surprise you, and it comes courtesy of Danny Elfman. You may know him

as the front man for the peculiar ‘80s rock band Oingo Boingo, or better yet by his nearly 100 film scores, for movies like *Edward Scissorhands* and *Good Will Hunting*. For the Third Coast musicians, he composed a four-movement piece simply called *Percussion Quartet*. Unlike a lot of academic music for percussion ensembles, Elfman makes his quartet sing sweetly, leaning heavily on the warm sounds of the marimba interlocking with tinkling tubular chimes and pitched metal pipes.

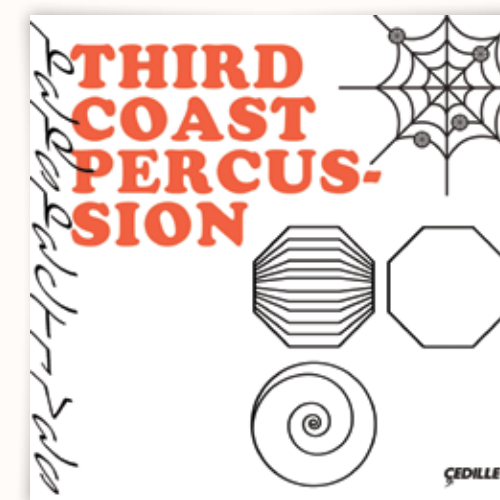
It says a lot about this group’s commitment to brand new music when the oldest piece on the album is from 1988.

Philip Glass’s *Metamorphosis No. 1*, originally for solo piano,

undergoes an expansive, serene renovation. At one point the gentle, see-sawing theme is taken up by a melodic, and later sparkles with a flurry of glockenspiel and crotales.

Third Coast Percussion, with albums like *Perspectives*, continues to push percussion in new directions, blurring musical boundaries and beguiling new listeners.

“Third Coast Percussion’s borderless music finds inspiration in fleet-footed beats.”







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*“I’ve worked with Third Coast Percussion in several venues and can say with certainty and gratitude that Metamorphosis was a charmed and dynamic experience for all who engaged with the program. Our student audience was riveted, our campus and community partners were thrilled, and above all the music and dance were lovingly and virtuosically performed. Thank you!”*

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**–Kristen Brogdon**  
Director of Programming, Northrop

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*“Third Coast Percussion is that most cherished of unicorns - an ensemble of exceptional musicians, inherently curious and collaborative, open-minded and gleefully playful, organized, communicative, and engaged. Third Coast Percussion is committed to diminishing the boundaries of contemporary and percussive music in the 21st century while always realizing their visual value of personality and entertainment in live performance.”*

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**–Paul Brohan**  
Executive Director,  
Modlin Center for the Arts

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For booking information,  
contact **Reba Cafarelli**:  
[reba@thirdcoastpercussion.com](mailto:reba@thirdcoastpercussion.com)  
**773.208.5563**  
[thirdcoastpercussion.com](http://thirdcoastpercussion.com)



*“Third Coast Percussion has been amazing as an Ensemble-In-Residence at Denison. Their impact on students and the community extends beyond the music department, beyond the arts, and reaches across the entire campus with innovative workshops, collaborations, and projects. Their artistry is masterful and they provide unique and lifelong experiences for all.”*

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**–Ching-chu Hu**  
Director, Vail Series, Denison University

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