



THIRD:COAST PERCUSSION

2026 | 2027 | 2028



Third Coast Percussion (TCP) is Chicago's GRAMMY® Award-winning percussion quartet and GRAMMY®-nominated composer collective that made history as the first percussion ensemble to win the revered music award in the classical genre. To date, TCP has garnered seven total GRAMMY® nominations.

After marking its 20th Anniversary in 2025, TCP continues its milestone celebrations with exciting and unexpected performances worldwide that “constantly redefine the classical music experience” (*Forbes*) and “push percussion in new directions, blurring musical boundaries and beguiling new listeners” (NPR), with a brilliantly varied sonic palette and “dazzling rhythmic workouts” (*Pitchfork*).

Representing “one of the most enterprising and creative ensembles working today” (WFMT), the artists of Third Coast Percussion are in-demand collaborators who have worked closely with a range of artists including choreographers Twyla Tharp, Lil Buck, and Jon Boogz; composer/performers Zakir Hussain, Jessie Montgomery, and Jlin; and composers Philip Glass, Missy Mazzoli, and Danny Elfman, among many others. The ensemble has been praised for the “rare power” (*Washington Post*) of its 30+ recordings, and its “inspirational sense of fun and curiosity” (*Minnesota Star-Tribune*). Third Coast Percussion maintains a busy tour schedule, with past performances in 41 of the 50 states and Washington, D.C., plus international tour dates across four continents and 13 countries, amassing more than 300,000 audience members over two decades.

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.

Third Coast Percussion's 2025-2026 season takes the ensemble from Chicago to New York, Boston, Los Angeles, and beyond, with almost two dozen domestic engagements. International tour dates include first performances in Serbia, Montenegro, and Latvia, in addition to engagements in Paris. This season also brings a busy schedule at home in Chicago, with performances at Northwestern University (the ensemble's alma mater), The Art Institute of Chicago, The University of Chicago, and more. The ensemble's passion for teaching and engagement will be on display in residencies at Denison University in Ohio and the Banff Centre for Arts and Creativity in Alberta, Canada, as well as masterclasses at dozens of domestic and international tour stops.

Third Coast Percussion continues to push the boundaries of contemporary percussion performance with its ambitious and highly anticipated 2025-2026 programming, which includes several new works alongside celebrated favorites from the ensemble's two decades of repertoire. New programs include *Strum, Strike, Bend*, featuring composer and violinist Jessie Montgomery; the final masterwork of acclaimed composer and tabla superstar Zakir Hussain, *Murmurs In Time*, featuring tabla artist Salar Nader; and *Time Pieces: The New Classical*, Third Coast Percussion's celebratory program featuring the ensemble's 20th Anniversary commissions from Tigran Hamasyan, Jessie Montgomery, and more. Favorite programs returning this season include *PLAY!* with Clarice Assad, a powerhouse concerto in three movements for percussion quartet, vocalist, and orchestra; and *Metamorphosis*, featuring choreography by Movement Art Is (Lil Buck and Jon Boogz), as performed by Cameron Murphy and Trent Jeray.

A direct connection with the audience is at the core 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 through platforms including their popular YouTube channel, a hub for their latest music, and a robust presence on Instagram and other social platforms. The four members of Third Coast are also accomplished teachers, dedicating time each season to educational residencies, music outreach performances and programs, and school partnerships to encourage active participation by students of all ages.

The quartet's curiosity and eclectic taste have led to a series of unlikely collaborations yielding exciting new art. The artists' 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.

Starting with a commission for a new work from composer Augusta Read Thomas in 2012, Third Coast Percussion has embraced the principle 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, TCP has commissioned and premiered more than 125 new works from composers including Zakir Hussain, Jessie Montgomery, Philip Glass, Clarice Assad, Danny Elfman, Jlin, Tigran Hamasyan, Augusta Read Thomas, Devonté Hynes, Missy Mazzoli, Ivan Trevino, Tyondai Braxton, and leading early-career composers encountered through TCP's annual Currents Creative Partnership. These 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 21 feature albums and appearances on 14 additional collaborative releases. During the 2024-2025 season, the ensemble released two new albums to great acclaim: In *Aguas da Amazonia* (Rockwell Records), named for the title work by Philip Glass, TCP captures its bespoke arrangement of Glass's composition for Twyla Tharp Dance, hailed as “an uplifting and meditative exploration of the soul” by *BBC Music Magazine*. TCP's subsequent 20th Anniversary recording, *Standard Stoppages* (Cedille Records) was hailed as “not only highly listenable in itself, but also offers a new direction for an ensemble that has been around for 20 years and seems likely to be around for 20 more” (*All Music*).

Besides putting its stamp on iconic percussion works by John Cage and Steve Reich, the quartet has created first recordings of commissioned works by Zakir Hussain, Jessie Montgomery, Philip Glass, Clarice Assad, Danny Elfman, Jlin, Tigran Hamasyan, Augusta Read Thomas, Devonté Hynes, Missy Mazzoli, 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 its recording of Steve Reich's works for percussion. TCP has received five additional



GRAMMY® nominations as performers, plus their first GRAMMY® nomination as composers in 2021. In the last decade, TCP has amassed over 5 million listeners and more than 10 million streams on Spotify.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago, collaborating with local institutions including Hubbard Street Dance Chicago, the Uniting Voices Chicago choir, the Civic Orchestra of Chicago, Chicago Humanities Festival, and the Adler Planetarium. TCP has 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 Jessie Montgomery, Clarice and Sérgio Assad, Augusta Read Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird; and 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 ensemble looks forward to a partnership with The Art Institute of Chicago in January 2026.

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, forming Third Coast Percussion in 2005. From their base in Chicago, the four friends 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. 🎵

Front cover and above photos: Saverio Truglia

thirdcoastpercussion.com

Performances

2025/26

“A brilliant and moving performance.”

—The New York Times



“Simultaneously spiritual,
yet full of human energy.”

—BBC Music Magazine

- Newport Classical**
Newport, RI
- Venice Biennale Danza**
Venice, Italy
- Chicago Chamber Music Society**
Chicago, IL
- Sound & Gravity Festival**
Chicago, IL
- Hanzas Perons**
Riga, Latvia

- Jazz Art Association**
Podgorica, Montenegro
- Musée du quai Branly – Jacques Chirac**
Paris, France
- Denison University**
Granville, OH
(Ensemble-in-Residence)
- Walden**
Chicago, IL

- Emory University**
Atlanta, GA
- Washington Performing Arts**
Washington, DC
- Belgrade Music Festival**
Belgrade, Serbia
- Cal Performances**
Berkeley, CA
- Allentown Symphony Orchestra**
Allentown, PA

Photo: Stephanie Berger

- Penn State Behrend**
Erie, PA
- Northwestern University**
Evanston, IL
- Celebrity Series of Boston**
Boston, MA
- CAP UCLA**
Los Angeles, CA
- Banff Centre for Arts and Creativity**
Banff, Canada

- Art Institute of Chicago**
Chicago, IL
- Swarthmore College**
Swarthmore, PA
- 92nd Street Y**
New York, NY
- UCSB Arts & Lectures**
Santa Barbara, CA
- Nova Linea Musica**
Chicago, IL

- UChicago Presents**
Chicago, IL
- Cleveland Institute of Music**
Cleveland, OH
- Francis W. Parker School**
Chicago, IL
- Constellation**
Chicago, IL
- More performances
to be announced**

Touring Programs

For over twenty years, Third Coast Percussion has redefined classical music for the 21st century, and brought percussion music to many of the world's most prestigious stages. An infectious spirit of collaboration and curiosity resonates through all of TCP's work, inspiring new audiences. The ensemble's 2026/2027 touring programs represent a renewed commitment to their values, launching a new phase of artistic discovery and innovation.

Jlin + Third Coast Percussion

"Frenetic and physical but also heavy with emotion, like chamber music breaking out on the dance floor."
—Stereogum

GRAMMY® Award-winning percussion ensemble Third Coast Percussion and Pulitzer Prize-finalist composer/performer/electronic musician Jlin join forces in a program that explores the evolution of their decade-long partnership. In a collaboration that could have only originated in Chicago, this new evening delivers a fresh sound to the world's concert halls, as TCP's contemporary classical training meets Jlin's visceral and innovative electronic music practice.

Audiences will experience Jlin performing the electronic renditions of her compositions alongside acoustic realizations of the pieces performed by TCP. A brand-new work commissioned by 92NY combines the forces of all five musicians performing live together, conjuring an entirely new sonic universe.

Tour Periods:
**October/
November
2026 (Europe);
February/March
2027 (North
America)**

**Co-commission
opportunities
available.**



Ripples In the Water: Philip Glass at 90

"[Glass's music] showcased not only the group's lithe rhythmic precision but also their ear for dynamic variation and timbral detail."

—The Guardian

Third Coast Percussion presents a program honoring the tremendous impact of composer Philip Glass on contemporary music. TCP has enjoyed a close and fruitful relationship with Glass, commissioning him to write his first-ever work for percussion ensemble in 2018, featured on this program. As Glass turns 90 in 2027, his unmistakable influence resonates across a vast spectrum of contemporary music creators also included on this program: electronic music producer Jlin, pop polymath Devonté Hynes, TCP's own David Skidmore, and minimalism master Steve Reich, a contemporary of Glass's. At the heart of this program are TCP's acclaimed arrangements of *Aguas da Amazonia* and *Metamorphosis One*. These enchanting works bring focus to his gorgeous harmonic vocabulary, performed on an array of traditional and unexpected percussion instruments.

Tour Period: January/February 2027

Photos: Lawrence Agyei, Marc Perlish

Zakir Hussain's *Murmurs in Time* with Salar Nader, tabla

"A brilliant and moving performance that paid tribute to Hussain and the humanistic values at the heart of his art."

—The New York Times

Third Coast Percussion commissioned the late Zakir Hussain to compose *Murmurs in Time* – a major new work that combines the beauty and complexity of Hindustani classical music with the singular sound world of this GRAMMY® Award-winning percussion ensemble. Salar Nader – a renowned tabla virtuoso and disciple of Hussain – performs the piece with Third Coast Percussion as a tribute to the composer's profound legacy. This special concert presentation also includes works from acclaimed composer/performers Jessie Montgomery, Tigran Hamasyan, and Jlin, as well as a solo tabla performance by Nader in honor of Hussain.

Tour Period: September/October 2026



Photos: Stephanie Berger, Andi Griffe



Time Pieces: The New Classical

"[Third Coast Percussion] continues to push percussion in new directions, blurring musical boundaries and beguiling new listeners."

—NPR Music

Third Coast Percussion has created this program to reflect on the passage of time and the profound influence that percussion music has on classical music today. Not only do the composers featured in this program each bring a singular and innovative approach to rhythm and time to their music, but each work is also imbued with a connection to the past: be it nostalgia, timeless legends and myths, or the influence of past musical luminaries on the music of today. The program features new music by some of today's leading composers from a variety of genres, including Jessie Montgomery, jazz pianist Tigran Hamasyan, and electronic artist Jlin. Unbound by the classical traditions of other instruments, percussion invites music creators from any background to forge a new classical music that is vibrant, inclusive, and focused on the future.

General Availability

Concertos

Jimmy López: New Concerto for percussion quartet and orchestra

“A virtuoso mastery of
the modern orchestra.”

—The New Yorker

Third Coast Percussion is commissioning acclaimed Peruvian-American composer Jimmy López to write a new concerto for percussion quartet and orchestra. Fresh from spending the past season as Mead Composer-Curator with the Chicago Symphony Orchestra, López is widely praised for his colorful orchestrations and skillful use of percussion throughout his vast musical catalogue.

Available 2027/2028. Co-commission opportunities available.



PLAY! Concerto for Percussion Quartet, Vocalist, and Orchestra

“Assad is a brilliant wonder who can do anything.”

—Albany Times Union

Acclaimed composer/performer Clarice Assad composed *PLAY!*, a new concerto for herself and Third Coast Percussion to perform as soloists with orchestra. The piece celebrates the many different forms and meanings of “play” and is at turns virtuosic, joyful, and deeply moving.

Duration: 20 minutes.

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

Photos: Ashkan Image, Colin Talcraft

Other concerto repertoire includes works by
Christopher Theofanidis, Viet Cuong, and Toru Takemitsu.



Meander, Spiral, Explode by Christopher Cerrone

“Cerrone’s instrumental scoring is striking in its effects”

—The New York Times

Commissioned for Third Coast Percussion by the Britt Music & Arts Festival and the Civic Orchestra of Chicago in celebration of its 100th season, Christopher Cerrone’s fractal three-movement piece offers a deceptively simple opening that expands, accelerates, and finally blossoms into a sea of polyrhythms; leading to the inevitable conclusion: an explosion of the musical core, leading us back to the beginning.

Duration: 15 minutes.

Orchestration: 2(I,II=Picc).2(II=EH).
2(II=Bcl).2(II=Cbsn)-2.2.O.O-solo perc(4)-perc(2)-hp-pft-
strings(min 8.7.6.6.4)

In Development

Contact **Reba Cafarelli** for co-commissioning opportunities:
reba@thirdcoastpercussion.com



David Longstreth

David Longstreth is widely recognized as the lead vocalist, guitarist and songwriter of the indie rock band Dirty Projectors. Inspired by the notion that the percussion quartet is as central to chamber music in the 21st century as the string quartet was in centuries past, he brings his distinct songwriting sensibilities to his first-ever work for percussion quartet. This 20’ multi-movement work is set to premiere in early 2027.

thirdcoastpercussion.com



Conrad Tao

A leader among a new generation of classical musicians, Conrad Tao is in high demand as a piano virtuoso and composer of new music for some of the world’s leading chamber music ensembles, soloists, and orchestras. TCP is pleased to work collaboratively with Conrad as he creates a new work for percussion quartet that will appear on a variety of touring programs for the ensemble in 2027 and beyond.

Education and 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

- ▶ **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

- ▶ **Guided sound meditation, co-led by Third Coast Percussion**
- ▶ Reading, performing, and coaching student compositions
- ▶ **Making Waves Professional Development Session** for educators: exploring the connections between science, math, engineering, and music
- ▶ Interdisciplinary collaborations across a wide range of disciplines, including engineering, architecture, astronomy, dance, and more

- ▶ **Modes of Listening:** an exploration of the way our brains perceive music as passive, active, and participatory listeners
- ▶ Facilitation of side-by-side performances with students and community members of large scale pieces such as *In C* by Terry Riley

Photo: Anna Longworth

“Among the multitude of family and education concerts I’ve seen over 25 years in my field, Think Outside the Drum stands out as one of the very best.” —Meaghan Heinrich, Education Curator, Grand Teton Music Festival

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!



“TCP’s universal generosity, rigor, and passion, as performers, educators, and collaborators made a tremendous impact on our campus and community. Working with them has turned me into a life-long TCP fan and advocate.” —Miriam Ochs, Programming & Engagement Coordinator, Hancher Auditorium



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.

Photos: Avi Steinhardt, Denison University

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Guided Sound Meditation

Create a moment of calm reflection with ambient percussion sounds

Members of Third Coast Percussion co-lead a sound meditation with a facilitator/speaker from your community. TCP provides a script and the sonic environment for participants with any level of experience in guided meditation to escape the buzz of daily life for a session from 30 to 90 minutes in duration.

In the News

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

The New York Times

by Corinna da Fonseca-Wollheim | March 6, 2025

The Classical Music Our Critics Can’t Stop Thinking About

When Zakir Hussain was a newborn, his father took him in his arms to recite a prayer over his son as was the tradition among Muslims in India. But instead of a blessing, his father whispered rhythms into his ear. Hussain grew up to become a tabla virtuoso like his father, mastering the North Indian classical tradition while also building bridges across musical genres. One of his last projects, before his death at 73 in December, was *Murmurs in Time*, a composition for tabla and percussion quartet commissioned by Third Coast Percussion, which he recorded with that ensemble.

Murmurs in Time received its New York premiere on Feb. 27 at Zankel Hall, in a brilliant and moving performance that paid tribute to Hussain and the humanistic values at the heart of his art. The eloquent tabla player Salar Nader, a student of Hussain’s, joined the Third Coast players. The work is in two movements, culminating in an intricate firework of cross-rhythms and iridescent sound colors. But it was the first movement, *Recitation*, that stayed with me, a tender and incantatory web of spoken rhythms that grounded the group’s technical virtuosity in elementary human communication. 🎵



Photos: Rory Crater

Photos: Jonathan Kim



“A brilliant and moving performance that paid tribute to Hussain and the humanistic values at the heart of his art.”

—The New York Times

“An uplifting and meditative exploration of the soul”

—BBC Music Magazine

BBC Music Magazine

by Anne Templer | June 13, 2025

Standard Stoppages Album Review

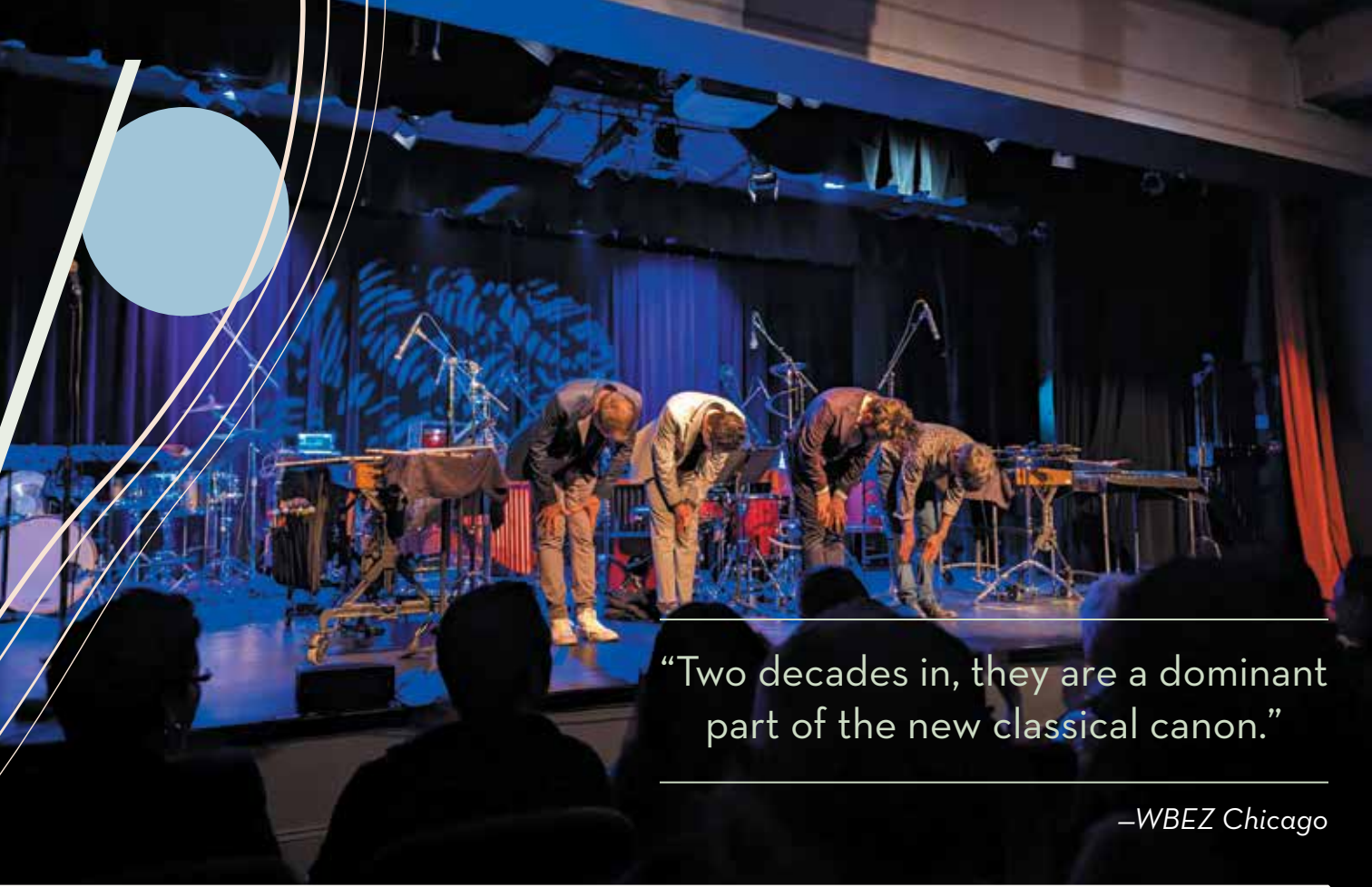
One of the most exciting things about contemporary ensembles and their choice of composers are the more powerfully open-minded explorations of sound drawn from a breadth of traditions, where the attitude conveyed is one of celebratory curiosity.

Third Coast Percussion is a group which had celebration on their mind in this – their 20th-anniversary year – and on this album work with some of their favourite collaborators.

The lengthy and close connection with these composers meant some of the more specialist techniques for a percussion ensemble were enthusiastically explored – such as pitch bending crotales through dipping in water, variation in timbre through multiple stick and brush changes, innovative, resourceful thinking and tremendous mastery of dynamics.

Techniques from this group emanate the kind of synchronicity that only long term musical friendships can produce. They are able therefore to tackle Tigran Hamasyan’s ‘23 for TCP’ from his *Sonata for Percussion* – with its outrageous time signature of 23/8. They sound controlled, together and totally comfortable with the jazz tonalities and rhythms explored.

Jazz and funk grooves are tapped into throughout, and the cultural marriage with Zakir Hussain and his *Murmurs in Time*, combine South Asian sounds with the group’s more familiar palette. Percussive vocals (‘bols’) and tabla here emphasised this immersive, deeply co-operative journey, resulting in music that was simultaneously spiritual, yet full of human energy. This energy continues throughout the album, demonstrating cultural respect and integrity – in short – the best in musical co-operation. 🎵



“Two decades in, they are a dominant part of the new classical canon.”

—WBEZ Chicago

WBEZ Chicago

by Courtney Kueppers | April 9, 2025

Twenty years in, classical stars Third Coast Percussion keep upping the ante

The quartet has worked with everyone from Philip Glass to Twyla Tharp. Now, their new album, *Standard Stoppages*, brims with A-list collaborations with prominent composers.

The Chicago quartet Third Coast Percussion is well-versed in high-profile, cross-genre collaborations.

In the 20 years since the group’s scrappy start as Northwestern University students, they have worked with leading composers, from the legendary Philip Glass to Chicago-based classical superstar Jessie Montgomery. They’ve also embraced less expected projects, like an evening-length work that combined percussion music with Memphis-meets-Miami-style street dance.

This week, Third Coast’s latest buzzy partnership arrives at Chicago’s Harris Theater after stops in Minneapolis, New York and Washington, D.C., that left plenty of critical praise in their wake. The three-night run features the percussionists (joined by flutist Constance Volk) playing a reimagined arrangement of a sweeping 1990s Philip Glass composition, paired with

new choreography from the legendary dancer Twyla Tharp.

The performances are part of Tharp’s coast-to-coast tour celebrating 60 years as a revolutionary choreographer, and Third Coast is a key aspect of the show, using several special-made instruments from the pit. As the group prepares for its final North American shows with Tharp, ensemble member David Skidmore said the partnership has been “an education that we will carry with us for the rest of our lives.”

These shows are just one piece of Third Coast’s jam-packed year. The group is celebrating its 20th anniversary with a new album (out this Friday) and a one-day festival in Chicago this summer. Plus, they are hitting the road again soon, heading to South America and beyond.

Third Coast — which became the first-ever percussion ensemble to earn a GRAMMY® Award with a win in 2017 — may have started as a group of students who just wanted to play more of the music they love. Two decades in, they are a dominant part of the new classical cannon. 🎵

Photo: Montalvo Center

Concerto

by João Marcos Coelho | April 15, 2025

An infectious tribute to Philip Glass at the Artistic Culture Theater

What we saw at the Third Coast Percussion concert was a very high level of precision, cohesion and expressiveness, showing that the American is indeed one of the greatest composers of our time.

The audience nearly filled the new and welcoming Teatro de Cultura Artística on Monday to watch the first concert in Brazil by Third Coast Percussion, a quartet of North American percussionists celebrating their twentieth anniversary. And they shared flawless, precise performances of minimalist music.

In fact, a repertoire in tribute to Philip Glass, the greatest pope of music that the French ironically call repetitive. In the first part, his first-time partner, Steve Reich (now 88 years old), sandwiched himself between young composers in their 40s, such as the Englishman Devonté Hynes, the [American] Jlin living in the US (full name Jerrilynn Patton), and David Skidmore (member of Third Coast). The entire second part was reserved for Glass. And for works linked to the Amazon, motivated by the composer’s partnership with the extraordinary Grupo Uakti, from Belo Horizonte.

The piece that sounded most dated was Reich’s. Composed in 1973, before Hynes, Jlin, and Skidmore were born, *Music for Pieces of Wood* is performed with the quartet playing claves, “percussion instruments commonly used in rumba and other Latin American dances,” explains Eliana Guglielmetti Sulpicio’s program text. The incessant repetition of asymmetrical rhythmic patterns and the technique of time-shifting grate on the ears. I particularly like his innovative videos from the turn of the 21st century (especially “Three Tales: Hindenburg, Bikini, and Dolly,” from 2002).

On the other hand, Hynes’ *Perfectly Voiceless*, Skidmore’s *Torched and Wrecked*, and especially Jlin’s *Duality*, gave the quartet space to make minimalist music interesting, attractive and capable of connecting with the public. That’s no small feat.

In this sense, they matched the empathy that Glass’s music provokes in all types of ears — and which was repeated at the end of the excellent second part entirely dedicated to the Amazon (in arrangements by the group), with fair enthusiastic applause and the right to an encore.

One of the most notable musicians of our time, the Latvian violinist Gidon Kremer, who is very much in tune with contemporary music, referred to Vivaldi and Mozart when answering a survey last year about Glass’s music: “You may think that he is repetitive in his patterns and idioms, but wasn’t Vivaldi repetitive too? Wasn’t Mozart? I’m speaking superficially, but I still think that in many of Philip’s pieces you can find his refinement in dealing with the same patterns.”

In the same survey, conductor Dennis Russel Davies said the following: “You need to play absolutely in tune and be able to articulate the rhythms exactly with nuance, without rubato (unless you intend to use it).”

Davies talks about the orchestra. In percussion, the goal is even more difficult. That’s what we saw at the Third Coast Percussion concert: a very high level of precision, cohesion and expressiveness. It’s a piece of music that seems easy, but it’s not. It’s necessary to

combine the precision of each person with the cohesion of the four percussionists — without forgetting the expressiveness. Repetition has everything to be boring. Unless the musicians who interpret it reinvent it on stage.

After all, as Gidon Kremer reminded us, “The challenge when dealing with minimalist idioms is that you have to be as expressive as possible.” I would like to pass on Kremer’s tip to everyone who attended Monday’s concert at Cultura Artística: “What inspired me a lot was reading Philip’s wonderful autobiography, ‘Words Without Music.’” There is a Spanish edition available on Kindle. Reading this book changed my attitude towards Glass. He is, indeed, one of the greatest composers of our time. 🎵



Photos: PASIC 2023, Percussive Arts Society



"I've had the privilege of presenting Third Coast Percussion in France for several public concerts, school, and family performances. They have been nothing less than extraordinary performers, bringing audiences to their feet each time. Their incredible level of performing excellence is only equal to their professionalism and friendliness."

—Marc Cardonnel

Creative Producer / Artistic Adviser at Philharmonie de Paris & Auditorium de Lyon



"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."

—Paul Brohan

Executive Director, Modlin Center for the Arts



"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."

—Ching-chu Hu

Director, Vail Series, Denison University



"Working with Third Coast in our first season in the brand new Nimoy Theater was a treat. They brought so much artistry to our new, intimate venue, and a sold out, very enthusiastic house! The concert was a seamless blend of incredible live performance and super interesting and detailed video work."

—UCLA's Center for the Art of Performance

Photos: Saverio Truglia

For booking information, contact Reba Cafarelli:
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