



THIRD:COAST PERCUSSION

2027 | 2028 | 2029



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. TCP has garnered seven GRAMMY® nominations in the past 10 years, and the individual members have been nominated for an additional two GRAMMY® Awards.

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 43 of the 50 states and Washington, D.C., plus international tour dates across four continents and 18 countries, amassing more than 300,000 audience members over two decades.

Now in its third decade, TCP carries on its tradition of groundbreaking artistry with exciting and unexpected performances worldwide 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 and “dazzling rhythmic workouts” (*Pitchfork*). TCP's 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*) and received two 2025 GRAMMY® nominations in the categories of Best Engineered Album, Classical, and Best Chamber Music/Small Ensemble Performance.

2026-2027 SEASON HIGHLIGHTS

Third Coast Percussion continues to expand the definition of contemporary percussion performance with its ambitious and highly anticipated 2026-2027 programming. The ensemble collaborates with acclaimed electronic musician and composer Jlin in *Vernacular*, a program that explores the evolution of their decade-long partnership. The *Vernacular* program will also be captured in an album of the same name, to be released October 23, 2026 on Rockwell Records. In tribute to one of the iconic American composers in contemporary music, TCP also introduces *Ripples in the Water: Philip Glass at 90*, as Glass celebrates this milestone birthday in 2027. Acclaimed programs including *Time Pieces: The New Classical* and *Murmurs In Time*, featuring tabla artist Salar Nader, will also return for select dates.

Among the highlights of their 2026-2027 season, the ensemble brings the *Vernacular* program to Carnegie Hall and makes its Philadelphia debut in a performance of *Ripples in the Water*. The season's domestic tours also bring them to New York, San Francisco, Santa Fe, Richmond, and beyond, for a total of more than two dozen U.S. engagements. International tour dates include performances in London, Paris, Brussels, Amsterdam, and Rome. This season also features several hometown performances in Chicago, with engagements at the Grant Park Music Festival, the Northwestern Percussion Symposium, Chamber Music America, the Chicago Humanities Festival, Constellation Chicago, and more. The ensemble's passion for teaching and engagement will be on display in residencies at the University of Richmond and George Mason University, as well as workshops and other presentations at multiple domestic and international tour stops.

COMMUNITY AND COLLABORATION

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, alongside 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.

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

 @ThirdCoastPercussion

 @thirdcoastpercussion

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, removes 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.

TCP has commissioned and premiered new works from Zakir Hussain, Jessie Montgomery, Philip Glass, Clarice Assad, Danny Elfman, Jlin, Tigran Hamasyan, Augusta Read Thomas, Devonté Hynes, Missy Mazzoli, Ivan Trevino, and Tyondai Braxton, and developed fresh perspectives on percussion composition through their annual Currents Creative Partnership. Commissions from many of these artists feature in TCP's extensive discography. Jlin's *Perspective*, a TCP commission, was a 2023 finalist for the Pulitzer Prize. With strong ties throughout Chicago, Third Coast has collaborated with many of the city's cultural and civic institutions.

Third Coast Percussion's recordings include 25 feature albums and appearances on 17 additional collaborative 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 numerous collaborators—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 six additional GRAMMY® nominations as performers, plus their first GRAMMY® nomination as composers in 2021 and as recording engineers in 2025. In the last decade, TCP has amassed over 5 million listeners and more than 10 million streams on Spotify.

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. 🌐

TCP AUDIENCE STATISTICS

13,000+
live audience reached
in the 25/26 season

50,000
monthly YouTube
viewers in 45 countries

46,600
Instagram
subscribers

39,000
Facebook
followers

16,000+
monthly listeners
on Spotify

9,390
YouTube
subscribers

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

 @thirdcoastpercussion

 @Third Coast Percussion

 linkedin.com/company/third-coast-percussion



2026/27 PERFORMANCES



“A brilliant and moving performance.”

—The New York Times



PHOTO: Aivars Ivbulis

Grant Park Music Festival
Chicago, IL

Northwestern University
Evanston, IL

Museum of Contemporary Art
Chicago, IL

Swarthmore College
Swarthmore, PA

Friends of Chamber Music Stockton
Stockton, CA

Coast Live Music
Portola Valley, CA

Tertulia Chamber Music
San Francisco, CA

Texas A&M University
College Station, TX

Barbican
London, UK

Philharmonie de Paris
Paris, France

Le Lieu Unique
Nantes, France

BOZAR
Brussels, Belgium

Muziekgebouw aan 't IJ
Amsterdam, Netherlands

**Parkstad Limburg Theaters –
Theater Heerlen**
Heerlen, Netherlands

Romaeuropa Festival
Rome, Italy

**Elkhart Lake-Glenbeulah
High School**
Elkhart Lake, WI

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

ProMusica Columbus
Columbus, OH

Midwest Clinic
Chicago, IL

**Foundation for Hearing
and Speech Resources**
Chicago, IL

West Texas A&M
Canyon, TX

Warren Miller PAC
Big Sky, MT

Lensic Performing Arts Center
Santa Fe, NM

Goshen College
Goshen, IN

George Mason University
Fairfax County, VA

Penn Live Arts
Philadelphia, PA

Kennesaw State University
Kennesaw, GA

Modlin Center for the Arts
Richmond, VA

Arts Empowering Life
Orleans, MA

Hamilton College
Clinton, NY

Carnegie Hall
New York, NY

Mana Contemporary
Chicago, IL

CU Presents
Boulder, CO

Oregon State University PRAX
Corvallis, OR

Tower Theatre
Bend, OR

Mondavi Center
Davis, CA

Elbphilharmonie
Hamburg, Germany

University of Music Lübeck
Lübeck, Germany

The 92nd Street Y
New York, NY

Elgin Community College
Elgin, IL

Constellation
Chicago, IL

More performances to be announced

Touring PROGRAMS

Third Coast Percussion's 2027/2028 programming honors a deep musical lineage while championing the creative voices of the current moment. By weaving the threads of historical giants like Mozart, Debussy, and Philip Glass with today's boundary-pushing creators—including Jlin, Julia Wolfe, and Jessie Montgomery—TCP ignites a fresh dialogue across generations. In a hyper-accelerated world, these innovative performances create a space for reflection, connection, and reminder of our shared humanity.

CONRAD TAO + JULIA WOLFE + THIRD COAST PERCUSSION

Available Spring 2028

"[Wolfe] has long inhabited a terrain of [her] own, a place where classical forms are recharged by the repetitive patterns of minimalism and the driving energy of rock."

—The Wall Street Journal



In a powerful new collaboration fusing musical past and present, Pulitzer Prize-winning composer and MacArthur Fellow Julia Wolfe is composing a major new work for acclaimed pianist and composer Conrad Tao and Third Coast Percussion. Wolfe's work will be presented in dialogue with a beloved classic of the piano repertoire by Claude Debussy, re-imagined for piano and percussion quartet. A new work by Tao for TCP rounds out this evening of virtuosic music-making.

Co-commission opportunities available.



JLIN + THIRD COAST PERCUSSION *Vernacular*

Available Fall 2027

"An entrancing groove house, an artsy party zone"

—Santa Barbara Independent

GRAMMY® Award-winning percussion ensemble Third Coast Percussion and Pulitzer Prize-finalist composer/performer/electronic musician Jlin perform together in a program that explores the evolution of their decade-long partnership. In a collaboration that could have only originated in Chicago, this 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. New music for TCP by Dirty Projectors frontman David Longstreth and a new arrangement of a work by Philip Glass complete the program.

Album release: October 2026

Tao PHOTO: Brantley Gutierrez | Wolfe PHOTO: Peter Serling | Jlin PHOTO: Martine Severin

EPHRAT ASHERIE DANCE + MO WILLEMS + THIRD COAST PERCUSSION *It's Just a Smatter of Time*

Spring 2027 premiere

Available Fall 2027-Spring 2028

"Compact bursts of choreography with rapid-fire changes in rhythm and gestural articulation"

—The New York Times

A special collaboration with beloved illustrator and author Mo Willems and GRAMMY® Award-winning ensemble Third Coast Percussion, *It's Just a Smatter of Time* is a playful, deeply imaginative exploration of rhythm, movement, and visual storytelling, and an invitation for audiences of all ages to join the conversation! Willems' drawings unfold in dialogue with Third Coast Percussion's richly layered score that includes music by Jlin and Ivan Trevino, while Asherie's choreography—deeply rooted in street and club dance—brings Third Coast's other-worldly sounds and Willems' captivating visuals to life.

Ephrat Asherie Dance Booking Inquiries:

Sandy Garcia | sandy@ciaartists.com



BEGIN AGAIN: SONGS FOR A CHANGING WORLD

Available Spring 2028

**"Simultaneously spiritual,
yet full of human energy"**

—BBC Music Magazine

Begin Again: Songs for a Changing World is a new program from GRAMMY® Award-winning quartet Third Coast Percussion that was created for a world in transition, featuring music by a multi-generational cast of some of the most exciting composers working today, including Jessie Montgomery, Missy Mazzoli, and Meredith Monk. This music takes an unflinching look at the challenges that face our world, and finds hope at every turn.



RIPPLES IN THE WATER: PHILIP GLASS AT 90

Available Fall 2027

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

—The Guardian

As Philip 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.





CONCERTOS

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



PLAY! PHOTO: Gary Gold

“We’ve been thrilled to present Third Coast Percussion on a number of occasions. In addition to great virtuosity and precision, they bring brilliant artistic ideas to life through fascinating collaborations with composers and other performers. We have also seen their ability to relate to students of all ages in a variety of workshops and classes. I’m continually amazed at the depth and power of their work.”

—Jacob Yarrow, Executive Director, Green Music Center, Sonoma State University





Third Coast Percussion and Roomful of Teeth are in the early stages of planning a collaborative touring project for the 2028/29 concert season. This rare mashup of two of the most forward-looking classical music ensembles working today is sure to be an exciting and once-in-a-lifetime experience for audiences.

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

RE(NEW)AL

by Viet Cuong

“Alluring” and “Stirring”

—The New York Times

Third Coast Percussion is thrilled to add this virtuosic and stirring work to its repertoire, celebrating everyone who is working together to create a cleaner, more efficient world. The concerto for percussion quartet is constructed of three continuous movements, each inspired by different types of renewable energy: hydro, wind, and solar. This work is available to perform with an orchestra or wind ensemble.

Sinfonietta version (2017): soloists, 1.1.1.1, sop. sax, bari. sax, 1.1.1, piano, 1.1.1.1.1.

Full orchestra version (2018):
soloists, 2(1+2=picc)-2.2.2, 4.2.3.1,
timp+3, piano, strings.

Reduced orchestra version (2021):
soloists, 2(1+2=picc)-2.2.2, 2.2.1, piano, strings.



**OTHER CONCERTO REPERTOIRE
INCLUDES WORKS BY CHRISTOPHER
THEOFANIDIS, CHRISTOPHER
CERRONE, AND TORU TAKEMITSU.**

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

“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.



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.



SANTA BARBARA INDEPENDENT

ON THE BEAT | ON THE PLUGGED/UNPLUGGED TRAIL

by JOSEF WOODARD | FEBRUARY 27, 2026

In some circles, the worlds of digital music creation and the old-fashioned methodology — of hitting, plucking, bowing, and otherwise producing sound from physical instruments in real time — occupy their own separate orbits. But the twain can meet, and with artistically fruitful results, as heard at Campbell Hall last week. In this special case, a show hosted by UCSB Arts & Lectures (A&L), the skilled percussionist adventurers in the Chicagoan Third Coast Percussion (TCP) crossed paths with inspired minimalist electronician Jlin (born Jerrilynn Patton).

Campbell Hall was duly transformed into an entrancing groove house, an artsy party zone. This was a special occasion for the performers and audience alike, a kind of warm-up and preview for both a recording project and a future official tour.

If there remains any question that groove music and minimalism are or aren't joined at the hip, this concert settled the debate. Aside from its predominant focus on

music composed by Jlin — performed with and without her as performer in the mix — the program also pivoted towards a connection to minimalist superstar Philip Glass, a friend and sometime collaborator with these musicians.

It is a soft pivot, as heard on the Jlin/Glass piece "Precision of Infinity" and Peter Martin's arrangement of music from the Glass score for Paul Schrader's film *Mishima*.

Things took a different, fascinating, and much less pulse-driven direction with the world premiere of David Longstreth's *Butterfly Dancing Over a Barrel*, arranged by TCP. In this inviting new music by Longstreth (leader of the Dirty Projectors), the multi-sectioned score morphs into varying moods and densities, shifting from a gently cascading tone into hard-edged terrain, a mallet mash, and a soft fade into the moonset to close.

The upshot: Plugged and unplugged sound sources got along famously. 

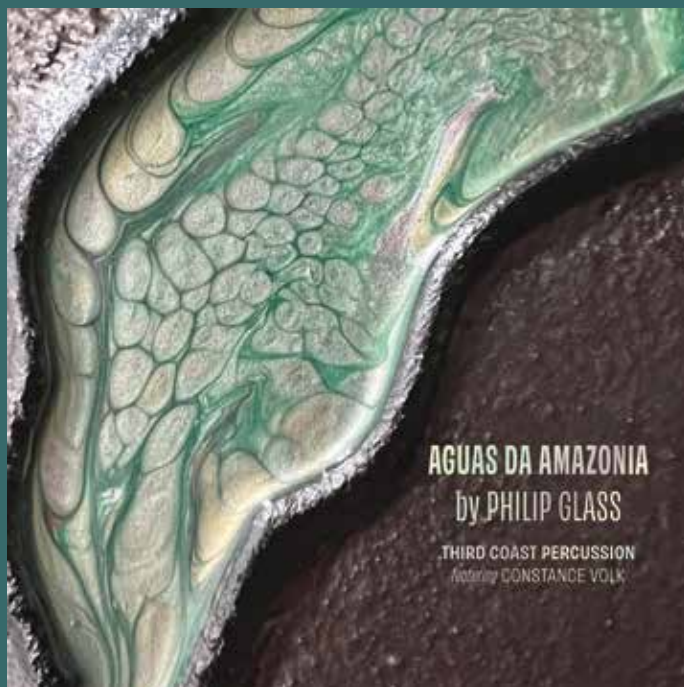


This set of Philip Glass compositions, arranged by Third Coast Percussion visits the watery terrain of the Amazon and manages to conjure up that soundworld through a series of liquid, glassy sounds using a unique combination of instruments. Glass and redwood marimbas, an almglocken, tuned pvc pipes and a 'sun' drum combine with timbres on synths and some wonderful flute sounds by Constance Volk.

The opening few bars sound as if they are going to take us into a Yes or Genesis album. It certainly explores some of that Prog Rock soundworld, but then visits territory geographically, musically and spiritually much further away. Far from being constantly floaty and ethereal however, there is some real energy and propulsion. 'Negro River' for example has some really strong rhythmic chops with the use of pipes (sounding a little like whirly tubes) and a very wooden, percussive sounding marimba. The range of sounds explored by Volk works best when she is using timbres unique to the flute; there is some wonderful flutter tonguing for example, and in 'Japura River' she manages to produce that attacking rhythmical blowing akin to a Peruvian journey.

Ultimately however, this album is about nature and how the human spirit connects with it. Clever, fast-moving harmony is not part of its identity and this is summed up beautifully by 'Madeira River, Part II'. An uplifting and meditative exploration of the soul is its apparent, and hugely successful aim. 🌿

PERFORMANCE ★★★★★ RECORDING ★★★★★



“...innovative, resourceful thinking and tremendous mastery of dynamics.”

—BBC Music Magazine

DIVERSITY, EQUITY, AND INCLUSION

In over 20 years together, Third Coast Percussion has found an audience that is unified in its creativity and curiosity, qualities that cut across the boundaries of gender, race, and class. We want the voices of composers and collaborators in our projects to reflect the broad range of backgrounds and experiences of our audience members. We want the creative voices in our work to reflect the time and place that we live in.

Scan the QR code to view TCP's statement and goals for Diversity, Equity, and Inclusion in programming, as well as our DEI programming data.



“Third Coast Percussion has spent the past 20 years expanding horizons for what a percussion ensemble can do.”

—Seattle Times



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 dance maker 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. 🎵

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. 🎵



PHOTO: PASIC 2023, Percussive Arts Society



David Skidmore



Peter Martin



Sean Connors



Robert Dillon

PHOTOS: Saverio Truglia

“Third Coast Percussion is a dream to work with – it feels like they are co-creators with the presenter. They bring thoughtful ideas to programming discussions, then listen closely and respond to our questions and themes, shaping the work together so it becomes something resonant in the space between.”

–**Laura Evans**, Director of Programming and Engagement, Stanford Live

“Third Coast Percussion’s accomplished musicality, their commitment to artistic growth and creativity, and their excitement for artistic risks perfectly align with the experience we endeavor to provide aspiring musicians who come to Banff. They were exceptional leaders and mentors to our participants, and we are thrilled to welcome them back for recording sessions in Fall 2027.”

–**Michael Falk**, Director, Music, Banff Centre

“As the saying goes – turn your hobby into work and you will never have to work again! David, Robert, Sean and Peter are certainly gents who’ve done exactly that, with considerable splashes of passion, curiosity, creativity, and straightforwardness. The world just needs more artists like these in order for us to still feel at home in it.”

–**Miks Magone**, Artistic Director Hanzas Perons

For booking information, contact Reba Cafarelli:
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