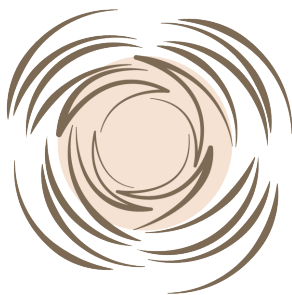


**The Village of Schaumburg Presents**



**THIRD COAST**  
PERCUSSION

*Music of Metamorphosis*

**Saturday, October 26, 2024**

**Al Larson Prairie Center for the Arts**  
Schaumburg, Illinois

# Third Coast Percussion

Sean Connors   Robert Dillon   Peter Martin   David Skidmore

## PROGRAM ORDER

**Metamorphosis No. 1** (1988/1999/2020)

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

**Perspective** (2020)

“Obscure”

“Dissonance”

Jlin (b. 1987)

**Amazon River** (1993/1999/2016)

Philip Glass/arr. TCP

**Perspective**

“Paradigm”

Jlin

**Sunny X** (2019)

Tyondai Braxton (b. 1978)

**Perspective**

“Embryo”

“Fourth Perspective”

“Duality”

“Derivative”

Jlin

## PROGRAM NOTES

Born in Baltimore, Maryland, **Philip Glass** is a graduate of the University of Chicago and the Juilliard School. By 1974, Glass had created a large collection of music for The Philip Glass Ensemble, culminating in the landmark opera, *Einstein on the Beach*. Since *Einstein*, Glass’s repertoire has grown to include music for opera, dance, theater, orchestra, and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). Recent works include Glass’s memoir, *Words Without Music*, by Liveright Books, Glass’s first *Piano Sonata*, opera *Circus Days and Nights* and *Symphony No. 14*. Glass received the Praemium Imperiale in 2012, the U.S. National Medal of the Arts from



Photo by Raymond Meier

President Barack Obama in 2016, and 41st Kennedy Center Honors in 2018.

Glass's "Amazon River" and "Metamorphosis No. 1" were works originally composed for piano ("Amazon River" was "Etude no. 2"), then arranged for Brazilian musical group Uakti as part of their project *Aguas da Amazonia* for their own gamut of instruments, many of which were custom-made and built by the performers. Drawing on both the Uakti arrangement and the original piano music, the members of Third Coast Percussion arranged and re-orchestrated these pieces utilizing mallet percussion instruments and other unique instrumental colors such as melodica, desk bells, and almglocken (tuned Swiss cowbells).



Photo by Ebru Yildiz

**Jlin** (Jerrilynn Patton) has quickly become one of the most distinctive composers in America and one of the most influential women in electronic music. Jlin's thrilling, emotional, and multidimensional compositions have earned her praise as "one of the most forward-thinking contemporary composers in any genre" (Pitchfork). She is a recipient of a 2023 US Artist award and a 2023 Pulitzer Prize nomination. Her mini-album "Perspective"

was released to critical acclaim on Planet Mu 2023. Her much-lauded albums "Dark Energy" (2015) and "Black Origami" (2017) have appeared on "Best of" lists in *The NY Times*, *The Wire*, *LA Times*, *Rolling Stone*, *The Guardian*, and *Vogue*. Jlin has been commissioned by the Kronos Quartet, Third Coast Percussion, the Pathos Quartet, choreographers Wayne McGregor and Kyle Abraham, fashion designer Rick Owens and the visual artists Nick Cave and Kevin Beasley.

Her latest release "Akoma" (Planet Mu March 2024) features collaborations with Philip Glass, Björk and Kronos Quartet.

Her seven-movement work **Perspective** was written for Third Coast Percussion through a highly collaborative process. After exploring and sampling instruments from TCP's vast collection of percussion sounds at their studio in Chicago, she created an electronic version of each of the work's seven movements using these samples and other sounds from her own library.

The members of Third Coast Percussion then set about determining how to realize these pieces in live performance. Diving into each of the audio tracks, the percussionists found dozens of sonic layers, patterns that never seem to repeat when one would expect them to, and outrageous sounds that are hard to imagine recreating acoustically. Even typical percussion sounds like snare drum, hi-hat,

or kick drum exist in multiple variations, subtle timbral shades in counterpoint or composite sounds.

In pursuit of the broad expressive range of Jlin's original tracks, TCP's live version of this piece incorporates mixing bowls filled with water, bird calls, and a variety of gongs and tambourines, as well as many variations of drum set-like sounds: instruments that are like a hi-hat but not a hi-hat, or serve the function of a snare drum but are not a snare drum.

Jlin named her piece *Perspective* as a reference to this unique collaborative process, that this work would exist in two forms, the same music as interpreted through different artists and their modes of expression.

*Perspective* by Jlin was commissioned for Third Coast Percussion by the Boulanger Initiative, the Maxine and Stuart Frankel Foundation, Carnegie Hall, the Lester & Hope Abelson Fund for the Performing Arts at the Chicago Community Foundation, the DEW Foundation, and Third Coast Percussion's New Works Fund.

*Perspective* was named a Finalist for the 2023 Pulitzer Prize for music.

Jlin's *Perspective* and Philip Glass's *Metamorphosis No. 1* are featured on Third Coast Percussion's album "Perspectives" on Cedille Records, which was released in May 2022, and nominated for GRAMMY® Awards for "Best Chamber Music/Small Ensemble Performance" and "Best Engineered Album, Classical."



Photo by Grace Villamil

**Tyondai Braxton** has been writing and performing music under his own name and collaboratively, under various group titles, since the mid-1990s. He is the former front man of the experimental rock band, Battles, whose debut album, *Mirrored*, was both a critical and commercial success. Braxton has composed commissioned pieces for ensembles such as the Bang on a Can All-Stars, Alarm Will Sound, Brooklyn Rider, and Third Coast Percussion. In 2012, he collaborated with Philip Glass during the ATP I'll Be Your Mirror festival. He has also performed his orchestral work, *Central Market*, with the Los Angeles Philharmonic, London Sinfonietta, BBC Symphony Orchestra, and New York's Wordless Music Orchestra.

His 2015 Nonesuch debut, *HIVE1*, was praised by NPR Music for its "playfulness — the feeling that experimenting with sound is a joyful game." Braxton followed that

release with the 2016 five-song EP *Oranged Out*, proceeds from which supported the work of Everytown for Gun Safety, and released three new tracks — “Dia,” “Phonolydian,” and “Multiplay” — this past winter. His album, *Telekinesis*, an 87-piece work for guitars, orchestra, choir + electronics, was released by Nonesuch in 2022. Record Collector called it “an astonishing tour de force that gives new meaning to the word ‘epic.’”

Braxton was recently appointed to Princeton University’s Music Composition faculty as an Assistant Professor of Music.

Braxton’s work for Third Coast Percussion, ***Sunny X***, further develops his previous experiments with electronic sounds and live percussionists in his *HIVE1* project, utilizing more idiosyncratic instruments such as wooden and metal slats, steel pipes, Thai gongs, and crotales, with electronic playback generated with modular synthesizer.

“Predominantly set up as meditations on small phrases of non-pitched (or \*partially\* pitched) percussion and mercurial electronics, the piece explores different permutations of these meditations where the relationship between the acoustic and electronic realms seems to work together, slip around and contrast.”

—Tyondai Braxton

*Sunny X* evolved through multiple workshops together in TCP’s studio, experimenting with combinations of these unique sounds and discovering musical content that emerges naturally from the idiomatics of the instruments and their physical layout. In particular, a musical and physical gesture that plays prominently in the piece revealed itself when the wooden planks were stacked on top of each other, rather than set side-by-side on a table.

*Sunny X* was commissioned for Third Coast Percussion by the Sewanee Music Festival, George Mason University, and Carnegie Hall, with additional support from Third Coast Percussion’s New Works Fund.

*Sunny X* is featured on Third Coast Percussion’s most recent album “Between Breaths,” released on Cedille Records in September 2023, alongside music composed by Missy Mazzoli, Gemma Peacocke, Ayanna Woods, and Third Coast Percussion, which was nominated for a GRAMMY® Award for “Best Chamber Music/Small Ensemble Performance.”

## ENSEMBLE BIO



Photo by Saverio Truglia

**Third Coast Percussion (TCP)** is a GRAMMY® Award-winning Chicago-based 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 they have gathered seven total nominations. Celebrating its 20th anniversary in 2025, TCP is renowned worldwide for its 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 and “dazzling rhythmic workouts” (*Pitchfork*).

The ensemble has been praised for the “rare power” (*Washington Post*) of its more than 30 recordings, and “an 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 14 countries, amassing more than 300,000 audience members over two decades.

During its momentous 20th anniversary season in 2024-2025, the ensemble embarks on the most ambitious collaborative projects in its history with leading musicians, choreographers, and composers from around the world. The season includes national tours with tabla player Zakir Hussain, including a newly commissioned work and a performance at Carnegie Hall, and with Twyla Tharp

Dance in a newly created piece by the famed choreographer set to Philip Glass's iconic score *Aguas da Amazonia*. Other highlights include TCP performances of Pulitzer Prize-finalist and GRAMMY®-nominated works in their *Metamorphosis* program, choreographed by Lil Buck and Jon Boogz; and a national tour with composer and violinist Jessie Montgomery featuring a brand new work for percussion quartet commissioned by TCP paired with Lou Harrison's *Concerto for Violin with Percussion Orchestra*, with Montgomery performing the violin solo. In addition, TCP has commissioned new works this season from composers Tigran Hamasyan and Jlin.

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 workshoping and close contact with composers, Third Coast Percussion has commissioned and premiered 110 new works by 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 through their annual Currents Creative Partnership. 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 19 feature albums and appearances on 14 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 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 their recording of Steve Reich’s works for percussion. TCP has received five additional GRAMMY® nominations as performers, and in 2021 they received their first GRAMMY® nomination as composers. In their latest GRAMMY® nomination, TCP’s 2023 album *Between Breaths* was nominated for Best Chamber Music/Small Ensemble Performance in the 2024 GRAMMY® Awards. In just the last 10 years, 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. They have collaborated with Chicago institutions including Hubbard Street Dance Chicago, the Uniting Voices Chicago choir, 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, 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 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.

Stay up-to-date and go behind-the-scenes by following Third Coast on Instagram (@ThirdCoastPercussion), YouTube (@thirdcoastpercussion), TikTok (@thirdcoastpercussion), X (@ThirdCoastPerc), Facebook (@Third Coast Percussion) and LinkedIn (linkedin.com/company/third-coast-percussion).

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



## Third Coast Percussion

### Ensemble

Sean Connors, Ensemble Member, Technical Director, and Education Director  
Robert Dillon, Ensemble Member and Development Director  
Peter Martin, Ensemble Member and Finance Director  
David Skidmore, Ensemble Member and Executive Director

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