Third Coast Percussion
Sean Connors | Robert Dillon
Peter Martin | David Skidmore

METAMORPHOSIS ONE (1988/2022)
Philip Glass (b. 1937) (arr. Third Coast Percussion)

DUALITY, FROM PERSPECTIVE (2020)
Jlin (Jerrilynn Patton) (b. 1987) (arr. Third Coast Percussion)

MILLENNIUM CANTICLES (2022)
Missy Mazzoli (b. 1980)
Part 1: Famous Disaster Psalm
Part 2: The Doubter’s Litany
Part 3: Bloodied Bells
Part 4: Choir of the Holy Locusts
Part 5: Survival Psalm

:: INTERMISSION ::

APHASIA (2010)
Mark Applebaum (b. 1967)

PERFECTLY VOICELESS (2018)
Devonté Hynes (b. 1985) (arr. Third Coast Percussion)

TORCHED AND WRECKED, FROM ALIENS WITH EXTRAORDINARY ABILITIES (2016)
David Skidmore (b. 1982)

This concert is made possible by contributing sponsor Hinda Simon.
METAMORPHOSIS ONE
Philip Glass (b. Baltimore, MD, January 31, 1937); arr. Third Coast Percussion
Composed 1988, arr. 2022, 10 minutes

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

Glass’s Metamorphosis was originally composed as a set of five pieces for solo piano. The first of these (Metamorphosis No. 1) was arranged for Brazilian musical group Usuki 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 Usuki arrangement and the original piano music, the members of Third Coast Percussion arranged and re-orchestrated this piece along with the rest of the cycle of works from Aguas da Amazonia, utilizing mallet percussion instruments and other unique instrumental colors such as melodica, desk bells and almglocken (tuned Swiss cowbells).

DUALITY, FROM PERSPECTIVE
Jlin (Jerrilynn Patton) (b. Gary, IN, July 30, 1987); arr. Third Coast Percussion
Composed 2020; 6 minutes

Jlin (Jerrilynn Patton) is a producer based in Gary, Indiana. Her unique and evolving electronic sound is rooted in Chicago’s iconic footwork style, with additional influences ranging from Nina Simone to Igor Stravinsky. Jlin’s work assembles evocative and vivid sounds into a musical style that she describes as “clean, precise, and unpredictable.” Her debut album Dark Energy was released to critical acclaim in 2015, and her second album Black Origami in 2017 received rave reviews from NPR Music and Pitchfork. She has written music for Kronos Quartet and choreographer Wayne McGregor.

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. Jlin named her piece Perspective as a reference to this unique collaborative process that this work would exist in two forms. Perspective by Jlin was commissioned for Third Coast Percussion by the Boulanger Initiative, the Maxine and Stuart Frankel Foundation, Carnegie Hall, the Lester & Hope Aebelson Fund for the Performing Arts at the Chicago Community Foundation, the DEW Foundation and Third Coast Percussion’s New Works Fund.

MILLENNIUM CANTICLES
Missy Mazzoli (b. Lansdale, PA, October 27, 1980)
Composed 2022; 15 minutes

Recently deemed “one of the more consistently inventive, surprising composers now working in New York” (NY Times), Missy Mazzoli has had her music performed by the Kronos Quartet, LA Opera, eighth blackbird and many others. In 2018, she became, along with Jeanine Tesori, one of the first women to receive a main stage commission from the Metropolitan Opera and was nominated for a Grammy award in the category of “Best Contemporary Classical Composition.”

From 2018-2021 she served as the Moad Composer-in-Residence at the Chicago Symphony Orchestra, and from 2012-2015 was Composer-in-Residence with Opera Philadelphia. Her 2016 opera Breaking the Waves, commissioned by Opera Philadelphia and Beth Morrison Projects, was called “one of the best 21st-century American operas yet” by Opera News.

Mazzoli is currently on faculty at Bard College Conservatory of Music. In 2016, Missy and composer Ellen Reid founded Luna Lab, a mentorship program for young female composers created in partnership with the Kaufman Music Center. Her works are published by G. Schirmer.

Millennium Canticles

Millennium Canticles imagines a group of four people trying to re-create the rituals and stories of human life after a massive rapture or apocalypse. Despite the dark premise, the piece focuses on the hope and optimism of these survivors, exploring the human need to tell stories and create meaning through repeated actions, such as chanting, praying or playing drums.

One of a series of works by Mazzoli with apocalyptic themes, Millennium Canticles took inspiration from a dark comedic play called Mr. Burns, in which a group of survivors try to remember the plot of an episode of “The Simpsons,” recreating it in an increasingly ritualized and exaggerated way.

The work charts a journey through the dramatic, surreal and haunting over its five movements:

I. Famous Disaster Psalm: The first attempt at a ritual, the group comes together to form a rhythm that is only complete when all four people participate. The group’s exploration is tinged with suspicion.

II. The Doubter’s Litany: A greater coming together of the group but also skepticism, fear and dissent. A nervous anticipation takes hold amongst all present.

III. Bloodied Bells: The creation of a new hymn, again that can only be played with the participation of the whole group. The hymn ends with a ritual showing devotion to a new deity, an expression of gratitude for survival.

IV. Choir of the Holy Locusts: The locusts have become the new gods and the survivors imitate them in a touching and tender song. One dissenter tries to break the others out of their trance-like state, but the others continue with their ritual.

V. Survival Psalm: A reversal of movement 1. The group fragments, individuals break out of the composite and go out on their own, only to come back together at the very end.

Missy Mazzoli’s Millennium Canticles was commissioned by Third Coast Percussion with lead support from Elizabeth and Justus Schlichting, and additional support from Bruce Ditman, the Third Coast Percussion New Works Fund and the Maxine and Stuart Frankel Foundation.
APHASIA
Mark Applebaum (b. Chicago, IL, 1967)
Composed 2010; 9 minutes
Mark Applebaum writes:

“Aphasica, conceived originally for singer and two-channel tape, was commissioned by the GRM, Paris and composed for virtuoso singer Nicholas Isherwood. The tape, an idiosyncratic explosion of warped and mangled sounds, is made up exclusively of vocal samples—all sung by Isherwood and subsequently transformed digitally. Against the backdrop of this audio narrative, the singer performs an elaborate set of hand gestures, an assiduously choreographed sign language of sorts. Each gesture is fastidiously synchronized to the tape in tight rhythmic coordination.

The eccentricity of the hand gestures is perhaps upstaged only by the observation that the singer, however extraordinary, produces no sound in concert. Isherwood deemed the piece’s rigid synchronization impossible (except perhaps for a dancer) and instead championed a looser, more improvised version I call Aphasia—Dialect. (He also included an excerpt from the score in his seminal book The Techniques of Singing, Bärenreiter Verlag, 2013.) Considering his pronouncement a challenge, I learned the piece (it took me four months of constant work to memorize it) and made a video of my performance. The video subsequently attracted dozens of performers—mostly intrepid percussionists—to learn the piece. Ironically it has become my most performed recent piece: I know of some 58 players who champion it and have played it in 17 countries in nearly 200 performances since 2011.

Beginning first with the Isopangram movement of Straitjacket and then with Aphasia, the hand gestures have since been used in several subsequent pieces. They now constitute what I think of as a nonsense sign language of more than 200 gestures. These are catalogued by various qualities such as height; one- versus two-handedness; and whether the gesture lends itself to a static pose, variable rhythmic articulation, or a continuous motion.”

PERFECTLY VOICELESS
Devonté Hynes (b. Houston, TX, December 23, 1985) arr: Third Coast Percussion
Composed 2019; 11 minutes
Devonté Hynes is a British singer, songwriter, composer, producer and author, now residing in New York City. He has released five studio albums under the name “Blood Orange,” and previously released two albums as “Lightspeed Champion.” He has produced for artists such as Solange Knowles, Sky Ferreira and Carly Rae Jepsen, and has made his own solo appearances on the Pitchfork and Coachella Music Festivals. Hynes plays cello and piano, and recently performed some of Philip Glass’s etudes as part of an all-star lineup for Glass concerts at Carnegie Hall and the Kennedy Center. Hynes also has a background in dance and has worked with ballet dancer Maria Kochetkova and choreographer Emma Portner in his own music videos.

Hynes composed the music for an entire evening-length program featuring Third Coast Percussion and Hubbard Street Dance Chicago, with new choreography created by Emma Portner, Jon Boogz and Lil Buck, which premiered in Chicago in 2018. Tonight’s program features a section of this program, Perfectly Voiceless, that served as a musical interlude between choreographed pieces.

Third Coast Percussion’s album Fields, which includes all of the music composed by Hynes as part of the project with Hubbard Street Dance Chicago, was released on Cedille Records in 2019 and was nominated for two Grammy Awards for “Best Chamber Music/Small Ensemble Performance” and “Best Engineered Album, Classical.”