

KILBOURN CONCERT SERIES

THIRD COAST PERCUSSION

Thursday, November 30, 2023

Kilbourn Hall

7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

The Hero from *Archetypes* (2021)

Clarice Assad

(b. 1978)

arr. Third Coast Percussion

Situations Suite (2022)

Sorcery

Treachery

Mastery

Machado Mijiga

(b. 1994)

Death Wish (2017)

Gemma Peacocke

(b. 1984)

Since Time Began (2023)

Alchemy (1623)

Campana—(Bells) (1723)

Homage (1823)

Revolutions (1923)

Michael Burritt

(b. 1962)

THIRD COAST PERCUSSION

Sean Connors

Robert Dillon

Peter Martin

David Skidmore

PROGRAM NOTES

The Hero (2021)

Clarice Assad

Third Coast Percussion worked together with Clarice and her father, the legendary classical guitarist Sérgio Assad, to develop the *Archetypes* project, which premiered in early 2020. The twelve movements of this suite are each inspired by a universal character concept that appears in stories and myths across cultures, such as the jester, the ruler, the creator, or the caregiver. Each of the performers chose certain archetypes that sparked their imaginations, with Clarice and Sérgio each composing four of the movements, and each member of Third Coast Percussion (TCP) composing one. With Clarice's blessing, TCP arranged her composition *The Hero* from this project for percussion quartet alone as an additional opportunity to share this bold music with audiences.

Archetypes was recorded by Sérgio and Clarice Assad with Third Coast Percussion and released on Cedille Records in March 2021, and nominated for GRAMMY Awards in three categories.

The Hero, one of the movements from the *Archetypes* suite is arranged by Third Coast Percussion Member Robert Dillon.

Situations Suite (2022)

Machado Mijiga

Situations Suite is a five-movement exploration of how simple rhythms, motifs, and melodies can interact with each other in rather complex ways. Borrowing from elements of hip-hop, metal, and progressive electronic music, *Situations* stretches the idea of a “children’s song,” with themes inspired by mythology and folklore that tickle the mind and intrigue the ears. Many elements of *Situations Suite* emulate electronic production techniques like delay, auto-panning, or even tremolo, often making use of extended mallet technique to do so. Borrowing from Mijiga's unique harmonic language and idiomatic phrasing, *Situations Suite* explores the humanity of an otherwise technical series of short pieces for mallet quartet and is sure to deliver some unforeseen atmospheres.

PROGRAM NOTES

Death Wish (2017)

Gemma Peacocke

“I wrote *Death Wish* after watching a short film featuring New Zealand survivors of sexual assault. One of the survivors, Hinewirangi Kohu-Morgan, spoke about the out-of-control spiraling of her life for many years and how she developed what she called a ‘death wish.’ In the piece, I thought about the spooling and unspooling of energy and how we are all bound and driven by forces both within and beyond ourselves.”

“With the greatest of respect for Hinewirangi Kohu-Morgan who has used her life to create art and music and to help survivors of abuse and those who have perpetrated abuse.”

“I ōrea te tuātara ka patu ki waho. Aroha nui.” —*Gemma Peacocke*

Death Wish appears on Third Coast Percussion’s newest album *Between Breaths*, alongside music composed by Tyondai Braxton, Missy Mazzoli, Ayanna Woods, and Third Coast Percussion, released in September 2023 on Cedille Records.

Since Time Began (2023)

Michael Burritt

Since Time Began was commissioned for the celebration of the Zildjian 400 Anniversary in 2023. The vision for this project was to create a 30 minute percussion quartet in 4 movements, with each of the movements representing 100 years in history of the iconic company.

After a ceremonial introduction, the first movement, *Alchemy (1623)*, begins with a solo marimba line representing Avedis Zildjian, the founder and first to make cymbals for the Sultan in 1618. A second marimba voice joins, played in pseudo counterpoint and representing the son, Ahkam, the first to succeed Avedis and share in the secret process. Thus the story begins! The movement reflects the baroque period with its polyphonic texture and driving dance-like climax. The title *Alchemy* refers to the genesis (coming together of the company) and the medieval reference to the chemistry of mixing metals to create gold.

Movement 2, *Campana—(Bells) (1723)*, represents the classical period with its pseudo rondo form. The movement also introduces the amadinda pipe

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rack, employed throughout the piece, as a nod to the sounds of church bells that were made by Zildjian in their early history. The rudimental drumming that characterizes the movement, played both on metal and membraned sounds, represents Zildjian's role in making instruments for the Janissary music (Turkish Military music) of the period.

Homage (1823), movement 3, reflects on the romantic period incorporating the Turkish folk song, *Agla garip agla* (Weep, Sad One, Weep), which is vocally rendered by the ensemble. A haunting and contemplative movement, it slowly builds to one distinct climax, a characteristic of many works from this period in music history.

The final movement, *Revolutions (1923)*, represents the last 100 years, where the evolution of jazz, popular and contemporary classical music shared a symbiotic relationship with the development and influence of Zildjian Cymbals on these genres. The movement reflects these styles using a gritty and driving rhythmic language and modal melodic platform reminiscent of bebop, Boulez, Bartók, and Zappa.

A special thanks to Zildjian for giving me the opportunity to write this work for this monumental occasion. I can't think of another company that

MEET THE ARTISTS

Third Coast Percussion (TCP) 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 more than 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 40 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.

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

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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, the Uniting Voices Chicago Choir, the Civic Orchestra of Chicago, Chicago

MEET THE ARTISTS

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, 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.

Stay up-to-date and go behind-the-scenes by following Third Coast on Instagram (@ThirdCoastPercussion), YouTube (@thirdcoastpercussion), TikTok (@thirdcoastpercussion), Twitter (@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.

MEET THE COMPOSERS

A powerful communicator renowned for her musical scope and versatility, Brazilian American **Clarice Assad** is a significant artistic voice in the classical, world music, pop, and jazz genres, renowned for her evocative colors, rich textures, and diverse stylistic range. A prolific Grammy-nominated composer, with over 70 works to her credit, she is also a celebrated pianist and inventive vocalist. Ms. Assad has



released seven solo albums and appeared on—or had her works performed on—another 34. Her award-winning *Voxploration* series on music education, creation, songwriting, and improvisation has been presented throughout the United States, Brazil, Europe, and the Middle East.

Clarice Assad recently composed a new concerto for herself and Third Coast Percussion as soloists with symphony orchestra, *Play!*, which premiered with the Santa Rosa Symphony in November 2023, with additional performances scheduled in 2024 with the Grand Tetons Music Festival and Wheeling (WV) Symphony Orchestra.

Multi-instrumentalist and Portland native **Machado Mijiga** wears many hats, both literally and metaphorically. Classically-trained, jazz-weathered, and eclectically inclined, Mijiga left the proverbial creative "box" at a very early age, with access to many instruments and a diverse musical background brought about by an intercultural heritage. Mijiga is a musical polymath; composer, producer, bandleader,



educator, gear fanatic, and audio engineer, to name a few. Authenticity and unquity assume the locus of Mijiga's artistic identity. Self-expression is the prime directive, and the medium of choice changes like the weather.

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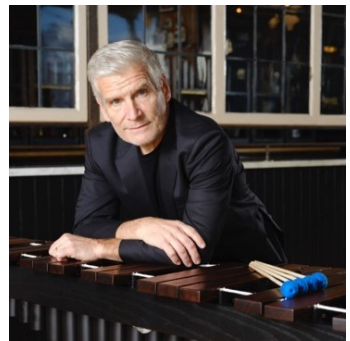
Gemma Peacocke is a composer from Aotearoa (New Zealand). She has a particular interest in interdisciplinary projects. Her first album, *Waves & Lines*, which sets poems by Afghan women, was released on New Amsterdam in March 2019.



Gemma is co-founder of the Kinds of Kings composer collective which is focused on amplifying and advocating for under-heard voices in classical music. A joint Ph.D. candidate in Music and Humanistic Studies at Princeton University, Gemma previously studied with Julia Wolfe at NYU Steinhardt and at the New Zealand School of Music.

Gemma has been commissioned by the Auckland Philharmonia, Christchurch Symphony Orchestra, Rochester Philharmonic, Third Coast Percussion, PUBLIQuartet, Bang on a Can, Rubiks Collective, Stroma, and Alarm Will Sound. She lives in Princeton with her family and her biggest fan, a standard poodle called Mila. She also spends as much time as possible in New Zealand.

Having performed in four continents and more than forty states, **Michael Burritt** is one of his generation's most accomplished percussionists. He is in frequent demand performing concert tours and master classes throughout the United States, Europe, Asia, Australia, and Canada. Mr. Burritt has been soloist with the United States Air Force Band, Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Nexus, The Paris Percussion Group (France), The Amadinda Percussion Group (Hungary), Third Coast Percussion, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany), and the Amores Percussion Group (Spain). Mr. Burritt has three solos as well as numerous chamber recordings including his work *Home Trilogy* with the world renown percussion group, Nexus, and is



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soon to release a new recording of solo and chamber works by Alejandro Viñao with the Grammy Award winning Third Coast Percussion. In 2006, he recorded the Joseph Schwantner *Percussion Concerto* with the Calgary Wind Ensemble on the Albany label. Burritt recently premiered *Fast Forward*, a new chamber concerto written expressly for him by Pulitzer-Prize-winning composer Joseph Schwantner in celebration of the centennial of the Eastman School.

He has been a featured artist at ten Percussive Arts Society International Conventions. Mr. Burritt has performed solo concerts in some of the world's most prestigious concert halls including Weill Hall at Carnegie Hall, The Purcell Room at Queen Elizabeth Hall in London, National Performing Arts Center in Beijing, and The Kennedy Center. He has extensive chamber and orchestral experience and has performed with the Chicago Chamber Musicians, The Chicago Symphony, and The Peninsula Music Festival Orchestra.

Mr. Burritt is also active as a composer, with three concertos to his credit as well as numerous solo and chamber works for marimba and percussion. His works for solo marimba have become standard repertoire for the instrument and are frequently required repertoire on international competitions. Commissions include The World Marimba Competition in Stuttgart, Germany, The Paris International Marimba Competition, Nexus, and Paris Percussion Group. Zildjian recently commissioned Burritt to compose a work in celebration of the company's 400th Anniversary in 2023 to be premiered by Third Coast Percussion at PASIC 23. Mr. Burritt is published with Keyboard Percussion Publications, C. Alan, Masters Music, and Innovative Percussion. Burritt is also an artist/clinician and product design/consultant for Malletech, where he has developed his own line of marimba mallets and the MJB Signature Marimba. He is an artist/educational clinician with Zildjian, Evans, and Yamaha Drums. Mr. Burritt was the President of Percussive Arts Society from 2021-22, a member of the Board of Directors from 1996-2008, a contributing editor for *Percussive Notes Magazine* from 1991-2006, and chair of the Keyboard Committee from 2004-2010.

Burritt currently holds the Paul J. Burgett Distinguished Professorship and is Professor of Percussion at The Eastman School of Music where he is only the third person in the history of the school to hold this position.

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Prior to his appointment at Eastman, Mr. Burritt was Professor of Percussion at Northwestern University from 1995-2008 where he developed a program of international distinction. Mr. Burritt received his Bachelor and Master of Music Degrees, as well as the prestigious Performers Certificate from the Eastman School of Music in Rochester, New York.

We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

UPCOMING EASTMAN SERIES CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

KILBOURN CONCERT SERIES

Third Coast Percussion, Masterclass

EEW 415

Friday, December 1, 2023 at 9:00 AM

FACULTY ARTIST SERIES

Alexander Kobrin, piano

Hatch Recital Hall

Friday, December 1, 2023 at 7:30 PM

Over the course of eight concerts, Professor Kobrin will present all 32 of Beethoven's piano sonatas throughout the 2023-24 academic year. Kobrin will perform on a Shigeru Kawai piano, generously on loan to Eastman for this concert series.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Mbira Ensemble

Ray Wright Room

Sunday, December 3, 2023 at 2:30 PM

Eastman Jazz Ensemble with Dafnis Prieto

Kilbourn Hall

Monday, December 4, 2023 at 7:30 PM

Eastman Wind Ensemble

Kodak Hall at Eastman Theatre

Monday, December 4, 2023 at 7:30 PM

Music of Shostakovich, Dmitry Kabalevsky, John Williams, Ravel, and Karel Husa



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



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