



# Third Coast Percussion

Fri, Apr 5, 2024 at 8 pm  
The Nimoy

**CENTER  
FOR THE ART OF  
PERFORMANCE  
UCLA**

# WELCOME TO THE 2023–24 SEASON

UCLA's Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines – dance, music, spoken word and theater, as well as emerging digital, collaborative and cross cultural platforms – by leading artists from around the globe.

Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural and experiential programs that provoke inquiry and facilitate connection and creativity.

[cap.ucla.edu](http://cap.ucla.edu)



# CAP UCLA'S new home for live performance

It's an honor and a privilege to welcome you to CAP UCLA's stunning new home for the performing arts: the UCLA Nimoy Theater. Through our diverse programs, and by providing vital opportunities for artists and partner organizations to develop contemporary work, The Nimoy is poised to make a lasting contribution to the performing arts, UCLA and our Los Angeles communities.

The Nimoy's inaugural season launches with an interdisciplinary array of projects by influential and groundbreaking local, national and international artists. Together they will share their unique perspectives and crucial visions, creating an opportunity for our audiences to see the world in different and extraordinary ways.

This is your invitation to experience the beauty of sitting in a dark theater, among strangers or loved ones illuminated by the possibilities of the imagination. In this shared space, through the power of the arts, our ideas are challenged and our horizons are broadened – we are transformed.

I look forward to seeing you at The Nimoy!



Edgar Miramontes

*Executive and Artistic Director*





Photo by Saverio Truglia

**CAP UCLA Presents**  
**Third Coast Percussion**

**Fri, Apr 5, 2024 at 8 pm**  
**The Nimoy**

**Program duration: 65 minutes**  
**No intermission**

## **PROGRAM**

“The Hero” from  
*Archetypes* (2019/2020)

Clarice Assad (b. 1978) /  
arr. Third Coast Percussion

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

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

*Percussion Quartet* (2019)

Danny Elfman (b. 1953)

- 1.
- 2.
- 3.
- 4.

*Death Wish* (2017)

Gemma Peacocke (b. 1984)

*Perspective* (2020)

Jlin (b. 1987)

Paradigm  
Dissonance  
Obscure  
Derivative  
Embryo

## **ABOUT THIRD COAST PERCUSSION**

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## **PROGRAM NOTES**

**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 twenty 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 and “dazzling rhythmic workouts” (*Pitchfork*). In its latest Grammy nomination, TCP’s 2023 album *Between Breaths* has been nominated under Best Chamber Music/Small Ensemble Performance in the 2024 Grammy Awards.

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 forty-one of the fifty states, Puerto Rico and Washington, D.C., plus international tour dates across four continents. Celebrating its



twentieth 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 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 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 seventeen feature albums, and appearances on fourteen 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 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.

**Clarice Assad:** 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 seventy 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 30. 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.

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 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.

**Philip Glass:** 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 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 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 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).

Third Coast Percussion's arrangement of *Metamorphosis No. 1* appears on TCP's album *Perspectives*, released in May 2022 on Cedille Records, alongside the works by Jlin and Danny Elfman featured on tonight's program. The album was nominated for Grammy Awards for "Best Chamber Music/Small Ensemble Performance" and "Best Engineered Album, Classical."

**Danny Elfman:** For over thirty years, four-time Oscar nominee Danny Elfman has established himself as one of the most versatile

and accomplished film composers in the industry. Beginning with his first score on Tim Burton's *Pee-wee's Big Adventure*, Elfman has scored over 100 films, including: *Milk*, *Good Will Hunting*, *Big Fish*, *Men in Black*, *Edward Scissorhands*, *Batman*, *The Nightmare Before Christmas*, *Alice in Wonderland*, *Silver Linings Playbook*, *Avengers: Age of Ultron*, *Justice League*, *The Grinch* and most recently *Doctor Strange in the Multiverse of Madness*, as well as writing the iconic theme music for the television series *The Simpsons* and *Desperate Housewives*.

Before beginning his film scoring career, Elfman made a year-long self-guided tour across west and central Africa absorbing a diversity of musical traditions and instruments, worked with his brother Richard in an experimental musical theater group in France, and the equally off-beat musical theatrical troupe with his brother Richard in California before changing courses and starting the rock band Oingo Boingo. In recent years, Elfman has expanded his composition projects into the concert music world. His *Serenada Schizophrana*, commissioned by the American Composer's Orchestra, premiered at Carnegie Hall in 2005, and *Rabbit and Rogue*, for the American Ballet Theater choreographed by Twyla Tharp, was performed at The Metropolitan Opera house in 2008. In 2017 Elfman composed his first violin concerto called "Eleven Eleven" for violinist Sandy Cameron. In 2021, he released his solo album, *Big Mess*, a dark, orchestra-tinged rock record that garnered acclaim across the world upon its release. In the following year Elfman had no less than three world premieres of concert works. A Cello Concerto written for Gautier Capuçon, a Percussion Concerto written for Colin Currie and a symphonic suite called *Wunderkammer* written for the National Youth Orchestra of Great Britain which premiered in the 2022 BBC Proms in London.

Throughout his career, Elfman has been honored with four Oscar nominations, two Emmy Awards, a Grammy Award, six Saturn Awards for Best Music, the 2002 Richard Kirk Award, the 2015 Disney Legend Award and the Max Steiner Film Music Achievement Award in 2017. Most recently, Elfman has been nominated for yet another Saturn Award in the Best Music category for his scoring work on *Doctor Strange in the Multiverse of Madness*.

Elfman's *Percussion Quartet* was written for Third Coast Percussion to premiere at Philip Glass's "Days and Nights" Festival in Big Sur, California in October 2019. In composing his first percussion piece for the concert hall, Elfman drew on the vast collection of instruments he has amassed in his studio over the years, as well as unique instruments that Third Coast Percussion had in their collection, including tuned pieces of metal flat bar and wooden slats.

The quartet's four movements loosely follow the structure of a traditional symphony, with a gentle, more lyrical second movement, and a dance-like third movement that combines the feel of a Shostakovich scherzo with sounds reminiscent of balofon and gamelan. Each movement maintains a steady energy while shifting rapidly between sounds, styles, and tempos. Elfman's distinct voice is clearly recognizable throughout, in a slightly warped harmonic language, and moments of playfulness, mystery, and drama.

**Gemma Peacocke:** 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.

About her piece *Death Wish*, Peacocke writes:

“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.”

*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, which was nominated for a Grammy Award for “Best Chamber Music/Small Ensemble Performance.”

**Jlin:** A math lover, a former steel factory worker and a proud resident of Gary, Indiana, Jlin (Jerrilynn Patton) has risen to become one of the most distinctive composers in America and one of the most influential women in electronic music. Jlin’s introduction to producing music stems from Chicago footwork, but diverse influences ranging from Igor Stravinsky and Philip Glass to Miles Davis and Eartha Kitt give Jlin’s complex percussion-driven work a sophisticated polyrhythmic sound all its own.

Jlin’s thrilling, emotional, and multidimensional works have earned her a rank as “one of the most forward-thinking contemporary composers in any genre” (*Pitchfork*). Her signature sound builds on a Chicago footwork style, expanded and warped into a frequency that is solely hers. Jlin was a 2023 Pulitzer Prize nominee for *Perspective* – originally commissioned and performed by Third Coast Percussion. Her albums *Dark Energy* (2015) and *Black Origami* (2017) received critical acclaim and have been featured “best of” in *The New York Times*, *The Wire*,

*LA Times*, *Rolling Stone*, *The Guardian*, and *Vogue*. Referencing a wide range of musical movements and techniques, Jlin's collaborations with contemporary artists are just as relevant to her practice exemplified by "JSLOIPNIE," the product of JLin and the late, iconic SOPHIE. Additional collaborators include William Basinski, Dope Saint Jude, Holly Herndon and Zora Jones. Jlin has since remixed works for major artists including Björk, Max Richter, Martin Gore (of Depeche Mode), Galya Bisengalieva, Marie Davidson, Nina Kraviz, Ben Frost and others. Inspired by movement, Jlin has also collaborated with legendary choreographers: Wayne McGregor (2017) and Kyle Abraham (2021).

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.

In addition to concert performances, Third Coast Percussion will feature the full 7-movement *Perspective* in its Carnegie Hall debut in January 2023, as part of a collaboration with Movement Art Is. That project features choreography by MAI founders Lil Buck and Jon Boogz, and new music by Tyondai Braxton in addition to Jlin's work and TCP's arrangements of music by Philip Glass.

*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.





# DESIGN FOR SHARING (DFS)

Each year, Design for Sharing (DFS) brings thousands of K-12 public school students from across Los Angeles to CAP UCLA venues for free performances and interactive workshops with professional artists.

DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

[cap.ucla.edu/dfs](http://cap.ucla.edu/dfs)





## ***Poetry Uncut: Last Call***

**Hosted by J. Ivy**

Sat, Apr 6, 2024 at 8 pm

The Nimoy

Grammy award-winning spoken-word artist J. Ivy (CAP UCLA's resident poet) hosts the last installment in our Poetry Uncut series, featuring local Los Angeles poets and spoken-word artists.

[cap.ucla.edu/last-call](https://cap.ucla.edu/last-call)



# UCLA NIMOY THEATER

CAP UCLA has a new home for live performance  
in Westwood!

Located near the UCLA campus on Westwood Boulevard,  
The Nimoy is a reimagining of the historic Crest Theatre as a  
flexible, state-of-the-art performance space.

This dynamic and intimately scaled venue immerses  
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artists from Los Angeles and around the world expanded  
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**Urban Bush Women**  
***Legacy + Lineage + Liberation***  
Fri, Apr 19, 2024 at 8 pm  
Royce Hall

Ground-breaking dance theater company Urban Bush Women brings *Legacy + Lineage + Liberation*, an evening of deeply-affecting works exploring the Civil Rights movement, ancestral wisdom, and the expansion of women's rights. Urban Bush Women articulates under-told stories through dance informed by the Women+ and African Diasporic experience.

**“Triple threat performers who dance, sing and act with a sometimes searing sense of truthfulness.” – *The New York Times***

[cap.ucla.edu/ubw](http://cap.ucla.edu/ubw)

# LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.

# There is no room for racism, intolerance, or inequity.

## Anywhere

Not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

## With anyone

Not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity, diversity and **AUTHENTIC** inclusion as integral to our mission.

We must **EMPOWER** the historically underrepresented.

We must **UPLIFT** excluded voices.

We must **RESIST** structural racism.

We will **COMMIT** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we – UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) – are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions. We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

*This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.*

Together we stand with UCLA's School of Art and Architecture's EDI statement.





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The Executive Producer Council is CAP UCLA's philanthropic leadership group, which develops and contributes resources vital to CAP UCLA's programming and mission. The Council champions the creative development and presentation of live programs and public dialogue with contemporary performing artists by providing direct support for CAP UCLA's annual programming. The Council is engaged in dialogue about the artistic and curatorial practices that inform annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA's mission and public purpose.

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The Design for Sharing Council is a group of dedicated supporters whose efforts help to resource the K-12 arts education programs of DFS.

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