

DEBARTOLO PERFORMING ARTS CENTER  
PRESENTING SERIES

PRESENTS

MUSIC BY

# PHILIP GLASS

IN A PERFORMANCE OF

AN EVENING OF CHAMBER MUSIC WITH  
**PHILIP GLASS**  
**TIM FAIN**  
**AND**  
**THIRD COAST PERCUSSION**

**MARCH 30, 2019 AT 7:30 P.M.**  
LEIGHTON CONCERT HALL

Made possible by the Teddy Ebersol Endowment for Excellence in the Performing Arts  
and the Gaye A. and Steven C. Francis Endowment for Excellence in Creativity.

DEBARTOLO<sup>+</sup>  
PERFORMING ARTS CENTER

**PROGRAM:**

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(subject to change)

**PART I**

**Etudes 1 & 2 (1994)**

Composed and Performed by Philip Glass

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- There were a number of special events and commissions that facilitated the composition of *The Etudes* by Philip Glass. The original set of six was composed for Dennis Russell Davies on the occasion of his 50th birthday in 1994.

**Chaconnes I & II from Partita for Solo Violin (2011)**

Composed by Philip Glass

Performed by Tim Fain

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- I met Tim Fain during the tour of "The Book of Longing," an evening based on the poetry of Leonard Cohen. In that work, all of the instrumentalists had solo parts. Shortly after that tour, Tim asked me to compose some solo violin music for him. I quickly agreed. Having been very impressed by his ability and interpretation of my work, I decided on a seven-movement piece. I thought of it as a Partita, the name inspired by the solo clavier and solo violin music of Bach. The music of that time included dance-like movements, often a chaconne, which represented the compositional practice. What inspired me about these pieces was that they allowed the composer to present a variety of music composed within an overall structure. I set to work almost at once and began with the first three pieces. I divided the chaconne into two parts separated by several other movements. In this way, themes could be introduced, set aside, and reintroduced in the work. I was looking for a structure that was both expansive and tightly knit.

- Philip Glass

### **Mad Rush** (1980)

Composed and Performed by Philip Glass

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- This piece was commissioned by Radio Bremen and originally composed for organ. Lucinda Childs choreographed a solo dance to this piece shortly after its premiere.

### **The Orchard** (1992)

Composed by Philip Glass

Performed by Philip Glass & Tim Fain

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- *The Orchard* is a composition created for *The Screens*, a play written by French dramatist Jean Genet. In 1989 Joanne Akalaitis directed Paul Schmidt's translation at the Guthrie Theater in Minneapolis, with original music by Philip Glass and Foday Musa Suso.

### **Pendulum** (2010)

Composed by Philip Glass

Performed by Philip Glass & Tim Fain

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- Music for *Pendulum* was first introduced as a commissioned work for the American Civil Liberty Union's 90th Anniversary in 2010. It was originally composed as a one-movement work for violin, cello, and piano. It is meant to be energetic and bravura in style. Recently, I worked with Tim Fain to re-arrange the piece for violin and piano. The spirit of the work and its name has remained the same.

- Philip Glass

### **Closing** (1981)

Composed and Performed by Philip Glass

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- This piece is from Philip's debut album, *Glassworks* on CBS.

**Perpetuum** (2018)

Composed by Philip Glass

Performed by Third Coast Percussion

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Although percussion instruments have played an important role in much of Philip Glass's music, and a number of his works have been arranged for percussion by other musicians, Glass had never composed a work for percussion ensemble until Third Coast Percussion commissioned *Perpetuum*. Glass is now 82 years old, but when composing this work, he harkened back to childhood memories of his first experience with percussion instruments. Though Glass's primary musical instrument was the flute, he had the opportunity to participate in a percussion class while a student at the Preparatory Division of the Peabody Conservatory in his hometown of Baltimore. *Perpetuum* blends an almost child-like exploration of the sounds of percussion with Glass's signature musical voice.

The work is in three sections, with a cadenza between the second and third section. Glass proposes some general concepts and instruments for the cadenza, but leaves it to the performers to compose this segment of the music themselves.

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*Perpetuum* by Philip Glass was commissioned for Third Coast Percussion with lead support from the Maxine and Stuart Frankel Foundation. The work was co-commissioned by Elizabeth and Justus Schlichting for Segerstrom Center for the Arts, Bravo! Vail Music Festival, San Francisco Performances, Town Hall Seattle, Performance Santa Fe, the University of Notre Dame's DeBartolo Performing Arts Center, and the Third Coast Percussion New Works Fund, with additional support from Friedrich Burian, Bruce Oltman, MiTO Settembre Musica, The Saint Paul Chamber Orchestra's Liquid Music Series, and the Percussive Arts Society.



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PHILIP GLASS  
Photograph: anonymous

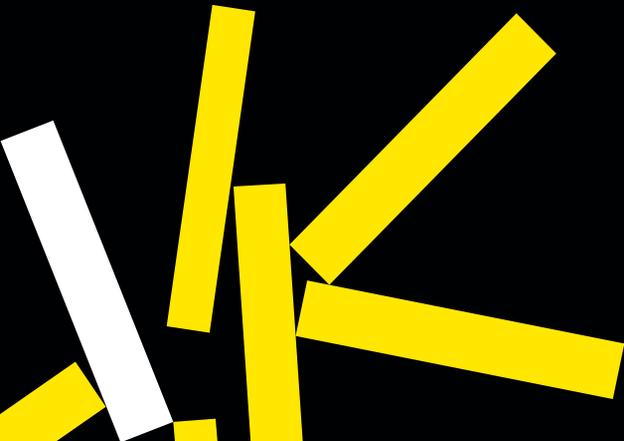
## PHILIP GLASS

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▪ Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and, while there, earned money by transcribing Ravi Shankar's Indian music into Western notation. By 1974, Glass had a number of innovative projects creating a large collection of new music for The Philip Glass Ensemble and for the Mabou Mines Theater Company. This period culminated in *Music in Twelve Parts* and the landmark opera *Einstein on the Beach*, for which he collaborated with Robert Wilson. Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). In the past few years several new works were unveiled including an opera on the death of Walt Disney, *The Perfect American* (co-commissioned by Teatro Real, Madrid and the English National Opera), a new touring production of *Einstein*, the publication of Glass's memoir, *Words Without Music*, by Liveright Books, and the premiere of the revised version of Glass' opera *Appomattox*, in collaboration with librettist Christopher Hampton, by the Washington National Opera in November 2015.



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PHILIP GLASS  
Photograph: Fernando Aceves

Glass celebrated his 80th birthday on January 31, 2017 with the world premiere of *Symphony No. 11* at Carnegie Hall. His 80th birthday season featured programming around the globe, including the U.S. premieres of operas *The Trial* and *The Perfect American*, and world premieres of several new works, including *Piano Concerto No. 3* and *String Quartet No. 8*.

In 2015, Glass received the U.S. National Medal of Arts and the 11th Glenn Gould Prize. He was honored with the Richard and Barbara Debs Composer's Chair from Carnegie Hall for the 2017-2018 season. Glass received the 41st Kennedy Center Honors in December 2018.

On January 10, 2019, the Los Angeles Philharmonic presented the world premiere of Glass' *Symphony No. 12*, based on David Bowie's album *Lodger* and a completion of three symphonies based on Bowie's Berlin Trilogy. Glass continues to perform solo piano and chamber music evenings with world-renowned musicians, and regularly appears with the Philip Glass Ensemble.

## TIM FAIN

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(violin)

- Avery Fisher Career Grant-winning violinist Tim Fain, was seen on screen and heard on the Grammy nominated soundtrack to the film *Black Swan*, can be heard on the soundtrack to *Moonlight* and gave "voice" to the violin of the lead actor in the hit film *12 Years a Slave*, as he did with Richard Gere's violin in the film *Bee Season*. Recipient of the Young Concert Artists International Award, he has appeared internationally as soloist with the American Composers Orchestra at Carnegie Hall, Baltimore Symphony and Cabrillo Festival with Marin Alsop, the Orchestra of St. Luke's, Pittsburgh, Hague and Buffalo Philharmonics, Mostly Mozart Festival Orchestras, and National Orchestra of Spain. His recitals have taken him to the world's major music capitals, he has toured with Musicians from Marlboro, and as a member of the Chamber Music Society of Lincoln Center, and around the globe in a duo-recital program with Philip Glass. His multi-media solo evening *Portals* premiered to sold-out audiences on both coasts and continues to travel worldwide. The centerpiece of the evening is a new work written for him by Philip Glass,



c.

and features collaborations with Benjamin Millepied, Leonard Cohen, filmmaker Kate Hackett, radio personality Fred Child. He has collaborated with an eclectic array of artists from Pinchas Zukerman and Mitsuko Uchida, the Mark Morris Dance Group and New York City Ballet, Iggy Pop, Rob Thomas (Matchbox 20), Bryce Dessner (The National), and he has performed for the Dali Lama. His discography includes *River of Light*, (Naxos), and Philip Glass: *The Concerto Project IV* with the Hague Philharmonic and *Tim Fain plays Philip Glass* (Orange Mountain Music), and *First Loves* (VIA).

Tim Fain performs on a violin made by Francesco Gobetti, Venice 1717, the “Möller,” on extended loan from Clement and Karen Arrison through the generous efforts of the Stradivari Society of Chicago.

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Tim Fain

Photograph: Michael Weintraub

## THIRD COAST PERCUSSION

Sean Connors  
Robert Dillon  
Peter Martin  
David Skidmore



Third Coast Percussion is a Grammy Award-winning, artist-run quartet of classically-trained percussionists hailing from the great city of Chicago. For over 10 years, the ensemble has forged a unique path in the musical landscape with virtuosic, energetic performances that celebrate the extraordinary depth and breadth of musical possibilities in the world of percussion. The ensemble has been praised for “commandingly elegant” (*New York Times*) performances, the “rare power” (*Washington Post*) of their recordings, and “an inspirational sense of fun and curiosity” (*Minnesota Star-Tribune*). The four members of Third Coast are also accomplished teachers, and since 2013, have served as ensemble-in-residence at the University of Notre Dame’s DeBartolo Performing Arts Center.

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 inviting their fans around the world to create new music using one of their free mobile apps.

Third Coast Percussion maintains a busy touring schedule, with past performances in 33 of the 50 states plus Canada, Germany, Italy, the Netherlands, and Poland, and venues ranging from concert halls at the Metropolitan Museum of Art and De Doelen to clubs and alternative performance spaces such as New York’s Le Poisson Rouge and the National Gallery’s West Garden Court.

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. 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, to some of the world's leading concert musicians.

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 from Philip Glass, Devonté Hynes, Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Marcos Balter, and today's leading up-and-coming composers through their Emerging Composers Partnership Program. These works have become part of the ensemble's core repertoire and seen hundreds of performances across North America and throughout Europe.

Third Coast Percussion's recordings include five full-length albums, three EPs, and a number of appearances on other releases. The quartet has put its stamp on iconic percussion works by John Cage, Steve Reich, and Philippe Manoury, and Third Coast has also created first recordings of commissioned works by Augusta Read Thomas, David T. Little, and Ted Hearne, in addition to recordings of the ensemble's own 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 Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. They have collaborated with Chicago institutions such as Hubbard Street Dance Chicago, the Chicago Philharmonic, and the Adler Planetarium, 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 Augusta Read Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird, and taught tens of thousands of students through partnerships with The People's Music School, Urban Gateways, the Chicago Park District, Rush Hour Concerts, and others.

The four members of Third Coast Percussion met while studying percussion music at Northwestern University. 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 Twitter (@ThirdCoastPerc), Facebook (@Third Coast Percussion), and Instagram (@ThirdCoastPercussion).

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

**POMEGRANATE ARTS** For the past twenty years, Pomegranate Arts has worked in close collaboration with a small group of contemporary artists and arts institutions to bring bold and ambitious artistic ideas to fruition. Founder and Director Linda Brumbach, along with Managing Director Alisa E. Regas produced the Olivier Award-winning revival of *Einstein on the Beach*, the multi-award winning production of Taylor Mac's *A 24-Decade History of Popular Music* and the Drama Desk Award-winning production of *Charlie Victor Romeo*. Since its inception, Pomegranate Arts has produced over 30 major new performing arts productions and tours for Philip Glass, Laurie Anderson, Lucinda Childs, Dan Zanes, London's Improbable, Sankai Juku, Batsheva, and Bassem Youssef and collaborated on new productions with the Kronos Quartet, Leonard Cohen, Robert Wilson, and Frank Gehry. Pomegranate Arts hope to continue to build a community of institutions and individuals that are inspired by artists that help bring beauty and truth into the world, ask important questions, and take bold risks.

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Philip Glass live events are produced and booked by **Pomegranate Arts:**  
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For more information on Philip Glass please visit **[philipglass.com](http://philipglass.com)**.

## Music in All Directions: An Examination of Style in Music of Philip Glass

By John Liberatore , Assistant Professor of Music Theory and  
Composition, University of Notre Dame

- In 1952, Philip Glass left his childhood home in Baltimore for the University of Chicago. A precocious 15-year-old, Glass had passed the entrance exam for the university earlier that year. Late aboard the overnight train to Chicago, he found himself listening in the unlit cabin to the sounds of the night train. “The wheels on the track made endless patterns, and I was caught up in it almost at once,” he recalled in his 2015 memoir. He was still years away from his formal training at Juilliard, and years further from his formative study with Nadia Boulanger in Paris, or with the great tabla player Alla Rakha that would give him the means to articulate such an experience. Nearly two decades would pass before the formation of his ensemble in New York that would help solidify his reputation and define his compositional voice. But, as a teenager that night on the train, listening to its endless rhythmic cycle of twos and threes made him realize, “...the world of music—its language, beauty, and mystery—was already urging itself on me. Some shift had already begun. Music was no longer a metaphor for the real world somewhere out there. It was becoming the opposite. The ‘out there’ stuff was the metaphor, and the real world was, and is to this day, the music.”

As will be documented elsewhere in this booklet, the breadth of Glass’s creative work is astounding; he has written for the concert hall, the stage, and the screen, acoustic instruments and synthesizers, he has collaborated with actors, dancers, directors, and scientists, classical, rock, North Indian musicians, and folksingers. Who else but Philip Glass could include among his vast milieu of collaborators such household names as Ravi Shankar, Leonard Cohen, and Martin Scorsese? Yet despite the remarkable variety of his artistic collaborations and pursuits, Glass possesses a distinct compositional voice, instantly recognizable across several decades and media. Perhaps this owes something to the community of visual and performance artists to whom Glass



The excerpt above is now 50 years old, but more recent pieces demonstrate similar phenomena. Especially in denser textures, Glass often creates situations where overlapping groups of twos and threes can rearrange themselves, speeding up and slowing down interdependently with one another. Here is a passage from the opening of a much more recent piece, his sixth string quartet, written for the Kronos Quartet in 2013.

Example 2. *String Quartet 6* (2013), measures 1-5

Several rhythmic patterns overlap in this excerpt. Initially, the second violin neatly divides each measure into four even quarter notes. The viola and cello divide each measure into three uneven parts, subdividing eight eighth-notes into units of 3, 3, and 2. The first violin divides each measure into three regular groups of two (not groups of three as the triplet bracket might lead one to believe). Because of the syncopated subdivision of the lower strings, the downbeat is the only point in each measure in which everyone plays together. Just as a listener might be able to untangle this web of patterns, in the fourth measure, several things change. The first violin shifts its pattern to two groups of three, while the lower strings lock together in regular quarter notes. This precipitates another change in the fifth measure, where the members of the ensemble switch roles. As the violins take on the syncopated rhythm that belonged to the lower strings in the first bar, the viola takes on the triplet rhythm from the first violin. At the same time, the cello adds yet another rhythmic layer: four groups of two, which cuts across the viola's *three* groups of two within the same space of one measure.

Clearly, when Glass describes his music as built from “repetitive structures,” this is quite different from “music that repeats.” Repetition, in the sense that Glass employs it, is a process of constant repositioning and rearrangement. An extreme economy of material creates a web of

associations and motivic connections, suggesting what John Cage would call, “music that moves in all directions.” The resultant music unmoors our sense of time—it moves slowly and quickly, backward and forward, all at once.

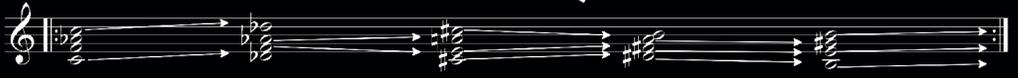
But our sense of musical time is not limited to the domain of rhythm. Glass’s harmonic language works symbiotically with the rhythmic elements described above to evoke the unique affect of his music. In pieces like *Strung Out*, the harmonic and melodic materials are essentially modal. A handful of pitches (often diatonic) constitute the entire piece, and harmonic movement results from the repositioning of motivic elements that center around certain pitches.

This is different, though, from the latter example. Since the mid-1970s, Glass has developed an extremely distinctive approach to harmony, a language built from the most vernacular vocabulary: major and minor triads and seventh chords. Such sonorities are surely familiar to most audiences, even if in many avant-garde circles in the 1960s and ‘70s, such a harmonic language was more radical than the most jarring dissonances. But the way in which Glass arranges these familiar sounds is highly distinctive, perhaps one of the most recognizable facets of Glass’s music. Though something as complex as “harmonic language” is difficult to investigate in this short space, this small fragment of Glass’s massive opera *Einstein on the Beach* illustrates something essential about his sense of harmony.



Example 3a. *Knee Play 2*, line 3, from *Einstein on the Beach* (1976)

Each measure in the above example spells a triad or familiar tertian harmony, in order: F minor, D-flat major, A major, B dominant 7, and E major. Here is the same excerpt rewritten to show each measure as a vertical chord, with arrows showing the voice-leading between each harmony:



Example 3b. Harmonic diagram: *Knee Play 2*, line 3, from *Einstein on the Beach*

If these harmonies sound familiar on their own, their arrangement is particularly alien to other musical traditions that employ such chords. Each harmonic shift retains something of the previous chord. Between the first and second chords, the internal F and A-flat remain fixed while the outer Cs move upward to D-flat. In the next harmonic shift, the D-flats remain fixed (as C-sharps), while the inner voices expand by half-steps in contrary motion. The voice-leading is smooth (that is, chord voices move by small steps) but intriguingly directionless. It is something like a series of common-tone modulations, except that there is no modulation—no definitive point of arrival.

But it does not suffice to talk about pitch alone when considering this harmonic language. Harmony operates co-dependently with time-structuring elements such that it is impossible to untangle our perception of pitch from rhythm. The progression above is five measures long, and then it repeats. This unusual phrase length augments the ambiguity of the harmonic progression; listeners might not detect a repetition at all, but instead find themselves adrift amid familiar yet constantly shifting arpeggios.

I have written a lot in this essay about disorientation. Someone unfamiliar with Glass's music (if such a person exists!) might read my description and conclude that this music is convoluted or inaccessible. But quite the opposite is true. The music invites us to lose ourselves in it. As Steve Reich once described his own process-based compositions, the music "opens [our] ears to it, but it always extends farther than [we] can hear." For a curious listener, there is something empowering about this invitation, similar to what musicologist Jonathan Kramer called "vertical time," likening music to sculpture: "...we determine for ourselves the pacing of our experience: we are free to walk around the piece, view it from many angles, concentrate on some details, see other details in relationship to each other ... No one could claim we have seen less than all of the sculpture (though we may have missed some of its subtleties), despite individual selectivity in the viewing process." Or perhaps it is more like the experience of a young Philip Glass on the overnight train to Chicago, listening to a mechanical and beautiful music that wavers so enticingly just beyond the cusp of comprehensibility.

## Philip Glass and the Age of Percussion

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By Robert Dillon , Third Coast Percussion

Philip Glass came of age as a musician at the same time the percussion ensemble was first emerging in the concert hall. The decade before he was born in 1937 saw the first Western concert works composed for an ensemble of just percussion instruments, such as Varese's *Ionisation* (completed in 1931) and Roldán's *Ritmicas* (1930). Seminal percussion works by John Cage (like his *3 Constructions* and *Imaginary Landscapes*) and Lou Harrison (*Song of Quetzalcoatl*, *Counterdance in the Spring*), which are the oldest works in our quartet's repertoire, were composed when Glass was a young boy, and at the time, there were no "percussion ensembles" to perform this music. Cage assembled his own ragtag band of composers, dancers, and bookbinders to learn these works and try out this new way of thinking about music. At this point in time, percussionists in the orchestra were just beginning to branch out beyond the old staples of military drums, cymbals, tambourines, triangles, and wood blocks.

A young Philip Glass had his first experiences with these instruments as a student in the Preparatory Division of the Peabody Conservatory in his hometown of Baltimore. His primary instrument was the flute, but he also took advantage of an opportunity to participate in a percussion class. The memory of a room full of timpani, wood blocks, cymbals, and drums still stood out to him when he composed his first percussion ensemble work seven decades later.

As young Philip grew into a composer, his voice was shaped by his instruments—piano and flute—more than percussion. Glass and Steve Reich were at the forefront of the new musical movement dubbed "Minimalism." Interestingly, both Glass and Reich reject this label in favor of terms that they feel more aptly describe each of their individual musical intentions; Glass talks about "Music with Repetitive Structures" while Reich talks about "Process Music."

The two were contemporaries and collaborators, but each eventually formed his own ensemble to perform his music as they both found their own artistic path. Reich was a percussionist, whose studies of west African music and long-standing relationship with percussionists such as Bob Becker, Russell

Hartenberger, and Gary Kvistad (from NEXUS, one of the first professional percussion groups in North America) eventually gave rise to a long list of works for percussion ensemble and percussion-driven works. Glass, in the meantime, created his signature sound in textures driven by keyboards, winds, and the human voice.

Glass formed his own ensemble to perform his works. The Philip Glass Ensemble was the “orchestra” for Glass’s first opera “Einstein on the Beach,” made up of three wind players, two organs, and a solo violinist. These instruments defined the fundamental sound of this ensemble even as the instrumentation grew and evolved in future projects.

Percussion has sometimes been a part of this ensemble as well, and percussion instruments have played a part in many of Glass’s works for other ensembles. Many of his operas and symphonies have substantial percussion parts, generally scored for the more traditional percussion instruments of his youth—timpani, snare drum, wood blocks, etc.—and in 2000 he wrote a “Concerto Fantasy” for two solo timpanists with symphony orchestra. But as he approached 80 years old, Glass had still never composed a work for percussion ensemble, even as the genre had come into its own.

...

By the time the four of us in Third Coast Percussion were studying music in college, the percussion ensemble was a part of nearly every percussionist’s education. While the music written by John Cage, Lou Harrison, and Steve Reich remained an important part of the repertoire, decades of commissioning by professional and collegiate ensembles had given risen to new works by Iannis Xenakis, Gerard Grisey, Toru Takemitsu, Christopher Rouse, Michael Colgrass, and numerous others, including many percussionists writing for their own friends and colleagues.

By this time in our lives, Philip Glass’s music was already deeply ingrained in the culture. We had been hearing Glass’s music for years, and moreover, his influence could be heard in music across many genres. It was all around us, and as we began composing our own music, that music was inevitably shaped—directly and indirectly—by Glass’s work.

Like Glass (and Reich and Cage), we formed our own ensemble to create the artistic path we wanted to pursue. Professional percussion ensembles were still rare, but not unheard of in 2005. Nonetheless, there were none hiring; we had to form our own. From the beginning, commissioning new percussion pieces was a vital part of our work. We’re very proud of the contributions to the repertoire that have come from our collaborations with Augusta

Read Thomas, David T. Little, Glenn Kotche, Devonté Hynes, and dozens of other brilliant composers, many of which were made possible with the support of the University of Notre Dame's DeBartolo Performing Arts Center.

This process of building the percussion repertoire has always been driven in part by the nagging awareness that many of our favorite composers—artists who made us fall in love with concert music in the first place—never wrote a percussion ensemble piece. How different would the modern percussion ensemble look if Igor Stravinsky, Bela Bartok, and Aaron Copland had each written a percussion quartet in their lives? As Third Coast Percussion celebrated its 10-year anniversary, and our momentum as an ensemble and as an artistic organization continued to grow, we realized that we may have the ability to commission the first percussion quartet from some of the giants of today's music world.

Philip Glass was at the top of that list. It seemed amazing that despite his prolific career of 11 symphonies, dozens of operas, music for film and television, and numerous solo, vocal and chamber works, he had never composed a percussion ensemble work. We're honored and humbled that he accepted our commission, and grateful to the many individuals and institutions that made this work possible. Glass has spoken about

how in writing this new work, *Perpetuum*, he hearkened back to his time playing percussion as a young student. The work blends an almost child-like exploration of the sounds of percussion with Glass's signature musical voice. It is a work which stands out for its joyful sound and (somehow!) youthful exuberance.

We are even more thrilled that the collaboration with Mr. Glass revealed to us a kind, humble individual who is still deeply engaged and delighted with music-making at 81 years old, despite his international superstar status. Glass was in touch with us in the course of composing this work and our process of learning it, listening to renditions of each version and making revisions. He happily engaged in conversations with us about tempos and specific instrumentation choices. Perhaps most exciting, Glass left a moment between the second and third sections of *Perpetuum* for a cadenza, a first in our dozens of commissioned works. He gave some suggestions for possible instrumentation and character, but ultimately left it to us to create our cadenza based on themes from the work and our own interpretation of Glass's music and its influence on our own.

We approached this cadenza with some ideas of what we love most about Glass's music, and a couple of us in the ensemble proposed what the very beginning of the cadenza might



sound like, based on what comes immediately before it in the piece. We read through these possibilities together as quartet and discussed them, and then a different member of the group volunteered to make a first pass at writing a full cadenza based on elements of these two proposed beginnings. This process mirrors the method we've used in some other recent projects, where we collaboratively composed or arranged works as a quartet.

We chose to create a cadenza that was completely composed and notated. Other performers may choose to improvise some or all of theirs. One of the most fascinating parts of any commission is seeing what other performers do with the work after the premiere. Of course, not every work gets even a second performance, much less a performance by a second performer. In the case of Philip Glass's first percussion quartet, however, percussion quartets around the world are sure to perform this piece. We hope that our efforts in commissioning and collaborating on this work will add something special to percussion ensembles for generations to come.

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*Perpetulum* by Philip Glass was commissioned for Third Coast Percussion with lead support from the Maxine and Stuart Frankel Foundation. The work was co-commissioned by Elizabeth and Justus Schlichting for Segerstrom Center for the Arts, Bravo! Vail Music Festival, San Francisco Performances, Town Hall Seattle, Performance Santa Fe, the University of Notre Dame's DeBartolo Performing Arts Center, and the Third Coast Percussion New Works Fund, with additional support from Friedrich Burian, Bruce Oltman, MiTO Settembre Musica, The Saint Paul Chamber Orchestra's Liquid Music Series, and the Percussive Arts Society.



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Philip Glass is simply amazing. He has created a musical language that is at once complex, possessed of pure simplicity. In being willing to journey into vivid unknown, his composition reveals a sensitivity that is capable of touching those that can



hear. His music can speak directly with the soul in an utterance of repetition that is always changing. Needless to say, I am a Glass junkie, addicted to the metamorphic high.

”

– Godfrey Reggio, Director

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