

DeBartolo Performing Arts Center
Presenting Series

THIRD COAST PERCUSSION

FEBRUARY 2 AT 7:30 P.M.

PATRICIA GEORGE DECIO THEATRE

University of Notre Dame
Notre Dame, Indiana

Third Coast Percussion at Notre Dame made possible through the generosity of Shari and Tom Crotty. Made possible by the Gayle A. and Steven C. Francis Endowment for Excellence in Creativity.

This presentation is supported by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from the Indiana Arts Commission and the Crane Group.





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THIRD COAST PERCUSSION

Sean Connors | Robert Dillon | Peter Martin | David Skidmore

"Paddle to the Sea"

"Madeira" *	Philip Glass (b.1937)/arr. Third Coast Percussion
"Crystalline" ^	Jacob Druckman (1928-1996)
<i>Paddle to the Sea, Act 1</i>	Third Coast Percussion
"Amazon" *	Glass/arr. TCP
"Relentless" ^	Druckman
<i>Paddle to the Sea, Act 2</i>	Third Coast Percussion
"Profound" ^	Druckman
"Xingu" *	Glass/arr. TCP
<i>Paddle to the Sea, Act 3</i>	Third Coast Percussion
"Fleet" ^	Druckman
<i>Paddle to the Sea, Coda</i>	Third Coast Percussion
<i>Chigwaya</i>	raditional/arr. Musekiwa Chingodza and TCP

*- from *Aguas da Amazonia*

^- from *Reflections on the Nature of Water* for solo marimba

"Paddle to the Sea" ©1966 National Film Board of Canada
Music Performed by Third Coast Percussion
Stage Direction by Leslie Buxbaum Danzig
Lighting and Video Design by Joseph Burke



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Paddle to the Sea was commissioned by the Cleveland Museum of Art, the Meany Center for the Performing Arts at University of Washington, ArtsLIVE at University of Dayton, and the University of Notre Dame's DeBartolo Performing Arts Center.

PROGRAM NOTES

Tonight's performance includes music composed collaboratively by the members of Third Coast Percussion, interwoven with pre-existing music by American composers Philip Glass (arranged by Third Coast) and Jacob Druckman, and traditional music of the Shona people of Zimbabwe. The music composed by Third Coast Percussion accompanies the 1966 film *Paddle to the Sea*. The other works are performed with newly created video art by Joseph Burke.

"Please Put Me Back in the Water"

The protagonist of Holling C. Holling's 1941 children's book *Paddle-to-the-Sea* is a small wooden figure in a canoe, lovingly carved by a Native Canadian boy. From the Nipigon Country north of Lake Superior, the figure travels for years through the Great Lakes and St. Lawrence Seaway out to the Atlantic Ocean and beyond, encountering a variety of people, creatures, and environments along the way. Indeed, these encounters make the long journey possible—rather than keeping "Paddle" for themselves, those who find the figurine choose to send him further along the waterways, perhaps with a fresh coat of paint or a new rudder.

In building a performance project around this story, the four members of Third Coast Percussion composed music together as a team to perform live with the 1966 film adaptation of *Paddle-to-the-Sea* – music inspired by, and interspersed with, other music that bears thematic connections to water. This other music represents different aspects of our own musical journeys and places us in the role of musical stewards, adding what we can to each work and sending it out again into the world for others to experience.

***Reflections on the Nature of Water for solo marimba*
(Jacob Druckman)**

Winner of the 1972 Pulitzer Prize in music, Jacob Druckman was composer-in-residence for the New York Philharmonic from 1982-85, and held teaching positions at Juilliard, The Aspen Music Festival, Tanglewood, Brooklyn College, and Yale University. His 1986 marimba opus is one of the few works to have maintained a place over many decades in the relatively young canon of marimba solo music. Each movement explores a different character that water can embody, intricately and evocatively mapping those characters on the marimba. The movements are concise but unhurried, gentle but uncompromising, inviting the listener to discover the rippling flow of an asymmetrical groove, an abundance of musical content in a single flickering gesture, or the powerful calm of stillness between notes. Four of the work's six movements appear on tonight's program.

Aguas da Amazonia (Philip Glass/Uakti/Third Coast Percussion)

While Druckman's solo revels in textures and timbres unique to the marimba, this music by Philip Glass has experienced multiple lives on different musical instruments. Glass's *12 Pieces for Ballet*, originally composed for piano, was arranged by Brazilian musical group Uakti for their own gamut of instruments, many of which were custom-made and built by the performers. This new version of the piece was renamed after the Amazon river and its tributaries. Drawing on both the Uakti arrangement and the original piano music, the members of Third Coast Percussion arranged a handful of these pieces, exploiting our vast instrument arsenal and experimenting with color blends across the spectrum from "non-pitched" to "pitched" percussion. Arranging Glass's music pushed us to reimagine familiar material with a different sound palette and offered a chance to live inside the music of one of the most recognized voices in the contemporary classical music world.

Chigwaya (Traditional/Musekiwa Chingodza/Third Coast Percussion)

In recent years, the four of us have been fortunate to be able to expand our artistic practice and musical knowledge with a study of Shona music from Zimbabwe, and the mbira, a thumb piano that plays a leading role in this music. In preparation for this project, our mentor Musekiwa Chingodza taught us *Chigwaya*, a song used to call water spirits in the Shona religion. Chigwaya – literally "the bream fish" – is a symbol for the water spirits or mermaid spirits, who can impart wealth or healing powers but can also be dangerous or demanding. As in many traditional Shona songs, each musician develops their own version of *Chigwaya*. Musekiwa taught us the ways he might perform the piece on the mbira or our marimbas, as well as drum, hosho (shaker) and voice parts. The rendition in this program is our own mbira-focused interpretation of what we learned from Musekiwa. We encourage listeners to explore

Musekiwa Chingodza's own discography and learn more about this great artist through Kutsinhira Cultural Arts Center, the Oregon-based nonprofit that hosts his biennial visits to the United States.

***Paddle to the Sea* (Third Coast Percussion)**

As we set out to score the film “Paddle to the Sea,” we drew inspiration from the musical material and atmosphere of each of the water-related works on this program. In connecting their disparate aesthetics while creating something new, we found an opportunity to express this moment in our ensemble's own musical journey.

The score's musical content corresponds to many of the main themes in the film: the “boy theme,” first heard about minute into act 1, puts a simple melody on pitched desk bells over playful skittering wood blocks, ceramic tiles, and other quirky sounds; the “journey” that begins a few minutes later is soaring, Philip Glass-inspired music for almglocken (tuned cowbells), drum set, and keyboards; our “placid” theme is a simple heartbeat in the low register of the marimba; and the sections we dubbed “turmoil” are marked by driving drum figures in rhythms borrowed from the last movement of Druckman's *Reflections on the Nature of Water*. We developed and combined these themes in different ways to form a musical narrative that parallels the exuberance, danger, loneliness, and infinite possibility of Paddle's voyage.

Third Coast Percussion's album *Paddle to the Sea*, featuring the music on tonight's program and more, will be released on Cedille Records in February 2018.

THIRD COAST PERCUSSION

Third Coast Percussion is a Grammy Award-winning, artist-run quartet of classically-trained percussionists hailing from the great city of Chicago. For over ten 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 32 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 workshoping and close contact with composers, Third Coast Percussion has commissioned and premiered new works from Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Timo Andres, Marcos Balter, Ted Hearne, 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 three 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 and Steve Reich, 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 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 Urban Gateways, the People's Music School, 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).

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

Leslie Buxbaum Danzig is delighted to work with Third Coast Percussion again, after stage directing *Wild Sound*, composed by Glenn Kotche. Leslie is a collaborating director with Julia Rhoads/Lucky Plush Productions, where she is currently co-creating the dance-theater work *Rooming House*, which premieres at Steppenwolf 1700 Theater in Fall 2017. With Lucky Plush, she also co-created *The Better Half* and *The Queue*, both of which received a National Dance Project Award and a National Performance Network creation fund award ('12 and '14). Presenting venues include Museum of Contemporary Art Chicago; Spoleto Festival USA (SC); CRASHarts at the Institute of Contemporary Art Boston; Dance Cleveland; Flynn Center for the Performing Arts (VT); ODC (CA); and Maui Arts and Cultural Center. For over a decade, Leslie was co-founder and resident director of the Chicago-based physical theater company 500 Clown, whose shows (*Macbeth*, *Frankenstein*, *Christmas and Elephant Deal*) performed in Chicago at venues including Steppenwolf Theatre Company and Lookingglass Theatre, and toured throughout the US. Other directing credits include *Quest* at The Actors Gymnasium; Damon Kiely's *The Revel* with the House Theatre; Redmoon's *The Elephant and the Whale* with Chicago Children's Theater (with Frank Maugeri); Redmoon's *Hunchback at New Victory Theater* (NYC); and *Float* with About Face Theater. Prior to turning to directing, Leslie toured nationally and internationally as an actor with NYC's Elevator Repair Service. Leslie received her BA from Brown University and PhD in Performance Studies from Northwestern University, and trained in physical theater at Écoles Jacques Lecoq and Philippe Gaulier. She is Assistant Professor of Practice in Theater and Performance Studies, University of Chicago.

Joseph A. Burke is pleased to be collaborating with Third Coast Percussion on this amazing aural and visual experience. His artistry specializes in lighting and projection design, videography, and content creation. Joseph's work has been seen at: Case Western Reserve University, Chamber Opera Chicago, Children's Theatre of Charlotte, Cleveland's Playhouse Square, Cleveland Public Theatre, Imagine Exhibitions Incorporated, Museum of Contemporary Art-Chicago, Northwestern University, The House Theatre of Chicago, The Poetry Foundation, Travesty Dance Group, Steppenwolf Theatre Company, and Writers' Theatre.