



KSU School of Music Guest Artist Recital

Third Coast Percussion

presents

"Points of Contact"

Sean Connors, Robert Dillon, Peter Martin, David Skidmore,
percussionists



Photos by Saverio Truglia



Tuesday, October 20, 2015 at 8:00 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Twenty-fifth Concert of the 2015-16 Concert Season

OWEN CLAYTON CONDON (b.1978)
Fractalia (2011)

THIERRY DE MEY (b. 1956)
Table Music (1987)

AUGUSTA READ THOMAS (b. 1964)
Resounding Earth
II. Prayer (2012)

DAVID SKIDMORE (b. 1982)
Trying (2014)

Intermission

STEVE REICH (b. 1936)
Music for Pieces of Wood (1973)

TOBIAS BROSTRÖM (b. 1978)
Twilight (2001)

ALEXANDRE LUNSQUI (b. 1969)
Shi (2008)

JOHN CAGE (1912-1992)
Third Construction (1941)

program notes

Fractalia | Owen Clayton Condon

Former Third Coast Percussion member Owen Clayton Condon writes music influenced by minimalism, electronica and taiko drumming. Condon has been commissioned to write music for the 75th anniversary celebration of Frank Lloyd Wright's *Fallingwater*, and the video and light installation *Luminous Field* at Anish Kapoor's iconic public sculpture *Cloud Gate* in Chicago's Millennium Park.

Fractalia, written for Third Coast Percussion, is a sonic celebration of fractals, geometric shapes whose parts are each a reduced-size copy of the whole (derived from the Latin *fractus*, meaning "broken"). The kaleidoscopic fractured melodies within *Fractalia* are created by passing a repeated figure through four players in different registers of the marimba.

Duration: 4 minutes

Table Music | Thierry De Mey

Musique de Tables clearly displays Belgian composer and filmmaker Thierry De Mey's interest in merging the visual and audio aspects of music into a performance art that engages multiple senses. *Musique de Tables* is scored for 3 amplified "table surfaces" to be constructed by the performers and notated in a manner entirely unique to this composition. De Mey instructs the performers to create sounds/motions with such colorful names as "castanets," "the stone," "wind-shield wipers," and "the fan." Motion and sound merge into one in this performance piece which is rapidly gaining popularity through performances by both percussion ensembles and new music groups such as eighth blackbird, Tambuco Percussion, Pittsburgh New Music Ensemble, the Meehan/Perkins Duo, and the Ojai Festival for Contemporary Music.

Duration: 8 minutes

Resounding Earth | Augusta Read Thomas

Grammy-award winner Augusta Read Thomas was Mead Composer-in-Residence with the Chicago Symphony from 1997-2006. Her piece, *Astral Canticle*, was one of two finalists for the 2007 Pulitzer Prize. Thomas was elected to the American Academy of Arts and Letters in 2009, she has been on the American Music Center Board since 2000, and she is the 16th ever University Professor (of five current University Professors) at The University of Chicago.

Resounding Earth is scored for four percussionists playing bells (and bell-like instruments) from a wide variety of cultures and historical periods. The piece was conceived as a cultural statement celebrating interdependence and commonality across all cultures; and as a musical statement celebrating the extraordinary beauty and diversity of expression inherent in bell sounds.

Bells can be used to celebrate grand occasions, hold sacrificial rites, keep a record of events, give the correct time, celebrate births and weddings, mark funerals, caution a community, enhance any number of religious ceremonies, and are even hung around the necks of animals.

About *Resounding Earth*, Thomas says:

“Bells are central to my music; bells permeate my music. For over 25 years, in every work for orchestra, and in many for smaller ensembles, I have been composing music frequently using percussion consisting of bell sounds (pitched metal percussion and all the mallet percussion instruments) many of which have their origins in other than Western musical cultures. As such, this new piece is an extreme extension of work I have been doing for decades.”

Resounding Earth was commissioned by The University of Notre Dame's DeBartolo Performing Arts Center, with additional funding from The Virginia Commonwealth University School of the Arts, Department of Music and the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund.

Duration: 9 minutes

Trying | David Skidmore

The compositions of Third Coast Percussion member David Skidmore are performed regularly in concert halls and universities across the country. His *Unknown Kind* was premiered in Carnegie Hall in 2007, and his multi-movement work *Common Patterns in Uncommon Time* was commissioned in 2011 for the 100th anniversary of Taliesin, site of the Frank Lloyd Wright School of Architecture.

Trying is a 3-movement work that explores layering of multiple rhythmic cycles. The work draws inspiration from the driving but metrically ambiguous heavy metal of Swedish band Meshuggah and the kaleidoscopic percussion writing of composer Alejandro Viñao, but lives in a more transparent sound world, where each repeating voice floats against the others in its own metric cycle.

Duration: 14 minutes

Music for Pieces of Wood | Steve Reich

While many composers of the 20th century were crafting music driven by complex theoretical and numerical systems, minimalist composer Steve Reich was determined to create music that progressed through clearly audible processes.

Music for Pieces of Wood is a study in economy of means, both in terms of physical and musical materials. Reich specifies an exact pitch for each of the pieces of wood that are the only instruments in this work, and the three sections of the piece are each comprised of a single rhythm, with each player building up his own version of the pattern before blending into the texture. Many of the rhythms that emerge along the way suggest alternative meters or rhythmic inflections that may change the listener's perception of the whole.

Duration: 8 minutes

Twilight | Tobias Broström

Tobias Broström is a Swedish percussionist and composer. In addition to his numerous works for percussion, he has written electro-acoustic music, music for film and dance, chamber music and orchestral music. He has held positions as Composer-in-Residence for the Gävle Symphony Orchestra and featured composer for the Helsingborg Symphony Orchestra and Västerås Sinfonietta.

Twilight was composed in the summer of 2001, when Broström at age 22, was beginning to shift his professional focus from percussion to composition. Originally written as a duet, it was later re-scored for marimba quartet. Chords blend into each other using the natural resonance of the marimba, creating a hazy ambiguity evocative of the space between sunset and full night.

Duration: 6 minutes

Shi | Alexandre Lunsqui

Alexandre Lunsqui was born in Sao Paulo, Brazil. After ten years based in New York City, he is back to Brazil as a Professor of Composition and Theory at the Universidade Estadual Paulista, UNESP. He studied at the University of Campinas (BM), University of Iowa (MA), Columbia University (DMA) and IRCAM (year-long cursus of composition and computer music). His music background includes Brazilian music, jazz and contemporary improvisation. His pieces have been played across North and South America, Europe and Asia by ensembles such as the New York Philharmonic and International Contemporary Ensemble.

The word *Shi* means “food” in Chinese and this lively trio calls the performers to utilize several objects that might be found in an Asian kitchen as musical instruments, such as bamboo mats, glass bottles, chopsticks and small metal barbecue grills. Of *Shi*, the composer says the following, “For me, the world of percussion instruments has been an open door to a vast array of sonic explorations. Very often this door leads me to the kitchen or a warehouse store nearby.”

Duration: 8 minutes

Third Construction | John Cage

To refer to John Cage (1912-1992) as a composer would be an understatement; his ideas and influences on music and art are so far-reaching that he is often also deemed a poet, a philosopher, or perhaps most fitting and all-encompassing, an artist. A revolutionary thinker who studied composition under Henry Cowell and Arnold Schoenberg, Cage produced work that centered primarily on the belief that there is no distinction between “sound” and “music.” This belief led Cage to experiment with the timbral possibilities of percussion instruments and everyday objects. In doing so, Cage freed himself from traditional, harmonic-centered modes of music theory and foregrounded new possibilities for contemporary percussion music. His early works are some of the first pieces written for percussion ensemble, and they remain staples of the repertoire more than 50 years after they were first imagined.

Third Construction utilizes a wide array of instruments, including tin cans, split pieces of bamboo, a conch shell and the “lion’s roar,” a modified drum that uses friction to create an animal-like groaning sound. Despite very complex rhythms that often displace the listener’s perception of the beat, the piece is in entirely in cut time, and follows a more complex version of the ‘square’ form used in the previous two constructions. In this case, there are 24 sections of 24 measures, and each player’s sections are grouped according to a different scheme (for instance, the first player’s phrases are always 2-8-2-4-5-3, while the fourth player’s are 8-2-4-5-3-2).

Duration: 10 minutes

biographies

David Skidmore is an ensemble member and Executive Director of Third Coast Percussion. As a chamber musician, David has performed at Carnegie Hall, the Lincoln Center Festival, Kimmel Center, EMPAC, June in Buffalo, Klangspuren Schwaz, the Ojai Music Festival, the Bang On a Can Marathon and three Percussive Arts Society International Conventions. David was a member of the Pittsburgh New Music Ensemble from 2007-2011 and Ensemble ACJW from 2008-2010. David has performed and collaborated with many of the world's finest musicians including conductors Pierre Boulez, Lorin Maazel, David Robertson and Michael Tilson Thomas, composers Steve Reich, Steve Mackey, Matthias Pintscher and Peter Eötvös, and chamber ensembles So Percussion and eighth blackbird. David has performed as a soloist in Europe, Asia and the United States. David has also performed as a member of the Lucerne Festival Academy, the Civic Orchestra of Chicago, the Pacific Music Festival and the National Repertory Orchestra.

David is also a composer, and his works are performed regularly in concert halls and universities across the country.

David taught for four years on the percussion faculty at the Peabody Conservatory. He holds a Bachelor of Music degree from Northwestern University and a Master of Music degree from the Yale School of Music. His teachers were Michael Hernandez, Shawn Schietroma, Michael Burritt, James Ross and Robert Van Sice.

Robert Dillon is an ensemble member and Development Director of Third Coast Percussion. He has also performed as a substitute with the Chicago, Boston and San Diego Symphony Orchestras, and has appeared numerous times on the Chicago Symphony's contemporary music series, MusicNow, as well as the University of Chicago's Contempo series alongside eighth blackbird and the Pacifica Quartet. He previously served as Chair of Percussion Studies at Merit School of Music and a percussion instructor at Loyola University Chicago.

For the 2007-2008 season, Robert served as principal percussionist in the Madison Symphony Orchestra, and has previously held positions in the Civic Orchestra of Chicago and the Southwest Michigan Symphony Orchestra. He is also a member of the unique, international 12-percussionist Ensemble XII

(formerly the Lucerne Festival Percussion Group), and has participated in Pierre Boulez's Lucerne Festival Academy (Switzerland), Tanglewood Music Center, Spoleto Festival USA, National Repertory Orchestra and Pacific Music Festival (Sapporo, Japan).

In addition to Third Coast recordings, Robert can be heard as a soloist on Innova Records (Christopher Adler - Ecstatic Volutions in a Neon Haze), and a performer on Naxos Records (American Music for Percussion, Volume 1). He has performed as a soloist in America, Switzerland and Jordan.

Robert holds a Bachelor of Music from Northwestern University and a Master of Music from the New England Conservatory, where he received the John Cage Award for Outstanding Contribution to Contemporary Music Performance. His teachers include Michael Burritt, James Ross and Will Hudgins.

Peter Martin is an Ensemble Member and Finance Director of Third Coast Percussion. As a chamber musician, Peter has performed with many leading new music ensembles including the International Contemporary Ensemble (ICE), eighth blackbird, the Pittsburgh New Music Ensemble, the Atlantic Chamber Ensemble, Opera Moda, Tomorrow Music Orchestra and Ensemble Signal. In addition to his work with Third Coast Percussion, Peter is a member of the award-winning contemporary music group, Ensemble Dal Niente. His recorded work can be heard on the New Focus, New Amsterdam, Mode, Ears & Eyes, Harmonia Mundi and Narooma labels.

As an educator, Peter was an Assistant Professor and Director of Percussion Studies at Virginia Commonwealth University in Richmond, VA, from 2009-2013. He held previous teaching positions at Northwestern University and Trinity International University.

Peter holds Doctor of Music and Master of Music Degrees degrees from Northwestern University's Bienen School of Music and a Bachelor of Music Degree from Mason Gross School of the Arts at Rutgers University. While a student, Peter was awarded first prize at the Percussive Arts Society International Solo Marimba Competition. His Teachers include Michael Burritt, She-e Wu and Leigh Howard Stevens.

Sean Connors is an ensemble member and Technical Director of Third Coast Percussion. He has performed with Amphion Percussion, the Pittsburgh New Music Ensemble, eighth blackbird, the International Contemporary Ensemble, Signal and Metropolis Ensemble, and was the percussionist for 2 summers with the prestigious Aspen Music Festival Contemporary Ensemble.

As an educator, Sean served for 2 years as assistant professor of percussion at the University of Wisconsin - Stevens Point, and taught elementary school and middle school music in the Chicago suburbs.

Sean holds a Bachelor of Music degree from the Eastman School of Music, a Master of Music degree from Northwestern University and is currently pursuing a Doctor of Music degree from the Eastman School of Music.



Photo by Saverio Truglia

Hailed by *The New Yorker* as “vibrant” and “superb,” Third Coast Percussion explores and expands the extraordinary sonic possibilities of the percussion repertoire, delivering exciting performances for audiences of all kinds. Formed in 2005, Third Coast Percussion has developed an international reputation with concerts and recordings of inspiring energy and subtle nuance.

These “hard-grooving” musicians (*New York Times*) have become known for ground-breaking collaborations across a wide range of disciplines, including concerts and residency projects with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright School of Architecture, astronomers at the Adler Planetarium, and more. The ensemble has also designed free iPhone

and iPad apps that allow audience members to create their own musical performances and take a deeper look at the music performed by Third Coast Percussion.

Third Coast Percussion is the Ensemble-in-Residence at the University of Notre Dame's DeBartolo Performing Arts Center, a position they assumed in 2013. They have the honor of being the first ensemble at the University of Notre Dame to create a permanent and progressive ensemble residency program at the center. Third Coast Percussion performs multiple recitals annually as part of the DeBartolo Performing Arts Center's Presenting Series, engages with the local community, and leads interdisciplinary projects in collaboration with a wide range of disciplines across campus.

Third Coast's recent and upcoming concerts and residencies include the Barbican (London), De Doelen (Rotterdam), National Forum of Music (Wroclaw), Metropolitan Museum of Art (NY), Museum of Contemporary Art (Chicago), Town Hall Seattle, Bravo! Vail Valley Music Festival (CO), Eastman Kilbourn Recital Series (NY), St. Paul Chamber Orchestra Liquid Music Series (MN), National Gallery of Art (DC), Ensemble Music Society of Indianapolis, the Mondavi Center (CA), University of Chicago Presents, and more. Third Coast has introduced percussion to chamber music audiences in Texas, Virginia, Pennsylvania, Wisconsin, and Illinois, securing invitations to return to many of these series.

Third Coast's passion for community outreach includes a wide range of residency offerings while on tour, in addition to long-term community engagement residencies at home in Chicago. In addition to its national performances, Third Coast Percussion's hometown presence includes an annual Chicago series, with four to five concerts in locations around the city. The ensemble has collaborated in performance with a wide range of artists and performing ensembles including Hubbard Street Dance Chicago, eighth blackbird, Glenn Kotche, and video artists Luftwerk.

The members of Third Coast Percussion - Sean Connors, Robert Dillon, Peter Martin, and David Skidmore - hold degrees in music performance from Northwestern University, the Yale School of Music, the Eastman School of Music, the New England Conservatory, and Rutgers University. Third Coast Percussion performs exclusively with Pearl/Adams Musical Instruments, Zildjian Cymbals, Remo Drumheads and Vic Firth sticks and mallets.

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Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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