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Danny Elfman

Percussion Quartet (20:00)

1. Movement 1 (5:08)
2. Movement 2 (6:22)
3. Movement 3 (4:06)
4. Movement 4 (4:17)

TT: (74:29)

All world premiere recordings

Philip Glass

5. Metamorphosis No. 1 (9:33)

Jlin

Perspective (30:37)

6. Paradigm (5:11)
7. Obscure (4:37)
8. Derivative (4:30)
9. Fourth Perspective (3:47)
10. Dissonance (2:47)
11. Duality (5:53)
12. Embryo (3:33)

Flutronicx & Third Coast Percussion

Rubix (14:00)

13. Go (3:37)
14. Play (4:21)
15. Still (5:58)



Classical music is often defined by a relationship between a composer and a performer. Many times, the composer is absent—perhaps they are not performing, perhaps they are not able to be at a recording session or concert, perhaps they've been dead for centuries—and the performer is responsible for translating small dots and lines on a piece of paper into a vivid musical experience. Separated by space and time, the composer and performer nonetheless understand each other through a shared, centuries-long tradition, one that is rich and nuanced and complex, but can also be rigid and exclusionary.

But there are so many ways to create classical music, and this album explores four very different approaches that all, in their way, eschew the paradigms of classical music. The rich sonic universes created in these pieces reflect those approaches, as well as the identities of the music's creators, and the unique creative processes that formed the works.

Danny Elfman began his career as a theatrical performer and street musician before becoming the front man of an idiosyncratic rock band (Oingo Boingo), and finally transitioning to become one of the most prolific and recognized film composers of his time. Despite having very little formal training in classical music, Elfman's piece for Third Coast Percussion is in some ways the most traditional classical piece on this album. It's a four-movement work structured similarly to a symphony, written by a single composer, and titled simply *Percussion Quartet*. Even though Elfman has never composed a percussion ensemble piece before, his



voice is clearly recognizable in this quartet, and one can point to similarities between this piece and his other music for film and the concert stage, while also tracing influences from African balofon, Shostakovich, and Indonesian Gamelan.

TCP's collaboration with Flutronix stretches the traditions of concert music a bit further, with multiple composers working together to write a piece that they also perform. While Flutronix regularly compose together as a duo, and TCP has collaboratively composed a few works as a quartet, this is the first time that either ensemble co-composed with musicians outside of their ensembles. The particular approach used to create this piece began with the more playful and open-ended sensibility of the "game piece" side of the contemporary classical world. Prompted by concepts for musical games or directed improvisation, each musician brought semi-composed textures, sketches, or performance instructions that the ensemble sculpted together through improvisation, conversation, and collaboration into their final, through-composed form.

Third Coast Percussion's version of Philip Glass's work, *Metamorphosis No. 1*, is based both on Glass's original composition for solo piano and the version recorded by Brazilian ensemble Uakti for their "Agua da Amazonia" project. Through each iteration of this piece, Glass's musical voice remains immediately identifiable to those familiar with his music, even when performed on Uakti's array of traditional and homemade instruments, or by TCP on marimba, vibraphone, glockenspiel, and melodica. TCP has found that

Glass's vocabulary fits naturally on percussion instruments, and has helped to bring Glass's hugely influential music into the percussion ensemble world by arranging numerous works and commissioning Glass for his first percussion ensemble piece, *Perpetuum*, in 2018.

The process that led to Jlin's piece is the least traditional concert music approach, and the one most clearly defined by the specialized skills and tools of the artists involved. After conversations, explorations, and sampling of TCP's percussion instrument collection, Jlin composed each of the seven movements of *Perspective* as electronic tracks, written one layer at a time in FL Studio, without any use of music notation. Jlin shared these sonic renderings (as well as the individual layers or "stems") with TCP, who then set about creating a version of these movements that they could perform live as a quartet. Diving into each of the tracks, the percussionists found a beautiful complexity—dozens and dozens of stems in each track, 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. Some of TCP's versions wound up very similar to Jlin's on a note-to-note basis, while others re-imagined certain layers. Jlin's comments echo those of many classical composers, who take joy in seeing what unique interpretation performers will bring to what they have written, saying when she gives a piece to an ensemble, "I don't want it played back to me the way I wrote it, I want to hear it in a different perspective."



Third Coast Percussion

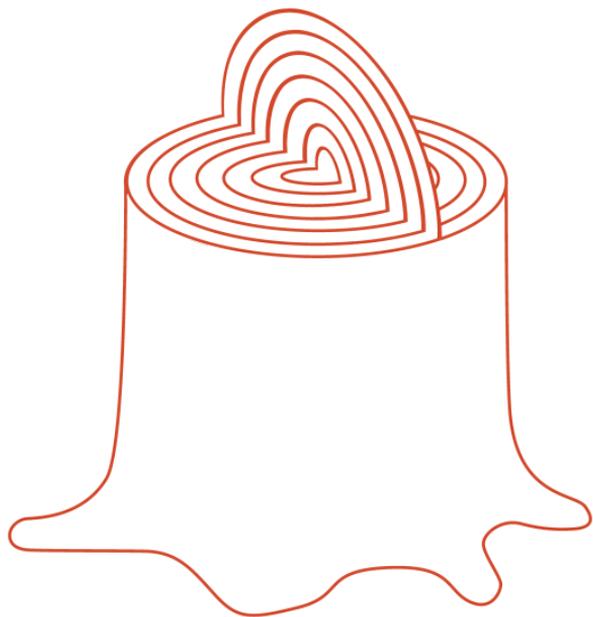
Third Coast Percussion (Sean Connors, Robert Dillon, Peter Martin, David Skidmore) is a GRAMMY® Award-winning Chicago-based percussion quartet and GRAMMY®-nominated composer collective. For over fifteen years, the ensemble has created exciting and unexpected performances that constantly redefine the classical music experience. 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). 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, Clarice Assad, Gemma Peacocke, Flutronicx, Jlin, Tyondai Braxton, Augusta Read Thomas, Devonté Hynes, Georg Friedrich Haas, Donnacha Dennehy, Glenn Kotche, Christopher Cerrone, and David T. Little, among others, in addition to many of today’s leading up-and-coming composers through their Currents Creative Partnership program. Third Coast Percussion currently serves as ensemble-in-residence at Denison University.



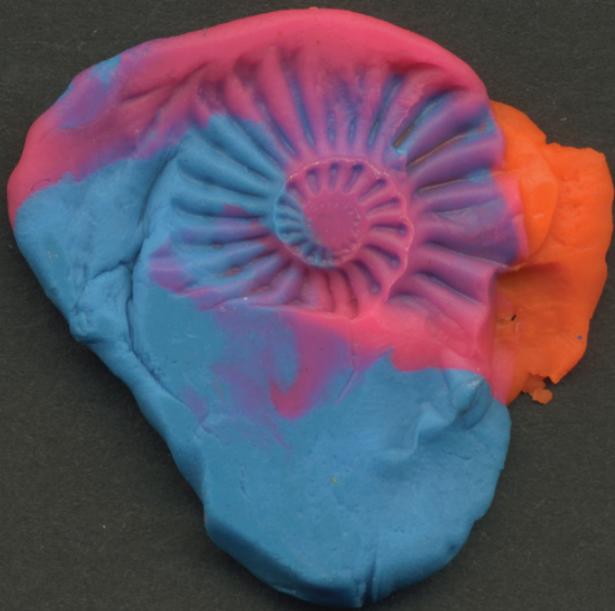












Danny Elfman

For over 30 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 *Edward Scissorhands*, *Batman*, *The Nightmare Before Christmas*, *Alice in Wonderland*, *Milk*, and *Good Will Hunting*, as well as writing the iconic theme music for the television series *The Simpsons*. Before beginning his film scoring career, Elfman played in the gamelan at CalArts (though he was never officially enrolled as a student), made a self-guided tour across Africa absorbing a diversity of musical traditions, worked with his brother Richard in experimental musical theater groups in France and the US, and founded the band Oingo Boingo. In recent years, Elfman has expanded his composition projects into the concert music world. His recent works include *Serenada Schizophrenia*, commissioned by the American Composer's Orchestra, premiered at Carnegie Hall in 2005; *Rabbit and Rogue*, for the American Ballet Theater in 2008; and *Concerto for Violin and Orchestra* for the Royal Scottish National Orchestra in 2017. His *Percussion Quartet* was composed for Third Coast Percussion at the request of Philip Glass, to premiere at Glass's "Days and Nights" festival in 2019.

Flutronic

Flutronic is Nathalie Joachim and Allison Loggins-Hull, two distinguished performers and composers who are paving the way from their classical roots to the future of music. Founded in Brooklyn, NY, in 2007, the duo have evolved as influential creators and socially conscious changemakers. Their current large-scale projects rooted in this space include *Discourse*, an evening-length community-centered performance activism initiative, and *Black Being*, an immersive electro-acoustic

song-cycle examining the complexities of black womanhood, featuring newly commissioned text by North Carolina poet laureate Jaki Shelton Green. In addition to their collaborative creations, the duo support each other regularly on individual projects, and as producers on recorded work, including Joachim's GRAMMY®-nominated *Fanm d'Ayiti*. Flutronic independently publishes their extensive catalog of chamber works, and are dedicated educators who have held appointments at Montclair State University, Carnegie Hall, The Juilliard School, University of Hartford, The Perlman Music Program and more.

Jlin

Jlin (Jerrilynn Patton) is a producer based in Gary, Indiana. Her unique and evolving electronic sound is rooted in Chicago's iconic footwork style, with additional influences ranging from Nina Simone to Igor Stravinsky. Jlin's work assembles evocative and vivid sounds into a musical style that she describes as "clean, precise, and unpredictable." Her debut album *Dark Energy* was released to critical acclaim in 2015, and her second album *Black Origami* in 2017 to rave reviews from NPR Music and Pitchfork. She has written music for Kronos Quartet, choreographers Wayne McGregor and Kyle Abraham, and has recently performed at the Big Ears Festival, Whitney Museum of Art, and Toledo Museum of Art, among others.

Philip Glass

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact

upon the musical and intellectual life of his times. In addition to his iconic operas—*Einstein on the Beach*, *Satyagraha*, *Akhmaten*, and *The Voyage*, among many others – Glass has written music for experimental theater and for Academy Award-winning motion pictures such as *The Hours* and Martin Scorsese’s *Kundun*, as well as *Koyaanisqatsi*, his radical and influential filmic landscape with Godfrey Reggio and the Philip Glass Ensemble. His associations, personal and professional, with leading rock, pop, and world music artists date back to the 1960s, including the beginning of his collaborative relationship with artist Robert Wilson. Glass has simultaneously won a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film, and in popular music.



Producers

Glass, Jlin

Elaine Martone

Flutronicx

Colin Campbell

Elfman

Danny Elfman

Session Engineers

Glass, Jlin, Flutronicx

Bill Maylone

Dan Nichols

Jonathan Lackey

Elfman

Dan Nichols

Editing and Mixing

Glass, Jlin, Flutronicx

Bill Maylone

Elfman

Noah Snyder

Mastering

Joe Lambert

Art and Design

Sonnenzimmer

Recorded

All music was recorded at
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Elfman

October 26-29, 2020

Jlin, Glass

May 17-21, 2021

Flutronicx

January 14-15, 2022

Liner Notes

Robert Dillon and David Skidmore

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Commissions

Jlin's *Perspective* 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.

Rubix was commissioned by The Third Coast Percussion New Works Fund, the Maxine & Stuart Frankel Foundation, Jana French and Peter Gotsch, and the Robert and Isabelle Bass Foundation.

Danny Elfman's *Percussion Quartet* was commissioned for Third Coast Percussion by Philip Glass's Days and Nights Festival.

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