



THIRD COAST PERCUSSION

PADDLE
TO THE SEA

CEDILLE
,



I AM
PADDLE TO THE SEA
PLEASE
PUT ME BACK
IN THE WATER

TRACKS

Philip Glass arr. Third Coast Percussion*

1 Madeira River (5:43)

Third Coast Percussion

*Paddle to the Sea** (33:57)*

2 The Lighthouse and the Cabin (4:23)

3 Flow (2:34)

4 Open Water (4:19)

5 Thaw (3:36)

6 The Stewards (2:44)

7 Niagara (3:20)

8 Sanctuary (5:07)

9 The Locks (3:08)

10 Release (1:52)

11 The Lighthouse (2:54)

Traditional, arr. Musekiwa Chingodza

12 Chigwaya (2:57)

Jacob Druckman

Reflections on the Nature of Water

13 I. Crystalline (2:56)

David Skidmore

14 II. Fleet (1:52)

Peter Martin

Philip Glass, arr. Third Coast Percussion*

15 Xingu River (4:59)

Jacob Druckman

Reflections on the Nature of Water

16 III. Tranquil (2:45)

Robert Dillon

17 IV. Gently Swelling (2:09)

David Skidmore

Philip Glass arr. Third Coast Percussion*

18 Japurá River (2:57)

Jacob Druckman

Reflections on the Nature of Water

19 V. Profound (4:35)

Robert Dillon

20 VI. Relentless (2:15)

Sean Connors

Philip Glass arr. Third Coast Percussion*

21 Amazon River (9:35)

TT: (78:52)

*from *Aguas da Amazonia*

**World Premiere Recording

NOTES

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. As a whole, this album is a story told by many voices, with music that we have composed interwoven with music by others who have shaped our art.

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 album. Finding connections between the disparate aesthetics of these works fueled our compositional process, and gave us the opportunity to pay homage to some great artists that we admire while creating something entirely new.

The score's musical content corresponds to many of the main themes in the film: the "boy theme," first heard two minutes into *The Lighthouse and the Cabin*, puts a simple melody on pitched desk bells over playful skittering wood blocks, ceramic tiles, and other quirky sounds; the music first heard

in *Flow* is soaring, Philip Glass-inspired music for almglocken (tuned cowbells), drum set, and keyboards; our "placid" theme at the beginning of *Open Water* 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.

***Chigwaya* (Traditional, arr. Musekiwa Chingodza)**

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 on this album 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 the Kutsinhira Cultural Arts Center, the Oregon-based nonprofit that hosts his biennial visits to the United States.

***Reflections on the Nature of Water* (Jacob Druckman)**

This project allowed us to revisit an established piece of solo repertoire that each of the four of us, like many classically-trained percussionists, studied in our university days. Written in 1986, Jacob Druckman’s six-movement 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.

***Aguas da Amazonia* (Philip Glass, arr. 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, we arranged four of the twelve 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.

BIographies

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 its 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. Third Coast Percussion has commissioned and premiered over 40 new works, including music by Augusta Read Thomas, Donnacha Dennehy, Glenn Kotche, Lei Liang, Chris Cerrone, and Gavin Bryars.

Third Coast Percussion is:
Sean Connors, Robert Dillon,
Peter Martin, David Skidmore

www.thirdcoastpercussion.com

Musekiwa Chingodza

(b. 1970) was born into a family of great mbira players in Mwangara village, Murewa, Zimbabwe. He began playing mbira at the age of five and is self-taught.

Through listening to other gwenyambira, or great mbira players, he developed a strong attachment to and love for mbira music. He has recorded solo albums and albums in collaboration with Tute Chigamba, Herbert Matema, Chris Berry, Jennifer Kyker, Bud Cohen, and Sumi Madzitateguru. He formerly taught mbira at Prince Edward School in Harare, and continues to be in demand to play mbira at ceremonies in Zimbabwe. Since 1999, he has been a regular visitor to the U.S., sponsored biennially by the Kutsinhira Cultural Arts Center in Eugene, Oregon, and has recently extended his musical

touring to include Japan and France. He says, "Our music is both medicine and food, as mbira has the power to heal and to provide for people. Mbira pleases both the living and the dead."

One of the most prominent contemporary American composers, **Jacob Druckman**

(1928–1996) was born in Philadelphia in 1928. Druckman produced a substantial list of works embracing orchestral, chamber, and vocal media, and did considerable work with electronic music. In 1972, he was awarded the Pulitzer Prize for *Windows*, his first work for large orchestra. Mr. Druckman taught at the Juilliard School, Bard College, and Tanglewood. He also served as director of the Electronic Music Studio and Professor of Composition at Brooklyn College. In April 1982,

he was appointed composer-in-residence with the New York Philharmonic. In the last years of his life, Mr. Druckman was Professor of Composition at the School of Music at Yale University.

Philip Glass was born in 1937 and grew up in Baltimore. He studied at the University of Chicago and the Juilliard School. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble.

The new musical style that Glass was evolving was eventually

dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.”

In the past 25 years, Glass has composed more than twenty-five operas, large and small; eleven symphonies; piano concertos and concertos for violin, timpani, and saxophone quartet and orchestra; original scores to Oscar nominated films *Kundun*, *The Hours*, and *Notes on a Scandal*; string quartets; and a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others. He presents lectures, workshops, and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.

ACKNOWLEDGMENTS

Third Coast Percussion would like to thank Tom Welsh, James Roberts, Musekiwa Chingodza, the Kutsinhira Cultural Arts Center, Drew Smith, Seth Knopp, Catherine Stephan, Stacia Cutler, Fiona Boyd, our Board of Directors, our staff (Liz Pesnel, Colin Campbell, Rebecca McDaniel), Jim Ginsburg, Julia Nicols-Corry, and the entire staff at Cedille Records, and our families. We would also like to thank the Vic Firth Company, Pearl/Adams Percussion, Remo Percussion, and Zildjian Cymbals for their beautiful instruments.

This project is supported by a grant from the National Endowment for the Arts, with additional support from the Elizabeth F. Cheney Foundation, and is made possible through a collaboration with the National Film Board of Canada.



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. Third Coast Percussion composed the piece while in residence at Yellow Barn in Putney, VT.

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Chicago, IL, December 12-15, 2016

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Liner Notes

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This album was partially funded by a grant from the DEW Foundation and the generous support of the Board of Directors of Cedille Chicago, NFP.

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— *New York Times*

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