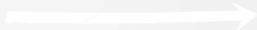


The daily rituals that ground us, and the moments of meditative pause that modern life rarely affords, have been top of mind for us and many of our collaborators of late.

THIRD COAST BETWEEN  
PERCUSSION BREATHS

The percussionist's vast garden of unfamiliar timbres creates many opportunities for getting lost in a sound, and we have long found that the visually engaging physical actions that create these sounds evoke ritual for many of our collaborators and audience members.



VAST  
GARDEN OF  
UNFAMILIAR  
TIMBRES

## NOTES

The general sense of chaos and information overload that has dominated the last few years has pushed us to explore these aspects of our artform even more than usual. Our everyday routines take on heightened meaning when everything else seems unstable, and meditating on a sound, just like meditating on one's breath, can clear the mind and create some space: space for processing, for connecting, for finding purpose, for simply existing.

Each of the pieces on this album has given us a chance to disappear into another world and emerge slightly changed. We have savored those moments of escape and are grateful for the opportunity to share these journeys with you.

**MISSY MAZZOLI'S** five-movement work, *Millennium Canticles*, imagines a group of people trying to recreate the rituals and stories of human life after a massive rapture or apocalypse. Despite the dark premise, the piece focuses on the hope and optimism of these survivors, exploring the human need to tell stories and create meaning through repeated actions such as chanting, praying, or playing drums. Members of this community participate in or reject the rituals, building things together, standing apart from the group, or developing the practices through experimentation and discovery.

*Millennium Canticles* charts a journey through the dramatic, surreal, and haunting, with a soundscape built from wooden planks, drums, trashy metal sounds, resonant metal pipes and tone chimes, a giant lion's roar, and a range of vocalizations expressing suspicion, anger, mourning, and hope.

Compositions by members of **THIRD COAST PERCUSSION** have always been an important part of the ensemble's repertoire. Since 2016, TCP has been co-composing works together as a quartet, a process that relies on the four musicians agreeing on an initial inspiration or framework before each begins creating ideas to bring to the group for workshops and revisions. *In Practice* began as a sound meditation, with the four ensemble members bringing their personal rituals to the table as source material in one way or another: a warm-up routine used to get the hands and mind going before diving into a practice session, an analogue synthesizer that serves as an escape from the constant stimulus of the touring musician's life, simple objects from the steady routines of daily life — coffee mugs, cereal bowls, electric toothbrushes. These elements laid a foundation from which the work developed its own sense of direction and purpose, with an atmosphere of meditation and balance always in the back of the quartet members' minds.

**TYONDAI BRAXTON** draws the mind into a trance-like state, infusing otherworldly acoustic and electronic timbres with an irresistible rhythmic drive. Braxton states that *Sunny X* is "predominantly set up as meditations on small phrases of non-pitched (or *partially* pitched) percussion and mercurial electronics." The patterns' steady repetitions and subtle variations draw the listener into the raw, gritty acoustic sounds in the piece: wooden planks, metal pipes and plates, and a variety of gongs and woodblocks. Fixed media, created by the composer using a modular synthesizer, add another layer of unfamiliarity, evoking a realm far outside our universe, or the deepest corners of the mind.

Chicagoan **AYANNA WOODS** composed *Triple Point* as part of TCP's Currents Creative Partnership. The title alludes to a paradoxical state of simultaneous balance and imbalance; the "triple point" of a pure substance is the temperature and pressure where it can be a solid, liquid, and gas in equilibrium. It is a point of both stability and transformation, with liquids bubbling into gas, rapidly freezing and then exploding and melting into liquid again. Woods' sound world is meditative and groovy at the same time, with bursts of energy and elements rising to the surface and dissolving again, while the environment also evolves slowly over time.

**GEMMA PEACOCKE'S** work for four players on two marimbas, *Death Wish*, has become a staple of TCP's repertoire, creating a powerful landscape of melancholy, personal devastation, and hope. Peacocke composed *Death Wish* in tribute to Hinewirangi Kohu-Morgan, a Māori artist, poet, and activist who lived and worked in Aotearoa (New Zealand). Kohu-Morgan was a survivor of sexual assault who spoke about an out-of-control spiraling of her life for many years and the "death wish" she developed during that time. In this piece, Peacocke evokes this spiraling and life journey:

*In the piece I thought about the spooling and unspooling of energy and how we are all bound and driven by forces both within and beyond ourselves.*

*With the greatest of respect for Hinewirangi Kohu-Morgan who has used her life to create art and music and to help survivors of abuse and those who have perpetrated abuse.*

*I ōrea te tuātara ka patu ki waho. Aroha nui.*

DEEPEST  
CORNERS OF  
THE MIND

## BIOS

**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 15 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 workshopping and close contact with composers, Third Coast Percussion has commissioned and premiered new works by Philip Glass, Missy Mazzoli, Clarice Assad, Gemma Peacocke, Flutronic, 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.

Recently deemed “one of the more consistently inventive, surprising composers now working in New York” (*New York Times*), **MISSY MAZZOLI** has had her music performed by the New York Philharmonic, Atlanta Symphony, Philadelphia Orchestra, BBC Symphony, Cincinnati Orchestra, National Symphony, LA Opera, Scottish Opera, Opera Comique, Norwegian National Opera, eighth blackbird, Kronos Quartet, and many others. In 2018, she became one of the first two women, along with Jeanine Tesori, to receive a main stage commission from the Metropolitan Opera, and was nominated for a Grammy award in the Best Classical Composition category. The Arctic Philharmonic released an all-Mazzoli recording in 2023 featuring the violin version of her concerto, *Dark with Excessive Bright*. Her recent commissions include the Violin Concerto: *Procession* for Jennifer Koh and the National Symphony Orchestra, Cincinnati Symphony, and BBC Proms; the opera *The Listeners* for Opera Philadelphia, Lyric Opera of Chicago, and Norwegian National Opera; and *Millennium Canticles* for Third Coast Percussion. From 2018–2021 she was Composer-in-Residence at the Chicago Symphony Orchestra, and from 2012–2015 was Composer-in-Residence with Opera Philadelphia. In 2016, along with composer Ellen Reid, she founded Luna Composition Lab, a mentorship program for young female, nonbinary, and gender nonconforming composers. Her works are published by G. Schirmer.

**TYONDAI BRAXTON** has been writing and performing music under his own name and collaboratively, under various group titles, since the mid-1990s. He is the former front man of the experimental rock band, Battles, whose debut album, *Mirrored*, was both a critical and commercial success. Braxton has composed commissioned pieces for ensembles such as the Bang on a Can All-Stars, Alarm Will Sound, Brooklyn Rider, and Third Coast Percussion. In 2012, he collaborated with Philip Glass during the ATP I’ll Be Your Mirror festival. He has also performed his orchestral work, *Central Market*, with the Los Angeles Philharmonic, London Sinfonietta, BBC Symphony Orchestra, and New York’s Wordless Music Orchestra. His 2015 Nonesuch debut, *HIVE1*, was praised by NPR Music for its “playfulness — the feeling that experimenting with sound is a joyful game.” Braxton followed that release with the 2016 five-song EP *Oranged Out*, proceeds from which supported the work of Everytown for Gun Safety, and released three new tracks — “Dia,” “Phonolydian,” and “Multiplay” — this past winter. Braxton was recently appointed to Princeton University’s Music Composition faculty as an Assistant Professor of Music. His album, *Telekinesis*, an 87-piece work for guitars, orchestra, choir + electronics, was released by Nonesuch in 2022. *Record Collector* called it “an astonishing tour de force that gives new meaning to the word ‘epic.’”

**AYANNA WOODS** is a Grammy-nominated performer, composer, and bandleader from Chicago. Her music explores the spaces between acoustic and electronic, traditional and esoteric, wildly improvisational and mathematically rigorous. A collaborator across genres and forms, her work spans new music, theater, film scoring, arranging, songwriting, and improvisation. She earned her B.A. in music from Yale University.

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## EXPERIMENTING WITH SOUND IS A JOYFUL GAME

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Bill Maylone, Dan Nichols, Mark Alletag, Jonathan Lackey

#### EDITING AND MIXING

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#### MASTERING ENGINEER

Joe Lambert

**RECORDED** May 21, 2021 (Peacocke); November 16–17, 2021 (Braxton); December 14–16, 2022 (Mazzoli, Third Coast Percussion, Woods). All music was recorded at Chicago Recording Company.

#### ARTWORK

Contemplation © 2022 Zelene Jiang Schlosberg

#### GRAPHIC DESIGN

Bark Design Chicago

#### LINER NOTES

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MISSY MAZZOLI  
MILLENNIUM CANTICLES  
(15:19)

- 1 Part 1: Famous Disaster Psalm (2:00)
- 2 Part 2: The Doubter's Litany (2:33)
- 3 Part 3: Bloodied Bells (6:12)
- 4 Part 4: Choir of the Holy Locusts (2:47)
- 5 Part 5: Survival Psalm (1:47)

THIRD COAST PERCUSSION  
(SEAN CONNORS, ROBERT DILLON,  
PETER MARTIN, DAVID SKIDMORE)  
IN PRACTICE (17:06)

- 6 Part I (9:00)
- 7 Part II (8:06)

TYONDAI BRAXTON

- 8 *Sunny X* (11:15)

AYANNA WOODS

- 9 *Triple Point* (5:11)

GEMMA PEACOCKE

- 10 *Death Wish* (9:43)

TT: (58:58)  
ALL WORLD PREMIERE RECORDINGS



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RECENTLY DEEMED "ONE OF THE MORE CONSISTENTLY INVENTIVE, SURPRISING COMPOSERS NOW WORKING IN NEW YORK" (NEW YORK TIMES), MISSY MAZZOLI HAS HAD HER MUSIC PERFORMED BY THE NEW YORK PHILHARMONIC, ATLANTA SYMPHONY, PHILADELPHIA ORCHESTRA, BBC SYMPHONY, CINCINNATI ORCHESTRA, NATIONAL SYMPHONY, LA OPERA, SCOTTISH OPERA, OPERA COMIQUE, NORWEGIAN NATIONAL OPERA, EIGHTH BLACKBIRD, KRONOS QUARTET, AND MANY OTHERS. IN 2018, SHE BECAME ONE OF THE FIRST TWO WOMEN, ALONG WITH JEANINE TESORI, TO RECEIVE A MAIN STAGE COMMISSION FROM THE METROPOLITAN OPERA, AND WAS NOMINATED FOR A GRAMMY AWARD IN THE BEST CLASSICAL COMPOSITION CATEGORY. THE ARCTIC PHILHARMONIC RELEASED AN ALL-MAZZOLI RECORDING IN 2023 FEATURING THE VIOLIN VERSION OF HER CONCERTO, *DARK WITH EXCESSIVE BRIGHT*. HER RECENT COMMISSIONS INCLUDE THE VIOLIN CONCERTO: *PROCESSION* FOR JENNIFER KOH AND THE NATIONAL SYMPHONY ORCHESTRA, CINCINNATI SYMPHONY, AND BBC PROMS; THE OPERA *THE LISTENERS* FOR OPERA PHILADELPHIA, LYRIC OPERA OF CHICAGO, AND NORWEGIAN NATIONAL OPERA; AND *MILLENNIUM CANTICLES* FOR THIRD COAST PERCUSSION. FROM 2018–2021 SHE WAS COMPOSER-IN-RESIDENCE AT THE CHICAGO SYMPHONY ORCHESTRA, AND FROM 2012–2015 WAS COMPOSER-IN-RESIDENCE WITH OPERA PHILADELPHIA. IN 2016, ALONG WITH COMPOSER ELLEN REID, SHE FOUNDED LUNA COMPOSITION LAB, A MENTORSHIP PROGRAM FOR YOUNG FEMALE, NONBINARY, AND GENDER NONCONFORMING COMPOSERS. HER WORKS ARE PUBLISHED BY G. SCHIRMER.

Recently deemed "one of the more consistently inventive, surprising composers now working in New York" (*New York Times*), **MISSY MAZZOLI** has had her music performed by the New York Philharmonic, Atlanta Symphony, Philadelphia Orchestra, BBC Symphony, Cincinnati Orchestra, National Symphony, LA Opera, Scottish Opera, Opera Comique, Norwegian National Opera, eighth blackbird, Kronos Quartet, and many others. In 2018, she became one of the first two women, along with Jeanine Tesori, to receive a main stage commission from the Metropolitan Opera, and was nominated for a Grammy award in the Best Classical Composition category. The Arctic Philharmonic released an all-Mazzoli recording in 2023 featuring the violin version of her concerto, *Dark with Excessive Bright*. Her recent commissions include the Violin Concerto: *Procession* for Jennifer Koh and the National Symphony Orchestra, Cincinnati Symphony, and BBC Proms; the opera *The Listeners* for Opera Philadelphia, Lyric Opera of Chicago, and Norwegian National Opera; and *Millennium Canticles* for Third Coast Percussion. From 2018–2021 she was Composer-in-Residence at the Chicago Symphony Orchestra, and from 2012–2015 was Composer-in-Residence with Opera Philadelphia. In 2016, along with composer Ellen Reid, she founded Luna Composition Lab, a mentorship program for young female, nonbinary, and gender nonconforming composers. Her works are published by G. Schirmer.

BIOS

**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 15 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, Flutronic, 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.



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