



CLEVELAND  
INSTITUTE OF MUSIC

2025-26  
SEASON

# CONCERT SERIES



## About the Cleveland Institute of Music

The Cleveland Institute of Music empowers the world's most talented classical music students to fulfill their dreams and potential. Its alumni command hallowed stages across the globe as soloists, opera leads, chamber musicians, and ensemble members; compose meaningful, award-winning music; produce Grammy Award-winning recordings; and are highly sought-after teaching artists, administrators, and thought leaders. CIM's faculty likewise hail from around the country and across the world, giving students "The CIM Advantage" as they embark on professional careers. The school's increasingly diverse collegiate and pre-college student bodies benefit from access to world-renowned visiting artists and abundant performance and outreach opportunities, and from the rich curriculum offered by CIM's partner, Case Western Reserve University. A leader among its peers, CIM is the largest presenter of free performances, masterclasses, and community concerts in the Midwest, hosting hundreds of events each year on campus and at locations regionwide, including Severance Music Center. Explore [cim.edu](http://cim.edu) to learn more.



CIM students are positioned for success, developing 21st-century skills to thrive musically and in life. This is possible because of the **CIM Advantage**, where students' artistic potential is unlocked in our nurturing environment, and hours of work and training are transformed into first-rate performances on professional stages and in the community.

Deepen your support of the **future of classical music** by making a gift to CIM's Annual Fund at:

[cim.edu/supportCIMadvantage](http://cim.edu/supportCIMadvantage)





CLEVELAND  
INSTITUTE OF MUSIC

## PERSPECTIVES

Sunday, March 22, 2026  
3pm | Mixon Hall

**Third Coast Percussion**, *Kulas Foundation Visiting Artists*  
Sean Connors, Robert Dillon, Peter Martin, & David Skidmore

### ***Time Pieces: The New Classical***

Danny Clay  
(b. 1989)

Teeth  
from Playbook (2016)

Third Coast Percussion

Niagara  
from Paddle to the Sea (2016)

Clarice Assad  
(b. 1978)  
arr. Third Coast  
Percussion

The Hero  
from Archetypes (2019/2020)

Steve Reich  
(b. 1936)

Music for Pieces of Wood (1973)

Jlin  
(b. 1987)

Obscure  
from Perspective (2020)

Philip Glass  
(b. 1937)  
arr. Third Coast  
Percussion

Metamorphosis No. 1 (1988/1999/2020)

*Intermission*

Jlin

Please Be Still (2024)

Jessie Montgomery  
(b. 1981)

Lady Justice/Black Justice, The Song  
(2024)

David Mastikosa  
(b. 1992)

Ancient Whisperer (2025)

Tigran Hamasyan  
(b. 1987)

Sonata for Percussion (2024)  
Memories from Childhood  
Hymn  
23 for TCP

## ABOUT THE MUSIC

### **20 Years of Impact and Resonance**

Since 2005, Third Coast Percussion (TCP) 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. This performance marks the passing of time, both in the diverse approaches to rhythm revealed in each work, and in celebrating the 20-year history of championing this music. The program features works that highlight some important moments of this journey, points to different facets of the organization's work, and shares exciting new pieces commissioned to celebrate this landmark occasion.

### **Teeth, from Playbook**

**Danny Clay**

*Playbook* was created by composer and educator Danny Clay as part of TCP's Currents Creative Partnership, an education and mentorship program that provides an opportunity to compose for TCP through a highly collaborative process, for music creators who are early in their careers or are exploring a new artistic direction. *Playbook* was inspired by musical games that Clay uses with students of different ages, and like all works in the Currents Creative Partnership, was composed through multiple workshops with TCP during the compositional process. Three years later, Clay worked with TCP again to develop a massive education and community performance piece entitled *The Bell Ringers*.

### **Niagara, from Paddle to the Sea**

**TCP**

*Niagara* was one of the pieces TCP performed as part of its NPR Tiny Desk Concert in 2018, a bucket-list performance for any musician. It is a small excerpt of a larger project, *Paddle to the Sea*, which was one of TCP's first collaboratively composed works, written together by the four members of the quartet. While pieces written by ensemble members have always been a special part of the TCP's repertoire, co-composing as a group only began about 10 years into the ensemble's history. TCP's multi-media program *Paddle to the Sea*, based on the children's film and book of the same name, was the quartet's first touring project to feature a collaboratively composed work, and was a staple of the ensemble's repertoire for years. The film tells the story of a small wooden figure in a canoe that makes a long journey from the

Great Lakes out to the Atlantic Ocean and beyond. Paddle also encounters danger in his journey, as in this passage, when he goes over Niagara Falls.

### **The Hero, from Archetypes**

**Clarice Assad**

The album of TCP's *Archetypes* project with Clarice and Sérgio Assad earned the quartet its first Grammy nomination as composers (Best Contemporary Classical Composition) and one of its seven nominations as performers to date (Best Chamber Music/Small Ensemble Performance). The 12 movements of this suite are each inspired by a universal character concept that appears in stories and myths across cultures, such as the jester, the ruler, the creator, or the caregiver. Each of the performers chose certain archetypes that sparked their imaginations, with Clarice and Sérgio each composing four of the movements, and each member of TCP composing one. With Clarice's blessing, TCP arranged her composition *The Hero* from this project for percussion quartet alone, as an additional opportunity to share this bold music with audiences. It has now become a common repertoire piece for percussion ensembles at universities and conservatories.

### **Music for Pieces of Wood**

**Steve Reich**

When TCP won the Grammy for Best Chamber Music/Small Ensemble Performance for their album of Steve Reich's music for percussion, it marked the first time that a percussion ensemble had won the award in this category. It was TCP's first time being nominated or attending the awards, and the quartet had the honor of performing at the Premiere Ceremony with saxophonist Ravi Coltrane. Reich's intensely minimalist piece *Music for Pieces of Wood*, which was a part of that album, is a work that the members of TCP first learned as students and which has remained a part of TCP's performance and education programs for over a decade. 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. TCP released a mobile app for iPhone and iPad alongside the album, which allows users to explore the compositional ideas used in this piece and across Reich's works.

## **Obscure, from Perspective**

**Jlin**

Jlin's seven-movement work for TCP, *Perspective*, was named a finalist for the Pulitzer Prize in Music. This music also featured prominently in the *Metamorphosis* touring program with Movement Art Is, which TCP brought to Carnegie Hall, as well as other TCP projects, and was recorded on another Grammy-nominated album, *Perspectives*, alongside Philip Glass' *Metamorphosis No. 1* and works by Danny Elfman and Flutronic. The collaborative process for creating *Perspective* marked an important development in TCP's work commissioning music from creators of many different genres; after exploring and sampling instruments from TCP's vast collection of percussion sounds at their studio in Chicago, Jlin created an electronic audio version of each of the work's seven movements using these samples and other sounds from her own library. The members of TCP then set about notating this music and determining how to realize these pieces in live performance. Jlin named her piece *Perspective* as a reference to this unique collaborative process: "When I give an ensemble a piece, I don't want to hear them play it back exactly as I wrote it. I want to hear it from another perspective."

## **Metamorphosis No. 1**

**Philip Glass**

*Metamorphosis No. 1* is one of many works by iconic composer Philip Glass that TCP has arranged over the years. This particular piece was part of an important TCP project, *Metamorphosis*, which was a collaboration with Movement Art Is (choreographers Lil Buck and Jon Boogz) and which TCP performed at its Carnegie Hall debut in 2023. TCP's performance of *Metamorphosis No. 1* was also featured as part of *Philip Glass: Three Cities*, a video performance series celebrating Glass' 85th birthday in 2022. As part of the ensemble's ongoing relationship with the influential composer, TCP also commissioned Glass' first work for percussion ensemble, *Perpetulum*, in 2018.

To celebrate TCP's 20th anniversary, the quartet commissioned a series of new works from favorite partners from past projects and new musical collaborators, including four works on this program:

## **Please Be Still**

**Jlin**

TCP approached Jlin to compose another work for the occasion, this time adding another layer to the musical chain, by asking her to create a new work that would be a remix or reworking of music by another

composer that inspires her. *Please Be Still* reimagines materials from *Kyrie Elieson* from J.S. Bach's *Mass in B Minor*. A lover of Bach's music since childhood, Jlin focused in on Bach's rhythmic vocabulary. The creative process with TCP was an extension of the collaboration that yielded *Perspective*.

### **Lady Justice/Black Justice, The Song**      **Jessie Montgomery**

TCP built an artistic kinship with composer Jessie Montgomery during her time as composer-in-residence for the Chicago Symphony Orchestra, arranging some of her existing music and serving as a sort of "percussion laboratory" as she composed her first percussion ensemble piece, *Study No. 1*. Her new work, commissioned for TCP's 20th anniversary, *Lady Justice/Black Justice, The Song* expands the techniques she developed in *Study No. 1*, particularly methods of pitch-bending metal and drum sounds. This new work is inspired by the artwork of Ori G. Carino and his painting "Black Justice" (2020-22), which is a rendering of a Romanesque statue of the symbolic sword-and scale-bearing figure of Lady Justice, depicted as a Black woman. The image is airbrushed upon several layers of silk, stretched in staggered alignment across a life-sized canvas to create a holographic effect that reveals the figure's timelessness and multiple hues. The image is staggering, aspirational, and technically virtuosic. (Scan the QR code to view an image of the painting.)



### **Ancient Whisperer**      **David Mastikosa**

Bosnian composer David Mastikosa turned to the world of birds for his new work, *Ancient Whisperer*. For the great tit (*Parus major*), song is a call, a warning, a means of connection, and a tool for survival; for Mastikosa, it became a source of inspiration. Through attentive listening and analysis of this bird's vocalisations, he identified three essential musical parameters, which then served as the foundation for this composition: The calls have a clearly defined tempo with rhythmic syncopation, a recognizable melodic motion descending and ascending within the interval of a perfect fifth (the space between C and G on a piano), and a particularly distinctive natural multiphonic, with every note sounding as two simultaneous notes a minor second apart (two notes immediately next to each other on a piano, like F and F#). It is particularly intriguing that in northwestern Bosnia, where the composer lives, the interval of a minor second appears in older forms

of traditional singing and, according to ethnomusicologists, is perceived as a consonant interval, whereas thought of as a dissonance to most listeners.

## **Sonata for Percussion**

## **Tigran Hamasyan**

Pianist and composer Tigran Hamasyan has long been a musician that the members of TCP have admired and appreciated. While he has built a career as a performer of his own music — known to his fans as a sort of prog rock version of the modern jazz musician — his work seems a natural choice for composing for a contemporary percussion ensemble. Within an extremely complex rhythmic landscape exists compelling counterpoint, and expressive melodic lines that transcend the mathematics of their complex metric skeletons. His *Sonata for Percussion* is very classical in some ways, with three distinct movements that echo the classical sonata (fast-slow-fast), lilting dance feels, arpeggiated harmonies, and ornamented melodies. Hamasyan's distinct voice is present throughout, with the moments of hard-grooving energy or ghostly lyricism winding their way through an asymmetrical rhythmic jigsaw puzzle. The outer movements both explore different subdivisions of 23-beat rhythmic cycles, while the middle movement is in a (relatively) tame seven.

*Please Be Still* by Jlin and Tigran Hamasyan's *Sonata for Percussion* are both included on TCP's album *Standard Stoppages*, released on Cedille Records in 2025, which was nominated for Grammy Awards for Best Chamber Music/Small Ensemble Performance and Best Engineered Album, Classical.

*Please Be Still* was commissioned by TCP for its 20th anniversary, with support by Carnegie Hall, the Zell Family Foundation, and the Robert and Isabelle Bass Foundation.

*Lady Justice/Black Justice*, *The Song* was commissioned by TCP for its 20th anniversary, with support from the Zell Family Foundation, Carnegie Hall, Hancher Auditorium at the University of Iowa, Stanford Live, Stanford University, the Robert and Isabelle Bass Foundation, and TCP's New Works Fund.

Tigran Hamasyan's *Sonata for Percussion* was commissioned by TCP for its 20th anniversary, with support from Elizabeth and Justus Schlichting and the Zell Family Foundation.

## ABOUT THE COMPOSERS

**Danny Clay** is a composer and educator whose work is deeply rooted in curiosity, collaboration, and the sheer joy of making things with people of all ages and levels of artistic experience. Working closely with artists, students, and community members alike, he builds worlds of inquiry, play, and perpetual discovery that integrate elements of sound, movement, theater, and visual design. Children's games, speculative systems, cognitive puzzles, invented notation, found objects, imaginary archives, repurposed media, micro-improvisations, and happy accidents all make frequent appearances in his projects.

As a composer, his recent collaborators include Kronos Quartet, Eighth Blackbird, and the San Francisco Girls Chorus, and his work has been performed by the Cincinnati and St. Louis symphony orchestras, International Contemporary Ensemble, and more. He has taught at Stanford University, the Crowden Music Center, and the after-school program Little Opera, and has developed educational programming for Kronos Quartet, Kennedy Center Education, Trade Winds Ensemble, and others. His current interests lie in creating arts integration lesson plans and designing HTML-based web interactives that facilitate creative exploration and discovery.

A powerful communicator renowned for her musical scope and versatility, Brazilian-American **Clarice Assad** is a significant artistic voice in the classical, world music, pop, and jazz genres, and is acclaimed for her evocative colors, rich textures, and diverse stylistic range. A prolific Grammy-nominated composer with more than 70 works to her credit, she has been commissioned by internationally renowned organizations, festivals, and artists, and is published in France (Editions Lemoine), Germany (Trekell), Brazil (Criadores do Brasil), and the U.S. (Virtual Artists Collective Publishing). An in-demand performer, she is a celebrated pianist and inventive vocalist who inspires and encourages audiences' imaginations to break free of often self-imposed constraints. Assad has released seven solo albums and appeared on or had her works performed on another 34. Her music is represented on Cedille Records, SONY Masterworks, Nonesuch, Adventure Music, Edge, Telarc, NSS Music, GHA, and CHANDOS. Her innovative, accessible, and award-winning VOXploration series on music education, creation, songwriting, and improvisation has been presented throughout the world. Sought-after

by artists and organizations worldwide, the multi-talented musician continues to attract new audiences both onstage and off.

Through his operas, symphonies, compositions for his own ensemble, and wide-ranging collaborations, **Philip Glass** has had an extraordinary and unprecedented impact upon the musical and intellectual life of his time.

The operas — *Einstein on the Beach*, *Satyagraha*, *Akhmaten*, and *The Voyage*, among many others — play throughout the world’s leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as *The Hours*, Martin Scorsese’s *Kundun*, and *Koyaanisqatsi*, his initial 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 his collaborative relationship with artist Robert Wilson.

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, The Juilliard School, and in Aspen with Darius Milhaud, later moving to Europe where he studied with the legendary pedagogue Nadia Boulanger and working closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble. He has collaborated with Allen Ginsberg, David Bowie, Paul Simon, Linda Ronstadt, Yo-Yo Ma, Leonard Cohen, and Doris Lessing, among many others.

**Jlin** (Jerrilynn Patton) has quickly become one of the most distinctive composers in America and one of the most influential women in electronic music. Jlin’s thrilling, emotional, and multidimensional compositions have earned her praise as “one of the most forward-thinking contemporary composers in any genre” (Pitchfork). She is a recipient of a 2023 US Artist award and a 2023 Pulitzer Prize nomination. Her mini-album *Perspective* was released to critical acclaim on Planet Mu 2023. Her much-lauded albums *Dark Energy* (2015) and *Black Origami* (2017) have appeared on “Best of” lists in *The New York Times*, *The Wire*, *LA Times*, *Rolling Stone*, *The Guardian*, and *Vogue*. Jlin has been commissioned by the Kronos Quartet, Third Coast Percussion, Pathos Quartet, choreographers Wayne McGregor and Kyle Abraham, fashion designer Rick Owens, and visual artists Nick Cave and Kevin Beasley. Her latest release *Akoma* (Planet Mu, 2024) features collaborations with Philip Glass, Björk, and Kronos Quartet.

**Jessie Montgomery** is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation and the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles, including the New York Philharmonic, Orpheus Chamber Orchestra, St. Paul Chamber Orchestra, and Chicago Sinfonietta. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*). A founding member of PUBLIQuartet and former member of the Catalyst Quartet, she continues to maintain an active performance career as a violinist appearing regularly with her own ensembles, as well as with the Silkroad Ensemble and Sphinx Virtuosi.

**David Mastikosa** (b. 1992, Bosnia and Herzegovina) is a composer and an assistant professor of composition at the Academy of Arts, University of Banja Luka. In 2022, he founded *Art Lab*, an agency dedicated to contemporary art music, through which he has initiated and produced numerous creative projects and collaborations with international artists. In cooperation with CreArt, he realized the production of the chamber opera *Cherry with a Gold Pit*, which received excellent critical acclaim. He also released *Escape*, the first Bosnian-Herzegovinian album of contemporary art music, on the American label Parma Recordings – Ravello Records.

Mastikosa is the recipient of numerous awards, including the prize for Best Music for Contemporary Film (British Council Ukraine & Dovzhenko Centre, 2020). He has also been honored with the City of Banja Luka Award for contributions to cultural development and the University of Banja Luka Award for international achievements. His music is exclusively published by Donemus.

**Tigran Hamasyan** is considered one of the most remarkable and distinctive jazz-meets-rock pianists/composers of his generation. A piano virtuoso with groove power, Hamasyan seamlessly fuses potent jazz improvisation and progressive rock with the rich folkloric music of his native Armenia. Born in Gyumri, Armenia, in 1987, his musical

journey began in his childhood home, where he was exposed to a diverse array of musical influences leading to him playing piano at the age of 3, performing in festivals and competitions by the time he was 11, and winning the Montreux Jazz Festival's piano competition in 2003. He released his debut album, *World Passion*, in 2004 at the age of 17. The following year, he won the prestigious Thelonious Monk International Jazz Piano Competition. Additional albums include *New Era*; *Red Hail*; *A Fable*, for which he was awarded a Victoires de la Musique (the equivalent of a Grammy Award in France); *Shadow Theater*; and *Luys i Luso*, which featured the Yerevan State Chamber Choir focusing on Armenian sacred music stretching stylistically from the 5th century to the 20th century.

His Nonesuch debut, *Mockroot* (2015), won the Echo Jazz Award for International Piano Instrumentalist of the Year; subsequent records for the label include *An Ancient Observer* (2017) the companion EP, *For Gymuri* (2018), *Revisiting the Film* (2021), and most recently *StandArt* (2022). Hamasyan was awarded the Deutscher Jazzpreis international category in piano/keyboards in 2021. Hamasyan has released records on France's Plus Loins, Universal France, Nonesuch, and ECM.

Hamasyan's new conceptual album *The Bird of a Thousand Voices* was released in August 2024 on Naïve/Believe — his debut with the label. Tigran composed, scored, and arranged the much-anticipated project, which is inspired by an ancient Armenian folk tale, and includes an interactive game ([bird1000.com](http://bird1000.com)) and a transmedia music theater piece, which premiered at the Holland Festival in June 2024.

In addition to awards and critical acclaim, Hamasyan has built a dedicated following worldwide, as well as praise from Herbie Hancock, Brad Mehldau, and the late Chick Corea. "With startling combinations of jazz, minimalist, electronic, folk and songwriterly elements... Hamasyan and his collaborators travel musical expanses marked with heavy grooves, ethereal voices, pristine piano playing and ancient melodies. You'll hear nothing else like this." (NPR)

## ABOUT THE PERFORMERS

**Third Coast Percussion** (TCP) is Chicago's Grammy Award-winning percussion quartet and Grammy-nominated composer collective that made history as the first percussion ensemble to win the revered music award in the classical genre. To date, TCP has garnered seven total Grammy nominations, with the individual musicians receiving two additional nominations.

TCP's 20th anniversary recording, *Standard Stoppages* (Cedille Records), was hailed as "not only highly listenable in itself, but also offers a new direction for an ensemble that has been around for 20 years and seems likely to be around for 20 more" (All Music) and received two nominations for the 2026 Grammy Awards in the categories of Best Engineered Album, Classical, and Best Chamber Music/Small Ensemble Performance.

Representing "one of the most enterprising and creative ensembles working today" (WFMT), the artists of TCP are in-demand collaborators who have worked closely with a range of artists including choreographers Twyla Tharp, Lil Buck, and Jon Boogz; composer/performers Zakir Hussain, Jessie Montgomery, and Jlin; and composers Philip Glass, Missy Mazzoli, and Danny Elfman, among many others. The ensemble has been praised for the "rare power" (*Washington Post*) of its 30+ recordings, and its "inspirational sense of fun and curiosity" (*Minnesota Star-Tribune*). TCP maintains a busy tour schedule, with past performances in 42 of the 50 states and Washington, DC, plus international tour dates across four continents and 17 countries, amassing more than 300,000 audience members over two decades.

TCP's 2025-26 season takes the ensemble from Chicago to New York, Boston, Los Angeles, and beyond, with almost two dozen domestic engagements. International tour dates include first performances in Serbia, Montenegro, and Latvia, in addition to engagements in Paris. This season also brings a busy schedule at home in Chicago, with performances at Northwestern University (the ensemble's alma mater), The Art Institute of Chicago, The University of Chicago, and more. The ensemble's passion for teaching and engagement will be on display in residencies at Denison University in Ohio and the Banff Centre for Arts and Creativity in Alberta, Canada, as well as masterclasses at dozens of domestic and international tour stops.

TCP continues to push the boundaries of contemporary percussion performance with its ambitious and highly anticipated 2025-26

programming, which includes several new works alongside celebrated favorites from the ensemble's two decades of repertoire. New programs include *Strum, Strike, Bend*, featuring composer and violinist Jessie Montgomery; the final masterwork of acclaimed composer and tabla superstar Zakir Hussain, *Murmurs In Time*, featuring tabla artist Salar Nader; and *Time Pieces: The New Classical*, TCP's celebratory program featuring the ensemble's 20th anniversary commissions from Tigran Hamasyan, Jessie Montgomery, and more. Favorite programs returning this season include *PLAY!* with Clarice Assad, a powerhouse concerto in three movements for percussion quartet, vocalist, and orchestra; and *Metamorphosis*, featuring choreography by Movement Art Is (Lil Buck and Jon Boogz), as performed by Cameron Murphy and Trent Jeray.

A direct connection with the audience is at the core of TCP'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 uniting fans around the world through platforms including their popular YouTube channel, a hub for their latest music, and a robust presence on Instagram and other social platforms. The four members of TCP are also accomplished teachers, dedicating time each season to educational residencies, music outreach performances and programs, and school partnerships to encourage active participation by students of all ages.

The quartet's curiosity and eclectic taste have led to a series of unlikely collaborations yielding exciting new art. The artists' omnivorous musical appetite, paired with approachable and flexible working methods, remove collaborative boundaries across cultures and disciplines. 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 and footwork producers, to some of the world's leading concert musicians. TCP served as ensemble-in-residence at the University of Notre Dame's DeBartolo Performing Arts Center from 2013-18, and currently serves as ensemble-in-residence at Denison University.

Starting with a commission for a new work from composer Augusta Read Thomas in 2012, TCP has embraced the principle 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, TCP has

commissioned and premiered more than 125 new works from composers including Zakir Hussain, Jessie Montgomery, Philip Glass, Clarice Assad, Danny Elfman, Jlin, Tigran Hamasyan, Augusta Read Thomas, Devonté Hynes, Missy Mazzoli, Ivan Trevino, Tyondai Braxton, and leading early-career composers encountered through TCP's annual Currents Creative Partnership. These commissioned works have become part of the ensemble's core repertoire and seen hundreds of performances around the world. In 2023, Jlin's *Perspective*, commissioned by TCP, was a finalist for the Pulitzer Prize.

TCP's recordings include 21 feature albums and appearances on 14 additional collaborative releases. TCP's subsequent 20th anniversary recording, *Standard Stoppages* (Cedille Records), has been nominated for two Grammy Awards and was praised as "the best in musical cooperation...innovative, resourceful thinking and tremendous mastery of dynamics" by *BBC Music Magazine*.

Besides putting its stamp on iconic percussion works by John Cage and Steve Reich, the quartet has created first recordings of commissioned works by Zakir Hussain, Jessie Montgomery, Philip Glass, Clarice Assad, Danny Elfman, Jlin, Tigran Hamasyan, Augusta Read Thomas, Devonté Hynes, Missy Mazzoli, and more — in addition to recordings of original TCP compositions. In 2017, the ensemble won the Grammy Award for Best Chamber Music/Small Ensemble Performance for its recording of Steve Reich's works for percussion. TCP has received six additional Grammy nominations as performers, plus their first Grammy nomination as composers in 2021 and as recording engineers in 2026. In the last decade, TCP has amassed over 5 million listeners and more than 10 million streams on Spotify.

TCP has always maintained strong ties to the vibrant artistic community in their hometown of Chicago, collaborating with local institutions including Hubbard Street Dance Chicago, Uniting Voices Chicago choir, Civic Orchestra of Chicago, Chicago Humanities Festival, and Adler Planetarium. TCP has performed at the grand opening of Maggie Daley Children's Park; conducted residencies at the University of Chicago, Northwestern University, and Civic Orchestra of Chicago; created multi-year collaborative projects with Chicago-based composers Jessie Montgomery, Clarice and Sérgio Assad, Augusta Read Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird; and taught tens-of-thousands of students through partnerships with Uniting Voices Chicago, The People's Music School, Chicago Park District, Rush Hour Concerts, Urban Gateways, Changing Worlds, and The Art Institute of Chicago.

The four members of TCP met while studying percussion music at Northwestern University with Michael Burritt and James Ross, forming TCP in 2005. From their base in Chicago, the four friends carefully and thoughtfully built a thriving nonprofit organization — including full-time staff, office/studio space, and a board of directors — to support their vision and facilitate their efforts to bring new works to life. Members of TCP also hold degrees from the Eastman School of Music, Rutgers University, New England Conservatory, and Yale School of Music.

Stay up-to-date and go behind-the-scenes by following TCP on Instagram (@ThirdCoastPercussion), YouTube (@thirdcoastpercussion), TikTok (@thirdcoastpercussion), Facebook (@Third Coast Percussion), and LinkedIn (linkedin.com/company/third-coast-percussion).

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

## **Ensemble**

Sean Connors, Ensemble Member, Technical Director,  
and Education Director

Robert Dillon, Ensemble Member and Development Director

Peter Martin, Ensemble Member and Finance Director

David Skidmore, Ensemble Member and Executive Director

## **Staff**

Reba Cafarelli, General Manager

Colin Campbell, Production Manager

Amanda Cantlin, Marketing Consultant

Alyssa Martinez, Booking Associate

Rebecca McDaniel, Development Manager

May Lee, Office Assistant

## **Board of Directors**

Ethelbert Williams, President

Beth I. Davis, Vice-President

Mary K. Woolever, Secretary

Daniel Knaus, Treasurer

Jim Barasa

Sara Coffow

Robert Dillon

Nimish Dixit

André Dowell

Josh Gitelson

Daniel Heffner

Samir Mayekar

Anna Musci

Sarah Forbes Orwig

Catharine Fox Walby

## UPCOMING EVENTS

### Wednesday, March 25

7:30pm | *Mixon Hall*

#### **CIM Virtuosi**

**Todd Phillips**, leader

**Erin Yun**, oboe, student artist

MOZART Oboe Concerto in C Major, K. 314

GRIEG Holberg Suite, Op. 40

COPLAND Appalachian Spring

### Friday, March 27

7pm | *Kulas Hall*

### Sunday, March 29

3pm | *Kulas Hall*

#### **CIM Opera Theater**

**JJ Hudson**, director

**Harry Davidson**, conductor

#### **CIM Orchestra**

HUMPERDINCK *Hansel and Gretel*

Tickets: \$35-\$45

*CIM Opera Theater is supported by a grant from the John P. Murphy Foundation and a generous gift from Michael Frank and the late Pat Snyder.*

### Sunday, March 29

4pm | *Mixon Hall*

#### **New Music Ensemble**

**Keith Fitch**, director

**Libby Larsen**, guest composer

*Kulas Foundation Visiting Artist*

LARSEN Trio Noir (2022)

LARSEN Selected Songs

FITCH Burnt Counterpoint (2007)

LARSEN Monk's Oboe (2013)

*New Music Ensemble is generously supported by the Roy Minoff Family Fund.*

Reserve free seating passes, watch livestreams, and find more upcoming concerts at [cim.edu/events](https://cim.edu/events).

# BOARD OF TRUSTEES

## LIFE TRUSTEES

*CIM's highest honor bestowed on an individual who has made historically significant, unique, or exemplary contributions and has played a defining role.*

A. Malachi Mixon, III\*  
Barbara S. Robinson\*

## CHAIR EMERITI

Richard J. Bogomolny  
Richard J. Hipple  
Douglas J. McGregor  
Joseph B. Milgram\*  
Robert F. Miller\*  
A. Malachi Mixon, III\*  
Richard W. Pogue  
Barbara S. Robinson\*

## TRUSTEES EMERITI

*Served a minimum of ten years or has achieved a record of demonstrated distinction.*

Charles A. Bittenbender  
Peter J. Brodhead  
Brent M. Buckley  
Robert Conrad  
Rosemary Deioma  
Terrance K. Donley  
John D. Gilliam

Jeffrey P. Gotschall  
Eleanor M. Hayes  
Jeffrey B. Linton  
Douglas J. McGregor  
Robert F. Miller\*  
Marilyn Sanders Mobley,  
PhD

Richard W. Pogue  
Shawn M. Riley  
Astri Seidenfeld  
John F. Shelley  
Christopher J. Swift  
Sonali Bustamante  
Wilson

## OFFICERS

Susan A. Rothmann, PhD  
*Chair*

Eric W. Bower (MM '82)  
*Vice Chair*

Kevin Stein  
*Vice Chair*

Katrina Redmond  
*Treasurer*

Bonnie M. Cook (BM '77)  
*Secretary*

## BOARD MEMBERS

*The Board of Trustees is responsible for maintaining a culture of high engagement, accountability, and strategic thinking. As fiduciaries, Trustees oversee all CIM financial activities and assure that resources are aligned with the CIM mission.*

A. Chace Anderson  
Arthur F. Anton  
Cynthia Bassett  
Michael W. Beedles  
Daniel J. Brown  
Ann Buescher  
Irad Carmi (BM '87,  
MM '88)  
Charles P. Cooley, III  
Jeffrey M. Davis

C. Thomas Harvie  
*Chair, Governing  
Members*

Bruce Hearey  
Richard J. Hipple  
Paul W. Hogle<sup>^</sup>  
*President*  
Peter T. Kjome (BM '89)  
John L. Malcolm IV  
Charles S. Marston

Erica E. McGregor  
Roy D. Minoff  
Elliott L. Schlang  
Duncan Stuart  
Joseph H. Thomas  
Titus Underwood\* (BM '08)  
*Alumni Representative*  
Sanford E. Watson

## INTERNATIONAL COUNCIL

*Distinguished classical music leaders who support CIM's mission through artistic insight, strategic collaboration, and advocacy for excellence in music education and performance.*

Christoph von Dohnányi\*  
JoAnn Falletta  
Lang Lang  
Michael Tilson Thomas

<sup>^</sup>ex-officio

\*deceased

As of January 21, 2026



CIM is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.



Spring Season Sponsor



CLEVELAND  
INSTITUTE OF MUSIC

11021 East Boulevard, Cleveland, OH 44106 | [cim.edu](http://cim.edu)