

Saturday, November 1, 2025, 8pm
Zellerbach Hall

Third Coast Percussion Salar Nader, *tabla*

Third Coast Percussion

Sean Connors
Robert Dillon
Peter Martin
David Skidmore

*Third Coast Percussion, Salar Nader, and Cal Performances
dedicate this performance to the memory of Ustad Zakir Hussain.*

PROGRAM

Jlin (b. 1987) *Please Be Still* (2024)

Jessie Montgomery (b. 1981) *Lady Justice/Black Justice, The Song* (2024)

Tigran Hamasyan (b. 1987) *Sonata for Percussion* (2024)
Memories from Childhood
Hymn
23 for TCP

INTERMISSION

Tabla solo in honor of Ustad Zakir Hussain,
performed by Salar Nader

Zakir Hussain (1951-2024) *Murmurs in Time* (2024)
Recitation
(Untitled)
Salar Nader and Third Coast Percussion

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one that honors our venues as places of respite, openness, and respect.
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Photos of Third Coast Percussion by Saverio Truglia (above) and Marc Perlish (below).



JLIN

Please Be Still

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

Third Coast Percussion (TCP) has worked with Jlin on a number of projects since 2019, including the seven-movement suite *Perspective*, which was a finalist for the 2023 Pulitzer Prize in Music. True to the title of that work, the collaborative process that Jlin and TCP have developed involves Jlin composing an entire work electronically, sometimes using samples of TCP’s instruments, which are then passed to the players to re-imagine through their own lens for live performance on percussion instruments.

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For its 20th anniversary, the Third Coast Percussion asked Jlin to add another layer to the musical chain, by creating a new work that would be a remix or reimagining of a work by another composer who inspires her.

About *Please Be Still*, Jlin writes:

I’m always so delighted when I get to collaborate with Third Coast Percussion. When they asked me to compose a piece that was Bach-based, I—of course—jumped right to it. The Bach piece I chose to derive from is the Kyrie Eleison from Bach’s Mass In B minor. That piece has so many rhythmic sections with endless possibilities. I’ve been a lover of Bach’s music since I was a kid, and always found his work complicated. The percussionist in me hears Bach’s key-strokes as if they were individual acoustic drums. I’m always trying to play against the rhythm, and this piece was no different.

Third Coast Percussion’s album *Standard Stoppages*, released on Cedille Records in 2025, includes Jlin’s *Please Be Still* as well as the works by Zakir Hussain and Tigran Hamasyan featured on this program, and music by Jessie Montgomery and Musekiwa Chingodza.

Please Be Still was commissioned by Third Coast Percussion for its 20th anniversary, with support from Carnegie Hall, the Zell Family Foundation, the Robert and Isabelle Bass Foundation, the Maxine and Stuart Frankel Foundation, the Julian Family Foundation, and Steph and Daniel Heffner.

Jessie Montgomery

Lady Justice/Black Justice, The Song

Jessie Montgomery is a Grammy Award-winning composer, violinist, and educator whose work 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 profound works have been described as “turbulent, wildly colorful, and exploding with life” (*The Washington Post*) and are performed regularly by leading orchestras, ensembles, and soloists around the world. In June 2024, Montgomery concluded a three-year appointment as the Chicago Symphony Orchestra’s Mead Composer in Res-



idence. In 2025, she was named *Performance Today's* Classical Woman of the Year.

A founding member of PUBLIQuartet and former member of the Catalyst Quartet, Montgomery is a frequent and highly engaged collaborator with performing musicians, composers, choreographers, playwrights, poets, and visual artists alike. At the heart of her work is a deep sense of community enrichment and a desire to create opportunities for young artists and under-represented composers to broaden audience experiences in classical music spaces.

Montgomery has been recognized with many prestigious awards and fellowships, including the Civitella Ranieri Fellowship, the Sphinx Medal of Excellence and Sphinx Virtuosi Composer in Residence, the Leonard Bernstein Award from the ASCAP Foundation, and *Musical America's* 2023 Composer of the Year.

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About *Lady Justice/Black Justice, The Song*, Montgomery writes:

Lady Justice/Black Justice, The Song is inspired by the artwork of Ori G. Carino and a reflection on his painting "Black Justice" (2020–22), which is a commentary on the injustices Black people continue to face at the heart of US social order and politics. The subject is a Romanesque statue of Lady Justice, depicted as a Black woman, and she is painted using airbrush techniques upon several layers of silk, which are then stretched in staggered alignment across a life-sized canvas. The painting is placed in the center of the room with a light cast through it so that one can view the image on a 360-degree plane and observe the holographic effect that results from the silk layering, revealing her timelessness and multiple hues. The image is staggering, aspirational, and technically virtuosic.

My approach was to try and interpret the painting from several angles, working in concert with Ori's natural sense of beauty and grit, drawing musical correlations with the textures, techniques employed, and emotional qualities that spoke to me in

the artwork. The main melody that appears throughout—which harkens to a Brahms-inspired theme that I wrote years ago, itself inspired by a line in Langston Hughes' epic poem "Ask Your Mama: 12 Moods for Jazz"*—serves as a thread, reflecting the changing modalities in each section. I use special effects, such as dipping tuned crotales (weighted metal discs) into bowls of water to sonically reference the tipping of scales; the drum set part holds down an omnipresent breakbeat that bends and shapes the grungier middle section; and I interpret the holographic elements using various analogue musical delay effects. As the title suggests, this piece can be considered a companion to the painting and vice versa.

This piece represents a deep collaboration and artistic symbiosis between myself, Third Coast Percussion, and Ori. I am privileged to call them friends in music and in life.

Scan this QR code to view an image of the painting, and Ori's biography:



* From "Ask Your Mama: 12 Moods for Jazz," by Langston Hughes:

"...A whirl of whistles blowing
No trains or steamboats going—
Yet Lyontene's unpacking.

In the quarter of the Negroes
Where the doorknob lets in lieder
More than German ever bore..."

Lady Justice/Black Justice, The Song was commissioned by Third Coast Percussion 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, the Maxine and Stuart Frankel Foundation, the Julian Family Foundation, Steph and Daniel Heffner, and Third Coast Percussion's New Works Fund.

Tigran Hamasyan
***Sonata for Percussion* (2024)**

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, Hamasyan's musical journey began in his childhood home, where he was exposed to a diverse array of musical influences that lead to him playing piano at the age of three, 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 and focused on Armenian sacred music stretching stylistically from the 5th century to the 20th century.

Hamasyan's Nonesuch debut, *Mockroot* (2015), won the Echo Jazz Award for International Piano Instrumentalist of the Year; subsequent recordings for the label include *An Ancient Observer* (2017) and the companion EP, *For Gyumri* (2018); *Revisiting the Film* (2021); and, most recently, *StandArt* (2022). Hamasyan received the Deutscher Jazzpreis international category in Piano/Keyboards in 2021. He has also released recordings 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 recording for the label. He composed, scored, and arranged the much-anticipated project, which is inspired by an ancient Ar-

menian folk tale, and includes an interactive game (www.bird1000.com) and a trans-media music-theater piece that premiered at the Holland Festival in June 2024.

In addition to awards and critical acclaim, Hamasyan has built a dedicated following worldwide, earning praise from artists including 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).

While he has built a career as a performer of his own music, Hamasyan's work has started to be available to other performers in recent years, first as sheet music of his solo piano works transcribed from his recordings, and now in the form of new compositions written for other performers. In particular, he seems a natural choice for composing for a contemporary percussion ensemble, as his creative voice plays with extremely complex rhythmic cycles.

Hamasyan's *Sonata for Percussion* is very classical in some ways—it has three distinct movements (fast–slow–fast) and it is abstract music, evoking moods but not telling a specific story. Lilted dance feels, arpeggiated harmonies, and ornamented melodies give an additional wink to the classical, but the vocabulary is pure Hamasyan, with the moments of hard-grooving energy or ghostly lyricism winding their way through an asymmetrical rhythmic landscape. The outer movements both explore different subdivisions of 23-beat rhythmic cycles, while the middle movement is in a (relatively) tame seven.

Working through this material—both in workshops with the composer during the creative process and in rehearsals for the premiere—was an exhilarating but humbling experience for the members of



Jim Bennett

Zakir Hussain

TCP, who had to work to develop the unique skill set that Tigran has built with his band, in order to fit together the rhythmic jigsaw puzzle in a way that grooves and allows the character of the musical lines to shine through.

Tigran Hamasyan's *Sonata for Percussion* was commissioned by Third Coast Percussion for its 20th anniversary, with support from Elizabeth and Justus Schlichting, the Zell Family Foundation, the Maxine and Stuart Frankel Foundation, the Julian Family Foundation, and Steph and Daniel Heffner.

Zakir Hussain

Murmurs in Time

The pre-eminent classical *tabla* virtuoso of his time, Zakir Hussain (1951–2024) was appreciated both in the field of percussion and in the music world at large as an international phenomenon and one of the world's most esteemed and influential musicians. The foremost disciple of his father, the legendary Ustad Alla Rakha, Hussain was a child prodigy who began his profes-

sional career at the age of 12, accompanying India's greatest classical musicians and dancers and touring internationally with great success by the age of 18. His brilliant accompaniment, solo performance, and genre-defying collaborations—including his pioneering work to develop a dialogue between North and South Indian musicians—elevated the status of his instrument both in India and globally, bringing the *tabla* into a new dimension of renown and appreciation.

Widely considered a chief architect of the contemporary world music movement, Zakir's contribution was unique, with many historic and groundbreaking collaborations, including Shakti, Remember Shakti, Masters of Percussion, Planet Drum and Global Drum Project with Mickey Hart, Tabla Beat Science, Sangam with Charles Lloyd and Eric Harland, Crosscurrents with Dave Holland and Chris Potter, in trio with Béla Fleck and Edgar Meyer, and, most recently, with Herbie Hancock.

As a composer, he scored music for numerous feature films, major events, and pro-

ductions. He composed three concertos, and his third, the first-ever concerto for *tabla* and orchestra, was premiered in India in 2015 by the Symphony Orchestra of India; first heard in Europe the following year; and then debuted in the US in 2017 by the National Symphony Orchestra at Kennedy Center. A Grammy winner, Hussain received countless awards and honors, including the Padma Vibhushan, Sangeet Natak Akademi Award, the USA's National Heritage Fellowship, and Officier in France's Order of Arts and Letters. Voted "Best Percussionist" by both the *Downbeat* Critics' Poll and *Modern Drummer's* Reader's Poll over several years, Hussain was honored in 2018 by the Montreal Jazz Festival with its Antônio Carlos Jobim Award. Hussain received several honorary doctorates and, in 2019, became a Sangeet Natak Akademi Fellow, a rare lifetime distinction afforded to only 40 artists at a time by India's reigning cultural institution. Hussain was the 2022 Kyoto Prize laureate in arts and philosophy, awarded by the Inamori Foundation to "those who have contributed significantly to the scientific, cultural, and spiritual betterment of mankind." Hussain became the first musician from India to receive three Grammy Awards at one time at the 66th Annual Grammy Awards on February 4, 2024—for Best Global Music Album, Best Global Music Performance, and Best Contemporary Instrumental Album.

As an educator, Hussain conducted many workshops and lectures each year. He was in residence at Princeton University and Stanford University, and, in 2015, was appointed Regents Lecturer at UC Berkeley. His yearly workshop in the San Francisco Bay Area, which was conducted regularly for 30 years, became a widely anticipated event for performers and serious *tabla* students. He was the founder and president of Moment Records, an independent record label presenting rare live concert recordings of Indian classical music and world music.

Hussain was resident artistic director at SFJAZZ from 2013 until 2016 and was honored with SFJAZZ's Lifetime Achievement Award in 2017, in recognition of his "unparalleled contribution to the world of music."

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Murmurs in Time represents Hussain's only composition for a classical percussion group, though his career was filled with collaborations with percussionists of all kinds as well as explorations of the special bond between "fellow rhythmists." This two-movement work echoes with memories of his own personal history and the path he traveled as he grew into one of the world's most revered musicians.

Hussain's musical journey started from the time he was a very small child, with his father and guru, the famous *tabla* player Alla Rakha, singing rhythms for the young Hussain to sing back. These vocalizations of drum sounds ("bols") are an important element of the Hindustani classical music tradition. They can be a way to internalize rhythmic patterns independent of physical technique and become virtuosic displays in their own right. In particular, a rhythmic cycle used in the second movement of *Murmurs in Time* was a pattern that Hussain learned when he was about 11 years old. He visualizes this pattern, which underlies the last section of the piece, as a series of orbits within a solar system, circling the same sun at different speeds. The move toward faster circles propels the music forward.

This collaboration involved a balance of strictly composed material and opportunities for improvisation. In his typical generosity of spirit, Hussain thought of the piece as an interaction; an opportunity for mutual learning rather than a channel for imposing his will on the other performers. "It is important that the respect is given to the artists that I'm working with, by allowing them to be able to find their own way in the piece that I'm presenting.... I love to see how it comes back to me in a different costume."

Hussain worked with Third Coast Percussion as he developed *Murmurs in Time*, through a series of workshops and rehearsals throughout the course of 2024, and the five recorded this new work together in October of that year. The members of TCP were crushed to learn of his passing just two months later, as the album was being prepared for release, and are endlessly grateful that they had the opportunity to work with this musical hero and record this work together for posterity. To continue to share this

music with the world, Salar Nader, one of Zakir's most prominent students, has joined TCP for performances in 2025 and beyond.

Murmurs in Time by Zakir Hussain was commissioned by Third Coast Percussion for its 20th anniversary, with support from the Zell Family Foundation, Modlin Center for the Arts at University of Richmond, Carnegie Hall, Washington Performing Arts, the Maxine and Stuart Frankel Foundation, the Julian Family Foundation, and Steph and Daniel Heffner.

ABOUT THE ARTISTS

Third Coast Percussion (TCP), Chicago's Grammy Award-winning percussion quartet and Grammy-nominated composer collective, 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.

Marking its 20th anniversary in 2025, TCP continues its milestone celebrations with exciting and unexpected performances worldwide that "constantly redefine the classical music experience" (*Forbes*) and "push percussion in new directions, blurring musical boundaries and beguiling new listeners" (NPR), with a brilliantly varied sonic palette and "dazzling rhythmic workouts" (*Pitchfork*).

Representing "one of the most enterprising and creative ensembles working today" (WFMT), the artists of Third Coast Percussion 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" (*Minne-*

sota Star-Tribune). Third Coast Percussion 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 14 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 master classes at dozens of domestic and international tour stops.

Third Coast Percussion 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. Along with this evening's program featuring *Murmurs in Time*, the final masterwork of acclaimed composer and *tabla* superstar Zakir Hussain, and featuring *tabla* artist Salar Nader, notable programs this season also include *Strum, Strike, Bend*, featuring composer and violinist Jessie Montgomery, and *Time Pieces: The New Classical*, Third Coast Percussion's celebratory program featuring the ensemble's 20th Anniversary commissions from Tigran Hamasyan, Jessie Montgomery, and others. 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 Third Coast Percussion'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 the group's popular YouTube channel, a hub for its latest music, and a robust presence on Instagram and other social platforms. The four members of Third Coast 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 appetites, 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. Third Coast Percussion 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, Third Coast Percussion has embraced the principle 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, 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.

Third Coast Percussion's recordings include 21 feature albums and appearances on 14 additional collaborative releases. During the 2024–25 season, the ensemble released two new albums to great acclaim: In *Aguas da Amazonia* (Rockwell Records), named for the title work by Philip Glass, TCP captures its bespoke arrangement of Glass' composition for Twyla Tharp Dance, hailed as “an uplifting and meditative exploration of the soul” by *BBC Music Magazine*. TCP's subsequent 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*).

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, Devonté Hynes, Tigran Hamasyan, Augusta Read Thomas, Missy Mazzoli, and others—in addition to recordings of original Third Coast compositions. In 2017, the ensemble won the Grammy for Best Chamber Music/Small Ensemble Performance for its recording of Steve Reich’s works for percussion. TCP has received five additional Grammy nominations as performers, plus the group’s first Grammy nomination as composers in 2021. Over the last decade, TCP has amassed more than 5 million listeners and more than 10 million streams on Spotify.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in the group’s hometown of Chicago, collaborating with local institutions including Hubbard Street Dance Chicago, the Uniting Voices Chicago choir, the Civic Orchestra of Chicago, Chicago Humanities Festival, and the 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 the 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, the Chicago Park District, Rush Hour Concerts, Urban Gateways, Changing Worlds, and others. The ensemble looks forward to a partnership with the Art Institute of Chicago in January 2026.

The four members of Third Coast Percussion (Sean Connors, Robert Dillon, Peter Martin, and David Skidmore) met while studying percussion music at Northwestern University with Michael Burritt and James Ross, forming Third Coast Percussion 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, the New England Conservatory, and the Yale School of Music.

Stay up-to-date and go behind-the-scenes by following Third Coast 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.

A standout artist of his generation, *tabla* virtuoso **Salar Nader** is recognized as a global ambassador weaving South Asian arts into the musical traditions of his Afghanistan heritage. A percussionist, composer, and producer, Nader studied under Ustad Zakir Hussain from the age of seven. He has toured widely with Stanley Clarke, Kronos Quartet, Wu Man, Miles From India; Central Asian master musicians Homayoun Sakhi and Abbos Kosimov; and legendary Indian classical musicians including Ustad Zakir Hussain, Ustad Amjad Ali Khan, Selva Ganesh, Alam Khan, and Rahul Sharma. He has performed and recorded with contemporary and electronic artists including Cheb i Sabbah, Niyaz, and Grand Tapestry.

Based in Los Angeles, Nader is committed to bringing the *tabla* to a wide audience. He collaborated on Farah Yasmeen Shaikh

and Noorani Dance production *The Forgotten Empress*, has appeared on soundtracks including the 2012 film *The Reluctant Fundamentalist*, and scored the original stage adaptation of Khaled Hosseini's best-selling novel *The Kite Runner*, which had a groundbreaking run on Broadway in 2022—culminating in the distinction of being the first Afghan artist to donate his instruments to the Museum of Broadway in New York City.

In 2019, he founded the Salar Nader Tabla Foundation, globally preserving Afghan cultural traditions through instruments and mentor scholarships, supported by Rhea Designs Inc. In March 2022, he curated *Nezam-e-Shams* at the Getty Museum, a collaboration between the Sounds of L.A. series and the Smithsonian Folklife Festival. Since 2023, Nader has collaborated with the Leela Dance Collective dedicated to *kathak*, a classical dance from North India.

His discography includes *Live in San Francisco Volume I* and *The Forgotten Empress*, *In the Footsteps of Babur: Musical Encounters from the Lands of the Mughals*, and his collaborations with Grand Tapestry.

Nader continues his dedication to community engagement, workshops, and cross-cultural understanding.

www.SalarNader.com

IG: [salar_system](#)

THIRD COAST PERCUSSION

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*

Benjamin Damann, *Operations Assistant*

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