

Sō Percussion



“Through a mix of consummate skill and quirky charm, this mercurial quartet has helped to ignite an explosive new enthusiasm for percussion music old and new.”

The New York Times

For twenty years and counting, Sō Percussion has redefined chamber music for the 21st century through an “exhilarating blend of precision and anarchy, rigor and bedlam” (The New Yorker). They are celebrated by audiences and presenters for a dazzling range of work: for live performances in

which “telepathic powers of communication” (The New York Times) bring to life the vibrant percussion repertoire; for an extravagant array of collaborations in classical music, pop, indie rock, contemporary dance, and theater; and for their work in education and community, creating opportunities and platforms for music and artists that explore the immense possibility of art in our time.

Since its first performance as a student ensemble in 1999, Sō Percussion has appeared at many of the most prestigious concert halls and festivals around the world, including Carnegie Hall, the Paris Philharmonie, the Barbican Centre, Walt Disney Hall with the Los Angeles Philharmonic and Gustavo Dudamel, the Lincoln Center Festival, at the international TED conference, and throughout Europe, Australia, and South America. In 2020, Sō conducted an Amid the Noise residency at the University of Trinidad and Tobago, and performed in the finals of Panorama with the Caribbean Airlines Skiffle Steel Orchestra. Sō has been featured on WNYC’s Radiolab with Jad Abumrad, NPR’s Weekend Edition, NPR Music’s Tiny Desk Concert, New Sounds with John Schaefer, and elsewhere.

Their catalogue of more than twenty-five albums features landmark recordings of works by David Lang, Steve Reich, Steve Mackey, and many other composers. They have also commissioned and are advocates for works by contemporary composers such as David Lang, Julia Wolfe, Steven Mackey, and Caroline Shaw. Distinctively modern collaborations with artists who work outside the classical concert hall, include Shara

Nova, choreographers Susan Marshall and John Heginbotham, The National, Buke & Gase, Bryce Dessner, and many others.

Sō Percussion’s original productions – including From Out A Darker Sea, Where (we) Live, and Jason Treuting’s Amid the Noise – employ a distinctively 21st century palette of original music, artistic collaboration, theatrical production values and visual art, yielding powerful explorations of the human experience.

They recently released three outstanding albums with frequent collaborator Caroline Shaw. Narrow Sea, which won a Grammy Award for Best Contemporary Classical Composition, and Let the Soil Play Its Simple Part, which features songs that Shaw and Sō developed over three days of studio time. The albums were toured across the US and Europe, with dates at Hamburg’s Elbphilharmonie, The Hague’s Amare Concert Hall, BOZAR in Brussels, the Berlin Konzerthaus, Our Festival in Finland, Gaida Festival in Vilnius, Thüringer Bachwochen in Germany, the Palau de la Musica in Barcelona, and sold out performances at the Barbican’s Milton Court and Hall One.

Sō Percussion is in its eleventh year as Edward T. Cone performers-in-residence at Princeton University.

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