

THIRD:COAST
PERCUSSION



ANNUAL REPORT
2021-22 SEASON



Sara Coffou,
Board President

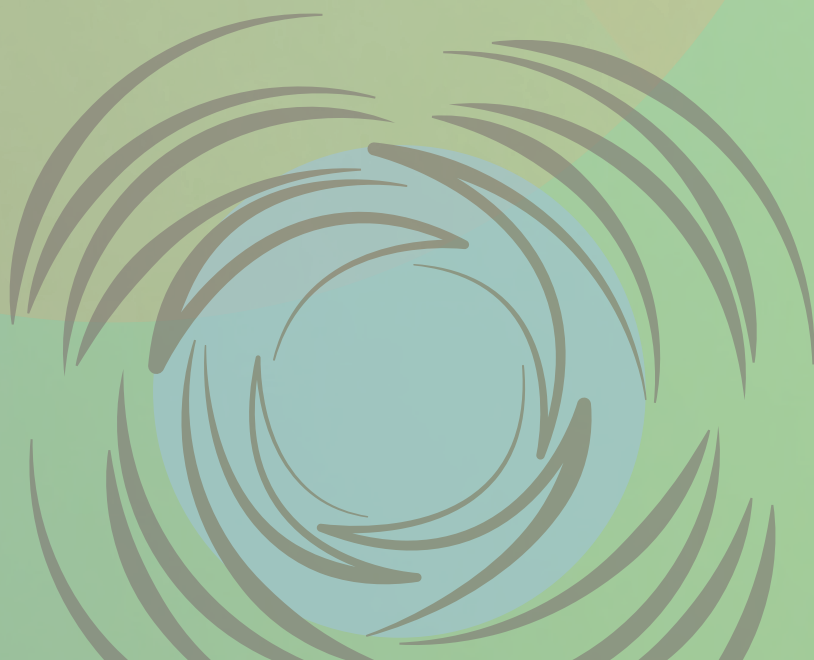


OPENING REMARKS FROM OUR

EXECUTIVE DIRECTOR AND BOARD PRESIDENT

It's been an amazing year for Third Coast Percussion. The ensemble is back on the road, performing live the many works created over the past few years and teaching in person once again. The music industry recognized TCP's artistic achievements with more GRAMMY® nominations. And next year is proving to be even more exciting with terrific projects lined up, the performance and teaching calendar filled, and a night at Carnegie Hall. Thank you to all who have been a part of the TCP family.

Sara Coffou





David Skidmore,
Executive Director



It takes a lot of optimism to start a professional percussion ensemble.
There are certainly easier things to do.

One has to have instruments, a rehearsal space, talented performers who can also shoulder the logistical burdens inherent to our craft. Most folks have never heard the music we play, so we are forever introducing audiences to the new, the unheard of, the unexpected.

But that optimism hasn't left us, and when the world shut down just over two years ago, we didn't want to wait to see what would come next. We wanted to continue to create thoughtful, emotional, meaningful sonic experiences to lift spirits while the world is at its most terrifying, and to welcome audiences back into the concert hall when they were ready.

This past year has seen the fruits of that optimism. We premiered seven new works, performed over two dozen live shows while still offering digital presentations for those who needed them, released our best album yet, *Perspectives*, and even crossed the Atlantic Ocean for a European performance: our sold-out debut at the Paris Philharmonie.

Extraordinary challenges still lie ahead—and not just for the performing arts. But each person who is moved by a TCP performance, or comes away thinking about the world just a little bit more broadly, shares in the optimism that frames our work. And I'm willing to bet that a bit of that optimism stays with them after they leave the concert hall.



A handwritten signature in black ink, appearing to read 'DSE' followed by a stylized flourish.

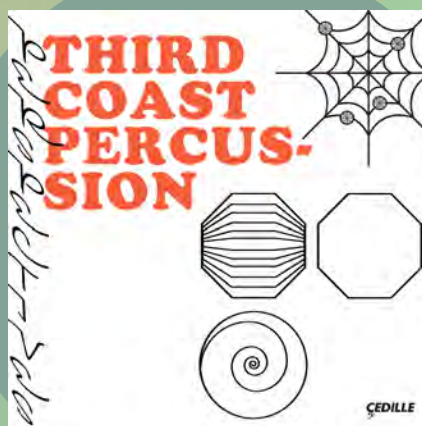
YEAR IN REVIEW

LIVESTREAMS & LIVE PERFORMANCES

Throughout the 2021-2022 season, Third Coast Percussion continued to produce high-quality online content while returning to a robust touring schedule. In the digital realm, TCP made its **Library of Congress** debut, which included the world premiere of a new, multimedia work called ***The threshold we cross with closed eyes* by Gemma Peacocke**. TCP was also invited to create an exclusive set of video performances celebrating the 85th birthday of American icon **Philip Glass**. Partnerships with institutions such as the **Chicago Humanities Festival, Beaches Fine Arts Series, George Mason University,** and **Performance Santa Fe** allowed the ensemble to deliver its performance and education programming to audiences near and far.

Third Coast Percussion's return to touring brought the ensemble to new and familiar stages. The season kicked off with a sold out **Philharmonie de Paris** debut, featuring the world premiere of TCP's complete arrangements of **Philip Glass's *Aguas da Amazonia***. Dynamic movement artists **Cameron Murphy** and **Quentin Robinson** joined TCP for a six city, coast-to-coast tour of ***Metamorphosis***, featuring choreography by Lil Buck and Jon Boogz of Movement Art Is. A special invitation by collaborator **Devonté Hynes** took TCP to the **Brooklyn Academy of Music** for its first NYC performance since 2019. It was especially thrilling to begin sharing live performances of iconic film composer **Danny Elfman's *Percussion Quartet*** with audiences across the country.

A renewed commitment to the ensemble's hometown of Chicago resulted in a joyful ***Perspectives* album release celebration at DePaul University School of Music's Holtschneider Performance Center**. Louis Harris of *Third Coast Review* noted that **"Third Coast Percussion delivered excellence"** throughout its much-anticipated return to the local stage. Additional Chicagoland performances included appearances in Elgin and Oak Park, and at Constellation for TCP's annual *Currents* concert.



Perspectives album
art by Sonnenzimmer



Performing works by student composers at TCP's alma mater, Northwestern University.

TCP shared a performance with collaborator Devonté Hynes at Brooklyn Academy of Music. Photo by Edwina Hay.



27 CONCERTS

(24 IN-PERSON, 3 LIVESTREAM)

17,000+ AUDIENCE

Performing works by student composers at TCP's alma mater, Northwestern University.



Performing **Metamorphosis** at the University of Wisconsin-Madison with movement artists Cameron Murphy and Quentin Robinson.



Performing for students at the University of Maryland.

REACHED 10,368
STUDENTS ACROSS
THE COUNTRY





EDUCATIONAL PROGRAMS

INSPIRING THROUGH CREATIVITY & COLLABORATION

Based on the great success of its online educational activities during the previous season, TCP transformed two of its educational concert programs into a high-quality virtual format, for educators to use in asynchronous learning environments. The ensemble created a six-part video series called **WAVES** that **teaches students about the science behind sound** through app-based technology and interaction with repertoire by Devonté Hynes and Jlin. TCP's flagship education concert program **Think Outside the Drum** also received a makeover with **new capture in HD video** for virtual presentations and the addition of **newly commissioned repertoire by female composers**, for both online and in-person engagements.

The ensemble was also thrilled to return to working with students in person when it was safe to do so. **TCP completed its third year as Ensemble-In-Residence at Denison University**, interacting with students and faculty from several academic disciplines during three separate weeks throughout the school year. Remaining invested in music education in Chicago, TCP continued its "Embark" program in cooperation with The People's Music School (TPMS), working closely with TPMS's high school percussionists throughout the fall semester. The term culminated in a side-by-side performance with TCP and TPMS students, which was professionally recorded in TCP's rehearsal studio.

In the winter, **TCP returned to its members' alma mater, Northwestern University, for a ten-week residency with the composition and percussion departments.** The ensemble also engaged with student composers from across the U.S. through both virtual and in-person workshops, premiering and recording over 45 student works from institutions such as Denison University, Northwestern University, University of Illinois-Chicago, and West Chester University. While on tour, TCP presented a variety of K-12 performances, percussion master classes, entrepreneurship workshops, and community engagement performances on the campuses and surrounding communities of Kent State Tuscarawas, Lawrence University, University of Minnesota, University of Texas-Austin, University of Washington, University of Wisconsin-Eau Claire, and University of Wisconsin-Madison.



André Dowell,
Co-chair of DEI Committee

DIVERSITY, EQUITY, & INCLUSION

UNIFIED IN OUR CREATIVITY & CURIOSITY

We have always felt that the music that Third Coast Percussion makes appeals across the boundaries of race, gender, ability, sexual orientation, or ethnicity. Curious listeners and music creators can come from any background.

Two years ago, TCP embodied our commitment to diversity, equity, and inclusion for the first time in a concrete goal: to have our programming reflect the demographics of the United States (50% non-male, 40% ALAANA). This past season, for the first time, TCP's programming reflected these stated goals.

- 2021-22 concert season: **65% ALAANA***, **50% non-male**
- 2020-21 concert season: **46% ALAANA**, **32% non-male**
- 2019-20 concert season: **17% ALAANA**, **15% non-male**

**ALAANA stands for African, Latinx, Asian, Arab, and Native American individuals and communities.*

We're excited to have shared the stage this season with two brilliant artists, **Quentin Robinson** and **Cameron Murphy**, who bring a very personal story via a historically Black artform (U.S. street dancing styles of jookin' and popping) to our collaborative show **Metamorphosis**. This show toured to 6 venues in 5 states, and will be the program that brings TCP its Carnegie Hall debut this coming January. This year, TCP also collaborated with Lakota music creators **Suzanne Kite** and **Santee Witt** on a new work, **Wógligleya (Thŋkášila Čečiyelo)**, which saw TCP sharing the stage with American Indian artists for the first time. Both of these projects, in addition to many others with a diverse range of collaborators, continue to bring exciting and unexpected experiences to audiences and students around the world.

TCP has also begun an organization-wide survey of our DEI practices, setting specific goals towards advancing these values in each aspect of our organization at the board committee level: finances, development, human resources, board governance, and marketing.



Performing **Metamorphosis** at the **University of Wisconsin-Madison** with movement artists Cameron Murphy and Quentin Robinson.

TCP with Suzanne Kite, Santee Witt, and family.



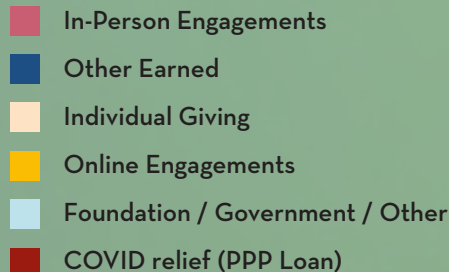
FINANCIAL SUMMARY

MOVING IN THE RIGHT DIRECTION

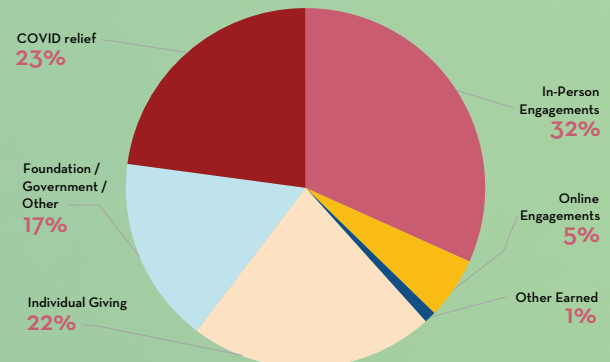
With the gradual return to live performance over the course of the 2021-22 season, TCP's revenue from in-person engagements rebounded, though not fully to pre-pandemic levels, and the organization continued to supplement with online engagements. While some donors dialed back their giving slightly after the tremendous outpouring of support earlier in the pandemic, individual giving remains at much higher levels than a few years ago, a testament to the generosity and enthusiasm of TCP's donors. Relief funds from the government helped to keep TCP on strong footing throughout this year as well, while we continue to navigate an unpredictable landscape.

These multiple revenue streams and continued organizational adaptation have allowed TCP to continue full-steam with new artistic projects and to feed the momentum in its live performance calendar. TCP's expenses for FY22 reflect this energy, with a significant increase in expenditures for recording, composer commissions, guest artist fees, and of course, travel expenses. We're thrilled to be creating new work and bringing the programs developed over the last few years to audiences in Chicago and around the country once more, and glad to have the additional medium of online performance as an additional way to reach music lovers everywhere.

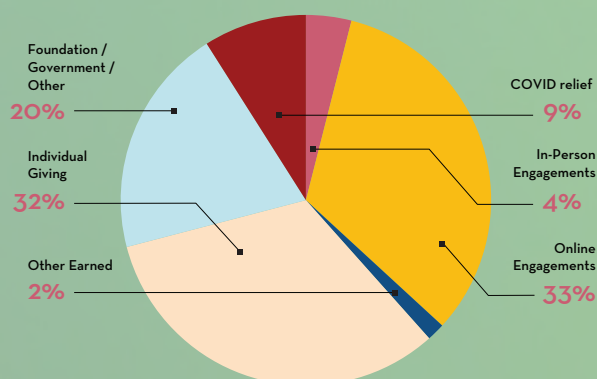
Legend



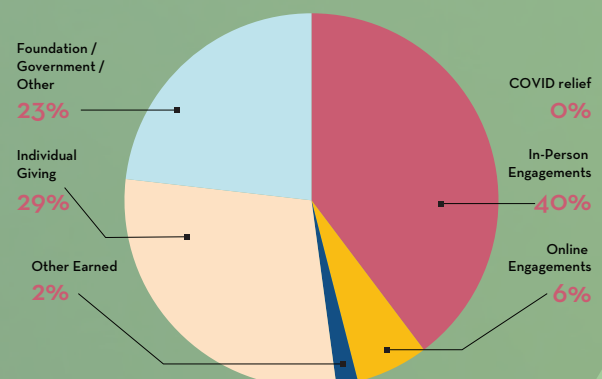
2022



2021

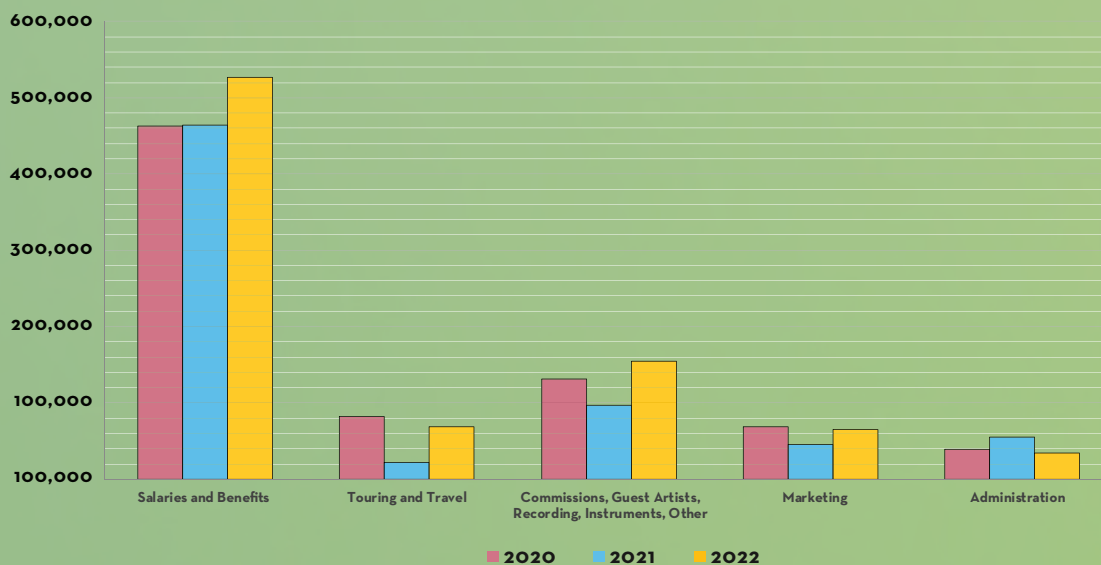


2020





Expenses



UPCOMING PROJECTS

A FULL SEASON OF LIVE PERFORMANCES

Third Coast Percussion's 2022-2023 season marks a return to a full season of live performances at home and on the road, including the ensemble's much-anticipated **Carnegie Hall debut on January 20, 2023**. This special presentation of *Metamorphosis* in Zankel Hall will be performed in-the-round for a truly immersive experience. Behind the scenes, Third Coast Percussion has never stopped pursuing creative collaborations that will expand percussion ensemble repertoire in exciting new directions. Three compelling new works are slated to receive premieres as part of TCP's 2022-2023 season. **Gauntlet** by Stanford-based **Mark Applebaum** is a wildly creative new work that transforms hundreds of tiny everyday objects into the sonic backdrop for a grand procession by the performers. **Missy Mazzoli**, named 2021 Composer of the Year by *Musical America*, has put the final touches on her piece for TCP entitled **Millennium Canticles**. This dramatic multi-movement work imagines the musicians as a post-apocalyptic group of survivors who struggle to remember the rituals and stories that once made them human. The TCP ensemble is also excited to be co-composing a new work focused on themes of meditation and wellness.

In 2023-2024, TCP will unveil **Musica Poetica** by **Carlos Carrillo**, a six-movement suite inspired by works of poetry that combine the colorful sounds of percussion ensemble with strings and woodwinds. Acclaimed composer/performer **Clarice Assad** is composing **PLAY!** a new concerto for herself and Third Coast Percussion to perform as soloists with orchestra. The piece is a sonic exploration of the concept of play in its many forms, and will include games, toys, theater, virtuosity, and a heartfelt emotional underpinning.

Plans for future commissions are already underway with an exciting range of collaborators including **Tigran Hamasyan, David Longstreth, Anna Meredith, and Hans Thomalla**.



Recording session with
Flutronicx at Chicago
Recording Company.



At the **GRAMMY® Awards**
in Las Vegas with Sérgio
and Clarice Assad.



Performing at **Chamber
Music on the Fox**, Elgin, IL.



MEET OUR TEAM



Third Coast Percussion is a GRAMMY® Award-winning Chicago-based percussion quartet and GRAMMY®-nominated composer collective. For over fifteen 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*). Third Coast Percussion maintains a busy tour schedule, with past performances in thirty-eight of the fifty states and Washington, DC, plus international tour dates across four continents.



Sean Connors
Technical Director



Robert Dillon
Development Director



Peter Martin
Finance Director



David Skidmore
Executive Director

Third Coast Percussion is a thriving not-for-profit arts organization based in the great city of Chicago. With a robust mission to inspire and educate through the creation of exciting and unexpected musical experiences, TCP’s full-time staff of three works year-round to further the organization’s ambitious goals.



Reba Cafarelli,
Managing Director



Colin Campbell,
Production Manager



Rebecca McDaniel,
*Marketing and
Development Manager*



**THIRD COAST
PERCUSSION**

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DONOR LIST

As a 501(c)3 not-for-profit corporation, Third Coast Percussion is dedicated to expanding and enriching the cultural landscape of Chicago and communities across the country. Your support goes directly to the creation and presentation of new works, and to teaching the next generation of musicians and music advocates.

\$50,000 and above

- The Maxine & Stuart Frankel Foundation

\$30,000-\$49,999

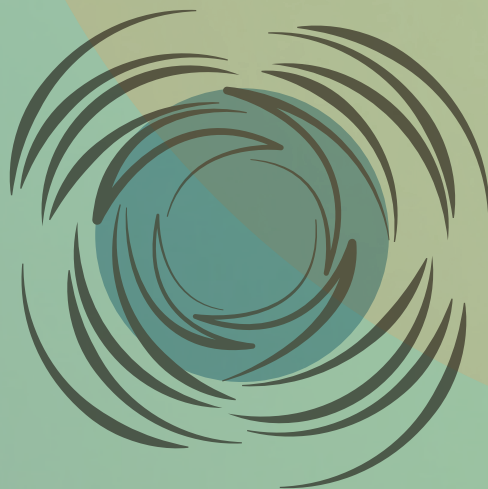
- The MacArthur Funds for Arts and Culture at Prince

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- The Paul M. Angell Family Foundation
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“YOUR SUPPORT MAKES OUR WORK POSSIBLE. THANK YOU TO ALL OUR GENEROUS DONORS!”

THIRD COAST PERCUSSION

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Performing at **Chamber Music
on the Fox**, Elgin, IL.



OUR MISSION

The mission of Third Coast Percussion is to inspire and educate through the creation of exciting and unexpected musical experiences.



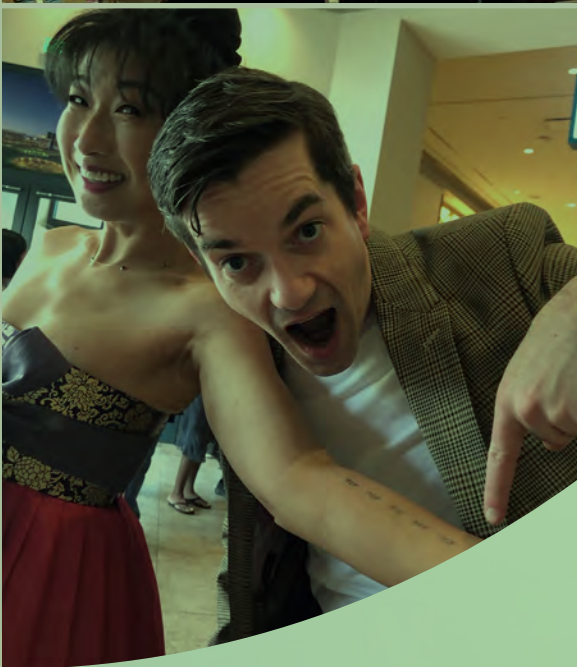
OUR VALUES

- Highest standard of excellence
- Curiosity and experimentation
- Responsibility and stewardship
- Collaboration
- Equity, diversity and inclusion
- Kindness and respect

OUR VISION

A worldwide audience that embraces creativity, curiosity, and community through music.





DSE:

Rhonda Lila

Sean Connors

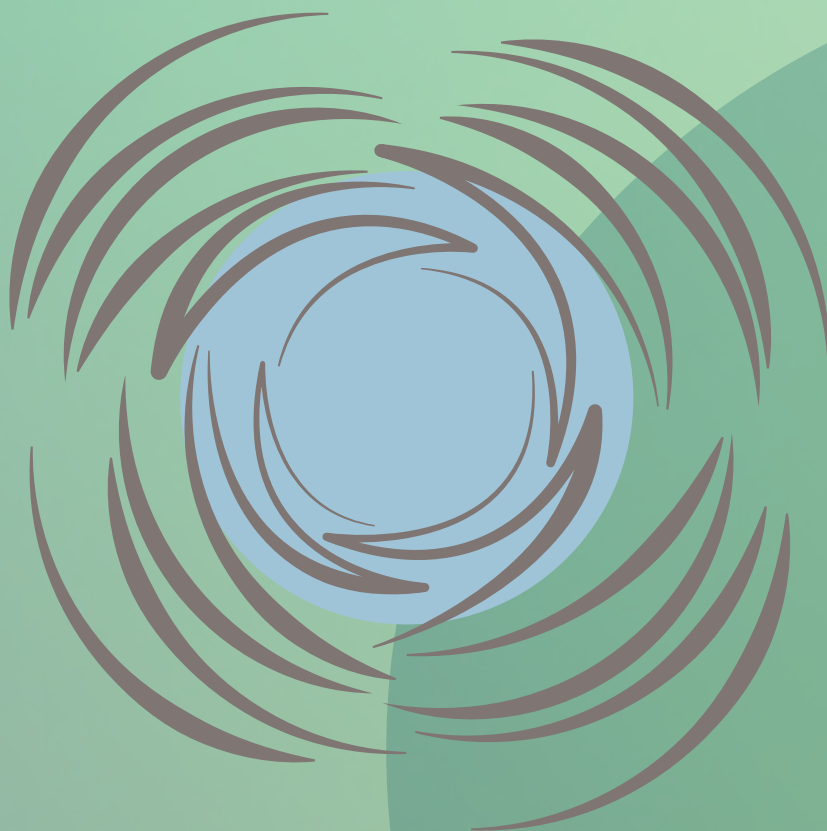
Reba Cafarelli

Codi Caffell

Rebecca McDaniel



THIRD:COAST
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