

INSTITUTE *for*
COMPOSER
DIVERSITY

ORCHESTRA
REPERTOIRE
REPORT

2023

DR. ROB DEEMER
(State University of New York at Fredonia)

DR. CORY MEALS
(University of Houston)

with assistance from
DR. P.J. CORRON
HUMAY GASIMZADEH
JESSICA SISTI

2023 Orchestra Repertoire Report

Dr. Rob Deemer
Dr. Cory Meals

with assistance from

P.J. Corron
Humay Gasimzadeh
Jessica Sisti

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FREDONIA
STATE UNIVERSITY OF NEW YORK

 **SUNY**
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SPHINX
Aaron P. Dworkin ▪ Founder

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of American
Orchestras

EXECUTIVE SUMMARY

Our inaugural *Orchestra Repertoire Report* in 2022 highlighted the significant transformation in programming within professional orchestras nationwide. Works by historically marginalized and excluded composers - women, non-binary individuals, and composers of color - grew from just 4.5% of total programming in 2015-2016 to 22.5% in 2021-2022 - a change of 400%. This growth reveals the strides made by orchestras nationwide in their embrace of diversity and inclusion, responding to calls from artists and audiences alike.

In our executive summary of that report, we posed an important question: **was such a massive shift in programming sustainable?**

Our 2022-2023 *Orchestra Repertoire Report* raises this question, enriching the data set to paint a more nuanced picture of nationwide programming. With this broader lens, we explore whether U.S. orchestras sustained recent improvements in diversity and inclusion and how those ensembles approached composer diversity in their programming.

In short, the answers are promising thus far. Not only have orchestras maintained the overall levels of composer diversity from those found in our 2022 report, but they have forged further ahead. A few key takeaways:

- Despite the addition of more than fifty additional orchestras (189 total, featuring 5,470 total works) in our 2023 report, historically marginalized and excluded groups were represented at an even higher level than in our 2022 report.
- Works by women/non-binary composers and composers of color increased from 22.5% in 2022 to 24.4% in 2023.
- Works by living composers increased from 21.8% to 22.1%.
- Correspondingly, works by deceased white men composers decreased from 69.6% to 68.4% between 2022 and 2023.

These statistics reveal orchestras actively diversifying their repertoire from one season to the next. Even more striking transformations are observed when analyzing programming from both the 2016-2017 and 2022-2023 seasons.

- Works by living composers grew 105%, from 10.7% to 21.93% of programming.
- Women and nonbinary composer programming skyrocketed 619% - from 1.71% to 12.3%.
- Similarly, nonwhite composer representation grew 580% - from 2.6% to 18%.
- Works by women composers of color leaped from 0.21% to 5.95%, a 2,782% surge.

Similar changes are observed across the constituent communities within these broad categories.

- Black composer programming exploded by 2,529%, from 0.39% to 10.3%. Works by Black women composers rocketed from 0.02% to 3.62%, a 14,739% increase.
- Latinx composer representation grew 266%, from 1.15% to 4.24%. Programming of Latinx women composers surged 3,300% from no programmed works to 0.64% of all programming.
- Asian composer shares increased 194% from 0.95% to 2.8%. Works by Asian women composers grew 695%, from 0.15% to 1.16%.

This rapid expansion of diverse voices is promising, with a 20% decrease in the number of works by deceased white men. However, exponential growth must be considered in context. Despite a six-fold increase, women and non-binary composers still represent just over one in every ten works programmed in

INTRODUCTION

the 2022-2023 season. Similarly, works by women composers of color boast just one in twenty to the one in ten held by men composers of color.

This report analyzes composer diversity in the 2022-2023 season across regions, budget sizes, and more, focusing on two key questions:

- How equitable is programming within the many cultures, identities, and communities historically underrepresented, marginalized, and excluded?
- How do orchestras extend their efforts from a singular focus on specific underrepresented groups and move toward an equitable model that brings the programming representation of all underrepresented groups to appropriate levels?

This report was made possible by a collaborative effort to advance diversity in orchestral programming. We deeply thank the Sphinx Organization and their Venture Fund Grant for supporting this endeavor. We also thank the League of American Orchestras, specifically President Simon Woods and Vice President of Research and Resources Karen Yair. Their partnership was invaluable for engaging orchestras nationwide and gathering comprehensive data. Thanks to Afa Dworkin (Sphinx Organization), Louise Toppin (African Diaspora Music Project), Brittain Ashford (Music Publishers Association), Mandart Chan and Jennifer Meckler (ICD), and Robin Parkinson (Buffalo Philharmonic Orchestra) for their thoughtful editorial comments. Finally, we recognize Dr. P.J. Corron, Humay Gasimzadeh, and Jessica Sisti for their diligent work in compiling data that brought these insights to light. It is only through cooperation that we can drive real change.

This report represents an important step, but our work continues. Thank you for reading, and we sincerely hope it will have a positive impact on your audiences, communities, and musicians across the country.

-Dr. Rob Deemer, ICD Director & Dr. Cory Meals, ICD Head of Data Analysis

PROGRAMMING DATA: SOURCES

Baltimore Symphony “Orchestra Season by the Numbers” Initiative (2016-17).

- This dataset was shared with the Institute through the generous assistance of Ricky O’Bannon, the original author of the BSO’s data analysis initiative. This data was sourced from 87 American orchestras and examined representation and diversity issues over those three years.

Public Orchestral Communication (2019-20 & 2022-23).

- These datasets were collected by the Institute from official season announcements on the public websites of 120 and 189 American orchestras, respectively, and augmented in 2022 by programs collected through the League of American Orchestras.

While the number of orchestras in the BSO study (N=87) and Institute reports (N19-20 = 120, N22-23 = 189) differed, rigorous sampling and analysis indicate that the data collected was comparable between all reports.

Concerts were limited to mainstage “classical” or “masterworks” series, omitting works in other series that focused on film music, children’s concerts, pop music, or chamber music, as well as tour performances. This was done to ensure that the comparisons between various orchestras were as equitable as possible.

In previous reports, the Institute focused on the first five budget groups within the League of American Orchestras budget categories. The 2022-2023 report expanded its focus to include groups from the top eight budget LAO groups and Youth Orchestras.

PROGRAMMING DATA: CODING

Our analysis began by leveraging the Institute for Composer Diversity’s existing Composer Diversity Database. This database contains self-reported and verified information from over 2,400

composers, including almost 1,550 living artists. Using the demographic patterns in the database to establish categories for classifying composers, we applied these to the orchestral programming data gathered for this report. This methodology allowed us to efficiently and accurately categorize the large volume of repertoire based on composer demographics while drawing from a reliable external database.

- To analyze the thousands of works in the various datasets efficiently, ICD uses a coding system (see below) to label the demographic category of each composer.

1 = Living White Men	6 = Deceased White Women
2 = Living White Women	7 = Deceased Men of Color
3 = Living Men of Color	8 = Deceased Women of Color
4 = Living Women of Color	9 = Living Non-Binary
5 = Deceased White Men	999 = Unknown

- We begin by matching composers in the aggregated programming data to existing entries in the Institute’s Composer Diversity Database. For the remaining composers, we used a systematic categorization process:
 - We collected biographical information through scholarly sources, both traditional (e.g., *New Grove Dictionary of Music and Musicians*) and contemporary (e.g., *The Horizon Leans Forward*), along with existing research and databases from similar organizations (including the *African Diaspora Music Project*, *Canadian Music Centre*, *Chamber Music America Composers Equity Project*, *Latin American Orchestral Works* resource from the Fleisher Collection, and *Music by Black Composers*).
 - Where gender identity is unclear, we reference pronouns used in official biographies and historical analyses
 - For ambiguous racial/ethnic identity, we examine language used to describe the composer, both coded and explicit

- Where historical status is uncertain, we estimate by applying standard lifespans to known birth years
- Any composers that remained unidentified after these steps are marked as “Unknown” (< 0.01% of composers)

This process leveraged both our existing database and thorough additional research, allowing consistent categorization of composers. Where composer information was unclear in scholarly or official sources, we work to verify the information across two or more sources at a minimum.

PROGRAMMING DATA: ANALYSIS

- Since not all orchestras had data for every season, we analyzed demographic distribution by grouping orchestras based on their number of collected seasons. Testing showed no significant difference in within-group distribution across these season groupings.
- Our broad demographic categories were limited to women composers and composers of color, as publicly identified nonbinary composers represented less than 0.1% of the overall sample. However, their works are included in the analysis and can be found in the report appendices.

2016-2023 SEASON COMPARISONS

Key Points

- **Figure 5** is the clearest chart in this report as to the changes in programming happening in professional orchestras in the United States. Compared to last year, this demographic trend has continued to rise from 22.5% of total programming to 24.4% (an 8.4% year-to-year increase).
- **Figure 6** demonstrates a change in orchestral programming that has gone relatively unnoticed or unremarked, namely that orchestras are playing many more works by living composers than in years past. This shift is directly linked to the increase of programming of works by composers from historically excluded groups such as women/non-binary composers and composers of color.

Programming of works by women composers & composers of color up 510%

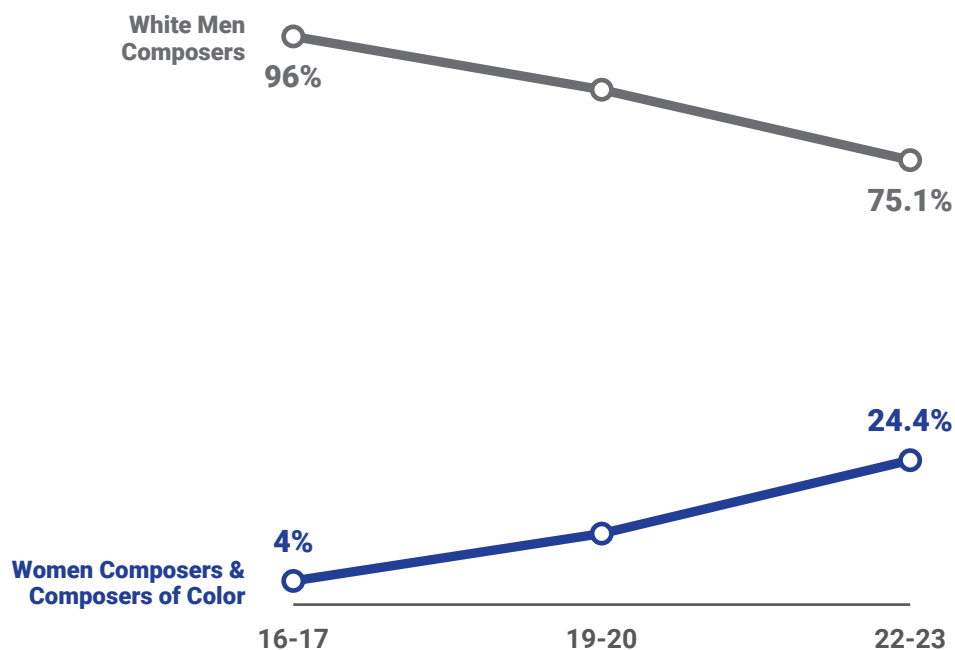


Figure 1: Programming trends emphasizing works by women composers and composers of color have narrowed the gap between white men composers and composers from historically excluded groups from 92% to 50.7%.

Programming of living composers has increased 89% between 2016-2023

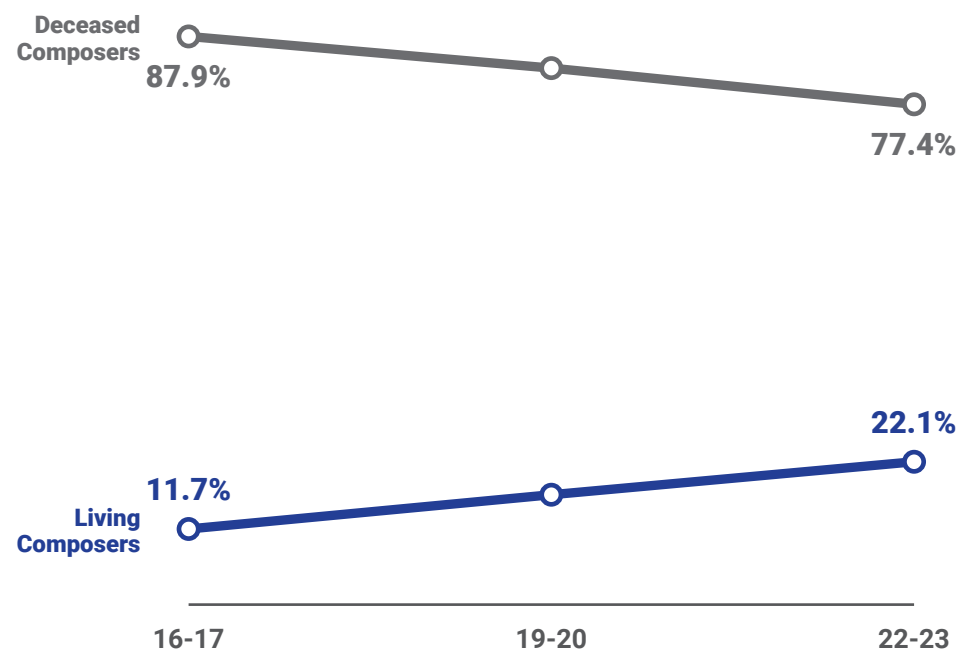


Figure 2: The sharp rise in programming composers from historically excluded groups over the last six years has shifted the gap between living and deceased composers from 76.2% to 55.3%.

ICD ORCHESTRA REPERTOIRE REPORT
2016-2023 SEASON COMPARISONS

Key Points

- Three deceased white men—Ludwig van Beethoven, Wolfgang Amadeus Mozart, and Peter Ilych Tchaikovsky—comprised almost 20% of the programmed repertoire during the 2019-2020 orchestral season; the 250th anniversary of Beethoven’s birth ensured that half of those works were his alone.
- The chart below makes clear the stark changes that have occurred since the 2019-2020 season, with women/non-binary composers being performed more than Beethoven, Mozart, and Tchaikovsky combined and composers of color being performed half again as much.
- Data from 2020-2021 was not included because of the lack of performances due to the COVID pandemic.

How has programming of music by women composers & composers of color compared to the music of Beethoven, Mozart, and Tchaikovsky in the last four years?

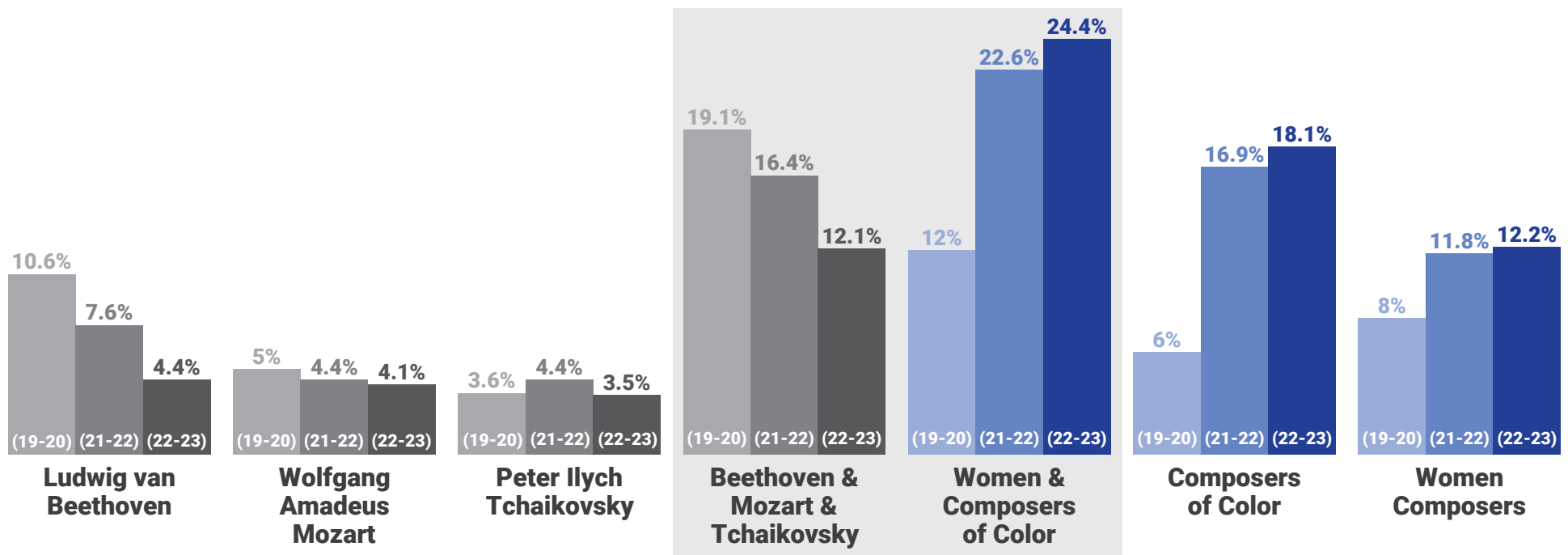


Figure 3: The percentage of music being performed by American orchestras by composers from historically excluded groups has doubled in the last four years while the programming of music by the three most performed composers dropped by over 36%.

2016-2023 SEASON COMPARISONS

Key Points

- Last year we focused on the 15-fold increase in the share of programming claimed by women/non-binary composers of color, moving from less than one percent in 2015-2016 to 6.1% in the 2021-2022 season. This year we are pleased to see that that percentage has stayed almost identical, even though the number of orchestra programs analyzed have increased from 133 to 189.
- Both of these charts make the disparity between men and women/non-binary composers within the broader range of composers from historically excluded groups; it should be noted that we would never suggest to reduce any programming of works by men of color, but rather to emphasize how important it is to increase programming of works by women/non-binary composers from all demographic groups.

Works by composers of color and women composers both increase over 600% between 2016-2023

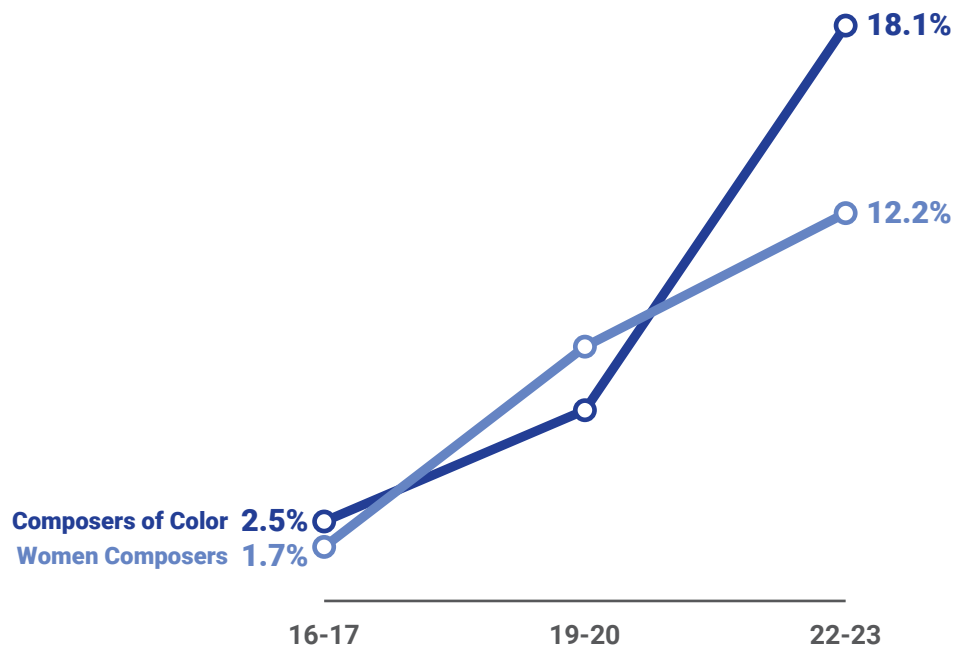


Figure 4: The amount of works by both composers of color and women composers in orchestral programs has risen dramatically since 2015, up 624% and 618% respectively.

Men composers of color are programmed twice as much as either women of color or white women

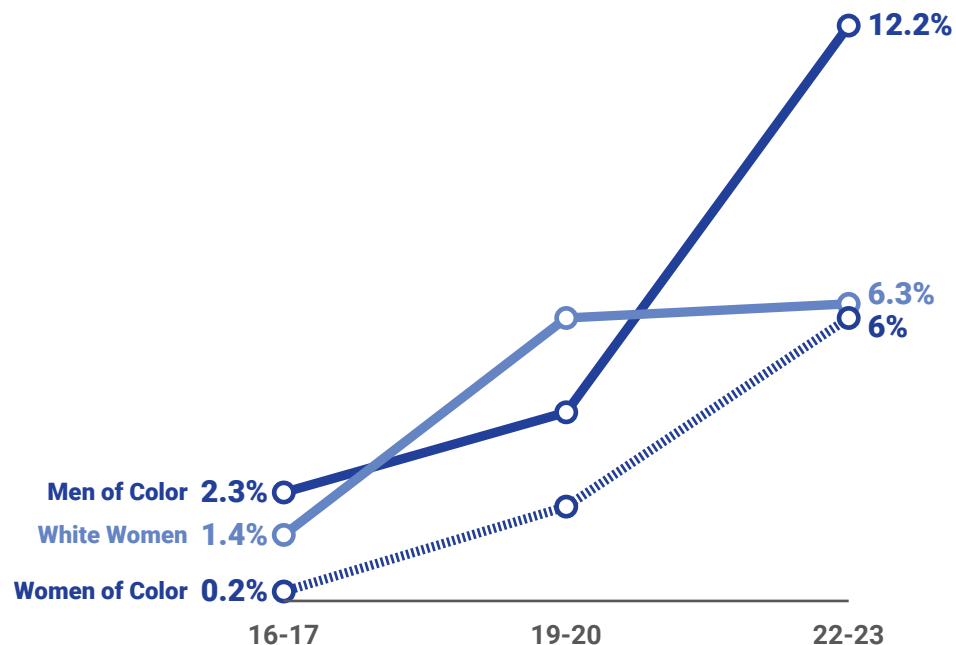


Figure 5: While women composers of color and white women composers have seen significant increases (up 2,900% and 350% since 2016), the end result is still half as much as that of their men composer of color counterparts.

Key Points

- The distinct discrepancy between living white men composers and all other living composer demographic groups in 2016 has been all but eliminated.
- **Figure 10** shows how close orchestras have come to equity between all four demographic groups; with intentional programming practices, women/non-binary composers could easily see 6% in the next year or two.
- **Figure 11** indicates how programming of works by living white men has evolved over the last six years. It should be mentioned that there is only one demographic that living white men should ever consider their “competitors” and that group is deceased white men (note that there is a 164% difference between those two groups even in 2022).

Programming of living women composers of color increases 1050% between 2016-2023

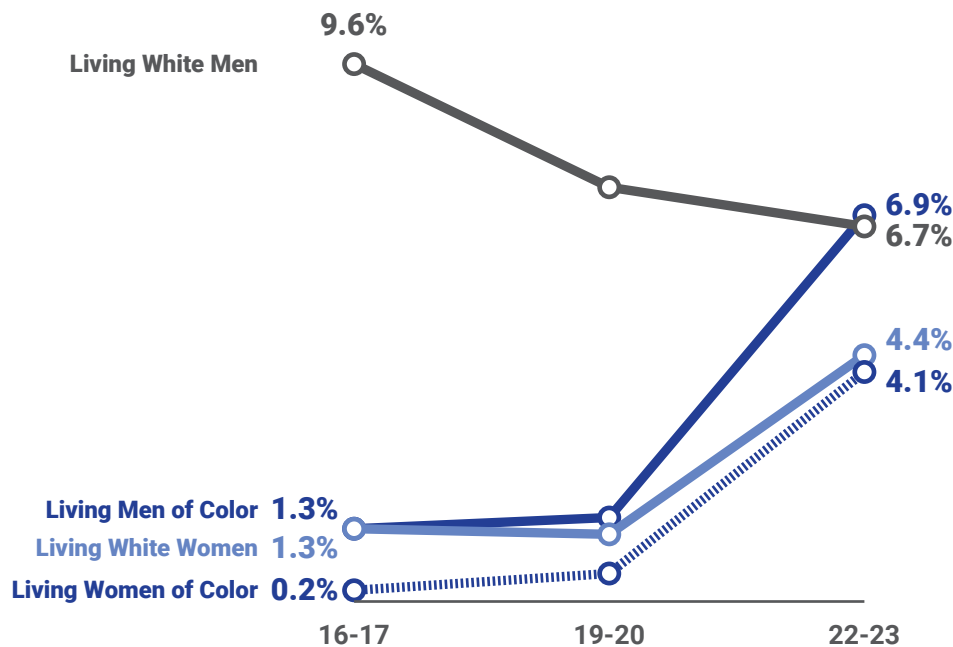


Figure 6: The fact that living male composers of color were performed more than living white male composers and women of both demographics are consistently lower than men of both demographics are important data points in this report.

Programming of living white men composers declines 30% from 2016-2023

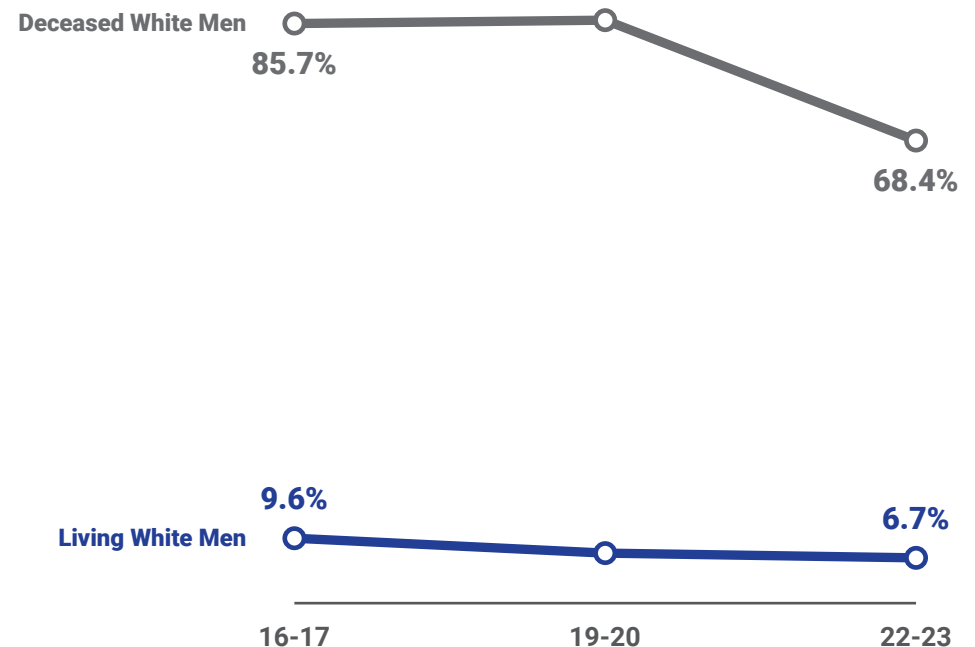


Figure 7: Works by living white men are being performed less than they were six years ago, while deceased white men composers are being performed at almost 10 times the rate of living white men composers.

2016-2023 SEASON COMPARISONS

Key Points

- **Figures 12** and **13** provide a useful illustration of changes in programming diversity in the 2016-2017 and 2022-2023 orchestral seasons.
- Only 161 works out of a total of 4,068 works collected by the Baltimore Symphony's *By The Numbers* project in 2016-2017 were by composers from historically excluded groups. The two small dots in the lower left corner denote that 0.2% (10 works by six composers) were by living women/non-binary composers of color and 0.1% (five works by four composers) were by deceased white women/non-binary composers. No works by deceased women/non-binary composers of color were performed that year by the 87 orchestras analyzed.

How have the proportions of orchestral programming changed over the past six years? Here's what it looked like in 2016-2017 (over 85% of works by deceased white men)...



Figure 8: This treemap chart shows how few works in the 2016-2017 season were created by composers who were not white men (4% vs. 96%). The two small dots in the lower right corner represent works by living women of color (0.2%) and deceased white women composers (0.1%). No works by deceased women of color were performed.

ICD ORCHESTRA REPERTOIRE REPORT
2016-2023 SEASON COMPARISONS

Key Points

- Reflecting a similar change found in last year’s report, the increase in programming works by composers from historically excluded groups (4% to 24.4%) is found across all categories of composers.
- Special attention should be given to the gains among women/non-binary composers of color as there was practically no representation in the 2016-2017 season and that group’s representation in 2022-2023 is almost equal to their white women/non-binary composer counterparts.
- The seven-fold increase of works by deceased composers from historically excluded groups is owed to gains made by deceased men of color (up 420%) with deceased white women/non-binary composers and women/non-binary composers of color each being performed almost twice as much as deceased men of color were in 2016-2017.

...and here’s what the proportions of orchestral programming look like in 2022-2023 (with under 70% of works by deceased white men).

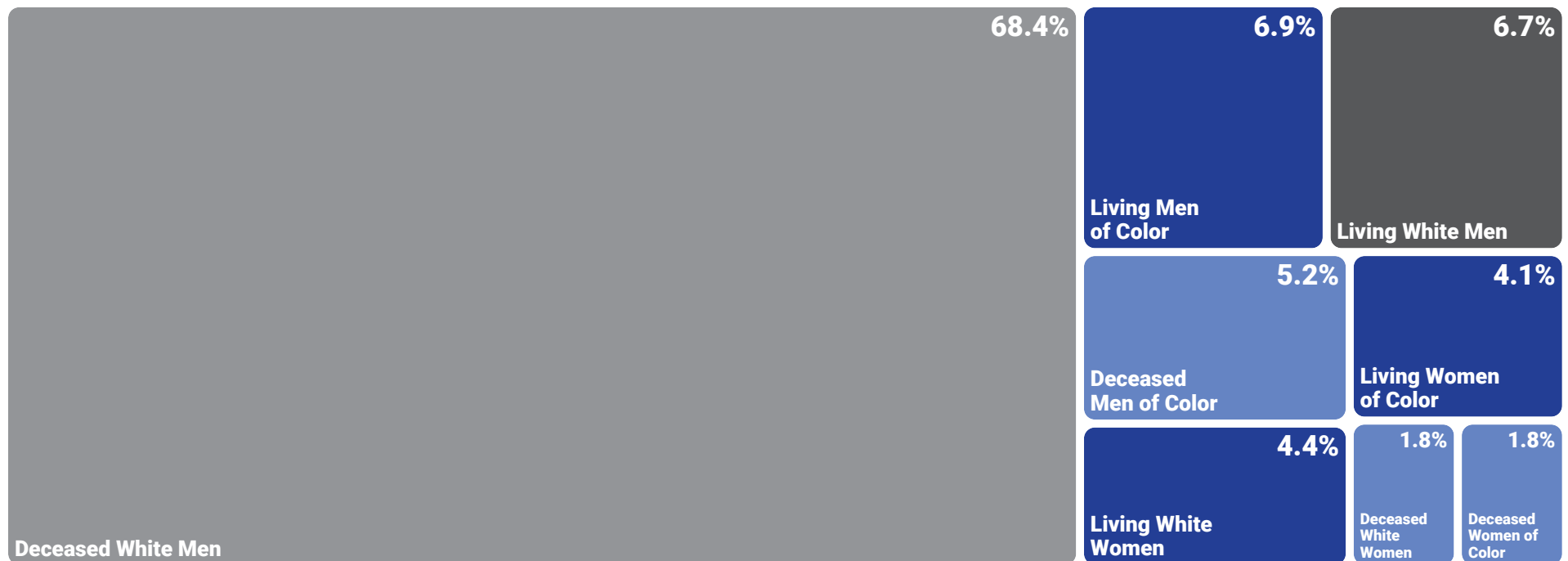


Figure 9: This treemap chart shows how many works in the 2022-2023 season were created by composers who were not white men (24.4% vs. 75.1%). There are still areas that need more emphasis—women composers of all demographics—and with a relatively small adjustment to the number of works by deceased white men, an equitable and balanced repertoire could be achieved.

2022-2023 SEASON DETAILS

Key Points

- Comparisons of programmed works between various demographic groups during the 2022-2023 concert season demonstrate both similarities between the proportions of historically excluded composers and living composers and discrepancies between the proportions of women composers and composers of color.
- Composers of color as a single demographic group has seen great improvements in programming and the 18% found in the 2022-2023 season was the highest ICD has found in our analysis so far. Conversely, women/non-binary composers have not yet achieved an equitable balance within the collective repertoire.

How do the various demographics within the 2022-2023 U.S. orchestra season compare with each other?

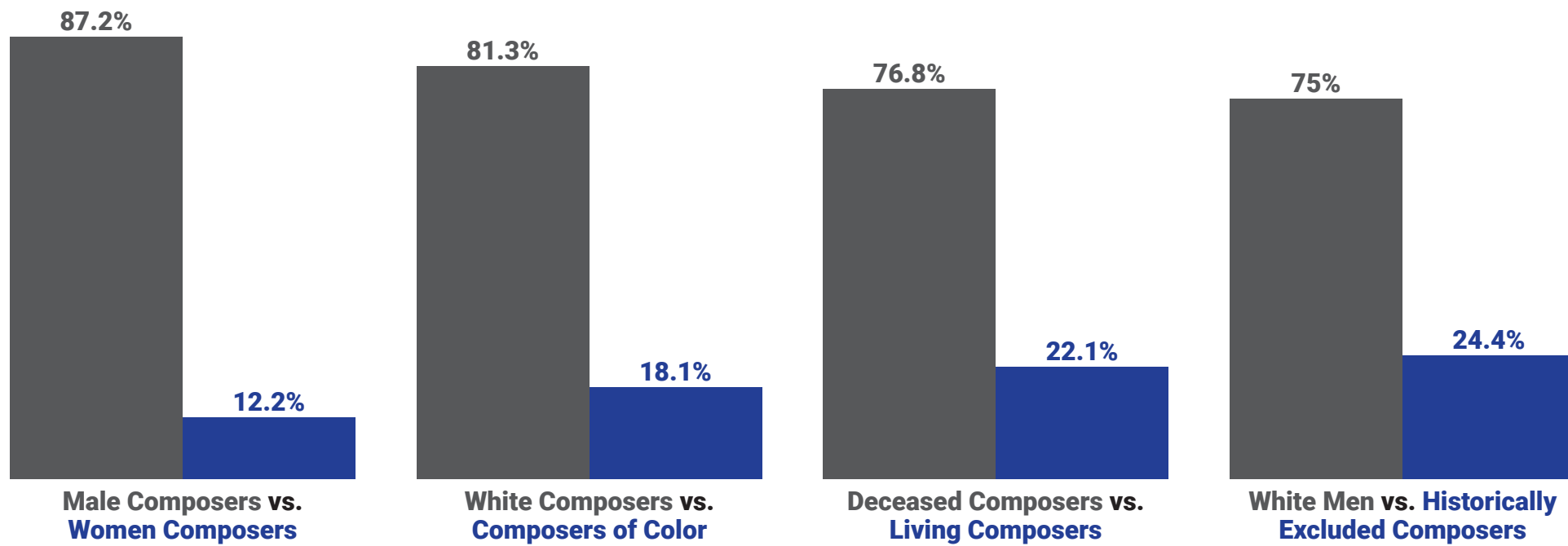


Figure 10: The total number of works analyzed was 5,407. 1,306 were written by composers from historically excluded groups while 4,105 were written by white men composers. 1,210 were written by living composers and 4,223 were written by deceased composers. 660 were written by women/non-binary composers while 4,771 were written by men composers. 992 were written by composers of color and 4,439 were written by white composers.

Key Points

- **Figure 18** provides more detail in regard to the demographic breakdown from the works performed during the 2022-2023 orchestral seasons.
- The 1:1:2:12 ratio between women/non-binary composers of color, white women/non-binary composers, men composers of color, and white men composers is in some ways very close to our suggested benchmarks (see. p. 6), but would need to see a doubling of works by both women/non-binary composers of color and white women/non-binary composers in order to create an equitable distribution throughout the season.
- The total number of works analyzed was 5,407. 326 were written by women/non-binary composers of color, 334 were written by white women/non-binary composers, 666 were written by men composers of color and 4,105 were written by white men composers.

Distribution of works by women of color, white women, men of color, and white men programmed by 189 orchestras during 2022-2023

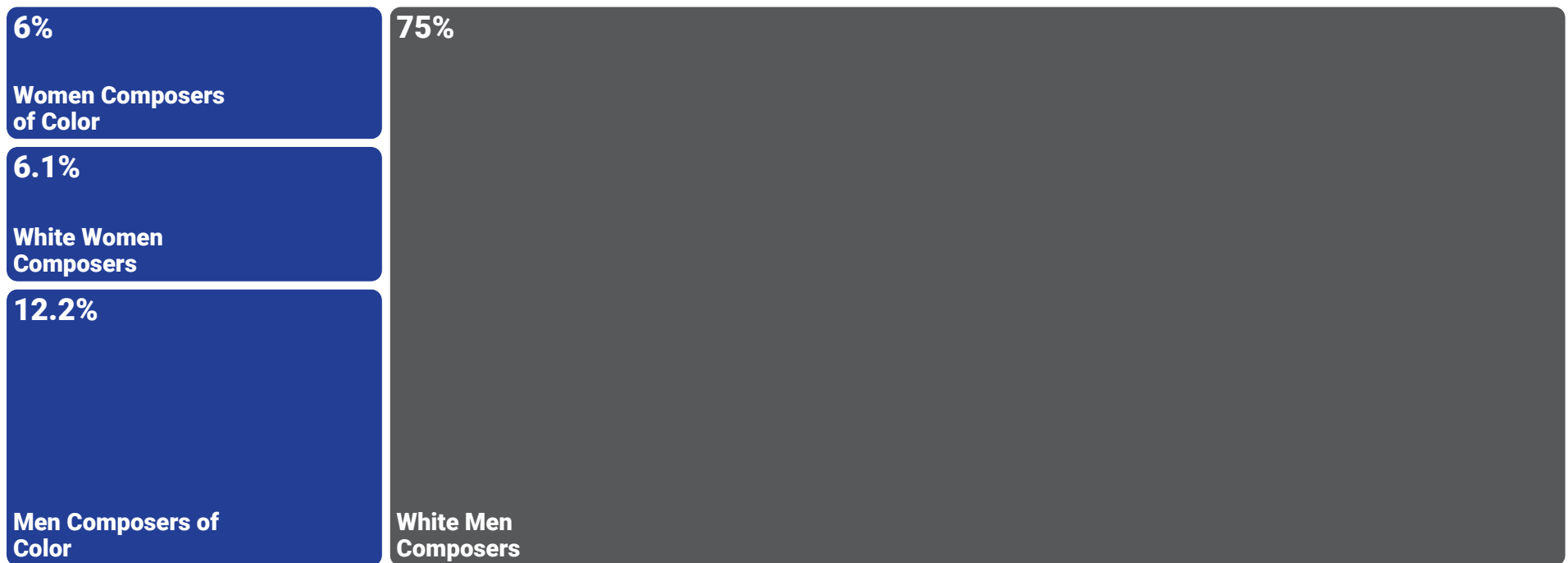


Figure 11: A treemap representation of composer demographics within the 2022-2023 orchestral seasons in the United States.

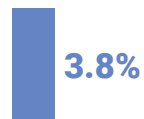
2022-2023 SEASON DETAILS

Key Points

- When breaking down demographic groups by living and deceased composers, the relatively similar relationships between deceased and living white and men composers versus composers from historically excluded groups is notable. One obvious exception to this is the fact that living composers of color were performed slightly more than living white composers.
- The total number of works analyzed was 5,407. 196 were written by deceased women/non-binary composers, 464 were written by living women/non-binary composers, 744 were written by living men composers and 4,027 were written by white men composers. 387 were written by deceased composers of color, 603 were written by living white composers, 605 were written by living composers of color and 3,836 were written by deceased white composers.

Breakdown of works by living and deceased composers by gender

Deceased Women Composers



Living Women Composers



Living Men Composers



Deceased Male Composers



Figure 12: A comparison of works by living and deceased men and women composers during the 2022-2023 concert season.

Breakdown of works by living and deceased composers by race/ethnicity

Deceased Composers of Color



Living White Composers



Living Composers of Color



Deceased White Composers



Figure 13: A comparison of works by living and deceased white composers and composers of color during the 2022-2023 concert season.

Key Points

- **Figure 21** provides an interesting contrast between it and the previous two charts (Fig. 19-20) where it displays a relatively equalized distribution between like demographics. There is an obvious gap between gender identities, but that gap is, in our estimation, achievable in the near future.
- **Figure 22** is notable because of how close the demographic categories are to our ICD suggested benchmarks (see p. 27).
- The total number of works analyzed was 5,407. 226 were composed by living women/non-binary composers of color, 238 were written by living white women/non-binary composers, 379 were written by living men of color and 365 were written by white men. 100 were written by deceased women/non-binary composers of color, 96 were written by deceased white women/non-binary composers, 287 were written by deceased men of color and 3740 were written by deceased white men.

Breakdown of works by living composers by gender & race/ethnicity

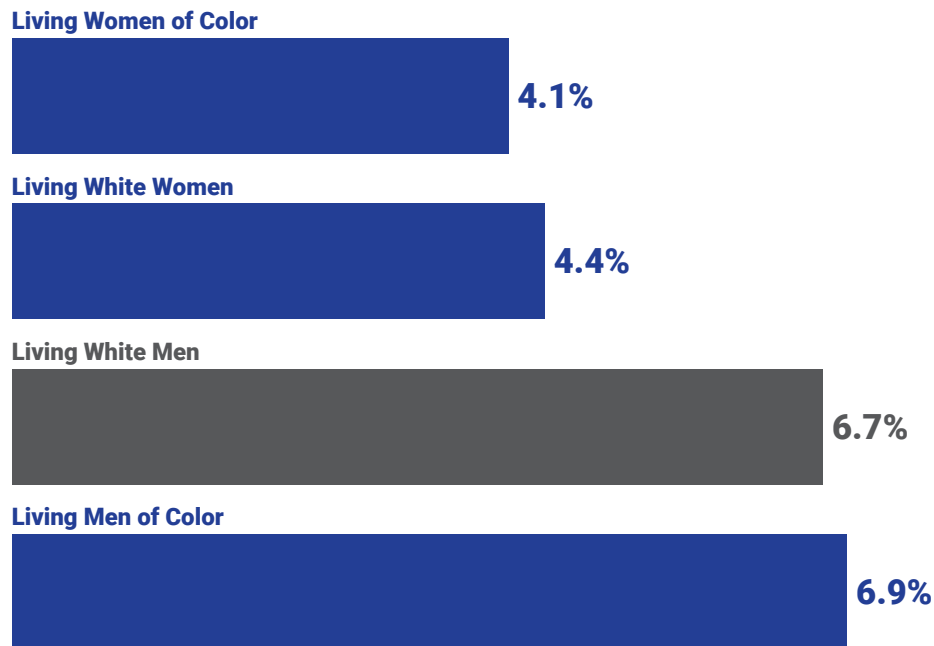


Figure 14: A comparison of programmed works by living composers, organized by demographic membership, during the 2022-2023 concert season.

Breakdown of works by deceased composers by gender & race/ethnicity

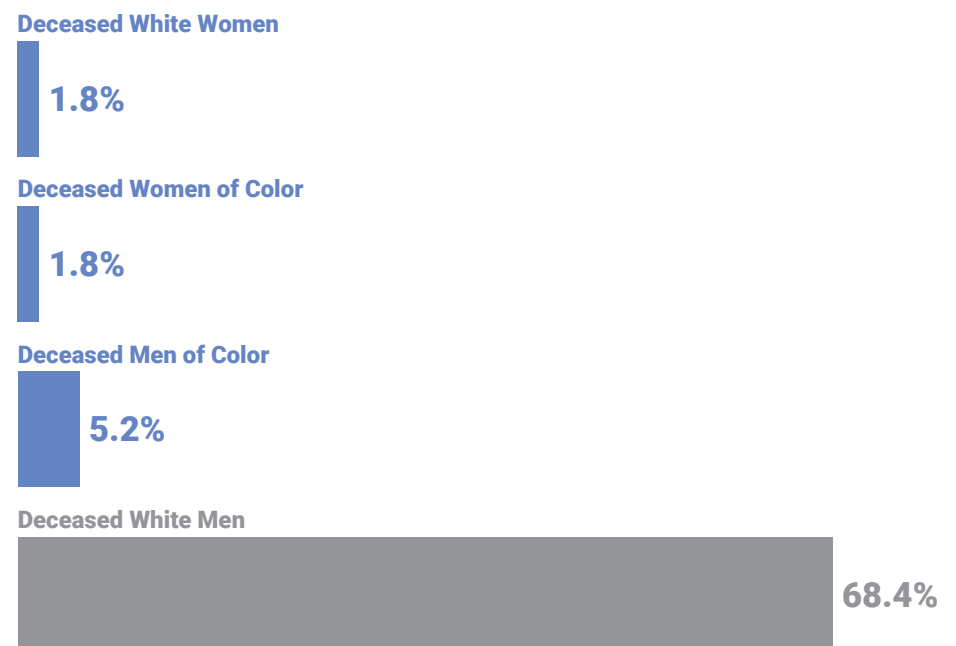


Figure 15: A comparison of programmed works by deceased composers, organized by demographic membership, during the 2022-2023 concert season.

2022-2023 SEASON DETAILS

Key Points

- **Figure 23** shows how orchestras focused their programming this year within the major racial and ethnic demographic groups. In 2022-2023, over twice as many works by Black composers were performed than by composers from every other racial/ethnic demographic combined.
- The total number of works analyzed was 5,407. 561 were composed by Black composers, 239 by Latinx composers, 111 by East Asian composers and 78 by a combined cohort of South Asian, West Asian, Indigenous, Pacific Islander, and Intersectional composers.
- **Figure 24** clearly demonstrates how widespread repertoire diversification is occurring throughout the orchestra community. The dark blue bars designate those budget groups where the combined works by composers from historically excluded groups is over 24% (see p. 27).

Breakdown of works by composers of color by race/ethnicity

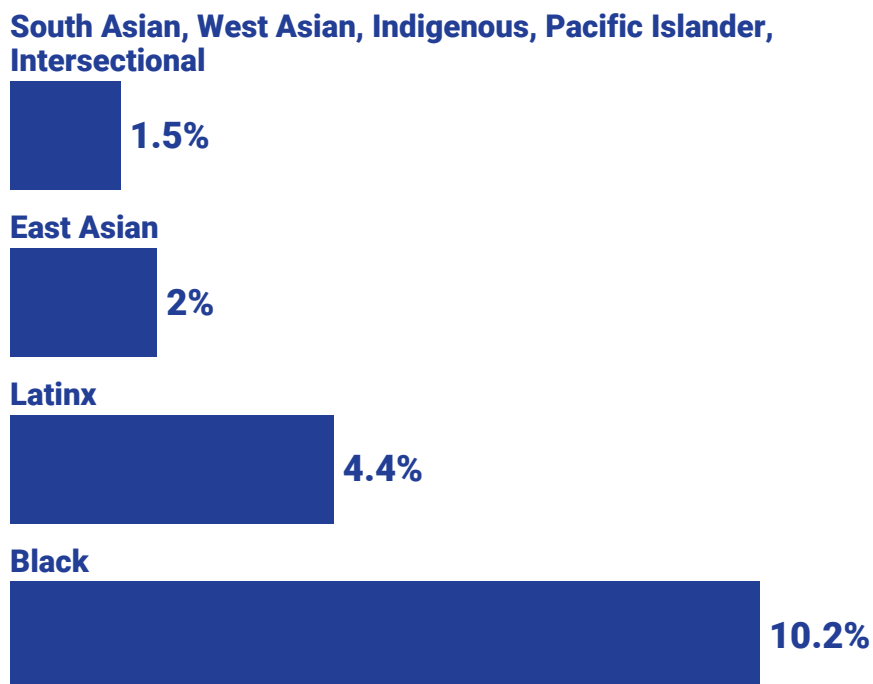


Figure 16: A comparison of programmed works by composers of color, organized by racial/ethnic demographic membership.

Breakdown of % of underrepresented composers by budget group

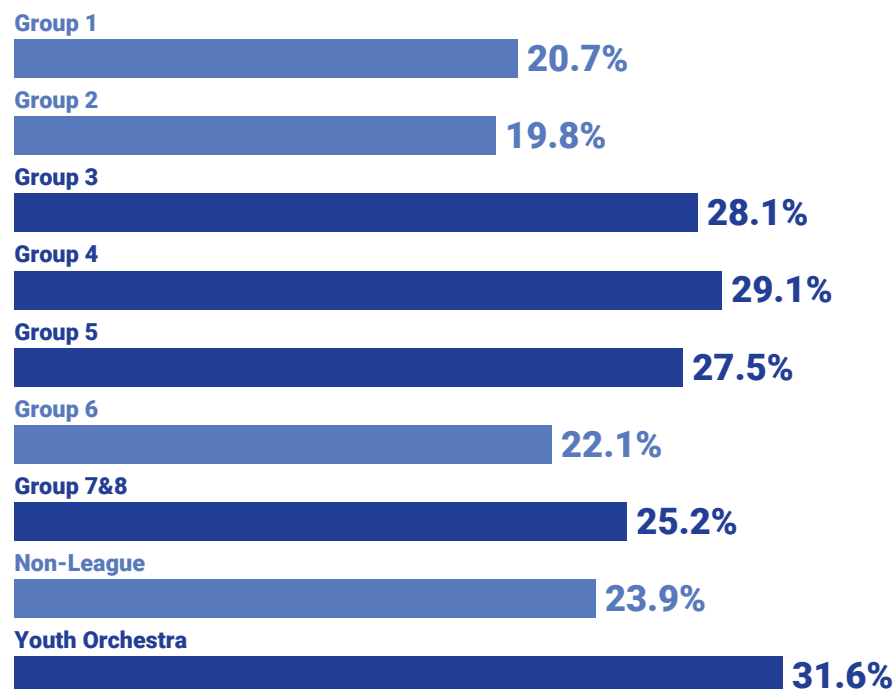


Figure 17: A comparison of the proportion of programmed works by underrepresented composers, organized by League of American Orchestras budget groups.

Key Points

- **Figure 25** plots the programming of works by composers from historically excluded groups through the primary months of the year in which professional orchestras hold their performances.
- **Figure 26** does the same for Black composers, Latinx composers, and Asian composers.
- Both are noteworthy in how they hew to common assumptions (spikes for most groups during their own focused heritage month, AAPI History Month being an exception) and present surprises as well (spikes for several groups in the fall and late spring as well as dips in December).

Month-by-month breakdown of works by women composers and composers of color (including heritage months)

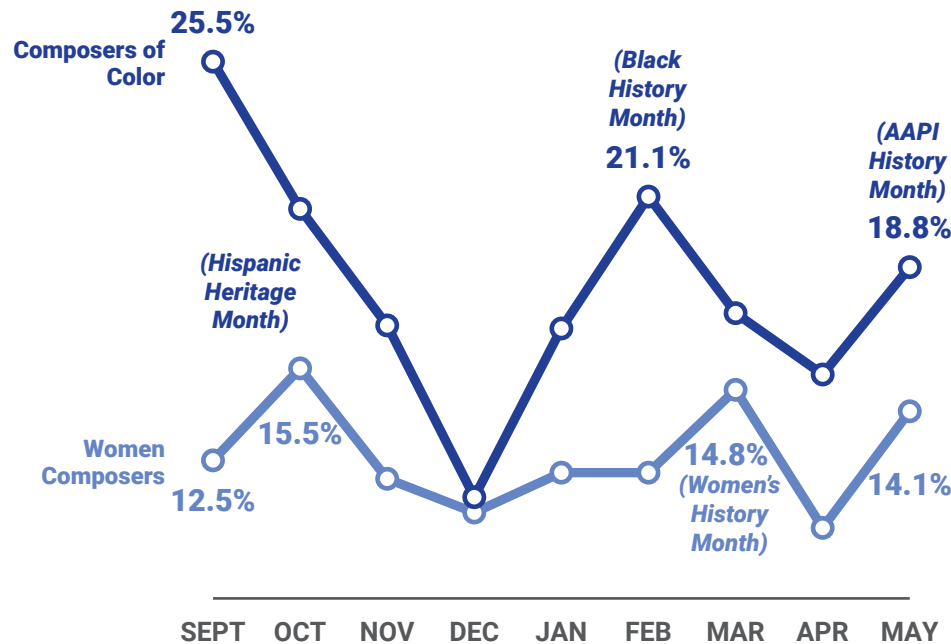


Figure 18: While the overall number of works by composers from historically excluded groups has risen substantially over the last few years, the impact of heritage months still remains a potent force when it comes to programming throughout the year.

Month-by-month breakdown of works by Black, Latinx, and Asian composers (including heritage months)

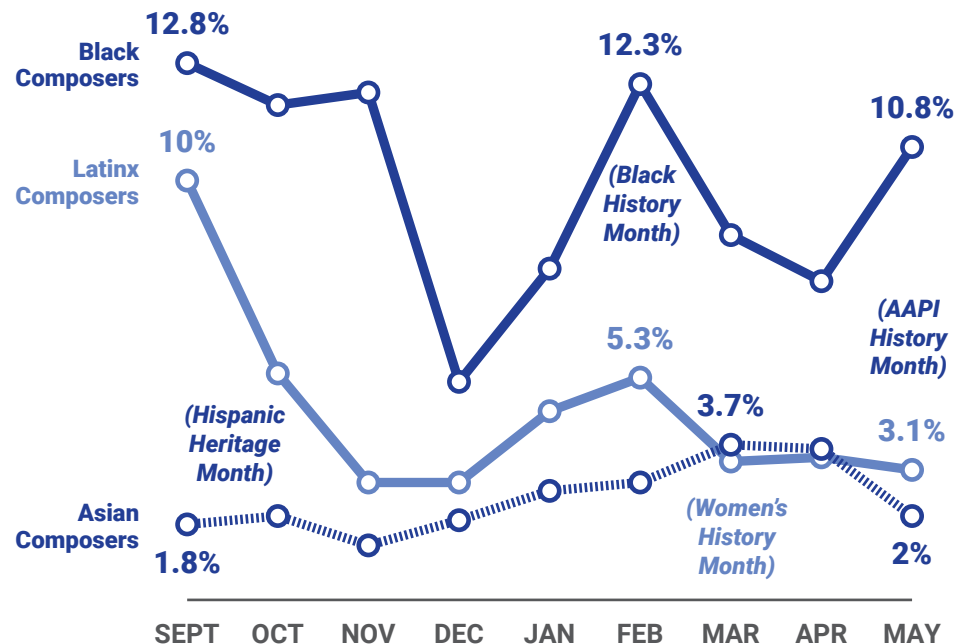


Figure 19: The sharp dip and rise in Fig. 25 made us ask whether or not programming was distributed equally across various racial/ethnic groups. The chart above demonstrates a more nuanced story between groups and throughout the season.

2022-2023 SEASON DETAILS

Key Points

- A frequent question when discussing repertoire diversity is the length of the works in question. There is a common perception that works outside of the traditional canon—especially those by living composers and composers from historically excluded groups—are shorter in length (such as overtures) than their white men counterparts.
- **Figure 27** and **Figure 28** demonstrate that the durations of works by composers from underrepresented groups are quite well-balanced. Almost exactly half of the works are longer than 10 minutes and a fifth of all works within this demographic group are over 20 minutes.

Works by underrepresented composers broken down by duration

1-10 Minutes



Over 10 Minutes



Figure 20: A comparison of total programmed works by underrepresented composers within 2022-2023 seasons, organized by duration (over/under 10 minutes long).

Works by underrepresented composers broken down by duration (detailed)

1-5 Minutes



6-10 Minutes



11-15 Minutes



16-20 Minutes



Over 20 Minutes



Figure 21: A comparison of total programmed works by underrepresented composers within 2022-2023 seasons, organized by duration (with five categories).

Key Points

- Comparing the relationship between total works, unique work titles, and unique composers shows that there are almost as many composers from historically excluded groups as there are white men and yet white men comprise almost twice as many unique titles performed and over three times as many total performed works.
- The total number of performed works counted in our analyses was 5,426; 4,098 of which were composed by white men, 1,328 were composed by composers from underrepresented groups. The total number of unique titles was 2,093, with 1,413 by white men and 721 by composers from underrepresented groups. 889 total composers had works performed; 505 were white men and 384 were from underrepresented groups.

Comparison of total performed works, unique titles, and unique composers between white men composers and composers from historically excluded groups

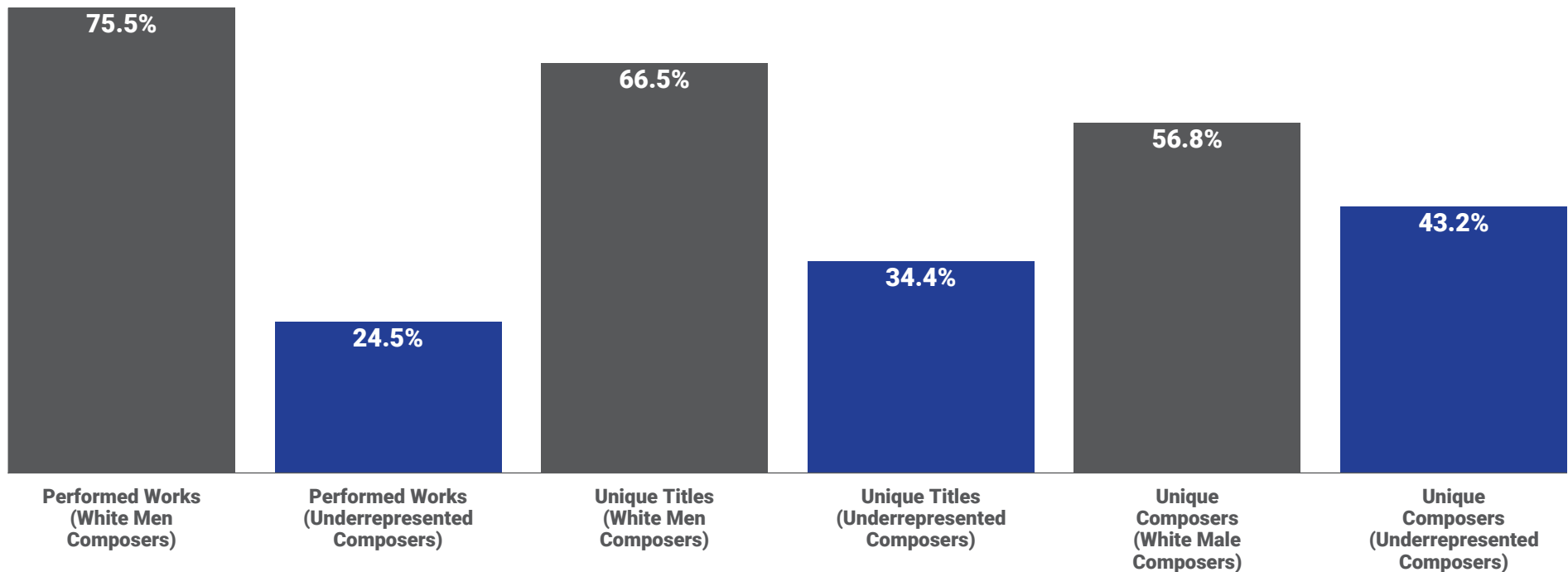


Figure 22: Despite having a similar number of composers being performed in the 2022-2023 season, white men composers had more of their titles being performed and had more performances of those titles than composers from underrepresented groups.

2022-2023 SEASON DETAILS

Comparing # of programs vs. variety of titles between the 20 top white men composers and the 30 top historically excluded composers in 2022-2023

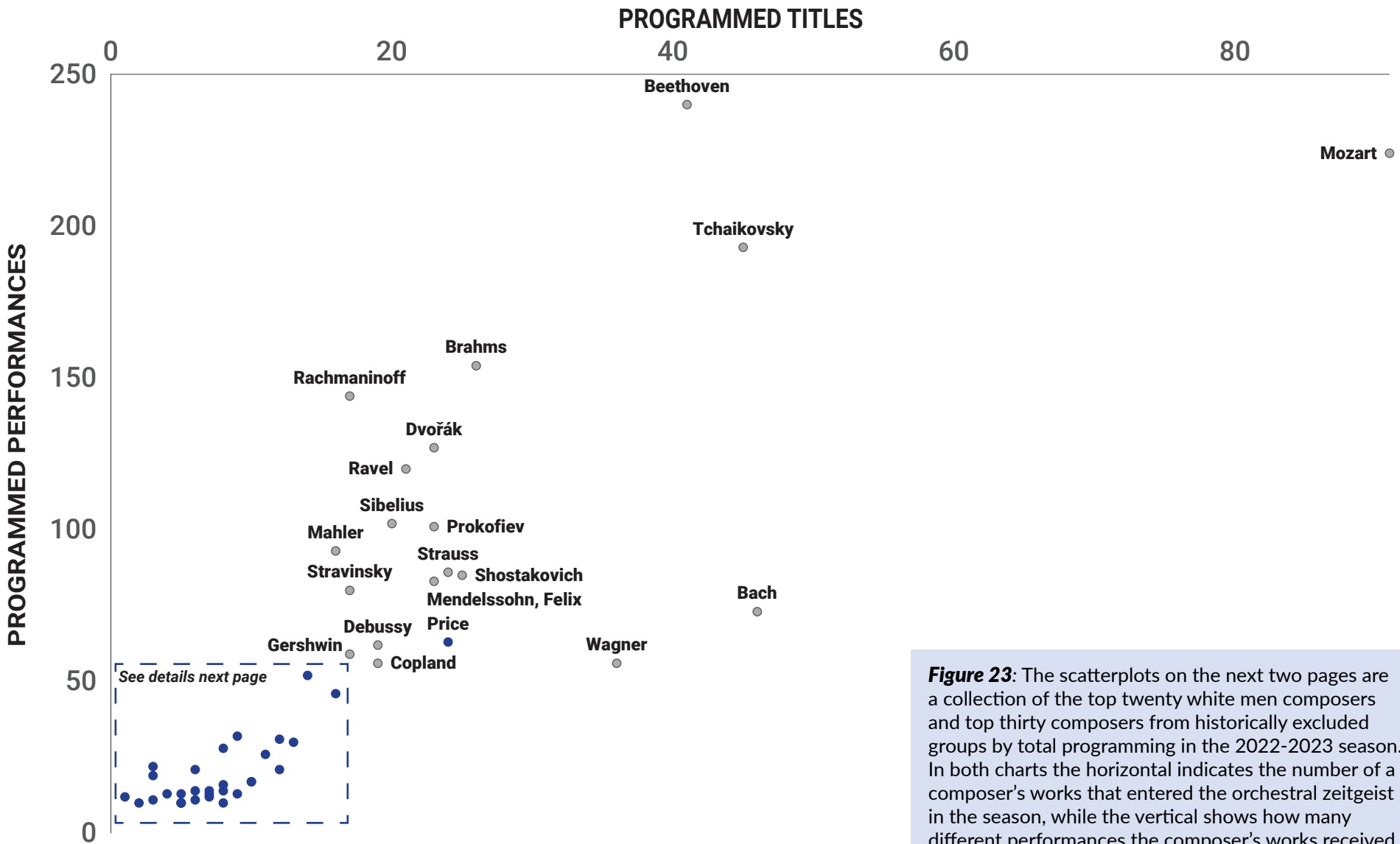


Figure 23: The scatterplots on the next two pages are a collection of the top twenty white men composers and top thirty composers from historically excluded groups by total programming in the 2022-2023 season. In both charts the horizontal indicates the number of a composer’s works that entered the orchestral zeitgeist in the season, while the vertical shows how many different performances the composer’s works received.

Comparing # of programs vs. variety of titles of the 30 top historically excluded composers in 2022-2023

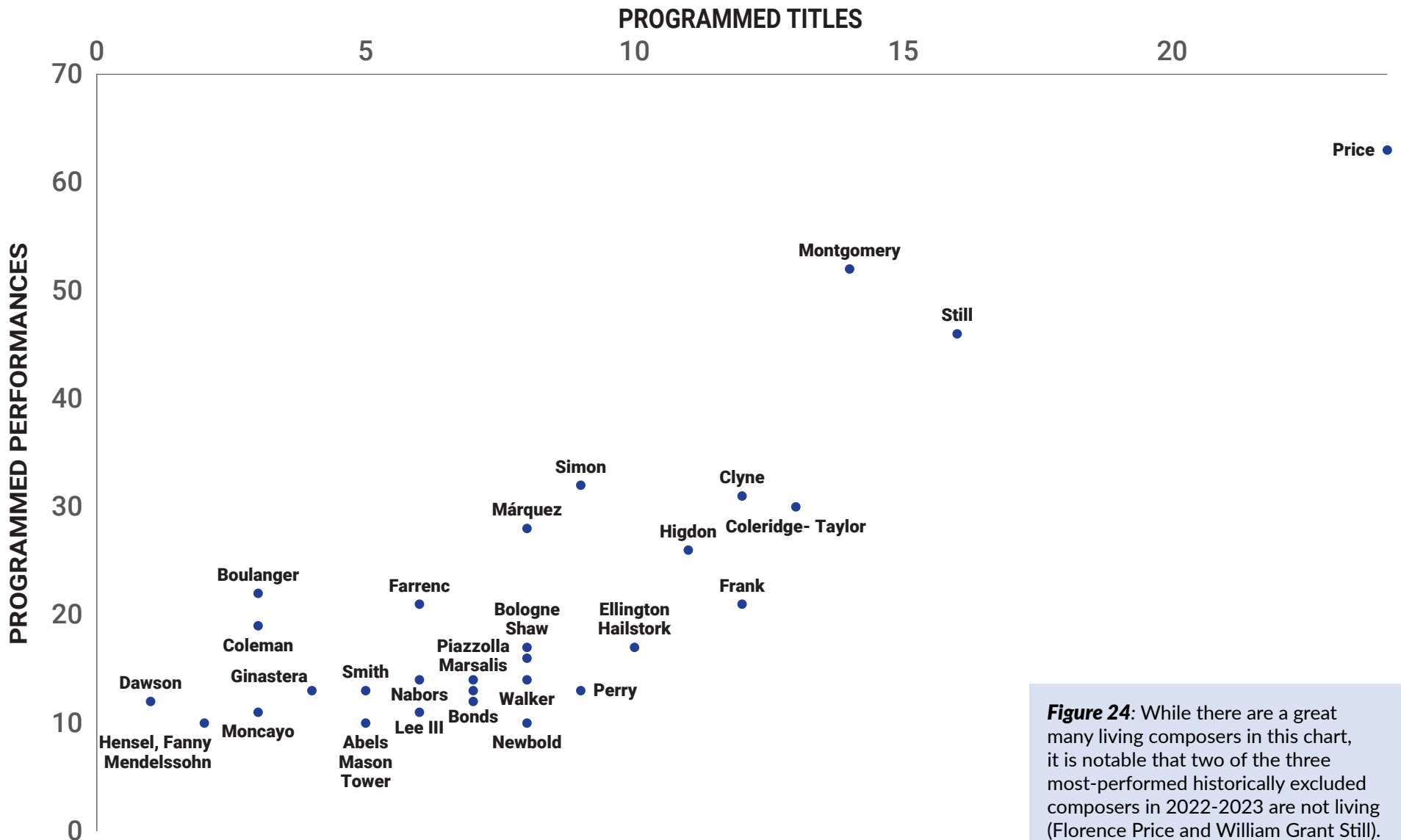


Figure 24: While there are a great many living composers in this chart, it is notable that two of the three most-performed historically excluded composers in 2022-2023 are not living (Florence Price and William Grant Still).

2022-2023 SEASON DETAILS

Figure 25: Using the League of American Orchestra’s categorizations, which organizes orchestras based on the scope of their financial and artistic activities, we find a relatively close comparison between all nine groups. While there will always be slight fluctuation from year to year and from group to group, the general consistency found throughout these demographic distributions is noteworthy. Equally notable, however, is to see patterns evident in the table—such as how the amounts of performances of deceased white men composers is significantly higher for the upper two budget groups, fairly even throughout the rest of the professional groups, and quite a bit lower in the youth orchestra group.

Demographic distributions by budget group level

Percent of programmed works within 2022-2023 season

	Group 1 (n=1597)	Group 2 (n=842)	Group 3 (n=778)	Group 4 (n=333)	Group 5 (n=947)	Group 6 (n=263)	Gr. 7/8 (n=294)	Other (n=180)	Youth (n=272)	TOTAL (N=5470)
Living Composers	19.7	17.2	23.0	24.6	23.3	24.0	21.7	28.9	35.3	22.1
Deceased Composers	80.2	82.2	76.6	74.8	75.7	76.0	76.7	70.6	63.6	77.4
Historically Excluded Composers	20.9	20.3	28.7	29.1	27.5	22.1	25.2	23.9	31.6	24.4
Composers of Color	14.7	14.0	23.1	22.2	21.2	16.7	17.1	18.3	23.5	12.2
Women/Non-Binary Composers	11.7	10.2	11.4	15.9	13.7	8.4	11.6	14.4	17.3	18.1
Women/Non-Binary Composers of Color	5.5	3.9	5.9	9.0	7.5	3.0	3.5	8.9	9.2	6.0
Men Composers of Color	9.1	10.1	17.2	13.2	13.7	13.7	13.6	9.4	14.3	12.2
White Women/Non-Binary Composers	6.2	6.3	5.5	6.9	6.2	5.3	8.1	5.6	8.1	6.3
White Men Composers	79.0	79.1	71.0	70.3	71.6	77.9	73.3	75.6	67.3	75.0
Living Women/Non-Binary Composers of Color	3.9	3.1	4.2	6.0	4.0	2.7	2.3	8.3	6.6	4.1
Living Men Composers of Color	5.2	4.9	9.8	9.0	8.2	6.8	6.6	6.7	8.8	6.9
Living White Women/Non-Binary Composers	4.8	4.2	2.6	5.1	4.4	2.7	4.7	5.0	7.0	4.4
Living White Men Composers	5.7	5.1	6.4	4.5	6.7	11.8	8.1	8.9	12.9	6.7
Deceased Women/Non-Binary Composers of Color	1.6	0.8	1.7	3.0	3.5	0.4	1.2	0.6	2.6	1.8
Deceased Men Composers of Color	3.9	5.2	7.5	4.2	5.5	6.8	7.0	2.8	5.5	5.2
Deceased White Women/Non-Binary Composers	1.4	2.1	3.0	1.8	1.8	2.7	3.5	0.6	1.1	1.9
Deceased White Men Composers	73.3	74.0	64.5	65.8	64.9	66.2	65.1	66.7	54.4	68.4

Figure 26: As culturally and societally different as our geographic regions are in the United States, for the second year we find that programming trends are surprisingly similar. In contrast to Figure 32, there is very little difference in how much works by deceased white men composers comprise performance seasons across the country; as these geographic numbers accurately reflect the programming trends of Groups 3-8, an argument could be made that programming changes in the top two budget groups might have an outsized effect on the overall national numbers.

Demographic distributions by U.S. region

Percent of programmed works within 2022-2023 season

	Northeast (n=1133)	Southeast (n=1108)	Midwest (n=1346)	West (n=796)	Southwest (n=1087)	TOTAL (N=5470)
Living Composers	22.1	21.1	21.6	25.3	21.3	22.1
Deceased Composers	77.1	78.6	78.0	74.0	78.1	77.4
Historically Excluded Composers	25.1	24.0	24.5	23.7	24.6	24.4
Composers of Color	18.5	17.1	18.7	16.0	19.7	12.2
Women/Non-Binary Composers	13.2	12.5	11.7	13.9	10.4	18.1
Women/Non-Binary Composers of Color	6.6	5.6	5.9	6.2	5.5	6.0
Men Composers of Color	11.9	11.5	12.8	9.8	14.2	12.2
White Women/Non-Binary Composers	6.5	6.9	5.8	7.8	4.9	6.3
White Men Composers	74.1	75.7	75.1	75.5	74.9	75.0
Living Women/Non-Binary Composers of Color	4.6	3.0	4.3	5.2	3.9	4.1
Living Men Composers of Color	6.4	6.9	7.1	6.4	7.6	6.9
Living White Women/Non-Binary Composers	4.4	5.1	3.7	5.7	3.3	4.4
Living White Men Composers	6.7	6.0	6.5	8.0	6.5	6.7
Deceased Women/Non-Binary Composers of Color	2.0	2.6	1.6	1.0	1.7	1.8
Deceased Men Composers of Color	5.6	4.5	5.6	3.4	6.5	5.2
Deceased White Women/Non-Binary Composers	2.1	1.8	2.1	2.1	1.6	1.9
Deceased White Men Composers	67.4	69.7	68.6	67.5	68.4	68.4

2022-2023 SEASON DETAILS

PROGRAMMING HIGHLIGHTS

The next few pages are a collection of 'Top Ten' lists pulled from the 2022-2023 orchestral programming data. They highlight **Programmed Performances** and the **Unique Titles** within the 189 sampled orchestras.

TOTAL PROGRAMMED PERFORMANCES

This metric highlights the total number of programmed works by composers across all sampled orchestras during the 2022-2023 performance season. In this analysis, each work is counted every time it appears on any program, indicating the composer's performance "footprint" for the orchestral season. It is useful to separate this metric out from "unique titles" since there are some composers who have relatively fewer works in their catalog but still have high numbers of programmed performances; while Carlos Simon only has nine works being performed in the 2022-2023 season, there are 32 programmed performances of his music. Similarly, while Valerie Coleman has 19 performances of her music, she only has three unique titles being performed (11 performances of *Seven O'Clock Shout*, 7 performances of *UMOJA: Anthem of Unity*, and one performance of *Hair, Cloth, and Thread: 1. Mom's Wisdom*).

WOMEN COMPOSERS OF COLOR

Composer	Programmed Performances
Price, Florence	63
Montgomery, Jessie	52
Frank, Gabriela Lena	21
Coleman, Valerie	19
Perry, Julia	13
Bonds, Margaret	12
Newbold, Soon Hee	10
Chin, Unsuk	9
Ortiz, Gabriela	8
Negrón, Angelica	8
Esmail, Reena	8

WHITE WOMEN COMPOSERS

Composer	Programmed Performances
Clyne, Anna	31
Higdon, Jennifer	26
Boulanger, Lili	22
Farrenc, Louise	21
Shaw, Caroline	16
Smith, Gabriella	13
Tower, Joan	10
Hensel, Fanny Mendelssohn	10
Saariaho, Kaija	9
Auerbach, Lera	9

MEN COMPOSERS OF COLOR

Composer	Programmed Performances
Still, William Grant	46
Simon, Carlos	32
Coleridge-Taylor, Samuel	30
Márquez, Arturo	28
Hailstork, Adolphus	17
Ellington, Duke	17
Bologne, Chevalier de Saint-Georges, Joseph	17
Walker, George	14
Piazzolla, Astor	14
Nabors, Brian Raphael	14

WHITE MEN COMPOSERS

Composer	Programmed Performances
Beethoven, Ludwig van	239
Mozart, Wolfgang Amadeus	224
Tchaikovsky, Peter Ilich	193
Brahms, Johannes	154
Rachmaninoff, Sergei	144
Dvořák, Antonín	127
Ravel, Maurice	120
Sibelius, Jean	101
Prokofiev, Sergey	101
Mahler, Gustav	93

TOTAL UNIQUE TITLES

This metric highlights the number of distinct works by individual composers programmed across all sampled orchestras during the 2022-2023 performance season. In this analysis, each pairing of composer and work is counted once for its appearance across the 189 orchestras sampled, indicating how many of a composer's works are set to receive performances during the season. For instance, 24 different works by Florence Price were programmed by sampled orchestras, where 16, 12, and 91 unique works by William Grant Still, Anna Clyne, and Wolfgang Amadeus Mozart (respectively) appeared across orchestral programming.

These numbers reflect growth from our report from last year and that is heartening. The fact that more orchestras are performing more distinct works by these composers continues to be strong evidence that those composers are becoming better known throughout the orchestral community here in the United States.

WOMEN COMPOSERS OF COLOR

Composer	Unique Titles
Price, Florence	24
Montgomery, Jessie	14
Frank, Gabriela Lena	12
Perry, Julia	9
Newbold, Soon Hee	8
Ortiz, Gabriela	7
Bonds, Margaret	7
Esmail, Reena	6
Negrón, Angelica	5
Chen Yi	5

WHITE WOMEN COMPOSERS

Composer	Unique Titles
Clyne, Anna	12
Higdon, Jennifer	11
Shaw, Caroline	8
Saariaho, Kaija	6
Farrenc, Louise	6
Tower, Joan	5
Thomas, Augusta Read	5
Smith, Gabriella	5
Mazzoli, Missy	5
Garrop, Stacy	5

MEN COMPOSERS OF COLOR

Composer	Unique Titles
Still, William Grant	16
Coleridge-Taylor, Samuel	13
Hailstork, Adolphus	10
Ellington, Duke	10
Simon, Carlos	9
Walker, George	8
Márquez, Arturo	8
Bologne, Chevalier de Saint-Georges, Joseph	8
Tan Dun	7
Piazzolla, Astor	7
Marsalis, Wynton	7

WHITE MEN COMPOSERS

Composer	Unique Titles
Mozart, Wolfgang Amadeus	91
Tchaikovsky, Peter Ilich	45
Bach, Johann Sebastian	45
Beethoven, Ludwig van	40
Wagner, Richard	36
Haydn, Franz Joseph	33
Brahms, Johannes	26
Shostakovich, Dmitri	25
Strauss, Richard	24
Dvořák, Mendelssohn, Prokofiev (all same #)	23

BEST PRACTICES

SUGGESTED BEST PRACTICES

The following suggestions are made with the intention of providing decision-makers useful ideas as they work toward diversifying their programmed repertoire.



1. DISTRIBUTION: Spread works by women/non-binary composers and composers of color throughout your mainstage season rather than only performing them on one “special” concert.



2. TOPIC: It is important to avoid placing topical limitations on composers when commissioning new works as well when programming your concert series. Composers from historically excluded groups have much to say about the world beyond works that speak directly to their identity or background. An inspiration for this suggestion is the work of Dr. Marques L. A. Garrett and his important web-based resource *Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers*.



3. RATIONALE: No composer wants to be programmed just because of who they are—program their works because their music resonates with you and it will resonate with your audiences as well.

4. BENCHMARKS: Intentionally setting minimum percentage goals *before* solidifying specific repertoire decisions makes it much easier to achieve those goals. ICD suggests the following balanced distribution for orchestras looking to diversify their programming:

- Strive for an annual *minimum* of 24% of each season to be comprised of works by composers from historically excluded groups with that number being proportionately balanced (8% each) between women/non-binary composers of color, men composers of color, and white women/non-binary composers. We encourage orchestras to explore music by composers from multiple racial & ethnic groups within the broad term of “composers of color” and not just those that they are already familiar with.



These benchmarks were created around three points:

- The average amount of works by composers from historically excluded groups between 2015-2018 ranged between 4-5%;
- Based on the U.S. 2020 Census, the demographic breakdown of the U.S. in 2020 was 50.4% women and 42% people of color (the latter number jumps to 64% in the 50 largest U.S. cities); and
- For many reasons, much of the repertoire that orchestral performers, conductors, and soloists know and have learned comes from the traditional canon, so our benchmarks were created in order to push orchestras to diversify their programming while still allowing for those performers, conductors, and soloists to explore and embrace the new repertoire over time.



5. AVOID “3-OR-MORE”: Orchestras often perform multiple works by the same composer either in a special series or throughout their season. This practice has the unintentional consequence of removing space in a concert season that could be used to feature works by women/non-binary composers and composers of color. *Fig. 2* on page 7 demonstrates that as the practice of performing three-or-more works decreases, performances of composers from historically excluded groups increases.

BEST PRACTICES—BENCHMARKS



Figure 27: ICD has been considering appropriate **minimum benchmarks** for programming for several years now and the chart to the left outlines what we think are achievable proportions to aim for **as minimum goals** in annual orchestral programming. This model sets 24% as a minimum goal for works by living composers and 24% for works by composers from equity-seeking groups with 16% each for women/non-binary composers and composers of color (**at least 8% each for women/non-binary composers, white women/non-binary composers, and men composers of color**) whenever possible.

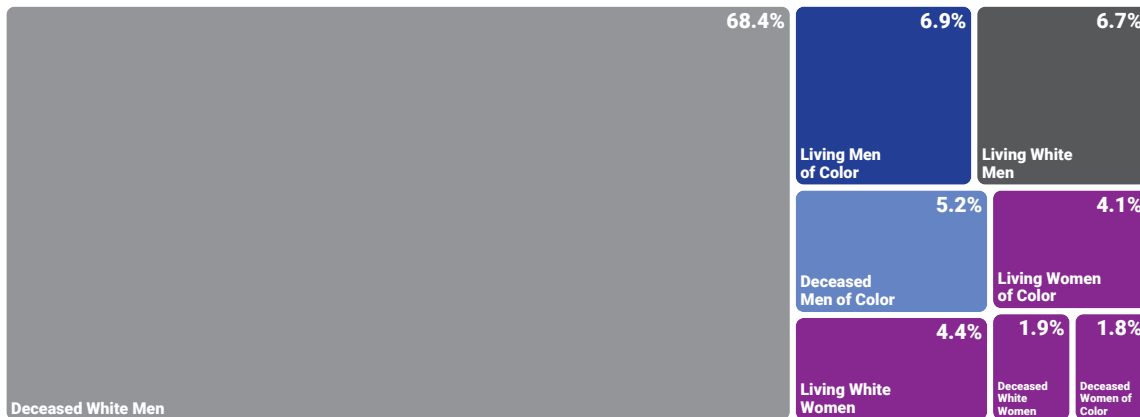


Figure 28: The chart to the left reflects the demographic proportions within the 2022-2023 seasons of 189 U.S. orchestras. While much of the proportions in this chart are close to those in the benchmark chart above, there is a **distinct discrepancy** between programming of men composers and women/non-binary composers, especially between deceased composers from historically excluded groups. Our suggested solution would be to reduce the number of works by deceased white men in order to allow more works by women/non-binary composers to be performed (see below).

# of works by white men to switch in 2022-2023 season to achieve 8% benchmarks	Women/Non-Binary Composers of Color	White Women/Non-Binary Composers
0	80	90
1	62	63
2	29	18
3	11	11
4	7	4
5-7	0	2

Figure 29: This table highlights the number of works orchestras would need to re-program to address the previously identified discrepancy. **80 orchestras met the recommended benchmarks for programming works by women/non-binary composers of color**, with 102 orchestras missing the benchmark by 3 works or fewer. **90 orchestras met those recommendations for white women/non-binary composers**, with 92 orchestras missing the mark by 3 works or fewer. Only 7 orchestras would need to shift 4 or more works to meet these programming benchmarks for works by women/non-binary composers of color, and only 6 orchestras would need to do the same for works by white women/non-binary composers.

BEST PRACTICES—BENCHMARKS

Key Points

- Another common misconception by orchestras is that diversifying their concert repertoire would mean changing a large amount of their programming. The chart below was created to show how little change most orchestras need to enact.
- **Figure 29** shows that over half of all American orchestras would not have to do anything to their programs last year in order to match our general benchmarks of 24% works by composers from historically excluded groups. Of the rest, less than 10% of all orchestras would need to change 4 or more works in their programming in order to achieve those benchmarks.

How many works would orchestras need to adjust in their 22-23 seasons to achieve our suggested goal of 24% works by composers from underrepresented groups?

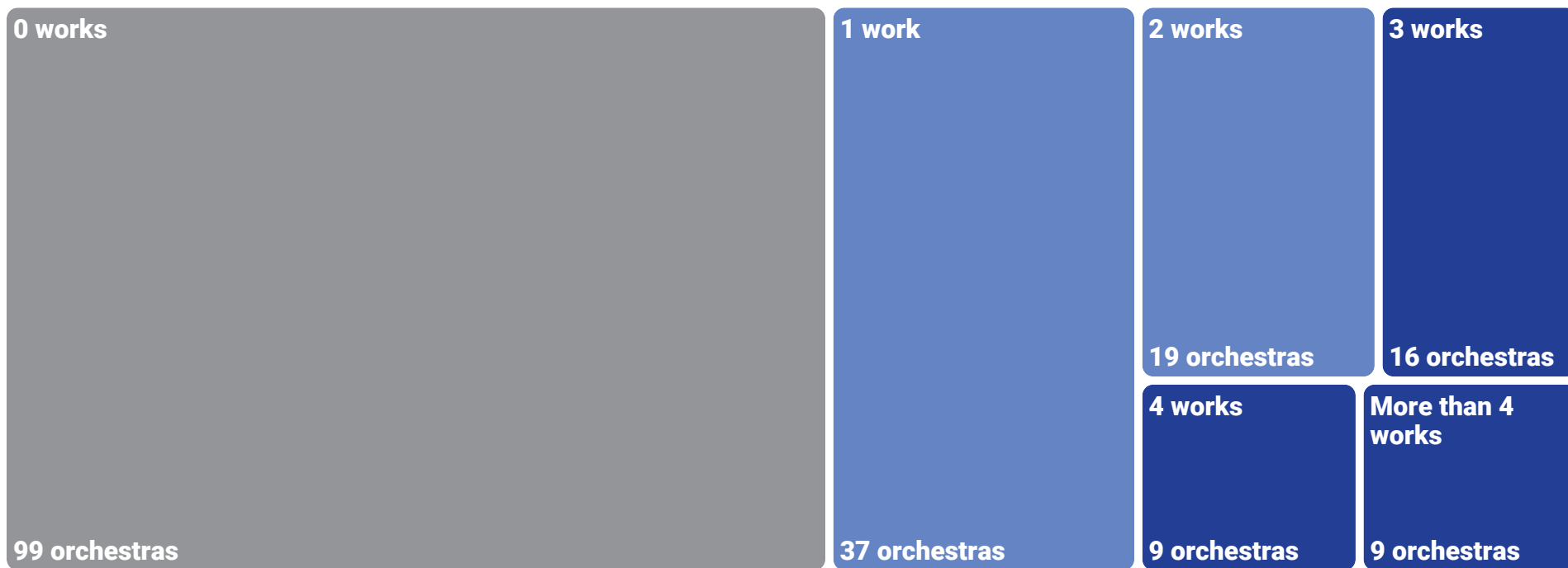


Figure 30: 52% of the analyzed orchestras had 24% or more of their 2022-2023 seasons consist of works by composers from historically excluded groups. 62% of the remaining orchestras would have achieved that distribution if they had switched 1-2 of their season works to those created by composers from historically excluded groups.

Figure 4 below illustrates the relationship of two or more works by the same composer and the programmed works by composers from historically excluded groups as a percentage of overall orchestral programming. From 2016 to 2023 we see an inversion of these two categories, with the incidence of overrepresented composer programming dropping by nearly half and programming of works by composers from historically excluded groups increasing four-fold over the same period.

For context, our 2016-2017 dataset is comprised of 4068 works by 85 American orchestras (**701 works would have been adjusted in the 16-17 season if orchestras avoided 3-or-more works by the same composer**), while our 2022-2023 dataset is comprised of 5470 works by 189 American orchestras (**341 works would have been adjusted in the 22-23 season if orchestras avoided 3-or-more works by the same composer**).

How has the programming of 3-or-more works by the same composer per season changed compared to that of women composers and composers of color over the last six years?

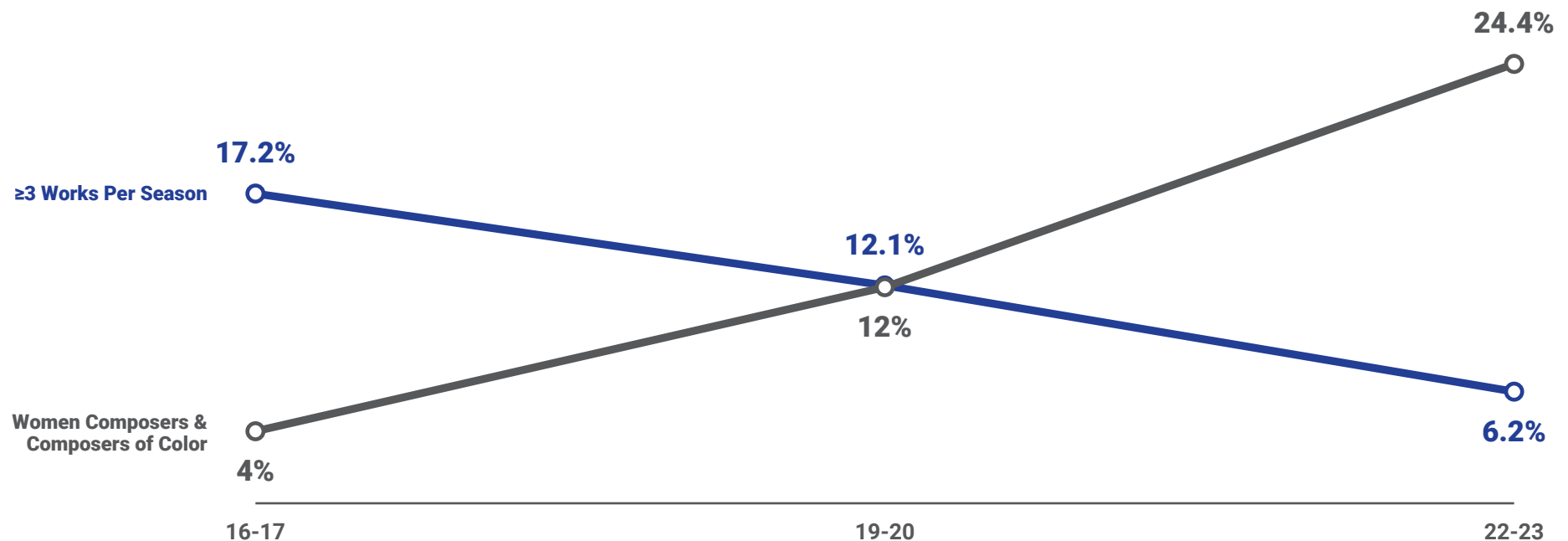


Figure 31: The percentage of three or more works (≥3) by the same composer within a season **dropped by over 63%** since 2016. This change in programming may have allowed for more room for works by women composers and composers of color who have seen a sharp increase in programming during the same time period.

APPENDICES

Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups

Abe, Keiko	<i>Prism Rhapsody for Marimba and Orchestra</i>	Auerbach, Lera (cont).	<i>Requiem for Icarus</i>
Abels, Michael	<i>Borders - Concerto for Guitar and Orchestra</i>	Azmeh, Kinan	<i>Jazz Improv</i>
	<i>Delights and Dances</i>	Bacewicz, Grażyna	<i>Concerto for String Orchestra</i>
	EMERGE		<i>Overture</i>
	<i>Global Warming</i>		<i>Symphony No. 3</i>
	<i>Outburst</i>	Balch, Katherine	<i>Cello Concerto</i>
Abreu, José Antonio	<i>Sol que das vida a los trigos</i>	Ballard, Louis	<i>Incident at Wounded Knee</i>
Adams, H. Leslie	<i>Night Songs</i>		<i>Scenes from an Indian Life</i>
Adams, Timothy	<i>Harriet Tubman & The Underground Railroad</i>	Balter, Marcos	<i>Oyá, for light, electronics, and orchestra</i>
Adolphe, Julia	<i>Makeshift Castle</i>	Bao Yuan-Kai	<i>Dialogue on Flowers</i>
Adu, Leila	<i>Freedom Suite</i>	Barrak, Rony	<i>Beirut Sensations</i>
Agudelo, Víctor	<i>La Madre de Agua</i>	Bartholomew-Poyser, Daniel	<i>Hlonolofatsa</i>
Aguilá, Miguel del	<i>Concerto for Violin</i>	Barton, William and others	<i>Aboriginal Music Performances</i>
	<i>Salón Buenos Aires</i>	Bauer, Marion	<i>Suite</i>
	<i>The Giant Guitar</i>	Beach, Amy	<i>Bal Masqué</i>
Akiho, Andy	<i>Beneath Lighted Coffers: Concerto for Steel Pans</i>		<i>Symphony in E minor op. 32</i>
	<i>Sculptures</i>	Benn, Hanna	<i>View (un)titled</i>
Akutagawa, Yasushi	<i>Music for Symphony Orchestra</i>	Bernofsky, Lauren	<i>Heart of Fire</i>
Al-Zand, Karim	<i>Lamentation On the Disasters of War</i>	Bielawa, Lisa	<i>Drama/Self Pity</i>
Alberga, Eleanor	<i>Tower</i>		<i>Send the Carriage Through</i>
Albert, Adrienne	<i>Boundaries</i>	Bingen, Hildegard von	<i>O virtus sapientiae</i>
Alfaro, Rigoberto	<i>Alma Llanera</i>	Bingham, Jonathan	<i>Monograph</i>
	<i>Besame Mucho</i>	Björk Guðmundsdóttir	<i>3 Songs - 3 different pieces?</i>
	<i>Clasicas</i>	Black, Joy	<i>Commissioned Work</i>
	<i>Cucurucucu Paloma</i>	Blanchard, Terence	<i>Fire Shut Up In My Bones (Selections)</i>
	<i>El Gavilan</i>	Bologne, Chevalier de Saint-Georges, Joseph	<i>"The Chevalier: Joseph Bologne, Chevalier de Saint-Georges."</i>
	<i>Frank Sinatra</i>		<i>Overture to the Anonymous Lover</i>
	<i>Sones II</i>		<i>Symphony No. 1</i>
Amaya, Efraín	<i>Polaris</i>		<i>Symphony No. 2 / The Anonymous Lover</i>
Amick, Leigha	<i>Gossamer Depths</i>		<i>Three Excerpts from L'amant anonyme</i>
Aminikia, Sahba	<i>House of Circus</i>		<i>Violin Concerto in A</i>
	<i>Winter's Leaving</i>		<i>Violin Concerto No. 2</i>
An-Lun Huang	<i>Saibei Dance</i>	Bonds, Margaret	<i>Montgomery Variations</i>
Assad, Clarice	<i>Bohemian Queen</i>		<i>Selected Songs</i>
	<i>Impressions</i>		<i>Songs of the Season</i>
	<i>Sin fronteras (Without Borders)</i>		<i>The Ballad of the Brown King</i>
	<i>Synchronous</i>		<i>The Negro Speaks of Rivers</i>
Auerbach, Lera	<i>Diary of a Madman</i>		<i>Winter Moon</i>
	<i>Eve's Lament (O Flowers That Will Never Grow)</i>	Bor, Modesta	<i>Aquí te amo</i>
	<i>Icarus</i>		

Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups (continued)

Borisova-Ollas, Victoria	<i>The Kingdom of Silence</i>	Clyne, Anna (cont.)	<i>Masquerade</i>
Bostic, Kathryn	<i>Exalted Roads of Truth and Triumph</i>		<i>Pivot</i>
	<i>Letters from Moral Courage</i>		<i>Reveal</i>
Boulanger, Lili	<i>D'un matin de printemps</i>		<i>Saxophone Concerto</i>
	<i>D'un soir triste</i>		<i>Sound and Fury</i>
	<i>For A Soldier's Funeral</i>		<i>Strange Loops</i>
Boxley, Ethan	<i>Fanfare for the National Anthem</i>		<i>The Violin</i>
Bremer, Carolyn	<i>Early Light</i>		<i>This Midnight Hour</i>
Bright Sheng	<i>The Last Rose Of Summer</i>		<i>Woman Holding a Balance</i>
Brouwer, Margaret	<i>Pulse</i>	Cobb, Nancy Hill	<i>Shades and Illumination</i>
	<i>Remembrances</i>	Codina, Genaro	<i>Zacatecas March</i>
Bryan, Courtney	<i>Gathering Song</i>	Cole, T. J.	<i>Death of the Poet</i>
	<i>Piano Concerto</i>		<i>Megalopolis</i>
Bunch, Kenji	<i>Invincible Summer</i>		<i>Phenomenal</i>
Burns, Reynard	<i>Tango Loco</i>	Coleman, Valerie	<i>Hair, Cloth, and Thread - 1. Mom's Wisdom</i>
Calloway, Reginald	<i>Mamma's Groove</i>		<i>Seven O'Clock Shout</i>
Carey, Julia Scott	<i>Harvest</i>		<i>UMOJA: Anthem of Unity for Orchestra</i>
Carlos Gomes, Antônio	<i>Overture to Il Guarany</i>	Coleridge-Taylor, Samuel	<i>African Suite: Danse nègre</i>
Carr, Kurt	<i>For Every Mountain</i>		<i>Ballade for Orchestra</i>
Castellanos, Evencio	<i>Santa Cruz de Pacairigua</i>		<i>Danse Nègre</i>
Cerdenia, Joshua	<i>Feuertrunken</i>		<i>Hiawatha: Suite from the Ballet</i>
Chaminade, Cécile	<i>Flute Concertino</i>		<i>Keep Me From Sinking Down</i>
Chang, Dorothy	<i>Northern Star</i>		<i>Novelette</i>
Chapela, Enrico	<i>Antiphaser</i>		<i>Othello Suite</i>
	<i>Rotor</i>		<i>Sinfonietta</i>
Chávez, Carlos	<i>Sinfonia india</i>		<i>Solemn Prelude</i>
Chen Yi	<i>Duo Ye</i>		<i>Symphonic Variations on an African Air</i>
	<i>Ge Xu (Antiphony)</i>		<i>The Bamboula</i>
	<i>Golden Flute</i>		<i>The Song of Hiawatha Overture</i>
	<i>Introduction, Andante, and Allegro</i>		<i>Violin Concerto</i>
	<i>Landscape Impression</i>	Constantini, Claudio	<i>Concerto for Bandoneon & Orchestra</i>
Childs, Billy	<i>Concerto for Saxophone and Orchestra</i>	Contreras, Juan Pablo	<i>Lucha Libre!</i>
	<i>Violin Concerto No. 2</i>		<i>Mariachitlán</i>
Chin, Unsuk	<i>Chóros Chordón</i>		<i>MeChicano</i>
	<i>Frontispiece</i>	Cook, Will Marion	<i>Overture to "in Dahomey"</i>
	<i>SPIRA Concerto for Orchestra</i>	Cooke, Sam	<i>A Change is Gonna Come</i>
	<i>Subito con Forza</i>	Cordero, Ernesto	<i>Concertino Tropical</i>
Clyne, Anna	<i>Abstractions 2017, mvt 1. "Marble Moon"</i>	Crawford Seeger, Ruth	<i>Andante for Strings</i>
	<i>Color Field</i>		<i>Music for Small Orchestra</i>
	<i>Dance for Cello and Orchestra</i>	Crystal, Adam	<i>Murmurations</i>

APPENDICES**Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups (continued)**

Cuong, Viet	<i>Bullish</i> <i>Doubling Back</i> <i>re(new)al</i> <i>Sandbox Premiere</i> <i>Stargazer</i> <i>Submarine</i> <i>The Dancing Moonlight</i> <i>Salt to the Sea</i> <i>You Have the Right to Remain Silent</i>	Ellington, Duke / Strayhorn, Billy Ellington, Duke / Tizol, Juan Esmail, Reena	<i>Dance of the Floreadors & Peanut Brittle Brigade</i> <i>Caravan</i> <i>"Testament" from Vishwas</i> <i>Black Iris (#MeToo)</i> <i>Meri Sakhi Ki Avaaz (My Sister's Voice)</i> <i>My sister's voice</i> <i>Teen Murti (Three Statues)</i> <i>The History of Red</i> <i>Cantata criolla, "Florentino, el que canto con el Diablo"</i> <i>Mata del anima sola</i>
Dai Wei	<i>Little Drummer Boy</i> <i>Negro Folk Symphony</i> <i>Blue Hour Skyline</i> <i>Flight</i> <i>Tico-Tico</i> <i>Albricias Mortales</i> <i>Angelicas Milicias</i> <i>Celebren Publiquen</i> <i>Peninsula Suite: I. Morning Music</i>	Estévez, Antonio	<i>Conflict Concerto</i> <i>Reimagining Benny Goodman</i> <i>Bolghar, for Quray and Symphony Orchestra</i> <i>Krupa</i> <i>Nonet in E-flat</i> <i>Overture No. 1</i> <i>Overture No. 2</i> <i>Symphony No. 1</i> <i>Symphony No. 2</i> <i>Symphony No. 3</i> <i>Seven Sides of Fire</i> <i>Talamh</i> <i>Bride of the Wind</i> <i>Piano Concerto</i> <i>Tupaia</i> <i>Morocota</i> <i>Double Concerto "For Justice and Peace"</i> <i>Solo Work</i> <i>Living Pono</i> <i>Apu: Tone Poem for Orchestra</i> <i>Concertino Cusqueño</i> <i>Conquest Requiem</i> <i>Contested Eden</i> <i>Coquetos from Leyendas: Am Andean Walk</i> <i>Elegía Andina</i> <i>Escaramuza for Strings, Percussion, Harp and Piano</i> <i>Leyendas: An Andean Walkabout for String Orchestra</i> <i>Milagros</i> <i>Picaflor</i> <i>Raíces ("Roots"): Concerto Suite for Orchestra</i>
Dam, Maiike	<i>Lineage</i> <i>A Dream is a Wish Your Heart Makes from "Cinderella"</i> <i>Las Calles de Tucson w/Orchestra</i> <i>JS Fanfare</i> <i>Gay Guerilla</i> <i>Stay On It</i> <i>Andante quasi Recitativo</i> <i>Estampas Mexicanas</i> <i>Black, Brown, and Beige</i> <i>Blue Pepper and Bluebird of Delhi</i> <i>Caravan</i> <i>Do Nothin' Till You Hear From Me</i> <i>It Don't Mean a Thing</i> <i>Harlem</i> <i>Mood Indigo</i> <i>New World A-Comin'</i> <i>Night Creature</i> <i>Nutcracker Suite (after Tchaikovsky)</i> <i>Solitude</i> <i>Sophisticated Lady</i> <i>Suite from The River</i> <i>The Three Black Kings</i>	Estilo, Sarah Etkin, Oran Faizullina, Adeliia Fakhouri, Fouad Farrenc, Louise	
Davis, Anthony		figgis-vizueta, inti	
Davis, Katherine		Firsova, Alissa Firsova, Elena Fisher, Salina Flores, Pacho Foley, Xavier	
Dawson, William		Foumai, Michael-Thomas Frank, Gabriela Lena	
Day, Kevin			
Day, Susan			
de Abreu, Zequinha			
de Zumaya, Manuel			
Deussen, Nancy Bloomer			
Di Castri, Zosha			
Dominguez, Armando			
Duran, Salvador			
Dziatkowski, Alexa			
Eastman, Julius			
Elfrida, Andrée			
Elizondo, José			
Ellington, Duke			

Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups *(continued)*

Frank, Gabriela Lena (cont.)	<i>Three Latin American Dances</i>	Gruselle, Carrie Lane	<i>The Pinery Boy</i>
Freiberg, Daniel	<i>Historias de Flores y Tangos</i>		<i>Three Riders Overture</i>
	<i>Trumpet Concerto</i>	Gubaidulina, Sofia	<i>The Rider on the White Horse</i>
Fujikura, Dai	<i>Wavering World</i>	Guerra-Peixe, César	<i>Mourao</i>
Fung, Vivian	<i>Double Concerto</i>	Guillaume, Sydney	<i>A Taste of Freedom</i>
	<i>Parade</i>	Gutiérrez, Pedro Elías	<i>Alma Llanera</i>
Gang Chen / He Zhanhao	<i>The Butterfly Lovers</i>	Guzzo, Anne	<i>Wyoming Voices</i>
Gao Hong	<i>Celebration</i>	Habibi, Iman	<i>Jeder Baum spricht</i>
Gardner, Alexandra	<i>Significant Others</i>	Hagan, Helen	<i>Piano Concerto No. 1, Mvt. 1</i>
Garrop, Stacy	<i>Battle for the Ballot</i>	Hagenberg, Elaine	<i>Sussex Carol</i>
	<i>Berko's Journey</i>	Hahn, Reynaldo	<i>Overture to Mozart</i>
	<i>Concerto for Saxophone and Orchestra</i>	Hailstork, Adolphus	<i>"Kum Bah Ya" from Three Spirituals</i>
	<i>Forging Steel</i>		<i>An American Fanfare</i>
	<i>Spectacle of Light</i>		<i>An American Port of Call</i>
Ge, Bobby	<i>Sighting the Swallow</i>		<i>Done Made My Vow, A Ceremony</i>
Geter, Damien	<i>I Said What I Said</i>		<i>Epitaph for a Man Who Dreamed</i>
	<i>The Justice Symphony</i>		<i>Fanfare for Amazing Grace</i>
Gibson, Sarah	<i>Virginia B. Toulmin Commission</i>		<i>Still Holding On</i>
	<i>warp & weft</i>		<i>Symphony No. 1</i>
Giddens, Rhiannon	<i>At the Purchaser's Option with Variations</i>		<i>Symphony No. 4</i>
Ginastera, Alberto	<i>Dances of Galánta</i>		<i>Three Spirituals</i>
	<i>Four Dances from Estancia</i>	Haley, Jill	<i>National Parks Suite</i>
	<i>Harp Concerto</i>	Handy, W.C.	<i>St. Luis Samba (unpublished)</i>
	<i>Variaciones concertantes</i>	Hartmann, Dianne	<i>My Child Suite for Orchestra</i>
Gipps, Ruth	<i>Horn Concerto</i>	Hayes, Terrance	<i>American Sonnet for the New Year</i>
	<i>Seascape</i>	Herbert, Philip	<i>Elegy: In Memoriam – Stephen Lawrence</i>
Glanville-Hicks, Peggy	<i>Gymnopédies Nos. 2 & 3</i>	Herron, Molly	<i>Work to be determined</i>
Golijov, Osvaldo	<i>Last Round</i>	Hideaki, Haginomori	<i>Voyages</i>
	<i>Sidereus</i>	Higdon, Jennifer	<i>All Things Majestic</i>
	<i>The Dreams and Prayers of Isaac the Blind: "K'vakarat"</i>		<i>Blue Cathedral</i>
	<i>Three Songs for Soprano and Orchestra</i>		<i>Cold Mountain Suite</i>
Gonzaga, Francisca "Chiquinha"	<i>A Sertaneja</i>		<i>Concerto 4-3</i>
Goodyear, Stewart	<i>Callaloo</i>		<i>Concerto for Orchestra</i>
	<i>Piano Concerto</i>		<i>Fanfare Ritmico</i>
Grever, María	<i>Cuando Vuelva A Tu Lado</i>		<i>Low Brass Concerto</i>
Grime, Helen	<i>Meditations on Joy</i>		<i>Mandolin Concerto</i>
	<i>Near Midnight</i>		<i>Percussion Concerto</i>
	<i>Violin Concerto</i>		<i>Viola Concerto</i>
	<i>Virga</i>		<i>Violin Concerto</i>
Gruneisen, Lorie	<i>Science Friday</i>	Hisaishi, Joe	<i>Symphonic Variation "Merry Go Round + Cave of Mind"</i>

APPENDICES

Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups *(continued)*

Holland-Dozier-Holland	<i>Love is Like a Heat Wave</i>	Kim, Texu	<i>Spin-Flip</i>
Holland, Jonathan Bailey	<i>Lift Ev'ry Voice and Sing</i>	King, Kaki	<i>Modern Yesterdays</i>
	<i>Ode</i>	Langer, Elena	<i>Figaro Gets a Divorce Suite</i>
Holmès, Augusta	<i>Andromède</i>	Lanzilotti, Anne Leilehua	<i>Eyes the Color of Time</i>
	<i>La Nuit et l'Amour</i>	Lara, Agustín	<i>Arrancame La Vida</i>
Hosokawa, Toshio	<i>Autumn Wind</i>		<i>Granada</i>
Huang Ruo	<i>Tipping Point</i>	Lara, Ana	<i>Angeles de Llama y Hielo (Angels of Fire and Ice)</i>
Hunt, Jessica	<i>Climb</i>	Lara, Felipe	<i>Angels of Fire and Ice</i>
Huỳnh, Oswald	<i>Gia Dinh</i>		<i>Double Concerto</i>
Ince, Kamran	<i>Percussion Concerto</i>	Larsen, Libby	<i>Deep Summer Music</i>
Iravani, Niloufar	<i>Reflections</i>	Lee III, James	<i>Amer'ican</i>
Ishibashi, Kaoru (Kishi Bashi)	<i>EO 9066</i>		<i>Beyond Sensorial Portals</i>
	<i>Selections of Songs</i>		<i>Emotive Transformations</i>
Ives, Nancy	<i>N'CheWana (The Columbia River)</i>		<i>Freedom's Genuine Dawn</i>
Iyer, Vijay	<i>Human Archipelago</i>		<i>Sukkot Through Orion's Nebula</i>
	<i>Mountain Time Zone (premiere)</i>		<i>Visions of Cahokia</i>
Izcaray, Carlos	<i>Clarinet Concerto</i>	Lee, Dai-Keong	<i>Symphony No. 1</i>
	<i>Geometric Unity</i>	Lei Liang	<i>Bamboo Lights</i>
	<i>Requiem</i>	León, Tania	<i>Esecia</i>
Jackson, Clarence	<i>Scudorama</i>		<i>New Work (postponed)</i>
Jackson, Yvette Janine	<i>Hello Tomorrow!</i>		<i>Pasajes</i>
Jenkins, Edmund Thornton	<i>Charlestonia</i>		<i>Stride</i>
Jimenez, Jose Alfredo	<i>Serenata Huasteca</i>	Lewis, George E.	<i>New Work (title unknown)</i>
Joachim, Nathalie	<i>Suite from Fanm d'Ayiti</i>	Lezcano, José	<i>Concerto for two Double Basses</i>
Jofre, JP	<i>Double Concerto for Bandoneon and Violin</i>	Li Huanzhi	<i>Spring Festival Overture</i>
Johnson, J. Rosamond	<i>Lift Ev'ry Voice and Sing</i>	Lin-Manuel, Miranda,	<i>Dos Oruguitas from "Encanto"</i>
Joplin, Scott	<i>Overture to Treemonisha</i>	Loggins-Hull, Allison	<i>Can You See?</i>
	<i>Ragtime Dance</i>	Loiacono, Loren	<i>Empire Lines</i>
	<i>The Entertainer</i>	Lokumbe, Hannibal	<i>The Jonah People</i>
Joyce, Molly	<i>Fresh</i>		<i>Trials, Tears, Transcendence: The Journey of Clara Luper</i>
Kalhor, Kayhan	<i>Blue as the Turquoise</i>	Long, Zhou	<i>The Rhyme of Taigu</i>
	<i>Night of Neyshabur</i>	López Bellido, Jimmy	<i>Aino</i>
	<i>Silent City</i>		<i>Bel Canto</i>
Kaprálová, Vítězslava	<i>Military Sinfonietta</i>		<i>Perú Negro</i>
Kats-Chernin, Elena	<i>Dance of the Paper Umbrellas</i>	Mack, Cecil / Johnson, James	<i>Symphony No. 3, Altered Landscape</i>
Kay, Ulysses	<i>Concerto for Orchestra</i>	Mahler, Alma	<i>The Charleston</i>
Kendall, Hannah	<i>The Spark Catchers</i>		<i>Five Songs</i>
Kidane, Daniel	<i>Precipice Dances</i>		<i>Selections for Voice and Orchestra</i>
Kim, Jihyun	<i>A Tramp in the Assembly Line</i>	Márquez, Arturo	<i>Conga del Fuego Nuevo</i>
	<i>The Yellow House</i>		<i>Danzón No. 2</i>

Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups *(continued)*

Márquez, Arturo (cont.)	Danzón No. 6 Danzón No. 7 Fandango Violin Concerto Máscaras Concerto for Harp & Orchestra Trumpet Concerto	Moncayo, José Pablo	Huapango Tierra De Temporal
Marsalis, Wynton	Fanfare Herald, Holler, and Hallelujah Selections from Blues Symphony Swing Symphony Trumpet Concerto Tuba Concerto Violin Concerto	Monge, De Chucho Montero, Gabriela	México Lindo Y Querido Babel Piano Concerto No. 1 "Latin"
Marsh, Joanna	In Winter's House	Montgomery, Jessie	Banner Caught by the Wind Coincident Dances Five Freedom Songs Hymn for Everyone L.E.S. Characters (viola concerto) Overture (2022)
Martines, Marianna	L'Olimpiade: Sinfonia in C Major Sinfonia		Records from a Vanishing City Rounds for Piano and String Orchestra Snapshots Soul Force (The Dream Unfinished) Starburst Strum Transfigure to Grace
Mason, Grace-Evangeline	The Imagined Forest		el ruido del agua
Mason, Quinn	A Joyous Trilogy Commissioned Work/World Premiere (Title TBD) Inner City Rhapsody She Dreams of Flying Toast of the Town Overture Faust Overture	Mora, Eddie Morales-Matos, Sonia	Fiesta No. 2 for Strings and Percussion Recuerdos
Mayer, Emilie	Symphony No. 1 (mvt IV only) Symphony No. 5 in F minor	Morales, Mariano Morlock, Jocelyn Moussa, Samy	Concerto for Flute and Orchestra Oiseaux bleus et sauvages Concerto for Violin and Orchestra, Adrano Nocturne
Mayfield, Curtis	It's All Right from Soul	Moya, Reinaldo Muñiz, Jorge Nabors, Brian Raphael	Cello Concertino Motown Dreams Hammond Organ Concerto Letters from Birmingham Of Earth & Sky: Tales from the Motherland Onward Pulse Upon Daybreak
Mazumdar, Gaurav	Sitar Concerto		Winter Bells
Mazzoli, Missy	Dark with Excessive Bright for Double Bass and Strings River Rouge Transfiguration Sinfonia (for Orbiting Spheres) These Worlds in Us Violin Concerto	Nazaykinskaya, Polina Negrón, Angélica	"Me he perdido" (I've Gotten Lost) Arquitectura Sinfonia Isleña (Symphony No. 1) What Keeps Me Awake
McTee, Cindy	Double Play		Renaissance Suite
Mendelssohn, Fanny	Overture in C Major Piano Trio in D Minor	Nelson, Maureen	
Méndez, Fabiola	Bomba pa' la diaspora		
Meredith, Anna	Nautilus		
Mesa y Carrizo, Manuel	Las Flores y las Estrellas		
Meyer, Jessica	Go Big or Go Home		
Milch-Sheriff, Ella	The Eternal Stranger		
Miranda, Lin-Manuel	We Don't Talk about Bruno from "Encanto"		

APPENDICES

Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups (continued)

Neuwirth, Olga	<i>Masaot/Clocks Without Hands</i>	Perry, Julia (cont.)	<i>Homunculus C.F.</i>
New, Trevor	<i>New Canons</i>		<i>How Beautiful Are the Feet</i>
Newbold, Soon Hee	<i>A Hero's Journey</i>		<i>I'm a Poor L'il Orphan in this Worl'</i>
	<i>A Pirate's Legend</i>		<i>Lord! What Shall I Do?</i>
	<i>Alpha and Omega</i>		<i>Pastoral</i>
	<i>American Landscape</i>		<i>Study for Orchestra</i>
	<i>Appalachian Hymn</i>	Phoebe, Thalassa	<i>Masquerade</i>
	<i>Egyptian Legacy</i>	Piazzolla, Astor	<i>Aconcagua, Concerto for Bandoneón</i>
	<i>Elementa</i>		<i>Libertango</i>
	<i>Lion City</i>		<i>Oblivion</i>
Ngwenyama, Nokuthula	<i>Primal Message</i>		<i>Suite from Maria de Buenos Aires for Brass and Percussion</i>
Nishimura, Yukiko	<i>Water Reflections</i>		<i>Tango del Diablo</i>
Norris, Marcus	<i>Skepticism for Saviors and Scrutiny for Saints</i>		<i>The Four Seasons of Buenos Aires</i>
Ogonek, Elizabeth	<i>as though birds</i>	Plaza, Juan Bautista	<i>Fuga Criolla</i>
	<i>Moondog</i>	Ponce, Manuel	<i>Poema Elegiaco</i>
	<i>Starling Variations</i>	Powell, Rosephanye	<i>Christus Natus Est</i>
Okoye, Nkeiru	<i>Songs of Harriet Tubman</i>	Price, Florence	<i>Andante moderato</i>
	<i>Voices Shouting Out</i>		<i>Concert Overture No. 2</i>
Okpebholo, Shawn	<i>there is always light</i>		<i>Dances in the Canebrakes</i>
	<i>Zoom</i>		<i>Ethiopia's Shadow in America</i>
Orozco, Keyla	<i>Reflection from "Mulan"</i>		<i>Excerpt from The Mississippi River</i>
Ortiz, Gabriela	<i>"Luz Eólica" from Altar del Viento</i>		<i>Five Folksongs in Counterpoint</i>
	<i>Antrópolis</i>		<i>Organ Prelude</i>
	<i>Kauyumari</i>		<i>Piano Concerto</i>
	<i>La Calaca for String Orchestra</i>		<i>Piano Concerto in One Movement</i>
	<i>Téenek - Invenciones de Territorio</i>		<i>Piano Quintet in A Minor</i>
	<i>Violin Concerto</i>		<i>Selected Songs</i>
	<i>Yanga</i>		<i>String Quartet No. 2 in A minor, mvt. 3, Juba</i>
Osorio, Juan David	<i>El Paraíso segun María</i>		<i>Symphonic Excerpts</i>
Payton, Nicholas	<i>Black American Symphony</i>		<i>Symphony No. 1</i>
Pejačević, Dora	<i>Symphony in F-sharp minor</i>		<i>Symphony No. 1, Juba Dance</i>
Peng-Peng Gong	<i>The Sea (piano concerto)</i>		<i>Symphony No. 3</i>
Pérez Prado, Dámaso	<i>Que Rico Mambo</i>		<i>Symphony No. 3, Andante ma non troppo</i>
Perkinson, Coleridge-Taylor	<i>"Song Form" from Sinfonietta No. 1</i>		<i>Symphony No. 4</i>
	<i>Sinfonietta No. 1</i>		<i>Violin Concerto No. 1</i>
	<i>Sinfonietta No. 2: Generations</i>		<i>Violin Concerto No. 2</i>
	<i>Worship: A Concert Overture</i>		<i>Works for Solo Piano</i>
Perry, Julia	<i>By the Sea</i>	Price, Florence / Ridenour	<i>My Soul's Been Anchored in the Lord</i>
	<i>Fragments from the Letters of Saint Catherine</i>		<i>Sympathy</i>
	<i>Free at Last</i>	Price, Florence / Still	<i>Dances in the Canebrakes</i>

Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups (continued)

Purrington, Hilary	<i>Words for Departure</i>	Saariaho, Kaija (cont.)	<i>Laterna Magica</i>
Qigang Chen	<i>itinéraire d'une Illusion</i>		<i>Winter Sky, from Orion</i>
	<i>L'Eloignement (Distancing)</i>	Salas y Castro, Esteban	<i>Toquen Presto a Fuego</i>
	<i>The Five Elements (Wu Xing)</i>	Say, Fazil	<i>Piano Concerto No. 2</i>
Quartel, Sarah	<i>Sanctum – A Requiem in 4 Movements</i>	Schneider, Maria	<i>Triumph of the Listener</i>
Racine, Julio	<i>Concertino for Clarinet and Orchestra</i>	Schumann, Clara	<i>Piano Concerto in A minor</i>
Ramirez, Juan	<i>Suite Latina</i>	Schwartz, Julia	<i>Don Juan at Forty, World Premiere</i>
Ramos Triano, Gloria-Isabel	<i>amazon</i>	Schwartz, Nan	<i>Romanza</i>
Ranjbaran, Behzad	<i>Esther</i>	Scott, Jeff	<i>Fanfare for the Promise of America</i>
Razaz, Gity	<i>Methuselah</i>		<i>Homage to Duke</i>
Reid, Ellen	<i>Floodplain</i>	Scott, Kevin	<i>Fanfare G.A.F: An American Overture</i>
	<i>West Coast Sky Eternal</i>	Seeger, Ruth Crawford	<i>Andante for Strings</i>
	<i>When the world as you've known it doesn't exist</i>	Selaocoe, Abel	<i>Four Spirits</i>
Revueltas, Silvestre	<i>Janitzio</i>	Šerkšnytė, Raminta	<i>Fires</i>
	<i>La Noche de los Mayas</i>	Shankar, Ravi	<i>Concerto No. 3 for Sitar</i>
	<i>Redes</i>	Shaw, Caroline	<i>Blueprint for String Quartet</i>
	<i>Sensemaya</i>		<i>Entr'acte</i>
Rexach, Sylvia	<i>Di Corazon</i>		<i>Is A Rose</i>
Rivera, Kyle	<i>Hightower Variations (Competition Winner)</i>		<i>Microfictions, Vol. 3</i>
Robinson, Ricky	<i>Chaccone for Interesting Times</i>		<i>Music in Common Time</i>
Rocha, Fagner M.	<i>Overture and Fugue</i>		<i>Punctum</i>
Rocha, Sofia	<i>Lies I told you four days ago</i>		<i>The Mountain that Loved a Bird</i>
Rodríguez, Arturo	<i>Mosaico Mexicano</i>		<i>The Observatory</i>
Rodríguez, Iván Enrique	<i>A Metaphor for Power</i>	Shekhar, Nina	<i>Hate the Sin, Love the Sinner</i>
Rodríguez, Ivette Herryman	<i>Un danzón a mi manera</i>		<i>Lumina</i>
Rosaz, Juventino	<i>Sobre las Olas</i>	Sheriff, Ella	<i>The Eternal Stranger</i>
Roumain, Daniel Bernard	<i>Dancers, Dreamers, and Presidents</i>	Sheriff, Noam	<i>Akeda</i>
	<i>Farah (Joy)</i>	Shin, Donghoon	<i>Upon His Ghostly Solitude</i>
	<i>Father Antonio's Contrapuntal Prayers for Michael</i>	Sierra, Roberto	<i>Concerto for Saxophones and Orchestra</i>
	<i>Forgiveness Spoken Word Concerto for Orchestra</i>		<i>Fandangos</i>
	<i>Riots and Prayers</i>		<i>Ficciones</i>
Roustorm, Kareem	<i>Dabke</i>		<i>Salseando</i>
	<i>Ramal</i>	Sigfúsdóttir, Maria Huld Markan	<i>Oceans</i>
Ruo, Huang	<i>Folk Songs for Orchestra</i>	Silva, Ivan	<i>Honduran Folk Medley</i>
Rushen, Patrice	<i>Concerto for Jazz Violin</i>	Silvina, Sol	<i>Mexico</i>
Saariaho, Kaija	<i>Adriana Mater</i>	Simon, Carlos	<i>Amen!</i>
	<i>Asteroid 4179: Toutatis</i>		<i>An Elegy: A Cry from the Grave</i>
	<i>Ciel d'hiver</i>		<i>Fate Now Conquers</i>
	<i>D'om Le Vrai Sens, for Clarinet and Orchestra</i>		<i>Four Black American Dances</i>
			<i>Portrait of a Queen</i>

APPENDICES**Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups (continued)**

Simon, Carlos (cont.)	<i>Selections from Tales: A Folklore Symphony</i> <i>Songs of Separation</i> <i>The Block</i> <i>This Land</i> <i>Trombone Concerto</i> <i>Visions of the Sky</i>	Strayhorn, Billy / Walden	<i>A Lovesome Thing: Billy Strayhorn Suite</i>
	<i>My Words Are My Sword</i> <i>56 Blows</i> <i>A Rage of Peace</i> <i>Wraith Weight</i> <i>Field Guide</i> <i>Lost Coast</i> <i>Symphony No. 1</i> <i>Tidalwave Kitchen</i> <i>Tumblebird Contrails</i> <i>This Little Light of Mine from Four Negro Spirituals</i>	Sung, Stella	<i>Starbursts</i> <i>Rockwell Reflections</i> <i>Celtic Dreams</i> <i>St. Paul's Suite, mvt. IV (The Dargason)</i>
Sims, Adrian B.		Svendsen, R. Anne	<i>Suite in Old Style for Viola, Harpsichord & Strings</i>
Singh, Jasnam Daya		Tabakova, Dobrinka	<i>Overture for Orchestra</i>
Singleton, Alvin		Tailleferre, Germaine	<i>How Slow the Wind</i>
Skye, Derrick		Takemitsu, Tōru	<i>I hear the water dreaming</i> <i>Night Signal from Signals from Heaven</i> <i>Three Film Scores</i> <i>Toward the Sea II (Umi e II)</i> <i>Buddha Passion</i> <i>Concerto for Guitar and Orchestra.</i> <i>Contrabass Concerto: The Wolf</i> <i>Crouching Tiger, Hidden Dragon Cello Concerto</i> <i>Paper Concerto for Paper Percussion and Orchestra</i> <i>Secret of Wind and Birds</i> <i>Water Concerto for Water Percussion and Orchestra</i>
Smith, Elijah Daniel			<i>Rose Absolute</i> <i>Spoonfuls</i> <i>Midnight Sun Variations</i> <i>Milky Ways</i> <i>The Ring of Fire and Love</i> <i>Birds of Paradise II</i> <i>Liguria</i> <i>Chokfi</i> <i>Clans</i> <i>Moccasin Game</i> <i>from despair...Light!</i> <i>I Hear America Singing</i> <i>Dance Foldings</i> <i>Gwendolyn Brooks Settings</i> <i>Of Paradise and Light</i> <i>Prayer Bells</i> <i>Sun Dance</i> <i>Of Our New Day Begun</i> <i>An Act Of Resistance</i> <i>To Awaken the Sleeper</i> <i>Aeriality</i>
Smith, Gabriella		Tan Dun	
	<i>March of the Women</i> <i>On the Cliffs of Cornwall</i> <i>The Wreckers Overture</i> <i>Ringelspiel (Merry-Go-Round Raft)</i> <i>Adagio (For Wadada Leo Smith)</i> <i>"Joyful Day" from African Suite</i> <i>African Suite</i> <i>Harriettehre</i> <i>Africa</i> <i>Afro-American Symphony, mvt. 3</i> <i>Danzas de Panama</i> <i>Darker America</i> <i>Ennanga</i> <i>Festive Overture</i> <i>In Memoriam: The Colored Soldiers Who Died for Democracy</i> <i>Poem for Orchestra</i> <i>Romance</i> <i>Serenade for Orchestra</i> <i>Symphony No. 1, Afro-American</i> <i>Symphony No. 2, Song of a New Race</i> <i>Wood Notes</i> <i>Symphony No. 2 (mvt II)</i>		
Smith, Hale		Tanaka, Karen	
Smith, Zane		Tao, Conrad	
Smyth, Ethel		Tarkiainen, Outi	
Sokolovic, Ana		Tarrodi, Andrea	
Sorensen, Sophia		Tate, Jerod ImpichchaAchaaha'	
Sorey, Tyshawn			
Sowande, Fela		Taylor, Matthew Evan	
		Thomas, André	
Steinke, Harriet		Thomas, Augusta Read	
Still, William Grant			
		Thomas, Omar	
		Thompson, Joel	
Still, William Grant / Parrish		Thorvaldsdóttir, Anna	

Appendix 1: 2022-2023 Programmed Works by Composers from Historically Excluded Groups (continued)

Thorvaldsdóttir, Anna (cont.)	ARCHORA Catamorphosis Metacosmos	Williams, Julius Penson	<i>Fantasy in G "The Ghost Train"</i>
Tian, Zhou	<i>Flute Concerto</i>	Williams, Mary Lou	<i>Zodiac Suite</i>
Toker, Hakan Ali	<i>Piano Concerto</i>	Wineglass, John	<i>Alone/Together</i> <i>Concerto for Violin and Orchestra</i> <i>Violin Concerto</i>
Torres, Nestor	<i>Pearl of the Sea</i>	Wolfe, Julia	<i>Her Story</i> <i>unEarth</i>
Tower, Joan	1920/2019 <i>A New Day for Cello and Orchestra</i> <i>Concerto for Orchestra</i> <i>Fanfare for the Uncommon Woman</i> <i>Candillari</i>	Wooten, Victor	<i>La Lección Tres</i> <i>Le Lección Tres for Electric Bass and Orchestra</i> <i>Hello Gold Mountain</i>
Trän, Dylan	<i>Things we Dream About</i>	Wu Fei	<i>Ensō</i>
Trevino, Ivan	<i>The Girl from Shiraz from Persian Folk Songs</i>	Xi Wang	<i>Lotus Prayer</i>
Vali, Reza	<i>Bachianas Brasileiras No. 4</i>	Xian Xinghai	<i>Yellow River Piano Concerto</i>
Villa-Lobos, Heitor	<i>Chôros No. 10, "Rasga o Coração" (It Tears Your Heart)</i> <i>Chôros No. 6</i> <i>Dawn in a Tropical Forest</i> <i>Sinfonietta No. 1</i>	Young, Nina C.	<i>Traces, for violin and orchestra</i>
Vrebalov, Aleksandra	<i>Gratitude from The Sea Ranch Songs</i>	Yousufi, Milad	<i>Freedom</i>
Walker, George	<i>Icarus in Orbit</i> <i>Lilacs</i> <i>Lyric for Strings</i> <i>Sinfonia No. 1</i> <i>Symphony No. 2</i> <i>Symphony No. 3</i> <i>Symphony No. 5</i> <i>Trombone Concerto</i>	Žebeljan, Isidora	<i>Hum away, hum away, strings!</i> <i>Flute Concerto</i> <i>Palace of Nine Perfections</i>
Wang Jie	<i>Symphonic Overture on America the Beautiful</i> <i>Symphony No. 1</i>	Zhou Tian	<i>Avanti! (Fanfare for Jerry)</i> <i>Concerto for Two Pianos</i> <i>Fanfare for Richard Pittman</i> <i>Symphony No. 1: Three Movements for Orchestra</i>
Wang Lu	<i>Surge</i>	Zwilich, Ellen Taaffe	<i>Encuentros</i> <i>Fantasia Mexicana for Two Flutes and Orchestra</i>
Washington, Shelley	<i>Both</i>	Zyman, Samuel	
Watkins, Mary D.	<i>Five Movements in Color (Mvt 1 & 2)</i> <i>Soul of Remembrance</i>		
Weir, Judith	<i>We Are Shadows</i>		
Wennäkoski, Lotta	<i>Flounce</i>		
Weston, Trevor	<i>American Lamentations</i> <i>Push</i>		
White-Clayton, Diane	<i>Many Mansions (world premiere performance)</i>		
White, José Lafitte	<i>Concerto in F-sharp Minor for Violin and Orchestra</i>		
Williams, Grace	<i>Elegy</i>		

Appendix 2: 2022-2023 ICD Repertoire Report **Orchestra Locations**

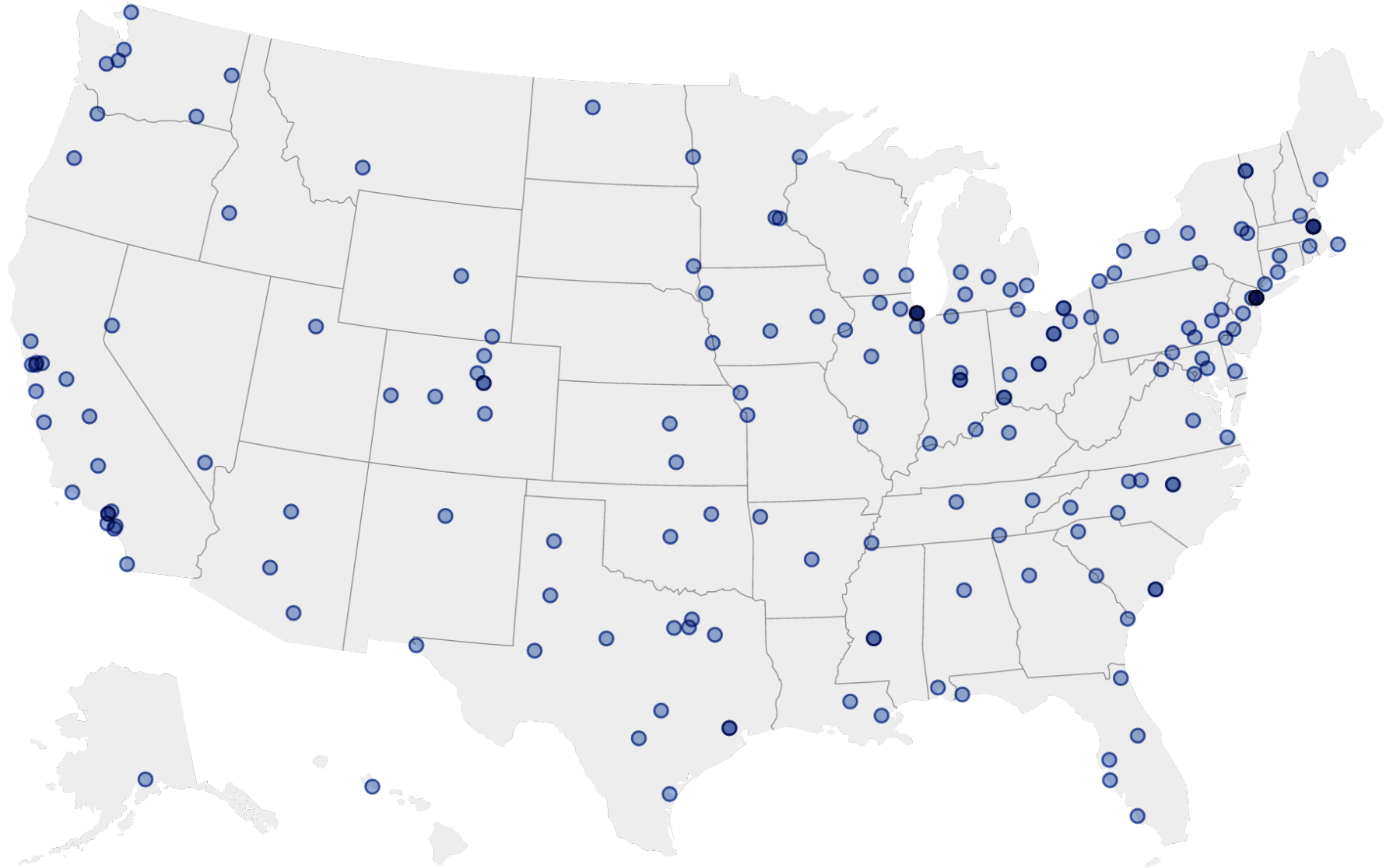


Fig. 32: 189 U.S. orchestra seasons from 50 states and the District of Columbia were analyzed for this report.

Appendix 3: 2022-2023 ICD Repertoire Report Orchestra List

ST	CITY	ORCHESTRA	ST	CITY	ORCHESTRA	ST	CITY	ORCHESTRA
AK	Anchorage	Anchorage Symphony	CO	Grand Junction	Grand Junction Symphony	KS	Salina	Salina Symphony
AL	Birmingham	Alabama Symphony	CT	Hartford	Hartford Symphony	KS	Wichita	Wichita Symphony
AL	Mobile	Mobile Symphony	CT	New Haven	New Haven Symphony	KY	Lexington	Lexington Philharmonic
AR	Fayetteville	Symphony of Northwest Arkansas	CT	Stamford	Stamford Symphony	KY	Louisville	Louisville Orchestra
AR	Little Rock	Arkansas Symphony	DC	Washington DC	National Symphony	LA	Baton Rouge	Baton Rouge Symphony
AZ	Flagstaff	Flagstaff Symphony	DE	Wilmington	Delaware Symphony	LA	New Orleans	Louisiana Philharmonic
AZ	Phoenix	Phoenix Symphony	FL	Jacksonville	Jacksonville Symphony	MA	Boston	Boston Landmarks Orchestra
AZ	Tucson	Tucson Symphony	FL	Naples	Naples Philharmonic	MA	Boston	Boston Symphony
CA	Bakersfield	Bakersfield Symphony	FL	Orlando	Orlando Philharmonic	MA	Boston	Handel & Haydn Society
CA	Berkeley	Berkeley Symphony	FL	Pensacola	Pensacola Symphony	MA	Boston	New England Philharmonic
CA	Carmel	Carmel Symphony	FL	Sarasota	Sarasota Orchestra	MA	Hyannis	Cape Symphony
CA	Costa Mesa	Pacific Symphony	FL	Tampa	Florida Orchestra	MD	Annapolis	Annapolis Symphony
CA	Fresno	Fresno Symphony	GA	Atlanta	Atlanta Symphony	MD	Baltimore	Baltimore Symphony
CA	Long Beach	Long Beach Symphony	GA	Augusta	Augusta Symphony	MD	Frederick	National String Symphonia
CA	Los Angeles	Los Angeles Chamber Orchestra	GA	Savannah	Savannah Symphony	MD	Hagerstown	Maryland Symphony
CA	Los Angeles	Los Angeles Philharmonic	HI	Honolulu	Hawai'i Symphony	ME	Portland	Portland Symphony
CA	Modesto	Modesto Symphony	IA	Cedar Rapids	Orchestra Iowa	MI	Ann Arbor	Ann Arbor Symphony
CA	Monterey	Monterey Symphony	IA	Davenport	Quad City Symphony	MI	Detroit	Detroit Symphony
CA	Oakland	Oakland Symphony	IA	Des Moines	Des Moines Symphony	MI	Grand Rapids	Grand Rapids Symphony
CA	Pasadena	Pasadena Symphony	ID	Boise	Boise Philharmonic	MI	Jackson	Jackson Symphony
CA	San Diego	San Diego Symphony	IL	Chicago	Chicago Philharmonic	MI	Kalamazoo	Kalamazoo Symphony
CA	San Francisco	San Francisco Symphony	IL	Chicago	Chicago Sinfonietta	MI	Lansing	Lansing Symphony
CA	Santa Ana	South Coast Symphony	IL	Chicago	Chicago Symphony	MI	Plymouth	Michigan Philharmonic
CA	Santa Barbara	Santa Barbara Symphony	IL	Chicago	Chicago Youth Symphony	MN	Duluth	Duluth Superior Symphony
CA	Santa Cruz	Santa Cruz Symphony	IL	Chicago	Grant Park Symphony	MN	Minneapolis	Minnesota Orchestra
CA	Santa Rosa	Santa Rosa Symphony	IL	Elgin	Elgin Symphony	MN	St. Paul	Saint Paul Chamber Orchestra
CA	Walnut Creek	California Symphony	IL	Park Forest	Illinois Philharmonic	MO	Kansas City	Kansas City Symphony
CO	Aspen	Aspen Music Festival Symphony	IL	Peoria	Peoria Symphony	MO	Saint Joseph	Saint Joseph Symphony
CO	Boulder	Boulder Philharmonic	IL	Rockford	Rockford Symphony	MO	St. Louis	St. Louis Symphony
CO	Colorado Springs	Colorado Springs Philharmonic	IN	Evansville	Evansville Philharmonic	MS	Jackson	Mississippi Symphony
CO	Denver	Colorado Symphony	IN	Indianapolis	Indianapolis Chamber Orchestra	MT	Bozeman	Bozeman Symphony
CO	Denver	Denver Young Artists	IN	Indianapolis	Indianapolis Symphony	NC	Asheville	Asheville Symphony
CO	Fort Collins	Fort Collins Symphony	IN	South Bend	South Bend Symphony	NC	Charlotte	Charlotte Symphony

Appendix 3: 2022-2023 ICD Repertoire Report Orchestra List *(continued)*

ST	CITY	ORCHESTRA	ST	CITY	ORCHESTRA	ST	CITY	ORCHESTRA
NC	Greensboro	Greensboro Symphony	OH	Cincinnati	Cincinnati Symphony	TX	Fort Worth	Fort Worth Symphony
NC	Greenville	Greenville Symphony	OH	Cleveland	Cleveland Orchestra	TX	Houston	Houston Symphony
NC	Hilton Head	Hilton Head Symphony	OH	Cleveland	Contemporary Youth Orchestra	TX	Houston	Houston Youth Symphony
NC	Raleigh	North Carolina Symphony	OH	Columbus	Columbus Symphony	TX	Houston	River Oaks Chamber Orchestra
NC	Raleigh	Triangle Youth Philharmonic	OH	Columbus	ProMusica Chamber	TX	Lubbock	Lubbock Symphony
NC	Winston-Salem	Winston-Salem Symphony	OH	Dayton	Dayton Philharmonic	TX	Midland-Odessa	West Texas Symphony
ND	Fargo-Moorhead	Fargo-Moorhead Symphony	OH	Delaware	Central Ohio Symphony	TX	San Antonio	Youth Orchestras of San Antonio
ND	Minot	Minot Symphony	OH	Toledo	Toledo Symphony	TX	El Paso	El Paso Symphony
NE	Omaha	Omaha Symphony	OH	Youngstown	Youngstown Symphony	TX	Plano	Plano Symphony
NH	Nashua	Symphony NH	OK	Oklahoma City	Oklahoma City Philharmonic	UT	Salt Lake City	Utah Symphony
NJ	Newark	New Jersey Symphony	OK	Tulsa	Tulsa Symphony	VA	Richmond	Richmond Symphony
NJ	Princeton	Princeton Symphony	OR	Ashland	Rogue Valley Symphony	VA	Norfolk	Virginia Symphony
NJ	Providence	New Jersey Youth Symphony	OR	Eugene	Eugene Symphony	VT	Burlington	Vermont Symphony
NM	Santa Fe	Santa Fe Symphony	OR	Portland	Oregon Symphony	VT	Burlington	Vermont Youth Orchestra
NV	Las Vegas	Las Vegas Philharmonic	PA	Allentown	Allentown Symphony	WA	Olympia	Olympia Symphony
NV	Reno	Reno Philharmonic	PA	Erie	Erie Philharmonic	WA	Seattle	Seattle Symphony
NY	Albany	Albany Symphony	PA	Harrisburg	Harrisburg Symphony	WA	Spokane	Spokane Symphony
NY	Binghamton	Binghamton Symphony	PA	Philadelphia	Philadelphia Orchestra	WA	Tacoma	Tacoma Symphony
NY	Buffalo	Buffalo Philharmonic	PA	Pittsburgh	Pittsburgh Symphony	WA	Bellingham	Bellingham Symphony
NY	Chautauqua	Chautauqua Symphony	PA	Reading	Reading Symphony	WA	Walla Walla	Walla Walla Symphony
NY	New York City	American Composers Orchestra	PA	York	York Symphony	WI	Milwaukee	Milwaukee Symphony
NY	New York City	Metropolitan Youth Orchestra	RI	Providence	Rhode Island Philharmonic	WI	Madison	Madison Symphony
NY	New York City	New York Philharmonic	SC	Charleston	Charleston Symphony	WV	Charleston	West Virginia Symphony
NY	New York City	New York Youth Symphony	SD	Sioux Falls	South Dakota Symphony	WY	Cheyenne	Cheyenne Symphony
NY	New York City	Orchestra of St Luke's	TN	Chattanooga	Chattanooga Symphony	WY	Casper	Wyoming Symphony
NY	New York City	Orpheus Chamber Orchestra	TN	Knoxville	Knoxville Symphony			
NY	Rochester	Rochester Philharmonic	TN	Memphis	Memphis Symphony			
NY	Schenectady	Empire State Youth Orchestra	TN	Nashville	Nashville Symphony			
NY	Syracuse	Symphoria	TX	Amarillo	Amarillo Symphony			
OH	Akron	Akron Symphony	TX	Austin	Austin Symphony			
OH	Ashland	Ashland Symphony	TX	Corpus Christi	Corpus Christi Symphony			
OH	Canton	Canton Symphony	TX	Dallas	Dallas Symphony			
OH	Cincinnati	Cincinnati Chamber Orchestra	TX	El Paso	El Paso Symphony			