

INSTITUTE *for*
COMPOSER
DIVERSITY

ORCHESTRA
REPERTOIRE
REPORT

2022

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2022 Orchestra Repertoire Report

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FREDONIA
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EXECUTIVE SUMMARY

The goal of this report is to explore the repertoire programming of professional orchestras in the United States in the 2021-2022 season and to put that programming into context through a longitudinal examination of repertoire since 2015. We focused on works by **women composers and composers of color** as well as **living composers** from all gender identities and racial/ethnic groups and explored whether or not orchestras are programming differently now than in years past.

To spoil the surprise, they are indeed programming differently. Much has improved, but there's still more work to do.

If you take nothing else away from this report, here's a few changes between 2015 and 2021:

- Programmed works by women composers and composers of color **increased overall from 4.5% in 2015 to 22.5% in 2022.**
- Programmed works by living composers **increased overall from 11.7% to 21.8%.**
- Correspondingly, programmed works by deceased white male composers **decreased from 86.4% to 69.6% between 2015 and 2022.**
- Within this overall trend, there were significant proportional increases in programmed works by living composers (particularly living women composers), and by composers of color evenly **across all orchestra budget groups and geographic regions.**
- However, while composers from these historically excluded groups (and women in general across all racial and ethnic groups in particular) saw great strides in their works being programmed, repertoire by **deceased white males still comprised over two thirds of the works programmed** in the 2021-22.

The two big questions we have for orchestras moving forward are:

- Is the 2021-2022 season an outlier inspired by societal pressures or are these changes sustainable long into the future?
- How can orchestras move towards an equitable model that brings the programming representation of all historically excluded groups to appropriate levels?

We would like to thank the Sphinx Organization for graciously supporting this endeavor as part of their Venture Fund Grant. We would also like to thank the League of American Orchestras for its advisory role and its partnership in engaging the orchestra field, and in particular for its role in distributing the report to its members and creating opportunities for orchestra discussion and action as well as for their resources for EDI in artistic planning: [Equity, Diversity, and Inclusion: Artistic Resources - americanorchestras.org](https://americanorchestras.org). Finally, thanks to Humay Gasimzadeh, Ariel Magno da Costa, and Jessica Sisti for their many hours of hard work compiling the data for this report.

Thank you for reading this report and we sincerely hope it has a positive impact on audiences and communities across the country.

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

INTRODUCTION

PROGRAMMING DATA: SOURCES

- **Baltimore Symphony “Orchestra Season by the Numbers” Initiative (2015-16 & 2017-18)** These datasets were 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 85 and 87 American orchestras respectively and examined representation and diversity issues over those three years.
- **Public Orchestral Communication (2019-20 & 2021-22)** These datasets were collected by ICD from official season announcements on the public websites of 120 and 133 American orchestras respectively. The ICD datasets captured programmed works rather than the performed works captured in the BSO datasets in order to create a stronger apples-to-apples comparison between orchestras of varying size and resources.
- While the number of orchestras in the BSO studies (N=85 and 87) were lower than the ICD studies (N=120 and 133), a sample analysis confirmed that there were no statistical differences between the studies.
- Concerts were limited to mainstage “classical” or “masterworks” series, omitting works in other series that focused on film music, childrens concerts, pop music, or chamber music as well as tour performances. This was done to ensure that the comparisons between various orchestras was as equitable as possible.
- In our 2020 and 2022 studies, ICD focused on the first five budget groups within the League of American Orchestras budget categories. It is our hope that we can expand the reach of future studies to include programming by orchestras from all nine budget groups to better reflect trends that are happening throughout the country.
- Initial coding of historically excluded composers began with the Composer Diversity Database, housed within the Institute for Composer Diversity’s website, which lists information for over 2,200 composers including over 1450 living composers. All living composers’ information is self-reported.
- After checking the ICD database for self-reported identity markers, we set about creating initial categorization of the remaining composers found within the programming data.
- As we came across composers not already in our databases, we ascertained their demographic status through traditional historical sources (ex. *New Grove Dictionary of Music and Musicians*). For composers who did not appear in these sources, we followed the following protocols to identify their likely membership (listed in descending order of precision and reliability). These procedures were required for less than 1% of all composers who account for a vanishingly small minority of programmed works.
 - Where gender identity was unknown, we used pronouns found in each composer’s official biography or other historical analysis.
 - Where ethnic or racial identity was unknown and historical records were inconclusive, we investigated descriptive language (coded or explicit) describing the composer.
 - Where historical status was unknown, we approximated their likely status by applying the length of a standard lifespan to the composer’s birth year (or reasonable range of years).
- Any composers that we could not identify through existing records or resources were coded as “Unknown” in our data.

PROGRAMMING DATA: ANALYSIS

- To account for the fact that not all organizations were present across all seasons, we analyzed the demographic distribution – how the groups were represented in programming – by grouping organizations by their number of collected seasons. We tested to see if the distribution was significantly different from season-grouping to season-grouping and found that it was not.
- The groups analyzed were limited to women composers and composers of color; the number of non-binary composers were less than .01% so they were not included in the analyses but their works are included in the appendices.

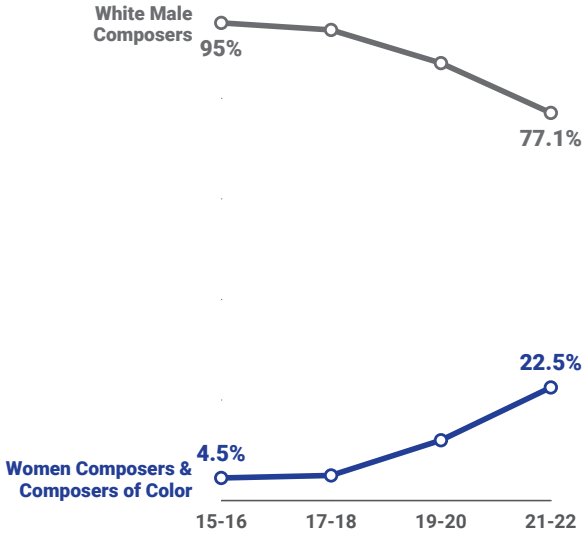
PROGRAMMING DATA: CODING

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

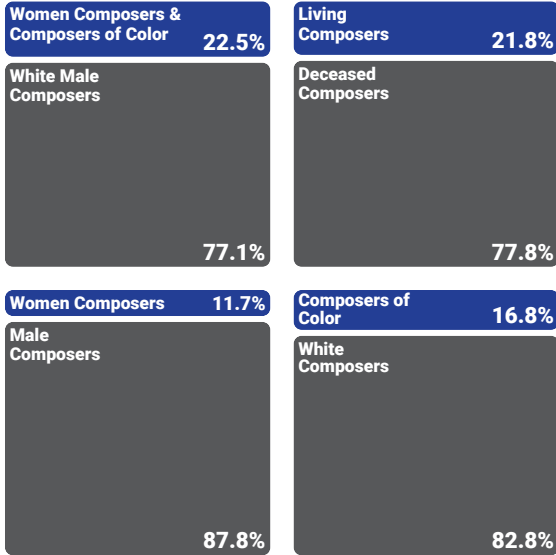
1 = Living White Men	6 = Deceased White Women
2 = Living White Women	7 = Deceased Men of Color
3 = Living Men of Color	8 = Deceased Women of Color
4 = Living Women of Color	9 = Living Non-Binary
5 = Deceased White Men	999 = Unknown

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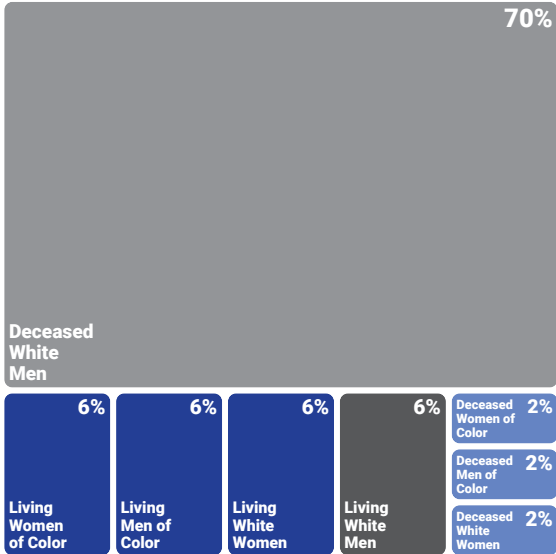
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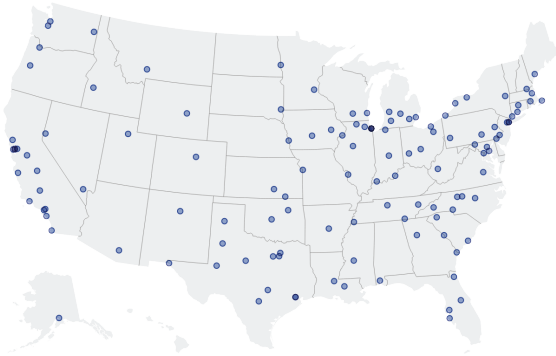
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2015-2022 SEASON COMPARISONS

Key Points

- In *Figure 1*, a steady increase in the programming of works by women composers and composers of color is clear year-on-year, increasing five-fold from over that time period.
- *Figure 2*, similarly, shows a doubling of works by living composers over that same six-year period. As these two demographics are strongly linked (e.g., the majority of programmed women composers and composers of color are living), these increases likely reflect a general trend across all living composers rather than one specific grouping.

Programming of works by women composers & composers of color up 400%

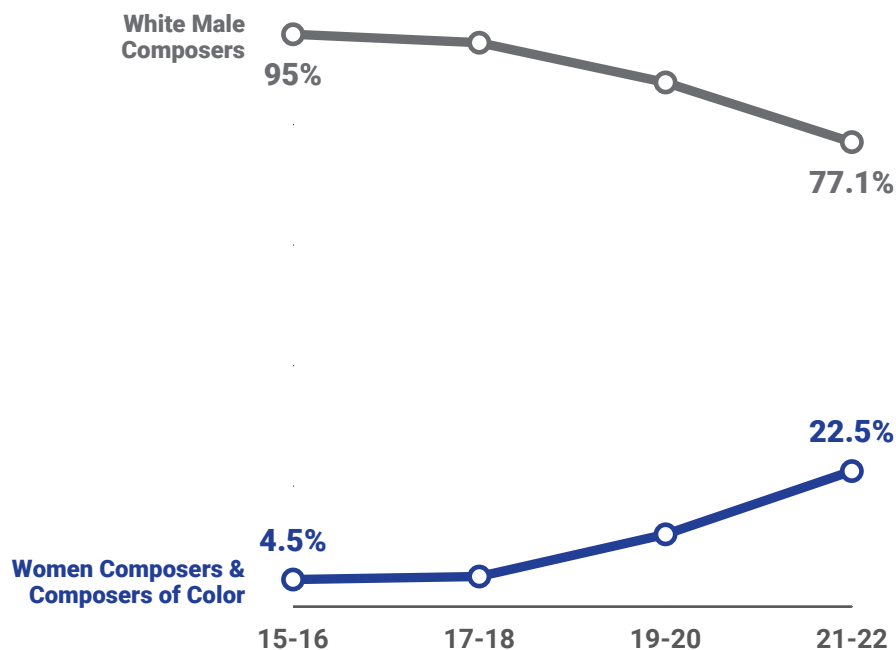


Fig. 1: Changes in programming trends that began after the 17-18 season accelerated after the 19-20 season, narrowing the gap between white male composers and composers from historically excluded groups from 90.1% to 54.3%.

Programming of living composers almost doubled between 2015-2022

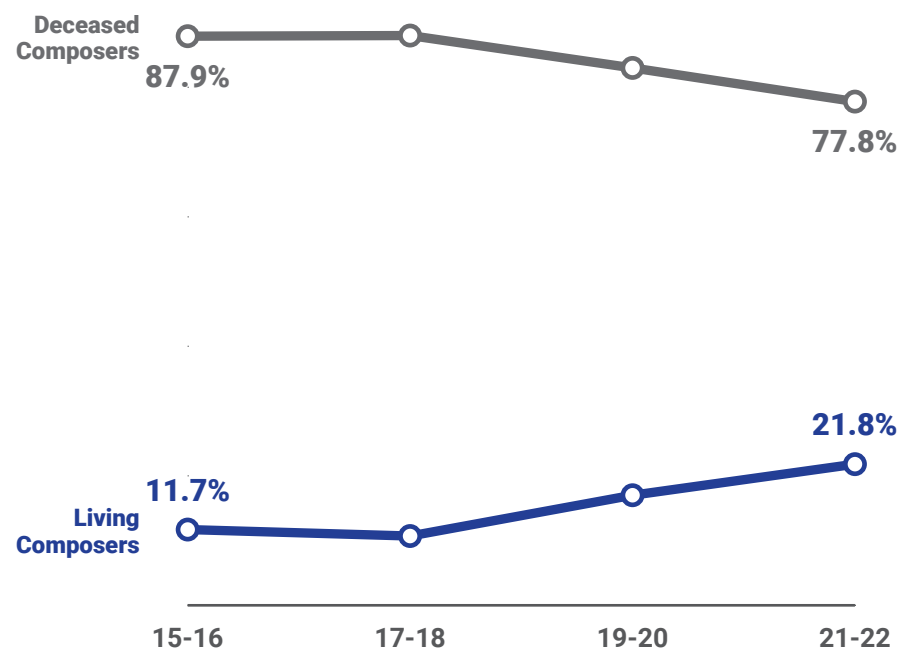


Fig. 2: Improvements in programming trends for living composers can be attributed to more performances of works by composers from historically excluded groups, shifting the gap from 76.2% to 55.8%.

ICD ORCHESTRA REPERTOIRE REPORT
2015-2022 SEASON COMPARISONS

Key Points

- In the 2019-2020 season, the three most-programmed composers—Ludwig van Beethoven, Wolfgang Amadeus Mozart, and Peter Ilych Tchaikovsky—held almost 20% of the programmed repertoire during that year. In contrast, only 12% of that repertoire was by women composers and composers of color. There was a 37% difference between the top three composers and all of the composers from those historically excluded groups.
- In the 2021-2022 season, Beethoven, Mozart, and Tchaikovsky were still the three most-performed composers, but their works represented over 16% of the repertoire—a 14% adjustment. Conversely, women composers and composers of color saw an 87% increase from the 2019-2022 season. There was a 27% difference between the top three composers and all of the composers from those historically excluded groups.

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

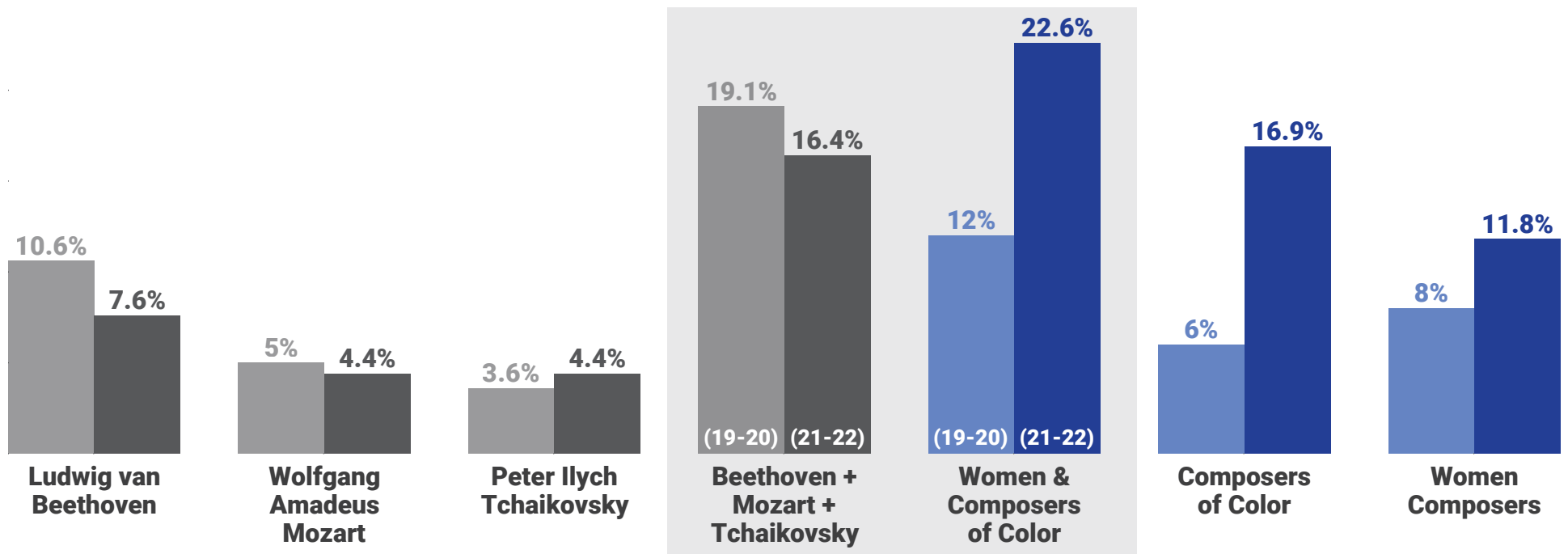


Fig. 3: The percentage of music by composers from historically excluded groups **almost doubled** while the programming of music by the three most performed composers **dropped by 14%**. While some of this drop is due to the focus on Ludwig van Beethoven in 2020 due to his 250th birthday, the increase in works by women composers and composers of color is dramatic.

2015-2022 SEASON COMPARISONS

Key Points

- A breakdown of programming of works by women composers and composers of color from 2015-2016 to 2021-2022 in *Figure 4* highlights the paired increase in works by composers of color and women composers over this timeframe.
- Further analysis in *Figure 5* reveals the strong increase of works by male composers of color within the sampled timeframe, nearly quadrupling their share of programming.
- Even more notable is the 15-fold increase in the share of programming claimed by women of color, moving from less than one percent in 2015-2016 to 6.1% in the 2021-2022 season; while the total share is still lower than it should be, the improvement is conspicuous.

Sharp increases for composers of color and women composers between 2015-2022

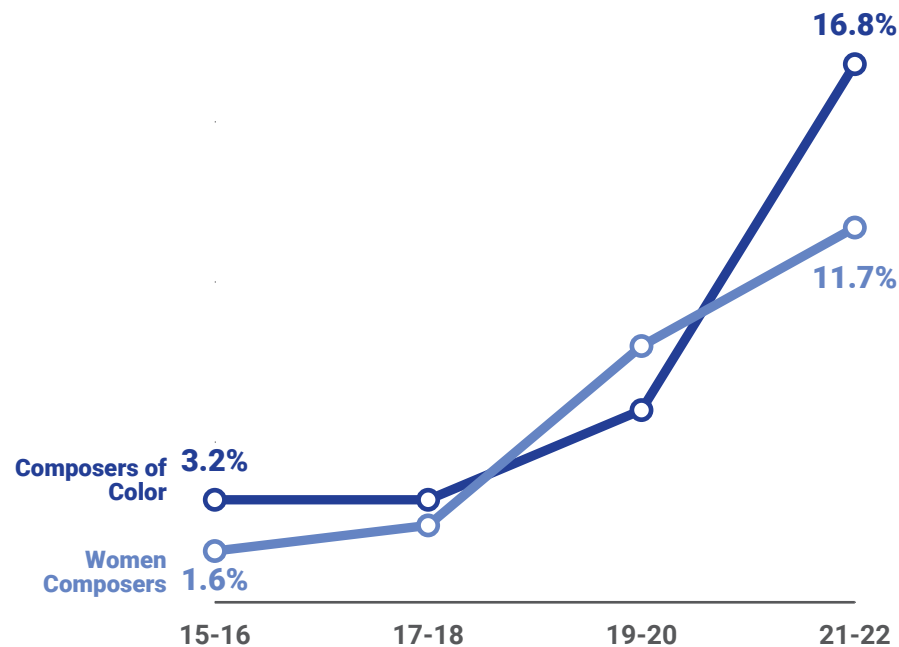


Fig. 4: The amount of works by both composers of color and women composers in orchestral programs has risen dramatically since 2015, up 428% and 638% respectively.

Women composers of color see an increase of 1425% in programming since 2015

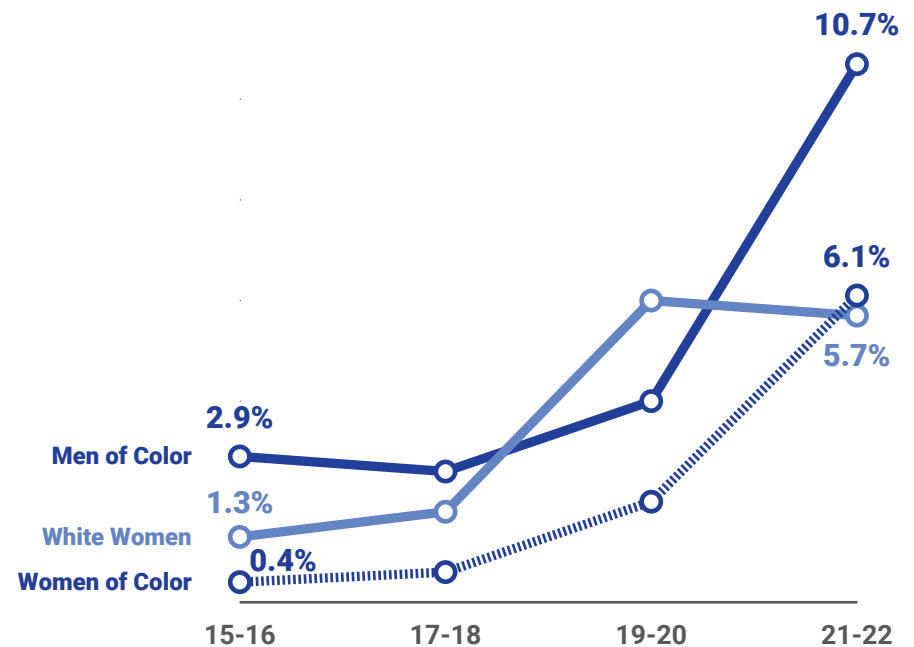


Fig. 5: While male composers of color and white women composers have seen strong increases in programming (up 338% and 272% since 2015), women composers of color have had a massive gain of 1425% in the same six-year period.

Key Points

- These figures provide a broader context to interpret longitudinal demographics within orchestral programming. While we observe a steady decrease in the appearance of deceased white men across all sampled orchestras and the relatively stable presence of living white men, the works of all other demographic categories have enjoyed a considerable increase over that same time.
- Especially notable is the increased presence of living women (comprising nearly six times the quantity of programming in 2021 as they did in 2015), with the fifteen-fold increase of living women composers of color standing as an outlier among outliers.

Programming of living women composers of color increases 1050% between 2015-2022

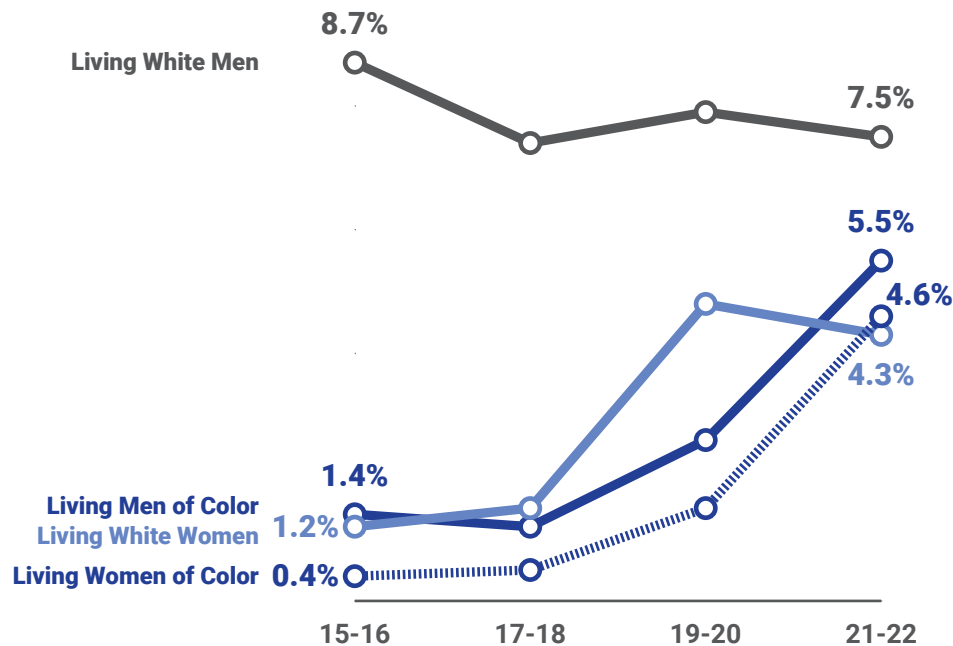


Fig. 6: The scant amount of music by living women of color programmed before 2019 makes these changes a welcome sight but women composers overall still lag behind male composers in programming so far.

Programming of living white male composers stable between 2015-2022

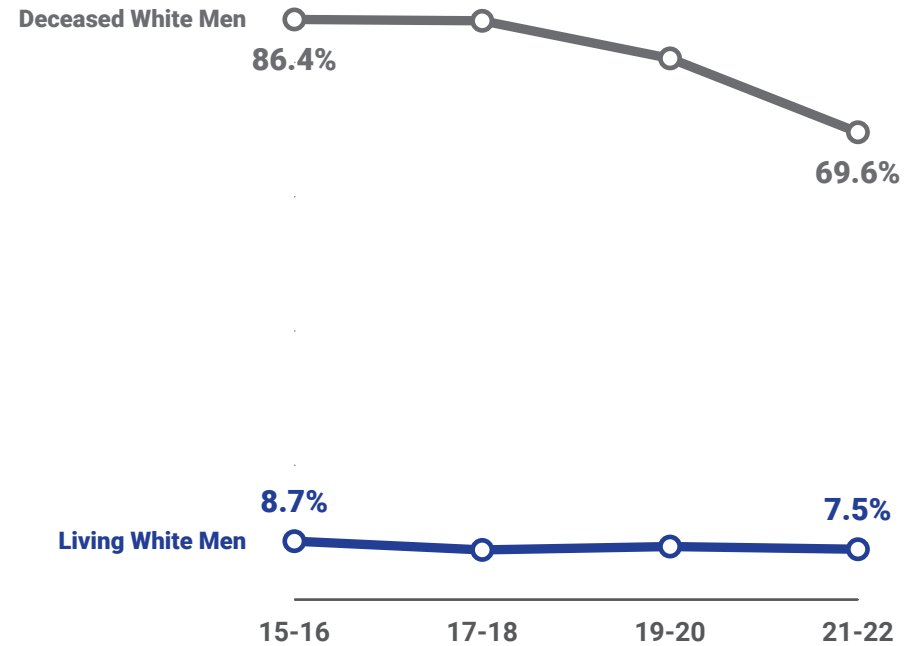


Fig. 7: The sharp rise in programming of works by composers from historically excluded groups has not had an noticeable impact on the programming of living white male composers.

2015-2022 SEASON COMPARISONS

Key Points

- *Figures 8 and 9* provide a useful side-by-side illustration of changes in programming diversity in the 2015-2016 and 2021-2022 orchestral seasons. Deceased white male composers show a significant decreased presence, moving from 86.4% of all programmed works to 69.6%.
- This change can be attributed to both the increase in works by composers from historically excluded groups as well as a decrease in the practice of programming three or more works by a single composer (usually a deceased white male composer) between 2015 and 2021.

How have the proportions of orchestral programming changed over the past six years? Here's what it looked like in 2015-2016 (over 85% of works by deceased white men)...



Fig. 8: The dearth of composers from historically excluded groups in the 2015-2016 season is made even more stark with the fact that not a single work by a deceased woman composer was performed in the 87 seasons analyzed in that year.

ICD ORCHESTRA REPERTOIRE REPORT
2015-2022 SEASON COMPARISONS

Key Points

- The clearly substantive increase in programming works by composers from historically excluded groups (4.5% to 22.6%) is notable across all categories of living composers but is remarkable among deceased composers, where there simply was no representation in the 2015-2016 season beyond deceased men of color.
- Their five-fold increase is owed primarily to gains made by those same deceased men of color, with deceased white women and women of color each registering a similar foothold in 2021 to deceased men of color in 2015.

...and here's what the proportions of orchestral programming look like in 2021-2022 (with under 70% of works by deceased white men).

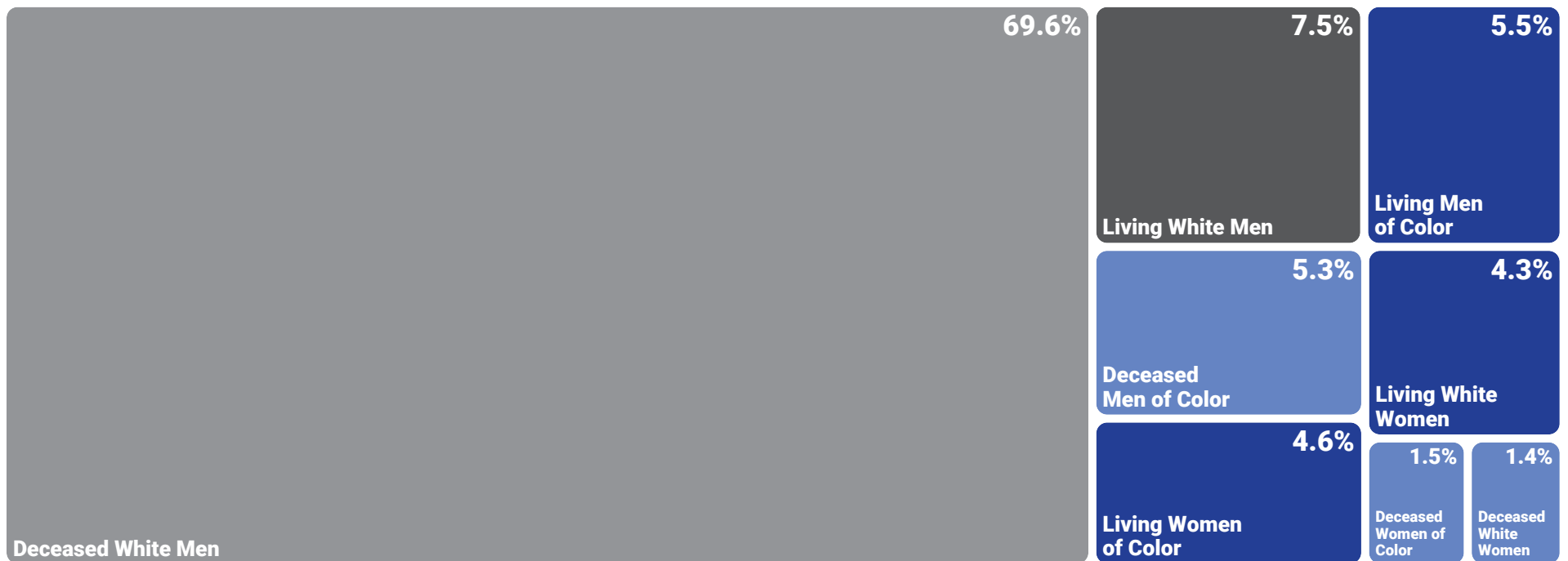


Fig. 9: This treemap and the one on the previous page were created to demonstrate the sizable shift in programming that has occurred since 2015 with the reduction of works by deceased male composers seeing the greatest decrease and composers from all historically excluded groups seeing a promising increase.

2021-2022 SEASON DETAILS

Key Points

- The continued overrepresentation of white, male, and deceased composers in orchestral programming can be viewed through several overlapping lenses. Primary among these is to consider the proportion of white male composers to all other historically excluded groups (see *Figure 10*), which illustrates the shrinking-but-sizable majority of programmed performances commanded by this demographic group.
- Similarly, *Figure 11* highlights the sparseness of living composers across any demographic grouping within the 2021-2022 programmed performances. A different organization of the data shows that, on average, only one in ten works programmed during this season are by female composers (*Fig. 12*); and that a similar imbalance exists between white composers (male and female) and composers of color (*Fig. 13*).

Programming of historically excluded composers and white male composers



Fig. 10: Comparison of programmed works by women composers and composers of color and works by white male composers during the 2021-2022 concert season.

Programming by living composers and deceased composers



Fig. 11: Comparison of programmed works by living composers and works by deceased composers during the 2021-2022 concert season.

Key Points

- What we find is that the majority of programmed works are by composers whose ethnic background is rooted in Western Europe and whose deceased status is firmly entrenched in bygone times. That is to say, the largest demographic population programmed by American orchestras in the 2021-2022 season are works by deceased white male composers.
- A [2015 Guardian article](#) by Tom Service offers that the, "...classical music sector's repertoire is dominated overwhelmingly by dead white men...". While programming in the 2021-2022 season shows considerable improvement from the 2014-2015 season referenced in the article, the criticism shared by the author nevertheless continues to ring true.

Works by women composers and male composers

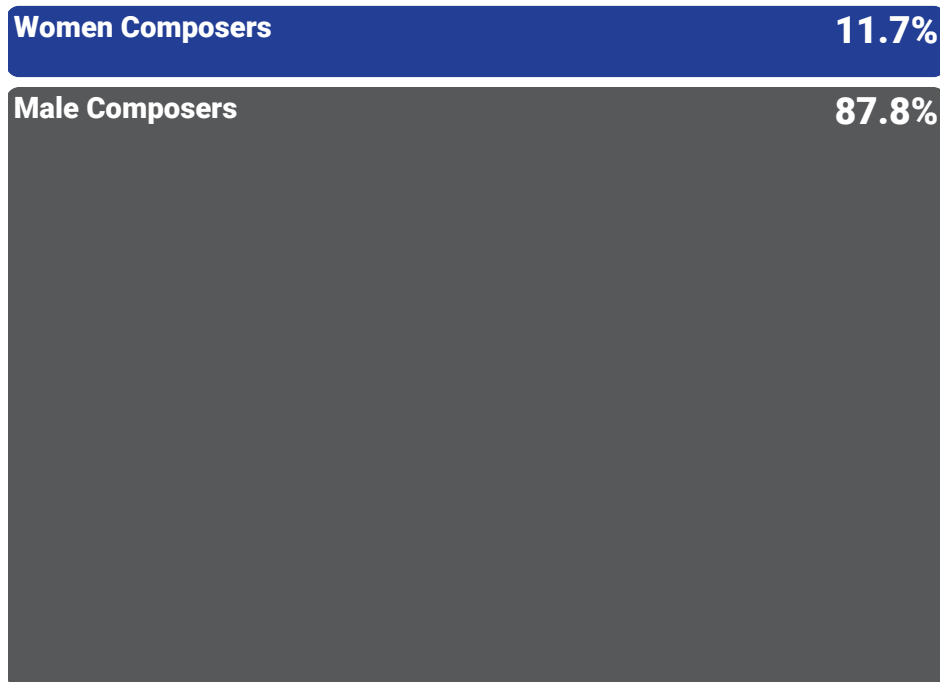


Fig. 12: Comparison of programmed works by women composers and male composers during the 2021-2022 concert season.

Works by composers of color and white composers



Fig. 13: Comparison of programmed works by women composers and white male composers during the 2021-2022 concert season.

2021-2022 SEASON DETAILS

Key Points

- A direct comparison (see *Figure 14*) reinforces the strong presence of works by white male composers in the 2021-2022 orchestral season.
- The proportion of programmed works by composers from historically excluded groups (23.1%), suggests that approximately one of every four works heard by audiences during this season was not composed by a white male.
- While this treemap proves that works by male composers of color can be programmed at a rate of over 10% within the overall season amongst many orchestras, programming of works by women of color and white women should be at a similar proportion in the future.

Distribution of works by **women of color, white women, men of color, and white men** programmed by 133 orchestras during 2021-2022



Fig. 14: A treemap representation of composer demographics within 2021-2022 orchestral season programmed works.

Key Points

- While the divide between deceased white male composers and all other groups is substantial (see *Figure 9* on page 13), the bias toward deceased composers can be seen across all demographic groups. While there are roughly five times more programmed works by deceased male composers than living, a similar (but smaller) exponential relationship can be seen between deceased and living female composers, where the former appears roughly three times more often than the latter in the 2021-2022 season’s programming (see *Fig. 15*).
- A similar skew appears between deceased and living white composers (roughly nine times more works by deceased composers) and composers of color (a two-fold increase from living to deceased) (see *Fig. 16*).

Breakdown of works by living and historical composers by gender

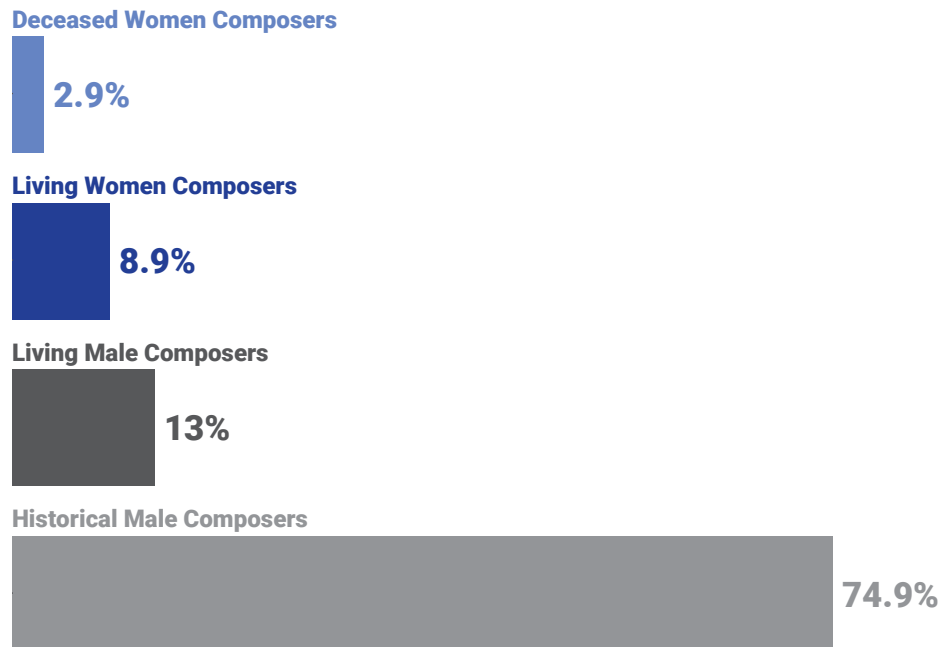


Fig. 15: A comparison of works by living and deceased male-identifying and female-identifying composers.

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

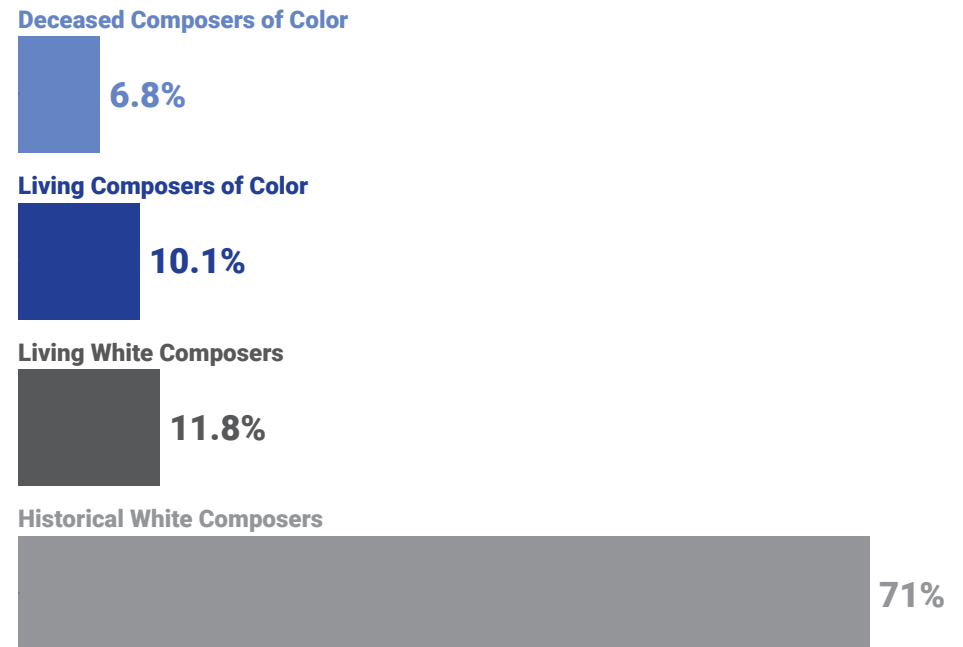


Fig. 16: A comparison of works by living and deceased white composers and composers of color.

2021-2022 SEASON DETAILS

Key Points

- A comparison of programmed works by living composers (*Figure 17*) reveals an overrepresentation of white male composers but also suggests a strengthening of equity among demographic groups, with only 3.3% separating the most historically excluded (living white women) and white male composers.
- By contrast, programmed works by deceased composers (*Figure 18*) reveal an imbalance. A more detailed consideration of historically excluded composers reveals a preponderance of works by a relatively small number of composers (e.g., Florence Price, William Grant Still, Duke Ellington, Lilly Boulanger, Fanny Mendelssohn), indicating a potential dearth of non-white, non-male composers prior to the current period.

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

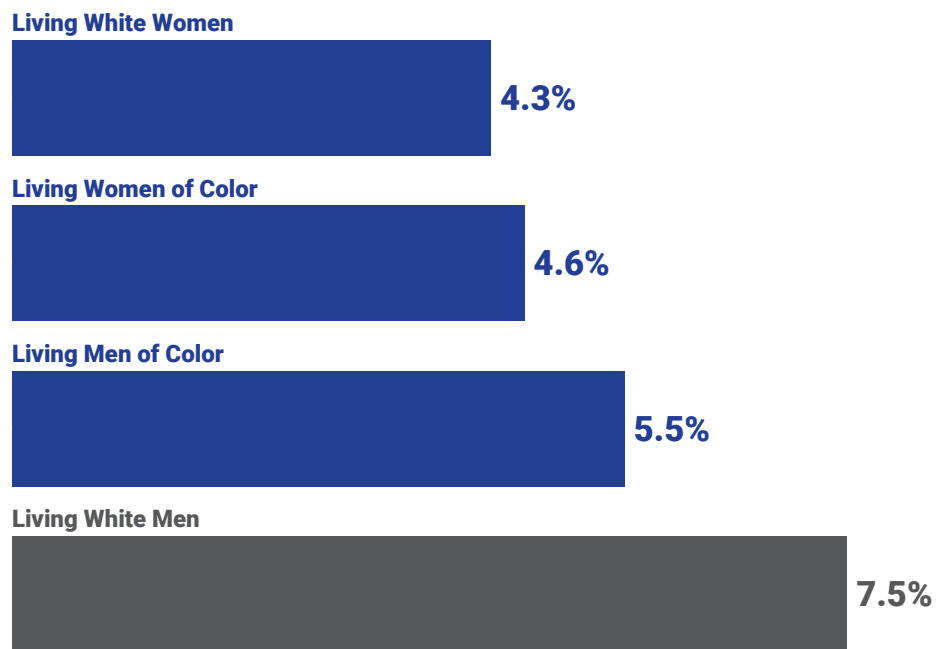


Fig. 17: A comparison of programmed works by living composers, organized by demographic membership.

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

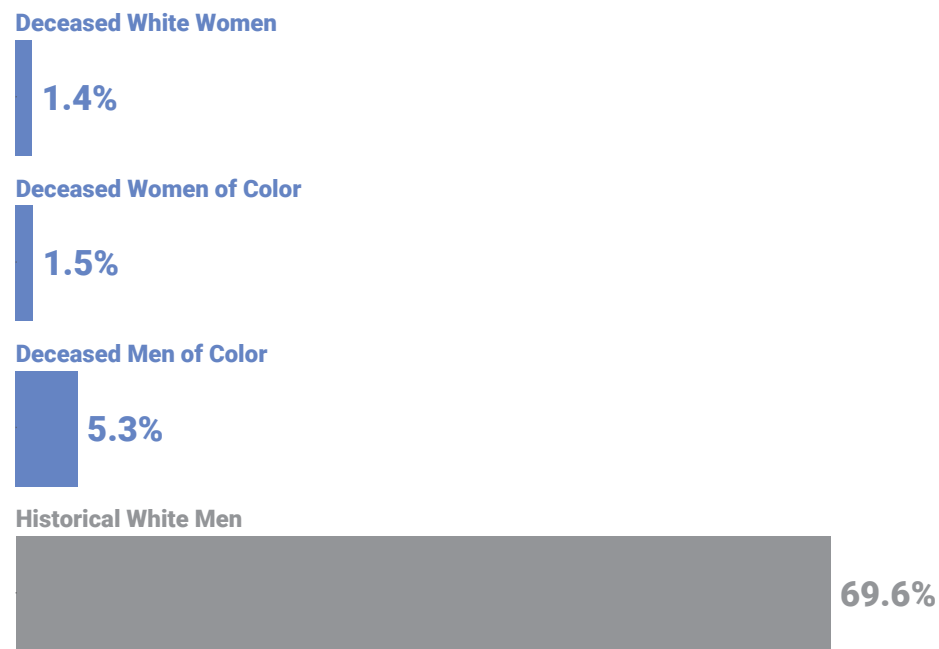


Fig. 18: A comparison of programmed works by deceased composers, organized by demographic membership.

2021-2022 SEASON DETAILS

Comparing # of programs vs. variety of titles of the 20 top white male composers and the 30 top historically excluded composers in 2021-2022 (Part 1: Major Outliers)

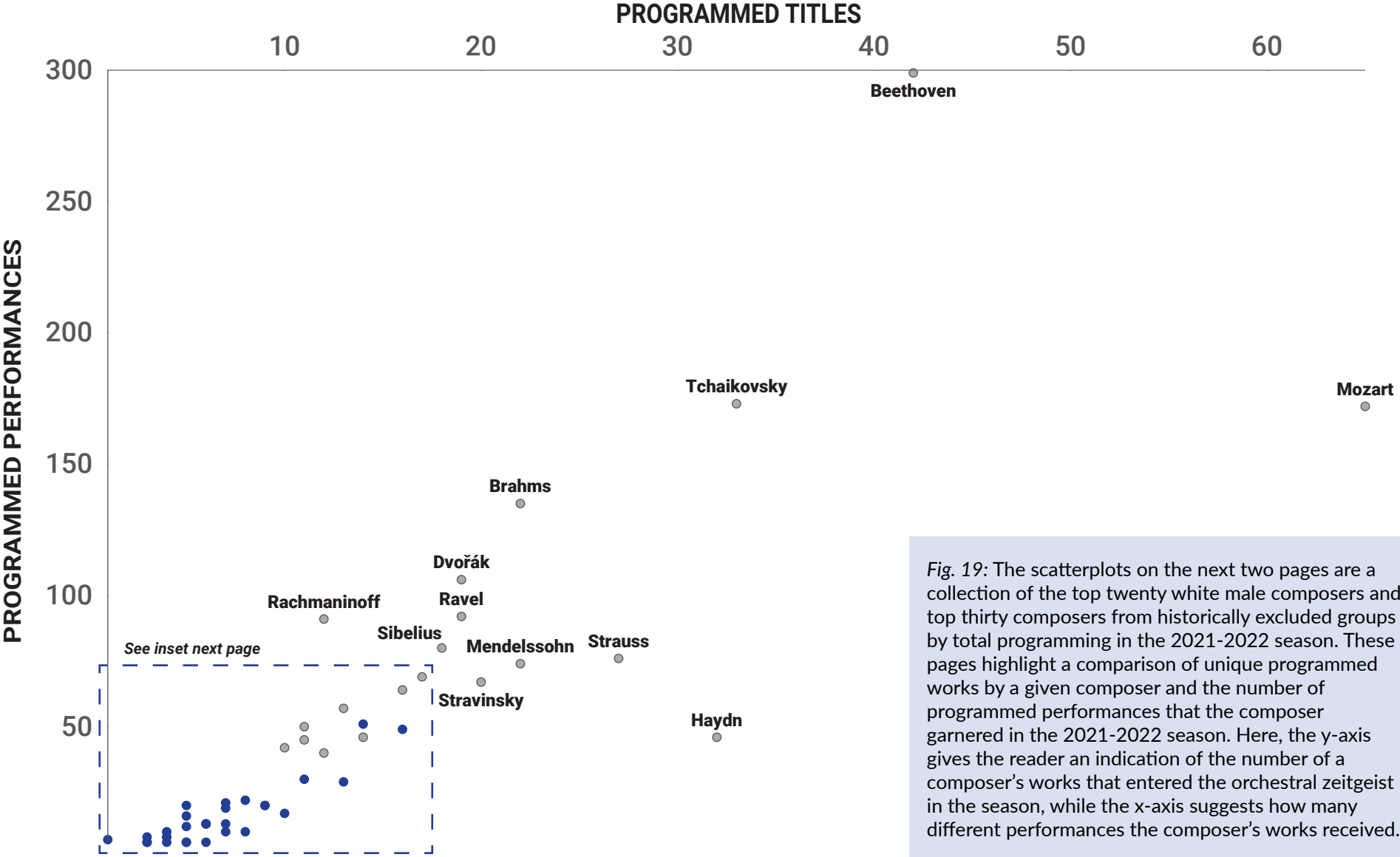


Fig. 19: The scatterplots on the next two pages are a collection of the top twenty white male composers and top thirty composers from historically excluded groups by total programming in the 2021-2022 season. These pages highlight a comparison of unique programmed works by a given composer and the number of programmed performances that the composer garnered in the 2021-2022 season. Here, the y-axis gives the reader an indication of the number of a composer's works that entered the orchestral zeitgeist in the season, while the x-axis suggests how many different performances the composer's works received.

2021-2022 SEASON DETAILS

Comparing # of programs vs. variety of titles of the 20 top white male composers and the 30 top historically excluded composers in 2021-2022 (Part 2: Outliers Removed)

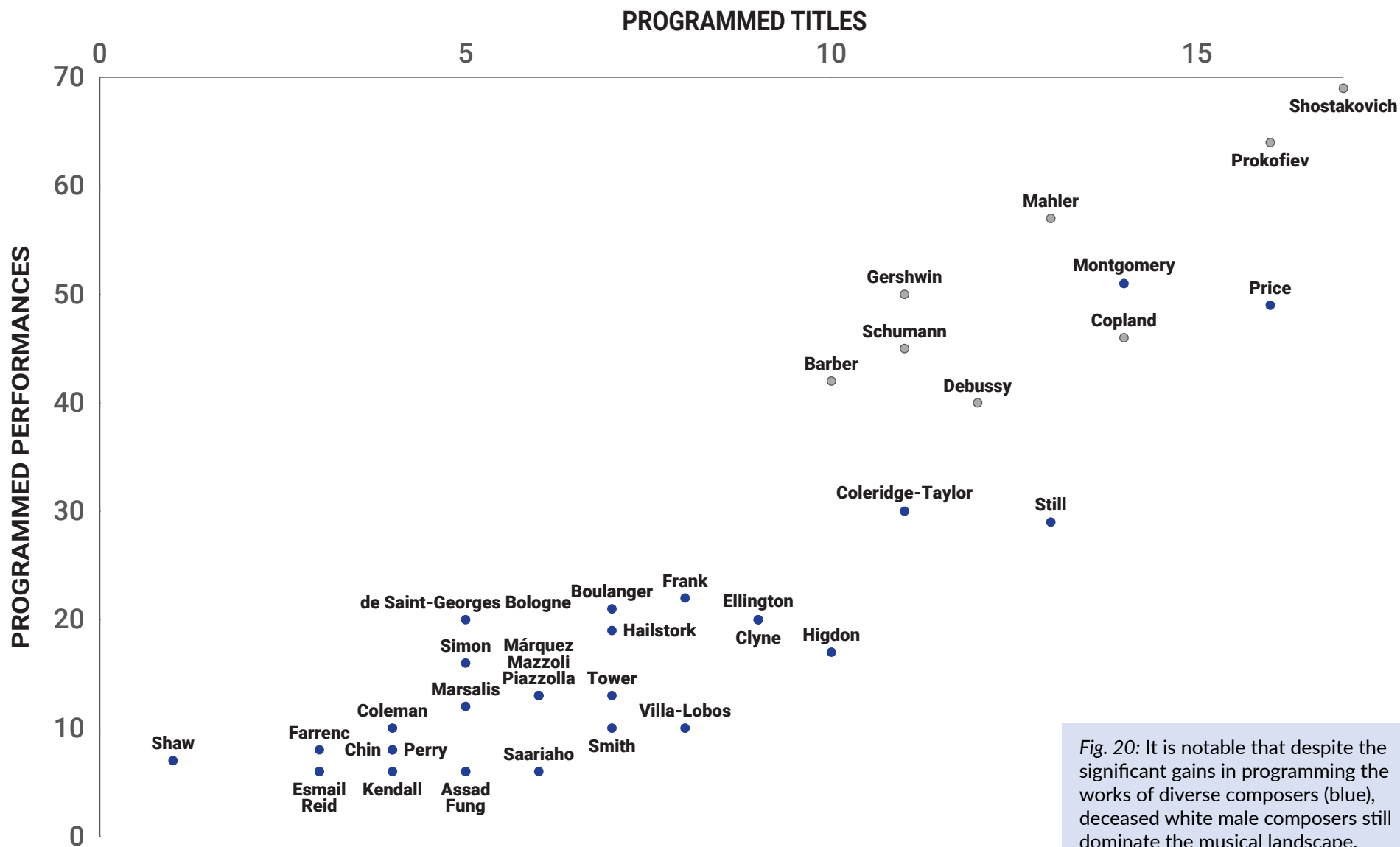


Fig. 20: It is notable that despite the significant gains in programming the works of diverse composers (blue), deceased white male composers still dominate the musical landscape.

Fig. 21: Using the League of American Orchestra’s categorizations, which organizes groups based on the scope of their financial and artistic activities, similarity in programming demographics is clearly not restricted to one strata or another. An analysis of living and deceased composer programming, as well as programming across basic demographics, suggests that the quantity of programmed performances is significantly different from what one might expect based on population trends and distributions.

Demographic distributions by budget group level

Percent of programmed works within 2021-2022 season

	Group 1 (n=1615)	Group 2 (n=559)	Group 3 (n=597)	Group 4 (n=294)	Group 5 (n=609)	Other (n=245)	TOTAL (N=3919)
Living Composers	23.6	20.4	20.4	24.1	22.0	16.7	21.8
Deceased Composers	76.0	79.6	79.2	75.9	78.0	83.3	77.8
Women Composers & Composers of Color	23.3	21.6	22.9	22.8	23.8	18.0	22.5
Composers of Color	16.5	16.3	19.3	16.7	18.7	12.2	16.8
Women Composers	12.5	11.4	10.6	11.9	11.3	12.2	11.7
Women Composers of Color	5.8	6.1	6.9	6.1	6.2	6.5	6.1
Male Composers of Color	10.8	10.4	12.4	10.5	12.5	5.7	10.7
White Women Composers	6.8	5.4	3.7	5.8	5.1	5.7	5.7
White Male Composers	76.6	78.5	77.2	77.2	76.4	82.0	77.1
Living Women Composers of Color	4.7	5.2	5.0	3.7	4.1	4.1	4.6
Living Male Composers of Color	5.3	5.4	6.0	6.8	6.7	2.4	5.5
Living White Women Composers	5.6	3.8	3.2	4.1	3.1	3.7	4.3
Living White Male Composers	8.0	6.4	6.7	9.2	8.2	6.5	7.5
Deceased Women Composers of Color	1.1	0.9	1.8	2.4	2.1	2.4	1.5
Deceased Male Composers of Color	5.4	5.0	6.4	3.7	5.7	3.3	5.3
Deceased White Women Composers	1.2	1.6	0.5	1.7	2.0	2.0	1.4
Deceased White Male Composers	68.5	72.1	70.5	68.0	68.1	75.5	69.6

2021-2022 SEASON DETAILS

Fig. 22: Viewing programming trends geographically, similarity in programming demographics is clearly not restricted to one region or another. An analysis of Living and Deceased composer programming, as well as programming across basic demographics, suggests that the quantity of programmed performances is significantly different from what one might expect based on population trends and distributions.

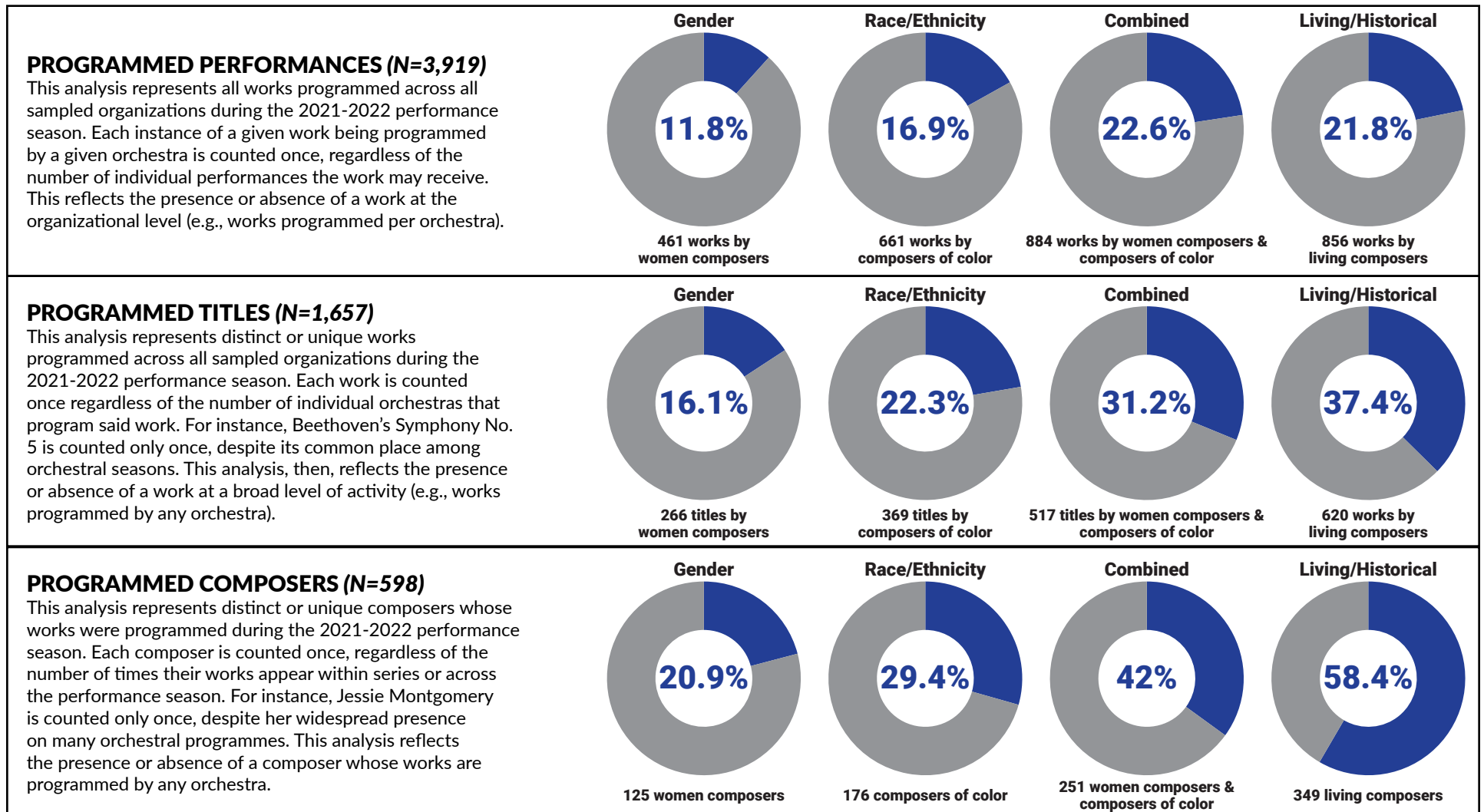
Demographic distributions by U.S. region

Percent of programmed works within 2021-2022 season

	Southwest (n=852)	West (n=506)	Midwest (n=988)	Southeast (n=891)	Northeast (n=682)	TOTAL (N=3919)
Living Composers	22.1	21.3	23.8	20.5	21.8	21.8
Deceased Composers	77.5	78.5	76.0	79.3	78.2	77.8
Women Composers & Composers of Color	24.2	21.3	24.1	21.1	22.0	22.5
Composers of Color	18.3	15.4	17.8	16.3	16.3	16.8
Women Composers	12.3	11.1	12.7	10.9	11.7	11.7
Women Composers of Color	6.5	5.1	6.4	6.1	6.2	6.1
Male Composers of Color	11.9	10.3	11.4	10.2	10.3	10.7
White Women Composers	5.9	5.9	6.4	4.8	5.6	5.7
White Male Composers	75.7	78.9	76.0	78.8	78.2	77.1
Living Women Composers of Color	4.9	3.8	4.8	4.7	4.5	4.6
Living Male Composers of Color	5.6	7.9	6.0	4.7	6.6	5.5
Living White Women Composers	4.5	5.1	4.9	3.8	3.8	4.3
Living White Male Composers	7.4	10.3	8.4	7.3	7.0	7.5
Deceased Women Composers of Color	1.5	1.4	1.6	1.3	1.6	1.5
Deceased Male Composers of Color	6.2	5.3	5.5	5.5	3.7	5.3
Deceased White Women Composers	1.4	1.2	1.5	1.0	1.8	1.4
Deceased White Male Composers	68.3	70.9	67.6	71.5	71.1	69.6

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Fig. 23: A total of **3,919 performances of works** were listed in the mainstage “masterworks” or “classics” series within the 2021-2022 seasons for 133 symphony orchestras in the United States. **1,657 distinct titles** and **598 separate composers** were programmed in those seasons. The chart below examines the overall diversity of the performance season* as well as the diversity represented by inclusion of individual works by any orchestra (see fig. 6b) and the overall diversity of individual composers programmed within this season.



2021-2022 SEASON DETAILS

PROGRAMMING HIGHLIGHTS

The next few pages are a collection of 'Top Ten' lists pulled from the 2021-2022 orchestral programming data. They highlight **Programmed Performances**, **Programmed Titles**, and the **Average Programmed Works** between programmed titles and performances within the 133 sampled orchestras.

TOTAL PROGRAMMED PERFORMANCES

This metric highlights the total number of programmed works by composers across all sampled orchestras during the 2021-2022 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 "programmed titles" since there are some composers who have relatively fewer works in their catalog but still have high numbers of programmed performances; while Joseph Bologne, chevalier de Saint-Georges only has five works being performed in the 2021-2022 season, there are 20 programmed performances of his music. Similarly, while Lili Boulanger has 21 performances of 8 different titles, 14 of those performances are of one work, *D'un matin de printemps*.

FEMALE COMPOSERS OF COLOR

Composer	Programmed Performances
Montgomery, Jessie	51
Price, Florence	49
Frank, Gabriela Lena	22
Coleman, Valerie	10
Chin, Unsuk	8
Perry, Julia	8
Assad, Clarice	6
Fung, Vivian	6
Kendall, Hannah	6
Esmail, Reena	6

WHITE FEMALE COMPOSERS

Composer	Programmed Performances
Boulanger, Lili	21
Clyne, Anna	20
Higdon, Jennifer	17
Tower, Joan	13
Mazzoli, Missy	13
Smith, Gabriella	10
Farrenc, Louise	8
Shaw, Caroline	7
Saariaho, Kaija	6
Reid, Ellen	6

MALE COMPOSERS OF COLOR

Composer	Programmed Performances
Coleridge-Taylor, Samuel	30
Still, William Grant	29
Ellington, Duke	20
Saint-Georges, Joseph Bologne, chevalier de,	20
Hailstork, Adolphus	19
Simon, Carlos	16
Márquez, Arturo	13
Piazzolla, Astor	13
Marsalis, Wynton	12
Villa-Lobos, Heitor	10

WHITE MALE COMPOSERS

Composer	Programmed Performances
Beethoven, Ludwig van	299
Tchaikovsky, Peter Ilich	173
Mozart, Wolfgang Amadeus	172
Brahms, Johannes	135
Dvořák, Antonín	106
Ravel, Maurice	92
Rachmaninoff, Sergei	91
Sibelius, Jean	80
Strauss, Richard	76
Mendelssohn, Felix	74

TOTAL PROGRAMMED TITLES

This metric highlights the number of distinct works by individual composers programmed across all sampled orchestras during the 2021-2022 performance season. In this analysis, each pairing of composer and work is counted once for its appearance across the 133 orchestras sampled, indicating how many of a composer's works are set to receive performances during the season. For instance, sixteen different works by Florence Price were programmed by sampled orchestras, where thirteen, ten, and sixty-five unique works by William Grant Still, Jennifer Higdon, and Wolfgang Amadeus Mozart (respectively) appeared across orchestral programming.

The fact that more orchestras are not only playing more music by women composers and composers of color, but more distinct works by those composers is a strong indicator that those composers are becoming better known throughout the orchestral community and, hopefully, we will see their music find a permanent place in the repertoire in the future.

FEMALE COMPOSERS OF COLOR

Composer	Programmed Titles
Price, Florence	16
Montgomery, Jessie	14
Frank, Gabriela Lena	8
Assad, Clarice	5
Fung, Vivian	5
Coleman, Valerie	4
Chin, Unsuk	4
Perry, Julia	4
Kendall, Hannah	4
Esmail, Reena	3

WHITE FEMALE COMPOSERS

Composer	Programmed Titles
Clyne, Anna	10
Higdon, Jennifer	10
Boulanger, Lili	8
Tower, Joan	8
Smith, Gabriela	7
Mazzoli, Missy	6
Saariaho, Kaija	6
Boyd, Stephanie Ann	4
Farrenc, Louise	3
Reid, Ellen	3

MALE COMPOSERS OF COLOR

Composer	Programmed Titles
Still, William Grant	13
Coleridge-Taylor, Samuel	11
Ellington, Duke	10
Villa-Lobos, Heitor	8
Hailstork, Adolphus	7
Lee III, James	7
Márquez, Arturo	6
Piazzolla, Astor	6
Saint-Georges, Joseph Bologne, chevalier de,	5
Simon, Carlos	5

WHITE MALE COMPOSERS

Composer	Programmed Titles
Mozart, Wolfgang Amadeus	65
Beethoven, Ludwig van	42
Tchaikovsky, Peter Ilich	33
Haydn, Franz Joseph	32
Strauss, Richard	27
Brahms, Johannes	22
Mendelssohn, Felix	22
Bach, J.S.	21
Stravinsky, Igor	20
Dvořák, Antonín	19

2021-2022 SEASON DETAILS**AVERAGE PROGRAMMED WORKS**

This analysis gives a strong sense of the overall footprint that composer and their works has across sampled orchestras for the 2021-2022 concert season. It examines both a composer's Total Programmed Performances as well as the Number of Orchestras that included the composer in their program. We use this to calculate the Average Programmed Works per Orchestra, seen in the tables to the right and on the next page.

While these tables are organized to highlight the reach of each composer via their number of programming orchestras, it bears mention that several women composers and composers of color who do not appear on these tables received a high number of performances of comparatively few works. For instance, William Levi Dawson's lone programmed work *Negro Folk Symphony* received performances by nine different organizations including the Atlanta, Baltimore, Cincinnati, Detroit Symphony Orchestras.

FEMALE COMPOSERS OF COLOR

Composer	Programmed Performances	Programmed Titles	Orchestras	Average Programmed Works per Orchestra
Coleman, Valerie	10	4	8	1.3
Chin, Unsuik	8	4	6	1.3
Montgomery, Jessie	51	14	44	1.2
Price, Florence	49	16	42	1.2
Frank, Gabriela Lena	22	8	20	1.1
Perry, Julia	8	4	7	1.1
Assad, Clarice	6	5	6	1.0
Fung, Vivian	6	5	6	1.0
Kendall, Hannah	6	4	6	1.0
Esmail, Reena	6	3	6	1.0

MALE COMPOSERS OF COLOR

Composer	Programmed Performances	Programmed Titles	Orchestras	Average Programmed Works per Orchestra
Ellington, Duke	20	9	14	1.4
Marsalis, Wynton	12	5	10	1.2
Still, William Grant	29	13	27	1.1
Saint-Georges, Joseph Bologne, chevalier de,	20	5	19	1.1
Simon, Carlos	16	5	15	1.1
Márquez, Arturo	13	6	12	1.1
Piazzolla, Astor	13	6	12	1.1
Coleridge-Taylor, Samuel	30	11	29	1.0
Hailstork, Adolphus	19	7	19	1.0
Villa-Lobos, Heitor	10	8	10	1.0

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WHITE FEMALE COMPOSERS

Composer	Programmed Performances	Programmed Titles	Orchestras	Average Programmed Works per Orchestra
Boulangier, Lili	21	7	18	1.2
Clyne, Anna	20	9	17	1.2
Tower, Joan	13	7	12	1.1
Mazzoli, Missy	13	6	12	1.1
Smith, Gabriella	10	7	9	1.1
Higdon, Jennifer	17	10	17	1.0
Farrenc, Louise	8	3	8	1.0
Shaw, Caroline	7	1	7	1.0
Saariaho, Kaija	6	6	6	1.0
Reid, Ellen	6	3	6	1.0

WHITE MALE COMPOSERS

Composer	Programmed Performances	Programmed Titles	Orchestras	Average Programmed Works per Orchestra
Beethoven, Ludwig van	299	42	112	2.7
Mozart, Wolfgang Amadeus	172	65	86	2.0
Tchaikovsky, Peter Ilich	173	33	93	1.9
Ravel, Maurice	92	19	56	1.6
Sibelius, Jean	80	18	51	1.6
Brahms, Johannes	135	22	91	1.5
Rachmaninoff, Sergei	91	12	62	1.5
Dvořák, Antonín	106	19	81	1.3
Mendelssohn, Felix	74	22	58	1.3
Shostakovich, Dmitri	69	17	54	1.3

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 composers and composers of color throughout your mainstage season rather than only performing them on one “special” concert (*see Fig. 24 on page 29*).



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 (*see Fig. 25 on page 30 for more on benchmarks*).



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 composers and composers of color. *Fig. 26 on page 31* demonstrates that as the practice of performing three-or-more works decreases, performance of historically excluded composers increases. *Fig. 27 on page 32* shows how “three-or-more” has decreased over the last two years in the various budget groups. *Fig. 28 on page 33* explores the various deceased white composers that are most commonly programmed with multiple works within orchestral seasons around the country.

BEST PRACTICES—DISTRIBUTION

Concert 1		Concert 2		Concert 3		Concert 4		Concert 5	
Aaron Copland <i>Fanfare for the Common Man</i>	Kenji Bunch <i>Groovebox Fantasy</i>	Pierre Jalbert <i>Music of Air and Fire</i>	Lili Boulanger <i>Of a Spring Morning</i>	Gabriela Ortiz <i>Téenek - Invenções de Território</i>					
Camille Saint-Saens Cello Concerto	Ralph Vaughan Williams <i>The Lark Ascending</i>	Florence Price Piano Concerto No. 1	Huang Ruo <i>Folk Songs for Orchestra</i>	Maurice Ravel Piano Concerto in G					
Reena Esmail <i>This Love Between Us</i>	Modest Mussorgsky <i>Pictures at an Exhibition</i>	Peter Tchaikovsky Symphony No. 6	Sergei Rachmaninoff Piano Concerto No. 3	Christopher Theofanidis Symphony No. 1					
Concert 6		Concert 7		Concert 8		Concert 9		Concert 10	
James Lee III <i>Sukkot Through Orion's Nebula</i>	Vivian Fung <i>Pizzicato</i>	Wolfgang Amadeus Mozart <i>Magic Flute Overture</i>	Felix Mendelssohn <i>Overture to a Midsummer Night's Dream</i>	George Walker <i>Lyric for Strings</i>					
Antonin Dvorak Cello Concerto	Jean Sibelius Violin Concerto	Johann Hummel Trumpet Concerto	Nkeiru Okoye <i>Black Bottom</i>	Jennifer Higdon Viola Concerto					
Gustav Holst <i>The Planets</i>	Ludwig van Beethoven Symphony No. 6	Jimmy López Symphony No. 2 "Ad Astra"	Gustav Mahler Symphony No. 4	Nikolai Rimsky-Korsakov <i>Scheherezade</i>					

Fig. 24: The chart above is a sample program for a fictional orchestra with ten concerts programming three works per concert. This sample program was created as an example of how the best practices described on page 28 could be seen in context. The process by which this program was constructed went as follows:

1. The shaded boxes were placed without specific works in mind in order to secure space within the season for works by composers from historically excluded groups. Care was made to place them in the “concerto” and “symphony” spots as well as the shorter “overture” spot beginning the program.
2. Major “traditional canon” works were placed at strategic locations within the season.
3. Hypothetical soloist works were added both within and outside of the shaded boxes.
4. Any remaining shaded boxes were filled with a mix of living and deceased women composers and composers of color and the remaining white boxes were filled with living white male composers.

This is, of course, a fictional program devoid of the myriad of situations that force programming decisions on a yearly basis, but it is meant as a model for what a strongly diverse season might look like. Finally, it exceeds our suggested benchmarks (see page 30) intentionally as an aspirational model for the future.

BEST PRACTICES—BENCHMARKS

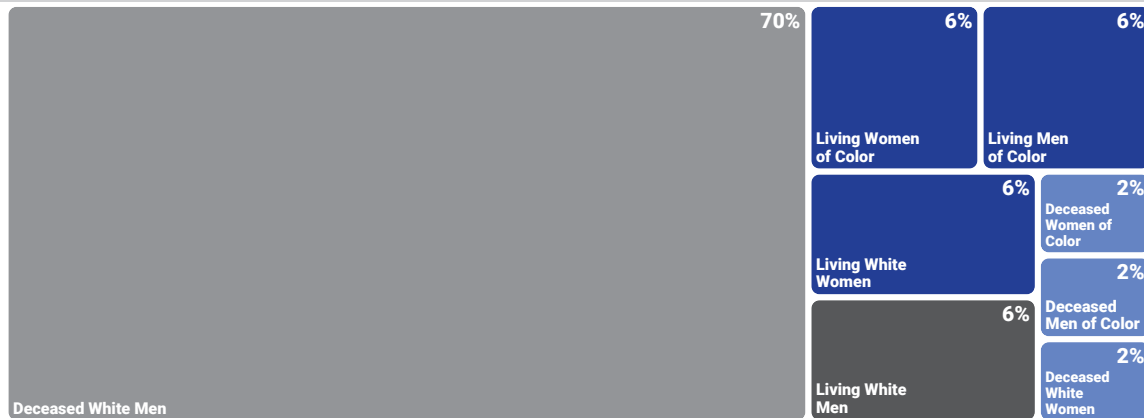
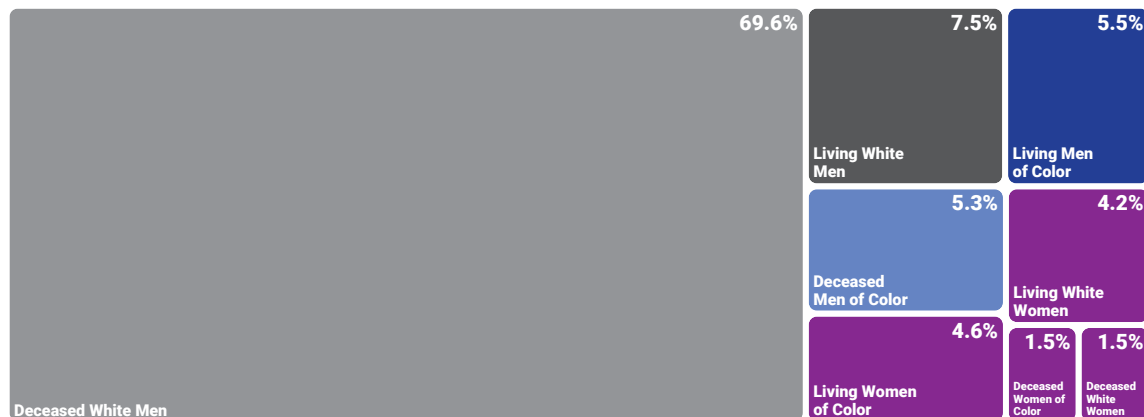
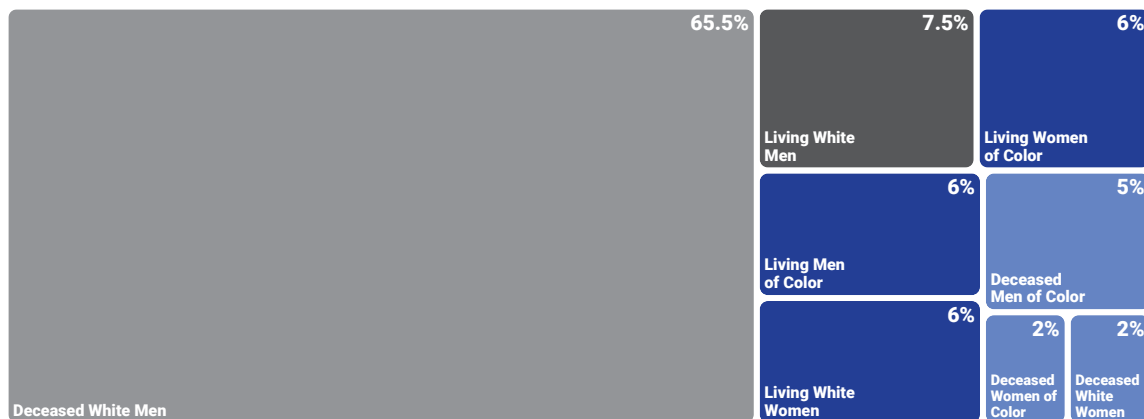


Fig. 25: ICD has been considering appropriate **minimum benchmarks** for programming for several years now and the chart to the left outlines what we think are achievable proportions to aim for **as minimum goals** in annual orchestral programming. This model sets 24% as a minimum goal for works by composers from historically excluded groups and 16% each for women composers and composers of color. In addition to these larger categories, orchestras should strive for a minimum balance in works by living and deceased women of color, men of color, and white women as well as living white male composers.



EXAMPLE: The example to the left reflects the demographic proportions within the 2021-2022 seasons of 133 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 male composers and women composers, especially between deceased historically excluded composers. The solution would not be to reduce the number of works by deceased men of color or living white men, but rather reduce the number of works by deceased white men in order to allow more works by women composers to be performed (see below).



This fixed example holds the percentages of works by living male composers and deceased composers of color as they were in 2021-2022 but reduces the number of works by deceased white men to make room for more works by women composers from all categories. **In a hypothetical season of 50 works**, this season would include 32 works by deceased white men, 4 by living white men, 3 each by living white women, living men of color, living women of color, and deceased men of color as well as 1 work each by a deceased woman of color and deceased white woman (necessary rounding adjustments reduced works by deceased white men from 33 to 32).

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?

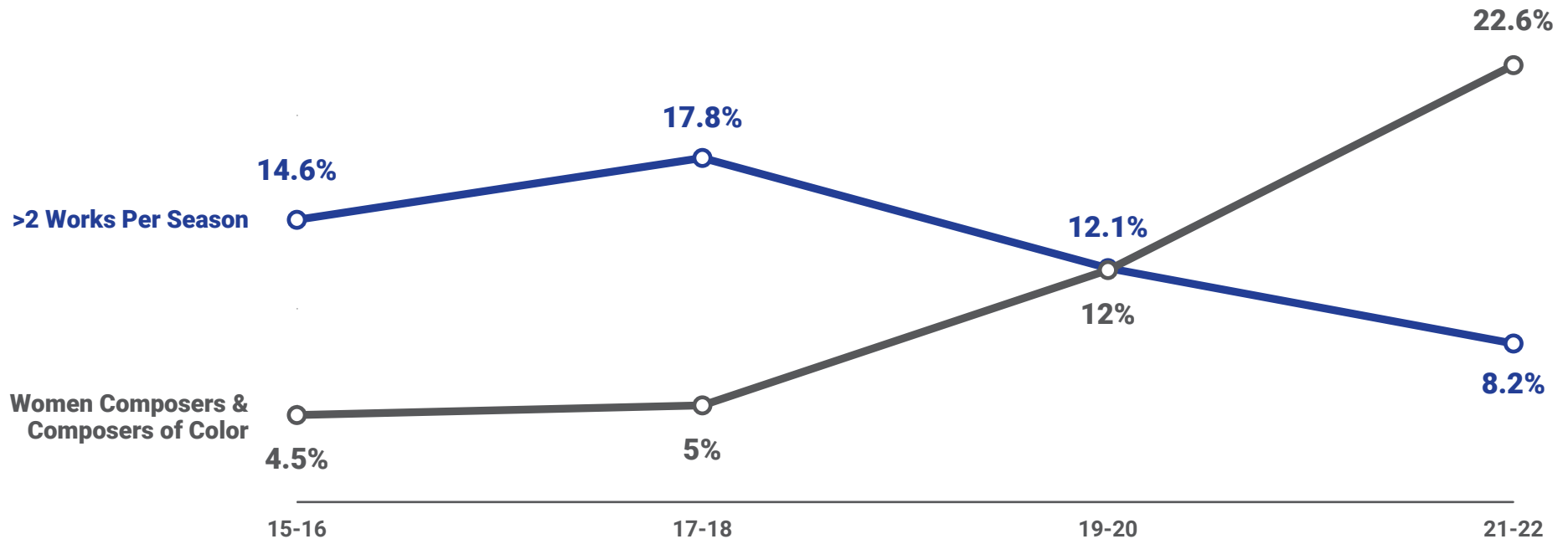


Fig. 26: The percentage of three or more works (>2) by the same composer within a season **dropped by over 50%** since 2017. This change in programming may have allowed for more room for works by women composers and composers of color who have seen a sharp increase in programming during the same time period.

Figure 26 above illustrates the relationship of two or more works by the same composer and the programmed works by women composers and composers of color as a percentage of overall orchestral programming. From 2015 to 2022 we see an inversion of these two categories, with the incidence of overrepresented composer programming dropping by nearly half and programming of works by women composers and composers of color increasing four-fold over the same period.

BEST PRACTICES—“3-OR-MORE”

How has the amount of programming 3-or-more works by the same composer per season changed among the various budget groups in the last two years?

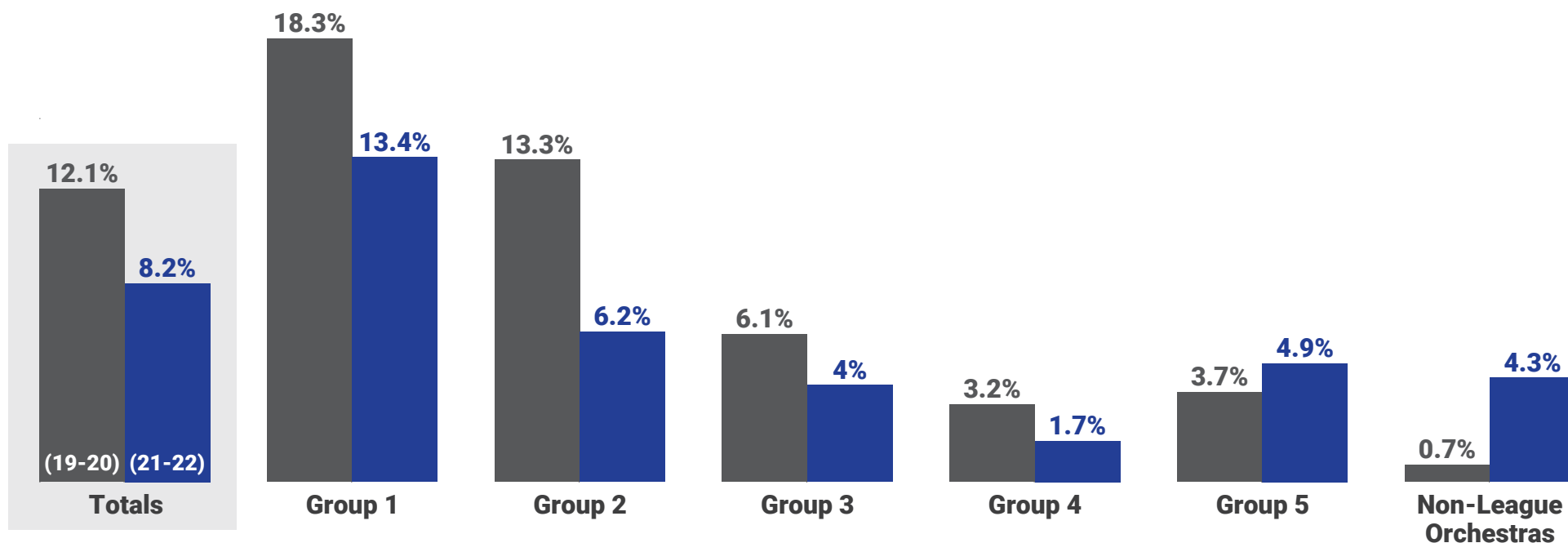


Fig. 27: The percentage of multiple works (>2) by the same composer within a season *dropped by a third* across the full collection of orchestras between the 2019-2020 and the 2021-2022 seasons. Much of the change was found in the League of American Orchestras Group 1 and Group 2 orchestra seasons with a *drop of over 25%* in the Group 1 orchestras and *over 50%* in the Group 2 orchestras. This change in programming may have allowed for more room for works by composers from historically excluded groups.

When viewed by League of American Orchestra groupings in Figure 27, the decrease in overrepresented composer programming is evidently consistent across sampled orchestras. Similarly, the increase in women composers and composers of color programming remains a consistent feature across all groupings.

BEST PRACTICES—“3-OR-MORE”

Top ten composers that orchestras programmed 3 or more titles within their 2021-2022 seasons

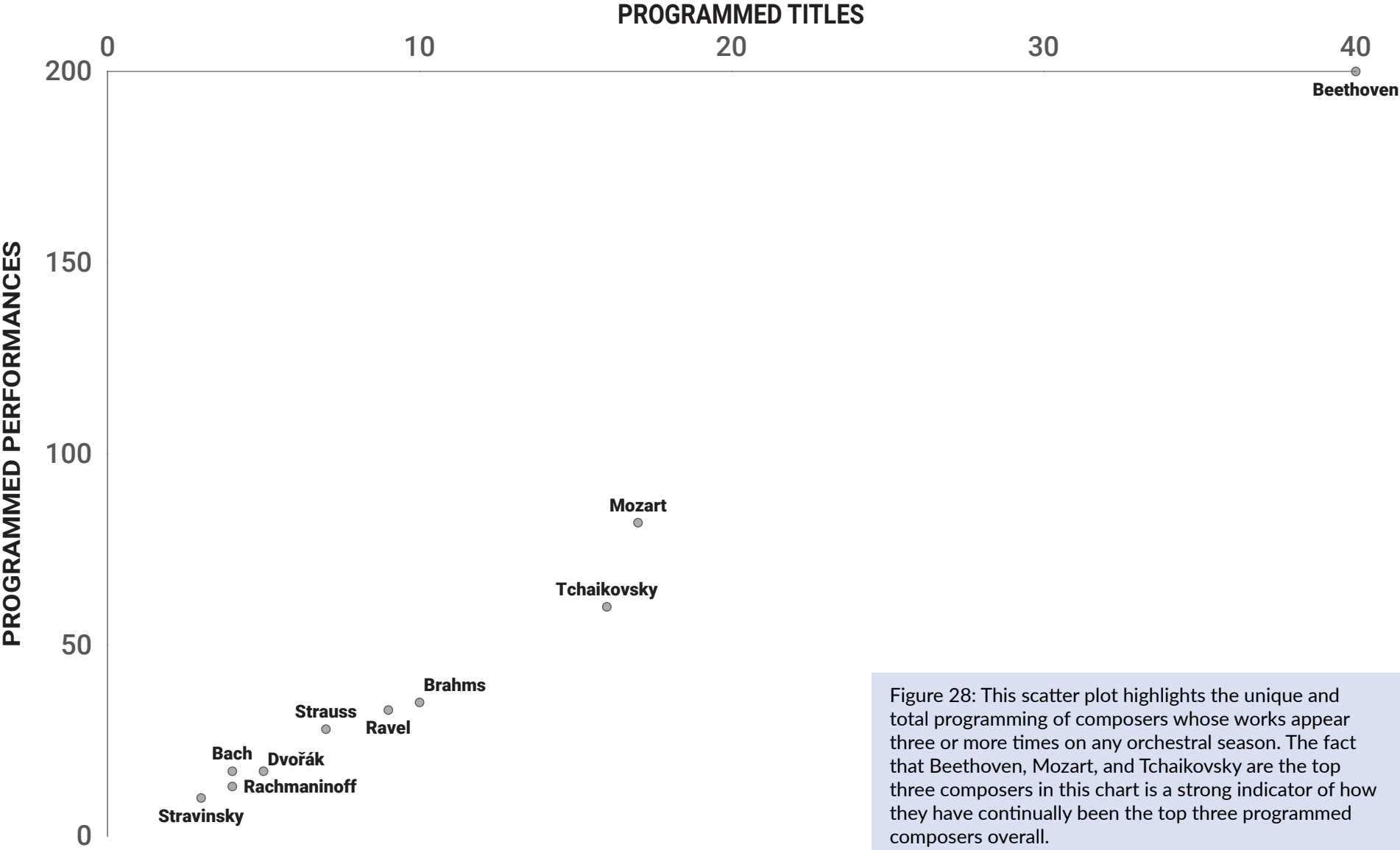


Figure 28: This scatter plot highlights the unique and total programming of composers whose works appear three or more times on any orchestral season. The fact that Beethoven, Mozart, and Tchaikovsky are the top three composers in this chart is a strong indicator of how they have continually been the top three programmed composers overall.

APPENDICES

Appendix 1: 2021-2022 Works by Women Composers & Composers of Color

Abels, Michael	<i>Delights and Dances</i> EMERGE <i>Frederick's Fables</i> <i>Outburst</i>	Bowers, Kris	<i>Concerto for Horn</i> <i>For a Younger Self</i> (Violin Concerto)
Adams, Timothy	<i>Harriet Tubman</i>	Boyd, Stephanie Ann	<i>A Betty Friedan Memoire</i> <i>Julia Louisa Esther</i> <i>Sheltering Voices</i> <i>Sybil</i>
Adolphe, Julia	<i>Makeshift Castle</i> <i>Paper Leaves on Fields of Clay</i> <i>Violin Concerto</i>	Bridges, KiMani	STATIC
Agnes, Fánicsik Veronika	<i>From hence your memory death cannot take</i>	Bridgetower, George	<i>Henry, A Ballad, for Fortepiano, Voice, and Orchestra</i>
Agudelo, Victor	<i>Algo va a suceder ...</i>	Brouwer, Leo	<i>Tres Danzas Concertantes</i>
Al-Zand, Karim	<i>Luctus Profugis: Elegy for the Displaced</i>	Brouwer, Margaret	<i>Viola Concerto</i>
Assad, Clarice	<i>É Gol!</i> <i>Impressions</i> <i>Sin fronteras (Without Borders)</i> <i>Suite for Low Strings</i> <i>Violin Concerto</i>	Bryan, Courtney	<i>Carmen Jazz Suite on Themes by Bizet</i> <i>Shedding Skin</i> <i>Yet Unheard</i>
Auerbach, Lera	<i>Icarus</i>	Bunch, Kenji	<i>Fanfare</i>
Azmeh, Kinan	<i>Suite for Improvisor and Orchestra</i>	Carlos Gomes, Antônio	<i>Ave Maria</i>
Bacewicz, Grazyna	<i>Concerto for String Orchestra</i> <i>Overture</i>	Carreño, Inocente	<i>Margariteña</i>
Balch, Katie	<i>Illuminate</i>	Castelló, Angélica	<i>Star Washers</i>
Barfield, Anthony	<i>Heritage Concerto</i> <i>Invictus</i>	Chávez, Carlos	<i>Symphony No. 2 "Sinfonia India"</i>
Basulto, Alejandro	<i>Fanfarria de Feria</i> <i>Personas Invisibles</i>	Chen Yi	<i>Duo Ye</i> <i>Elegy for Solo Oboe</i> <i>Shuo</i>
Beach, Amy	<i>Gaelic Symphony</i>	Childs, Billy	<i>Violin Concerto No. 2 (Musica Nova)</i>
Bingen, Hildegard von	<i>O virtus sapientiae</i>	Chin, Unsuk	<i>Frontispiece</i> <i>Rocaná for Orchestra</i> <i>Subito con Forza</i> <i>Violin Concerto No. 2, Scherben der Stille (Shards of Silence)</i>
Bingham, Jonathan	<i>New Work</i>	Clyne, Anna	<i>Abstractions</i> <i>Color Field</i> <i>Dance</i> <i>Masquerade</i> PIVOT <i>Restless Oceans</i> <i>Sound and Fury</i> <i>This Midnight Hour</i> <i>Within Her Arms</i>
Bonis, Mélanie	<i>Salomé, Op. 100</i>	Cole, T.J.	<i>Death of a Poet</i>
Borisova-Ollas, Victoria	<i>Angelus</i>	Coleman, Valerie	<i>Fanfare for Uncommon Times</i> <i>Phenomenal Women</i> <i>Red Clay & Mississipi Delta</i> <i>Umoja</i>
Bostic, Kathryn	<i>Exalted Roads of Truth and Triumph</i> <i>The Great Migration</i>		
Boulanger, Lili	<i>D'un matin de printemps</i> <i>D'un soir triste</i> <i>Fantaisie Variée for Piano and Orchestra.</i> <i>Of a Spring Morning</i> <i>Psalm 130: Du fond de l'abîme</i> <i>Psalm 24</i> <i>Scenes from Faust et Hélène</i> <i>String Quartet No. 1</i>		

Appendix 1: 2021-2022 Works by Women Composers & Composers of Color (continued)

Coleridge-Taylor, Samuel	<i>African Suite: Danse nègre</i> <i>Ballade in A Minor</i> <i>Four Characteristic Waltzes, Op. 22</i> <i>Hiawatha: Suite from the Ballet</i> <i>Nonet</i> <i>Novelletten for String Orchestra, Nos. 1 & 4</i> <i>Symphonic Variations on an African Air, Op. 63</i> <i>The American Rhapsody</i> <i>The Bamboula</i> <i>Two Waltzes</i> <i>Violin Concerto in G Minor, Op. 80</i>	(Ellington, Duke)	<i>Suite from The River</i> <i>The River</i>
Contreras, Juan Pablo	<i>The Edge Effect</i>	Eötvös, Melody	<i>The Deciding Machine</i>
Cook, Will Marion	<i>In Dahomy Overture</i>	Eryilmaz, Erberk	<i>Piano Concerto No. 2</i>
Cortés-Álvarez, Francisco	<i>New Work</i>	Esmail, Reena	<i>Black Iris (#MeToo)</i> <i>My sister's voice</i> <i>See Me</i> <i>Melodía en el Llano</i>
Cox, Cindy	<i>Dreaming a world's edge</i>	Estévez, Antonio	<i>Diamond Rain</i>
Crawford Seeger, Ruth	<i>Andante for Strings</i>	Etezady, Roshanne	<i>Song of the Flaming Phoenix (火凤凰的笙音)</i>
Cuong, Viet	<i>Circling Back for Oboe and Cello</i> <i>Concerto for Orchestra</i> <i>Electric Aroma</i> <i>Next Week's Trees</i> <i>Re(new)al, percussion concerto</i> <i>Uncertain Planning</i>	Fang, Man	<i>El color del tiempo</i>
D'netto, Connor	<i>Aires Tropicales</i>	Fariás, Miguel	<i>Overture No. 1</i> <i>Overture No. 2</i> <i>Symphony no. 3</i>
D'Rivera, Paquito	<i>Deep Forest</i>	Farrenc, Louise	<i>Murmuring Light</i> <i>Morocota, Venezuelan Waltz</i> <i>Concerto for Double Bass</i> <i>For Justice and Peace</i> <i>"Concertina Cusqueño"</i> <i>Apu: Tone Poem for Orchestra</i> <i>Elegía Andina</i> <i>Escarmuza for Strings, Percussion, Harp and Piano</i> <i>Hailí-Serenata</i> <i>Legendas (Legends): An Andean Walkabout for String Quartet</i> <i>Pachamana Meets an Ode</i> <i>Three Latin American Dances</i> <i>Sands of Time</i> <i>A Child's Dream of Toys</i> <i>Aqua</i> <i>Concerto for Trumpet and Orchestra</i> <i>Dust Devils</i> <i>Prayer</i> <i>Sones de mariachi</i> <i>Overture to Zemira</i> <i>New Work</i> <i>Goddess Triptych</i> <i>Inner Demons</i> <i>Pandora Undone</i> <i>warp & weft</i> <i>Estancia</i>
Daniels, Mabel	<i>Iroquois Creation Song</i>	Fisher, Salina	
Davids, Brent Michael	<i>You Have the Right to Remain Silent</i>	Flores, Pacho	
Davis, Anthony	<i>Tableau No. X for Solo Trumpet</i>	Foley, Xavier	
Davis, Tyson	<i>Negro Folk Symphony</i>	Frank, Gabriela Lena	
Dawson, William Levi	<i>Lightspeed Fanfare for Orchestra</i>		
Day, Kevin	<i>The Ordering of Moses: A Sacred Oratorio</i>	French, PaviElle	
Dett, R. Nathaniel	<i>aeolian dust</i>	Fung, Vivian	
Dietterich, Natalie	<i>The Faithful Friend: The Lover Friend's Love for the Beloved</i>		
Eastman, Julius	<i>"David Danced" from the Sacred Concerts</i> <i>Black, Brown, and Beige</i> <i>Harlem</i> <i>New World a' Comin'</i> <i>Night Creature</i> <i>Selections from The River Suite</i> <i>Selections from the Sacred Concerts</i> <i>Solitude</i>	Galindo, Blas	
Ellington, Duke		Garcia, José Maurício	
		Garrido-Lecca, Gonzalo	
		Garrop, Stacy	
		Gibson, Sarah	
		Ginastera, Alberto	

APPENDICES

Appendix 1: 2021-2022 Works by Women Composers & Composers of Color (continued)

Ginastera, Alberto	<i>Four Dances from Estancia</i> Harp Concerto <i>Variaciones concertantes</i> Violin Concerto	Hussain, Zakir Isaac, Michelle Ishibashi, Kaoru (Kishi Bashi) Izcaray, Carlos	Peshkar <i>Moshe's Dream</i> EO 9066 <i>Geometric Unity</i> New work <i>Ascending Bird</i> <i>Phoenix in Exile</i> <i>Family</i> <i>Seen</i> <i>Suite from Fanm d'Ayiti</i> <i>Drums: A Symphonic Poem</i> <i>Lift Ev'ry Voice and Sing</i> <i>Blue Glacier Decoy</i> <i>Overture to Treemonisha</i> <i>El Paso Requiem</i> Double Concerto for Violin and Bandoneon <i>All American</i> <i>Six Dances for String Orchestra</i> <i>Suite from The Quiet One</i> <i>Crosscurrents</i> <i>Kanashibari</i> <i>The Spark Catchers</i> <i>Tuxedo 'de' Gama</i> <i>Tuxedo: Plaid x Plaid</i> <i>Blow, Fly, Pop!!</i> <i>Bounce!!</i> <i>Dub-Sanjo</i> New work for Eighth Blackbird and Orchestra <i>The Fretless Clarinet Concerto for Klezmer Clarinet</i> <i>Serotiny</i> <i>Deep Summer Music</i> <i>Jazz Variations for Solo Bassoon</i> <i>In Hopes of Finding the Sun</i> <i>The Peril of Dreams</i> <i>Andalucia Suite</i> <i>American</i> <i>Arukah Symphony</i> <i>Chuphshah! Harriet's Drive to Canaan</i> <i>Emotive Transformations</i> <i>Freedom's Genuine Dawn</i>
Golijov, Osvaldo	<i>Azul</i> <i>Last Round</i> <i>Sidereus</i>	Jacobsen, Colin & Aghaei, Siamak Jandali, Malek Joachim, Nathalie	
Guarnieri, Camargo	<i>Festive Overture</i>	Johnson, James Price	
Gubaidulina, Sofia	<i>Fairytale Poem</i> <i>Light and Dark (organ only)</i> <i>Light of the End</i> <i>From the Other Place</i> <i>Fanfare for Mountains and Peace</i>	Johnson, James Weldon Jolley, Jennifer Joplin, Scott Jorge, Martin JP Jofre Karpman, Laura Kay, Ulysses	
Guönadóttir, Hildur	<i>An American Fanfare</i>	Kelley, Anthony	
Guzzo, Anne	<i>An American Port of Call</i> <i>Celebration</i> <i>Epitaph for a Man Who Dreamed</i> <i>Fanfare on "Amazing Grace"</i> Piano Concerto <i>St. Paul's Blues for Solo Flute</i> <i>Piccolo Concerto</i> <i>The Butterfly Lovers (violin concerto)</i>	Kendall, Hannah	
Hailstork, Adolphus	<i>Elegy: In Memoriam - Stephen Lawrence</i> <i>Blue Cathedral</i> Concerto 4-3 Concerto for Harp and Orchestra Concerto for Percussion <i>Dance Card: No. 3, Jumble Dance</i> Double Percussion Concerto Low Brass Concerto Mandolin Concerto Viola Concerto Violin Concerto <i>Paradise</i>	Kim, Texu	
Harberg, Amanda		Kinds of Kings	
He/Chen		Krakauer, David & Tagg, Kathleen	
Herbert, Philip		Lamb, Alexis	
Higdon, Jennifer		Larsen, Libby Larsen, Libby Lash, Hannah	
Holcomb, Robin	<i>Motor City Remix</i> <i>La Nuit et l'Amour</i> <i>Cloud and Light</i> <i>Respectfully yours</i> <i>A Dust in Time</i> <i>ASO 60th Anniversary Commission</i>	Lecuona, Ernesto Lee III, James	

Appendix 1: 2021-2022 Works by Women Composers & Composers of Color (continued)

(Lee III, James)	<i>Sukkot Through Orion's Nebula</i> <i>Towards a Greater Light</i>	McLorin Salvant, Cécile	New Work
Lee Wong, Cynthia	<i>In a Blink of an Eye</i>	Mendelssohn, Fanny	Overture in C Major
León, Tania	<i>Green Pastures</i> <i>Stride</i>	Meredith, Anna	ANNO
Lima, Paulo Costa	<i>Oji – Storm and Drive (Oji – Chegança e Ímpeto)</i>	Moberg, Ida	<i>Soluppgång [Sunrise]</i>
Loggins-Hull, Allison	<i>Mama's Little Precious Things</i>	Mochizuki, Misato	<i>Musubi II</i>
Long, Zhou	<i>Rhyme of Taigu</i>	Moncayo, José Pablo	<i>Cumbres</i> <i>Huapango</i>
López Bellido, Jimmy	<i>Fiesta</i> <i>Perú Negro</i> <i>Rise</i> <i>Symphony No. 3: Altered Landscape</i>	Montgomery, Jessie	<i>Banner</i> <i>Coincident Dances</i> <i>Five Freedom Songs</i> <i>Loisaida, My Love</i> <i>Lunar Songs</i> New work Piano Concerto
López-Gavilán, Aldo	New Work for Trumpet and Chamber Orchestra		<i>Records from a Vanishing City</i> <i>Shift, Change, Turn, and Variations</i> <i>Soul Force (The Dream Unfinished)</i> <i>Source Code</i> <i>Starburst</i> <i>Strum</i> Viola Concerto
Lorenz, Ricardo	New Work		Cello Concerto
Macklay, Sky	<i>If a train leaves New York</i>	Morris, Alyssa	<i>Crimson</i>
Macklay, Sky	<i>Many Many Cadences</i>	Moussa, Samy	Nocturne
Márquez, Arturo	<i>Concierto de Otoño (trumpet concerto)</i> <i>Conga del Fuego Nuevo</i> <i>Danzon No. 2</i> <i>Danzon No. 7</i> <i>Espejos en la Arena</i> <i>Fandango Violin Concerto</i> <i>Fanfare</i> <i>Selections from Blues Symphony</i> <i>Swing Symphony</i> Tuba Concerto Violin Concerto	Moya, Reinaldo	<i>Siempre lunes, siempre marzo</i> New work
Marsalis, Wynton	<i>Bass Concerto No. 1</i>	Muhammad, Destiny	<i>Butterfly Jig</i> <i>We Are the Ones</i>
Martin, Andres	<i>Saudade</i>	Nabors, Brian Raphael	<i>Onward</i> <i>Pulse</i> New work
Martinaitytė, Žibuoklė	<i>Sinfonia</i>	Nante, Alex	<i>Winter Bells</i>
Martines, Marianna	<i>A Joyous Trilogy</i> <i>Petite Symphonie de Chambre Contemporaine (après Milhaud)</i> <i>Toast of the Town</i>	Nazaykinskaya, Polina	<i>En otra noche en otro mundo</i> (<i>On Another Night in Another World</i>)
Mason, Quinn	<i>Dark with Excessive Bright for Double Bass and Strings</i> <i>Holy Roller</i> <i>Orpheus Undone</i> <i>Sinfonia (for Orbiting Spheres)</i> <i>These Worlds in Us</i> Violin Concerto	Negrón, Angelica	New work New work <i>What Keeps Me Awake</i>
Mazzoli, Missy	<i>Watercolors</i>	Ngwenyama, Nokuthula	<i>Primal Message</i>
McKay, Dosia		Norment, Camille	New work
		Norris, Marcus	<i>Glory</i>

APPENDICES

Appendix 1: 2021-2022 Works by Women Composers & Composers of Color (continued)

Ogonek, Elizabeth	<i>In Silence</i> <i>Sleep & Unremembrance</i>	Primiani, Leanna	<i>Neither Men nor Money Validate my Worth</i>
Okoye, Nkeiru	<i>Voices Shouting Out</i>	Purrington, Hilary	<i>Threshold</i>
Ortiz, Gabriela	<i>Téenek - Invenciones de Territorio</i> Violin Concerto	Qigang Chen	<i>L'Eloignemenet (Distancing)</i>
Oscher, Efraim	<i>Danzas Latinas</i>	Qigang Chen	<i>Reflet d'un temps disparu, for cello and orchestra</i>
Pagh-Paan, Younghi	<i>NIM</i>	Ramos Triano, Gloria-Isabel	<i>why?</i>
Pamela Z	<i>New Work</i>	Reid, Ellen	<i>New work</i> <i>Petrichor</i> <i>When the world as you've known it doesn't exist</i>
Perkinson, Coleridge-Taylor	<i>Sinfonietta No. 1</i>	Reinkemeyer, Andrea	<i>Water Sings Fire</i>
Perry, Julia	<i>A Short Piece for a Small Orchestra</i> <i>A Short Piece for Orchestra</i> <i>Study for Orchestra</i> <i>Three Spirituals</i>	Revueltas, Silvestre	<i>La Noche de los Mayas</i> <i>Ocho por Radio</i> <i>Sensemaya</i> <i>Gitcha Groove On!</i>
Piazzolla, Astor	<i>Aconcagua (Concerto for Bandoneón)</i> <i>Libertango</i> <i>Oblivion</i> <i>Sinfonía Buenos Aires</i> <i>Tangazo</i> <i>The Four Seasons of Buenos Aires</i>	Robinson, Ricky	<i>Fuga con Pajarillo</i>
Pollock, Frances	<i>God is dead, Schoenberg is dead, but Love will come</i>	Romero, Aldemaro	<i>Gutta cavat lapidem</i>
Ponce, Manuel	<i>Chapultepec</i> <i>Estrellitas</i>	Ronchetti, Lucia	<i>Concerto No.1 for Marimba and String Orchestra</i>
Powell, Rosephanye	<i>The Cry of Jeremiah</i>	Rosauro, Ney	<i>New Work</i> <i>Voodoo Violin Concerto</i>
Price, Florence	<i>Adoration (arr. for brass)</i> <i>Andante from String Quartet No. 2 in A Minor</i> <i>Colonial Dance</i> <i>Dances in the Canebrakes</i> <i>Ethiopa's Shadow in America</i> <i>Mississippi River Suite</i> <i>Night</i> <i>Piano Concerto</i> <i>Piano Concerto in One Movement</i> <i>Song of the Dark Virgin</i> <i>Suite of Dances</i> <i>Symphony no. 1</i> <i>Symphony No. 3</i> <i>Symphony No. 4</i> <i>The Oak</i> <i>Violin Concerto No. 2</i>	Roumain, Daniel Bernard	<i>Clarinet Concerto "Adrift on the Wine-Dark Sea"</i> <i>Dabke</i> <i>Color Express</i> <i>Aile du songe</i> <i>D'Om le Vrai Sens</i> <i>Saarikoski Songs</i> <i>Trans for Harp and Orchestra</i> <i>Vista</i> <i>Wing of the Dream, Concerto for Flute and Orchestra</i>
Prieto, Dafnis	<i>Concerto for People of Earth and String Orchestra</i>	Roustorm, Kareem	<i>Clarinet Concerto "Adrift on the Wine-Dark Sea"</i> <i>Dabke</i> <i>Color Express</i> <i>Aile du songe</i> <i>D'Om le Vrai Sens</i> <i>Saarikoski Songs</i> <i>Trans for Harp and Orchestra</i> <i>Vista</i> <i>Wing of the Dream, Concerto for Flute and Orchestra</i>
		Rushen, Patrice	<i>Color Express</i> <i>Aile du songe</i> <i>D'Om le Vrai Sens</i> <i>Saarikoski Songs</i> <i>Trans for Harp and Orchestra</i> <i>Vista</i> <i>Wing of the Dream, Concerto for Flute and Orchestra</i>
		Saariaho, Kaija	<i>Color Express</i> <i>Aile du songe</i> <i>D'Om le Vrai Sens</i> <i>Saarikoski Songs</i> <i>Trans for Harp and Orchestra</i> <i>Vista</i> <i>Wing of the Dream, Concerto for Flute and Orchestra</i>
		Saint-Georges, Joseph	<i>Overture to L'Amant Anonyme</i>
		Bologne, chevalier de,	<i>Symphony No. 1 in G major</i> <i>Symphony No. 1 in G Major Op. 11</i> <i>Symphony No. 2</i> <i>Violin Concerto</i> <i>Concerto for Trumpet No. 2</i> <i>To Diz With Love, A Time For Love, Every Day I Think Of You</i>
		Sandoval, Arturo	<i>Gaudeamus</i> <i>Grand Bazaar</i> <i>Piano Concerto</i> <i>Romance in A minor for solo piano</i> <i>Paradise Valley Serenade</i> <i>African Songs</i>
		Sandresky, Margaret	
		Say, Fazil	
		Schumann, Clara	
		Scott, Jeffrey	
		Selacoe, Abel	

Appendix 1: 2021-2022 Works by Women Composers & Composers of Color (continued)

Shankar, Ravi	<i>Concerto for Sitar and Orchestra no. 1</i>	(Still, William Grant)	<i>Poem for Orchestra</i>
Shaw, Caroline	<i>Entr'acte</i>		<i>Symphony No. 1</i>
Shekhar, Nina	<i>New Work</i>		<i>Symphony No. 4</i>
Sheng, Bright	<i>Wild Swan</i>		<i>Symphony No. 5</i>
Shin, Donghoon	<i>The Hunter's Funeral</i>		<i>Threnody: In Memory of Jan Sibelius</i>
Shorter, Wayne	<i>Selected Songs</i>		<i>Wood Notes</i>
Sierra, Arlene	<i>Aquilo</i>	Stölzel, Ingrid	<i>City Beautiful</i>
	<i>Bird Symphony</i>	Sung, Stella	<i>Oceana</i>
	<i>Nature Symphony</i>	Swanson, Howard	<i>Night Music</i>
Sierra, Roberto	<i>Fandangos</i>	Tabakova, Dobrinka	<i>Dawn</i>
	<i>Violin Concerto</i>	Tailleferre, Germaine	<i>Ouverture pour orchestre</i>
Simon, Carlos	<i>Amen!</i>	Takemitsu, Toru	<i>A Flock Descends into the Pentagonal Garden</i>
	<i>An Elegy: A Cry from the Grave</i>		<i>Requiem for String Orchestra</i>
	<i>Fate Now Conquers</i>	Tan Dun	<i>Secret of Winds and Birds</i>
	<i>Portrait of a Queen</i>		<i>The Tears of Nature</i>
	<i>The Block</i>	Tanaka, Karen	<i>Water of Life</i>
Singer, Tonya Wind	<i>Wampanoag: Stories for all time</i>	Tao, Conrad	<i>Concerto for Violin</i>
Singleton, Alvin	<i>Different River</i>		<i>Spoonfuls</i>
Smith, Gabriella	<i>Brandenburg Interstices</i>		<i>Violin Concerto</i>
	<i>Field Guide</i>	Tarkiainen, Outi	<i>Midnight Sun Variations</i>
	<i>Organ Concerto</i>	Tarrodi, Andrea	<i>Wildwood</i>
	<i>Riprap for Marimba and Strings</i>	Tate, Jerod	<i>Ghost of the White Deer</i>
	<i>Rust</i>	Thai, Claire	<i>Harp Concerto</i>
	<i>Symphony No. 1</i>	Thomas, Augusta Read	<i>Aureole</i>
	<i>Tumblebird Contrails</i>		<i>Brio</i>
Snider, Sarah Kirkland	<i>Forward Into Light</i>		<i>The Auditions</i>
	<i>Something for the Dark</i>	Thompson, Joel	<i>New work</i>
Soro, Enrique	<i>Sinfonia Romantica</i>		<i>Seven Last Words of the Unarmed</i>
Sowande, Fela	<i>African Suite</i>		<i>To Awaken the Sleeper</i>
Spiva Jr., Derrick	<i>As Water, Freedom</i>		<i>Work for Orchestra and Narrator</i>
	<i>Clinard Dance</i>	Thorvaldsdottir, Anna	<i>Aeriality</i>
	<i>To be a Horizon</i>		<i>Metacosmos</i>
Start, Elizabeth	<i>Traces</i>	Tower, Joan	<i>1920/2019</i>
Still, William Grant	<i>Afro-American Symphony</i>		<i>Cello Concerto</i>
	<i>Danzas de Panama</i>		<i>Fanfare for the Uncommon Woman</i>
	<i>Darker America</i>		<i>Fanfare for the Uncommon Woman no. 1</i>
	<i>Festive Overture</i>		<i>Flute Concerto</i>
	<i>Mother and Child</i>		<i>Made in America</i>
	<i>Out of the Silence</i>		<i>Music for Cello and Orchestra</i>
	<i>Patterns</i>		<i>Tambor</i>

APPENDICES**Appendix 1: 2021-2022 Works by Women Composers & Composers of Color** *(continued)*

Tubin, Eduard	Concerto for Double Bass and Orchestra
Vali, Reza	"The Girl from Shiraz" from Persian Folk Songs Folk Songs (Set No. 10)
Villa-Lobos, Heitor	Aria from <i>Bachianas Brasileiras</i> No. 5 <i>Bachianas brasileiras</i> No. 1 <i>Bachianas Brasileiras</i> No. 4 <i>Bachianas Brasileiras</i> No. 9 Concerto for Guitar and Small Orchestra <i>Dawn in a Tropical Forest</i> <i>Overture de L'homme tel</i> <i>Uirapurú</i>
Wagner, Melinda	<i>Little Moonhead</i>
Wallen, Errollyn	<i>Five Postcards for Violin and Viola</i> <i>Mighty River</i>
Wang Jie	<i>Symphonic Overture on America the Beautiful</i> <i>The Winter that United Us</i>
Warren, Elinor Remick	<i>Along the Western Shore</i>
Watkins, Mary D.	<i>Five Movements in Color: Soul of Remembrance</i>
Wennäkoski, Lotta	<i>Flounce</i> <i>Helsinki Variations</i>
Weston, Trevor	<i>Ashes</i> <i>Messages</i>
White, José Lafitte	Final movement of Violin Concerto in F-sharp minor Violin Concerto in F-sharp minor
Wiancko, Michi	<i>Island in the Sky for Solo Clarinet</i>
Wijeratne, Dinuk	<i>Tabla Concerto</i>
Williams, Evan	<i>The Dream Deferred</i> New work
Williams, Mary Lou	<i>Zodiac Suite</i>
Wineglass, John	<i>#elijah</i> <i>Alone/Together</i> <i>Unburied, Unmourned, Unmarked</i>
Wooten, Victor	<i>La Lección Tres</i>
Xi Wang	<i>Concerto for Violin, Trumpet and Orchestra</i>
Yarnell, Carolyn	New work
Yoshimatsu, Takashi	Symphony No. 4, op. 82 <i>The Age of Births, Op. 25</i>
Zhou Tian	<i>Rise</i>
Zisser, Na'ama	<i>Island Mantras</i>

Appendix 2: 2021-2022 ICD Repertoire Report **Orchestra Locations**

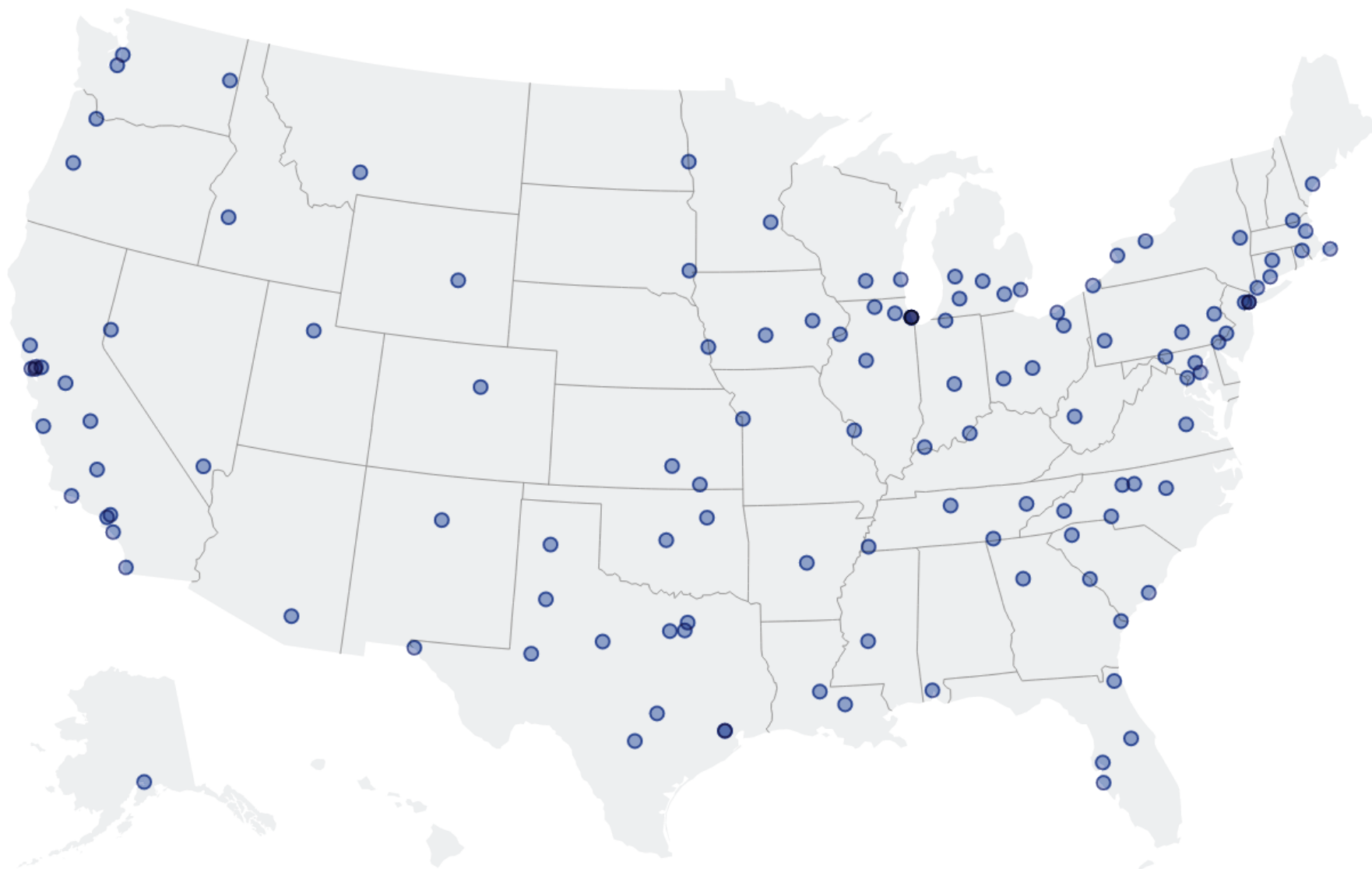


Fig. 29: 133 U.S. orchestra seasons from 48 states and the District of Columbia were analyzed for this report.

Appendix 3: 2021-2022 ICD Repertoire Report Orchestra List

STATE	CITY	ORCHESTRA	STATE	CITY	ORCHESTRA	STATE	CITY	ORCHESTRA
AK	Anchorage	Anchorage Symphony	FL	Sarasota	Sarasota Orchestra	ME	Portland	Portland Symphony
AL	Mobile	Mobile Symphony	FL	Tampa	Florida Orchestra	MI	Ann Arbor	Ann Arbor Symphony
AR	Little Rock	Arkansas Symphony	GA	Atlanta	Atlanta Symphony	MI	Detroit	Detroit Symphony
AZ	Tucson	Tucson Symphony	GA	Augusta	Augusta Symphony	MI	Grand Rapids	Grand Rapids Symphony
CA	Bakersfield	Bakersfield Symphony	GA	Savannah	Savannah Symphony	MI	Kalamazoo	Kalamazoo Symphony
CA	Berkeley	Berkeley Symphony	IA	Cedar Rapids	Orchestra Iowa	MI	Lansing	Lansing Symphony
CA	Costa Mesa	Pacific Symphony	IA	Davenport	Quad Cities Symphony	MN	Minneapolis	Minnesota Orchestra
CA	Fresno	Fresno Symphony	IA	Des Moines	Des Moines Symphony	MO	Kansas City	Kansas City Symphony
CA	Los Angeles	Los Angeles Philharmonic	ID	Boise	Boise Philharmonic	MO	St. Louis	St. Louis Symphony
CA	Modesto	Modesto Symphony	IL	Chicago	Chicago Philharmonic	MS	Jackson	Mississippi Symphony
CA	Monterey	Monterey Symphony	IL	Chicago	Chicago Sinfonietta	MT	Bozeman	Bozeman Symphony
CA	Oakland	Oakland Symphony	IL	Chicago	Chicago Symphony	NC	Asheville	Asheville Symphony
CA	Pasadena	Pasadena Symphony	IL	Chicago	Grant Park Symphony	NC	Charlotte	Charlotte Symphony
CA	San Diego	San Diego Symphony	IL	Elgin	Elgin Symphony	NC	Greensboro	Greensboro Symphony
CA	San Francisco	San Francisco Symphony	IL	Peoria	Peoria Symphony	NC	Greenville	Greenville Symphony
CA	Santa Barbara	Santa Barbara Symphony	IL	Rockford	Rockford Symphony	NC	Hilton Head	Hilton Head Symphony
CA	Santa Cruz	Santa Cruz Symphony	IN	Evansville	Evansville Philharmonic	NC	Raleigh	North Carolina Symphony
CA	Santa Rosa	Santa Rosa Symphony	IN	Indianapolis	Indianapolis Symphony	NC	Winston-Salem	Winston-Salem Symphony
CA	Walnut Creek	California Symphony	IN	South Bend	South Bend Symphony	ND	Fargo-Moorhead	Fargo-Moorhead
CO	Denver	Colorado Symphony	KS	Wichita	Wichita Symphony	NE	Omaha	Omaha Symphony
CT	Hartford	Hartford Symphony	KY	Louisville	Louisville Orchestra	NH	Nashua	Symphony NH
CT	New Haven	New Haven Symphony	LA	Baton Rouge	Baton Rouge Symphony	NJ	Newark	New Jersey Symphony
CT	Stamford	Stamford Symphony	LA	Louisiana	Louisiana Philharmonic	NM	Santa Fe	Santa Fe Symphony
DC	Washington DC	National Symphony	MA	Boston	Boston Symphony	NV	Las Vegas	Las Vegas Philharmonic
DE	Wilmington	Delaware Symphony	MA	Hyannis	Cape Symphony	NV	Reno	Reno Philharmonic
FL	Jacksonville	Jacksonville Symphony	MD	Annapolis	Annapolis Symphony	NY	Albany	Albany Symphony
FL	Naples	Naples Philharmonic	MD	Baltimore	Baltimore Symphony	NY	Buffalo	Buffalo Philharmonic
FL	Orlando	Orlando Philharmonic	MD	Hagerstown	Maryland Symphony	NY	Chautauqua	Chautauqua Symphony

Appendix 3: 2021-2022 ICD Repertoire Report Orchestra List *(continued)*

STATE	CITY	ORCHESTRA	STATE	CITY	ORCHESTRA	STATE	CITY	ORCHESTRA
NY	New York City	New York Philharmonic	PA	Philadelphia	Philadelphia Orchestra	TX	Houston	ROCO
NY	New York City	Orpheus Chamber	PA	Pittsburgh	Pittsburgh Symphony	TX	Lubbock	Lubbock Symphony
NY	Rochester	Rochester Philharmonic	PA	Reading	Reading Symphony	TX	Midland-Odessa	Midland-Odessa Symphony
NY	Syracuse	Symphoria	PA	York	York Symphony	TX	Plano	Plano Symphony
OH	Akron	Akron Symphony	RI	Providence	Rhode Island Philharmonic	TX	San Antonio	San Antonio Symphony
OH	Cincinnati	Cincinnati Symphony	SC	Charleston	Charleston Symphony	UT	Salt Lake City	Utah Symphony
OH	Cleveland	Cleveland Orchestra	SD	Sioux Falls	South Dakota Symphony	VA	Norfolk	Virginia Symphony
OH	Columbus	Columbus Symphony	TN	Chattanooga	Chattanooga Symphony	VA	Richmond	Richmond Symphony
OH	Dayton	Dayton Philharmonic	TN	Knoxville	Knoxville Symphony	WA	Seattle	Seattle Symphony
OH	Toledo	Toledo Symphony	TN	Memphis	Memphis Symphony	WA	Spokane	Spokane Symphony
OK	Oklahoma City	Oklahoma City Philharmonic	TN	Nashville	Nashville Symphony	WA	Tacoma	Tacoma Symphony
OK	Tulsa	Tulsa Symphony	TX	Amarillo	Amarillo Symphony	WI	Madison	Madison Symphony
OR	Eugene	Eugene Symphony	TX	Austin	Austin Symphony	WI	Milwaukee	Milwaukee Symphony
OR	Portland	Oregon Symphony	TX	Dallas	Dallas Symphony	WV	Charleston	West Virginia Symphony
PA	Allentown	Allentown Symphony	TX	El Paso	El Paso Symphony	WY	Casper	Wyoming Symphony
PA	Erie	Erie Philharmonic	TX	Fort Worth	Fort Worth Symphony			
PA	Harrisburg	Harrisburg Symphony	TX	Houston	Houston Symphony			