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New Report Finds Significant Increases in Works by Women and Composers of Color Performed by American Orchestras

Institute for Composer Diversity's 2022 Orchestra Repertoire Report, produced in partnership with the League of American Orchestras, shows gains across the board since 2015

New York, NY (Embargoed until 10am on Thursday, June 16, 2022) – A [new report by the Institute for Composer Diversity](#), produced in partnership with the League of American Orchestras, confirms an increase in works by women and composers of color on stage.

The 2022 Orchestra Repertoire Report examines the programming of composers of color, women composers, and living composers by U.S. orchestras this season as well as longitudinal programming trends from 2015 through the current 2021-22 season. The data was gathered directly from season announcements and the websites of medium and larger budget orchestras (League budget groups 1-5).

Key findings include:

- Works by women composers and composers of color (living and deceased) rose by **400%**, increasing overall from **4.5% in 2015 to 22.5% in 2022**
- Works by living composers almost doubled, increasing from **11.7% to 21.8%**

- Works by women composers of color **increased by 1425%, from 0.4% in 2015 to 6.1% in 2022**
- Works by living women composers of color **increased by 1050%, from 0.4% in 2015 to 4.6% in 2022**
- Changes in diverse programming occurred across **all measured orchestra budget groups and geographic regions**
- Composers of color and women composers with the **most programmed performances** in the 2021-2022 season include Lili Boulanger; Anna Clyne; Samuel Coleridge-Taylor; Duke Ellington; Gabriela Lena Frank; Jessie Montgomery; Florence Price; Joseph Bologne, Chevalier de Saint-Georges; and William Grant Still, among others

“Our field is immensely stronger through diversity and inclusivity, both on stage and off, and I’m thrilled that this important new report gives us evidence of orchestras’ increasingly diverse programming, as well as hope for the future,” commented League of American Orchestras President and CEO Simon Woods. “We look forward to further supporting our members through this new partnership with the Institute of Composer Diversity to report trends annually as we make further progress as a field.”

“While there is definitely more work to be done to provide audiences access to a broad diversity of musical voices, many orchestras throughout the United States have been making intentional changes in their programming over the past few years and it is my hope that these changes will encourage others at the professional, collegiate, and K-12 levels to do the same,” said Institute for Composer Diversity Director and Founder Rob Deemer. “We are excited about this new partnership with the League of American Orchestras as well as extremely grateful for the support we have received from the Sphinx Organization and look forward to broadening and expanding our research in this area.”

[Read the full report.](#)

The League is offering a number of opportunities to help member orchestras absorb the findings, beginning with *We Are What We Play: Orchestral Repertoire in 2022 and Beyond*, a session that took place in-person in early June at the League's National Conference in Los Angeles, CA.

The League's [Catalyst Equity, Diversity, and Inclusion Resource Center](#) provides many resources for helping orchestras maintain the momentum in further diversifying programming; several League programs and offerings also support orchestras by helping them develop more inclusive organizational cultures and diverse workforces. These include the [Catalyst Incubator grants program](#), addressing organizational culture using models from the tech industry; the [National Alliance for Audition Support](#); webinars; and a series of guides, including [Promising Practices: Actions Orchestras Can Take to Make Progress Toward Equity](#); [Making the Case for Equity, Diversity, and Inclusion in Orchestras](#); [How Orchestra Boards Can Advance Equity, Diversity, and Inclusion](#); and [Race Equity – What is Antiracism and Why is it Important to Orchestras?](#), with additional resources to be released this summer.

The League's new partnership with the Institute for Composer Diversity continues in the 2022-2023 season with an expansion in the scope to include smaller budget orchestras, and to create a longer trend line extending back to 2010.

The [2022 Orchestra Repertoire Report](#) was produced by the Institute for Composer Diversity at the State University of New York at Fredonia in partnership with the League of American Orchestras, and through generous support from the Sphinx Organization's Venture Fund. The report was written by Dr. Rob Deemer, ICD Director and Professor, State University of New York at Fredonia, and Dr. Cory Meals, ICD Head of Data Analysis and Associate Professor, University of Houston, with assistance from Humay Gasimzadeh, Ariel Magno da Costa, and Jessica Sisti.

The **Institute for Composer Diversity** works to encourage the discovery, study, and performance of music written by composers from historically excluded groups. They do this to positively impact three important groups: the audiences and

students who engage with the music, the conductors, performers, and educators who serve to bring that music to those audiences and students, and the composers themselves. The Institute achieves these goals through the creation of database resources, analytical studies, and best practices. Founded in 2019, the Institute for Composer Diversity is based at the State University of New York at Fredonia.

The **League of American Orchestras** leads, supports, and champions America's orchestras and the vitality of the music they perform. Its diverse membership of more than 1,800 organizations and individuals across North America runs the gamut from world-renowned orchestras to community groups, from summer festivals to student and youth ensembles, from conservatories to libraries, from businesses serving orchestras to individuals who love symphonic music. The national organization dedicated solely to the orchestral experience, the League is a nexus of knowledge and innovation, advocacy, and leadership advancement. Its conferences and events, award-winning *Symphony* magazine, website, and other publications inform people around the world about orchestral activity and developments. Founded in 1942 and chartered by Congress in 1962, the League links a national network of thousands of instrumentalists, conductors, managers and administrators, board members, volunteers, and business partners. Visit americanorchestras.org.