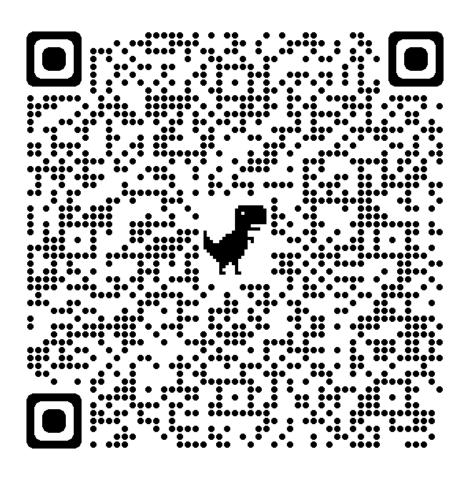
## REPERTOIRE REPORT QR CODE



# INSTITUTE for COMPOSER DIVERSITY

ORCHESTRA
REPERTOIRE
REPORT

2022

## **DR. ROB DEEMER**

(State University of New York at Fredonia)

## **DR. CORY MEALS**

(University of Houston)

with assistance from HUMAY GASIMZADEH ARIEL MAGNO DA COSTA JESSICA SISTI

## 2022 Orchestra Repertoire Report

Dr. Rob Deemer Dr. Cory Meals

with assistance from

Humay Gasimzadeh Ariel Magno da Costa Jessica Sisti











- Four seasons were analyzed:
  - 2021-2022 (133 orchestra seasons)
  - 2019-2020 (120 seasons)
  - 2017-2018 (87 seasons)
  - 2015-2016 (85 seaons)

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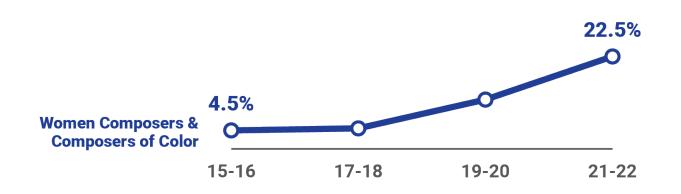
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- Orchestras represented are primarily from the top five budget groups within the League of American Orchestras (we hope to expand this work to include all nine budget groups as well as look as far back as 2010 in future analysis reports)

# WOMEN COMPOSERS/ COMPOSERS OF COLOR COMBINED

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

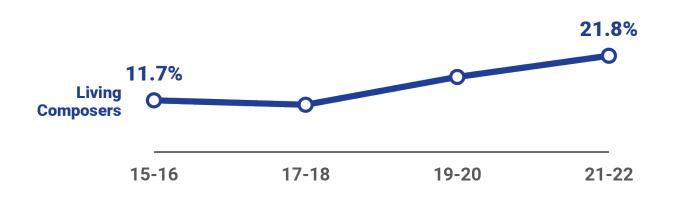




## LIVING COMPOSERS

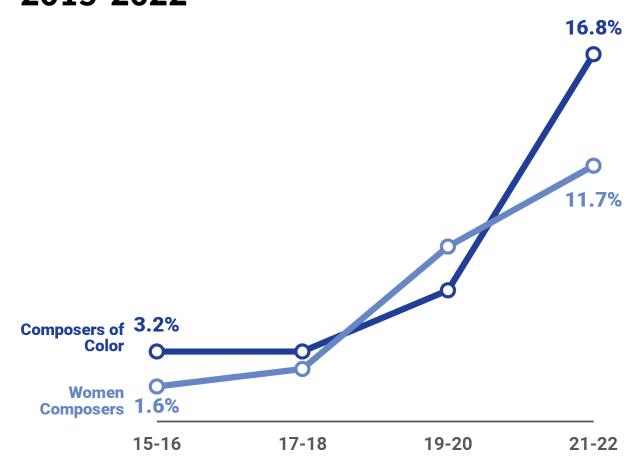
## Programming of living composers almost doubled between 2015-2022





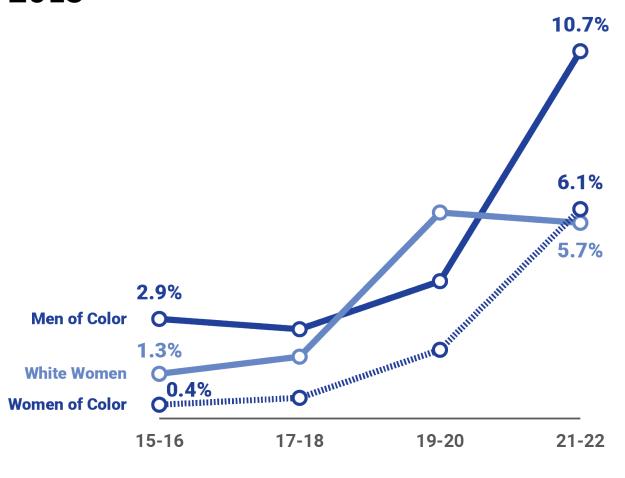
# WOMEN COMPOSERS/ COMPOSERS OF COLOR SEPARATED

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



# WOMEN OF COLOR/ MEN OF COLOR/ WHITE WOMEN

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

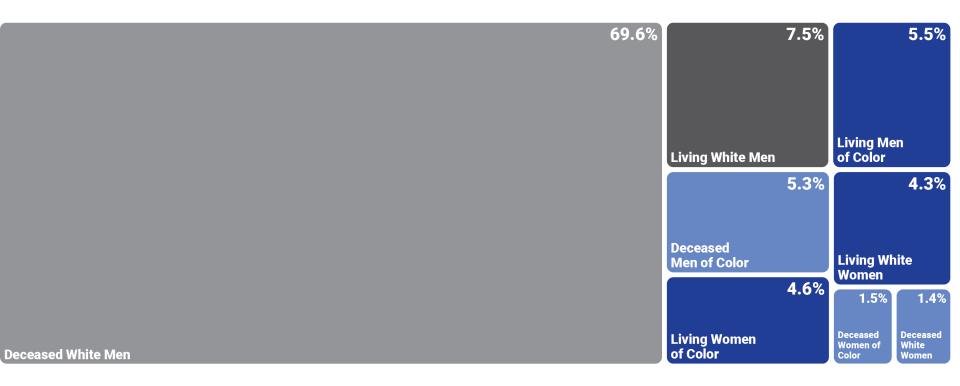


## **TREEMAPS**

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)...

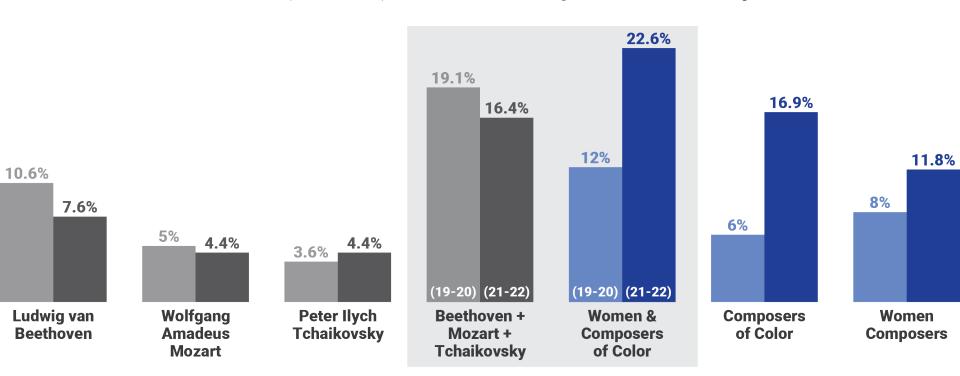


...and here's what the proportions of orchestral programming look like in 2021-2022 (with under 70% of works by deceased white men).

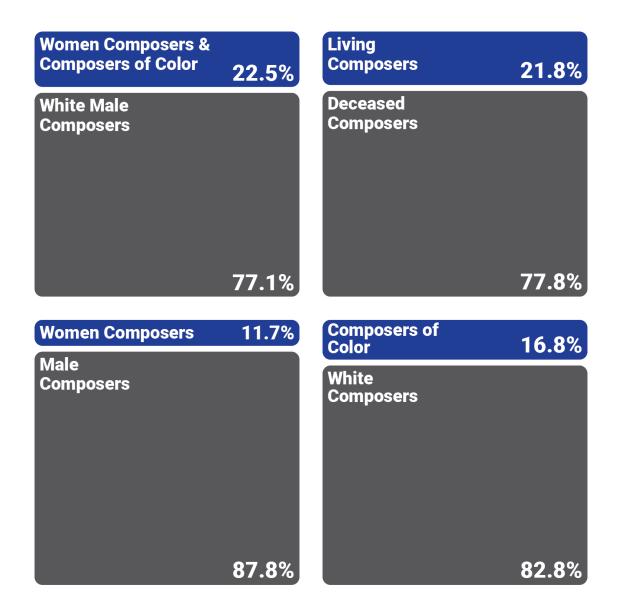


## **BIG THREE**

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?



## 21-22 COMPARISONS



## POPULAR COMPOSERS

## **2021-2022 SEASON INFORMATION**

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

#### FEMALE COMPOSERS OF COLOR 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

## **21-22 REP LISTS**

#### 2021-2022 SEASON INFORMATION

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

Abels, Michael Bowers, Kris **Delights and Dances** Concerto for Horn

**EMERGE** 

Frederick's Fables

Outburst

Adams, Timothy Harriet Tubman Makeshift Castle Adolphe, Julia

Paper Leaves on Fields of Clay

Violin Concerto

From hence your memory death cannot take Agnes, Fáncsik Veronika

Agudelo, Victor Algo va a suceder ...

Luctus Profugis: Elegy for the Displaced Al-Zand, Karim

Assad, Clarice É Gol!

**Impressions** 

Sin fronteras (Without Borders)

Suite for Low Strings Violin Concerto

Auerbach, Lera Icarus

Suite for Improvisor and Orchestra Azmeh, Kinan Concerto for String Orchestra Bacewicz, Grazyna

Overture

Balch, Katie Illuminate

Barfield, Anthony Heritage Concerto

Invictus

Fanfarria de Feria Basulto, Alejandro

Personas Invisibles

Beach, Amy Gaelic Symphony Bingen, Hildegard von O virtus sapientiae

Bingham, Jonathan New Work Bonis, Mélanie Salomé, Op. 100

Borisova-Ollas, Victoria Angelus

Exalted Roads of Truth and Triumph Bostic, Kathryn

The Great Migration

Boulanger, Lili D'un matin de printemps

D'un soir triste

Fantaisie Variée for Piano and Orchestra.

Of a Spring Morning

Psalm 130: Du fond de l'abîme

Psalm 24

Scenes from Faust et Hélène String Quartet No. 1

For a Younger Self (Violin Concerto)

Boyd, Stephanie Ann A Betty Friedan Memoire

> Julia Louisa Esther Sheltering Voices

Sybil

Bridges, KiMani STATIC

Bridgetower, George Henry, A Ballad, for Fortepiano, Voice, and Orchestra

Brouwer, Leo Tres Danzas Concertantes

Brouwer, Margaret Viola Concerto

Carmen Jazz Suite on Themes by Bizet **Bryan, Courtney** 

Shedding Skin

Yet Unheard

Fanfare Bunch, Kenji Carlos Gomes, Antônio Ave Maria Carreño, Inocente Margariteña Castelló, Angélica Star Washers

Chávez, Carlos Symphony No. 2 "Sinfonia India"

Chen Yi Duo Ye

Elegy for Solo Oboe

Shuo

Childs, Billy Violin Concerto No. 2 (Musica Nova)

Chin, Unsuk Frontispiece

> Rocaná for Orchestra Subito con Forza

Violin Concerto No. 2, Scherben der Stille (Shards of Silence)

Clyne, Anna Abstractions

> Color Field Dance Masauerade PIVOT

Restless Oceans Sound and Fury This Midnight Hour Within Her Arms

Cole, T.J. Death of a Poet

Coleman. Valerie Fanfare for Uncommon Times

> Phenomenal Women Red Clay & Mississipi Delta

Umoia

#### INSTITUTE for COMPOSER DIVERSITY

## **DISCUSSION**

## **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 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).



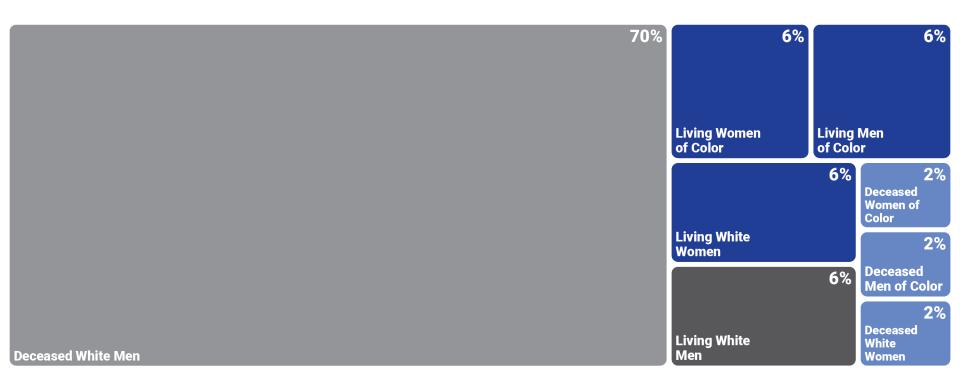
**5. AVOID "3-OR-MORE":** Orchestras often perform multiple works by the same composer either in a special series or throughout their season. This practice has the unintentional consequence of removing space in a concert season that could be used to feature works by women composers and composers of color. *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**

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

## **BEST PRACTICES**

## ICD's Orchestral Programming Benchmarks/Minimum Goals



## **THANK YOU!**