

Equality & Diversity

in Global Repertoire



110 Orchestras worldwide
ORCHESTRAS SEASON 2025 – 2026

donne

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ACKNOWLEDGMENTS & INFORMATION

EQUALITY & DIVERSITY IN GLOBAL REPERTOIRE

Orchestras Season 2025–2026
110 orchestras worldwide
SEPTEMBER 2026

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To the dedicated team behind this report, the international
community whose support inspires us to do more, and all the
women who inspire this work: **thank you!**

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Foreword

In 2017, I decided to look at the concert seasons of the world's leading orchestras.

I had just found an encyclopaedia listing 6,000 women composers - some of you already know that story - and I was puzzled. How had I never heard their names before?

To me, the obvious next step was: if these major orchestras played their music, the world could hear what we had all been missing. How amazing would that be?

There was no research team. No organisation. No grand plan.

In the spaces between rehearsals and performances, you would find a soprano counting. I looked at the seasons of the top 15 orchestras ranked among the world's best by Gramophone and asked a simple question: **whose music are we hearing?**

It took months. Never in a million years did I imagine where that question would take me.

What began as curiosity became Donne - Women in Music, connecting a global community of people who believe extraordinary music deserves to be heard. I never imagined that my curiosity as a singer would grow into a mission to help bring this music back to the world's stages.

But after years of collecting data, I have come to understand something else.

This is not just about numbers. It is about memory and what we choose to remember.

As a performer, I know that music only truly lives when someone chooses to play it. A score can survive for centuries on a library shelf and remain silent. Put it on a stage, and people hear it. What we hear can become familiar. What becomes familiar has a chance to be loved, performed again, recorded and remembered.

The numbers reveal what instinct cannot: what we are hearing, what we are not, and how much extraordinary music is still missing from our stages.

But I don't want this research simply to tell us what is wrong. **I want it to show us what is possible.** The composers exist. The scores exist. The musicians exist. The research exists. At Donne, we have spent years making this repertoire easier to discover.

Now comes the most important part: **playing it.**

Because ultimately, this is about making sure the future of music reflects the full creativity of humanity.

The data tells us what has been heard.

The future depends on what we choose to play next. Why wait?



Gabriella Di Laccio MBE

Soprano
Founder of Donne, Women in Music

Executive Summary

**110
orchestras
from 30
countries**



Overview

This report, produced by the Donne Foundation, examines the repertoire of 110 orchestras across 30 countries for the 2025-2026 season. It builds upon our annual research, which began in 2018, highlighting trends in programming diversity and equality within global concert repertoire.

Our analysis covers 20,091 compositions scheduled for performance, totalling 520,339 minutes of music. For the first time, this report measures representation both by number of works and by minutes of music performed.

Key Findings

Gender Representation

BY WORKS:

- Women: **8.5%** (1,698 of 20,091 works)
- Men: **91.5%** (18,381 works)
- Non-binary: **<0.1%** (10 works)

BY TIME:

- Women: **4.5%** (23,526 of 520,339 minutes)
- Men: **95.5%** (496,721 minutes)

Racial & Ethnic Representation

BY WORKS:

- White composers: **93.1%**
- White men: **86.6%**
- White women: **6.6%**
- Global majority composers: **6.6%**
- Global majority men: **4.7%**
- Global majority women: **1.9%**

BY TIME:

- White men: **92.6% of minutes**
- Global majority composers (combined): **4.0% of minutes**
- Global majority women: **1.2% of minutes**

Historical Bias

78.6% of works were composed by historical (deceased) composers. By minutes, this rises to 88.2%. Living composers wrote 21.4% of works but only 11.8% of minutes.

Historical white men alone account for 14,795 works (73.6%) and 442,742 minutes (85.1%) of the season.

Dominance of Canon Composers

The top 10 most-played composers — Mozart, Beethoven, Tchaikovsky, Brahms, Ravel, R. Strauss, J. Strauss II, Dvořák, Shostakovich, and Mahler — account for 25.6% of all works. By minutes, the top 10 account for 37.6% of the season.

Seventeen composers, all white historical men, account for 50.2% of all minutes performed this season.

The top 10 most-played women composers account for 2.4% of works and 1.3% of minutes. The most-played woman by works, Kerstin Andeby, ranks 29th overall. The most-played woman by minutes, Louise Farrenc, ranks 62nd overall.

Comparison

2021/2022 · 2023/2024 · 2025/2026 REPORTS

Gender Representation

WOMEN COMPOSERS:

- **2021-2022:** 7.7% of works were by women (5.5% by white women).
- **2023-2024:** 7.5% of works were by women (5.8% by white women).
- **2025-2026:** 8.5% of works were by women (6.6% by white women).

CHANGE:

Overall, a small **increase** from 7.5% to 8.5%. The share of works by white women has grown by a small amount between each report.

MEN COMPOSERS:

- **2021-2022:** 92.3% of works were by men (87.7% by white men).
- **2023-2024:** 92.5% of works were by men (89.3% by white men).
- **2025-2026:** 91.5% of works were by men (86.6% by white men).

CHANGE:

A small **decrease** from 92.5% to 91.5% since 2023-2024. The share of works by white men also saw a decrease and was the lowest of the three reports.

NON-BINARY COMPOSERS:

- **ALL SEASONS:** Less than 0.1% of works were by nonbinary composers.

CHANGE:

Negligible change.

Racial Diversity Among Composers

GLOBAL MAJORITY WOMEN COMPOSERS:

- **2021-2022:** 2.1% of works were by global majority women.
- **2023-2024:** 1.6% of works were by global majority women.
- **2025-2026:** 1.9% of works were by global majority women.

CHANGE:

A very slight **increase** since the 2023-2024 report, but still lower than the representation in the 2021-2022 report.

GLOBAL MAJORITY MEN COMPOSERS:

- **2021-2022:** 4.5% of works were by global majority men.
- **2023-2024:** 3.2% of works were by global majority men.
- **2025-2026:** 4.7% of works were by global majority men.

CHANGE:

An **increase** from 3.2% to 4.7%, now above the 2021- 2022 level.

Historical Bias

WORKS BY DECEASED WHITE MEN:

- **2021-2022:** 76.4% of pieces were by deceased white men.
- **2023-2024:** 78.4% of pieces were by deceased white men.
- **2025-2026:** 73.6% of pieces were by deceased white men.

CHANGE:

A **decrease** from 78.4% to 73.6%, the lowest of the three seasons shown.

DOMINANCE OF CANON COMPOSERS

TOP 10 COMPOSERS:

- **2021-2022:** 27.5% of all works were by the top 10 composers.
- **2023-2024:** 30.6% of all works were by the top 10 composers.
- **2025-2026:** 25.6% of all works were by the top 10 composers.

CHANGE:

A **decrease** from 30.6% to 25.6%, the lowest of the three seasons shown.

Conclusion

By works, women wrote **8.5%** of what was programmed this season. By minutes, their share falls to just **4.5%**. The same pattern appears across every group other than historical white men: representation is significantly lower when measured by time than by number of works.

Counting works tells us one part of the story. Time offers another lens. It is not the only measure of representation, but it is an important one because **women deserve equal time on stage.**

And time matters beyond the numbers. The more music is heard, the more familiar it becomes, shaping what audiences recognise, return to and ultimately remember.

By measuring both works and minutes, we can see representation more fully: not only whose music is programmed, but how much opportunity it is given to be heard, known and remembered.

Deeds, not words

DAME ETHEL SMYTH
(1858-1944)

Methodology

This research analyses the concert programming of 110 orchestras across 30 countries, covering 6,384 concerts and 20,091 programmed works, with the aim of understanding equality and diversity in global orchestral repertoire.

Within this research, diversity refers specifically to gender and race/ethnicity. We also analyse whether composers are living or historical (deceased).

WHAT WE ANALYSED

Mainstage orchestral concerts were included in the analysis.

Gala, touring and family concerts were included when the information available comprised a full programme of the works performed. Chamber music concerts were included when they were performed by members of the orchestra.

Anonymous and traditional works were included when the composer or arranger responsible for the version performed was clearly identified.

Original season brochures and digital concert-season brochures were our preferred sources for data collection. Information was also compiled from orchestras' official websites and press releases and reflects the most up-to-date programming information publicly available during the research period.

Only concerts forming part of each orchestra's **2025/2026 season** were included. Because orchestral seasons vary between organisations and countries, the exact period analysed for each orchestra is shown alongside its individual results.

Where some or all of a season's information was not publicly available, we contacted the orchestra directly to request further details. Where complete information could not be obtained, the analysis covers only the period for which reliable programme information was available. This period is clearly identified for each orchestra in the report.

WHAT WE COLLECTED

For every included concert, we recorded:

- The composer or composers programmed;
- The works programmed;
- The duration of each work;
- The composer's gender;
- The composer's race/ethnicity;
- Whether the composer was living or historical (deceased).

Each work was counted **every time it appeared on an orchestra's season programme**, indicating the composer's programming presence across the season.

For example, if the same work was programmed three times during the season, it was counted three times.

Measuring programmed time

A NEW SECOND LENS

For the first time in the **Equality & Diversity in Global Repertoire** report, we have added **programmed time as a second lens** through which to understand representation, building on the methodology introduced in our **BBC Proms 2024 Programming Analysis**.

Our **main measure remains the number of works programmed**, using the same approach as in previous Donne reports. This allows us to continue tracking and comparing programming patterns over time.

WHY ADD TIME?

Counting works alone does not tell us how much space that music receives within a programme. A five-minute work and a forty-minute symphony each count as one programmed work, but they represent very different amounts of music heard by an audience.

Looking at programmed time alongside the number of works therefore gives us a fuller picture: **how often music is programmed, and how much time it is given**.

Programmed time does not replace our original measure. It provides an additional perspective on the same repertoire, while the **number of works remains the report's primary measure** and the basis for comparison with previous **Equality & Diversity in Global Repertoire** reports.

WHERE DID THE TIMINGS COME FROM?

Where available, we used the duration provided by the orchestra through its official website, season brochure, concert programme or direct correspondence.

Where the orchestra did not provide a duration, we used other reliable sources, including **publishers' websites and existing recordings of the work**.

When recordings were used, we compared available recordings and used their average running time. Where only one recording of a work was available, that recording's duration was used.

ROUNDING

All durations were **rounded to the nearest whole minute before analysis**, following the same approach used in our BBC Proms 2024 report.

Rounding affects shorter works proportionally more than longer works and may therefore result in small differences between the reported total and the exact amount of programmed time. We acknowledge this as a limitation of the analysis.

WHEN NO TIMING WAS AVAILABLE

In some cases, no reliable duration could be established from the orchestra, a publisher or an existing recording. In total, 86 works were missing duration data, representing 0.4% of works in the season.

These works remained part of the main analysis based on the **number of works programmed**, but were excluded from analysis based on programmed time.

The report therefore uses two totals:

FULL DATASET

(N = 20,091 works)

used for our primary analysis based on the number of works programmed.

TIME DATASET

(N = 520,339 minutes, across 20,005 works)

used for our second lens, the analysis of programmed minutes.

How composers were classified

Information was added for each composer to identify their **gender, race/ethnicity, and whether they were living or historical (deceased)**.

For historical composers, this information was identified using established historical sources such as *The New Grove Dictionary of Music and Musicians*. Where race or ethnicity was unknown and historical records were inconclusive, specialists were consulted to help identify this information as accurately as available evidence allowed.

For living composers, information was identified using Donne's Big List of Women Composers, as well as the Institute for Composer Diversity Database, which includes self-reported information from living composers. We also cross-referenced this information with composers' official biographies where available.

Composers who died during the season were counted as living, as they were still alive when their music was programmed.

Where reliable information could not be established through existing sources, living composers were contacted directly where possible. Where no reliable classification could be established, the composer was categorised as unknown.

WORKS BY MORE THAN ONE COMPOSER

For works with multiple composers, in the overall analysis, if any of the composers were women, the work was counted as a work by women.

For works with multiple composers, in the overall analysis, if any composers were from racial/ethnic groups other than white, the work was counted as a work by a global majority composer. Where different global majority groups are compared, these works are categorized as being by composers of various races/ethnicities ("Various").

This continues the approach used in the existing Global Repertoire dataset and reflects how the results in this report were calculated.

What we calculated

From the complete dataset of scheduled works, we calculated:

- The total number and percentage of works programmed by composer's gender;
- The total number and percentage of works programmed by composer's race/ethnicity;
- The total number and percentage of works programmed by whether the composer was living or historical;
- The total number and percentage of works programmed by combinations of gender, race/ethnicity and living/historical status.

For our new **second lens**, we also calculated the **total programmed minutes and percentage of programmed time** represented by these categories, using the Time Dataset.

This allows us to look at representation in two complementary ways:

WORKS PROGRAMMED — our primary measure

How often is music by different groups of composers programmed?

PROGRAMMED TIME — our second lens

How much space does that music receive within concert programmes?

INDIVIDUAL ORCHESTRA ANALYSIS

For each individual orchestra, the report shows the established works-based analysis, including:

- Total number of works analysed;
- Gender representation;
- Global majority vs white;
- Representation of women from the Global Majority;

For the first time, each orchestra's results also include a **programmed-time analysis**, using the same demographic categories and colour coding as the works-based analysis.

This allows readers to see whether an orchestra's representation by **number of works** is reflected in the **amount of programmed time** given to those works.

Comparing results over time

This report continues Donne's analysis of global orchestral programming and compares the 2025/2026 season with previous reporting periods wherever comparable data is available.

For direct comparisons between reporting periods, only orchestras for which data is available in both relevant datasets are compared. This ensures that changes reflect differences in programming rather than changes in the group of orchestras being analysed.

For orchestras newly included in the research, no historical comparison is made and only their current results are presented.

Detailed individual-orchestra comparisons with previous reporting periods are presented in the Appendix, allowing the main orchestra profiles to focus on the current works and programmed-time results.

The introduction of programmed time provides an additional measure of representation and does not replace Donne's existing works-based analysis.

Because previous **Equality & Diversity in Global Repertoire** reports did not systematically collect duration, programmed time establishes a new benchmark in this report from which changes can be tracked in future editions.

This allows us to preserve the continuity of Donne's existing research while adding a new perspective on whose music is being programmed and how much space it receives.

Previous reports can be found here: <https://donne-uk.org/research/>

FAQ

What does "People of the Global Majority" mean?

Global Majority refers to people who are Black, Asian, Brown, dual-heritage, Indigenous to the Global South, and/or have historically been referred to as "ethnic minorities".

Globally, these groups represent the majority of the world's population. The term also highlights the demographic inaccuracy of describing these populations collectively as a "minority".

Why are the periods of analysis different for each orchestra?

The period analysed can differ between orchestras because organisations have different season dates and, in some cases, the complete season was not publicly available when the research was conducted. Where information was missing, we contacted orchestras directly to request further details. Where complete information could not be obtained, we analysed the period for which reliable programme information was available. For transparency, the exact period analysed is shown alongside each orchestra's individual results.

What do we mean by "canon composers"?

When referring to canon composers, we mean the relatively small group of composers whose works have historically dominated Western classical music repertoire, music histories and concert programming. These composers are predominantly historical, white, European men and typically include figures such as Wolfgang Amadeus Mozart, Ludwig van Beethoven and Johannes Brahms. The definition and boundaries of the Western classical canon continue to be debated. In this report, we use the term as a practical description of the established group of composers whose works continue to occupy a particularly prominent place in orchestral programming.

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#DonneReport2026

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TOTAL NUMBER OF ORCHESTRAS

110

Canada

Orc. Symphonique de Montreal
Toronto Symphony Orchestra
Vancouver Symphony Orchestra

United States

American Composers Orchestra
Atlanta Symphony Orchestra
Boston Symphony Orchestra
Chicago Sinfonietta
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Cleveland Orchestra
Dallas Symphony Orchestra
Houston Symphony Orchestra
Los Angeles Philharmonic
Minnesota Orchestra
National Philharmonic
New York Philharmonic
Pittsburgh Symphony Orchestra
River Oaks Chamber Orchestra
San Francisco Symphony Orchestra
The Philadelphia Orchestra

Mexico

Mexico City Philharmonic Orc.

Brazil

Filarmônica de Minas Gerais
Orq. Sinfônica Brasileira
Orq. Sinfônica de Porto Alegre
Orq. Sinfônica do Paraná
Orquestra Sinfônica Theatro Municipal de São Paulo
OSES

Uruguay

Orquesta Filarmónica de Montevideo

Chile

Orquesta Sinfónica Nacional de Chile

Argentina

Buenos Aires Philharmonic Orchestra

Norway

Bergen Philharmonic Orc.
Oslo Philharmonic
Trondheim Symphony Orc.

Sweden

Gothenburg Symphony Orc.
Royal Stockholm Philharmonic Orc.
Swedish Radio Symphony Orc.

Iceland

Iceland Symphony Orchestra

Denmark

Copenhagen Philharmonic Orc.
Odense Symphony Orchestra
Sønderjylland's Symphony Orchestra

United Kingdom

Academy Of St Martin In The Fields
Aurora Orchestra
BBC Concert Orchestra
BBC National Orchestra of Wales
BBC Philharmonic
BBC Scottish Symphony Orchestra
BBC Symphony Orchestra
Bournemouth Symphony Orchestra
Brighton Philharmonic Orchestra
Chineke! Orchestra
City Of Birmingham Symphony Orchestra
The Hallé
London Contemporary Orchestra
London Philharmonic Orchestra
London Symphony Orchestra
Philharmonia Orchestra
Royal Liverpool Philharmonic Orchestra
Royal Scottish National Orchestra
Scottish Chamber Orchestra
Sinfonia Smith Square
Ulster Orchestra



Equality & Diversity in Global Repertoire

110 ORCHESTRAS WORLDWIDE

2025-2026 SEASON

TOTAL OF WORKS PERFORMED

20,091

More than nine in ten programmed works were composed by men.

Only **8.5%** of the pieces were composed by women.

18,381 **91.5%**Composed by **men****8.5%** 1,698Composed by **women**

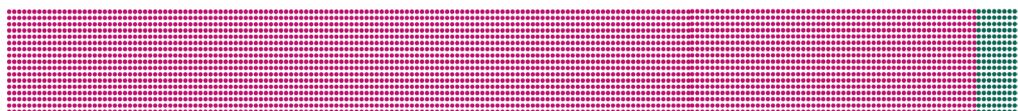
● Men ● Women ● Non-binary

Less than 0.1% of the pieces were written by non-binary composers.

Total share of music by time

A SECOND WAY TO MEASURE

For the first time, our Global Repertoire report also analyses programming in terms of time:
by minutes of music programmed.

Men
95.5%Women
4.5%

Minutes by Women
23,526

Minutes by Men
496,721

520,339 minutes of music were performed across the season.

The minutes bar uses a second denominator: Durations could not be found for 86 works (0.4% of the dataset), which are excluded from the time analyses throughout this report.

Works by Women
1,698

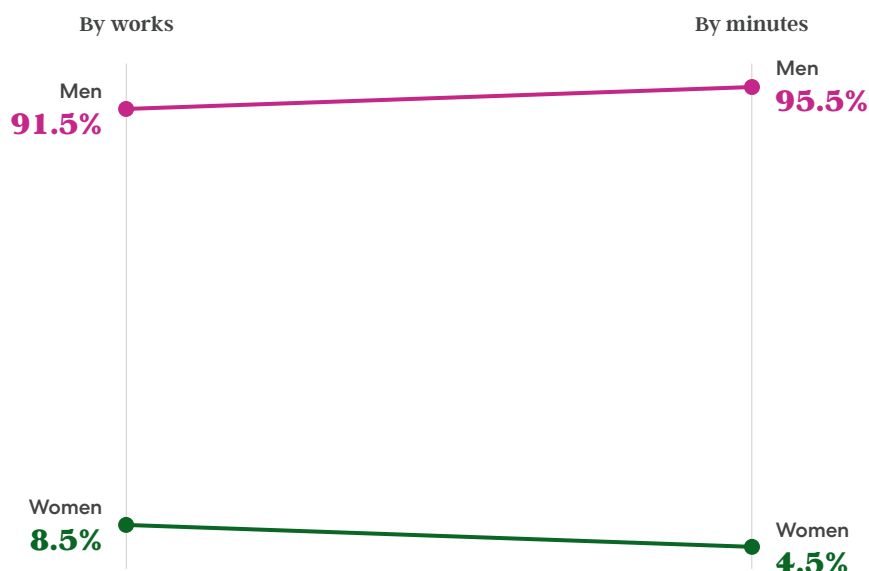
Works by Men
18,381

8.5%

Women
by works

4.5%

Women
by minutes

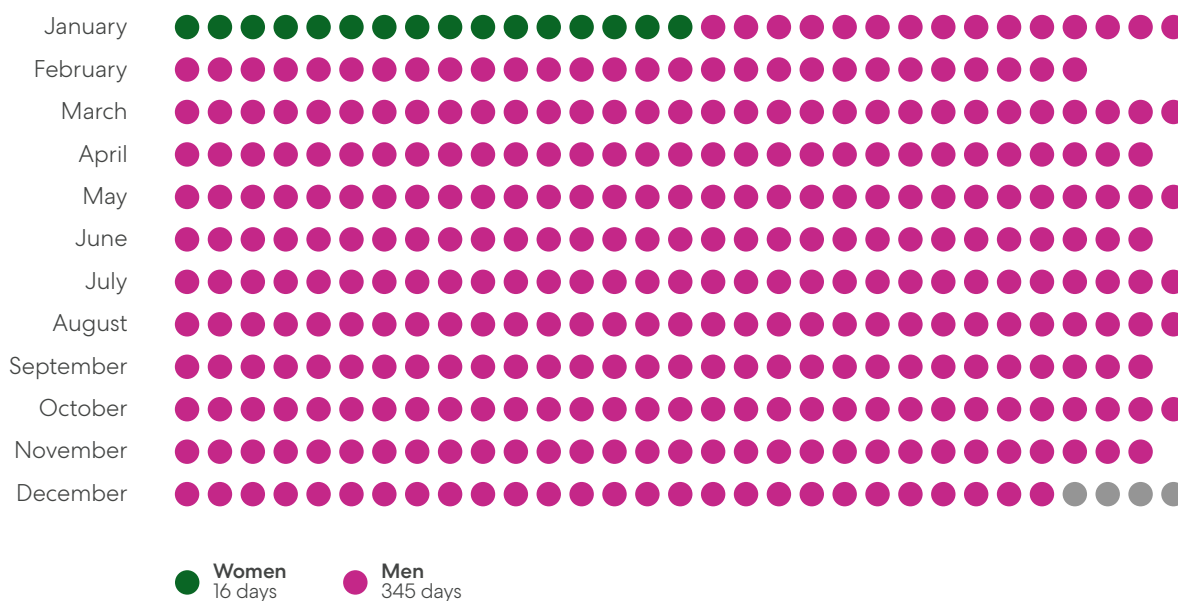


Women wrote 8.5% of the works. But by time, their share falls to 4.5%.

THE SEASON AS ONE CONTINUOUS PERFORMANCE

If the entire season in this analysis was played nonstop beginning on 1 January, the music would end on 28 December.

16 days of music was composed by women vs. 345 days of music by men.

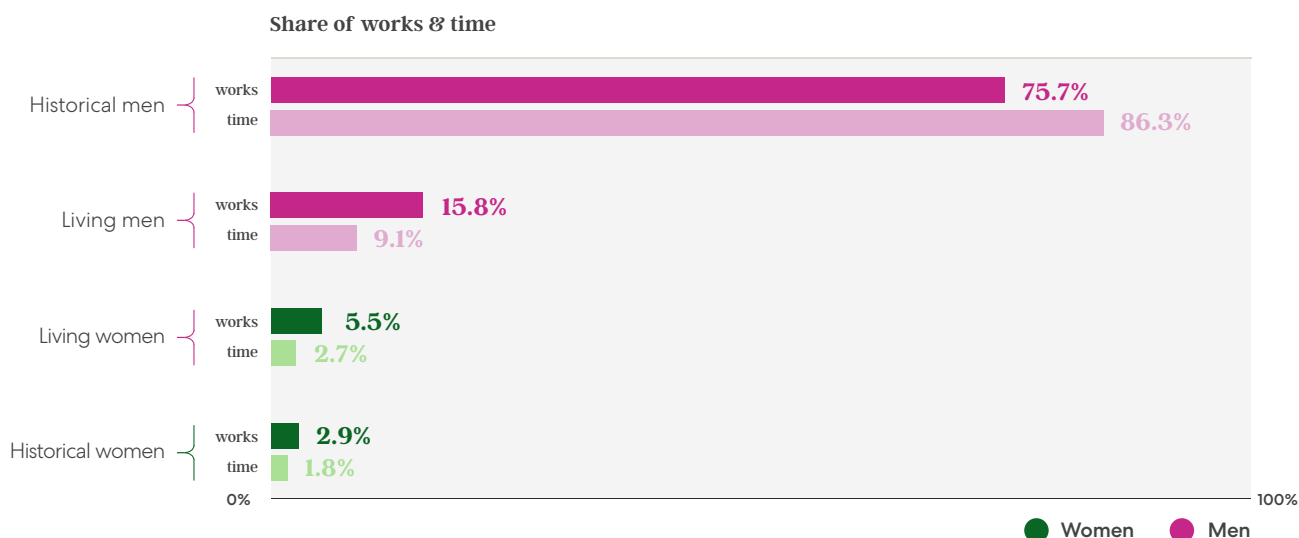


Tying/ Historical

COMPOSERS GROUPS

Every group other than historical men has a considerably smaller share of time than of works.

Measured in time, historical men take an even bigger share.



78.6% of works were written by historical (deceased) composers. Measured in minutes, that rises to 88.2%.

Share
of works

78.6%

of works were written by **HISTORICAL COMPOSERS.**

Historical men 75.7%
+
Historical women 2.9%

Share
of time

88.2%

of the minutes were written by **HISTORICAL COMPOSERS.**

Historical men 86.3%
+
Historical women 1.8%

Nearly ten points higher than their share of works.

Share
of time

11.8%

of the minutes were played by **LIVING COMPOSERS.**

Living men 9.1%
+
Living women 2.7%

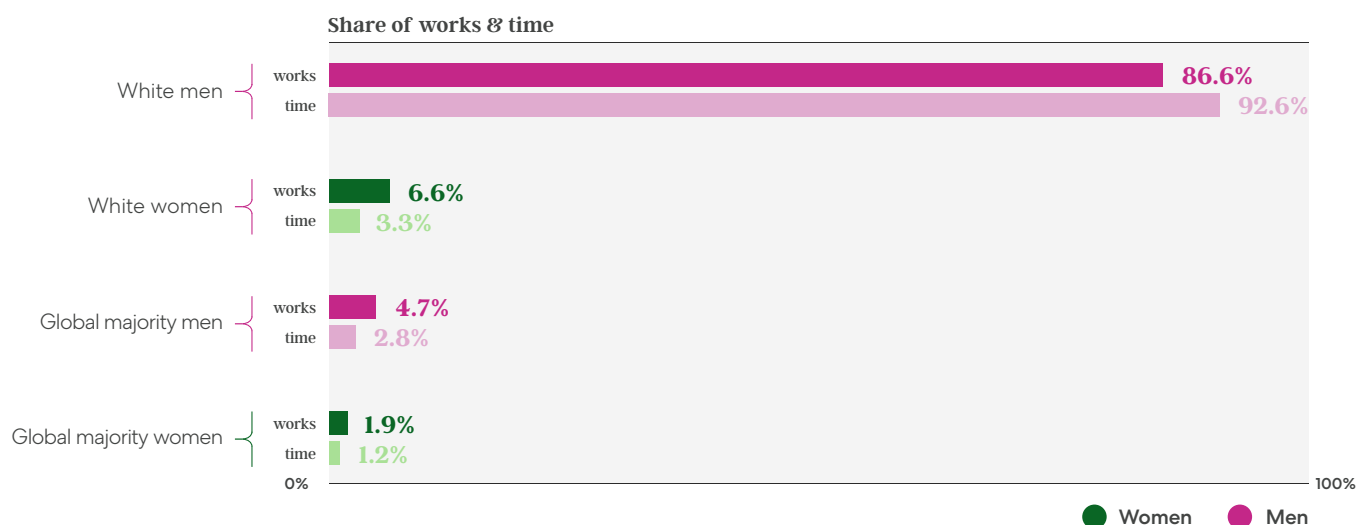
They wrote **21.4%** of the works.
Measured in minutes, their share is almost halved.

Gender & Race/Ethnicity

COMPOSERS GROUPS

All groups other than white men have significantly smaller shares of the season when measured in time rather than works.

White men wrote 86.6% of the works and 92.6% of the music measured in minutes.



Share of works

93.1%

of works were written by a **WHITE COMPOSER.**

White men 86.6%
+
White women 6.6%

Share of works

6.6%

of works were written by a **GLOBAL MAJORITY COMPOSER.**

Global majority men 4.7%
+
Global majority women 1.9%

Measured in minutes, global majority composers made up **4.0%** of the season.

Share of time

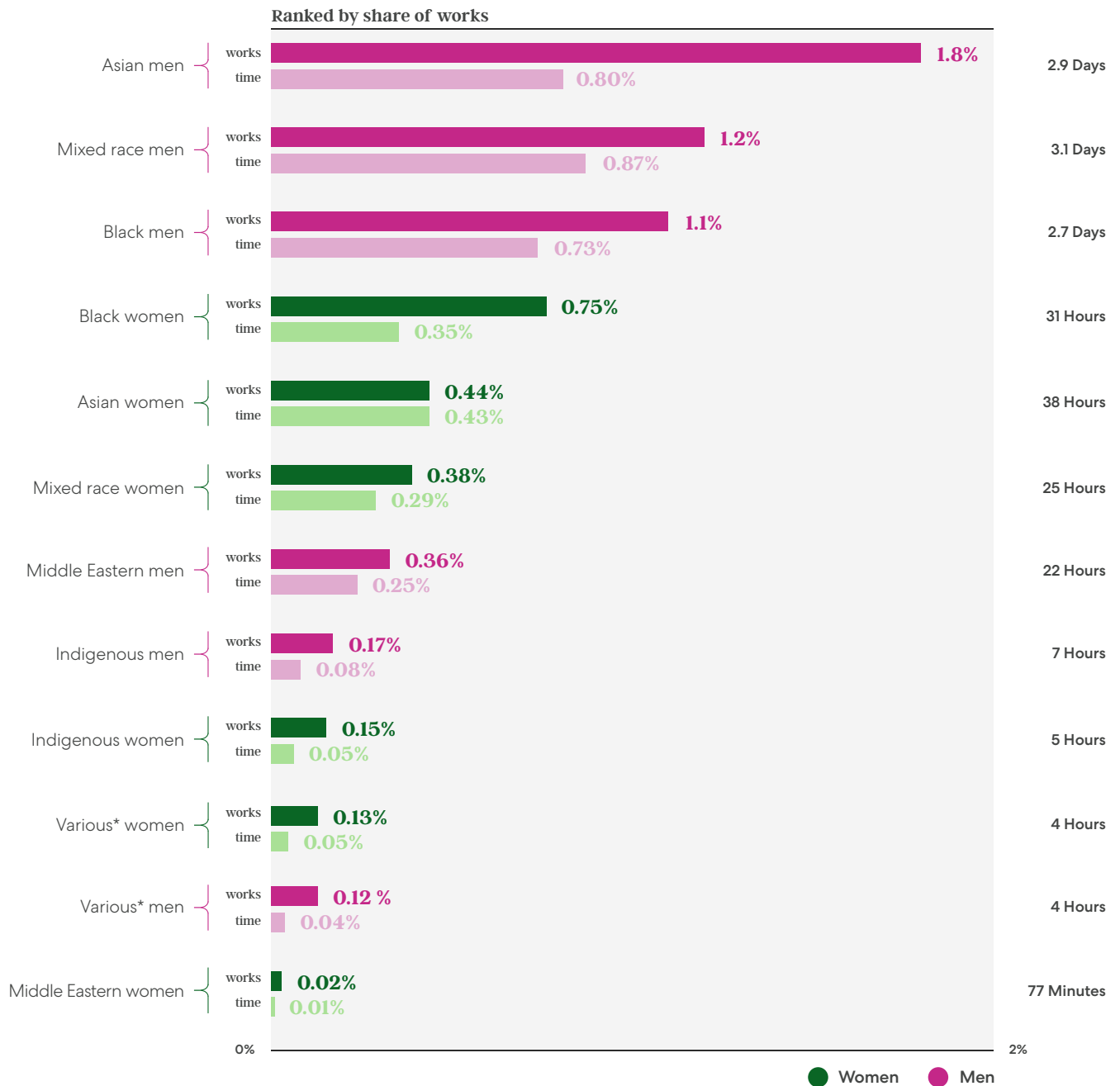
1.2%

of all the minutes played were written by **GLOBAL MAJORITY WOMEN.**

Global majority women composed **1.9%** of works in the season.

A Closer Look

Global majority groups by works and time; each group has less than 1% of minutes performed in the season.



* Various refers to works with multiple composers of different races/ethnicities. Composers of unknown race/ethnicity not shown. Percentages under 1% rounded to hundredths rather than tenths. Days rounded to nearest tenth; hours rounded to nearest hour; Under 2 hours displayed in minutes.

Gender, Race/Ethnicity, & Living/ Historical

STATUS GROUPS BY WORK AND TIME

Groups are ranked by share of works of the season in descending order.

Historical white men's share of the season is more than 11 points higher when measured in time rather than in works.

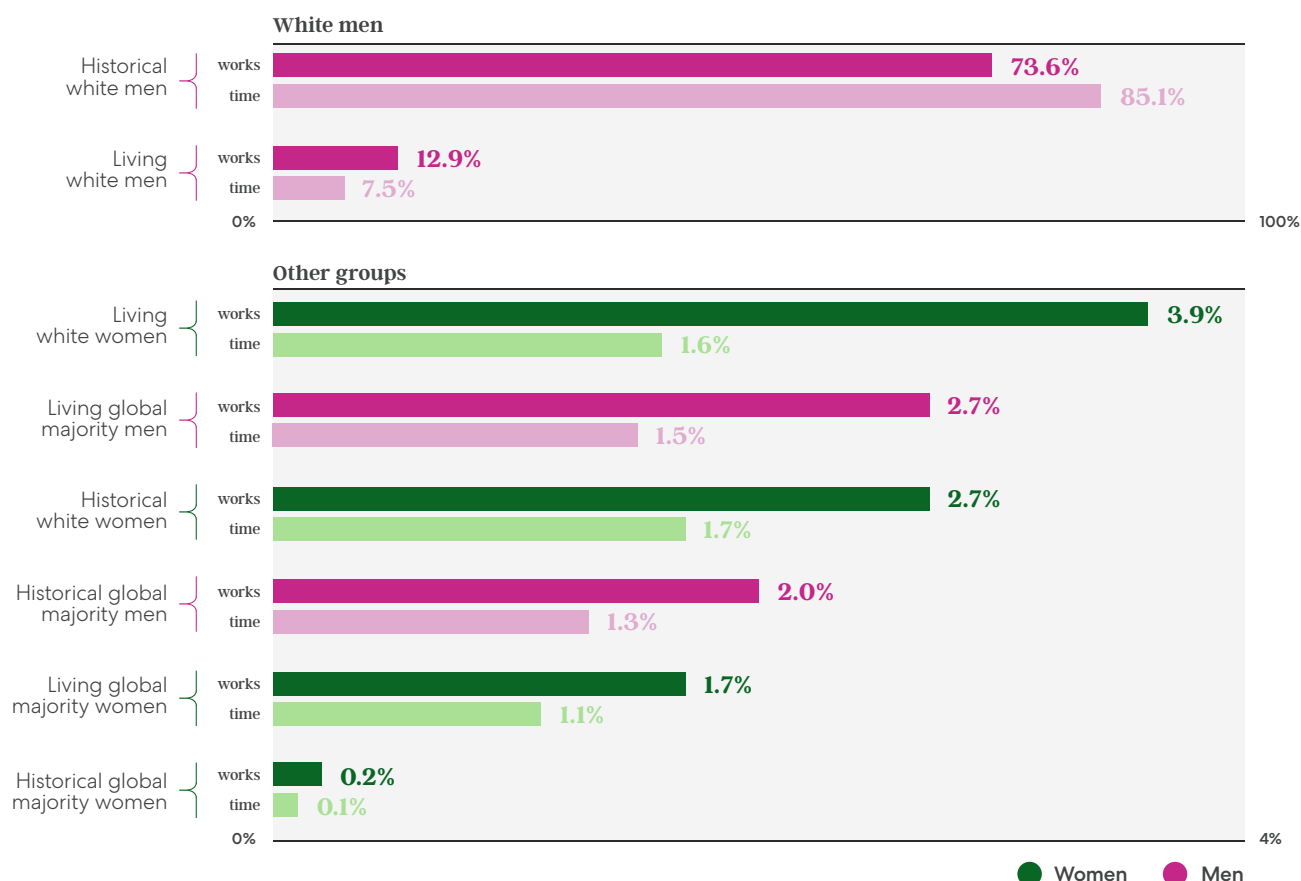
73.6%

Historical
white men
by works

85.1%

Historical
white men
by minutes

Historical white men account for **14,795** works and **442,742** of the season's **520,339** programmed minutes.



10

Works

by **NON-BINARY COMPOSERS** across the entire season.

Only 92 minutes out of 520,339

42

Works

by **HISTORICAL GLOBAL MAJORITY WOMEN**

0.2% of the works programmed this season and 0.1 % of its minutes.

Two works were by composers of unknown gender and are not shown.

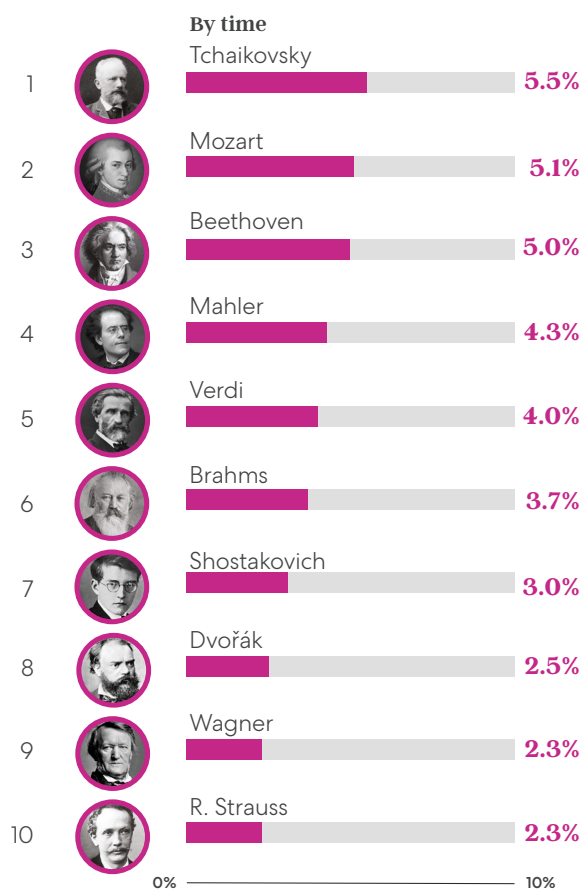
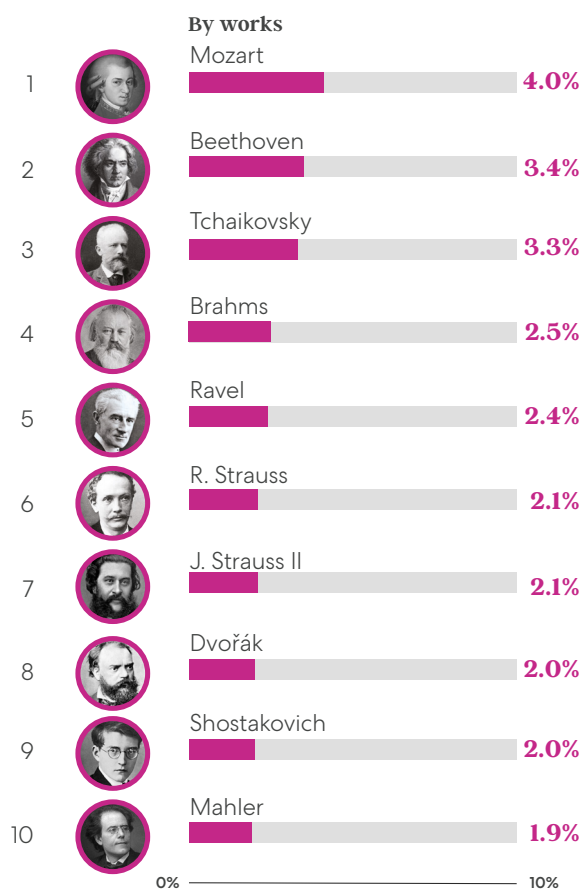
The Ten Most Played Composers

TOP RANKED COMPOSERS

Share of works
25.6%

Share of time
37.6%

If this circle is **January**,
Tchaikovsky's total alone is
**2 weeks, 5 days, 19 hours
and 30 minutes** of music.



CUMULATIVE SHARE OF MINUTES

Seventeen composers - all of them white historical men - account for a majority of all the minutes played.



Tchaikovsky, Mozart, Beethoven, Mahler, Verdi, Brahms, Shostakovich, Dvořák, Wagner, R. Strauss, Bruckner, Stravinsky, J. S. Bach, Prokofiev, Sibelius, Bizet, Rachmaninov

HIGHEST RANKED WOMEN COMPOSERS



29th

KERSTIN ANDEBY

The most programmed woman by works.

150 works,
0.75 % of the season.



62nd

LOUISE FARRENC

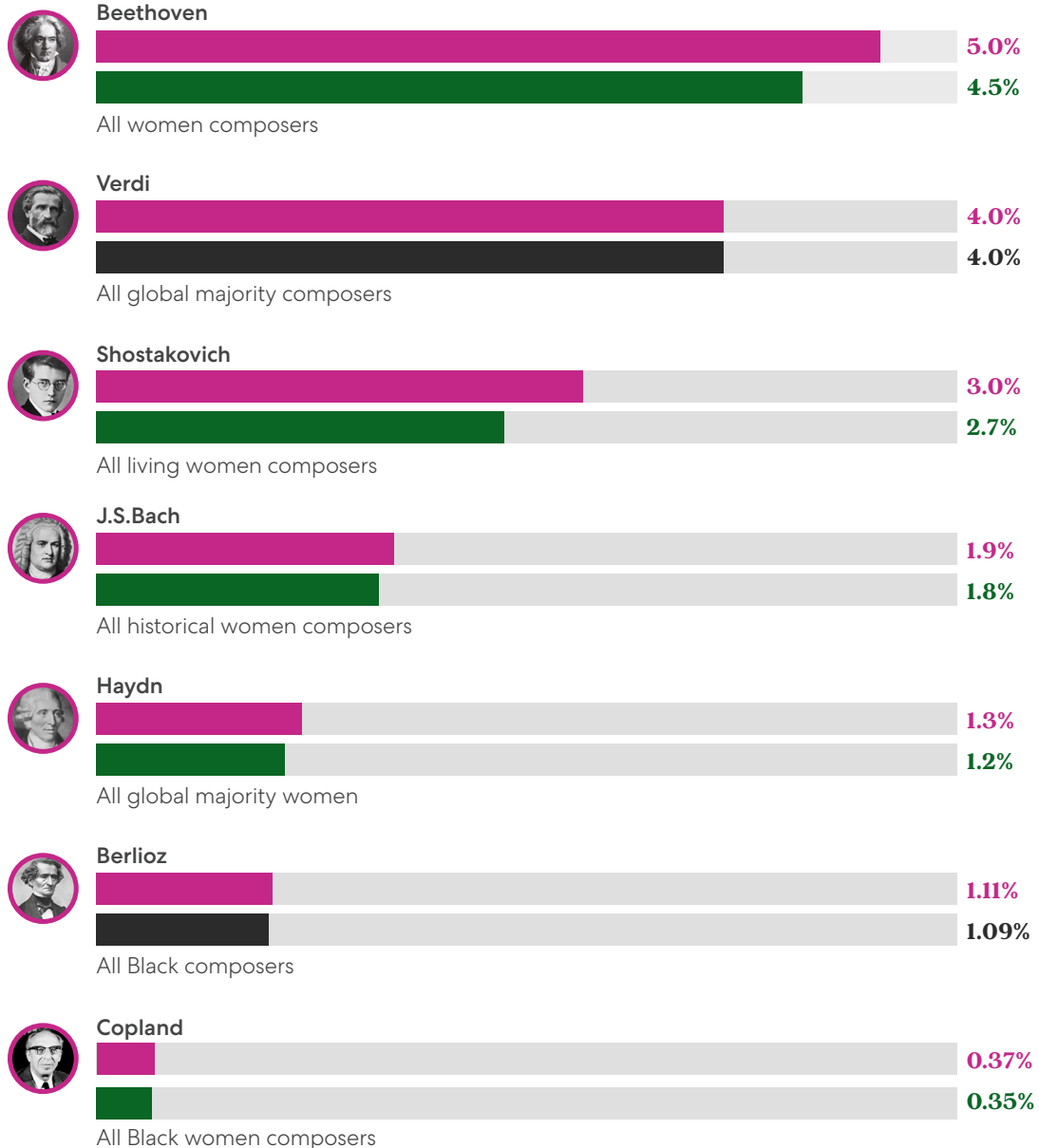
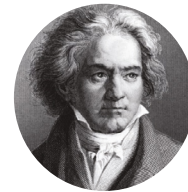
The most programmed woman by time.

1,122 minutes,
0.22% of the season.

CANON COMPARISONS

Below, individual canon composers are compared to groups of composers based on their share of minutes of music this season.

Beethoven had a larger share of the season by time than all women composers combined.



0% ————— 5.5%

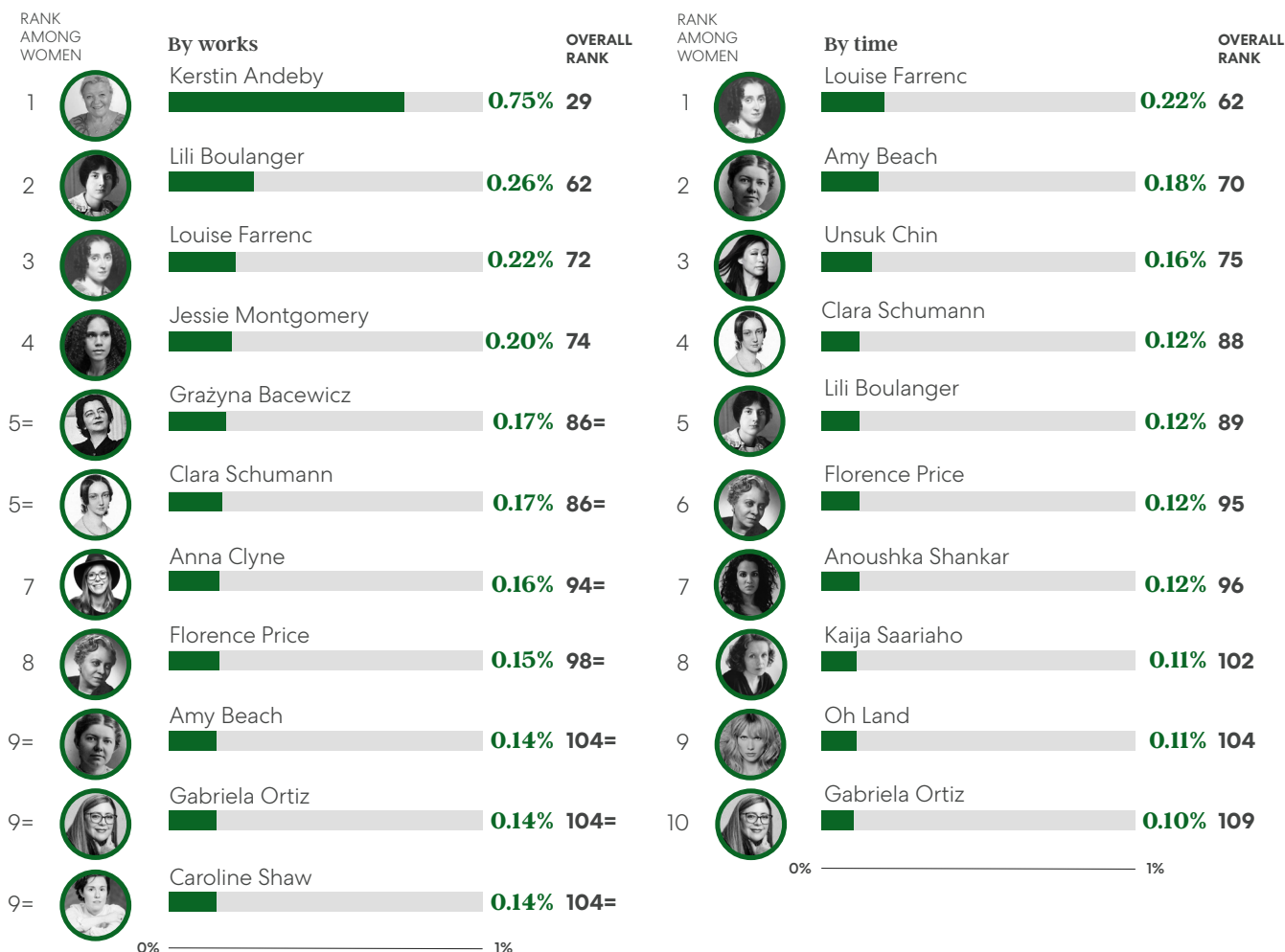
THE WOMEN

Top 10 Women

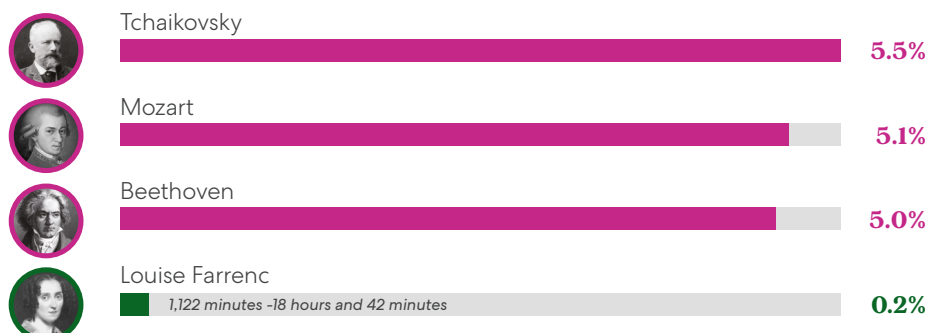
Share of works
2.4%Share of time
1.3%

The most played woman in the world ranks 29th by number of works. Measured in minutes, no woman reaches the top sixty.

Music by the top ten men occupied **25.6%** of works and **37.6%** of minutes. The top ten women made up an **eleventh** of that on pieces, and a **twenty-eighth** of it on time.



THE LEADING WOMAN COMPARED TO THE LEADING MEN



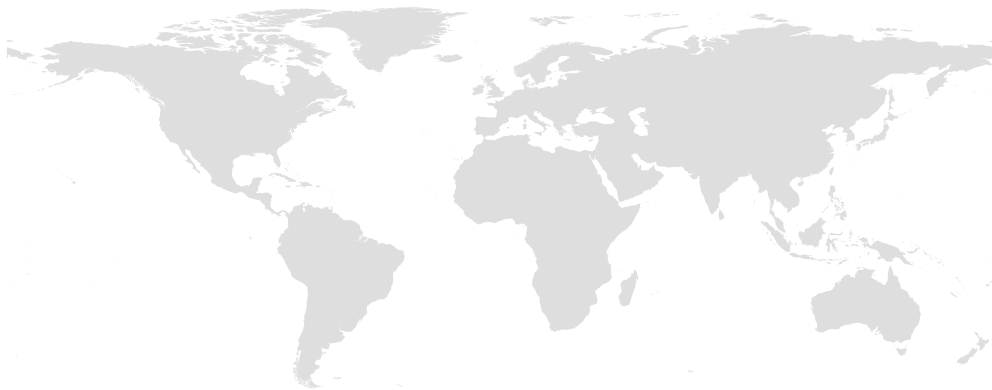
Share of time

By time, Louise Farrenc is the most performed woman in the world this season. Tchaikovsky's music was played twenty-five times as long.

Eleven names appear in the works panel because three composers tie for ninth. The 2.4 % and 1.3% totals are the sums of the ten highest-placed women on each measure.

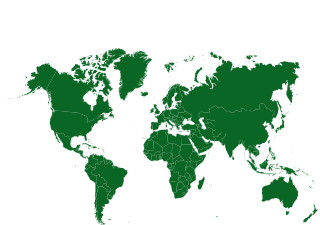
Global Repertoire

ORCHESTRAS SEASON
2025 – 2026



Orchestral Research

INDIVIDUAL RESULTS



COMPOSITIONS BY:

White Men

Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men

White Women

Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women

White Non-Binary

Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Non-Binary

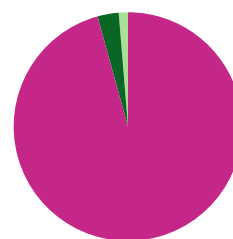
Academy Of St Martin In The Fields

SCHEDULED COMPOSITIONS **148**SCHEDULED MINUTES **3760**

Period of analysis: 8 September 2025 - 28 June 2026

3598 95.7%
113 3.0%
49 1.3%
0 0%

MEN 95.7%
WOMEN 4.3%



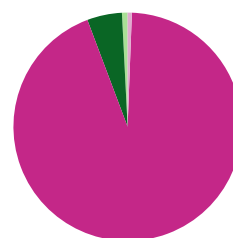
Aurora Orchestra

SCHEDULED COMPOSITIONS **140**SCHEDULED MINUTES **2005**

Period of analysis: 28 September 2025 - 2 August 2026

1878 93.7%
12 0.6%
99 4.9%
16 0.8%

MEN 94.3%
WOMEN 5.7%



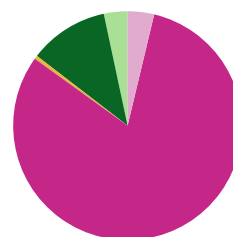
BBC Concert Orchestra

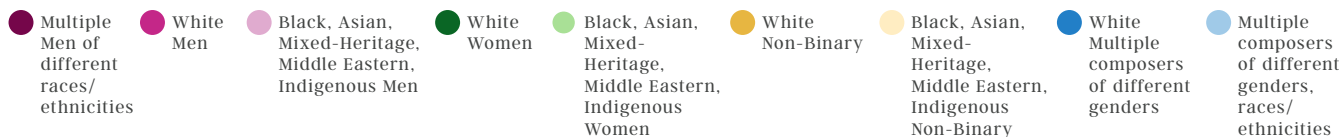
SCHEDULED COMPOSITIONS **108**SCHEDULED MINUTES **1016**

Period of analysis: 4 September 2025 - 12 June 2026

825 81.2%
38 3.7%
114 11.2%
34 3.3%
5 0.5%

MEN 84.9%
WOMEN 14.6%

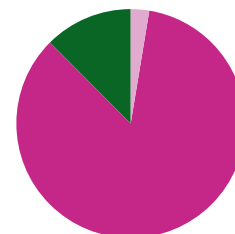
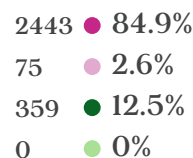




🇬🇧 BBC National Orchestra of Wales

SCHEDULED COMPOSITIONS **117**

SCHEDULED MINUTES **2877**

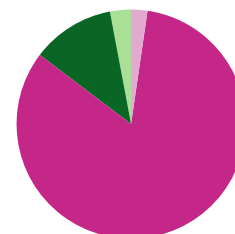
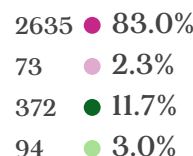


Period of analysis: 19 September 2025 - 5 July 2026

🇬🇧 BBC Philharmonic

SCHEDULED COMPOSITIONS **136**

SCHEDULED MINUTES **3174**

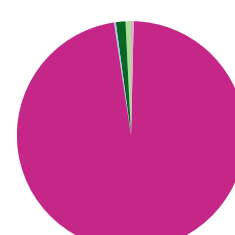
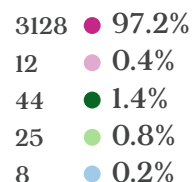
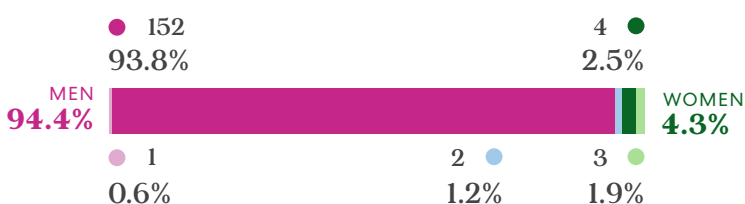


Period of analysis: 20 September 2025 - 13 June 2026

🇬🇧 BBC Scottish Symphony Orchestra

SCHEDULED COMPOSITIONS **162**

SCHEDULED MINUTES **3217**

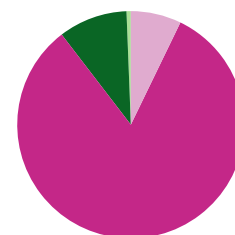
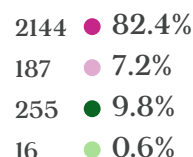


Period of analysis: 10 September 2025 - 21 May 2026

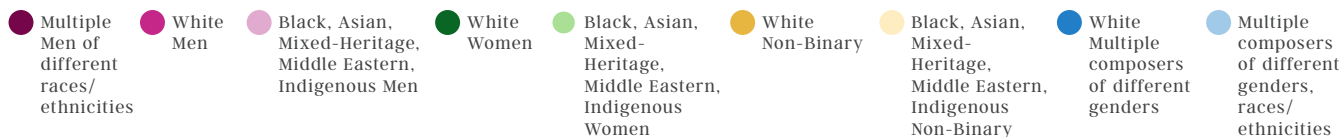
🇬🇧 BBC Symphony Orchestra

SCHEDULED COMPOSITIONS **110**

SCHEDULED MINUTES **2602**



Period of analysis: 4 August 2025 - 22 May 2026



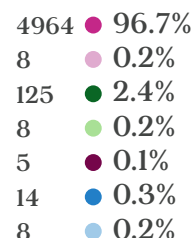
🇬🇧 Bournemouth Symphony Orchestra

SCHEDULED COMPOSITIONS **267**

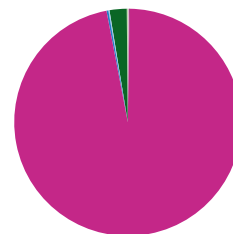


Period of analysis: 9 September 2025 - 17 June 2026

SCHEDULED MINUTES **5132**



MEN **97.0%**
WOMEN **2.6%**



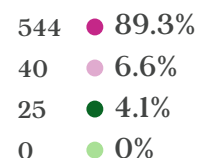
🇬🇧 Brighton Philharmonic Orchestra

SCHEDULED COMPOSITIONS **31**

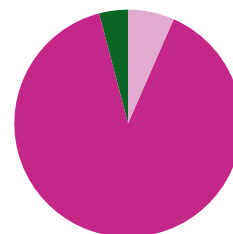


Period of analysis: 28 September 2025 - 18 April 2026

SCHEDULED MINUTES **609**

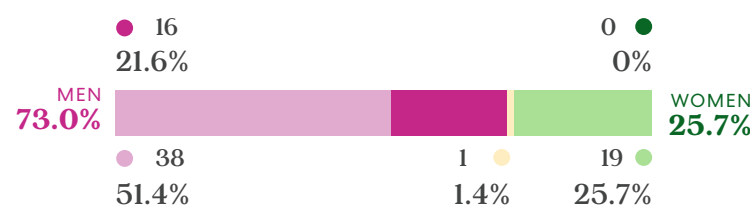


MEN **95.9%**
WOMEN **4.1%**



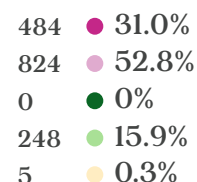
🇬🇧 Chineke! Orchestra

SCHEDULED COMPOSITIONS **74**

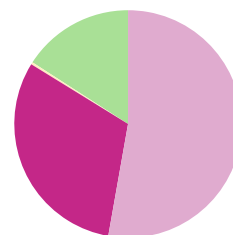


Period of analysis: 5 September 2025 - 16 June 2026

SCHEDULED MINUTES **1561**



MEN **83.8%**
WOMEN **15.9%**



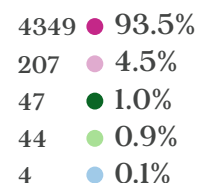
🇬🇧 City Of Birmingham Symphony Orchestra

SCHEDULED COMPOSITIONS **277**

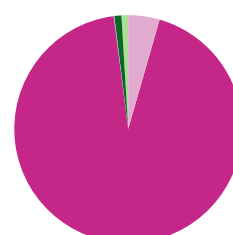


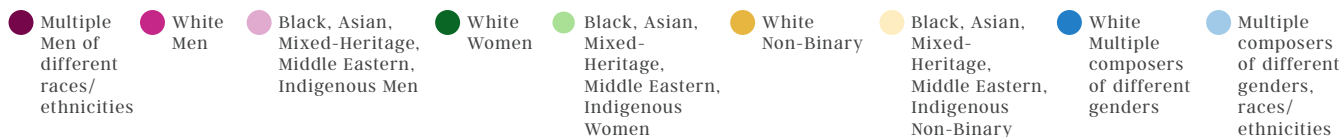
Period of analysis: 17 September 2025 - 4 July 2026

SCHEDULED MINUTES **4651**



MEN **98.0%**
WOMEN **2.0%**





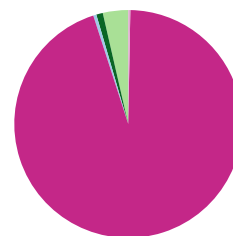
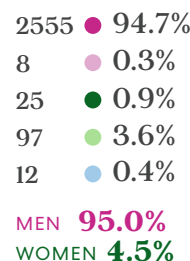
🇬🇧 The Hallé

SCHEDULED COMPOSITIONS **153**



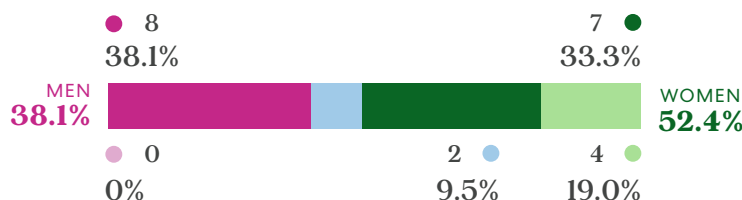
Period of analysis: 25 September 2025 - 31 March 2026

SCHEDULED MINUTES **2697**



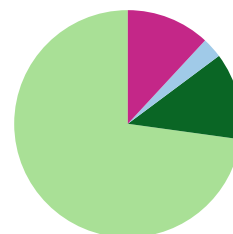
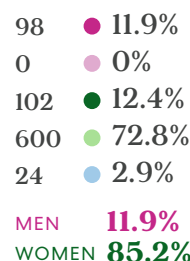
🇬🇧 London Contemporary Orchestra

SCHEDULED COMPOSITIONS **21**



Period of analysis: 12 August 2025 - 12 August 2026

SCHEDULED MINUTES **824**



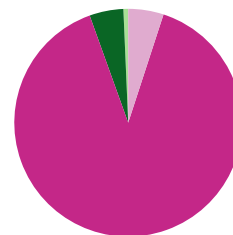
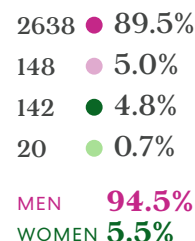
🇬🇧 London Philharmonic Orchestra

SCHEDULED COMPOSITIONS **110**



Period of analysis: 27 September 2025 - 19 April 2026

SCHEDULED MINUTES **2948**



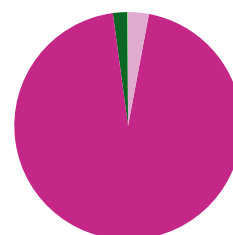
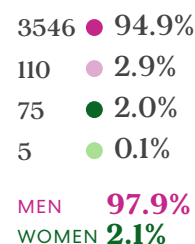
🇬🇧 London Symphony Orchestra

SCHEDULED COMPOSITIONS **109**



Period of analysis: 14 September 2025 - 1 July 2026

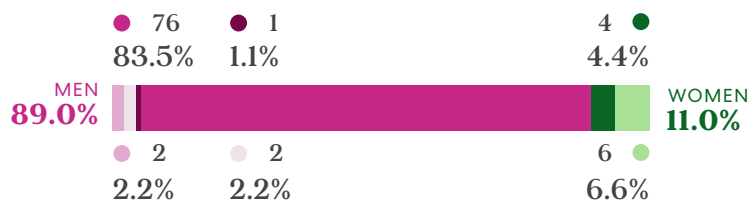
SCHEDULED MINUTES **3736**





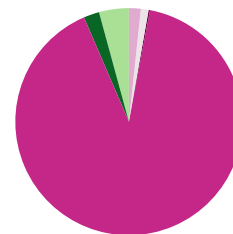
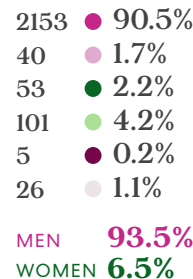
Philharmonia Orchestra

SCHEDULED COMPOSITIONS 91



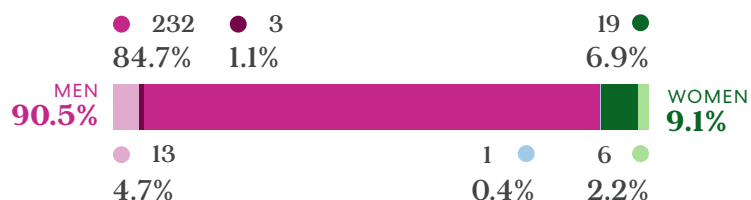
Period of analysis: 25 September 2025 - 4 June 2026

SCHEDULED MINUTES 2378



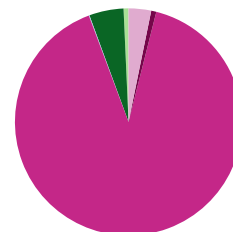
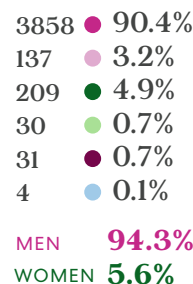
Royal Liverpool Philharmonic Orchestra

SCHEDULED COMPOSITIONS 274



Period of analysis: 7 August 2025 - 9 July 2026

SCHEDULED MINUTES 4269



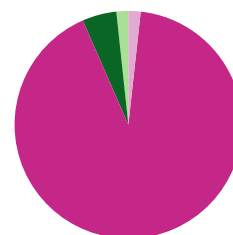
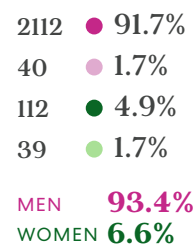
Royal Scottish National Orchestra

SCHEDULED COMPOSITIONS 111



Period of analysis: 4 October 2025 - 13 June 2026

SCHEDULED MINUTES 2303



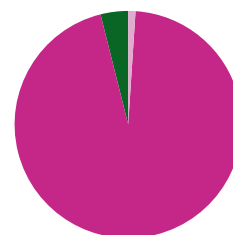
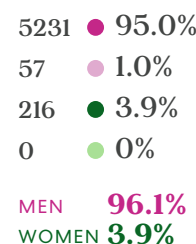
Scottish Chamber Orchestra

SCHEDULED COMPOSITIONS 284



Period of analysis: 2 October 2025 - 27 May 2026

SCHEDULED MINUTES 5504



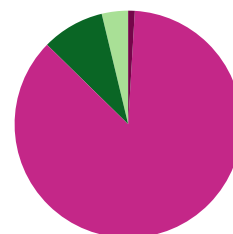
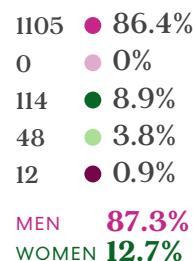


🇬🇧 Southbank Sinfonia

SCHEDULED COMPOSITIONS **91**



SCHEDULED MINUTES **1279**

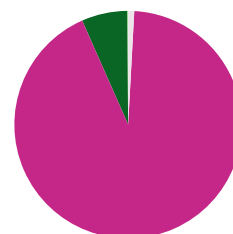
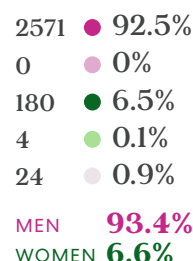


🇬🇧 Ulster Orchestra

SCHEDULED COMPOSITIONS **162**



SCHEDULED MINUTES **2779**

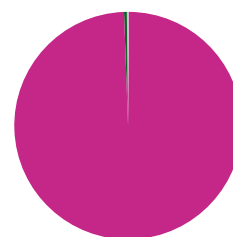
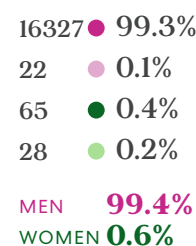


🇦🇷 Buenos Aires Philharmonic

SCHEDULED COMPOSITIONS **188**



SCHEDULED MINUTES **16442**

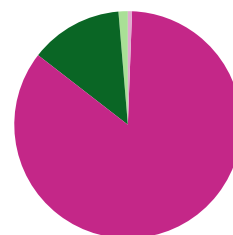
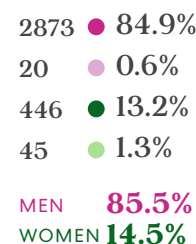


🇦🇺 Adelaide Symphony Orchestra

SCHEDULED COMPOSITIONS **180**

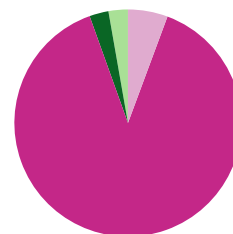
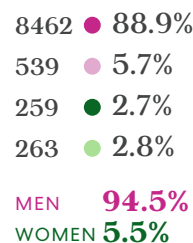


SCHEDULED MINUTES **3384**

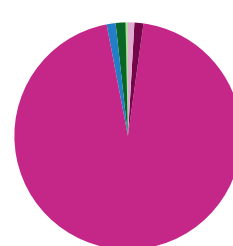
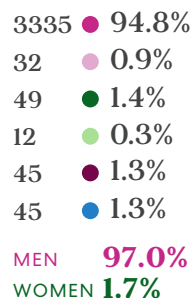




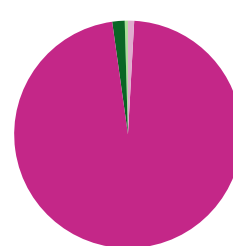
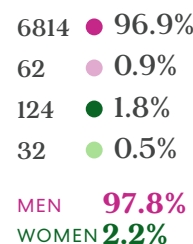
Melbourne Symphony Orchestra

SCHEDULED COMPOSITIONS **518**SCHEDULED MINUTES **9523**Period of analysis: **25 January 2025 - 14 December 2025**

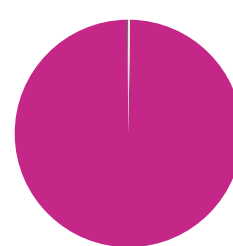
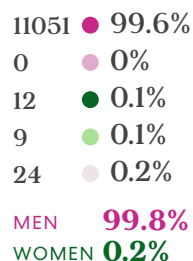
Queensland Symphony Orchestra

SCHEDULED COMPOSITIONS **194**SCHEDULED MINUTES **3518**Period of analysis: **8 February 2025 - 6 December 2025**

Sydney Symphony Orchestra

SCHEDULED COMPOSITIONS **259**SCHEDULED MINUTES **7032**Period of analysis: **19 February 2025 - 29 November 2025**

Vienna Philharmonic

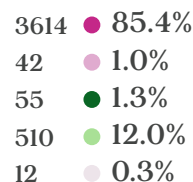
SCHEDULED COMPOSITIONS **303**SCHEDULED MINUTES **11096**Period of analysis: **20 September 2025 - 30 August 2026**



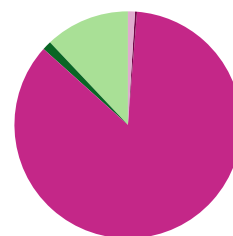
Vienna Radio Symphony Orchestra

SCHEDULED COMPOSITIONS **165**

SCHEDULED MINUTES **4233**



MEN 86.7%
WOMEN 13.3%

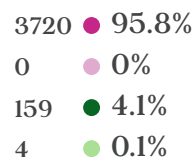


Period of analysis: **11 October 2025 - 3 June 2026**

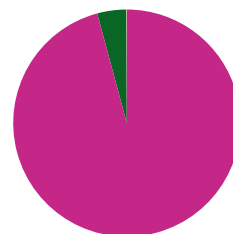
Antwerp Symphony Orchestra

SCHEDULED COMPOSITIONS **106**

SCHEDULED MINUTES **3883**



MEN 95.8%
WOMEN 4.2%

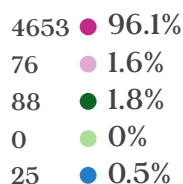


Period of analysis: **15 August 2025 - 27 June 2026**

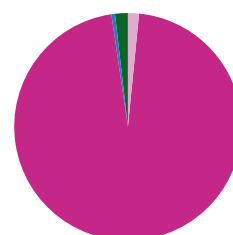
Belgian National Orchestra

SCHEDULED COMPOSITIONS **155**

SCHEDULED MINUTES **4842**



MEN 97.7%
WOMEN 1.8%

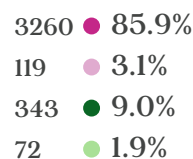


Period of analysis: **11 September 2025 - 23 July 2026**

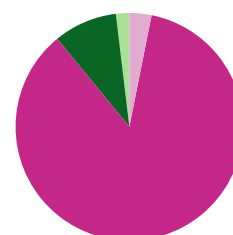
Brussels Philharmonic

SCHEDULED COMPOSITIONS **308**

SCHEDULED MINUTES **3794**



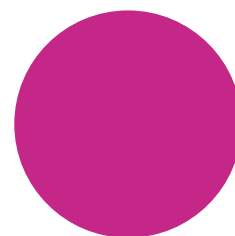
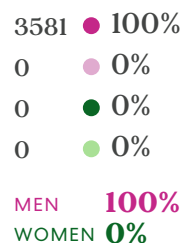
MEN 89.1%
WOMEN 10.9%



Period of analysis: **26 September 2025 - 24 May 2026**

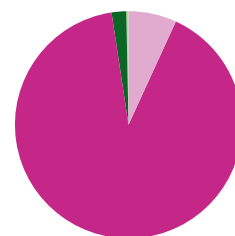
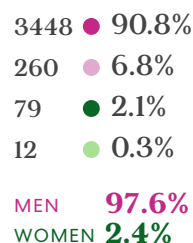


Flanders Symphony Orchestra

SCHEDULED COMPOSITIONS **106**SCHEDULED MINUTES **3581**

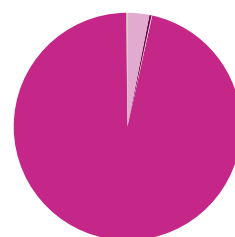
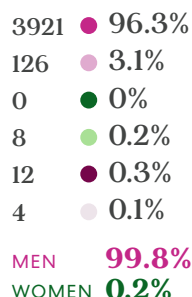
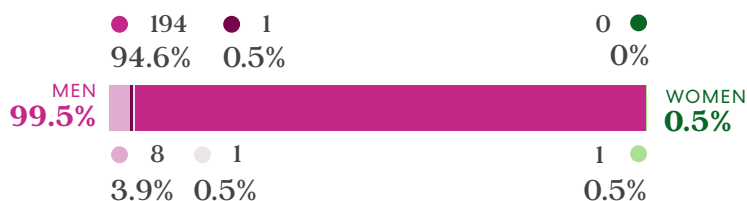
Period of analysis: 1 June 2025 - 16 May 2026

Orchestre Philharmonique Royal de Liège

SCHEDULED COMPOSITIONS **221**SCHEDULED MINUTES **3799**

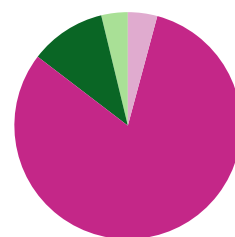
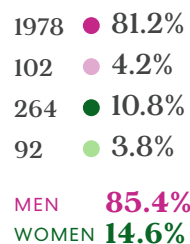
Period of analysis: 18 September 2025 - 14 June 2026

Filarmônica de Minas Gerais

SCHEDULED COMPOSITIONS **205**SCHEDULED MINUTES **4071**

Period of analysis: 20 February 2025 - 18 December 2025

Orquestra Sinfônica Brasileira

SCHEDULED COMPOSITIONS **129**SCHEDULED MINUTES **2436**

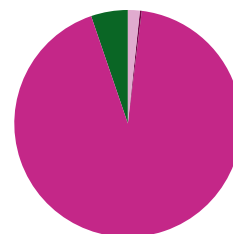
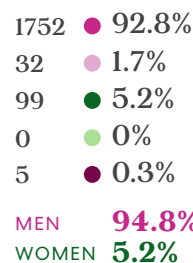
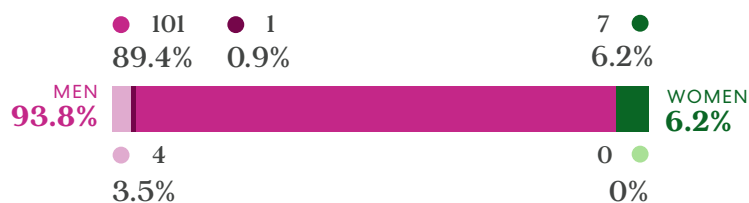
Period of analysis: 12 March 2025 - 23 December 2025



Orquestra Sinfônica de Porto Alegre

SCHEDULED COMPOSITIONS **113**

SCHEDULED MINUTES **1888**

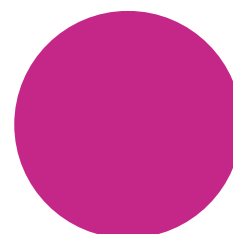
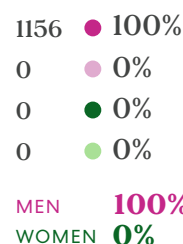


Period of analysis: 14 March 2025 - 19 December 2025

Orquestra Sinfônica do Paraná

SCHEDULED COMPOSITIONS **49**

SCHEDULED MINUTES **1156**

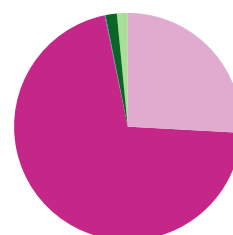
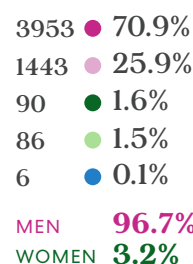


Period of analysis: 20 March 2025 - 6 December 2025

Orquestra Sinfônica Theatro Municipal de São Paulo

SCHEDULED COMPOSITIONS **65**

SCHEDULED MINUTES **5578**

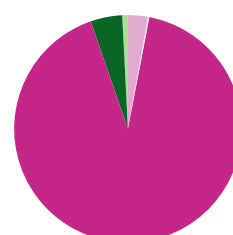
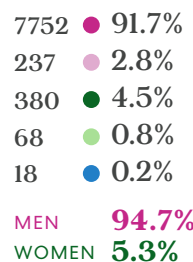
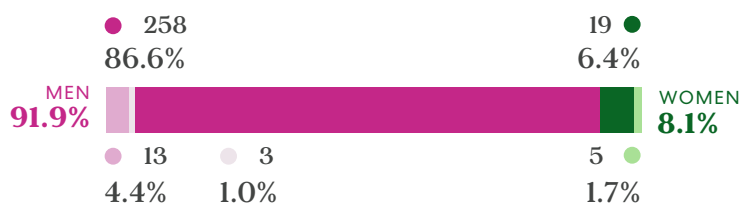


Period of analysis: 25 January 2025 - 20 December 2025

OSESP

SCHEDULED COMPOSITIONS **298**

SCHEDULED MINUTES **8455**



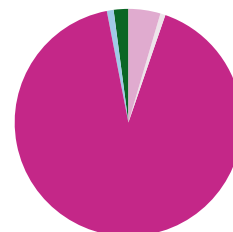
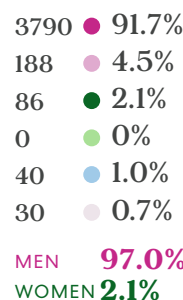
Period of analysis: 27 February 2025 - 20 December 2025



🇨🇦 Orchestre Symphonique de Montréal

SCHEDULED COMPOSITIONS 115

SCHEDULED MINUTES 4134

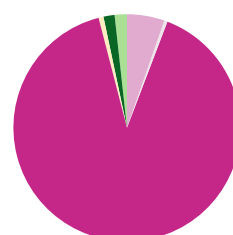
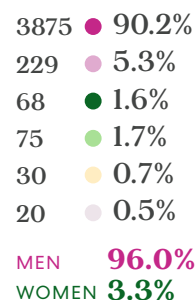


Period of analysis: 17 September 2025 - 28 May 2026

🇨🇦 Toronto Symphony Orchestra

SCHEDULED COMPOSITIONS 165

SCHEDULED MINUTES 4297

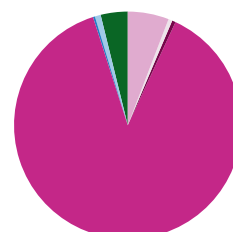
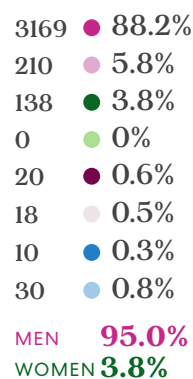
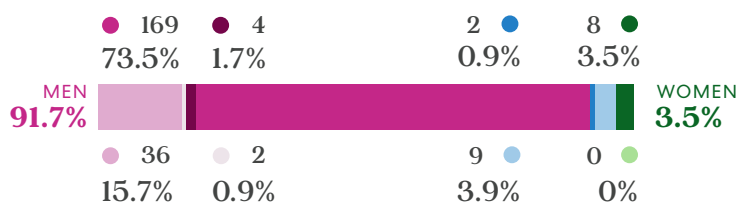


Period of analysis: 24 September 2025 - 26 June 2026

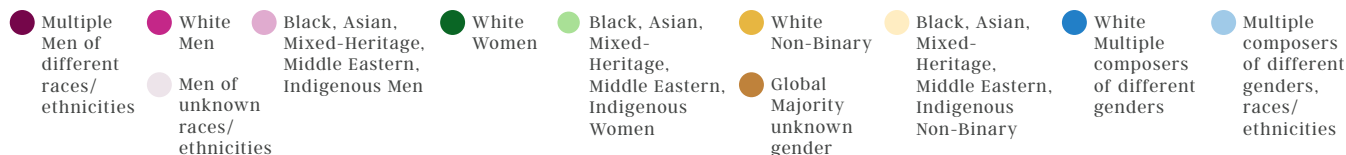
🇨🇦 Vancouver Symphony Orchestra

SCHEDULED COMPOSITIONS 230

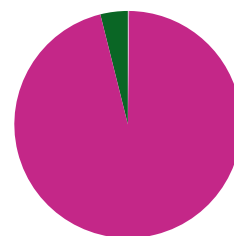
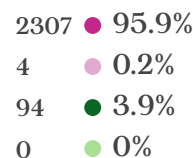
SCHEDULED MINUTES 3595



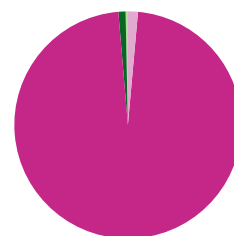
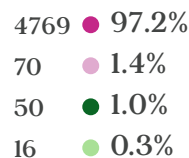
Period of analysis: 12 September 2025 - 30 May 2026



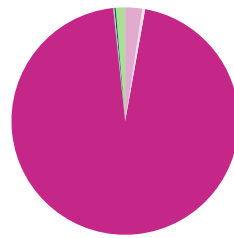
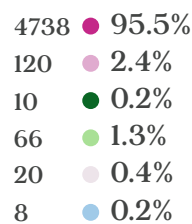
Bern Symphony Orchestra

SCHEDULED COMPOSITIONS **90**SCHEDULED MINUTES **2405**Period of analysis: **23 August 2025 - 26 June 2026**

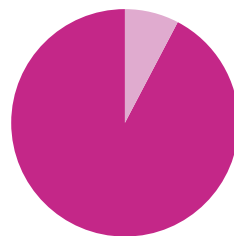
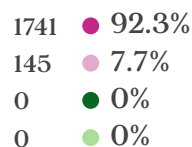
Tonhalle-Orchester Zürich

SCHEDULED COMPOSITIONS **167**SCHEDULED MINUTES **4905**Period of analysis: **13 September 2025 - 25 June 2026**

Orquesta Sinfónica Nacional de Chile

SCHEDULED COMPOSITIONS **155**SCHEDULED MINUTES **4962**Period of analysis: **14 March 2025 - 20 December 2025**

Guangzhou Symphony Orchestra

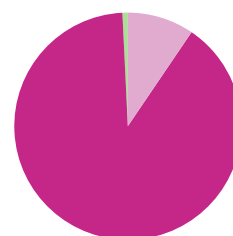
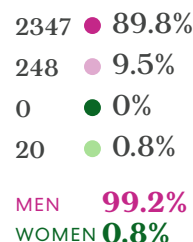
SCHEDULED COMPOSITIONS **72**SCHEDULED MINUTES **1886**Period of analysis: **7 September 2025 - 12 July 2026**



Shanghai Symphony Orchestra

SCHEDULED COMPOSITIONS **132**

SCHEDULED MINUTES **2615**

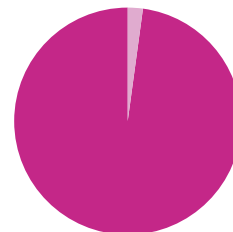
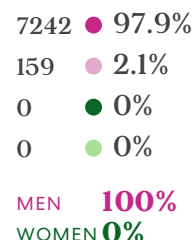


Period of analysis: 5 September 2025 - 3 July 2026

Czech Philharmonic

SCHEDULED COMPOSITIONS **271**

SCHEDULED MINUTES **7401**

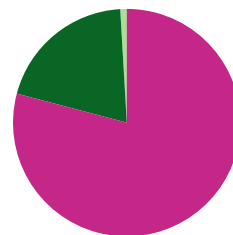
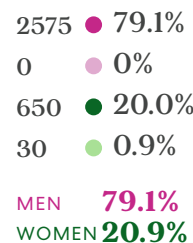


Period of analysis: 25 September 2025 - 4 July 2026

Copenhagen Philharmonic Orchestra

SCHEDULED COMPOSITIONS **177**

SCHEDULED MINUTES **3255**

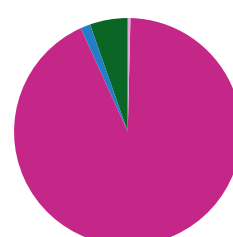
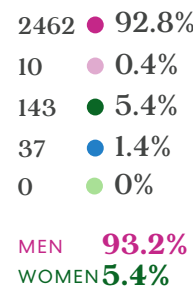


Period of analysis: 18 September 2025 - 18 April 2026

Odense Symphony Orchestra

SCHEDULED COMPOSITIONS **192**

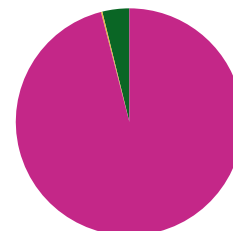
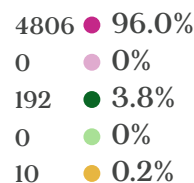
SCHEDULED MINUTES **2652**



Period of analysis: 23 January 2025 - 20 December 2025

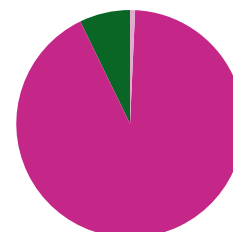
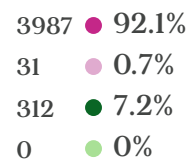


🇩🇰 Sønderjyllands Symphony Orchestra

SCHEDULED COMPOSITIONS **99**SCHEDULED MINUTES **5008**

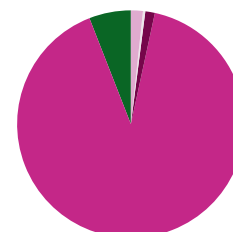
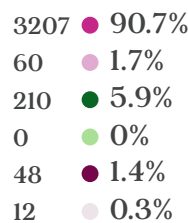
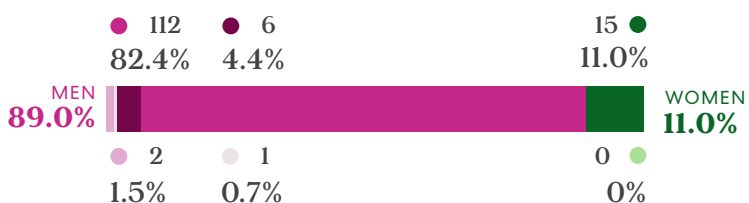
Period of analysis: 24 August 2025 - 12 June 2026

🇫🇮 Finnish Radio Symphony Orchestra

SCHEDULED COMPOSITIONS **185**SCHEDULED MINUTES **4330**

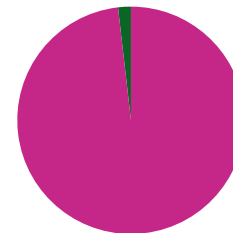
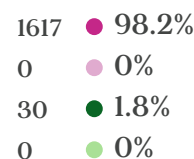
Period of analysis: 16 August 2025 - 29 May 2026

🇫🇮 Helsinki Philharmonic

SCHEDULED COMPOSITIONS **136**SCHEDULED MINUTES **3537**

Period of analysis: 5 September 2025 - 28 May 2026

🇫🇮 Lahti Symphony Orchestra

SCHEDULED COMPOSITIONS **58**SCHEDULED MINUTES **1647**

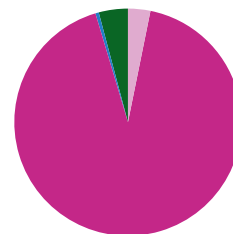
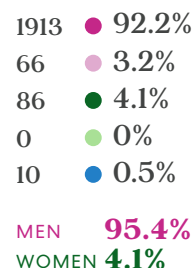
Period of analysis: 18 September 2025 - 21 May 2026



🇫🇮 Tampere Philharmonic Orchestra

SCHEDULED COMPOSITIONS **108**

SCHEDULED MINUTES **2075**

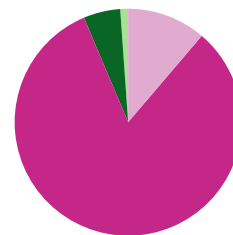
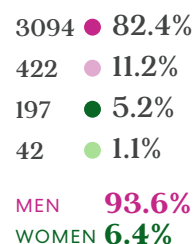


Period of analysis: 4 September 2025 - 28 May 2026

🇫🇮 Turku Philharmonic

SCHEDULED COMPOSITIONS **291**

SCHEDULED MINUTES **3755**

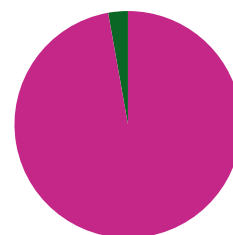
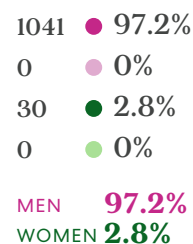


Period of analysis: 4 September 2025 - 7 May 2026

🇫🇷 Orchestre Colonne

SCHEDULED COMPOSITIONS **55**

SCHEDULED MINUTES **1071**

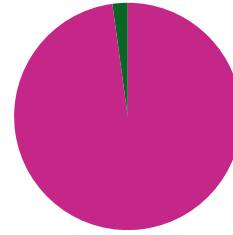
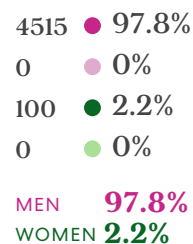


Period of analysis: 28 September 2025 - 7 June 2026

🇫🇷 Orchestre de Paris | Philharmonie de Paris

SCHEDULED COMPOSITIONS **160**

SCHEDULED MINUTES **4615**



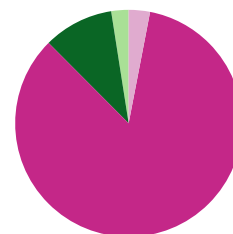
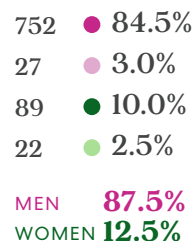
Period of analysis: 10 September 2025 - 10 June 2026



Orchestre des Concerts Padeloup

SCHEDULED COMPOSITIONS **39**SCHEDULED MINUTES **890**

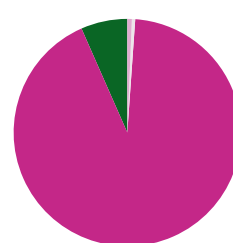
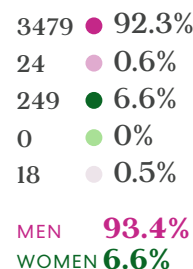
Period of analysis: 11 October 2025 - 20 June 2026



Orchestre National de France Radio France

SCHEDULED COMPOSITIONS **167**SCHEDULED MINUTES **3770**

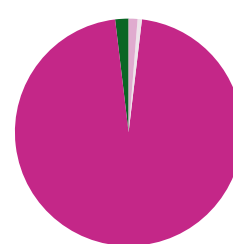
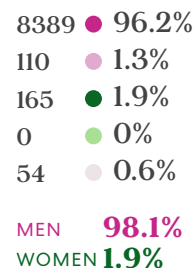
Period of analysis: 4 September 2025 - 2 July 2026



Bavarian Radio Symphony Orchestra

SCHEDULED COMPOSITIONS **315**SCHEDULED MINUTES **8718**

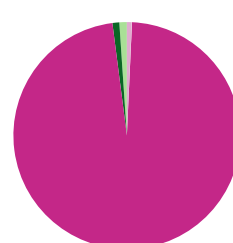
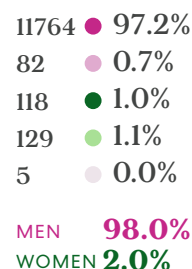
Period of analysis: 2 October 2025 - 11 July 2026



Berlin Philharmonic

SCHEDULED COMPOSITIONS **467**SCHEDULED MINUTES **12098**

Period of analysis: 29 August 2025 - 27 June 2026

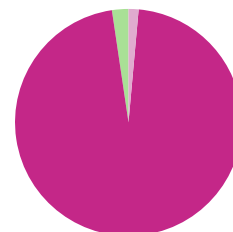
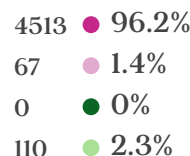




Staatskapelle Dresden

SCHEDULED COMPOSITIONS **184**

SCHEDULED MINUTES **4690**



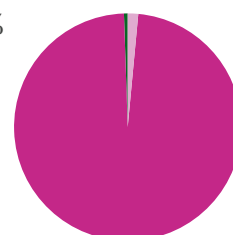
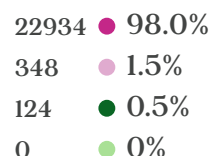
Period of analysis: 31 August 2025 - 9 July 2026



Leipzig Gewandhaus Orchestra

SCHEDULED COMPOSITIONS **480**

SCHEDULED MINUTES **23406**



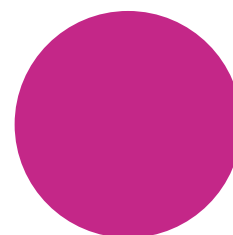
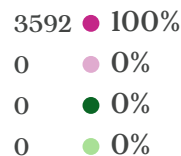
Period of analysis: 16 August 2025 - 28 June 2026



Budapest Festival Orchestra

SCHEDULED COMPOSITIONS **125**

SCHEDULED MINUTES **3592**



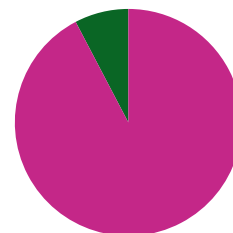
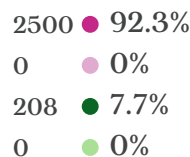
Period of analysis: 9 September 2025 - 6 June 2026



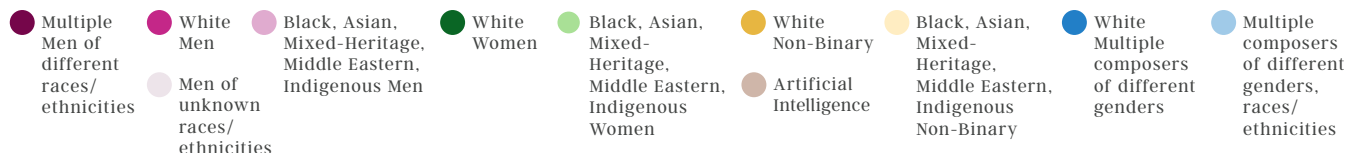
Iceland Symphony Orchestra

SCHEDULED COMPOSITIONS **124**

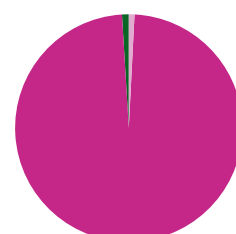
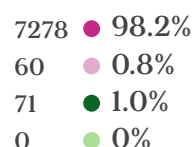
SCHEDULED MINUTES **2708**



Period of analysis: 4 September 2025 - 30 May 2026

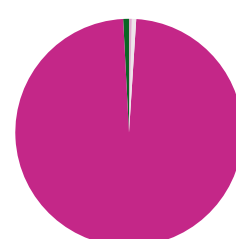
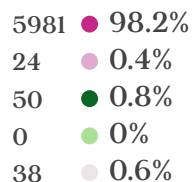


Israel Philharmonic

SCHEDULED COMPOSITIONS **282**SCHEDULED MINUTES **7409**

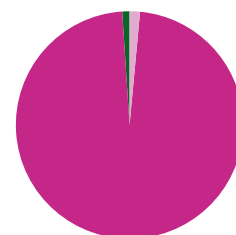
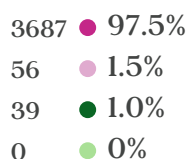
Period of analysis: 4 October 2025 - 20 July 2026

La Verdi Orchestra Sinfonica - Orchestra Sinfonica di Milano

SCHEDULED COMPOSITIONS **260**SCHEDULED MINUTES **6093**

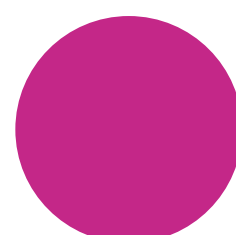
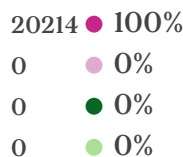
Period of analysis: 5 September 2025 - 23 May 2026

RAI National Symphony Orchestra

SCHEDULED COMPOSITIONS **137**SCHEDULED MINUTES **3782**

Period of analysis: 9 October 2025 - 5 June 2026

Teatro alla Scala - Symphonic Season

SCHEDULED COMPOSITIONS **272**SCHEDULED MINUTES **20214**

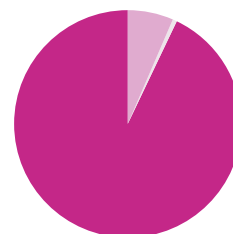
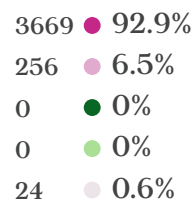
Period of analysis: 17 November 2025 - 20 December 2026



Japan Philharmonic Orchestra

SCHEDULED COMPOSITIONS **141**

SCHEDULED MINUTES **3949**

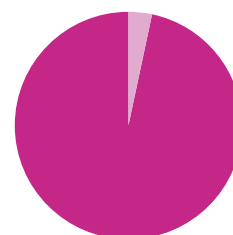
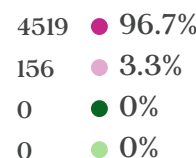


Period of analysis: 17 May 2025 - 28 March 2026

NHK Symphony Orchestra

SCHEDULED COMPOSITIONS **149**

SCHEDULED MINUTES **4675**

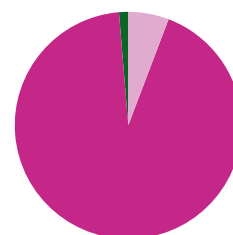
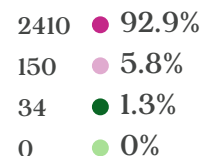


Period of analysis: 13 September 2025 - 17 July 2026

Tokyo Metropolitan Symphony Orchestra

SCHEDULED COMPOSITIONS **85**

SCHEDULED MINUTES **2594**

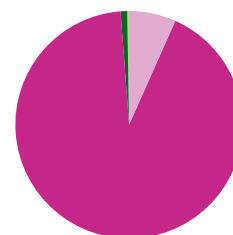
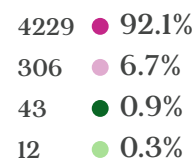


Period of analysis: 7 April 2025 - 27 March 2026

Yomiuri Nippon Symphony

SCHEDULED COMPOSITIONS **146**

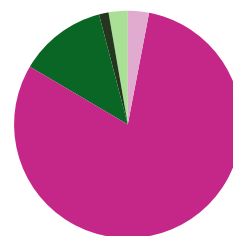
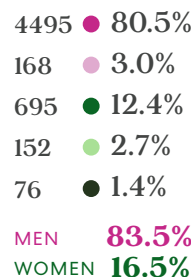
SCHEDULED MINUTES **4590**



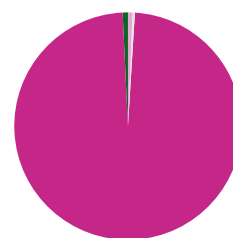
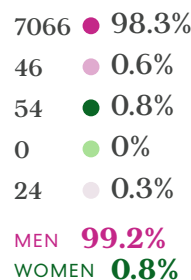
Period of analysis: 16 April 2025 - 15 March 2026



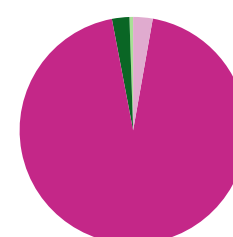
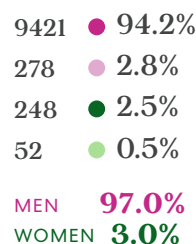
🇲🇽 Mexico City Philharmonic Orchestra

SCHEDULED COMPOSITIONS **219**SCHEDULED MINUTES **5586**Period of analysis: **25 January 2025 - 7 December 2025**

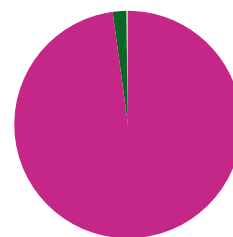
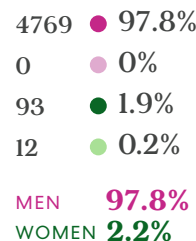
🇳🇱 Rotterdam Philharmonic Orchestra

SCHEDULED COMPOSITIONS **194**SCHEDULED MINUTES **7190**Period of analysis: **12 September 2025 - 7 June 2026**

🇳🇱 Royal Concertgebouw Orchestra

SCHEDULED COMPOSITIONS **324**SCHEDULED MINUTES **9999**Period of analysis: **12 September 2025 - 28 June 2026**

🇳🇴 Bergen Philharmonic Orchestra

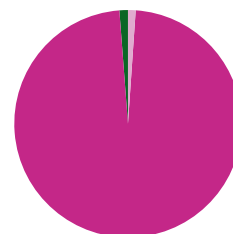
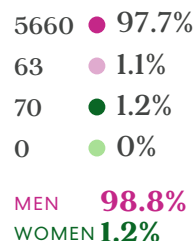
SCHEDULED COMPOSITIONS **180**SCHEDULED MINUTES **4874**Period of analysis: **4 September 2025 - 10 June 2026**



Oslo Philharmonic

SCHEDULED COMPOSITIONS **351**

SCHEDULED MINUTES **5793**



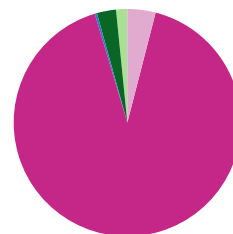
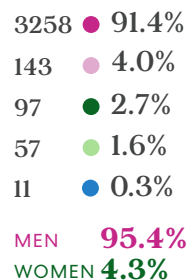
Period of analysis: 8 August 2025 - 6 June 2026



Trondheim Symphony Orchestra

SCHEDULED COMPOSITIONS **218**

SCHEDULED MINUTES **3566**



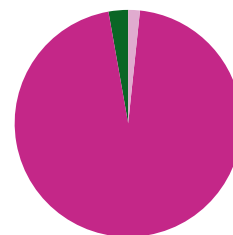
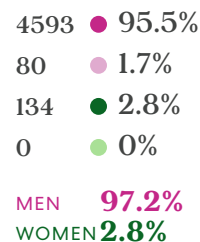
Period of analysis: 11 September 2025 - 7 June 2026



Orquestra Gulbenkian

SCHEDULED COMPOSITIONS **179**

SCHEDULED MINUTES **4807**



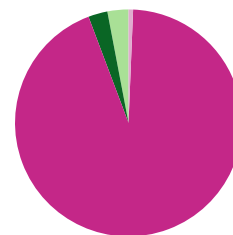
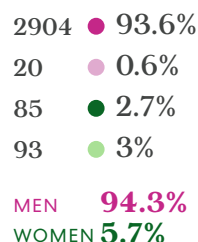
Period of analysis: 6 September 2025 - 29 May 2026



Orquestra Sinfónica do Porto Casa da Música

SCHEDULED COMPOSITIONS **161**

SCHEDULED MINUTES **3102**



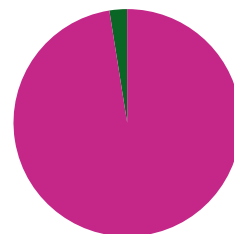
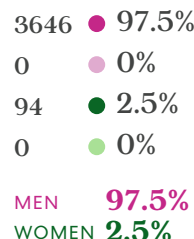
Period of analysis: 4 January 2025 - 20 December 2025



Orquestra Sinfónica Portuguesa

SCHEDULED COMPOSITIONS **165**

SCHEDULED MINUTES **3740**



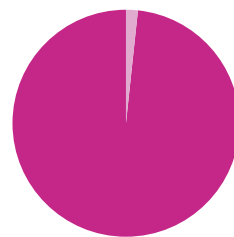
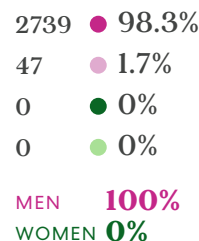
Period of analysis: 23 September 2025 - 25 April 2026



St. Petersburg Philharmonic Orchestra

SCHEDULED COMPOSITIONS **105**

SCHEDULED MINUTES **2786**



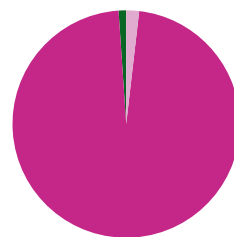
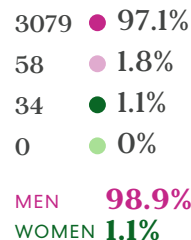
Period of analysis: 25 September 2025 - 21 June 2026



St. Petersburg Symphony Orchestra

SCHEDULED COMPOSITIONS **149**

SCHEDULED MINUTES **3171**



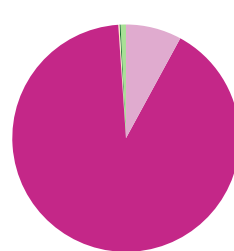
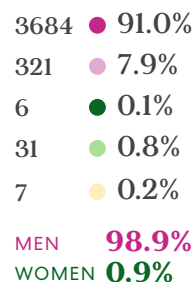
Period of analysis: 18 September 2025 - 19 June 2026



Singapore Symphony Orchestra

SCHEDULED COMPOSITIONS **156**

SCHEDULED MINUTES **4049**



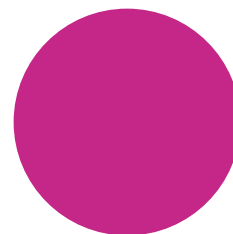
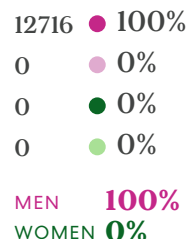
Period of analysis: 3 July 2025 - 22 May 2026



Orquesta Sinfónica de Madrid

SCHEDULED COMPOSITIONS **137**

SCHEDULED MINUTES **12716**



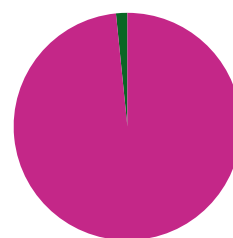
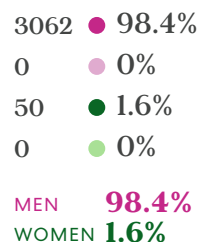
Period of analysis: 19 September 2025 - 20 July 2026



Orquesta y coro de Radio Televisión Española

SCHEDULED COMPOSITIONS **88**

SCHEDULED MINUTES **3112**



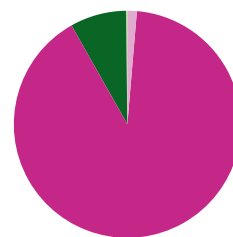
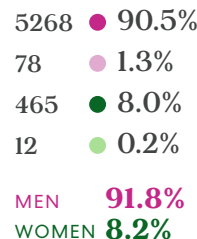
Period of analysis: 9 October 2025 - 15 May 2026



Orquesta y Coro Nacionales de España

SCHEDULED COMPOSITIONS **211**

SCHEDULED MINUTES **5823**



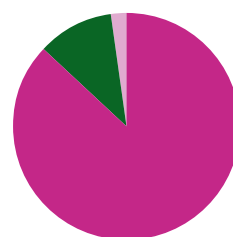
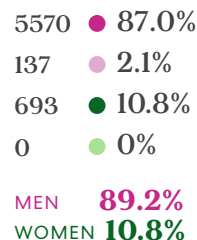
Period of analysis: 3 October 2025 - 28 June 2026



Gothenburg Symphony Orchestra

SCHEDULED COMPOSITIONS **544**

SCHEDULED MINUTES **6400**



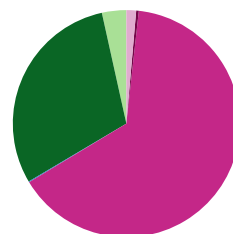
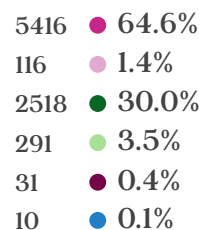
Period of analysis: 4 September 2025 - 6 June 2026



Royal Stockholm Philharmonic Orchestra

SCHEDULED COMPOSITIONS **509**

SCHEDULED MINUTES **8382**



MEN 66.4%
WOMEN 33.5%

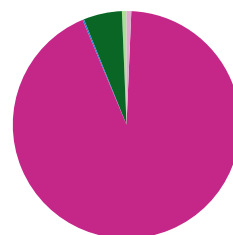
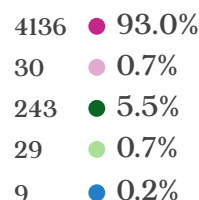
Period of analysis: **3 June 2025 - 30 May 2026**



Swedish Radio Symphony Orchestra

SCHEDULED COMPOSITIONS **196**

SCHEDULED MINUTES **4447**



MEN 93.7%
WOMEN 6.1%

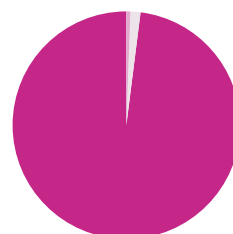
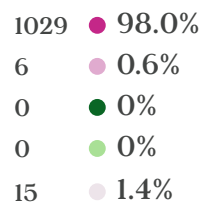
Period of analysis: **12 September 2025 - 5 June 2026**



Orquesta Filarmónica de Montevideo

SCHEDULED COMPOSITIONS **100**

SCHEDULED MINUTES **1050**



MEN 100%
WOMEN 0%

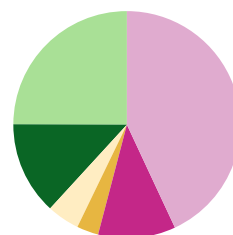
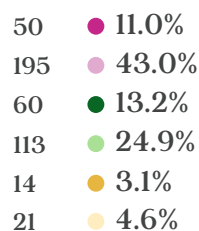
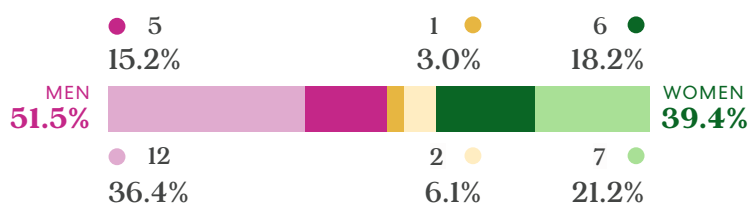
Period of analysis: **11 February 2025 - 16 December 2025**



American Composers Orchestra

SCHEDULED COMPOSITIONS **33**

SCHEDULED MINUTES **453**



MEN 54.1%
WOMEN 38.2%

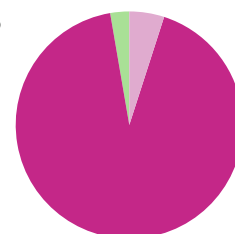
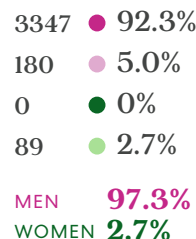
Period of analysis: **26 August 2025 - 1 July 2026**



Atlanta Symphony Orchestra

SCHEDULED COMPOSITIONS **113**

SCHEDULED MINUTES **3625**



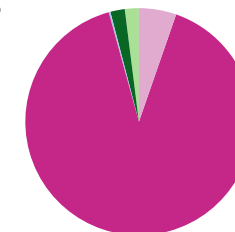
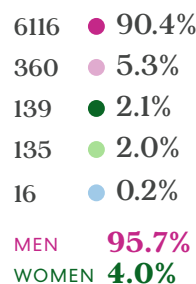
Period of analysis: 19 September 2025 - 7 June 2026



Boston Symphony Orchestra

SCHEDULED COMPOSITIONS **271**

SCHEDULED MINUTES **6766**



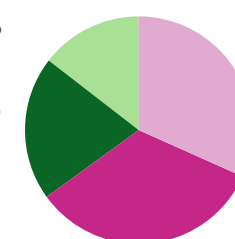
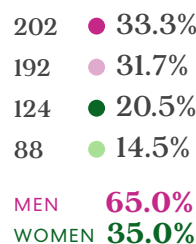
Period of analysis: 19 September 2025 - 3 May 2026



Chicago Sinfonietta

SCHEDULED COMPOSITIONS **48**

SCHEDULED MINUTES **606**



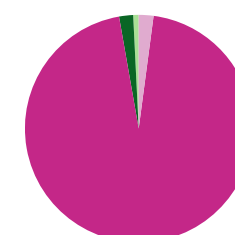
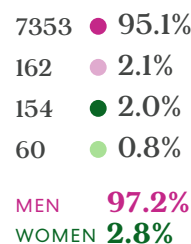
Period of analysis: 17 October 2025 - 10 May 2026



Chicago Symphony Orchestra

SCHEDULED COMPOSITIONS **338**

SCHEDULED MINUTES **7729**



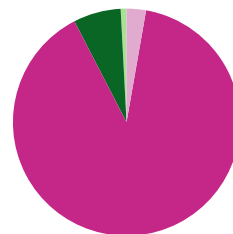
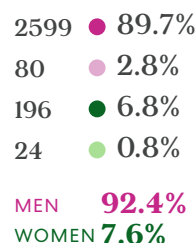
Period of analysis: 18 September 2025 - 21 June 2026



Cincinnati Symphony Orchestra

SCHEDULED COMPOSITIONS **99**

SCHEDULED MINUTES **2899**



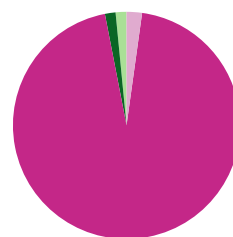
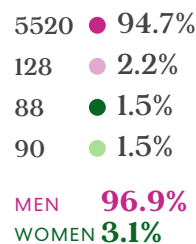
Period of analysis: **3 October 2025 - 9 May 2026**



Cleveland Orchestra

SCHEDULED COMPOSITIONS **186**

SCHEDULED MINUTES **5826**



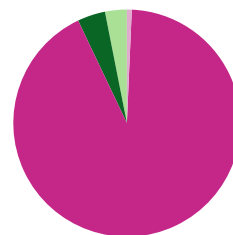
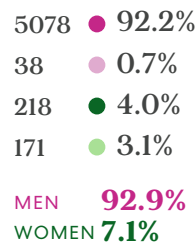
Period of analysis: **26 September 2025 - 24 May 2026**



Dallas Symphony Orchestra

SCHEDULED COMPOSITIONS **265**

SCHEDULED MINUTES **5505**



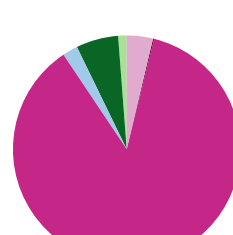
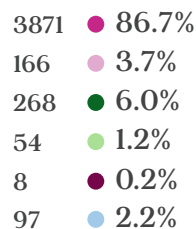
Period of analysis: **12 September 2025 - 30 May 2026**



Houston Symphony Orchestra

SCHEDULED COMPOSITIONS **217**

SCHEDULED MINUTES **4464**

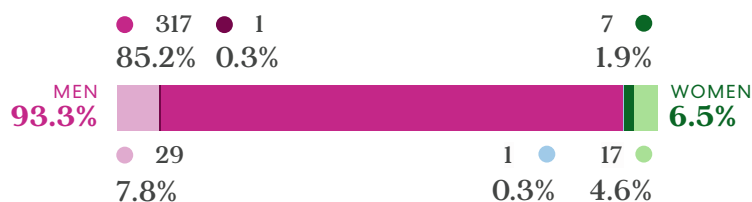


Period of analysis: **19 September 2025 - 24 May 2026**



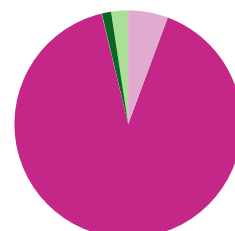
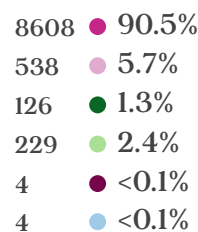
Los Angeles Philharmonic

SCHEDULED COMPOSITIONS **372**



Period of analysis: 25 September 2025 - 7 June 2026

SCHEDULED MINUTES **9509**



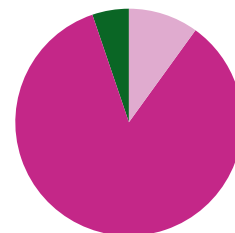
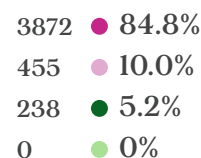
Minnesota Orchestra

SCHEDULED COMPOSITIONS **158**



Period of analysis: 10 October 2025 - 18 July 2026

SCHEDULED MINUTES **4565**



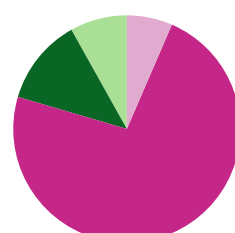
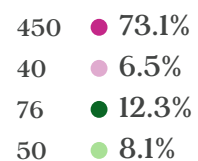
National Philharmonic

SCHEDULED COMPOSITIONS **22**



Period of analysis: 20 September 2025 - 9 May 2026

SCHEDULED MINUTES **616**



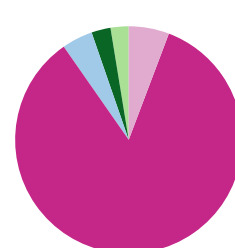
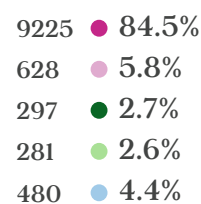
New York Philharmonic

SCHEDULED COMPOSITIONS **420**



Period of analysis: 11 September 2025 - 29 July 2026

SCHEDULED MINUTES **10911**





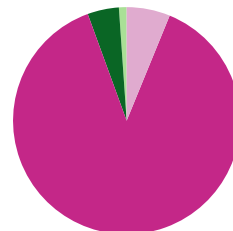
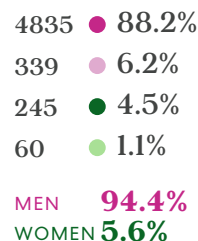
The Philadelphia Orchestra

SCHEDULED COMPOSITIONS **192**

SCHEDULED MINUTES **5479**



Period of analysis: **25 September 2025 - 7 June 2026**



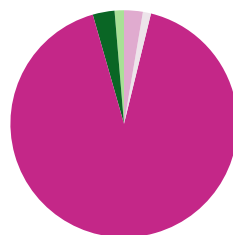
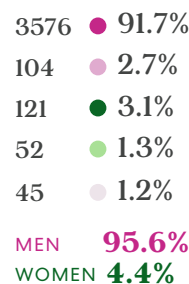
Pittsburgh Symphony Orchestra

SCHEDULED COMPOSITIONS **140**

SCHEDULED MINUTES **3898**



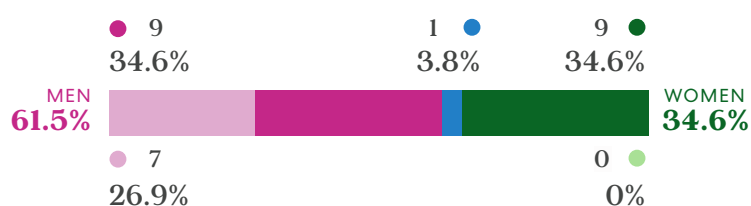
Period of analysis: **20 September 2025 - 21 June 2026**



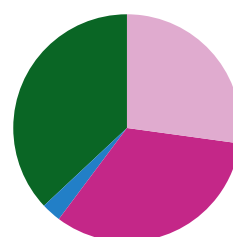
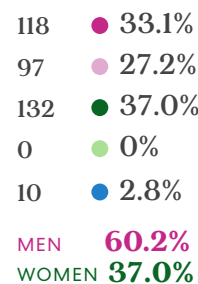
River Oaks Chamber Orchestra

SCHEDULED COMPOSITIONS **26**

SCHEDULED MINUTES **357**



Period of analysis: **26 September 2025 - 18 April 2026**



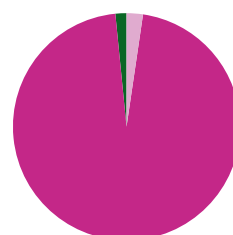
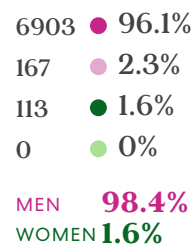
San Francisco Symphony

SCHEDULED COMPOSITIONS **236**

SCHEDULED MINUTES **7183**



Period of analysis: **12 September 2025 - 27 June 2026**



Appendix

MOST DIVERSE PROGRAMMING

LEAST DIVERSE PROGRAMMING

LONGITUDINAL

2025 / 2026 ORCHESTRA TABLE

Most Diverse Programming

GENDER DIVERSITY

By works
% in number of works

RANK	ORCHESTRA	% MEN	% WOMEN	% NON-BINARY
1	London Contemporary Orchestra	38,1 %	61,9 %	0,0 %
2	American Composers Orchestra	51,5 %	39,4 %	9,1 %
3	River Oaks Chamber	61,5 %	38,5 %	0,0 %
4	Gothenburg Symphony Orchestra	65,8 %	34,2 %	0,0 %
5	Chicago Sinfonietta	66,7 %	33,3 %	0,0 %
6	Royal Stockholm Philharmonic Orchestra	70,3 %	29,7 %	0,0 %
7	National Philharmonic	72,7 %	27,3 %	0,0 %
8	Chineke! Orchestra	73,0 %	25,7 %	1,4 %
9	BBC National Orchestra of Wales	78,6 %	21,4 %	0,0 %
10	Orchestre des Concerts Pasedeloup	79,5 %	20,5 %	0,0 %

By time
% in number of minutes

RANK	ORCHESTRA	% MEN	% WOMEN	% NON-BINARY
1	London Contemporary Orchestra	11,9 %	88,1 %	0,0 %
2	American Composers Orchestra	54,1 %	38,2 %	7,7 %
3	River Oaks Chamber	60,2 %	39,8 %	0,0 %
4	Chicago Sinfonietta	65,0 %	35,0 %	0,0 %
5	Royal Stockholm Philharmonic Orchestra	66,4 %	33,6 %	0,0 %
6	Copenhagen Philharmonic Orchestra	79,1 %	20,9 %	0,0 %
7	National Philharmonic	79,5 %	20,5 %	0,0 %
8	Mexico City Philharmonic Orchestra	83,5 %	16,5 %	0,0 %
9	Chineke! Orchestra	83,8 %	15,9 %	0,3 %
10	BBC Concert Orchestra	84,9 %	14,6 %	0,5 %

RACIAL / ETHNIC DIVERSITY

By works
% in number of works

RANK	ORCHESTRA	% WHITE	% GLOBAL MAJORITY
1	Chineke! Orchestra	21,6 %	78,4 %
2	American Composers Orchestra	36,4 %	63,6 %
3	Chicago Sinfonietta	45,8 %	54,2 %
4	London Contemporary Orchestra	71,4 %	28,6 %
5	River Oaks Chamber	73,1 %	26,9 %
6	Turku Philharmonic	73,2 %	26,8 %
7	Vancouver Symphony Orchestra	77,8 %	21,3 %
8	Orquestra Sinfônica Theatro Municipal de São Paulo	80,0 %	20,0 %
9	National Philharmonic	81,8 %	18,2 %
10	Melbourne Symphony Orchestra	82,4 %	17,6 %

By time
% in number of minutes

RANK	ORCHESTRA	% WHITE	% GLOBAL MAJORITY
1	London Contemporary Orchestra	24,3 %	75,7 %
2	American Composers Orchestra	27,4 %	72,6 %
3	Chineke! Orchestra	31,0 %	69,0 %
4	Chicago Sinfonietta	53,8 %	46,2 %
5	Orquestra Sinfônica Theatro Municipal de São Paulo	72,6 %	27,4 %
6	River Oaks Chamber	72,8 %	27,2 %
7	National Philharmonic	85,4 %	14,6 %
8	Vienna Radio Symphony Orchestra	86,7 %	13,0 %
9	New York Philharmonic	87,3 %	12,7 %
10	Turku Philharmonic	87,6 %	12,4 %

GENDER & RACIAL / ETHNIC DIVERSITY

By works
% in number of works

RANK	ORCHESTRA	% WHITE MEN	% GLOBAL MAJORITY MEN	% WHITE WOMEN	% GLOBAL MAJORITY WOMEN
1	American Composers Orchestra	15,2 %	36,4 %	18,2 %	21,2 %
2	Chineke! Orchestra	21,6 %	51,4 %	0,0 %	25,7 %
3	Chicago Sinfonietta	29,2 %	37,5 %	16,7 %	16,7 %
4	River Oaks Chamber	34,6 %	26,9 %	38,5 %	0,0 %
5	London Contemporary Orchestra	38,1 %	0,0 %	33,3 %	28,6 %
6	Gothenburg Symphony Orchestra	63,1 %	2,8 %	34,2 %	0,0 %
7	National Philharmonic	63,6 %	9,1 %	18,2 %	9,1 %
8	Royal Stockholm Philharmonic Orchestra	64,0 %	6,3 %	25,5 %	4,1 %
9	Turku Philharmonic	66,7 %	24,1 %	6,5 %	2,7 %
10	Orquestra Sinfônica Theatro Municipal de São Paulo	69,2 %	13,8 %	10,8 %	6,2 %

By time
% in number of minutes

RANK	ORCHESTRA	% WHITE MEN	% GLOBAL MAJORITY MEN	% WHITE WOMEN	% GLOBAL MAJORITY WOMEN
1	American Composers Orchestra	11,0 %	43,0 %	13,2 %	24,9 %
2	London Contemporary Orchestra	11,9 %	0,0 %	12,4 %	75,7 %
3	Chineke! Orchestra	31,0 %	52,8 %	0,0 %	15,9 %
4	River Oaks Chamber	33,1 %	27,2 %	39,8 %	0,0 %
5	Chicago Sinfonietta	33,3 %	31,7 %	20,5 %	14,5 %
6	Royal Stockholm Philharmonic Orchestra	64,6 %	1,8 %	30,2 %	3,5 %
7	Orquestra Sinfônica Theatro Municipal de São Paulo	70,9 %	25,9 %	1,7 %	1,5 %
8	National Philharmonic	73,1 %	6,5 %	12,3 %	8,1 %
9	Copenhagen Philharmonic Orchestra	79,1 %	0,0 %	20,0 %	0,9 %
10	Mexico City Philharmonic Orchestra	80,5 %	3,0 %	12,4 %	2,7 %

Least Diverse Programming

100% MEN

10 orchestras programmed only works by men

ORCHESTRA	% MEN
Budapest Festival Orchestra	100%
Czech Philharmonic	100%
Flanders Symphony Orchestra	100%
Japan Philharmonic Orchestra	100%
NHK Symphony Orchestra	100%
Orquesta Filarmónica de Montevideo	100%
Orquesta Sinfónica de Madrid	100%
Orquestra Sinfônica do Paraná	100%
St. Petersburg Philharmonic Orchestra	100%
Teatro alla Scala - Symphonic Season	100%

100% WHITE COMPOSERS

12 orchestras programmed only works by white composers

ORCHESTRA	% WHITE COMPOSERS
Budapest Festival Orchestra	100%
Flanders Symphony Orchestra	100%
Iceland Symphony Orchestra	100%
Lahti Symphony Orchestra	100%
Orchestre Colonne	100%
Orchestre de Paris Phil. de Paris	100%
Orquesta Sinfónica de Madrid	100%
Orquesta y coro de Radio Televisión Española	100%
Orquestra Sinfônica do Paraná	100%
Orquestra Sinfónica Portuguesa	100%
Sønderjylland Symphony Orchestra	100%
Teatro alla Scala - Symphonic Season	100%

100% WHITE MEN

5 orchestras programmed only works by white men

ORCHESTRA	% WHITE MEN
Budapest Festival Orchestra	100%
Flanders Symphony Orchestra	100%
Orquesta Sinfónica de Madrid	100%
Orquestra Sinfônica do Paraná	100%
Teatro alla Scala - Symphonic Season	100%

Longitudinal

Percent of works by each group in the 2021-22, 2023-24, and 2025-26 seasons

ACADEMY OF ST MARTIN IN THE FIELDS	2021-22	2023-24	2025-26	ADELAIDE SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26	AMERICAN COMPOSERS ORCHESTRA	2021-22	2023-24	2025-26
White men	97,3 %	100,0 %	93,9 %	White men	77,3 %	82,2 %	83,3 %	White men	no data	19,4 %	15,2 %
Global majority men	0,4 %	0,0 %	0,0 %	Global majority men	0,8 %	2,5 %	1,1 %	Global majority men	no data	48,4 %	36,4 %
White women	1,5 %	0,0 %	4,7 %	White women	20,3 %	11,9 %	13,3 %	White women	no data	6,5 %	18,2 %
Global majority women	0,8 %	0,0 %	1,4 %	Global majority women	0,8 %	3,4 %	2,2 %	Global majority women	no data	25,8 %	21,2 %
				Various race/ethnicity, various genders	0,8 %	0,0 %	0,0 %	White nonbinary	no data	0,0 %	3,0 %
								Global majority nonbinary	no data	0,0 %	6,1 %
ANTWERP SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26	ATLANTA SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26	AURORA ORCHESTRA	2021-22	2023-24	2025-26
White men	94,8%	92,8%	92,5%	White men	no data	82,1%	84,1%	White men	89,6%	76,9%	85,7%
Global majority men	1,4%	0,5%	0,0%	Global majority men	no data	7,9%	8,8%	Global majority men	0,0%	0,0%	0,7%
Unknown race/ethnicity men	0,0%	0,9%	0,0%	White women	no data	0,0%	0,0%	White women	4,5%	23,1%	12,1%
White women	3,8%	4,1%	6,6%	Global majority women	no data	9,9%	7,1%	Global majority women	6,0%	0,0%	1,4%
Global majority women	0,0%	1,8%	0,9%								
BAVARIAN RADIO SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26	BBC CONCERT ORCHESTRA	2021-22	2023-24	2025-26	BBC NATIONAL ORCHESTRA OF WALES	2021-22	2023-24	2025-26
White men	95,6%	93,7%	95,2%	White men	65,7%	55,6%	71,3%	White men	86,7%	76,2%	76,1%
Global majority men	0,5%	1,9%	1,6%	Global majority men	15,7%	5,6%	10,2%	Global majority men	0,0%	5,9%	2,6%
Unknown race/ethnicity men	0,0%	0,0%	1,0%	White women	2,9%	5,6%	14,8%	White women	13,3%	14,9%	21,4%
White women	3,4%	4,4%	2,2%	Global majority women	14,3%	33,3%	2,8%	Global majority women	0,0%	3,0%	0,0%
Global majority women	0,5%	0,0%	0,0%	White nonbinary	1,4%	0,0%	0,9%				
BBC PHILHARMONIC	2021-22	2023-24	2025-26	BBC SCOTTISH SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26	BBC SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	88,2%	69,0%	78,7%	White men	80,7%	88,3%	93,8%	White men	82,2%	79,3%	76,4%
Global majority men	2,4%	3,4%	2,9%	Global majority men	3,1%	0,0%	0,6%	Global majority men	5,3%	0,0%	7,3%
White women	4,7%	27,6%	16,9%	Unknown race/ethnicity men	0,6%	0,0%	0,0%	White women	9,9%	20,7%	15,5%
Global majority women	3,6%	0,0%	1,5%	White women	11,8%	10,4%	2,5%	Global majority women	2,6%	0,0%	0,9%
White various genders	1,2%	0,0%	0,0%	Global majority women	3,7%	1,3%	1,9%				
				Various race/ethnicity, various genders	0,0%	0,0%	1,2%				
BELGIAN NATIONAL ORCHESTRA	2021-22	2023-24	2025-26	BERGEN PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26	BERLIN PHILHARMONIC	2021-22	2023-24	2025-26
White men	94,1%	94,1%	92,9%	White men	96,0%	94,6%	96,7%	White men	98,8%	92,5%	95,9%
Global majority men	4,1%	0,7%	2,6%	Global majority men	0,0%	1,1%	0,0%	Global majority men	0,0%	0,0%	1,3%
White women	1,8%	5,3%	3,9%	White women	4,0%	4,3%	2,8%	Unknown race/ethnicity men	0,0%	0,0%	0,2%
Global majority women	0,0%	0,0%	0,0%	Global majority women	0,0%	0,0%	0,6%	White women	1,2%	7,5%	1,9%
White various genders	0,0%	0,0%	0,6%					Global majority women	0,0%	0,0%	0,6%

BERN SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	97,8%	95,2%	92,2%
Global majority men	0,7%	0,5%	1,1%
White women	1,4%	4,2%	6,7%
Global majority women	0,0%	0,0%	0,0%

BOSTON SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	78,2%	79,1%	82,7%
Global majority men	10,5%	7,6%	9,2%
White women	9,1%	9,3%	4,4%
Global majority women	2,2%	4,0%	3,3%
Various race/ethnicity. Various genders	0,0%	0,0%	0,4%

BOURNEMOUTH SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	89,6%	97,1%	92,5%
Global majority men	5,7%	0,7%	0,7%
Various race/ethnicities men	1,0%	0,0%	0,4%
White women	1,6%	2,2%	3,7%
Global majority women	2,1%	0,0%	0,7%
white various genders	0,0%	0,0%	1,1%
Various race/ethnicity Various genders	0,0%	0,0%	0,7%

BRIGHTON PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26
White men	85,7%	84,0%	90,3%
Global majority men	7,1%	4,0%	6,5%
White women	7,1%	0,0%	3,2%
Global majority women	0,0%	12,0%	0,0%

BRUSSELS PHILHARMONIC	2021-22	2023-24	2025-26
White men	94,7%	95,3%	85,7%
Global majority men	2,5%	2,4%	3,2%
White women	2,5%	0,0%	9,7%
Global majority women	0,4%	0,0%	1,3%
White various genders	0,0%	2,4%	0,0%

BUDAPEST FESTIVAL ORCHESTRA	2021-22	2023-24	2025-26
White men	95,4%	97,7%	100,0%
Global majority men	3,9%	1,8%	0,0%
White women	0,7%	0,6%	0,0%
Global majority women	0,0%	0,0%	0,0%

BUENOS AIRES PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26
White men	80,6%	95,7%	96,3%
Global majority men	13,9%	1,4%	0,5%
White women	2,8%	2,9%	2,1%
Global majority women	2,8%	0,0%	1,1%

CHICAGO SINFONIETTA	2021-22	2023-24	2025-26
White men	25,0%	56,2%	29,2%
Global majority men	25,0%	16,7%	37,5%
Various race/ethnicities men	0,0%	2,1%	0,0%
White women	8,3%	8,3%	16,7%
Global majority women	41,7%	16,7%	16,7%

CHICAGO SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	79,7%	94,1%	91,1%
Global majority men	7,9%	2,2%	3,6%
White women	5,9%	1,5%	3,6%
Global majority women	6,5%	2,2%	1,8%

CHINEKE! ORCHESTRA	2021-22	2023-24	2025-26
White men	32,0%	50,0%	21,6%
Global majority men	52,0%	30,0%	51,4%
White women	2,0%	0,0%	0,0%
Global majority women	12,0%	20,0%	25,7%
Global majority nonbinary	0,0%	0,0%	1,4%
Global majority various genders	2,0%	0,0%	0,0%

CINCINNATI SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	71,2%	81,8%	77,8%
Global majority men	12,4%	8,2%	4,0%
Unknown race/ethnicity men	0,0%	1,8%	0,0%
White women	9,4%	3,6%	16,2%
Global majority women	4,7%	1,8%	2,0%
Various race/ethnicities women	1,8%	0,0%	0,0%
White nonbinary	0,0%	2,7%	0,0%

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	88,1%	90,3%	86,6%
Global majority men	4,4%	4,8%	9,4%
Unknown race/ethnicity men	0,5%	0,0%	0,0%
White women	4,6%	4,8%	1,8%
Global majority women	1,8%	0,0%	1,8%
White various genders	0,5%	0,0%	0,0%
Various race/ethnicity Various genders	0,0%	0,0%	0,4%

CLEVELAND ORCHESTRA	2021-22	2023-24	2025-26
White men	79,7%	95,8%	91,9%
Global majority men	12,9%	0,0%	3,2%
White women	4,7%	2,4%	3,2%
Global majority women	2,6%	1,8%	1,6%

COPENHAGEN PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26
White men	89,3%	93,9%	79,7%
Global majority men	1,2%	0,9%	0,0%
White women	8,3%	5,3%	19,2%
Global majority women	0,0%	0,0%	1,1%
White various genders	1,2%	0,0%	0,0%

CZECH PHILHARMONIC	2021-22	2023-24	2025-26
White men	98,6%	100,0%	97,8%
Global majority men	1,4%	0,0%	2,2%
White women	0,0%	0,0%	0,0%
Global majority women	0,0%	0,0%	0,0%

DALLAS SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	86,2%	89,6%	87,9%
Global majority men	6,6%	4,4%	2,3%
White women	3,0%	3,7%	4,9%
Global majority women	4,2%	2,4%	4,9%

DRESDEN STAATSKAPELLE	2021-22	2023-24	2025-26
White men	100,0%	98,1%	92,9%
Global majority men	0,0%	0,0%	3,3%
White women	0,0%	1,9%	0,0%
Global majority women	0,0%	0,0%	3,8%

FILARMÔNICA DE MINAS GERAIS	2021-22	2023-24	2025-26
White men	78,9%	94,1%	94,6%
Global majority men	20,0%	5,3%	3,9%
Unknown race/ethnicity men	0,0%	0,0%	0,5%
Various race/ethnicities men	0,0%	0,0%	0,5%
White women	0,0%	0,0%	0,0%
Global majority women	1,1%	0,6%	0,5%

FINNISH RADIO SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	88,4%	90,8%	85,9%
Global majority men	0,9%	1,0%	1,1%
White women	10,7%	7,3%	13,0%
Global majority women	0,0%	0,5%	0,0%
White various genders	0,0%	0,5%	0,0%

GUANGZHOU SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	54,5%	74,5%	90,3%
Global majority men	26,6%	22,4%	8,3%
White women	0,0%	1,0%	0,0%
Global majority women	17,5%	1,0%	0,0%
Various race/ethnicity, various genders	0,7%	0,0%	0,0%
Global majority unknown gender	0,7%	1,0%	1,4%

HOUSTON SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	69,5%	79,6%	78,8%
Global majority men	18,2%	10,9%	5,5%
Unknown race/ethnicity men	1,9%	0,0%	0,0%
Various race/ethnicities men	0,0%	0,0%	0,9%
White women	7,8%	6,1%	11,1%
Global majority women	2,6%	3,4%	2,3%
Various race/ethnicity, various genders	0,0%	0,0%	1,4%

JAPAN PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26
White men	92,3%	93,2%	88,7%
Global majority men	7,7%	6,8%	9,9%
Unknown race/ethnicity men	0,0%	0,0%	1,4%
White women	0,0%	0,0%	0,0%
Global majority women	0,0%	0,0%	0,0%

LEIPZIG GEWANDHAUS ORCHESTRA	2021-22	2023-24	2025-26
White men	93,3%	94,3%	92,3%
Global majority men	2,6%	0,2%	6,2%
White women	3,6%	5,1%	1,5%
Global majority women	0,5%	0,4%	0,0%

LONDON SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	81,0%	80,6%	92,7%
Global majority men	6,4%	11,7%	1,8%
White women	8,9%	3,9%	4,6%
Global majority women	3,5%	3,9%	0,9%
Global majority nonbinary	0,2%	0,0%	0,0%

FLANDERS SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	95,0%	100,0%	100,0%
Global majority men	5,0%	0,0%	0,0%
White women	0,0%	0,0%	0,0%
Global majority women	0,0%	0,0%	0,0%

THE HALLÉ	2021-22	2023-24	2025-26
White men	84,8%	85,6%	91,5%
Global majority men	2,2%	7,0%	1,3%
Various race/ethnicities men	0,5%	0,5%	0,0%
White women	8,8%	1,6%	2,6%
Global majority women	1,5%	1,6%	3,9%
White various genders	2,2%	3,2%	0,0%
Various race/ethnicity, various genders	0,0%	0,0%	0,7%

ICELAND SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	82,3%	86,3%	88,7%
Global majority men	0,7%	2,0%	0,0%
White women	16,3%	10,8%	11,3%
Global majority women	0,7%	0,0%	0,0%
White various genders	0,0%	1,0%	0,0%

LA VERDI ORCHESTRA SINFONICA ORCHESTRA SINFONICA DI MILANO	2021-22	2023-24	2025-26
White men	93,8%	98,7%	97,7%
Global majority men	0,0%	0,0%	0,8%
Unknown race/ethnicity men	0,0%	0,0%	0,8%
White women	6,2%	1,3%	0,8%
Global majority women	0,0%	0,0%	0,0%

LONDON CONTEMPORARY ORCHESTRA	2021-22	2023-24	2025-26
White men	38,5%	50,0%	38,1%
Global majority men	19,2%	12,5%	0,0%
White women	26,9%	0,0%	33,3%
Global majority women	11,5%	25,0%	19,0%
White nonbinary	3,8%	0,0%	0,0%
White various genders	0,0%	12,5%	0,0%
Various race/ethnicity, various genders	0,0%	0,0%	9,5%

LOS ANGELES PHILHARMONIC	2021-22	2023-24	2025-26
White men	64,3%	86,2%	85,2%
Global majority men	21,9%	3,3%	7,8%
Various race/ethnicities men	0,0%	0,0%	0,3%
White women	7,4%	4,2%	1,9%
Global majority women	5,5%	6,2%	4,6%
White nonbinary	0,6%	0,0%	0,0%
White various genders	0,3%	0,0%	0,0%
Global majority various genders	0,0%	0,0%	0,3%

GOTHENBURG SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	83,0%	77,5%	63,1%
Global majority men	5,7%	0,0%	2,8%
Various race/ethnicities men	0,7%	0,0%	0,0%
White women	8,9%	18,7%	34,2%
Global majority women	1,8%	3,8%	0,0%

HELSINKI PHILHARMONIC	2021-22	2023-24	2025-26
White men	83,0%	79,7%	82,4%
Global majority men	8,5%	0,8%	1,5%
Unknown race/ethnicity men	0,0%	0,0%	0,7%
Various race/ethnicities men	0,0%	0,0%	4,4%
White women	8,5%	17,9%	11,0%
Global majority women	0,0%	1,6%	0,0%

ISRAEL PHILHARMONIC	2021-22	2023-24	2025-26
White men	93,4%	93,7%	96,1%
Global majority men	4,0%	4,7%	1,4%
White women	1,5%	0,0%	2,1%
Global majority women	1,0%	1,6%	0,0%
AI	0,0%	0,0%	0,4%

LAHTI SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	88,0%	91,3%	94,8%
Global majority men	1,8%	0,0%	0,0%
White women	9,0%	6,5%	5,2%
Global majority women	0,6%	2,2%	0,0%
Various race/ethnicity, various genders	0,6%	0,0%	0,0%

LONDON PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26
White men	90,6%	89,1%	85,5%
Global majority men	4,7%	3,1%	4,5%
White women	4,7%	5,4%	8,2%
Global majority women	0,0%	2,3%	1,8%

MELBOURNE SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	71,7%	81,9%	77,8%
Global majority men	3,3%	2,8%	12,7%
White women	14,2%	14,4%	4,6%
Global majority women	3,8%	0,5%	4,8%
Global majority nonbinary	1,7%	0,0%	0,0%
White various genders	2,1%	0,0%	0,0%
Various race/ethnicity, various genders	3,3%	0,5%	0,0%

MEXICO CITY PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26
White men	80,9%	76,9%	74,9%
Global majority men	13,9%	9,7%	8,2%
Unknown race/ethnicity men	0,0%	4,2%	0,0%
White women	1,9%	4,6%	9,6%
Global majority women	3,3%	4,6%	4,6%
Unknown women	0,0%	0,0%	2,7%

MINNESOTA ORCHESTRA	2021-22	2023-24	2025-26
White men	76,5%	75,4%	82,3%
Global majority men	11,3%	12,5%	7,0%
Unknown race/ethnicity men	2,0%	0,0%	0,0%
White women	2,9%	7,3%	10,8%
Global majority women	7,4%	2,6%	0,0%
White various genders	0,0%	1,7%	0,0%
Various race/ethnicity, various genders	0,0%	0,4%	0,0%

NATIONAL PHILHARMONIC	2021-22	2023-24	2025-26
White men	54,1%	66,7%	63,6%
Global majority men	5,4%	9,5%	9,1%
White women	27,0%	4,8%	18,2%
Global majority women	13,5%	19,0%	9,1%

NEW YORK PHILHARMONIC	2021-22	2023-24	2025-26
White men	72,3%	84,5%	84,5%
Global majority men	8,4%	5,3%	5,0%
White women	11,2%	7,9%	4,3%
Global majority women	7,2%	1,0%	5,2%
Global majority various genders	0,9%	0,3%	1,0%
Various race/ethnicity, various genders	0,0%	1,0%	0,0%

NHK SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	98,5%	98,9%	91,9%
Global majority men	1,5%	0,0%	8,1%
White women	0,0%	1,1%	0,0%
Global majority women	0,0%	0,0%	0,0%

ODENSE SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	94,3%	92,1%	90,1%
Global majority men	2,8%	0,0%	1,0%
Various race/ethnicities men	0,0%	1,6%	0,0%
White women	2,8%	6,3%	4,2%
Global majority women	0,0%	0,0%	0,0%
White various genders	0,0%	0,0%	4,7%

ORCHESTRE COLONNE	2021-22	2023-24	2025-26
White men	98,5%	100,0%	94,5%
Global majority men	0,0%	0,0%	0,0%
White women	1,5%	0,0%	5,5%
Global majority women	0,0%	0,0%	0,0%

ORCHESTRE DE PARIS PHIL. DE PARIS	2021-22	2023-24	2025-26
White men	91,5%	95,5%	91,2%
Global majority men	3,7%	0,0%	0,0%
White women	3,0%	2,6%	8,8%
Global majority women	1,9%	1,9%	0,0%

ORCHESTRE DES CONCERTS PASDELOUP	2021-22	2023-24	2025-26
White men	81,2%	86,7%	74,4%
Global majority men	6,2%	0,0%	5,1%
White women	12,5%	8,9%	15,4%
Global majority women	0,0%	4,4%	5,1%

ORCHESTRE NATIONAL DE FRANCE RADIO FRANCE	2021-22	2023-24	2025-26
White men	98,2%	87,7%	90,4%
Global majority men	0,6%	0,7%	1,2%
Unknown race/ethnicity men	0,0%	0,0%	0,6%
White women	0,0%	10,3%	7,8%
Global majority women	1,2%	1,2%	0,0%

ORCHESTRE PHILHARMONIQUE ROYAL DE LIÈGE	2021-22	2023-24	2025-26
White men	97,7%	94,1%	94,1%
Global majority men	2,3%	4,9%	1,8%
Various race/ethnicities men	0,0%	0,5%	0,0%
White women	0,0%	0,5%	3,6%
Global majority women	0,0%	0,0%	0,5%

ORCHESTRE SYMPHONIQUE DE MONTRÉAL	2021-22	2023-24	2025-26
White men	93,1%	86,0%	80,9%
Global majority men	3,4%	1,2%	10,4%
Unknown race/ethnicity men	0,0%	0,0%	1,7%
Various race/ethnicities men	0,0%	4,1%	0,0%
White women	3,4%	8,2%	5,2%
Global majority women	0,0%	0,0%	0,0%
White various genders	0,0%	0,6%	0,0%
Various race/ethnicity, various genders	0,0%	0,0%	1,7%

ORQUESTA FILARMÓNICA DE MONTEVIDEO	2021-22	2023-24	2025-26
White men	87,4%	84,6%	98,0%
Global majority men	4,6%	12,0%	1,0%
Unknown race/ethnicity men	0,0%	0,0%	1,0%
Various race/ethnicities men	0,7%	0,0%	0,0%
White women	4,0%	3,4%	0,0%
Global majority women	3,3%	0,0%	0,0%

ORQUESTA SINFÓNICA DE MADRID	2021-22	2023-24	2025-26
White men	99,4%	100,0%	100,0%
Global majority men	0,0%	0,0%	0,0%
Various race/ethnicities men	0,6%	0,0%	0,0%
White women	0,0%	0,0%	0,0%
Global majority women	0,0%	0,0%	0,0%

ORQUESTA SINFÓNICA NACIONAL DE CHILE	2021-22	2023-24	2025-26
White men	75,4%	100,0%	86,5%
Global majority men	21,3%	0,0%	5,8%
Unknown race/ethnicity men	0,0%	0,0%	1,3%
White women	0,0%	0,0%	1,3%
Global majority women	3,3%	0,0%	3,9%
Various race/ethnicity, various genders	0,0%	0,0%	1,3%

ORQUESTA Y CORO DE RADIO TELEVISIÓN ESPAÑOLA	2021-22	2023-24	2025-26
White men	98,2%	89,9%	97,7%
Global majority men	0,0%	2,2%	0,0%
White women	1,8%	5,6%	2,3%
Global majority women	0,0%	2,2%	0,0%

ORQUESTA Y CORO NACIONALES DE ESPAÑA	2021-22	2023-24	2025-26
White men	82,9%	87,2%	83,9%
Global majority men	6,4%	1,7%	2,8%
White women	9,6%	11,2%	12,8%
Global majority women	1,2%	0,0%	0,5%

ORQUESTRA GULBENKIAN	2021-22	2023-24	2025-26
White men	95,5%	95,3%	91,6%
Global majority men	0,0%	1,2%	2,2%
White women	3,6%	2,3%	6,1%
Global majority women	0,9%	1,2%	0,0%

ORQUESTRA SINFÓNICA BRASILEIRA	2021-22	2023-24	2025-26
White men	69,0%	68,2%	79,8%
Global majority men	28,7%	18,8%	10,1%
White women	1,1%	11,8%	7,8%
Global majority women	1,1%	1,2%	2,3%

ORQUESTRA SINFONICA DE PORTO ALEGRE	2021-22	2023-24	2025-26
White men	56,2%	88,3%	89,4%
Global majority men	35,0%	1,5%	3,5%
Unknown race/ethnicity men	0,0%	2,9%	0,0%
Various race/ethnicities men	7,3%	0,0%	0,9%
White women	0,0%	2,9%	6,2%
Global majority women	1,5%	2,9%	0,0%
White various genders	0,0%	1,5%	0,0%

ORQUESTRA SINFÓNICA DO PARANÁ	2021-22	2023-24	2025-26
White men	94,4%	95,3%	100,0%
Global majority men	5,6%	4,3%	0,0%
White women	0,0%	0,0%	0,0%
Global majority women	0,0%	0,0%	0,0%
White various genders	0,0%	0,4%	0,0%

ORQUESTRA SINFÓNICA DO PORTO CASA DA MÚSICA	2021-22	2023-24	2025-26
White men	96,9%	100,0%	89,4%
Global majority men	1,8%	0,0%	1,9%
White women	1,2%	0,0%	5,6%
Global majority women	0,0%	0,0%	3,1%

ORQUESTRA SINFÓNICA PORTUGUESA	2021-22	2023-24	2025-26
White men	99,0%	100,0%	90,9%
Global majority men	1,0%	0,0%	0,0%
White women	0,0%	0,0%	9,1%
Global majority women	0,0%	0,0%	0,0%

ORQUESTRA SINFÓNICA THEATRO MUNICIPAL DE SÃO PAULO	2021-22	2023-24	2025-26
White men	no data	93,6%	69,2%
Global majority men	no data	0,0%	13,8%
White women	no data	5,2%	9,2%
Global majority women	no data	1,2%	6,2%
White various genders	no data	0,0%	1,5%

OSESP	2021-22	2023-24	2025-26
White men	60,9%	94,8%	86,6%
Global majority men	36,0%	1,9%	4,4%
Unknown race/ethnicity men	0,0%	0,0%	1,0%
Various race/ethnicities men	0,6%	0,0%	0,0%
White women	0,0%	1,6%	6,4%
Global majority women	2,5%	1,6%	1,7%

OSLO PHILHARMONIC	2021-22	2023-24	2025-26
White men	88,9%	97,3%	94,3%
Global majority men	0,6%	0,9%	4,0%
White women	9,9%	1,8%	1,7%
Global majority women	0,6%	0,0%	0,0%

PHILADELPHIA ORCHESTRA	2021-22	2023-24	2025-26
White men	78,0%	87,2%	84,4%
Global majority men	10,8%	1,7%	8,3%
Various race/ethnicities men	1,2%		
White women	2,5%	6,7%	5,7%
Global majority women	7,5%	4,5%	1,6%

ROYAL STOCKHOLM PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26
White men	74,9%	63,2%	64,0%
Global majority men	2,3%	0,0%	5,7%
Various race/ethnicities men	1,1%	0,0%	0,6%
White women	19,4%	12,6%	25,0%
Global majority women	0,2%	0,3%	4,1%
White various genders	1,6%	24,0%	0,6%
Global majority various genders	0,2%	0,0%	0,0%
Various race/ethnicity, various genders	0,2%	0,0%	0,0%

SAN FRANCISCO SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	72,0%	86,0%	90,3%
Global majority men	11,9%	4,7%	5,5%
White women	6,1%	5,8%	4,2%
Global majority women	10,0%	2,7%	0,0%
White various genders	0,0%	0,8%	0,0%

SCOTTISH CHAMBER ORCHESTRA	2021-22	2023-24	2025-26
White men	89,0%	91,6%	92,6%
Global majority men	0,0%	0,0%	2,5%
White women	11,0%	6,3%	4,9%
Global majority women	0,0%	2,1%	0,0%

SHANGHAI SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	74,3%	89,6%	92,4%
Global majority men	21,9%	5,8%	6,8%
White women	0,0%	3,9%	0,0%
Global majority women	1,9%	0,6%	0,8%
White various genders	1,0%	0,0%	0,0%
Global majority unknown gender	1,0%	0,0%	0,0%

SINGAPORE SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	84,0%	95,1%	82,1%
Global majority men	10,0%	3,5%	14,7%
Various race/ethnicities men	0,0%	0,7%	0,0%
White women	2,0%	0,0%	0,6%
Global majority women	4,0%	0,7%	1,9%
Global majority nonbinary	0,0%	0,0%	0,6%

SØNDERJYLLAND SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	95,8%	94,0%	89,9%
Global majority men	4,2%	0,0%	0,0%
White women	0,0%	6,0%	8,1%
Global majority women	0,0%	0,0%	0,0%
White nonbinary	0,0%	0,0%	2,0%

SINFONIA SMITH SQUARE	2021-22	2023-24	2025-26
White men	84,5%	90,5%	82,4%
Global majority men	4,8%	0,0%	0,0%
Various race/ethnicities men	0,0%	0,0%	1,1%
White women	8,3%	7,1%	9,9%
Global majority women	2,4%	2,4%	6,6%

ST PETERSBURG PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26
White men	95,9%	100,0%	97,1%
Global majority men	4,1%	0,0%	2,9%
White women	0,0%	0,0%	0,0%
Global majority women	0,0%	0,0%	0,0%

ST PETERSBURG SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	96,9%	94,0%	97,3%
Global majority men	2,5%	4,0%	2,0%
White women	0,6%	2,0%	0,7%
Global majority women	0,0%	0,0%	0,0%

SWEDISH RADIO SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	91,5%	89,7%	85,2%
Global majority men	0,0%	1,3%	1,0%
White women	7,0%	9,0%	10,7%
Global majority women	0,0%	0,0%	1,5%
White various genders	1,5%	0,0%	1,5%

SYDNEY SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	91,2%	90,1%	91,1%
Global majority men	2,5%	2,6%	2,3%
White women	6,3%	6,2%	5,0%
Global majority women	0,0%	1,1%	1,5%

TAMPERE PHILHARMONIC ORCHESTRA	2021-22	2023-24	2025-26
White men	77,7%	95,6%	75,9%
Global majority men	9,9%	0,0%	7,4%
White women	12,4%	4,4%	14,8%
Global majority women	0,0%	0,0%	0,0%
White various genders	0,0%	0,0%	1,9%

TEATRO ALLA SCALA - SYMPHONIC SEASON	2021-22	2023-24	2025-26
White men	100,0%	100,0%	100,0%
Global majority men	0,0%	0,0%	0,0%
White women	0,0%	0,0%	0,0%
Global majority women	0,0%	0,0%	0,0%

TOKYO METROPOLITAN SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	96,1%	96,8%	89,4%
Global majority men	3,9%	2,1%	8,2%
White women	0,0%	1,1%	2,4%
Global majority women	0,0%	0,0%	0,0%

TONHALLE-ORCHESTER ZÜRICH	2021-22	2023-24	2025-26
White men	97,6%	97,8%	96,4%
Global majority men	0,8%	1,3%	1,2%
White women	0,8%	0,6%	1,2%
Global majority women	0,0%	0,3%	1,2%
White various genders	0,8%	0,0%	0,0%

TORONTO SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	74,4%	82,5%	81,8%
Global majority men	7,4%	5,3%	7,3%
Unknown race/ethnicity men	5,6%	0,9%	1,2%
White women	8,4%	9,6%	3,6%
Global majority women	4,2%	0,9%	4,8%
Global majority nonbinary	0,0%	0,9%	1,2%

TRONDHEIM SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	79,4%	98,4%	80,7%
Global majority men	7,8%	1,6%	9,2%
White women	9,9%	0,0%	5,0%
Global majority women	2,8%	0,0%	3,7%
White various genders	0,0%	0,0%	1,4%

TURKU PHILHARMONIC	2021-22	2023-24	2025-26
White men	92,8%	96,4%	66,7%
Global majority men	0,9%	0,0%	24,1%
White women	5,9%	1,8%	6,5%
Global majority women	0,5%	1,8%	2,7%

ULSTER ORCHESTRA	2021-22	2023-24	2025-26
White men	81,7%	92,6%	90,7%
Global majority men	1,7%	1,9%	0,0%
Unknown race/ethnicity men	0,0%	0,0%	1,2%
White women	15,0%	3,7%	7,4%
Global majority women	1,7%	1,9%	0,6%

VANCOUVER SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	78,7%	84,6%	73,5%
Global majority men	4,9%	0,6%	15,7%
Unknown race/ethnicity men	1,6%	0,0%	0,9%
Various race/ethnicities men	0,0%	1,1%	1,7%
White women	9,0%	11,4%	3,5%
Global majority women	4,1%	1,1%	0,0%
Global majority nonbinary	1,6%	0,0%	0,0%
White various genders	0,0%	1,1%	0,9%
Various race/ethnicity, various genders	0,0%	0,0%	3,9%

VIENNA PHILHARMONIC	2021-22	2023-24	2025-26
White men	97,2%	100,0%	97,4%
Global majority men	0,5%	0,0%	0,0%
Unknown race/ethnicity men	0,3%	0,0%	0,7%
White women	2,1%	0,0%	1,0%
Global majority women	0,0%	0,0%	1,0%

VIENNA RADIO SYMPHONY ORCHESTRA	2021-22	2023-24	2025-26
White men	no data	94,5%	90,9%
Global majority men	no data	0,0%	1,8%
Unknown race/ethnicity men	no data	0,0%	0,6%
White women	no data	4,9%	3,0%
Global majority women	no data	0,6%	3,6%

YOMIURI NIPPON SYMPHONY	2021-22	2023-24	2025-26
White men	97,4%	96,7%	88,4%
Global majority men	2,6%	2,0%	6,8%
White women	0,0%	1,3%	3,4%
Global majority women	0,0%	0,0%	1,4%

2025 / 2026 ORCHESTRA TABLE BY WORKS	MEN				WOMEN				NON-BINARY			UNKNOWN GENDER				NR. OF WORKS ANA- LYSED
	Total	White	Global Majority	Unknown race/ ethnicity	Total	White	Global Majority	Unknown race/ ethnicity	Total	White	Global Majority	Global Majority	A.I.	TOTAL WHITE	TOTAL GLOBAL MAJO- RITY	
Academy Of St. Martin In The Fields	93,9 %	93,9 %	0,0 %	0,0 %	6,1 %	4,7 %	1,4 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,6 %	1,4 %	148
Adelaide Symphony Orchestra	84,4 %	83,3 %	1,1 %	0,0 %	15,6 %	13,3 %	2,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,7 %	3,3 %	180
American Composers Orchestra	51,5 %	15,2 %	36,4 %	0,0 %	39,4 %	18,2 %	21,2 %	0,0 %	9,1 %	3,0 %	6,1 %	0,0 %	0,0 %	36,4 %	63,6 %	33
Antwerp Symphony Orchestra	92,5 %	92,5 %	0,0 %	0,0 %	7,5 %	6,6 %	0,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,1 %	0,9 %	106
Atlanta Symphony Orchestra	92,9 %	84,1 %	8,8 %	0,0 %	7,1 %	0,0 %	7,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	84,1 %	15,9 %	113
Aurora Orchestra	86,4 %	85,7 %	0,7 %	0,0 %	13,6 %	12,1 %	1,4 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,9 %	2,1 %	140
Bavarian Radio Symphony Orchestra	97,8 %	95,2 %	1,6 %	1,0 %	2,2 %	2,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,5 %	1,6 %	315
BBC Concert Orchestra	81,5 %	71,3 %	10,2 %	0,0 %	17,6 %	14,8 %	2,8 %	0,0 %	0,9 %	0,9 %	0,0 %	0,0 %	0,0 %	87,0 %	13,0 %	108
BBC National Orchestra of Wales	78,6 %	76,1 %	2,6 %	0,0 %	21,4 %	21,4 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,4 %	2,6 %	117
BBC Philharmonic	81,6 %	78,7 %	2,9 %	0,0 %	18,4 %	16,9 %	1,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	95,6 %	4,4 %	136
BBC Scottish Symphony Orchestra	94,4 %	93,8 %	0,6 %	0,0 %	5,6 %	2,5 %	3,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,3 %	3,7 %	162
BBC Symphony Orchestra	83,6 %	76,4 %	7,3 %	0,0 %	16,4 %	15,5 %	0,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	91,8 %	8,2 %	110
Belgian National Orchestra	95,5 %	92,9 %	2,6 %	0,0 %	4,5 %	4,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,4 %	2,6 %	155
Bergen Philharmonic Orchestra	96,7 %	96,7 %	0,0 %	0,0 %	3,3 %	2,8 %	0,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,4 %	0,6 %	180
Berlin Philharmonic	97,4 %	95,9 %	1,3 %	0,2 %	2,6 %	1,9 %	0,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,9 %	1,9 %	467
Bern Symphony Orchestra	93,3 %	92,2 %	1,1 %	0,0 %	6,7 %	6,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,9 %	1,1 %	90
Boston Symphony Orchestra	91,9 %	82,7 %	9,2 %	0,0 %	8,1 %	4,4 %	3,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	87,1 %	12,9 %	271
Bournemouth Symphony Orchestra	93,6 %	92,5 %	1,1 %	0,0 %	6,4 %	4,9 %	1,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,4 %	2,6 %	267
Brighton Philharmonic Orchestra	96,8 %	90,3 %	6,5 %	0,0 %	3,2 %	3,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,5 %	6,5 %	31
Brussels Philharmonic	89,0 %	85,7 %	3,2 %	0,0 %	11,0 %	9,7 %	1,3 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	95,5 %	4,5 %	308
Budapest Festival Orchestra	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	125
Buenos Aires Philharmonic Orchestra	96,8 %	96,3 %	0,5 %	0,0 %	3,2 %	2,1 %	1,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,4 %	1,6 %	188
Chicago Sinfonietta	66,7 %	29,2 %	37,5 %	0,0 %	33,3 %	16,7 %	16,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	45,8 %	54,2 %	48
Chicago Symphony Orchestra	94,7 %	91,1 %	3,6 %	0,0 %	5,3 %	3,6 %	1,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	94,7 %	5,3 %	338
Chineke! Orchestra	73,0 %	21,6 %	51,4 %	0,0 %	25,7 %	0,0 %	25,7 %	0,0 %	1,4 %	0,0 %	1,4 %	0,0 %	0,0 %	21,6 %	78,4 %	74
Cincinnati Symphony Orchestra	81,8 %	77,8 %	4,0 %	0,0 %	18,2 %	16,2 %	2,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,9 %	6,1 %	99
City Of Birmingham Symphony Orchestra	96,0 %	86,6 %	9,4 %	0,0 %	4,0 %	1,8 %	2,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	88,4 %	11,6 %	277
Cleveland Orchestra	95,2 %	91,9 %	3,2 %	0,0 %	4,8 %	3,2 %	1,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	95,2 %	4,8 %	186
Copenhagen Philharmonic Orchestra	79,7 %	79,7 %	0,0 %	0,0 %	20,3 %	19,2 %	1,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,9 %	1,1 %	177
Czech Philharmonic	100,0 %	97,8 %	2,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,8 %	2,2 %	271
Dallas Symphony Orchestra	90,2 %	87,9 %	2,3 %	0,0 %	9,8 %	4,9 %	4,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	92,8 %	7,2 %	265
Dresden Staatskapelle	96,2 %	92,9 %	3,3 %	0,0 %	3,8 %	0,0 %	3,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	92,9 %	7,1 %	184
Filarmônica de Minas Gerais	99,5 %	94,6 %	4,4 %	0,5 %	0,5 %	0,0 %	0,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	94,6 %	4,9 %	205
Finnish Radio Symphony Orchestra	87,0 %	85,9 %	1,1 %	0,0 %	13,0 %	13,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,9 %	1,1 %	185
Flanders Symphony Orchestra	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	106
Gothenburg Symphony Orchestra	65,8 %	63,1 %	2,8 %	0,0 %	34,2 %	34,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,2 %	2,8 %	544
Guangzhou Symphony Orchestra	98,6 %	90,3 %	8,3 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	1,4 %	0,0 %	90,3 %	9,7 %	72
The Hallé	92,8 %	91,5 %	1,3 %	0,0 %	7,2 %	2,6 %	4,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	94,1 %	5,9 %	153
Helsinki Philharmonic	89,0 %	82,4 %	5,9 %	0,7 %	11,0 %	11,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,4 %	5,9 %	136
Houston Symphony Orchestra	85,3 %	78,8 %	6,5 %	0,0 %	14,7 %	11,1 %	3,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	89,9 %	10,1 %	217
Iceland Symphony Orchestra	88,7 %	88,7 %	0,0 %	0,0 %	11,3 %	11,3 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	124
Israel Philharmonic	97,5 %	96,1 %	1,4 %	0,0 %	2,1 %	2,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,4 %	98,2 %	1,4 %	282
Japan Philharmonic Orchestra	100,0 %	88,7 %	9,9 %	1,4 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	88,7 %	9,9 %	141
Orchestra Sinfonica Di Milano La Verdi	99,2 %	97,7 %	0,8 %	0,8 %	0,8 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,5 %	0,8 %	260
Lahti Symphony Orchestra	94,8 %	94,8 %	0,0 %	0,0 %	5,2 %	5,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	58
Leipzig Gewandhaus Orchestra	98,5 %	92,3 %	6,3 %	0,0 %	1,5 %	1,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,8 %	6,3 %	480
London Contemporary Orchestra	38,1 %	38,1 %	0,0 %	0,0 %	61,9 %	33,3 %	28,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	71,4 %	28,6 %	21
London Philharmonic Orchestra	90,0 %	85,5 %	4,5 %	0,0 %	10,0 %	8,2 %	1,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,6 %	6,4 %	110
London Symphony Orchestra	94,5 %	92,7 %	1,8 %	0,0 %	5,5 %	4,6 %	0,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,2 %	2,8 %	109
Los Angeles Philharmonic	93,3 %	85,2 %	8,1 %	0,0 %	6,7 %	1,9 %	4,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	87,1 %	12,9 %	372
Melbourne Symphony Orchestra	90,5 %	77,8 %	12,7 %	0,0 %	9,5 %	4,6 %	4,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	82,4 %	17,6 %	518
Mexico City Philharmonic Orchestra	83,1 %	74,9 %	8,2 %	0,0 %	16,9 %	9,6 %	4,6 %	2,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	84,5 %	12,8 %	219
Minnesota Orchestra	89,2 %	82,3 %	7,0 %	0,0 %	10,8 %	10,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,0 %	7,0 %	158
National Philharmonic	72,7 %	63,6 %	9,1 %	0,0 %	27,3 %	18,2 %	9,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	81,8 %	18,2 %	22
New York Philharmonic	89,5 %	84,5 %	5,0 %	0,0 %	10,5 %	4,3 %	6,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	88,8 %	11,2 %	420

2025 / 2026 ORCHESTRA TABLE BY WORKS	MEN				WOMEN				NON-BINARY			UNKNOWN GENDER	A.I.	TOTAL WHITE	TOTAL GLOBAL MAJO- RITY	NR. OF WORKS ANA- LYSED
	Total	White	Global Majority	Unknown race/ ethnicity	Total	White	Global Majority	Unknown race/eth- nicity	Total	White	Global Majority	Global Majority				
NHK Symphony Orchestra	100,0 %	91,9 %	8,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	91,9 %	8,1 %	149
Odense Symphony Orchestra	91,1 %	90,1 %	1,0 %	0,0 %	8,9 %	8,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,0 %	1,0 %	192
Orchestre Colonne	94,5 %	94,5 %	0,0 %	0,0 %	5,5 %	5,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	55
Orchestre de Paris Phil. de Paris	91,3 %	91,3 %	0,0 %	0,0 %	8,8 %	8,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	160
Orchestre des Concerts Pasdeloup	79,5 %	74,4 %	5,1 %	0,0 %	20,5 %	15,4 %	5,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	89,7 %	10,3 %	39
Orch. National de France Radio France	92,2 %	90,4 %	1,2 %	0,6 %	7,8 %	7,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,2 %	1,2 %	167
Orchestre Philharmonique Royal de Liège	95,9 %	94,1 %	1,8 %	0,0 %	4,1 %	3,6 %	0,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,7 %	2,3 %	221
Orchestre Symphonique de Montréal	93,0 %	80,9 %	10,4 %	1,7 %	7,0 %	5,2 %	1,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	86,1 %	12,2 %	115
Orquesta Filarmónica de Montevideo	100,0 %	98,0 %	1,0 %	1,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,0 %	1,0 %	100
Orquesta Sinfónica de Madrid	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	137
Orquesta Sinfónica Nacional de Chile	93,5 %	86,5 %	5,8 %	1,3 %	6,5 %	1,3 %	5,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	87,7 %	11,0 %	155
Orq. y coro de Radio Televisión Española	97,7 %	97,7 %	0,0 %	0,0 %	2,3 %	2,3 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	88
Orquesta y Coro Nacionales de España	86,7 %	83,9 %	2,8 %	0,0 %	13,3 %	12,8 %	0,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,7 %	3,3 %	211
Orquesta Gulbenkian	93,9 %	91,6 %	2,2 %	0,0 %	6,1 %	6,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,8 %	2,2 %	179
Orquesta Sinfónica Brasileira	89,9 %	79,8 %	10,1 %	0,0 %	10,1 %	7,8 %	2,3 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	87,6 %	12,4 %	129
Orquesta Sinfonica de Porto Alegre	93,8 %	89,4 %	4,4 %	0,0 %	6,2 %	6,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	95,6 %	4,4 %	113
Orquesta Sinfónica do Paraná	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	49
Orq. Sinfónica do Porto Casa da Música	91,3 %	89,4 %	1,9 %	0,0 %	8,7 %	5,6 %	3,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	95,0 %	5,0 %	161
Orquesta Sinfónica Portuguesa	90,9 %	90,9 %	0,0 %	0,0 %	9,1 %	9,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	165
Orq. Sinf. Theatro Municipal de São Paulo	83,1 %	69,2 %	13,8 %	0,0 %	16,9 %	10,8 %	6,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	80,0 %	20,0 %	65
OSESP	91,9 %	86,6 %	4,4 %	1,0 %	8,1 %	6,4 %	1,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,0 %	6,0 %	298
Oslo Philharmonic	98,3 %	94,3 %	4,0 %	0,0 %	1,7 %	1,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,0 %	4,0 %	351
Philadelphia Orchestra	92,7 %	84,4 %	8,3 %	0,0 %	7,3 %	5,7 %	1,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	90,1 %	9,9 %	192
Philharmonia Orchestra	89,0 %	83,5 %	3,3 %	2,2 %	11,0 %	4,4 %	6,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	87,9 %	9,9 %	91
Pittsburgh Symphony Orchestra	90,0 %	82,1 %	5,7 %	2,1 %	10,0 %	6,4 %	3,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	88,6 %	9,3 %	140
Queensland Symphony Orchestra	94,3 %	91,8 %	2,6 %	0,0 %	5,7 %	5,2 %	0,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,9 %	3,1 %	194
RAI Orchestra	97,8 %	96,4 %	1,5 %	0,0 %	2,2 %	2,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,5 %	1,5 %	137
River Oaks Chamber	61,5 %	34,6 %	26,9 %	0,0 %	38,5 %	38,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	73,1 %	26,9 %	26
Rotterdam Philharmonic Orchestra	97,4 %	94,3 %	2,1 %	1,0 %	2,6 %	2,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,9 %	2,1 %	194
Royal Concertgebouw Orchestra	93,2 %	89,2 %	4,0 %	0,0 %	6,8 %	5,6 %	1,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	94,8 %	5,2 %	324
Royal Liverpool Philharmonic Orchestra	90,5 %	84,7 %	5,8 %	0,0 %	9,5 %	6,9 %	2,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	91,6 %	8,4 %	274
Royal Scottish National Orchestra	90,1 %	86,5 %	3,6 %	0,0 %	9,9 %	7,2 %	2,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,7 %	6,3 %	111
Royal Stockholm Philharmonic Orchestra	70,3 %	64,0 %	6,3 %	0,0 %	29,7 %	25,5 %	4,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	89,6 %	10,4 %	509
San Francisco Symphony Orchestra	95,8 %	90,3 %	5,5 %	0,0 %	4,2 %	4,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	94,5 %	5,5 %	236
Scottish Chamber Orchestra	95,1 %	92,6 %	2,5 %	0,0 %	4,9 %	4,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,5 %	2,5 %	284
Shanghai Symphony Orchestra	99,2 %	92,4 %	6,8 %	0,0 %	0,8 %	0,0 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	92,4 %	7,6 %	132
Singapore Symphony Orchestra	96,8 %	82,1 %	14,7 %	0,0 %	2,6 %	0,6 %	1,9 %	0,0 %	0,6 %	0,0 %	0,6 %	0,0 %	0,0 %	82,7 %	17,3 %	156
Sønderjylland Symphony Orchestra	89,9 %	89,9 %	0,0 %	0,0 %	8,1 %	8,1 %	0,0 %	0,0 %	2,0 %	2,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	99
Sinfonia Smith Square	83,5 %	82,4 %	1,1 %	0,0 %	16,5 %	9,9 %	6,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	92,3 %	7,7 %	91
St Petersburg Philharmonic Orchestra	100,0 %	97,1 %	2,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,1 %	2,9 %	105
St Petersburg Symphony Orchestra	99,3 %	97,3 %	2,0 %	0,0 %	0,7 %	0,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,0 %	2,0 %	149
Swedish Radio Symphony Orchestra	86,2 %	85,2 %	1,0 %	0,0 %	13,8 %	12,2 %	1,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,4 %	2,6 %	196
Sydney Symphony Orchestra	93,4 %	91,1 %	2,3 %	0,0 %	6,6 %	5,0 %	1,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,1 %	3,9 %	259
Tampere Philharmonic Orchestra	83,3 %	75,9 %	7,4 %	0,0 %	16,7 %	16,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	92,6 %	7,4 %	108
Teatro alla Scala - Symphonic Season	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	272
Tokyo Metropolitan Symphony Orchestra	97,6 %	89,4 %	8,2 %	0,0 %	2,4 %	2,4 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	91,8 %	8,2 %	85
Tonhalle-Orchester Zürich	97,6 %	96,4 %	1,2 %	0,0 %	2,4 %	1,2 %	1,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,6 %	2,4 %	167
Toronto Symphony Orchestra	90,3 %	81,8 %	7,3 %	1,2 %	8,5 %	3,6 %	4,8 %	0,0 %	1,2 %	0,0 %	1,2 %	0,0 %	0,0 %	85,5 %	13,3 %	165
Trondheim Symphony Orchestra	89,9 %	80,7 %	9,2 %	0,0 %	10,1 %	6,4 %	3,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	87,2 %	12,8 %	218
Turku Philharmonic	90,7 %	66,7 %	24,1 %	0,0 %	9,3 %	6,5 %	2,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	73,2 %	26,8 %	291
Ulster Orchestra	92,0 %	90,7 %	0,0 %	1,2 %	8,0 %	7,4 %	0,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,1 %	0,6 %	162
Vancouver Symphony Orchestra	91,7 %	73,5 %	17,4 %	0,9 %	8,3 %	4,3 %	3,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	77,8 %	21,3 %	230
Vienna Philharmonic	98,0 %	97,4 %	0,0 %	0,7 %	2,0 %	1,0 %	1,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,3 %	1,0 %	303
Vienna Radio Symphony Orchestra	93,3 %	90,9 %	1,8 %	0,6 %	6,7 %	3,0 %	3,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,9 %	5,5 %	165
Yomiuri Nippon Symphony	95,2 %	88,4 %	6,8 %	0,0 %	4,8 %	3,4 %	1,4 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	91,8 %	8,2 %	146

2025 / 2026 ORCHESTRA TABLE BY TIME	MEN				WOMEN				NON-BINARY			TOTAL WHITE	TOTAL GLOBAL MAJORITY	NR. OF MINUTES ANALYSED
	Total	White	Global Majority	Unknown race/ ethnicity	Total	White	Global Majority	Unknown race/ ethnicity	Total	White	Global Majority			
Academy Of St Martin In The Fields	95,7 %	95,7 %	0,0 %	0,0 %	4,3 %	3,0 %	1,3 %	0,0 %	0,0 %	0,0 %	0,0 %	98,7 %	1,3 %	3760
Adelaide Symphony Orchestra	85,5 %	84,9 %	0,6 %	0,0 %	14,5 %	13,2 %	1,3 %	0,0 %	0,0 %	0,0 %	0,0 %	98,1 %	1,9 %	3384
American Composers Orchestra	54,1 %	11,0 %	43,0 %	0,0 %	38,2 %	13,2 %	24,9 %	0,0 %	0,0 %	3,1 %	4,6 %	27,4 %	72,6 %	453
Antwerp Symphony Orchestra	95,8 %	95,8 %	0,0 %	0,0 %	4,2 %	4,1 %	0,1 %	0,0 %	0,0 %	0,0 %	0,0 %	99,9 %	0,1 %	3883
Atlanta Symphony Orchestra	97,3 %	92,3 %	5,0 %	0,0 %	2,7 %	0,0 %	2,7 %	0,0 %	0,0 %	0,0 %	0,0 %	92,3 %	7,7 %	3625
Aurora Orchestra	94,3 %	93,7 %	0,6 %	0,0 %	5,7 %	4,9 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	98,6 %	1,4 %	2005
Bavarian Radio Symphony Orchestra	98,1 %	96,2 %	1,3 %	0,6 %	1,9 %	1,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,1 %	1,3 %	8718
BBC Concert Orchestra	84,9 %	81,2 %	3,7 %	0,0 %	14,6 %	11,2 %	3,3 %	0,0 %	0,0 %	0,5 %	0,0 %	92,9 %	7,1 %	1016
BBC National Orchestra of Wales	87,5 %	84,9 %	2,6 %	0,0 %	12,5 %	12,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,4 %	2,6 %	2877
BBC Philharmonic	85,3 %	83,0 %	2,3 %	0,0 %	14,7 %	11,7 %	3,0 %	0,0 %	0,0 %	0,0 %	0,0 %	94,7 %	5,3 %	3174
BBC Scottish Symphony Orchestra	97,6 %	97,2 %	0,4 %	0,0 %	2,4 %	1,4 %	1,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,6 %	1,4 %	3217
BBC Symphony Orchestra	89,6 %	82,4 %	7,2 %	0,0 %	10,4 %	9,8 %	0,6 %	0,0 %	0,0 %	0,0 %	0,0 %	92,2 %	7,8 %	2602
Belgian National Orchestra	97,7 %	96,1 %	1,6 %	0,0 %	2,3 %	2,3 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,4 %	1,6 %	4842
Bergen Philharmonic Orchestra	97,8 %	97,8 %	0,0 %	0,0 %	2,2 %	1,9 %	0,2 %	0,0 %	0,0 %	0,0 %	0,0 %	99,8 %	0,2 %	4874
Berlin Philharmonic	98,0 %	97,2 %	0,7 %	0,0 %	2,0 %	1,0 %	1,1 %	0,0 %	0,0 %	0,0 %	0,0 %	98,2 %	1,7 %	12098
Bern Symphony Orchestra	96,1 %	95,9 %	0,2 %	0,0 %	3,9 %	3,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,8 %	0,2 %	2405
Boston Symphony Orchestra	95,7 %	90,4 %	5,3 %	0,0 %	4,3 %	2,1 %	2,2 %	0,0 %	0,0 %	0,0 %	0,0 %	92,4 %	7,6 %	6766
Bournemouth Symphony Orchestra	97,0 %	96,7 %	0,3 %	0,0 %	3,0 %	2,7 %	0,3 %	0,0 %	0,0 %	0,0 %	0,0 %	99,4 %	0,6 %	5132
Brighton Philharmonic Orchestra	95,9 %	89,3 %	6,6 %	0,0 %	4,1 %	4,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,4 %	6,6 %	609
Brussels Philharmonic	89,1 %	85,9 %	3,1 %	0,0 %	10,9 %	9,0 %	1,9 %	0,0 %	0,0 %	0,0 %	0,0 %	95,0 %	5,0 %	3794
Budapest Festival Orchestra	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	3592
Buenos Aires Philharmonic Orchestra	99,4 %	99,3 %	0,1 %	0,0 %	0,6 %	0,4 %	0,2 %	0,0 %	0,0 %	0,0 %	0,0 %	99,7 %	0,3 %	16442
Chicago Sinfonietta	65,0 %	33,3 %	31,7 %	0,0 %	35,0 %	20,5 %	14,5 %	0,0 %	0,0 %	0,0 %	0,0 %	53,8 %	46,2 %	606
Chicago Symphony Orchestra	97,2 %	95,1 %	2,1 %	0,0 %	2,8 %	2,0 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	97,1 %	2,9 %	7729
Chineke! Orchestra	83,8 %	31,0 %	52,8 %	0,0 %	15,9 %	0,0 %	15,9 %	0,0 %	0,0 %	0,0 %	0,3 %	31,0 %	69,0 %	1561
Cincinnati Symphony Orchestra	92,4 %	89,7 %	2,8 %	0,0 %	7,6 %	6,8 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	96,4 %	3,6 %	2899
City Of Birmingham Symphony Orchestra	98,0 %	93,5 %	4,5 %	0,0 %	2,0 %	1,0 %	1,0 %	0,0 %	0,0 %	0,0 %	0,0 %	94,5 %	5,5 %	4651
Cleveland Orchestra	96,9 %	94,7 %	2,2 %	0,0 %	3,1 %	1,5 %	1,5 %	0,0 %	0,0 %	0,0 %	0,0 %	96,3 %	3,7 %	5826
Copenhagen Philharmonic Orchestra	79,1 %	79,1 %	0,0 %	0,0 %	20,9 %	20,0 %	0,9 %	0,0 %	0,0 %	0,0 %	0,0 %	99,1 %	0,9 %	3255
Czech Philharmonic	100,0 %	97,9 %	2,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,9 %	2,1 %	7401
Dallas Symphony Orchestra	92,9 %	92,2 %	0,7 %	0,0 %	7,1 %	4,0 %	3,1 %	0,0 %	0,0 %	0,0 %	0,0 %	96,2 %	3,8 %	5505
Dresden Staatskapelle	97,7 %	96,2 %	1,4 %	0,0 %	2,3 %	0,0 %	2,3 %	0,0 %	0,0 %	0,0 %	0,0 %	96,2 %	3,8 %	4690
Filarmônica de Minas Gerais	99,8 %	96,3 %	3,2 %	0,3 %	0,2 %	0,0 %	0,2 %	0,0 %	0,0 %	0,0 %	0,0 %	96,3 %	3,4 %	4071
Finnish Radio Symphony Orchestra	92,8 %	92,1 %	0,7 %	0,0 %	7,2 %	7,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,3 %	0,7 %	4330
Flanders Symphony Orchestra	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	3581
Gothenburg Symphony Orchestra	89,2 %	87,0 %	2,1 %	0,0 %	10,8 %	10,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,9 %	2,1 %	6400
Guangzhou Symphony Orchestra	100,0 %	92,3 %	7,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	92,3 %	7,7 %	1886
The Hallé	95,0 %	94,7 %	0,3 %	0,0 %	5,0 %	0,9 %	4,0 %	0,0 %	0,0 %	0,0 %	0,0 %	95,7 %	4,3 %	2697
Helsinki Philharmonic	94,1 %	90,7 %	3,1 %	0,3 %	5,9 %	5,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,6 %	3,1 %	3537
Houston Symphony Orchestra	90,6 %	86,7 %	3,9 %	0,0 %	9,4 %	6,0 %	3,4 %	0,0 %	0,0 %	0,0 %	0,0 %	92,7 %	7,3 %	4464
Iceland Symphony Orchestra	92,3 %	92,3 %	0,0 %	0,0 %	7,7 %	7,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	2708
Israel Philharmonic	99,0 %	98,2 %	0,8 %	0,0 %	1,0 %	1,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,2 %	0,8 %	7409
Japan Philharmonic Orchestra	100,0 %	92,9 %	6,5 %	0,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	92,9 %	6,5 %	3949
Orchestra Sinfonica Di Milano La Verdi	99,2 %	98,2 %	0,4 %	0,6 %	0,8 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,0 %	0,4 %	6093
Lahti Symphony Orchestra	98,2 %	98,2 %	0,0 %	0,0 %	1,8 %	1,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	1647
Leipzig Gewandhaus Orchestra	99,5 %	98,0 %	1,5 %	0,0 %	0,5 %	0,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,5 %	1,5 %	23406
London Contemporary Orchestra	11,9 %	11,9 %	0,0 %	0,0 %	88,1 %	12,4 %	75,7 %	0,0 %	0,0 %	0,0 %	0,0 %	24,3 %	75,7 %	824
London Philharmonic Orchestra	94,5 %	89,5 %	5,0 %	0,0 %	5,5 %	4,8 %	0,7 %	0,0 %	0,0 %	0,0 %	0,0 %	94,3 %	5,7 %	2948
London Symphony Orchestra	97,9 %	94,9 %	2,9 %	0,0 %	2,1 %	2,0 %	0,1 %	0,0 %	0,0 %	0,0 %	0,0 %	96,9 %	3,1 %	3736
Los Angeles Philharmonic	96,2 %	90,5 %	5,7 %	0,0 %	3,8 %	1,3 %	2,5 %	0,0 %	0,0 %	0,0 %	0,0 %	91,8 %	8,2 %	9509
Melbourne Symphony Orchestra	94,5 %	88,9 %	5,7 %	0,0 %	5,5 %	2,7 %	2,8 %	0,0 %	0,0 %	0,0 %	0,0 %	91,6 %	8,4 %	9523
Mexico City Philharmonic Orchestra	83,5 %	80,5 %	3,0 %	0,0 %	16,5 %	12,4 %	2,7 %	1,4 %	1,4 %	0,0 %	0,0 %	92,9 %	5,7 %	5586
Minnesota Orchestra	94,8 %	84,8 %	10,0 %	0,0 %	5,2 %	5,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	90,0 %	10,0 %	4565
National Philharmonic	79,5 %	73,1 %	6,5 %	0,0 %	20,5 %	12,3 %	8,1 %	0,0 %	0,0 %	0,0 %	0,0 %	85,4 %	14,6 %	616
New York Philharmonic	90,3 %	84,5 %	5,8 %	0,0 %	9,7 %	2,7 %	7,0 %	0,0 %	0,0 %	0,0 %	0,0 %	87,3 %	12,7 %	10911

2025 / 2026 ORCHESTRA TABLE BY TIME	MEN				WOMEN				NON-BINARY			TOTAL WHITE	TOTAL GLOBAL MAJORITY	NR. OF MINUTES ANALYSED
	Total	White	Global Majority	Unknown race/ ethnicity	Total	White	Global Majority	Unknown race/eth- nicity	Total	White	Global Majority			
NHK Symphony Orchestra	100,0 %	96,7 %	3,3 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,7 %	3,3 %	4675
Odense Symphony Orchestra	93,2 %	92,8 %	0,4 %	0,0 %	6,8 %	6,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,6 %	0,4 %	2652
Orchestre Colonne	97,2 %	97,2 %	0,0 %	0,0 %	2,8 %	2,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	1071
Orchestre de Paris Phil. de Paris	97,8 %	97,8 %	0,0 %	0,0 %	2,2 %	2,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	4615
Orchestre des Concerts Pasdeloup	87,5 %	84,5 %	3,0 %	0,0 %	12,5 %	10,0 %	2,5 %	0,0 %	0,0 %	0,0 %	0,0 %	94,5 %	5,5 %	890
Orch. National de France Radio France	93,4 %	92,3 %	0,6 %	0,5 %	6,6 %	6,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,9 %	0,6 %	3770
Orchestre Philharmonique Royal de Liège	97,6 %	90,8 %	6,8 %	0,0 %	2,4 %	2,1 %	0,3 %	0,0 %	0,0 %	0,0 %	0,0 %	92,8 %	7,2 %	3799
Orchestre Symphonique de Montréal	97,0 %	91,7 %	4,5 %	0,7 %	3,0 %	2,1 %	1,0 %	0,0 %	0,0 %	0,0 %	0,0 %	93,8 %	5,5 %	4134
Orquesta Filarmónica de Montevideo	100,0 %	98,0 %	0,6 %	1,4 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,0 %	0,6 %	1050
Orquesta Sinfónica de Madrid	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	12716
Orquesta Sinfónica Nacional de Chile	98,3 %	95,5 %	2,4 %	0,4 %	1,7 %	0,2 %	1,5 %	0,0 %	0,0 %	0,0 %	0,0 %	95,7 %	3,9 %	4962
Orq. y coro de Radio Televisión Española	98,4 %	98,4 %	0,0 %	0,0 %	1,6 %	1,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	3112
Orquesta y Coro Nacionales de España	91,8 %	90,5 %	1,3 %	0,0 %	8,2 %	8,0 %	0,2 %	0,0 %	0,0 %	0,0 %	0,0 %	98,5 %	1,5 %	5823
Orchestra Gulbenkian	97,2 %	95,5 %	1,7 %	0,0 %	2,8 %	2,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,3 %	1,7 %	4807
Orchestra Sinfônica Brasileira	85,4 %	81,2 %	4,2 %	0,0 %	14,6 %	10,8 %	3,8 %	0,0 %	0,0 %	0,0 %	0,0 %	92,0 %	8,0 %	2436
Orchestra Sinfonica de Porto Alegre	94,8 %	92,8 %	2,0 %	0,0 %	5,2 %	5,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,0 %	2,0 %	1888
Orchestra Sinfónica do Paraná	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	1156
Orq. Sinfónica do Porto Casa da Música	94,3 %	93,6 %	0,6 %	0,0 %	5,7 %	2,7 %	3,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,4 %	3,6 %	3102
Orchestra Sinfónica Portuguesa	97,5 %	97,5 %	0,0 %	0,0 %	2,5 %	2,5 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	3740
Orq. Sinf. Theatro Municipal de São Paulo	96,7 %	70,9 %	25,9 %	0,0 %	3,3 %	1,7 %	1,5 %	0,0 %	0,0 %	0,0 %	0,0 %	72,6 %	27,4 %	5578
OSESP	94,7 %	91,7 %	2,8 %	0,2 %	5,3 %	4,5 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	96,2 %	3,6 %	8455
Oslo Philharmonic	98,8 %	97,7 %	1,1 %	0,0 %	1,2 %	1,2 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,9 %	1,1 %	5793
Philadelphia Orchestra	94,4 %	88,2 %	6,2 %	0,0 %	5,6 %	4,5 %	1,1 %	0,0 %	0,0 %	0,0 %	0,0 %	92,7 %	7,3 %	5479
Philharmonia Orchestra	93,5 %	90,5 %	1,9 %	1,1 %	6,5 %	2,2 %	4,2 %	0,0 %	0,0 %	0,0 %	0,0 %	92,8 %	6,1 %	2378
Pittsburgh Symphony Orchestra	95,6 %	91,7 %	2,7 %	1,2 %	4,4 %	3,1 %	1,3 %	0,0 %	0,0 %	0,0 %	0,0 %	94,8 %	4,0 %	3898
Queensland Symphony Orchestra	97,0 %	94,8 %	2,2 %	0,0 %	3,0 %	2,7 %	0,3 %	0,0 %	0,0 %	0,0 %	0,0 %	97,5 %	2,5 %	3518
RAI Orchestra	99,0 %	97,5 %	1,5 %	0,0 %	1,0 %	1,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,5 %	1,5 %	3782
River Oaks Chamber	60,2 %	33,1 %	27,2 %	0,0 %	39,8 %	39,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	72,8 %	27,2 %	357
Rotterdam Philharmonic Orchestra	99,2 %	98,3 %	0,6 %	0,3 %	0,8 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,0 %	0,6 %	7190
Royal Concertgebouw Orchestra	97,0 %	94,2 %	2,8 %	0,0 %	3,0 %	2,5 %	0,5 %	0,0 %	0,0 %	0,0 %	0,0 %	96,7 %	3,3 %	9999
Royal Liverpool Philharmonic Orchestra	94,3 %	90,4 %	3,9 %	0,0 %	5,7 %	4,9 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	95,3 %	4,7 %	4269
Royal Scottish National Orchestra	93,4 %	91,7 %	1,7 %	0,0 %	6,6 %	4,9 %	1,7 %	0,0 %	0,0 %	0,0 %	0,0 %	96,6 %	3,4 %	2303
Royal Stockholm Philharmonic Orchestra	66,4 %	64,6 %	1,8 %	0,0 %	33,6 %	30,2 %	3,5 %	0,0 %	0,0 %	0,0 %	0,0 %	94,8 %	5,2 %	8382
San Francisco Symphony Orchestra	98,4 %	96,1 %	2,3 %	0,0 %	1,6 %	1,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	97,7 %	2,3 %	7183
Scottish Chamber Orchestra	96,1 %	95,0 %	1,0 %	0,0 %	3,9 %	3,9 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	99,0 %	1,0 %	5504
Shanghai Symphony Orchestra	99,2 %	89,8 %	9,5 %	0,0 %	0,8 %	0,0 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	89,8 %	10,2 %	2615
Singapore Symphony Orchestra	98,9 %	91,0 %	7,9 %	0,0 %	0,9 %	0,1 %	0,8 %	0,0 %	0,2 %	0,0 %	0,2 %	91,1 %	8,9 %	4049
Sønderjylland Symphony Orchestra	96,0 %	96,0 %	0,0 %	0,0 %	3,8 %	3,8 %	0,0 %	0,0 %	0,2 %	0,2 %	0,0 %	100,0 %	0,0 %	5008
Sinfonia Smith Square	87,3 %	86,4 %	0,9 %	0,0 %	12,7 %	8,9 %	3,8 %	0,0 %	0,0 %	0,0 %	0,0 %	95,3 %	4,7 %	1279
St Petersburg Philharmonic Orchestra	100,0 %	98,3 %	1,7 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,3 %	1,7 %	2786
St Petersburg Symphony Orchestra	98,9 %	97,1 %	1,8 %	0,0 %	1,1 %	1,1 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	98,2 %	1,8 %	3171
Swedish Radio Symphony Orchestra	93,7 %	93,0 %	0,7 %	0,0 %	6,3 %	5,7 %	0,7 %	0,0 %	0,0 %	0,0 %	0,0 %	98,7 %	1,3 %	4447
Sydney Symphony Orchestra	97,8 %	96,9 %	0,9 %	0,0 %	2,2 %	1,8 %	0,5 %	0,0 %	0,0 %	0,0 %	0,0 %	98,7 %	1,3 %	7032
Tampere Philharmonic Orchestra	95,4 %	92,2 %	3,2 %	0,0 %	4,6 %	4,6 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	96,8 %	3,2 %	2075
Teatro alla Scala - Symphonic Season	100,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %	0,0 %	20214
Tokyo Metropolitan Symphony Orchestra	98,7 %	92,9 %	5,8 %	0,0 %	1,3 %	1,3 %	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	94,2 %	5,8 %	2594
Tonhalle-Orchester Zürich	98,7 %	97,2 %	1,4 %	0,0 %	1,3 %	1,0 %	0,3 %	0,0 %	0,0 %	0,0 %	0,0 %	98,2 %	1,8 %	4905
Toronto Symphony Orchestra	96,0 %	90,2 %	5,3 %	0,5 %	3,3 %	1,6 %	1,7 %	0,0 %	0,7 %	0,0 %	0,7 %	91,8 %	7,8 %	4297
Trondheim Symphony Orchestra	95,4 %	91,4 %	4,0 %	0,0 %	4,6 %	3,0 %	1,6 %	0,0 %	0,0 %	0,0 %	0,0 %	94,4 %	5,6 %	3566
Turku Philharmonic	93,6 %	82,4 %	11,2 %	0,0 %	6,4 %	5,2 %	1,1 %	0,0 %	0,0 %	0,0 %	0,0 %	87,6 %	12,4 %	3755
Ulster Orchestra	93,4 %	92,5 %	0,0 %	0,9 %	6,6 %	6,5 %	0,1 %	0,0 %	0,0 %	0,0 %	0,0 %	99,0 %	0,1 %	2779
Vancouver Symphony Orchestra	95,0 %	88,2 %	6,3 %	0,6 %	5,0 %	4,1 %	0,8 %	0,0 %	0,0 %	0,0 %	0,0 %	92,3 %	7,2 %	3595
Vienna Philharmonic	99,8 %	99,6 %	0,0 %	0,2 %	0,2 %	0,1 %	0,1 %	0,0 %	0,0 %	0,0 %	0,0 %	99,7 %	0,1 %	11096
Vienna Radio Symphony Orchestra	86,7 %	85,4 %	1,0 %	0,3 %	13,3 %	1,3 %	12,0 %	0,0 %	0,0 %	0,0 %	0,0 %	86,7 %	13,0 %	4233
Yomiuri Nippon Symphony	98,8 %	92,1 %	6,7 %	0,0 %	1,2 %	0,9 %	0,3 %	0,0 %	0,0 %	0,0 %	0,0 %	93,1 %	6,9 %	4590

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WOMEN IN MUSIC



Donne, Women in Music is a UK charity dedicated to making women in music visible, heard and celebrated.

Through research, data, performance and education, we uncover the extraordinary music that has been overlooked and create practical tools to help bring it back into our concert halls, classrooms, recordings and cultural memory.

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50 by 2030

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