

2022 ANNUAL REPORT

MAESTRA



STATEMENT FROM THE FOUNDER



IN 2019, JUST AS MAESTRA WAS BECOMING A 501(C)3 ORGANIZATION, WE ASKED OUR COMMUNITY A QUESTION.

“IF MAESTRA WERE **WILDLY SUCCESSFUL**, WHAT WOULD THE LANDSCAPE LOOK LIKE FOR WOMEN IN THE MUSICAL THEATER INDUSTRY 3-5 YEARS FROM NOW?”

Here are those voices from 2019. Reading each of these items now, I am thrilled by how far we've come in just four years.

SUPPORT

- More entry points for women
- More shows by female composers being produced
- At least one female major contractor
- Equal representation matched by more events so that men are not losing work because we are gaining
- Support for women in music/theater who had to down-shift because of familial responsibilities and want to shift back into higher gear
- Parity throughout every tier of the industry

VISIBILITY

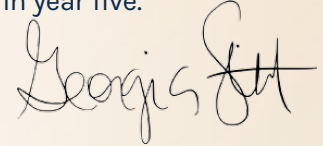
- I would love to look into a pit and see women
- The collective industry would have no excuse for non-diversity when collaborating and hiring creative teams and musicians
- Maestra would have bases in other hubs (Chicago, LA, London)
- More women in higher positions who can hire other women
- Women's names as household names, known as creators of musicals

COMMUNITY

- More women at all levels of the industry who then pay it forward
- More than one woman nominated for Best Score at the Tonys
- Maestra should always be the go-to place for anyone to look for female or nonbinary composers and musicians
- Maestra as a celebration of women in musical theatre
- More trainings and networking events— I just want female MD friends and colleagues!

MAESTRA HAS ALREADY ACCOMPLISHED A LOT

of what seemed daunting just a short while ago. In the following pages you will see how we have been transforming the field for the women and nonbinary musicians in our community. In 2023 we are staffing up and investing in our Regional and Affinity Groups, our Virtual Technical Workshops and Maestra Replay, our relationships with unions, contractors, and data, and our industry-changing Get To Work program and its powerful and transformative community partners. Join us, and watch what we're able to achieve in year five.

Wildly successfully yours, 

MAESTRA MUSIC, INC. provides support, visibility, and community TO THE WOMEN AND NONBINARY PEOPLE WHO MAKE THE MUSIC IN THE MUSICAL THEATER INDUSTRY.

OUR MEMBERSHIP IS MADE UP OF **composers, lyricists, music directors, orchestrators, arrangers, copyists, rehearsal pianists,** AND OTHER MUSICIANS WHO ARE AN UNDERREPRESENTED MINORITY IN MUSICAL THEATER.



WOMENS

MAESTRA BY THE NUMBERS

336

SELF-IDENTIFYING BIPOC MAESTRAS IN THE DIRECTORY UP 39%!

26

BLOG ARTICLES PUBLISHED

11,654

PARTICIPANTS SINCE WE BEGAN VIRTUAL TECHNICAL WORKSHOPS

49

49 STATES WITH MAESTRAS. ALL BUT SOUTH DAKOTA!

531

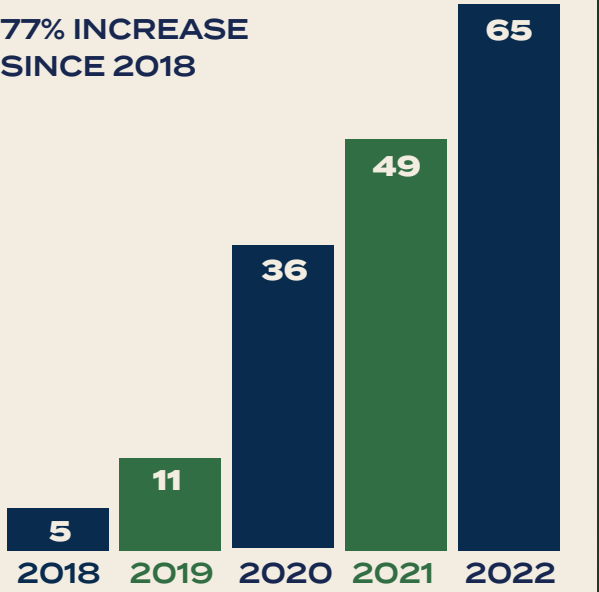
INDIVIDUAL DONORS

47

RECURRING MONTHLY DONORS

65 MENTORSHIP PAIRINGS FOR 2022-23

77% INCREASE SINCE 2018



4,185

NEWSLETTER SUBSCRIBERS UP FROM 3,637 IN 2021

23%

INCREASE IN SOCIAL MEDIA FOLLOWERS SINCE 2021

1,744

MAESTRA DIRECTORY PROFILES

THAT'S UP 442 FROM 1,302 IN 2021. UP 29%!



“There is no shortage of brilliant FEMALE AND NONBINARY MUSICIANS



in this state, and quite frankly, there is extraordinary theatre happening across Texas. Our plan is to empower current Maestras in Texas and reach new ones through this network.”

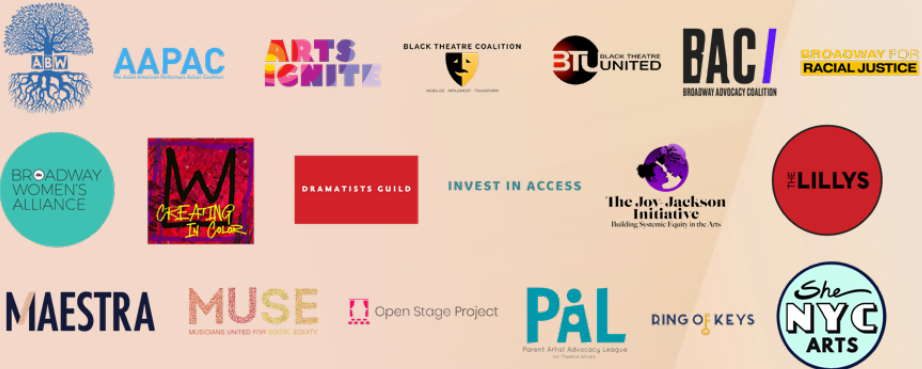
— JENN HARTMANN LUCK, *Maestra Texas co-moderator*

GET TO WORK

GET TO WORK, A MAESTRA PROGRAM, is a collective of 19 community partners bound together by a shared desire to create equity and accessibility in the extended Broadway community. Our website has aggregated resources to provide the public with toolkits and other best practices curated by our partners in order to educate and activate those who wish to be part of a more inclusive future for the theater.

www.gettowork.org

19
GET TO WORK COMMUNITY PARTNERS





ARTEMIS MONTEGUE, MENTEE



JULIANNE MERRILL, MENTOR

“Coming into musical theatre, I DIDN'T THINK I COULD DO IT, especially the way that I wrote music. But Julianne showed me how to use Ableton, how to layer my voice, how to use Doubler, all these things so that I can take more ownership of my songs. She gave me more confidence about MY SONGWRITING PROCESS, she read the musical I've been working on, she was my accompanist when I auditioned successfully for the BMI Workshop. It's been amazing. I AM INDEBTED TO MAESTRA AND JULIANNE.”

— ARTEMIS MONTAGUE,
songwriter, librettist, producer

PORTFOLIOS

SOMETIMES, A BIT OF SUPPORT IS THE ROCKET FUEL NEEDED TO COMPOSE A SONG – OR, IN TINA DEVARON'S CASE, AN ENTIRE ONE-WOMAN MUSICAL SHOW.

Tina created *Fingernails in the Side of the Cliff* with the guidance of fellow Maestra Gretchen Cryer. The solo piece explores Tina's complicated relationship with her mother, trailblazing conductor Lorna Cooke deVaron, who passed away in 2018. Gretchen helped Tina develop the material, from generating monologues based on memories to shaping vignettes into 13 scenes with original songs. This past fall, Gretchen also directed the show when Tina performed it at the United Solo Festival.

IT ALL BEGAN WHEN TINA APPROACHED GRETCHEN AFTER A MAESTRA EVENT IN 2019. "Gretchen has a technique for guiding people into writing personal memoir," she explained. "We started talking about the story of my mother's life and the story of my emergence, my clawing out from under my mother's shadow. Gretchen very gently but clearly said: "THERE'S A BIG STORY HERE."

Through exercises and revisions, Gretchen helped Tina transform her "grief songs" (Tina's words) from a "musical eulogy" (Gretchen's phrase) into a show exploring Tina's story and the challenges of being a woman in the arts. "WHEN YOU GET A HANDLE ON YOUR OWN LIFE, IT'S VERY EMPOWERING," Gretchen said. "I know Tina felt empowered by writing her story."

Tina was struck by Gretchen's generosity. "That's really a key piece of Gretchen's attitude: there's enough to go around." The loving support that Tina felt from Gretchen is reflective of her overall experience with the Maestra community. "Going to Maestra meetings and feeling that rocket fuel counteracted some negative messages that I had been carrying on my back," she revealed. "THE SUPPORT OF OTHER WOMEN, THE KIND OF INFORMAL MENTORSHIP THAT WE GIVE EACH OTHER, IS SO VALUABLE."



L TO R: GRETCHEN CRYER, TINA DEVARON

AMPLIFY

MAESTRA'S ANNUAL CONCERT AND COMMUNITY EVENT

The annual **AMPLIFY CONCERT AND COMMUNITY EVENT**, held the last Monday in March to align with Women's History Month, brings together Maestras from all over the world for an electric evening of unique musical performances. The event is held online and in-person to achieve maximum awareness and support for the talented women and nonbinary members of the musical theater community.



IN TWO YEARS, **AMPLIFY HAS BEEN VIEWED BY 1260 PEOPLE ONLINE IN 26 COUNTRIES, RAISING OVER \$50K EACH YEAR.**

PRESENTED BY



Amplify photos including cover photo by Heather Gershonowitz

COMMUNITY

IT CAN FEEL LONELY TO BE THE FIRST, BUT HAVING A COMMUNITY MAKES ALL THE DIFFERENCE.

Trailblazer Lily Ling was **HAMILTON'S FIRST WOMAN MUSIC DIRECTOR** and **FIRST MUSIC DIRECTOR OF ASIAN DESCENT**. She spent four and a half years on tour before making her Broadway debut with the show last summer.

"Being the first female music director of *Hamilton*, it's been a very lonely job," she revealed. "I've spent most of my career breaking a lot of glass ceilings. **WE HAVE TO BE TWICE AS GOOD AS THE MAN OR THE WHITE PERSON BECAUSE IF NOT, THEN WE'RE PUTTING THE MOVEMENT BACK.**"

LING CREDITS MAESTRA WITH HELPING THAT PRESSURE AND LONELINESS DISSIPATE.

During the pandemic, she began participating in Maestra's mentorship program and the Maestra Education committee. "Having that camaraderie, having that community is so priceless."

THANKS TO MAESTRA, SHE ALREADY HAD A NETWORK IN PLACE when she left the tour and moved to New York City.

In addition to music directing, Ling is currently pursuing a Doctor of Education in Music and Music Education (EdDCT) at Columbia University's Teachers College. As both an MD and a doctoral student, community is at the forefront of her mind.

"I'm interested in how to find agency and autonomy within the micro-system that is the rehearsal room," she explained. Ling's approach to music directing incorporates her pedagogical background, especially when teaching music. "It's important to have observation skills and be able to pivot quickly. Everybody has different learning styles."



"Maestra has taught me to use my voice," Ling said. **"As someone who has always felt very isolated, I never knew I needed community until I got it."**



“**WHAT AN EXTRAORDINARY UNDERTAKING** this has been, and look at the community you’ve built. **WHAT AN AMAZING RESOURCE!** Thankfully, I feel like the industry is really shifting around gender. **My hope is that we get to stop talking about anybody’s gender..** that we get to just show up and be creatives in a room. **MAESTRA IS A WONDERFUL EXAMPLE OF WAYS THAT THE INDUSTRY IS TRYING TO MAKE IT EASIER FOR WOMEN TO GET HIRED.**”

– **SARA BAREILLES,**
Grammy, Emmy, and Tony Award-winning singer/songwriter

VISIBLY

**“WHAT DO YOU HAVE THAT IS VALUABLE?
WHAT DO YOU HAVE THAT YOU CAN SHARE?”**

When Maestra asked songwriter Jae Broderick if she would teach a Virtual Technical Workshop, the organization helped her embrace her value as an artist. Broderick was inspired to develop a workshop on deconstructing criticism, a skill she gleaned from her years at the BMI Musical Theatre Workshop.

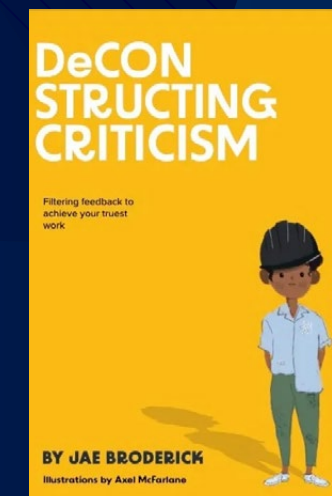
“The entire idea of deconstructing criticism is to remove the sensitivity we have around receiving criticism,” she explained. “It’s really filtering feedback to achieve your truest work.”

At the workshop, Broderick presented a new song and opened herself up to critique, modeling how to receive feedback. She has since turned her workshop into a book, now available on Amazon.

THE BOOK FEATURES A NON-BINARY PROTAGONIST, Alex, who initially has trouble receiving criticism. Throughout the narrative (which includes illustrations by Broderick’s sister), you learn, through Alex, how to separate your artistic self from your other self, what to do when you’re the only person of your identity in the room, how to navigate imposter syndrome, and more.

THE RESPONSE HAS BEEN “TREMENDOUS” – PROOF THAT YOU DON’T HAVE TO WAIT FOR PERMISSION TO SHARE YOUR WORK WITH THE WORLD.

“THIS BOOK WOULD NOT EXIST WITHOUT MAESTRA,” Broderick said. “It would have never crossed my mind to write something like this, or even to give a workshop. The powerful thing that Maestra did was ask the question: What do you have that is valuable? What do you have that you can share? Because we spend so much time inside ourselves, we never think we could have something that somebody else could use. For me, this book is the greatest example of that. When you speak your truth, it allows people to feel and speak their own truth.”



BOARD OF DIRECTORS



CHRISTIE CHILES-TWILLIE



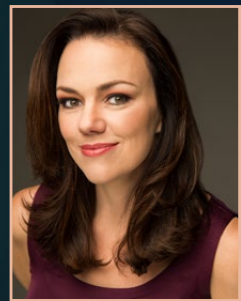
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- MAESTRA MDS** – Alyssa Kay Thompson

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- MAESTRA TEXAS** - Jenn Hartmann Luck and Lyn Koenning

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- | | |
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- Maggie Sheridan

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- Michaela Ablon and Anastazia Neely of *Speak Well Be Heard* and Shawna Potter
- Derek Bishop, *Graphic Design*
- Ryan Foy and Nick Gaswirth, *Roundhouse Designs, Website*



timeline of women composers

Shoshana Greenberg, Elspeth Collard, and Katya Stanislavskaya



“ We are working on a project that was made first for television and **CENTERS A STRONG FEMALE PROTAGONIST.**

It’s early days and we are interested in building as female a creative team for the adaptation as possible. And I was once again blown away by using

THE MAESTRA WEBSITE.

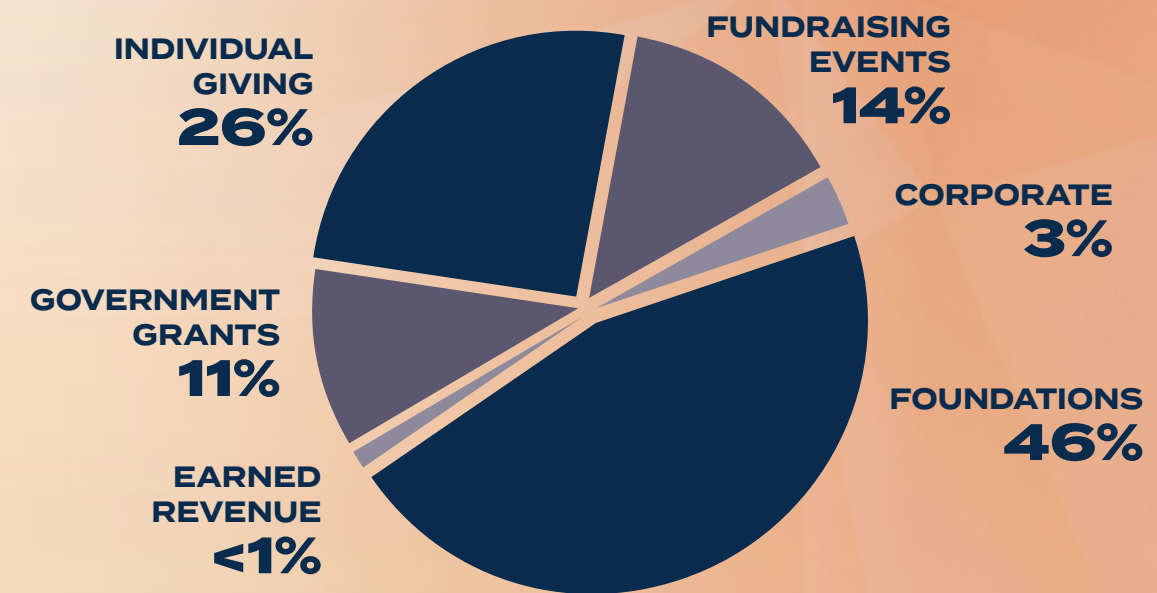
It is **SO user-friendly** (truly might be one of the most user-friendly interfaces in our desert of tech innovation industry) and also so aesthetically pleasing! It’s such an important and useful resource, and I know that the Directory is really the tip of the iceberg in terms of the work the organization is doing.

THANKS FOR ALL THE WORK YOU DO – FOR OUR COMMUNITY AND BEYOND!”

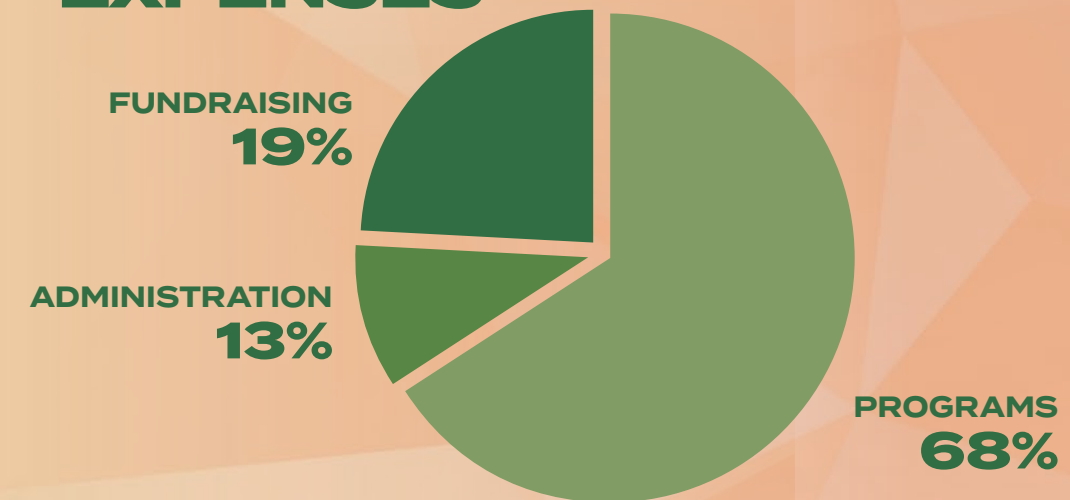
– GREG NOBILE, *Broadway producer, CEO of Seaview*

FINANCIALS

CONTRIBUTED REVENUE



EXPENSES



MAJOR DONORS:

Miranda Family Fund
Nina Abrams Fund
Robin Skye
Shearer-Owen Music Foundation



Maestra’s programs are made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

MAESTRA IS A MOVEMENT.



We are the women and nonbinary professionals

who make the music in the
musical theater industry.

We have a bold vision for an
industry that is more diverse,
equitable, inclusive, and
accessible across all intersections
of race, sexual orientation,
physical and intellectual ability,
age, nationality, appearance,
gender identity and expression.

We seek to build, apply, and own
our collective power.

We value relationships.

We practice **radical collegiality** to champion each other as
individual professionals and nurture connectedness among us.

We value transparency.

We **share our knowledge** to help each other thrive.

We value collaboration.

We **encourage participation** from our members and
respond to new ideas and initiative.

We value partnership.

We **coordinate** with other groundbreaking leaders and
organizations because this movement is larger than us.




We value solutions.

We **take practical steps** to support individual members
while driving toward cultural and systemic changes that benefit
our entire global community.

MAESTRA

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