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 stakes 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, L.A., 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 ACHIEVED A LOT**

MAESTRA MUSIC, INC. provides support, visibility, and community to the women and nonbinary people who make the music in the musical theatre industry.

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INDIVIDUAL DONORS
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

BY THE NUMBERS

MAESTRA

MAESTRA DIRECTORY PROFILES
1,744
THAT’S UP 442 FROM 1,302 IN 2021. UP 29%!

11,654
PARTICIPANTS SINCE WE BEGAN VIRTUAL TECHNICAL WORKSHOPS

4,185
NEWSLETTER SUBSCRIBERS
UP FROM 3,037 IN 2021

26
BLOG ARTICLES PUBLISHED

531
INDIVIDUAL DONORS

23%
INCREASE IN SOCIAL MEDIA FOLLOWERS SINCE 2021

49
49 STATES WITH MAESTRAS. ALL BUT SOUTH DAKOTA!

47
RECURRING MONTHLY DONORS

65
MENTORSHIP PAIRINGS FOR 2022-23

336
SELF-IDENTIFYING BIPOC MAESTRAS IN THE DIRECTORY
UP 39%

19
GET TO WORK COMMUNITY PARTNERS

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 KASTMANN LUCKY, Maestra Texas co-moderator

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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.”

“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,” Artemis Montague, songwriter, librettist, producer.

“I am indebted to Maestra and Julianne.”
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.

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-systems that are 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.”

Amplify photos including cover photo by Heather Gershonowitz
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 and 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.

“WHEN MAESTRA ASKED ME TO TEACH A VIRTUAL WORKSHOP, THE ORGANIZATION HELPFUL HELPED ME EMBRACE MY VALUE AS AN ARTIST. I WAS INSPIRED TO DEVELOP A WORKSHOP ON DECONSTRUCTING CRITICISM.”

Sara Bareilles, Grammy, Emmy, and Tony award-winning singer/songwriter

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Sara Bareilles, Grammy, Emmy, and Tony award-winning singer/songwriter
committees
DEA – Kay Chiao
DEVELOPMENT – Laura Ivey and Casey Berner

programs
BLOG – Lexi Vollero
DIRECTORY – Kathleen Yorita
GET TO WORK – Laura Ivey and Georgia Stitt
MAESTRA CARE – Laura Bergquist and Britt Bonney
MAESTRA EDUCATION – Meg Zervoulis and Sonya Hayden
MONTHLY MEETINGS – Georgia Stitt and Judy Yin-Chi Lee
REGIONAL/AFINITY GROUPS – Kat Sherrell and Julie Thornton
VIRTUAL TECHNICAL WORKSHOPS – Judy Yin-Chi Lee, Georgia Stitt, and Carrie Caffrey

timeline of women composers
Shoshana Greenberg, Elspeth Collard, and Katya Stanislavskaya

affinity group moderators
STUDENT MAESTRAS – Ally Bellhaven and Nancy O’Connor
MAESTRA MOMS – Lauren Gregg, Anna Degmac, and Nico Juber
MAESTRA PRIDE – Julianne Meritt
MAESTRA MIDS – Alyssa Kay Thompson

MAESTRA NORTHERN CALIFORNIA – Lyn Allen and Alicia Jeffrey
MAESTRA LA AND SOUTHERN CALIFORNIA – Amy Englishard and Kat Sherrell
MAESTRA MIDWEST – Suzie Lutkelle
MAESTRA NEW ENGLAND – Bethany Aiken and J. Kathleen Castellanos
MAESTRA NASHVILLE – Lori Castell and Kelsi Fulton
MAESTRA SOUTHEAST – Amanda Wansa Morgan and Fuji Fujimoto
MAESTRA NORTHERN CALIFORNIA – Lyn Allen and Alicia Jeffrey
MAESTRA LA AND SOUTHERN CALIFORNIA – Amy Englishard and Kat Sherrell
MAESTRA MIDWEST – Suzie Lutkelle
MAESTRA NEW ENGLAND – Bethany Aiken and J. Kathleen Castellanos
MAESTRA NASHVILLE – Lori Castell and Kelsi Fulton
MAESTRA SOUTHEAST – Amanda Wansa Morgan and Fuji Fujimoto
MAESTRA PACIFIC NORTHWEST – Julia Thornton and Armea Truong
MAESTRA AUSTRALIA – Carmel Dean and Laura Tipoki
MAESTRA CANADA – Christine Lee and Orian Israelsohn
MAESTRA MID-ATLANTIC (DC) – Valerie Higgs and Marci Shegogue
MAESTRA D-A-CH (GERMAN SPEAKING EUROPE) – Sarah Rebell
MAESTRA TEXAS – Jean Hartmann Luck and Lyn Gannning

Major part of the document contains names, roles, and contact information for various committees, programs, and regional groups. It also lists key contributors like the author of feature interviews. The document is structured into sections for committees, programs, and regional groups, each with detailed names and roles.
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

"
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.

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.
Maestra Music, Inc is a 501(c)3 charitable organization (EIN 83-3439518). All donations are deemed tax-deductible absent any limitations on deductibility applicable to a particular taxpayer.