When you come to any Delaware Symphony performance — whether to a Classics or a Chamber Series concert—you’ll first see members of the DSO staff, usually at or near a table, ready to help you with tickets or other matters.

At the concert itself, you’ll see and hear our outstanding professional musicians, typically led by Music Director David Amado, and frequently you’ll see our Executive Director Alan Jordan there as well. Most people assume that presenting any DSO concert requires a good deal of staff work “behind the scenes,” but probably only a few know the details. So, in this issue of our periodic newsletter, Clef Notes, we explore many of those interesting details. When you hear them, we think you may well have questions. Please ask them, and we’ll give the answers in a future issue of Clef Notes.

The DSO is delighted to welcome three new Musician Chair Sponsors this season:
Dr. Lanny Edelson – English Horn, held by Lloyd Shorter
Mrs. Micki Edelson – Principal Horn, held by Karen Schubert
Donald and Abigail Greene - Principal Percussion, held by William Kerrigan

The upcoming 2018-2019 season for the DSO will be its second year to offer the Musician Chair Sponsorship Program. Please check the musician roster in your concert program guide the next time you join us for a performance. There you will see the names of those loyal and generous patrons who have already become Musician Chair Sponsors. Each Musician Chair Sponsor’s name follows the name of the musician they have chosen to sponsor. If you might be interested in joining these patrons and choose a musician chair to sponsor, please contact Kristin Peterson, DSO Development Director, at (302) 656-7442, ex 1008, or at kristinp@delawaresymphony.org for more information.

That is the public facet of my job. But leading up to the conducting is a web of activities that are largely private. Programming is perhaps the most impactful of those. Done in consultation with staff, musicians, and Board, programming charts the artistic course of the Delaware Symphony. What we play, when we play, and with whom we play, are all balanced with hard realities of cost, performance history, and audience appeal.

Generally, I start with a rough draft of programs that I think make musical sense; have internal continuity; create a broad arc across an entire season; have a sensitivity to recent seasons, particular anniversaries and birthdays (musical or otherwise); and consider the repertoire and performance dates of other nearby orchestras. Within the season, I balance styles (Classical, Romantic, Impressionism, 21st Century, etc.), soloists (violin, piano, cello, kazoo, alphorn, calliope, etc.), and nationalities, with budgetary restrictions (how many horns does that Mahler Symphony need?) and our Collective Bargaining Agreement in which different musicians are guaranteed specific amounts of work. I also weigh the appeal of the repertoire to you, to our musicians, and to me.
from the Classroom

Following our very successful launch of the Explorer Experience Link Up concerts last year, we will be partnering with Carnegie Hall again to present “The Orchestra Rocks” in May, 2019! Last season, over 2000 students from across the state attended “The Orchestra Sings,” and we provided almost 1200 recorders to students in need.

Our concerts were originally scheduled for March, 2018, but had to be postponed due to the late spring snow Delaware received. This season we will be presenting our school concert in May and hope to avoid any unforeseen cancellations. “The Orchestra Rocks” will explore the universal element of music: rhythm. This will again be an interactive concert with participation on recorders, violins, and singing. Students and teachers will be working through a Carnegie Hall curriculum to delve into the sounds, pulse, and groove of the music to discover how the orchestra can rock. Our Link Up concerts will be on May 21, 2019, in Wilmington and on May 22, 2019, in Dover.

We will also be providing schools and students in the state a more up-close and personal experience through our Build the Orchestra and Math and Music programs. Build the Orchestra is our middle school strings program, and we are continuing our partnership with A.G. Waters Middle School and their esteemed orchestra teacher, Velvet Siegel, and also hoping to expand to other schools in Delaware. DSO musicians will visit the students twice to provide sectionals and a side-by-side rehearsal experience. The students will be working on a simplified version of one of the pieces on an upcoming DSO concert. After our DSO musicians visit the school, the students will then attend a DSO concert before their school orchestra concert. We are also working to schedule one of our flagship outreach programs for elementary school-aged students, Math and Music. A DSO string quartet performs an assembly concert for the students on how fractions are used to compose and perform music. This concert is followed up by a visit from a DSO teaching artist who will visit the individual classes to reinforce and expand on the ideas presented during the string quartet performance. The students then work to make their own compositions using their knowledge of fractions to manipulate the rhythms. The DSO has brought Math and Music to Warner Elementary School in Wilmington for the past few years as part of the Warner-Shortlidge Arts Alliance and through the generosity and hard work of Bob Stoddard. We are looking forward to being part of WSAA programming at Warner again this season.

We are planning to continue our partnership with the Music School of Delaware and our work with the Delaware Youth Symphony Orchestra. Every year the DSO participates in a side-by-side rehearsal with the youth orchestra. DSO musicians provide instrumental sectionals to the students and then sit in on a rehearsal conducted by our own Maestro, David Amado.

Thank you to all of the donors and patrons who help make our educational programming accessible to students of all backgrounds.
FROM THE ORCHESTRA LIBRARY

Well, I am here to answer the question you all have been dying to ask: “What in the world does an orchestral librarian do?” Answer: a rather large amount of things all behind the scenes and all before one note is played in rehearsal on stage.

Usually, in about May or June, I start by looking at our upcoming season and discussing with our Music Director (and sometimes soloist) which edition they’d prefer for us to use. There are currently at least three circulating versions, and many other versions that have since been revised or are now just considered outdated. Sometimes I need to do some research on this to help advise what is most current or what is most standard. After acquiring the correct edition, depending on the work (especially if these are brand new parts or music that needs to be rented – i.e., still under copyright by law), I check a database established by orchestral librarians from all over the world for errata. If errata exists for the work, I look through it and then check the list against the individual parts. Sometimes, music that was once riddled with errata will have been reprinted and the errata corrected. Most times, this is not the case. This process can take anywhere from a couple of hours to a week or two, depending on the number. For one of the works later on in this season, Tchaikovsky’s Symphony No. 1 “Winter Dreams”, there were over forty pages of errata in the parts and score. This took weeks to correct and properly prepare everything. Once that is all done, then parts are ready to go out to the players – whew!

FROM THE BOX OFFICE

Ticket Sales: What really happens when you click “Purchase?”

We have all become accustomed to bringing these little pieces of paper to concert venues that we show to ushers who direct us to our seats. Often the stubs are torn off and collected, but now barcodes are scanned as we enter the hall. As ticket systems and databases evolve, if you will, the typical rectangular pieces of paper are being replaced with printouts from home and smartphones. But what does all of this mean, or have to do with ticket sales and box office operations?

The answer to either part of the above question is straightforward, but it is not necessarily a short one. Beginning this season, the DSO is handling all ticket sales and box office operations. We now have our own ticketing site, accessed via our website, www.delawaresymphony.org, where you can purchase single tickets and renew subscriptions. (Don’t worry, you can still call the office, too!) While this might seem as though we are approaching the point where one day we simply think of ordering a pizza, and a drone automatically flies it to our door, it’s actually far from it. The ticket site’s interface is designed to be user-friendly so that patrons are able to easily and clearly discern the concerts they would like to attend. Developing this new system meant a few new tasks for the staff as well undertaking a few new roles.

Last season, we began investigating what would need to happen in order to successfully oversee all box office operations. This idea really began two years ago, when we undertook sales of the Chamber Series and outreach concerts. The problem was the DSO didn’t have an actual infrastructure built to manage all sales. Fortunately, our database now has the capabilities to administer all aspects of patron relations: contact information, ticket purchases and contributions. Over a period of about eight months, our staff members met with those of Patron Manager and Patron Tickets—the database we use for client management—where together we designed and constructed a new platform that serves as the DSO’s ticketing site.

The actual website you see for purchasing event tickets isn’t the only part of the process that was new to the DSO. We also bought a ticket printer, a credit card processor, and ticket scanners. Through the generosity of grants from both Crystal Trust and the Marmot Foundation, the DSO was able to purchase all of the necessary equipment and add the Patron Tickets module to the existing database.

Right, understood. That’s pretty simple. So what does this mean for you, the patrons? Now, we are able to easily communicate with everyone who has a ticket to one of our concerts – subscribers and single ticket buyers alike. You also have the ability to print your tickets at home, or just bring your phone so there’s one less thing to forget... unless you happen to forget your phone. If you do, though, that’s ok! The system is mobile, so we can just print you a new ticket at the door. You also have the added bonus of not worrying that your tickets will be lost in the mail or won’t reach you in time. Our internal box office management also allows us to provide an improved customer service experience, and really get to better know you. After all, you, our patrons, are the reason we are here. Playing to an empty hall is really the opposite of what we do: Share the best music with the best audience at what is the best deal in Wilmington!
UPCOMING CONCERTS:

CLASSICS SERIES
David Amado, conductor
Fridays at 7:30 p.m.
Copeland Hall, The Grand Opera House, Wilmington

SEPTEMBER 28, 2018
The American Dream
A Tribute to Leonard Bernstein
ROBERT PATERSON: Dark Mountains
BERNSTEIN: Serenade (After Plato’s “Symposium”)

Jennifer Koh, violin

COPLAND: Appalachian Spring: Suite
BARBER: Medea’s Meditation and Dance of Vengeance

PLUS! Sunday, September 30, 2018, 3:00 p.m.
Cape Henlopen High School Theatre, Lewes
David Amado talk at 2:00 p.m.

NOVEMBER 9, 2018
Liberty, Equality, Fraternity
CHERUBINI: Requiem

University of Delaware Symphonic Choir
Paul Head, director
BEETHOVEN: Symphony No. 3, “Eroica”

JANUARY 25, 2019
Alpha and Omega
SIBELIUS: Night Ride and Sunrise, op. 55
STRAUSS: Four Last Songs

Mary Wilson, soprano
TCHAIKOVSKY: Symphony No. 1, “Winter Dreams”

MARCH 22, 2019
Dancing About Architecture
Celebrating Leon Fleisher at 90
MOZART: Piano Concerto 12 (K.414), A Major

Leon Fleisher, piano
BRUCKNER: Symphony No. 7 in E Major

PLUS! Sunday, March 24, 2019, 3:00 p.m.
Cape Henlopen High School Theatre, Lewes
David Amado talk at 2:00 p.m.

MAY 17, 2019
Roman Hollywood
RESPIGHI: Fountains of Rome

ROZSA: Cello Concerto

Nick Canellakis, cello
RACHMANINOFF: Symphony No. 3, op.44, A minor

CHAMBER SERIES
Tuesday Evenings at 7:30 p.m.,
Gold Ballroom, Hotel du Pont, Wilmington

TUESDAY, OCTOBER 23, 2018
An Evening with DSO Winds
LEFEBVRE: Suite for Wind Quintet, Op. 57
TAFFANEL: Quintet
PAQUITO D’RIVERES: Aires Tropicales
RUNNING: Aria and Quodlibet

TUESDAY, DECEMBER 11, 2018
DSO Principals: Violin and Piano
BEETHOVEN: Sonata No. 8
BRITTEN: Suite Op. 6
FRANCK: Sonata

TUESDAY, FEBRUARY 19, 2019
Lift Off! An Evening with DSO Percussion + Flute
Music by Peck, Dahl, Strang, Hollinden, Glentworth, Nelson, Benson, Shostakovich, Pawassar, and Harry Breuer

TUESDAY, APRIL 16, 2019
IN MEMORY OF DOROTHY CHAMBERS FLYNN
DSO Chamber Orchestra
David Amado, conductor
BARTOK: Divertimento
COPLAND: Quiet City
MOZART: Symphony No. 40 (K.550), G minor

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