Goal: Development of a fully-auditioned, exceptional seacoast youth orchestra situated in Portsmouth, New Hampshire.

The goal of building a fine youth orchestra within the State of New Hampshire and outlying areas necessitates well-trained young instrumentalists to fill the orchestra. This has been identified as a key issue that is lacking within the state itself. Thus, the strategy to build it must begin with the young musicians that are already in place, building from there to form the core of a small orchestra that can then expand. Additionally, awareness of classical music within the region and the state needs to be broadened in order to promote and perpetuate the ensemble.

The Portsmouth Symphony Orchestra proposes to start this effort by hiring a part-time manager to oversee the initiation and implementation of the chamber music foundation and in-school concert series. Young musicians can be created; however, this takes time to develop. Therefore a three-step approach is suggested in order to grow the program into a success that can be a long-standing asset to the seacoast community.

**Phase one, three years**

**Chamber music and development of group of young players performing in schools.**

Administrator

A part time (20 hours/week) administrator will be sought and hired within 3 months by the Portsmouth Symphony as the first step in implementation, at a 20 hour per week part time level, $??/hourly/weekly/monthly?. The administrator would

* Create press releases
* Manage auditions
* Find rehearsal space
* Form liaisons between schools, private music teachers and the PSO[[1]](#footnote-1)
* Maintain database spreadsheet of contacts
* Keep attendance records
* Maintain payroll
* Maintain and procure music library
* Maintain performance rights permissions
* Create electronic projection presentation for school performances
* Create dates with schools a year in advance and then ongoing

**[Question: do we need to mention the possibility of just having players be pulled into the Portsmouth Symphony (and be sponsored by the donor) if there isn’t enough interest? Or alternatively, is sponsorship to a membership in the symphony something we offer right away anyhow?]**

Auditions

Auditions will be set up within 4 months by advertising publically and contacting individual private string and wind teachers in the area to discover young talent. The auditions will be set at a very high level, and the resulting players will be formed into small groups. These groups will grow to include both string- and wind-only groups, along with mixed-instrumentation ensembles.

Ensembles

Ensembles would be formed based on instrumentation within the successful applicants, and may be changed to suit age of players and/or personalities. The goal of the first audition is to start with a string quartet and a wind quintet.

Coaching and music education sessions

Principal players from the Portsmouth Orchestra will coach the ensembles once a week in a three hour setting. These players would be chosen to coach based on instrumentation and on knowledge of theory, history and composition, and paid per service. The first hour will be rotating full-group lessons in music history, theory and composition (using textbooks and lectures), followed by a two-hour coaching session within their group. Once a semester there will be a performance masterclass with a visiting artist, and each semester will culminate in performance opportunities.[[2]](#footnote-2)

Creating the interest within schools: new young musicians

The performance from the first semester will also be trimmed to create second-semester presentations in local grammar and middle schools, rotating between the area schools and condensing the performance schedule to fit into a single day, so that students will limit their school dismissals. After each in-school performance the Portsmouth Symphony administrator will be available and work with the school to place interested young people with their music program or with local private teachers. At the end of the year a large, well-publicized public performance will showcase the young talent. Schools will each be given a group of tickets to offer their students, creating an awareness of the program.

Additional performances or lectures will be developed by the PSO within targeted schools, also showcasing performances by the Youth Concerto Competition winner.[[3]](#footnote-3)

**Phase two, three to four years**

**Chamber orchestra**

At a point where it becomes large enough to create, a small chamber orchestra will be formed from the population of the chamber musicians. This group will also have the option, and may choose to do so from past experience, to split off and continue to work together in a smaller chamber music setting. As before, music education would continue as part of the three-hour weekly session as an alternate choice. The administrator would continue to be necessary to maintain the operations of the orchestra. A three year length of this phase would be optimal. The four year span of high school would allow the freshmen who started out the chamber orchestra to keep the quality going through starting a full orchestra.[[4]](#footnote-4)

* The music director would be hired to conduct. Repertoire for a chamber orchestra is limited but exceptional.
* Players in this orchestra would have the option of sponsorship to perform as part of the Portsmouth Symphony Orchestra.
* PSO principals will be hired to be sectional leaders.
* During this phase, all educational performances by the PSO would continue in order to recruit new young players. PSO musicians would be recruited to teach within the school systems.

**Phase three**

**Full Orchestra**

A full orchestra will be implemented when the ranks of musicians include enough high quality string players and brass players to fill out the chamber orchestra.

* 3-4 performances per year at the Music Hall or local school.
* Outreach into schools continues.
* Youth Concerto Competition within the orchestra is established.
* PSO involvement continues with sectional direction.
* PSO members or auxiliary members will be hired to fill in until such time as the orchestra is self-maintaining.

Table 1

**Target schools**

Public Schools

SAU telephone numbers located at this link:

<http://my.doe.nh.gov/Profiles/PublicReports/PublicReports.aspx?ReportName=SAUList>

SAU 5

* Durham
* Lee
* Madbury

SAU 11

* Dover

SAU 16

* Brentwood
* East Kingston
* Exeter
* Kensington
* Newfields
* Stratham

SAU 17 Sanborn Regional District

* Kingston
* Newton

SAU 50

* Greenland
* Newcastle
* Newington
* Rye

SAU 52

* Portsmouth

SAU 54

* Rochester

SAU 74

* Barrington

Private Schools

|  |  |
| --- | --- |
| Table 2, sample budget for musical and administrative professionals, Phase One. | |
| **Expense Item** |  |
| **Administration** |  |
| Administrator |  |
| Dues and fees |  |
| Tax preparation |  |
| Insurance |  |
| Postage (non-marketing) |  |
| **Artistic** |  |
| Artistic Director |  |
| Coaching |  |
| Sectional |  |
| Classroom |  |
| Auxiliary |  |
| **Marketing** |  |
| Advertising |  |
| Brochure |  |
| Design (brochure, posters, postcards) |  |
| Website |  |
| Posters |  |
| Postcards |  |
| Postage |  |
| **Production** |  |
| Performance Venue |  |
| Rehearsal Venue |  |

Table 3

**Sample School Performance List**

Young People’s Concert

* Peter & The Wolf 24m
* Eine Kleine Nacht 6.5m 1st mvt
* Immer Kleiner 5.5m
* Vivaldi Four Seasons 10m (one season)

Music in Movies

* Beethoven Symphony 9 Ace Ventura Pet Detective, Dead Poets Society
* Orff, O Fortuna Excalibur
* Rossini, William Tell Overture Toy Story 2
* Tchaikovsky Swan Lake Black Swan, Dracula
* Wagner, The Ride of the Valkyrie Bugs Bunny
* Includes PowerPoint

Concerto Competition winner

* Featuring the winner of the Portsmouth Symphony Orchestra Youth Concerto Competition
* Showcasing virtuosity

Youth Chamber Music

* Hour or less in length
* Includes PowerPoint
  + Explanations of music
  + Anecdotes about the composers
  + Historical facts
* Educator/Narrator also there

Star Search – pick your own soloist

* School identifies up to 3 soloists
* Soloist sends possible repertoire
* PSO fills in with other music if necessary

Play Along – PSO plays with your orchestra

* School sends music they are working on to orchestra
* Orchestra arrives and has a short rehearsal with school orchestra
* Orchestra performance for whole school

Music Hall field trip

* Day after regular concert
* PowerPoint presentation
* Trimmed to an hour or less in length
* Leave Chairs in place

|  |  |
| --- | --- |
| Table 4, sample budget for musical and administrative professionals, Phase Two. | |
| **Expense Item** |  |
| **Administration** |  |
| Administrator |  |
| Dues and fees |  |
| Tax preparation |  |
| Insurance |  |
| Postage (non-marketing) |  |
| **Artistic** |  |
| Artistic Director |  |
| Coaching |  |
| Sectional |  |
| Classroom |  |
| Auxiliary |  |
| **Marketing** |  |
| Advertising |  |
| Brochure |  |
| Design (brochure, posters, postcards) |  |
| Website |  |
| Posters |  |
| Postcards |  |
| Postage |  |
| **Production** |  |
| Performance Venue |  |
| Rehearsal Venue |  |

1. See list of schools in Table 1. [↑](#footnote-ref-1)
2. See Table 2, sample budget for musical and administrative professionals, Phase One. [↑](#footnote-ref-2)
3. See Table 3, sample school performance list. [↑](#footnote-ref-3)
4. See Table 4, sample budget for musical and administrative professionals, Phase Two. [↑](#footnote-ref-4)