Chapter 11

Coming to Terms With Database and Direct Marketing

This Chapter . . .

• Helps demystify the elements of direct marketing and use of the database to target new audiences;

• Gives a practical overview of the steps the direct marketer goes through in developing an effective campaign; and

• Gives proven tips for improving response to direct marketing campaigns.

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Part I: Database and Direct Marketing Basics
For the arts marketer, database and direct marketing may well be the most powerful audience development tools invented. They have the ability to reach the most interested individuals with a meaningful message in a timely way and actively get their attention. Despite apparent high costs, they are, in the end, the most cost-efficient of marketing tactics.

As with all professional disciplines, direct marketing comes with its own unique lexicon of buzzwords and terms. Yet despite phrases that may lead you to believe that a Ph.D. is required, you will find very quickly that most practices are rooted in common sense and logic.

The purpose of this chapter is to help demystify the elements of direct marketing and its use of the database by defining the key terms you will use. It will also give a practical overview of the steps the arts marketer goes through in developing an effective promotional campaign. With even only a basic understanding of the language and concepts used in direct marketing, an arts organization can easily take advantage of the power of data-base technology in retaining existing customers and acquiring new ones.

Direct Marketing: A Powerful Communications Tool
What is a database and how does it work with direct marketing?

A “database” is a computerized system used for collecting data and accessing it in a meaningful way. Database systems are used in almost every aspect of business, from accounting to inventory control. They are also used in direct marketing.

The term direct marketing has been around almost half a century. It defines the field of marketing in which individuals are reached at their homes or businesses, and directly solicited and instructed to make purchases or take action.

With technological improvements in computers, printing, postal delivery, and just about every phase of production, the process has improved dramatically. But the fundamental concepts of database usage in direct marketing has remained constant.
Before we begin the discussion of databases and direct marketing, here are two terms to know. Both of these concepts are common to marketing systems.

**IMPORTANT DATABASE/DIRECT MARKETING TERMS**

*Inferred data:* Data that is collected about a market through market research and applied to everyone in that market.

*Actual data:* Data that is collected about a specific individual and saved as part of a computer record.

Mass marketing identifies a potential audience using demographics—the measurement of audience characteristics—and attempts to reach it through general media, such as magazines and broadcast media. However, while research may show that a magazine is read by a particular age group, gender and educational level, the readers to which the demographics may apply is not known. Thus, mass media depends on inferred data to target its audiences.

This broad-based approach is like using a shotgun, hitting everything in its path. Direct marketing, on the other hand, is its highly targeted alternative. Think of hitting your target audience with a rifle shot.

Direct marketing takes advantage of lists of individuals. These lists are selected based on actual data or known characteristics of each person in the list. Based on this data, the marketer presupposes that the people in the list will have an interest in the product or service being offered. For example, a list of known record buyers should have an interest in music, or subscribers to a magazine on art are assumed to have an interest in visiting art galleries. Database systems take lists and direct marketing to the next step. They attempt to isolate specific individuals by selecting a set of actual data such as purchases and buying history and communicate with these individuals virtually one on one. The best media for direct marketing are the mail, the telephone or e-mail.

Mass media depends on inferred data to target its audiences. Direct marketing selects a target based on actual data or known characteristics of each person on a list.
Why Does Direct Marketing Work?

Pretend you are a sales person talking to complete strangers. As an effective sales person, you will first try to learn about your prospects. You would want to know what their interests are, what they know about your product, whether they have purchased before, and if they can afford what you are selling. Then once you have a sense as to what your prospects are about, you tailor your selling story to appeal to them.

The database supplies you with those answers before you make your presentation. It allows you to speak to your prospects on a level that would keep their interest. Knowing how someone has interacted with the arts in the past will help you approach them in a way that is meaningful to them.

The renewal and new-patron acquisition processes fall into basic database practices— that is, you tailor your message to fit your prospect. Consider your loyal audience. Once your patrons have attended your event, whether it’s a live performance or an exhibit in your hall, their experience level is very different from those who have never attended. Convincing a patron to return is a very different message than connecting with someone who has never attended in the first place. The new prospect will need a lot more explanation as to what you are about and why they should join, since they never had that first-hand experience.

The Growth of Arts Audiences in the United States

The effectiveness of direct marketing did not just happen. It evolved over the last sixty years. Understanding its development from an historical perspective will help give you insights into its dynamic potential. Six conditions came together that led to expanding the arts in the United States, as summarized on the chart that follows. These conditions made it possible for arts institutions to take advantage of modern marketing methods and attract the largest arts audience in history.
Condition 1: Education increased and literacy improved as a result of the GI Bill. At the end of World War II, virtually all returning military were guaranteed an education. Many, many of them took advantage of it. A better educated citizenry created growth for arts participation.

Condition 2: The United States sought to become a world cultural leader. Perhaps no other individuals laid the groundwork for growth in the arts than John and Jacqueline Kennedy. They believed that to sustain itself as a world power, the United States would have to develop its artists as it would develop its political, military and business leaders. Their commitment to growth in the arts laid the groundwork for government support. In 1965, the National Endowment for the Arts was created and a new priority was assigned.

Condition 3: The “Baby Boomers” came of age. The post-war population grew dramatically. Baby Boomer parents instilled in their children a greater awareness of the arts than ever before. The public encouraged support of the arts at virtually every civic level, as evidenced by more than 3,800 regional and local arts agencies that now exist.

Condition 4: Another boon to direct marketing that came out of the Kennedy era was the creation of the zip code. Coupled with the development of the computer, the zip code gave marketers the opportunity to take advantage of more efficient postal service, and as well as a new method of organizing both geographically and demographically homogeneous neighborhoods.

Condition 5: The U.S. Postal Office offered charities nonprofit, bulk postal rates. An economic advantage the United States has over any other country in the world is the availability of relatively inexpensive postal rates. While we may complain about the rising cost of postage, we have rates low enough to allow the mail to be an efficient marketing tool. An additional advantage most arts organizations have is the availability of the non-profit postage rate to help make direct mail even more affordable than for their commercial counterparts.

Condition 6: The era of the personal computer began in 1980 and continues to evolve more rapidly than ever. Since IBM’s introduction of the PC 30 years ago, devices have become smaller, faster, and cheaper. You might say they've become so simple, even a child could use it. Database development is no longer limited by technology. The real challenge of today is maintenance of data and intelligent use.

Condition 7: Digital data systems such as the Internet and mobile communication devices allow for database maintenance in real time. Through the use of interactive websites, individuals can update their own personal data instantly. Purchase transactions and online activity can become immediately actionable by the marketer.

GROWTH OF THE ARTS AUDIENCE IN AMERICA
Direct marketing is a process ruled by basic methods. Within these methods are room for tremendous creativity. But to succeed with them requires a good understanding of each of the three key elements: the Market, the Offer and the Package.

Most important of the three elements, the Market, is the group of your most likely prospective buyers. Targeting the market with the right offer is the most important planning the marketer can engage in. The more highly focused the market, the greater the response.

Determining the market requires a knowledge of its characteristics, which are divided into two categories: demographics and psychographics (referred to in Chapter 3 as Enriching Characteristics). Demographics are the statistical descriptions of a group of people. In marketing the arts, certain demographic segments have proven to be stronger indicators of interest in the arts than others. While the characteristics within them may change from one arts organization to the next, these demographic characteristics still serve as benchmarks in identifying potential audience categories.

Demographics are extremely important. After all, without certain income levels, you could not expect people to be able to afford subscriptions, or have the discretionary funds to make contributions. More important than demographics for arts marketing is the second category, psychographics. Psychographics measures what the market does. What motivates consumers, what interests them, and what are their habits as consumers? These are the questions that psychographics attempt to help you understand.

Consumers have different interests and different experience levels that can be determined by recognizing their psychographic characteristics. For example, compare the categories at the right. Each represents arts goers at different levels or degrees of the same buying pattern. Consider how the variety of characteristics within your different audience groups or patrons might affect how you would communicate with them.
Part II: Your Database: Your Most Important Asset

Databases and lists are the means of reaching your market of potential and real arts patrons. They are the repositories of the names, addresses and other information needed to deliver your message. Your own database or house list is the most important list available to you. Without it, you would be hard-pressed to communicate efficiently and in a timely manner with your prime supporters.

Therefore, the proper maintenance of your database is a critical responsibility. Names, addresses and pertinent data should be kept clean and accurate. Records should be updated on a regular basis and bad data should be removed. Also, it is unwise to add records to your own database that have no direct relationship to you. Often, arts organizations are offered lists from unrelated institutions to supplement their own. These lists should be suspect at best until they are tested and proven to be responsive. Only those people who respond from these lists to one of your offers should be added to the house file since they have now established a direct relationship with you.

Just as every institution is unique, the design of a database is unique. Each organization has its own requirements of the kind of information that needs to be retained. Performing arts organizations are concerned with ticket buying and donor history; museums are concerned with membership and similar giving information.

From the marketers’ perspective, certain information needs to be accessible to use a database as a marketing tool. The terms in the following chart define the kinds of information needed to make informed marketing decisions. Getting at that information requires a discussion with your technical support staff or computer consultant to help you interpret the data available and how it can be sorted to segment your house file.

Of course, there are many pieces of data that will help you better understand your audiences. But databases have limits in the amount of data they can store. Your own logic will dictate which data points will be the most meaningful.
ESSENTIAL MARKETING DATA
TO INCLUDE IN YOUR DATABASE

Actives: Patrons who are your greatest source of revenue

Secondaries: Patrons who have purchased or contributed but not very frequently. One of your major marketing goals should be to upgrade a secondary patron to an active patron.

Lapsed: Patrons who have not responded to any solicitation in a reasonable period of time.

Recency: A key data point of purchase history, tracking when a patron last made a purchase. People tend to be most responsive to solicitations when they have just responded to a previous solicitation.

Frequency: The number of times a patron responds to a solicitation. The more frequently patrons respond, the more likely they will respond in the future.

Dollar value: The amount a patron spends on a solicitation. People tend to make mail-order purchases in a consistent range. When evaluating outside lists, look for dollar values in the range consistent with your own patrons. High dollar responders will respond better to high dollar solicitations and low dollar responders to low dollar offers.

Inquiries: Individuals who request information about an institution’s offerings.
Part III: Lists: The Heart of Direct Response

After your own database, outside lists will be your best sources for acquiring audiences.

Outside lists can be ranked by effectiveness. This ranking tends to be consistent, depending on how well the lists are maintained by their owners. Typical direct mail list sources are shown at the left.

The best place to start your search for outside lists is through your colleagues at other organizations in your area. Commercial lists from magazines, mail-order companies, and compilers can be most easily researched and acquired through a reputable list broker—a marketing professional who specializes in renting and purchasing of commercially available lists. Consult the Direct Marketing Association, trade publications such as DM News, Target Magazine, American Demographics, or your local direct marketing club for recommendations. Resources are also available on the National Arts Marketing Project web site: www.artsmarketing.org.

Exchanging or Renting Lists. Working with a list broker or direct marketing professional does not relieve you of your responsibility to understand the dynamics of lists. Even when receiving recommendations on the lists to use, it will be your decision as to what to do. Therefore, it is important for you to know how to qualify lists and how to order them properly. The list business is not regulated and the industry philosophy is caveat emptor, “Let the buyer beware.” Precision in ordering lists is as important as any part of the production tasks. In addition to qualifying lists as just described, there are a number of additional steps to be aware of to insure lists are delivered properly. See the next page for a useful check-list for evaluating lists from outside sources.

Preparing Lists. Lists you receive from outside sources cannot simply be mailed or e-mailed. They must go through preparation by a computer service bureau to make them useable. The speed and improvement of computers make it possible to refine lists to make them not only mailable, but more effective in increasing responses as well. Data processing is the term used to describe the steps involved.

### LIST SOURCES

- **Local cultural organizations:** Patrons of organizations in your area.
- **Publications:** Readers of magazines and books where editorial content matches lifestyle interests of your patrons.
- **Mail-order buyers:** Individuals who shop by mail or online and tend to respond to direct marketing solicitations.
- **Compilations:** Lists of people taken from directories such as the Yellow Pages or the White Pages of the phone book.
CHECKLIST FOR EVALUATING OUTSIDE LISTS

**Size:** The number of names available to you from a list. Lists should have at least 1,000 to be useful. The work that needs to be done on lists to make them mailable is expensive. If lists are too small, even if they appear to be perfectly profiled, they will not give you enough responses to make them profitable.

**Format:** The medium in which a list will be provided to you. Indicate to your list supplier the format your mail house can use. Standard formats are disks or downloaded files.

**Segmentation:** Just as you have categories within your own house file, outside lists have segments that can be separated. If you are soliciting for subscriptions, you will want subscribers or frequent buyers of the lists you will mail. Beware of lists with no segmentation.

**How acquired:** The method by which names are received and compiled by an organization. The best names to be mailed for a direct mail solicitation are those that responded to a prior direct mail offer. Names acquired by other means are less responsive and should be mailed as a separate segment.

**How active (frequency):** List owners identify their customers based on the number of purchases they make. Find out how many transactions to which the average customer responded.

**When acquired (recency):** Ask when the buyers in the list last responded to a solicitation.

**Average Sale (dollar value):** Lists will provide a better response to your offer when the average order you are requesting matches the average order the buyers made with the list owner. Pick lists that match your average order.

**Usage:** Don’t take for granted that a list will work, even if the description is ideal. Find out who has used the list in the past and whether it was successful.

**Requesting output:** Specify exactly how you want the lists provided. Ask your service bureau to provide you with list specifications to pass on to list owners.

**Omitting records:** When requesting names from sizeable lists for repeat mailings, ask the list owner to keep a record of the names supplied so that they are not repeated in orders for subsequent mailings.

**Count reports:** Ask the list supplier to supply you with a count of names supplied to you by zip code. This report will help you verify that the list you receive is accurately selected.

**Delivery:** Your mailing will be dated. Make sure the list you are requesting will reach the service bureau and, in turn, the mail house according to the schedule you have planned.
Every marketing campaign is unique, and the list processing requirements for each one will have different specifications.

**Merge/Purge:** The process of unduplicating the names between lists. One of the biggest complaints direct mailers hear from their patrons are about the duplicate pieces of mail they receive. When mailing several different lists, especially of a similar nature, it is easy to find names on more than one. The proper merge/purge program is important not only to save unnecessary costs of duplicated mail but to provide a higher level of customer service to your patrons. Merge/purge can be achieved at different levels of competence. You will want to know the method your service bureau uses.

**Exact match:** Only records that are identical in every way will be unduplicated. This method is ineffective in thorough unduplication because of typos and different standards of data entry by list owners.

**Match codes:** A formula by which service bureaus pick elements of a name and address, thereby catching a certain percentage of duplicates that are not identical matches.

**Algorithms:** A higher level formula than a match code. Algorithms are based on probability tables that assume that if records have certain similarities they are duplicates.

**Household level:** Removing all but one name per household.

**Overkill vs. underkill:** In specifying the level of unduplication, overkill indicates very tight parameters in eliminating names. Underkill refers to loose parameters in unduplicating names.

**List sanitizing:** A program to check address records for accuracy. Some service bureaus have programs that will be able to correct addresses that have been incorrectly entered.
**NCOA or National Change of Address:** A postal computer program that tracks changes of address. An advantage to this program is that it will supply the mailer with a correct new address. If a household has not moved out of the area, they may well be recovered as a respondent.

**Address Correction:** A technique of cleaning lists mailed by bulk rate. By printing “Address Correction Requested” in the return address corner of the mailing piece, the Post Office will return those delivered to bad addresses and supply the new addresses. There is an extra cost for each returned piece of mail. Therefore it is only desirable to use this method to update house files.

**Postal discounts:** The Post Office offers discounts to all mailers if they can meet certain specifications. Your mail house should be prepared to discuss with you discounts for which you may qualify. Your mail house and computer service bureau must work together to insure that the final output of name and address records conform to postal service standards.

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**TYPES OF POSTAL DISCOUNTS**

- **First class 5-digit presort:** If a mailing is being sent first class, it may qualify for a discount by sorting the names and addresses in zip code order.

- **Bulk mail (non-profit):** Direct marketers who mail a large number of mailing pieces into a zip code can request discounts over first-class mail called Bulk Rate. Organizations that have 501(C)3 status can receive additional discounts.

  Further discounts can be taken for sorting the mail using carrier routes and bar coding.

**Key Codes:** To keep track of which lists work and which ones do not, you will want to ask your service bureau to assign a special identifying code by list to each record. By knowing how many names are mailed from each list and counting the number of responses that come to you with each code, you will be able to determine the response rates of the lists you mail.
Part IV: The Offer

The Offer is what you want the prospect to do.

For direct marketing to be effective, the three parts (the market, the offer and the package) must be working together. In measuring the value of each, the market is worth 60%, the offer worth 30% and packaging is worth 10%. Ironically, the results of the mailing and its cost have little relationship. Most arts organizations spend comparatively little money on developing offers or finding lists. Most of their expenses are loaded into the brochure design, printing and postage.

Here’s a typical example: A highly targeted and interested market will respond even if the offer is weak and the packaging sloppy. A list of chamber music devotees may be responsive at a very high rate to a postcard mailing to buy tickets to a well respected, but less than-superstar artist in recital. A(list) + B(offer) + C(package) = potential success. But the most elegant invitation to a blockbuster gala mailed to a bad list will not even yield one response. A (offer) + B (package) + C(list) = guaranteed disaster.

What Makes a Strong Offer?

Offers must be very specific and the action you want taken must be clear. The offer must lead to a high-dollar return. Direct mail will not be cost-efficient if purchases are small or do not lead to guaranteed immediate repeat purchasing. Offers that fall into this category are:

Subscription: A powerful direct marketing offer because of high dollar average order and the ability to sell multiple concerts at once.

Multiple Single-Ticket Purchases: A powerful offer that, like subscriptions, can achieve a high dollar order.

Memberships: While not usually resulting in high revenue, memberships become a means of identifying interested patrons for additional offers throughout the season.

Upper-Level Contributions: A difficult offer on which to receive high responses to outside lists; However, a means of upgrading patrons within the database.
A common myth...is that an acceptable response rate is 2% [but] less than a 50% to a renewal mailing should be cause for concern; whereas, new acquisition campaigns are acceptable at much, much lower response rates.

What is an Acceptable Response Rate?

A common myth in direct marketing is that an acceptable response rate to a mailing campaign is 2%. For an e-mail campaign, it is dramatically less. In reality, each marketer determines the acceptable response rate for the organization’s campaign based on what is needed to make it work. Renewal rates, which are rates of response, must be very high. Less than a 50% response to a renewal mailing should be cause for concern, whereas, new acquisition campaigns are acceptable at much, much lower response rates.

To determine an acceptable response rate when acquiring new patrons, you have to decide the minimum allowable return you expect for every dollar you spend. One rule of thumb is that an allowable new acquisition cost is a revenue return to break-even on your campaign. In other words, spend a dollar to make a dollar.

The higher the dollar value of the offer, the lower the response rate needed to break even.

A subscription worth $100 or more will break even at 5/10ths of a percent or lower.

Whereas an offer for an individual membership to a museum worth $30 will have a break-even of more than 1.5%. If an average order were $14 for a pair of tickets, a direct mail effort would have to produce nearly a 3% response just to break even.

With all that said, how is it possible for a company like the Book-of-the-Month Club to make any money with an offer of $1 for 5 books? Even a 100% response could not cover the cost of marketing and fulfillment. Remember the club offer is five books for a dollar and a commitment to buy at least five books at $25 apiece or $125 per year. In that case, the club would break even on their marketing cost with as little .5% response.

That is why special trial, introductory and inquiry offers can work as well. They lead to a high dollar return in follow up.

Working With the Box Office or Membership Department to Track Response

You won’t know what’s working without a strong tracking system, and your box office operation or membership office is a key to making it work. See Chapter 11 for tips on setting up a system and establishing tracking codes with your box office management.
How to Boost Response Rates

1. **Ask for clear action.** Offering “the opportunity to feel the experience of a live performance” is usually not clear enough to elicit a response. You could experience a live performance by subscribing, buying a single ticket, or even coming to an open rehearsal. The offer has to be clearly stated and a specific action requested. Danny Newman can be credited for driving the point home when he titled his excellent book on marketing performing arts, *Subscribe, Now!*

2. **Be credible.** You are asking your prospect to send you money, either a check or credit card number. If the offer is incomplete or outrageous, you will hamper response. If you talk about presenting internationally acclaimed artists when you are actually presenting unknown artists making their solo debut performances, the public will catch on. You may get high responses once, but not again.

3. **Make it easy to respond.** If your prospect has to work to figure out what the offer is and then figure out how to order, you will lose their interest and their order.

It may not always be possible to develop a strong offer by itself when marketing the arts. Some artists may be well known, others may not. Programming may not be as strong one year as the previous year. What can you do?—Offer enhancements and benefits can often turn the fence-sitting prospect to your side without changing the core offer. Listed at the right are some enhancements that have helped improve response rates.

Taking the time to plan a strong offer with your audience in mind is the most powerful task you can perform. You will know quickly how well you did because the responses that you receive will be your report card.
PROVEN WAYS TO ENHANCE THE OFFER

• Ticket or membership discounts when responding by a deadline: This creates a sense of urgency to your offer.

• Priority or preferred services: Everyone loves privileges. You may often upgrade a responder based on the privileges you have to offer at higher levels.

• Tax deductibility: As a nonprofit organization, you can offer tax breaks to your patrons. Make sure they know when this will apply.

• Free gift: The most powerful word in marketing is “free.” Free gifts almost always help increase response. Some responders may prize the free gift more than the core offer.

• Extra performances or events: In a sense, this is a “free” gift. Positioning an extra performance may be more desirable than a discount, especially if you offer tickets to a performance you may not expect to sell out.

• Discount travel packages: One of the problems of attending a live performance may be distance. You may be able to extend your geographic market by providing lodging and restaurant benefits and information.

• Sweepstakes: Everyone likes to win something. Sweepstakes have helped increase response rates for marketers for decades. But, there are many rules associated with this. Work with your post office to make sure you are in compliance with the rules associated with running a sweepstakes.
Part V: Packaging: Getting Your Message Through the Clutter

The planning done for the offer and market identification will represent the lion’s share of responses. Nevertheless, the importance of the communications package cannot be understated.

In direct marketing, the method of communication is the word. What you say and how you say it will help drive your response rates. The emphasis here is on the word “word.” Only through words can you define your offer, only through words can you describe benefits, and only through words can you explain how the prospect can respond.

The public is not waiting for pretty brochures from arts organizations to be mailed to their homes. Cluttered designs that are hard to read deter response. Graphic design elements will only be effective if they support the written message.

Yet, in observing brochures produced by arts and cultural institutions today, most of the expense and much of the planning of direct marketing seems to be spent on this least important of steps. Too often, text is unreadable because of small or reversed type or busy graphics. Paper is selected where the responder can’t fill out the order form because the paper stock is too coated. Important information is left out because the designer wants less copy and bigger pictures.
The Classic Direct Mail Package

In order of importance, these are the elements of a direct mail package:

- **The Outer Envelope or Mailing Panels:** Whether it is the outer envelope or the outer panels of a self-mailer brochure, this is the first image the prospect sees. It must be engaging and lead the prospect to open the envelope or the mailer.

You may have seen some commercial direct mail that looks like an official document, a refund check, or a bill. That is a technique used by insurance companies or credit companies. Arts organizations should find some special benefit to feature on the outside to make the reader want to find out more. Performing arts should feature any well-known artists performing in the season, highlight the most popular programming, or tease a discount that expires by a certain date.

- **The Letter:** The letter is the most important element inside. It organizes the sales story, presents the offer in a clear and simple way and explains the benefits of acting.

- **The Reply Device:** Often overlooked, the reply device or order form, if done properly, helps the prospect recognize the offer immediately and understand what action should be taken. If done incorrectly it will confuse the prospect and you will lose the chance for a completed purchase or action.

- **The Brochure:** The brochure acts as a utility piece. After the prospect has decided to respond, the brochure should describe facts and details that will help complete the order. The brochure should be rich in benefits but not be hard to read or confusing. The brochure can be augmented by a website. In some circumstances with smart planning, the website can become a substitute for the brochure.

- **The Return Envelope:** Everything about a direct mail piece should make it easy for the prospect to respond. The value of a reply envelope is that it is already filled out and makes it easier for the prospect to mail in the response. Another option is to direct the prospect to a website for online purchase.
Dear Music Lover:

While other organizations may be trimming back their seasons, your favorite Orchestra is moving forward, full-speed ahead!

The Philharmonic’s dynamic Music Director, David Stewart Wiley, has planned another great year of concerts you won’t want to miss.

The incredible 31st season opens and closes with two of the top superstars of today’s classical music scene. In October, classical favorite Joseph Kalichstein continues our exploration of the Beethoven Piano Concertos with No. 4 in G Major for our opening weekend. Internationally acclaimed violinist Nadja Salerno-Sonnenberg closes the year in May 2010. She performs a remarkable work for orchestra and violin by the famed Tango composer, Astor Piazzolla. But there’s a lot more to discover.

This season, you’ll have more outstanding concerts with your beloved Long Island Philharmonic Orchestra and Chorus and some new, acoustically superb concert halls making it easier for you to get to. You will enjoy our Nassau concerts at Tilles Center for the Performing Arts in Greenvale, John Cranford Adams Playhouse in Hempstead and Adelphi University Performing Arts Center in Garden City. In Suffolk County, you’ll discover Staller Center for the Arts in Stony Brook and the Patchogue Theatre for the Performing Arts.

For those who love musicals and the celestial artists who grace the stage, you won’t want to miss some of the most heavenly stars in the Broadway galaxy. In a special concert to benefit the Long Island
Philharmonic, Tony Award® winning actress/singer/dancer Chita Rivera joins forces with the members of the Philharmonic in a nostalgic revue called Chita Rivera and the Men in Her Life. Also, joining members of the Orchestra for his own special homecoming is Patchogue native and the longest running Phantom of the Opera star, Franc D’Ambrosio. Plus, greet 2010 with our always sold-out New Year’s Eve spectacular. We’ve planned songs and satire from the “Great White Way” with a symphonic evening of one of New York’s most popular revues, Forbidden Broadway!

Get a head start on renewing your subscription. Just check out the attached Subscriber and Ticket Order Form for all the information you need. Subscribe today and guarantee that your seat will be waiting for you. It is truly one of the best seasons ever!

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Think of your enjoyment of your Orchestra and make an extra gift.

Did you know that the cost of your subscription ticket covers less than half the cost of your concert? At the same time that we have held back from increasing prices to help our subscribers, we have been very grateful for the generosity of so many of our subscribers. Your support of our important work, from the concert hall to the classroom, has helped make a difference. Knowing that we have not passed along the increased overhead we face, please consider making an extra generous gift when you are completing your Order Form. A gift of $100, $200 or more will go a long way in ensuring our future and your continued enjoyment of your favorite Orchestra.

To rush your subscription, call the Philharmonic Box Office at (631)-293-2222, or return your Subscriber Order Form by mail to the address shown, or fax the completed form to (631) 293-2655.

The planning is done. David Stewart Wiley, the Long Island Philharmonic and our incredible musical celebration are ready to begin. Your seats for our terrific 31st season await you!

Warmest Regards,

Stephen Belth
Executive Director

P.S. Remember, guarantee your seats and enjoy extra discounts as a subscriber. Call (631) 293-2222 today to order!