



1 When Severance Hall opened in February of 1931, **Smith Lobby** was a “motor driveway” through the ground floor, allowing chauffeur-driven limousines and taxis to drive directly into the building to drop off or pick up concert-going passengers.



2 A section of the original tiled driveway may be seen in the lobby entrances from both Euclid Avenue and East Boulevard.



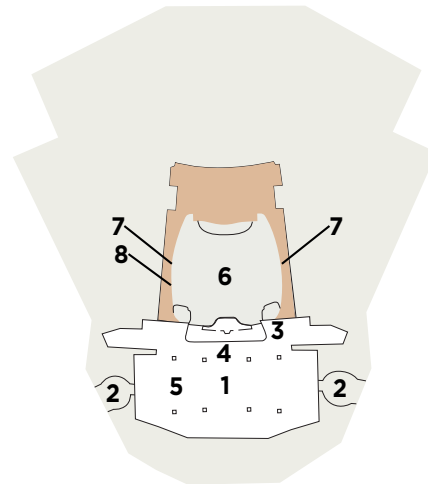
3 The telephone and push-button panel were used to communicate between the box level, the lobby, and the waiting chauffeurs.



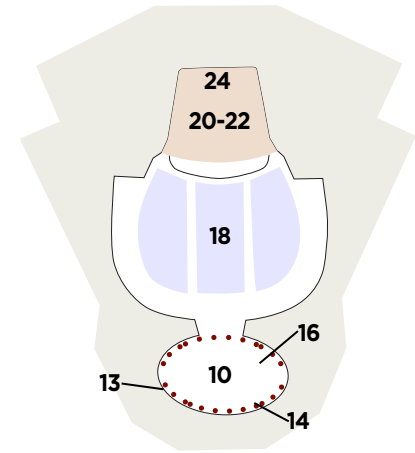
4 Aluminum, a metal that had only recently been used as a building material at the time Severance Hall was built, was used throughout the building’s ground floor and in the Concert Hall. The Reinberger Chamber Hall box-seat doors and ticket booth are aluminum and incorporate design elements of both the Egyptian Revival and Art Deco styles.



5 The terrazzo floor design features the favorite flower (lotus) of Mrs. Severance. Look for lotus flower designs throughout the building.



1ST LEVEL (GROUND)
Reinberger Chamber Hall & Smith Lobby



2ND LEVEL (MAIN)
Bogomolny-Kozerefski Concert Hall & Grand Foyer

Thank you for visiting



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PHOTOGRAPHY CREDITS

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SEVERANCE HALL

HOME OF THE CLEVELAND ORCHESTRA

TOUR GUIDE



John and Elisabeth Severance

Severance Hall, Home of The Cleveland Orchestra

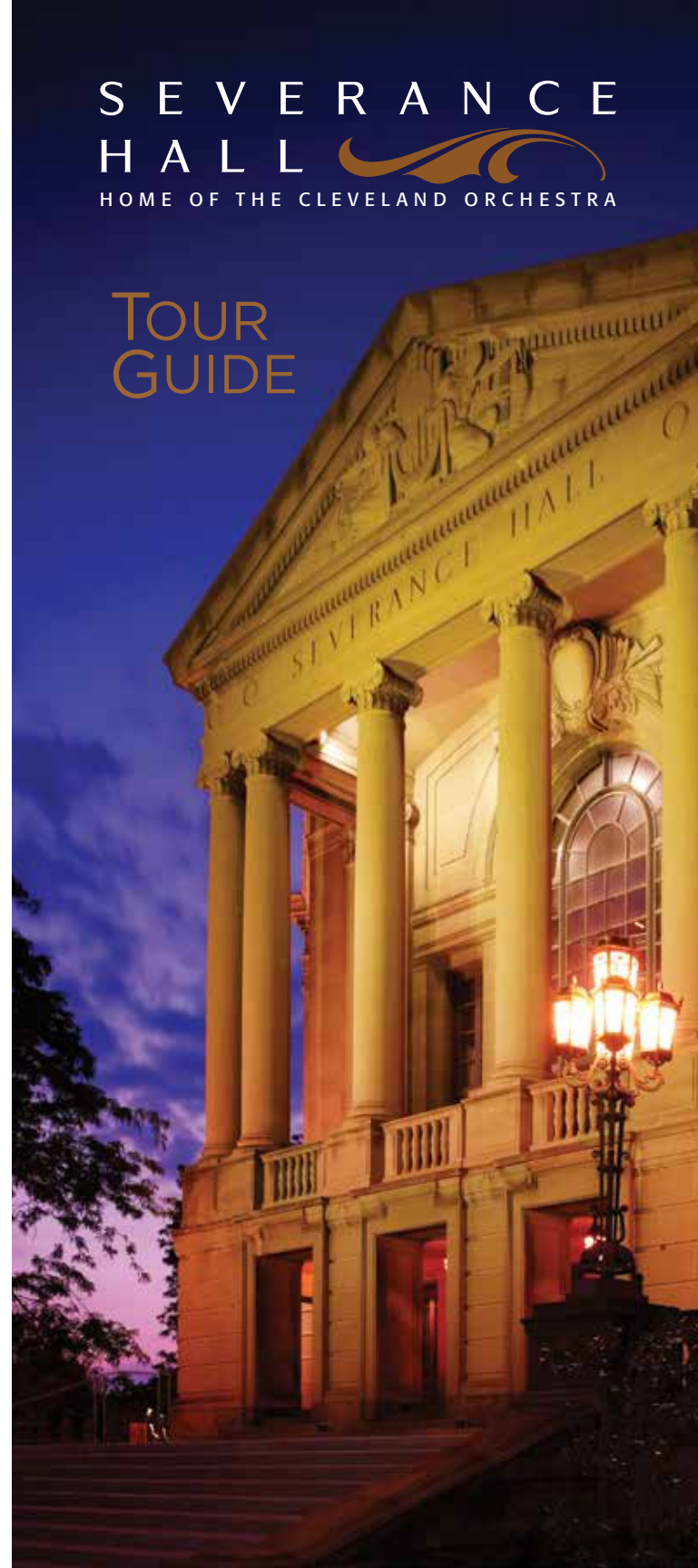
Regarded by many music-lovers as one of the world’s most beautiful concert halls, Severance Hall opened in 1931 as the home of The Cleveland Orchestra. The building is named for John L. Severance and his wife, Elisabeth, who initially donated \$1 million for its construction. Elisabeth died unexpectedly early in the design process, and John Severance made additional contributions toward the building in her memory. The building’s architectural significance has been recognized by local and national preservation organizations, including the Cleveland Landmarks Commission and the National Register of Historic Places. Severance Hall is a recipient of the Honor Award by the National Trust for Historic Preservation.

EXTERIOR

The Cleveland architectural firm of Walker & Weeks created a design that reflected John Severance’s desire for an elegant structure that would incorporate the finest materials and the most advanced features available at the time of its construction. The Georgian exterior was chosen to match the classical architecture of the surrounding buildings. Ohio sandstone was used for the terrace and base of the building, while the upper sections were built of Indiana limestone.

INTERIOR

The interior of the building presents an unexpected and vibrant combination of design styles, including Art Deco, Egyptian Revival, Classicism, and Modernism.





6 Reinberger Chamber Hall (entrance located in Smith Lobby) is a beautiful 400-seat hall, designed to look and feel like an 18th-century music salon. The design style matches the neoclassical exterior of Severance Hall and provides an intimate space for smaller musical ensembles, lectures, and recitals.



7 The hand-painted murals depict formal garden scenes. The wood paneling is made of maple, avodire, and zebra wood.



8 Detail of sconce.



9 Detail of ceiling.

Please note that the following areas may be restricted at certain times due to Orchestra rehearsals or other use of the Concert Hall.



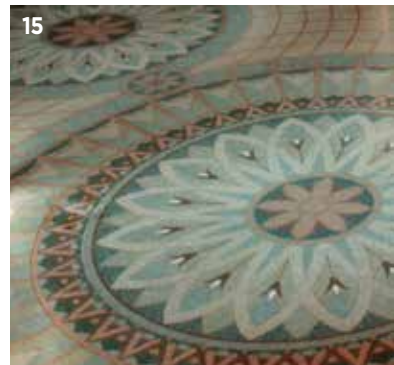
10 In addition to serving as the front entrance to Severance Hall, the **Bogomolny-Kozerefski Grand Foyer** acts as a transition between the neo-classical exterior and the Art Deco interior of the Concert Hall. The Grand Foyer is in the Egyptian Revival style, which was popular after the discovery of King Tutankhamen's tomb in 1922. Illuminated at night, the Grand Foyer was called "a gigantic jewel box" by journalists covering the opening of the building in 1931.



11 - 12 Bronze and brass are the metals of the Grand Foyer, as seen in the railings, the elevator doors, the trim surrounding the etched-glass doors, and the ticket booths.



13 - 14 The twenty-four red jasper marble columns, as well as the marble bases for the four brass torchères, were imported from Italy especially for this room.



15 The magnificent terrazzo floor contains tiny marble chips laid into brass outlines. The design formed is that of three open lotus blossoms, which are mirrored by the ceiling design and chandeliers.



16 Legend has it that the small bolt embedded in the terrazzo floor is the only imperfection to be found in the Grand Foyer. Look for the bolt near the staircase leading to the box level on the Euclid Avenue side of the building.



17 Above the doorways of the Grand Foyer, fourteen murals painted by Cleveland artist Elsa Vick Shaw depict a variety of ancient musical instruments.



18 Known for both its visual beauty and fine acoustics, the **Concert Hall** is one of the most famous in the world.



19 The stunning aluminum-leaf ceiling, described in the first program book as "suggestive of English point lace" is often said to imitate the lace in Elisabeth Severance's wedding gown.



20-22 The **Stage** has been redesigned twice, both times to improve the acoustics, and the second time to improve the architectural marriage with the auditorium.

20 The original stage as it looked in 1931.



21 The stage redesigned under George Szell (the Orchestra's fourth music director) in 1958, known as the "Szell Shell."



22 The renovated stage as of 2000, when it was named to honor Christoph von Dohnányi, the Orchestra's sixth music director.



23 Here is the view the Orchestra musicians see from the stage.



24 Behind the decorative grill-work seen onstage is the **Norton Memorial Organ**, considered to be one of the finest concert-hall organs ever built. Designed specifically for symphonic use and specifically for Severance Hall, the Norton Memorial Organ was created by the renowned organ builder Ernest M. Skinner in Boston in 1930.



25 The organ includes 6,025 pipes made of lead and tin alloy, zinc, and wood. The largest pipe is thirty-two feet in length, and the smallest is seven inches in length.



26 Like the Grand Foyer, the **Humphrey Green Room** is in the Egyptian Revival style. Papyrus and lotus flower designs are used throughout the room.

The room's furnishings are original and date from 1931.

A photograph of each of the Orchestra's seven music directors hangs on the walls.

The portrait of John Long Severance was painted by the British artist Oswald Birley, the favorite portrait painter to the British Royal Family, as well as Sir Winston Churchill.

Please see The Cleveland Orchestra's website clevelandorchestra.com for a schedule of guided tours of Severance Hall.

