Careers in Orchestras

Many people earn a living working for an arts organization, such as an orchestra – from the performers on stage, to support staff who raise money enabling the orchestra to operate; manage artistic and stage operations; market and promote the orchestra’s programs; provide music education for children and adults; keep the building in good condition; assist our concert-goers, and much more. The Cleveland Orchestra employs over 250 people. Of that number, approximately 100 musicians and 2 conductors perform on stage, and roughly 130 administrative and support staff work behind the scenes to make the concerts and all other activities possible.

Digital Designer or Developer

Creats and runs the Orchestra’s digital platforms and applications, and manages the Orchestra’s use of online media.

Education: College degree in computer science, game designer certification, or similar.

Skills Needed: It’s useful to know object-oriented programming languages such as Java.

How to Get Started: Be curious! Explore how different apps and websites are built.

The best part of the job: The fantastic music and the challenges of constantly changing technology.

Career Tip: Channel your skills and passion into building something for yourself or friends.

For More Information: Check out KhanAcademy.org

Orchestra Musician

To earn a spot in any symphony orchestra, a musician must go through a series of rigorous auditions (tryouts). After a musician has earned a spot in an orchestra, they do their part to ensure that the orchestra is performing at its peak each week. They may rehearse 10 or more hours with the entire orchestra and practice many more hours at home on the concert music being performed that week, and on fundamentals to keep their skills sharp. Many orchestra musicians also teach, participate in chamber music, and perform as soloists.

Education: College or Conservatory degree(s) in music performance.

Skills Needed: A mastery-level of musicianship gained over years of practice and study; self-discipline and time management skills; the ability to work long hours, often under pressure, and to collaborate as part of a team.

How to Get Started: The earlier you begin instrument study, the better. Several string players in our orchestra started as early as 4 years old! Participating in school orchestra, youth orchestra and other instrumental ensembles provide excellent training.

The best part of the job: Working with famous artists and conductors, and having a job you are passionate about.

Career Tip: Practice, practice, practice! Thorough preparation is critical to everything you do.

For More Information: To learn more about the Orchestra’s musicians and their career paths, visit www.clevelandorchestra.com/about/musicians-and-conductors/

Stage Crew

Behind-the-scenes staff who set the stage, control lighting and sound, move and transport instruments, and more, for all of the Orchestra’s performances in Severance Hall, Blossom Music Center, and locations around the world where the Orchestra tours.

Education: High school graduate

Qualifications: Working knowledge of sound and lighting boards as well as basic carpentry skills and the ability to keep up with new technology.

Skills Needed: Basic computer and math skills, good people skills, excellent problem solving skills, ability to work very long hours!

How to Get Started: Smaller community theaters are the perfect settings to learn the fundamental workings of ‘backstage’.

The best part of the job: Working with the members of a world-class orchestra and hearing beautiful music; also, every day brings news tasks and challenges which keeps the job interesting.

Career Tip: This is not a 9-5 job. You must work long days, often including evenings, weekends, and many holidays. If that sounds appealing, this may be the job for you!

For More Information: Contact the Cleveland chapter of the union of International Alliance of Theatrical Stage Employees, Local 27.

Director of Fundraising

The primary purpose of the Orchestra is to provide outstanding musical experiences, but the money earned from selling tickets to concerts does not cover all of the costs to run an Orchestra. Therefore, we seek additional financial support from individuals, companies, foundations, and government sources.

Education: College degree

Skills Needed: The ability to set and meet goals and motivate team members, excellent customer service and communications skills, passion, perseverance, and follow-up.

How to Get Started: Volunteer with a non-profit organization or work in a college telefundraising center to learn how these organizations raise money.

The best part of the job: Building relationships with generous and kind people who love music, Cleveland, and The Cleveland Orchestra.

Career Tip: Meet as many people as you can in your community. It is important to be well-connected when you work in fundraising.

For More Information: Check out afpcleveland.org (association of fundraising professionals in Cleveland).

Sample Job Titles:

Accounting Manager
Building Engineer
Chief Artistic Officer
Chief Brand Officer
Chief Executive Officer
Chief Philanthropy and Advancement Officer
Chorus Manager
Communications Director
Digital Designer
Driver (for Music Director & Guest Artists)
Education & Community Programs Director
Events Manager
Executive Secretary
Finance Director
Facilities Director
Graphic Production Artist
Guest Experience Director
Human Resources Director
Information Systems Manager
Mail Room Supervisor
Marketing Director
Orchestra Personnel Director
Program Book Editor
Ticket Services Director
Youth Orchestra Manager

Music Librarian

Acquires, organizes, and maintains the music performed by the orchestra, marks/edit musical parts and provides the correct parts for every player on stage for every piece for every concert; serves as an advisor and reference to conductors regarding performance history, timings for concert planning, instruments/players required for each piece, and more.

Education: Training in both music and librarianship are necessary. A master’s degree in library or information science or music is valuable.

Skills Needed: Excellent organization and information management skills (researching, compiling, cataloging, filing, retrieval), computer skills for maintaining and accessing music library databases, thorough knowledge of music history and repertoire, working knowledge of German and at least one Romance language (Italian, French, Spanish), extremely clear handwriting, ability to play very close attention to detail.

How to Get Started: Getting an internship in a music library or with a small performance ensemble (even assisting the school choir or band director) is a good introduction to music librarianship.

The best part of the job: Working with famous conductors and guest artists.

Career Tip: Learn as much about music and music notation as you can, as well as music history and repertoire. Be aware that the hours can be long.

For More Information: Check out www.musiclibraryassoc.org
Happy 100th Birthday Cleveland Orchestra!

Sensational Strings!
Historians think the first string instrument was developed from the caveman's hunting bow and developed over time into early members of the string family, including the zither, lyre, dulcimer, and lute. Stringed instruments used today have changed little since the 1600s; (in fact, some violinsists play instruments that were made way back then!). Members of the orchestral string family include (from highest to lowest) violin, viola, cello, and double bass. The harp is also a member of the string family.

How string instruments work: Vibration of the strings is the key to making sound. Plucking a string with your finger or pulling a bow across the string will start the string vibrating. The bow is made of wood and horse hair. You change pitch by playing a different string or by placing your finger on a string to make it shorter (shorter=higher in pitch).

Wondrous Woodwinds!
The first woodwind instruments may have been made by blowing through an old animal bone! Flutes made of bone and decorated wood are found in the history of many cultures. At first the holes were open and needed to be covered by fingers to change pitch. Later, inventors put metal keys on woodwind instruments that could cover more than one hole at a time, making it possible to play higher, lower, and faster. There are three groups of woodwind instruments: (1) those where you blow across an open hole (flute and piccolo); (2) those with a single wooden reed on the mouthpiece (clarinet, bass clarinet, saxophone); and (3) those that use two small wooden reeds tied together in a specific way (oboe, English horn, bassoon, and contrabassoon).

How woodwind instruments work: The air inside hollow woodwind instruments must vibrate to make musical sounds. For a flute and piccolo, you blow across (not into) the hole in the mouthpiece, like blowing across the top of a Coke bottle (glass bottles make better sounds than plastic ones). For woodwinds with wooden reeds, the reeds begin to vibrate when you put them in your mouth, set your mouth just right, and blow. You change pitch by tightening or loosening your lips and by pressing down different combinations of keys.

Brilliant Brass!
Brass instruments have been around since ancient times, horns have been pictured on the walls of primitive dwellings and Egyptian tombs, and described on crumbling scrolls and clay tablets. They have been made of bone, cane, an animal’s horn, and metal. Brass instruments have played important roles throughout history from communicating messages over long distances, to announcing the arrival of dignitaries and royalty, to war, hunting, and celebrations. The brass instruments that we know today are (from highest to lowest) trumpet, French horn, trombone, and tuba.

How brass instruments work: A player puts her lips together and buzzes air through them into the metal mouthpiece. This starts the air vibrating through the hollow metal tube, which comes out of the “bell” at the far end of the tubing, magnifying its sound! You play different notes on a brass instrument by tightening and loosening your lips and by pressing down valves (or in the case of the trombone, by moving the slide in and out!).

Power-Packed Percussion!
The percussion family includes all of the instruments that are "struck" in some way. We have no official records of when humans first used percussion instruments, but from ancient times, drums have been used for tribal dances and for communications of all kinds. Today, there are more instruments in the percussion family than in any other. They can be grouped into two types: first, those instruments that make one pitch (snare drum, bass drum, cymbals, tambourine, wood block, gong, maracas, and castanets); and second, those that can play different pitches, even a melody. These include the kettle drums, the xylophone, the orchestra bells, the celesta, and the piano.

How percussion instruments work: There are several ways to get a percussion instrument to start vibrating. You can strike some percussion instruments with a stick or mallet (snare drum, bass drum, kettle drum, triangle, xylophone); or with your hand (tambourine). Other percussion instruments are shaken (maracas, tambourine) or scraped (guiro) or crushed together (cymbals)! Chimes are struck with a hammer, and the piano makes its sound when the keys are played, activating tiny hammers inside the piano that strike strings and create vibrations that produce sound.

On December 11, 2018, The Cleveland Orchestra will be 100 years old! We’ve come a long way since those early days when the orchestra was founded by Adella Prentiss Hughes – yes, The Cleveland Orchestra was founded by a woman in 1918! Today, The Cleveland Orchestra is considered one of the top orchestras in the world.

Our Orchestra is made up of approximately 100 musicians each of whom triumphed in very competitive auditions to win a position in The Cleveland Orchestra. They have mastered their instruments over many years (some starting as early as age 3!) through private lessons, group lessons, school ensembles, summer-long music programs, college level/conservatory study, and especially through countless hours of daily, individual practice. All of our musicians are passionate about music, and about their instruments.

Do you have a passion for music? Do you play an instrument or are you curious to try one? Check out the families of instruments below, learn how different instruments make sound, and think about the ways you would like to make music!
2017-2018 marks the 100th season of The Cleveland Orchestra! You may not realize that by coming to a Cleveland Orchestra Education Concert you are part of a great Cleveland tradition! Students have been attending Cleveland Orchestra concerts since 1918!

In the beginning, The Cleveland Orchestra performed concerts in community centers and several area schools, including East Tech and West Tech High Schools in Cleveland, Shaw High School in East Cleveland, and Lakewood High School. By 1920 audiences became too large to accommodate in school settings and teachers and students began to travel to hear The Cleveland Orchestra, as they do now for Education Concerts. The first “Children’s Concerts” were held at Masonic Auditorium (still standing at East 40th and Chester Avenue in Cleveland) in 1921. And so the field trip tradition was born!

In 1931 concerts moved to The Cleveland Orchestra’s new home, Severance Hall. Students have actually seen three different Severance Hall interiors over the years: the original Severance Hall, from 1931-1957, the wood-paneled “Szell shell,” named for music director George Szell, from 1958-1998; and the Severance Hall you see today, which was restored to its original splendor in 2000. The arrival and dismissal process (where every bus and corresponding school group gets a number) was established in 2000 to manage traffic and insure students’ safety. There are many more cars on the road today than there were in the 1930’s!

Ms. Lilian Baldwin, the Orchestra’s first Education Director, pioneered the format of ‘educational concerts’ we know today. She developed extensive study materials so students could be knowledgeable about the music they would hear at the concerts. (Instead of reading The Score as you are now, students read Ms. Baldwin’s Little Folks Program, pictured right.) Ms. Baldwin also planned concert programs for specific grade levels, a concept that is still preserved today. Ms. Baldwin’s “Cleveland Plan,” was emulated by orchestras and music educators nationwide. Over the years, preparation materials evolved to include tapes, CDs, and Spotify Playlists of concert music for classrooms, resources for teachers, and a television program, “Get Ready for The Cleveland Orchestra,” produced and broadcast by local PBS station WVIZ-TV.

Students have had the opportunity to see many different conductors lead Education Concerts, including Nikolai Sokoloff (the first music director of The Cleveland Orchestra); Rudolph Ringwall, Louis Lane, Robert Shaw, James Levine, Jahja Ling, Alan Gilbert, Brett Mitchell, Franz Welser-Möst, among others. In the 2017-2018 season, Education Concerts will be conducted by Cleveland Orchestra Assistant Conductor Vinay Parameswaran (see biography on page 5).

The musicians and staff at The Cleveland Orchestra are so pleased that you and your classmates will soon become part of the great Education Concert tradition. We look forward to seeing you soon!
A Tale of Two Buildings

Connected to Cleveland’s history, and to each other

This is a tale of two buildings - one, a “temple to music” (Severance Hall) and the other, a “temple turned musical” (the new Maltz Performing Arts Center at the Temple Tifereth-Israel in University Circle). During the 2016-17 school year, The Cleveland Orchestra will perform Education Concerts at both of these historic buildings, connected to Cleveland’s history, and to each other.

Severance Hall

Severance Hall, the home of The Cleveland Orchestra, is the destination for students coming to "The Sounds of the Orchestra" Education Concerts in November 2016. It is where the Orchestra rehearses and performs its concerts, and is also an historic landmark. People from all over the world come to Cleveland to hear The Cleveland Orchestra, and to admire Severance Hall, long considered one of the best concert halls in the world for orchestral music.

Before Severance Hall was built, The Cleveland Orchestra led a nomadic existence, performing in auditoriums and theaters throughout the city including Grays Armory, Public Hall, St. Ann’s Church, and Masonic Auditorium.

The Orchestra’s founders were eager for the Orchestra to have a permanent home, and John Long Severance and his wife Elisabeth stepped forward to donate most of the funds necessary to build Severance Hall. It was designed by the city’s leading architects at that time, Walker & Weeks, who also designed such Cleveland landmarks as Cleveland Public Auditorium (1922), the Federal Reserve Bank (1923), and the Cleveland Public Library (1925).

Severance Hall’s elegant Georgian exterior, which features Indiana limestone, was designed to 'harmonize' with the classical architecture of other prominent buildings in University Circle, especially the Cleveland Museum of Art. The interior of the building is a combination of design styles, including Art Deco, Egyptian Revival, Classicism, and Modernism. Severance Hall has been recognized by local and national historic preservation groups, and it is on the National Register of Historic Places.

After The Cleveland Orchestra’s first concert at Severance Hall on February 5, 1931, a Cleveland newspaper editorial stated:

“We believe that Mr. Severance intended to build a temple to music and not a temple to wealth; and we believe it is his intention that all music lovers should be welcome there.”

Over the years, as The Cleveland Orchestra became one of the world’s top orchestras, Severance Hall began to show its age. As a result, Severance Hall was renovated in 1958 and again in 1998 to update the building and repair and restore it to its original splendor.

Today Severance Hall contains a Main Concert Hall (where Education Concerts take place); Reinberger Chamber Hall (where Musical Rainbows for preschoolers are presented); a restaurant; gift shop; musician locker rooms; backstage dressing rooms; a Music Library, offices and more.

You will enter or exit Severance Hall through the Grand Foyer which is surrounded by 24 red marble columns from Italy, and 14 Egyptian style paintings, created by local artist Elsa Vick Shaw which hang above the doorways and trace the development of ancient musical instruments. The mosaic tile floor is terrazzo, containing trillions of tiny marble chips cemented together and laid into a pattern of three giant lotus blossoms (the lotus blossom was Mrs. Severance’s favorite flower). Inside the main concert hall, the design of the beautiful ceiling overhead is said to be patterned on the lace in Mrs. Severance’s wedding dress. Sadly, Mrs. Severance died just weeks before Severance Hall opened in 1931, but the building stands as a memorial to her, and to her husband and their vision for giving The Cleveland Orchestra a permanent home.

Maltz Performing Arts Center

The Maltz Performing Arts Center at the Temple Tifereth-Israel in University Circle was originally designed as a Reform Jewish synagogue. The original sanctuary seated 2,000 people when it opened, but, by 1945, the Temple’s membership was so great that on High Holy Days extra (overflow) services were held in Severance Hall. And so a connection existed between these two historic buildings more than 70 years ago!

Students coming to the Violins of Hope Education Concerts in March 2017, will hear The Cleveland Orchestra perform in the Maltz Performing Arts Center housed in an historic synagogue built in 1924 and located in University Circle, just minutes from Severance Hall. The building, designed by architect Charles Greco, sits at E. 105th Street and Ansel Road.

Known then simply as “The Temple,” the building was home to one of the largest Reform Jewish congregations in the country. The original sanctuary seated 2,000 people when it opened, but, by 1945, the Temple’s membership was so great that on High Holy Days extra (overflow) services were held in Severance Hall. And so a connection existed between these two historic buildings more than 70 years ago!

continued on page 5

2016-17 Season Guide for Young Concert-goers
A remarkable collection of instruments that survived the Holocaust has come to Cleveland. Witnesses to history, these instruments give voice to those who perished, and remind us never to forget.

The Cleveland Orchestra is among more than a half-dozen organizations from across Northeast Ohio who joined together this fall to present a series of exhibitions, education programs, workshops, and musical performances, including the December Education Concerts in Severance Hall that many of you will attend, centered around the stories of the Violins of Hope. These instruments, played by Jewish musicians before and during the Holocaust, are testaments to humanity’s ability to persevere, even in the face of unimaginable evil.

Soon after Hitler and his Nazi party took over Germany in 1933, they began to isolate and then systematically eliminate Jews and other “racial enemies.” When Jews were removed from their homes and sent to ghettos and death camps, their violins came too. In some cases, the violin was a lifeline, a critical link to food and other supplies. For others, it was an escape mechanism. Through music, prisoners enjoyed a moment’s relief from constant terror and misery. Music offered haven and a vital reminder that even the most brutal regime could not rob them of their faith, or hope.

One day, a customer brought a violin in for restoration to master violin maker Amnon Weinstein’s workshop in Israel. The customer had survived the Holocaust because his job was to play the violin while Nazi soldiers marched prisoners to their deaths. Overwhelmed by this moving story and recognizing that there had to be many more stories (and instruments) like it, Mr. Weinstein put out a call in 1996 for violins from the Holocaust that he pledged to restore to honor the memories of those who died in concentration camps.

Mr. Weinstein has restored more than 50 neglected and damaged Holocaust-era violins and brought these inspirational instruments back to life. Some include the Star of David on the back; others have names and dates inscribed within the instrument. Each instrument carries its own story and makes its own distinct sound in the hands of premier musicians around the world.

Some of the Violins of Hope instruments will also be played on our December Cleveland Orchestra Education Concerts. Many more of them are featured in a major exhibition at the Maltz Museum of Jewish Heritage in Beachwood, running through January 3, 2016.

For more details about the Violins of Hope project and associated activities and resources please visit the website violinsofhopecle.org.

“Wherever there were violins, there was hope.”

Amnon Weinstein, Violins of Hope founder and creator
Follow the Leader!

Who is that person standing on a platform in front of the orchestra, facing the musicians, communicating without speaking, gesturing with both arms?

That’s the conductor, the person who leads rehearsals and performances by an orchestra (or chorus, band, opera, or other musical group), and much, much more.

Overall, it is the conductor’s job to shape a musical performance – to formulate ideas on the best ways to perform a piece of music and then to guide the musicians toward those goals.

The conductor must make sure that the composer’s instructions are carried out – that all of the notes and rhythms are played correctly, that everyone plays together, and that the different instrumental parts are in precise musical coordination. To help with that, the conductor’s version of the music for each selection, called a score, includes the parts for every instrument in the orchestra. The conductor is the one person who knows what everyone should be playing at any given time.

And what is that stick held in the right hand to send ‘signals’ to the musicians? That’s a baton (French for “stick”). A baton is a tool for keeping the beat, one of the conductor’s most important responsibilities. The first beat of a measure is indicated by a downward stroke called the downbeat and the last beat is indicated by an upward stroke.

The conductor also gives ‘cues’ by pointing with the left hand or nodding his/her head to signal the musical entrance of an individual instrument or section, and guides the musicians with regard to:

- **Tempo** (speed – fast or slow);
- **Dynamics** (volume – loud or soft);
- **Balance** (making sure you can hear all of the instruments);
- **Sound quality** (full, thin, gentle, powerful, light, heavy, etc.);
- **Entrances** (when to begin playing);
- **Cut-offs** (how long to hold a note).

Much of a conductor’s most important work happens behind the scenes. A conductor devotes many hours to studying scores in order to learn the music in great detail and to understand the composer’s intentions, as preparation for rehearsing the orchestra. The live concert performance is the end result of a great deal of work by both conductor and players.

The Cleveland Orchestra’s conducting staff includes:

- **Franz Welser-Möst**, Music Director (and lead Conductor)
- **Giancarlo Guerrero**, Principal Guest Conductor, Cleveland Orchestra Miami
- **Brett Mitchell**, Assistant Conductor (and Music Director for Cleveland Orchestra Youth Orchestra)
- **Robert Porco**, Choral Conductor

You will see either Mr. Mitchell or one of our guest conductors this year when you come to Education Concerts at Severance Hall. Turn to page 5 to learn more about our conductors!


Brett Mitchell

Our newest conductor is Brett Mitchell who joined the staff in 2013 as Assistant Conductor of The Cleveland Orchestra and Music Director of the Cleveland Orchestra Youth Orchestra.

**About Mr. Mitchell:**

- Born in Seattle, Washington
- Loyal Seattle Seahawks fan
- Studied piano, saxophone and percussion, in addition to conducting
- Holds a doctor of musical arts degree from the University of Texas at Austin, where he was also music director of the University Orchestra
- Has conducted orchestras all over the United States
- Serves as ‘cover conductor’ for The Cleveland Orchestra Music Director Franz Welser-Möst and must be ready to ‘cover’ or ‘jump in’ for the conductor at any moment (in case of illness, for example)
- Loves Cleveland, his new hometown!
Cleveland Orchestra musicians have been “taking it to the streets!”

Performing in majestic Severance Hall, ‘home’ of The Cleveland Orchestra, is wonderful, but we also really enjoy traveling to the awesome neighborhoods and communities of Northeast Ohio, and making new friends! Last May, The Cleveland Orchestra partnered with the Gordon Square Arts District in Cleveland’s Detroit Shoreway neighborhood for a full week of free concerts and programs. Musicians came on buses, in cars, even on bicycles, to learn all about, spend time in and share music with this special neighborhood on Cleveland’s west side. Musicians ‘popped up’ everywhere throughout the week, playing classical music in new and unexpected locations – the local coffee shop, a butcher shop, in restaurants, at the Happy Dog bar, even in the local movie theater! Orchestra musicians performed with poets and actors at Cleveland Public Theater. Cleveland Orchestra Youth Chorus members sang at Sweet Moses, a yummy ice cream shop. And Cleveland Orchestra Youth Orchestra musicians performed for the residents of St. Augustin nursing home. And more...

Among the highlights of the week were a giant community concert attended by more than 1,000 residents, and an Education Concert for schools – both held at St. Colman Catholic Church. More than 700 students came to the Education Concert, from Paul Dunbar Elementary School, H. Barbara Booker Elementary School, Our Lady of Mount Carmel, Watterson Lake Elementary School, and Urban Community School. They walked to the concert instead of taking buses because this Education Concert was right in their neighborhood. Participating classrooms were visited earlier in the week by musicians of The Cleveland Orchestra (see photos). Musicians played their instruments and previewed the music for the upcoming concert and students decorated ‘instrument cards’ to bring to the concert which featured Britten’s Young Person’s Guide to the Orchestra.

Win a Cleveland Orchestra Concert at Your School!
See contest on page 4.