



**CHATTANOOGA
SYMPHONY
& OPERA**

2014/15 Volunteer Manual

www.chattanoogasympphony.org
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Volunteering with the CSO

Statement of Purpose

The mission of the Chattanooga Symphony and Opera is to inspire, engage, and enrich the greater Chattanooga community through music and music education. Volunteers, committed to the success and goals of the CSO, are instrumental in helping to achieve this mission. Volunteers provide invaluable support, time, experience, ideas, and enthusiasm during our regular concert season and during our off season. The CSO recognizes that volunteering should benefit the individual as well as the organization and aims to provide a friendly, inclusive, and musically filled environment.

Volunteer Descriptions

There are a variety of ways to volunteer at the CSO, not just on concert nights. Volunteers are found in our box office every day, at the front door of the Tivoli, working a registration table at our Film Music Festival, or preparing mailings in our conference room. We are constantly looking for ways to include volunteers in our day-to-day operations, our concerts, and other special and community events. Listed below are regular opportunities to volunteer with the CSO this season.

Box Office

Volunteers in the box office provide customer service assistance to the Ticket Sales and Services Manager, including greeting patrons, selling tickets over the phone and in person, and answering phone calls. Good computer and customer service skills are needed and training on our ticketing software will be provided.

Time commitment: Varies. The CSO Box Office is open Monday through Friday, 9am to 5pm and assistance is most needed during the day from 10 am to 2pm. On concert weeks, volunteers are needed from 9am to 5pm. We prefer someone who can devote at least four hours each week.

Concert Box Office

Volunteers working with the concert box office will assist the Ticket Sales and Services Manager in selling tickets using our ticketing software, passing out will call tickets, and answering patron questions. The ability to handle money and ability to stand for up to 2 hours are needed. Training on our ticketing software and frequently asked patron questions will be provided.

Time commitment: For Masterworks and Pops concerts, 90 minutes before show time through 30 minutes after concert start time (6:00pm to 8:00pm). For Chamber and Volkswagen concerts, 60 minutes before show time through 30 minutes after concert start time.

Concert Greeter

Concert greeters provide a first face on concert nights. They are responsible for greeting and welcoming patrons, checking tickets, setting up program tables, and handing out programs. In addition, concert greeters answer basic questions about seating and accessibility. The ability to stand for approximately an hour is needed as is a personable demeanor.

Time commitment: Concert nights and afternoons, 1 hour and 15 minutes before show start (see performance schedule). Doors to the venue typically open one hour before performances (6:30pm for Pops and Masterworks; 2pm for Volkswagen and Chamber). This is our most popular volunteer opportunity, so every effort will be made to ensure that every volunteer interested in this option has an opportunity to greet.

Education and Engagement

The CSO has exciting education and community engagement plans for the coming season. Opportunities to volunteer here include serving as an usher for our Young People's Concerts; setting-up and staffing a small information table at community performances of the ensembles; assisting with guest artist engagement opportunities and masterclasses; providing event support for the Chattanooga International Film Music Festival, the Play Along with the CSO, and UnCorked. The ability to stand and the ability to greet and answer questions are needed.

Time commitment: Varies. Engagement and education opportunities are ongoing throughout the season and vary depending on the size of the performance, the ensemble, and the location.

Marketing and Development

Volunteers with marketing and development activities will generally assist the staff in preparing mailers. Typically, this happens in August, November, and February. Marketing and development staff may also ask volunteers to assist in calling subscribers and donors and thanking them for their support.

Time Commitment: Varies. Both putting together mailings and thanking patrons could be done around your schedule.

Merchandise

Volunteers working with merchandise will staff and sell guest artist CDs and other merchandise at Masterworks and Pops concerts. In addition and when necessary, they will assist with guest artist autographs after the performance. The ability to stand for long periods of time and the ability to handle money are needed.

Time commitment: Some concert nights (see performance schedule). Merchandise is typically sold at intermission (approximately 8:15pm) and after the performance (approximately 9:45pm).

Archives

The CSO celebrates its 82nd season this year and has accumulated a variety of concert materials, articles, and other items over its history. Volunteers are needed to assist in scanning, recording, and entering notes about various objects.

Time Commitment: Varies. This could be done around your schedule but should be done in the CSO office.

Other opportunities to volunteer may arise during the season. Volunteers will be notified of these through email or phone calls.

Expectations

What to expect from the CSO:

- Volunteers will be treated in a professional and friendly manner by all staff, musicians, and Board members.
- Volunteers will be promptly contacted about opportunities and changes.
- To the best of our ability, volunteers' time will be used efficiently.
- Training needed to complete any volunteer responsibilities will be provided.
- Grievances with other volunteers, the volunteer coordinator, or other staff will be heard and resolved fairly.
- Volunteers will feel properly valued, thanked, and recognized.

In return, we ask volunteers to:

- Be pleasant, welcoming, and understanding when interacting with patrons, musicians, and staff.
- Be reliable and alert the appropriate staff member if they are not able to volunteer.
- Respect the need for confidentiality whenever they have access to private information.
- Take part in training relevant to their role as a volunteer.

Equal opportunity policy: The CSO is an equal opportunity employer and administers all personnel actions such as recruitment, hiring, training, promotion, transfer, compensation and benefits, discipline, termination of employment, and educational, social and recreational programs without regard to race, color, religion, sex, national origin, citizenship status, pregnancy, age, disability, veteran status, sexual orientation, or any other status protected under federal, state, or local law. The CSO strives to be more representative of our community and welcomes new volunteers and new ideas from different backgrounds, cultures, genders, ages, outlooks, and symphony experience.

Attendance: The CSO is honored to have many individuals from the community who wish to volunteer with us. We go to great lengths to ensure that every volunteer is utilized according to our needs and his or her schedule. We realize that situations arise, especially when scheduling is done so far in advance, so we ask volunteers to promptly alert the volunteer coordinator as soon as a conflict arises in order to ensure a replacement is found. Volunteers who do not show-up or who cancel more than three times in a season will be asked to end their involvement this season and re-apply in the following season.

Dress: Volunteers are often the first point of contact for patrons, whether at a performance, in the box office, or in the community. Dress for each event varies, but should be clean, neat, and

business casual. For some events, especially concerts, volunteers are welcome to dress up, but encouraged to remain comfortable. Most volunteer positions require standing, so appropriate and adequate footwear for standing is important.

Communication: Volunteers can expect regular communication from the CSO, both in reminding them about commitments and in alerting them to new opportunities. This will primarily occur through email; however all forms of communication (phone, U.S. Mail, text, social media, etc.) may be utilized. The methods of communication and feedback will be appropriate in style, frequency, tone, and source to individuals and the entire volunteer group. If a volunteer wishes to be contacted in a certain way, please alert the volunteer coordinator or appropriate staff member. Through good communications, we will encourage volunteers to stay with us, recognize their efforts, and maximize their contribution. We welcome feedback on how things could be done better and how to improve our systems.

Grievances: Volunteers who feel that they have been unfairly treated by a patron, another volunteer, or a staff member can express their concerns in the following ways and provide important feedback to the CSO.

- Complaint about a patron: Please bring the issue to the attention of the volunteer coordinator or another staff member who will address and resolve the issue
- Complaint about another volunteer: If a complaint cannot be informally resolved, please discuss the complaint with the volunteer coordinator or another CSO staff member.
- Complaint about CSO staff: If a complaint cannot be informally resolved, please discuss with the Executive Director.

Privacy and confidentiality policy: In some volunteer positions, volunteers may be privy to patron information including addresses, phone numbers, email addresses, and financial information. It is expected that volunteers will respect the privacy and confidentiality of staff, patrons, and other volunteers. Information should be kept locked in a place provided by the volunteer coordinator or other staff.

Recognition and benefits: It is important to us to recognize all volunteers for their time, energy, and enthusiasm on behalf of the CSO. We will continue to develop new ways and events by which we can recognize and thank our volunteers for their invaluable contribution to our organization. Benefits of volunteering may include: **one** free admission to any CSO event or performance that you are scheduled for and volunteer at; opportunities to attend private special events; opportunities to meet Music Director Kayoko Dan, Principal Pops Conductor Bob Bernhardt, CSO musicians, and guest artists.

Ending Volunteering: Volunteers have the right to cease involvement with the CSO at any time. We understand that life circumstances, schedules, situations, interests, and availability change. If you are no longer able to volunteer with us, please let us know. We would like to know if there are changes to the volunteer experience that would help or if you would like to be involved in the future.

History of the CSO



CHATTANOOGA SYMPHONY & OPERA HISTORY

The Chattanooga Symphony traces its roots to an enterprising group of young people looking for an opportunity to play classical music together. Led by Melvin Margolin, several recent graduates and students from Chattanooga High School, joined by a few adult musicians in town, gave the first concert of the Chattanooga Symphony on November 5, 1933.

Earlier efforts to launch an orchestra at the turn of the century had never taken root, but the young players won the hearts of community leaders and music lovers with their tenacity and talent. Melvin Margolin and his friend Borden Jones led the group in its first four years. By 1938, the group had progressed enough to warrant professional leadership and Dr. Arthur Plettner from Julliard was engaged to become the conductor for the next 11 years.

At the same time, a remarkable pair of musicians was escaping from Nazi Germany and bringing their expertise with them to Tennessee. Dr. Werner Wolff and his wife Emmy Land Wolff had been fixtures in German opera houses. They founded the Chattanooga Opera Company along with Dorothy Hackett Ward from the University of Chattanooga, mounting a production of *Il Trovatore* with local singers in February, 1943.

Because of their connections in the opera world, the Wolffs were able to draw internationally known stars to Chattanooga to join with local singers. These stars include Beverly Sills, John Vickers, Norman Triegle and Phyllis Curtin. Guest artists with the Chattanooga Symphony over the years have included Isaac Stern, Artur Rubenstein, Oscar Levant and Robert Merrill.

In 1985, the Chattanooga Symphony and the Chattanooga Opera merged, becoming the Chattanooga Symphony and Opera Association (CSOA), the first and only symphonic and opera organization of its kind in the United States. Vakhtang Jordania served as the Conductor and Artistic Director from 1985 to 1991. A native of the former Soviet Union, Jordania had escaped to the West in 1983 while conducting.

Maestro Jordania guided the CSOA through a period of growth and transition; the establishment of a core orchestra and the comprehensive blending of classic, romantic and contemporary works. Over the years, the CSOA featured famous guest artists including Itzhak Perlman, Gidon Kremer, Jean-Pierre Rampal and Gary Karr.

In 1992, the CSOA and Chattanooga residents welcomed Maestro Robert Bernhardt as Music Director and Conductor. Under his leadership, the CSOA experienced significant increases in concert attendance, community involvement and musical quality and has emerged as a leading regional orchestra. Under his baton, the CSO hosted famous guest artists such as Nadja Salerno-Sonnenberg, Ricky Skaggs and Kentucky Thunder, Stella Zambalis and Edgar Meyer.

The CSO celebrated its 75th Anniversary in the 2008-2009 season with a Gala celebration attended by current and former orchestra members, city and state officials, and of course, the many Friends of the CSO.

In 2009, Maestro Bernhardt announced his decision to take on a different role at the CSO, the organization's first Music Director Emeritus, thus beginning a 2 year search for the CSO's next Music Director and Conductor. Nine candidates from across the globe conducted the CSO from 2009-2011, allowing the CSO to display its extraordinary musicianship under each new baton.

Maestro Bernhardt's final season with the CSO included the release of *Black Tie and Bluegrass*, a CD featuring Fletcher Bright and the Dismembered Tennesseans and the CSO's String section.

The 2011-2012 season marked the first for CSO's new Music Director & Conductor, Kayoko Dan. Music Director Kayoko Dan is the youngest conductor in the CSO's history, as well as the first female to serve in this role. The 2013-14 season celebrates 81 years of bringing classical and orchestral music to the greater Chattanooga community.

Music Director

Kayoko Dan

A versatile conductor, Kayoko Dan is active in the field of orchestra, ballet, and opera. Ms. Dan began her tenure as the 8th Music Director of the Chattanooga Symphony and Opera in the 2011-2012 season. Previously, she served as Assistant Conductor of the Phoenix Symphony and Music Director of Central Kentucky Youth Orchestras. She has been awarded the Karajan Fellowship for Young Conductors, as well as the David Effron Conducting Fellowship at the Chautauqua Institute. Ms. Dan has participated in numerous workshops including the Kurt Masur Conducting Seminar, International Bartok Festival, Fondazione I Pomeriggi Musicali Conducting Workshop and National Conducting Institute.

As a strong advocate of music education, Ms. Dan is in demand as a clinician at high schools, youth orchestras, and regional orchestras throughout the country. She has taught at several elementary schools including Thomas J. Pappas school for homeless children in Arizona as an Arts Bridge Scholar. While serving as a Graduate Teaching Assistant, her dedication and passion for music education was recognized by being awarded the Graduate Teaching Excellence Award from the Arizona State University. Additionally, she is a frequent guest speaker at university conducting classes to encourage young conductors who are pursuing a career in music.

Ms. Dan began her musical training in Japan at age three. After relocating to the United States, she continued her musical studies with flute and received her Bachelor in Music Education at the University of Texas, and her Doctor of Musical Arts in Conducting and Master in Music Education from Arizona State University. Her principle teachers are Timothy Russell and Timothy Muffitt. She has also studied with Kurt Masur, Leonard Slatkin, Zoltan Pesko, Jorma Panula and William Reber.

She and her husband Andrew enjoy training for triathlons and marathons, cooking, traveling and spending time with their Border collie mix Maggie Moo.



Principal Pops Conductor

Bob Bernhardt

Principal Pops Conductor, Robert Bernhardt, formerly served as Music Director and Conductor of the Chattanooga Symphony and Opera for 19 seasons. He was the second Music Director in the combined company's history, and is its first with the title Emeritus.

Along with the extraordinary rejuvenation of our city, Bernhardt likewise led the CSO into its most exciting, hopeful and inviting period with his unique blend of dedication, commitment to excellence, and sense of humor. A lover of all genres of music, he is equally at home in symphonic, operatic, pops and educational performances.

Bob also celebrated another milestone in his career with the Louisville Orchestra, with 2012-2013 representing his 30th season with the LO, and his 15th as its Principal Pops Conductor.



Formerly, he was the Artistic Director and Principal Conductor of the Rochester (NY) Philharmonic (1995-98), Artistic Director of the Sewanee Music Festival in 1999, Music Director and Conductor of the Tucson (AZ) Symphony Orchestra (1987-95), Principal Guest Conductor of Kentucky Opera (1991-96), Artistic Director of the Lake Placid Sinfonietta (1993-97) and Music Director of the Amarillo Symphony Orchestra (1985-1987). He has been a frequent guest conductor with the Pittsburgh Symphony Orchestra, the Detroit Symphony Orchestra, the St. Louis Symphony Orchestra and the Boston Pops. He has also been a guest with the Houston Symphony, Cincinnati Pops, Seattle Symphony Orchestra, and the Phoenix Symphony Orchestra, the Nashville Symphony Orchestra, the Colorado Symphony Orchestra, the Iceland Symphony Orchestra, the Pacific Symphony Orchestra and others. He made his Carnegie Hall debut in 1978, and has recorded for Vanguard, First Edition, Carlton Classics and RPO record labels.

Born in Rochester, NY, Robert Bernhardt holds a Master's Degree with Honors from the University Of Southern California School Of Music where he studied with Daniel Lewis. He was a Phi Beta Kappa, summa cum laude graduate of Union (NY) College, where he was an Academic All-American Baseball Player, and captain of the school's soccer team. His son, Alex, lives and works in Seattle with his wife and daughter, and his daughter, Charlotte, is a resident of New York City. He and his wife, Nora, live on Signal Mountain.

Executive Director

Molly Sasse

MOLLY K. SASSE is the Executive Director of the Chattanooga Symphony and Opera. She oversees the production of as many as 15 concerts and opera productions every year. Active in the arts in Chattanooga for over 22 years, she served as executive director of Allied Arts of Greater Chattanooga from 1987 to 2002. Allied Arts raised over \$20 million for the arts in Chattanooga during her tenure.

Molly's work in the united arts fund movement led to two national awards. She received the Michael Newton Award from Americans for the Arts in 1998, as well as the Arts Administrator of the Year Award, presented by Arts Management News Service and the Kennedy Center in 2000. She was a founding board member of Americans for the Arts, after serving on the steering committee to merge the National Assembly of Local Arts Agencies and the American Council for the Arts.

Molly took a five-year break from the arts to serve as Vice President for Development at Siskin Hospital, Tennessee's only not-for-profit rehabilitation hospital, where she was responsible for all phases of a comprehensive development program.

In October, 2007, Molly became the Acting Executive Director of the Chattanooga Symphony and Opera, after serving on its board of directors for 2 years. Following a national search, she was named Executive Director in April, 2008.

Molly holds a degree in music from Centre College and a Master's degree in Arts Administration from Indiana University.

Other staff

Samantha Teter
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Director of Marketing and Corporate
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Tiffany Feltner
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Community Engagement and Education
Manager

Steve Tonkinson
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Youth Orchestras Manager

Hannah Christian
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Administrative Coordinator

CSO Facts

- The Chattanooga Symphony & Opera was the first combined professional resident symphony and opera company in the nation. Kayoko Dan, Music Director and Conductor, leads the company's artistic vision and the 2014/15 season is her fourth season with the CSO.
- The CSO has an annual budget of about \$2.2 million, managed by a full time administrative staff of seven with part-time staff and volunteer assistance. Our season begins in September and ends in May, and we primarily perform at the Tivoli Theatre, better known as "The Jewel of the South." In addition, the CSO performs at the Sheraton Read House, the Soldiers and Sailors Memorial Auditorium, Coolidge Park, and other local venues. Concerts for the Volkswagen Series occur in the Volkswagen conference center. The CSO is the only orchestra in the country to perform concerts in an auto-manufacturing plant.
- The orchestra size changes for each particular concert and ranges from 3 to 100 musicians, of whom ten section leaders are our "core" musicians. Last year, our largest concert, *Rite of Spring*, had 89 orchestra members on stage!
- The CSO continues to create and develop engagement and educational programs that appeal to all ages, all presented under the umbrella *CSO in the Community*. We are committed to music education and the integration of music and arts into the school curriculum. To this end, CSO ensembles perform for more than 22,000 area students each year in over 60 local schools.
- Other CSO Education programs include, a "Young Peoples' Concert" which allows grade-schoolers to experience an orchestra performance and features section players and occasional soloists from the CSO Youth Orchestras.
- CSO Community Engagement programs include Out & About performances which allow CSO ensembles to perform in healthcare facilities, community centers, public institutions and other community locations. Also in 2013, the CSO presented its first Film Music Festival, reaching an international crowd of film music composers, students, and movie music fans and presented the first Play Along with the CSO, allowing community musicians to play side-by-side with CSO musicians.
- CSO Pops on the River is an annual concert produced by the Chattanooga Downtown Partnership held at Coolidge Park in celebration of Independence Day. The CSO Orchestra performs live to over 25,000 spectators at this event each year.



Volunteer with the CSO

NAME _____ BIRTHDAY (M/D) _____
(last) (first)

EMAIL ADDRESS _____

DAY PHONE _____ EVENING PHONE _____

ADDRESS _____
(number, street)

(city, state, zip)

DO YOU HAVE ANY MEDICAL RESTRICTIONS THAT WOULD LIMIT YOUR ACTIVITY?

PERSON TO CONTACT IN CASE OF EMERGENCY _____

PHONE _____ RELATIONSHIP _____

MUSICAL INTERESTS OR OTHER SKILLS _____

INTERESTED IN: (Check all that apply)

_____ Daytime Box Office

_____ Marketing and Development

_____ Concert Box Office

_____ Merchandise

_____ Concert Greeter

_____ Archives

_____ Education and Engagement

Please return to Hannah Christian by:

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