**Scott Haigh, Orchestra Musician Audio Transcript**

I was in music since I was a kid, I played in the high school orchestra.

And I went to a concert of the Chicago Symphony playing Bruckner, 4th Symphony, with Daniel Barenboim conducting. And, the minute I started hearing that, I thought that was the coolest thing in the world. I said that’s what I want to do for my life’s work.

My name is Scott Haigh, and I’m First Assistant Principal Bass of the Cleveland Orchestra. I’ve been playing with the Cleveland Orchestra since 1978, so if my math is right, that should be 36 years.

My first job was in Mexico.

(MUSIC: State of Mexico Symphony Orchestra)

At the State of Mexico Symphony Orchestra, otherwise known as La Orquesta del Estado de México. And I speak Spanish because I am of Cuban extraction. So it was a great cultural thing, because I just got used to functioning in Spanish all the time, playing great music, but I really wanted to play in what we call the Big Five. The top five orchestras.

(MUSIC: New York Philharmonic)

(MUSIC: Boston Symphony Orchestra)

(MUSIC: Chicago Symphony Orchestra)

(MUSIC: Philadelphia Orchestra)

(MUSIC: Cleveland Orchestra)

Well, it turns out, I won the audition here, and lo and behold, I was offered the job. And, of course, I took it because when lightning strikes and you get offered a job in a great orchestra you take it, because they’re so difficult to get.

Erich Leinsdorf, a great conductor, used to say we begin rehearsing where other orchestras finish concerts. A typical workweek is usually four rehearsals, three concerts, sometimes four, and it keeps us busy, I think we do about 175 concerts a year, so we stay plenty busy. You are expected to know your part and to show up on time. Be here, be prepared.

When you come to the Cleveland Orchestra, you have to have at least a certain proficiency and knowledge of what you’re doing before you start.

(MUSIC: bass solo)

We don’t look for degrees, we look for ability. If in the pursuit of a degree, you achieve that ability, that’s fine. When I got in the Cleveland Orchestra, I only had three years of college, and I had no degree, and I got my degree much later.

Y’know, you can’t talk your way through an audition. You have to show, you have to play.

In music, we think on many different levels. Y’know, where thinking about rhythm, we’re thinking about intonation, we’re thinking about the dynamic, how loud or soft, and at the same time, we have to be aware of what our colleagues are doing and going with them. I mean, it’s really total multitasking. Y’know, the same group of people year after year, you develop that sort of sixth sense, that sense of ensemble. The more you do it, the better you get at it.

Sometimes I take it for granted, because I’ve been here so long. There are moments, though, when, let’s say, emotionally, I well up, because the music is so beautiful, or the orchestra has just reached a point of magic in the concert hall. But, that’s what you live for, y’know, it’s those moments. It doesn’t happen that often, but it does, you go yeah, I’m doing the right thing. I’m in the right profession.