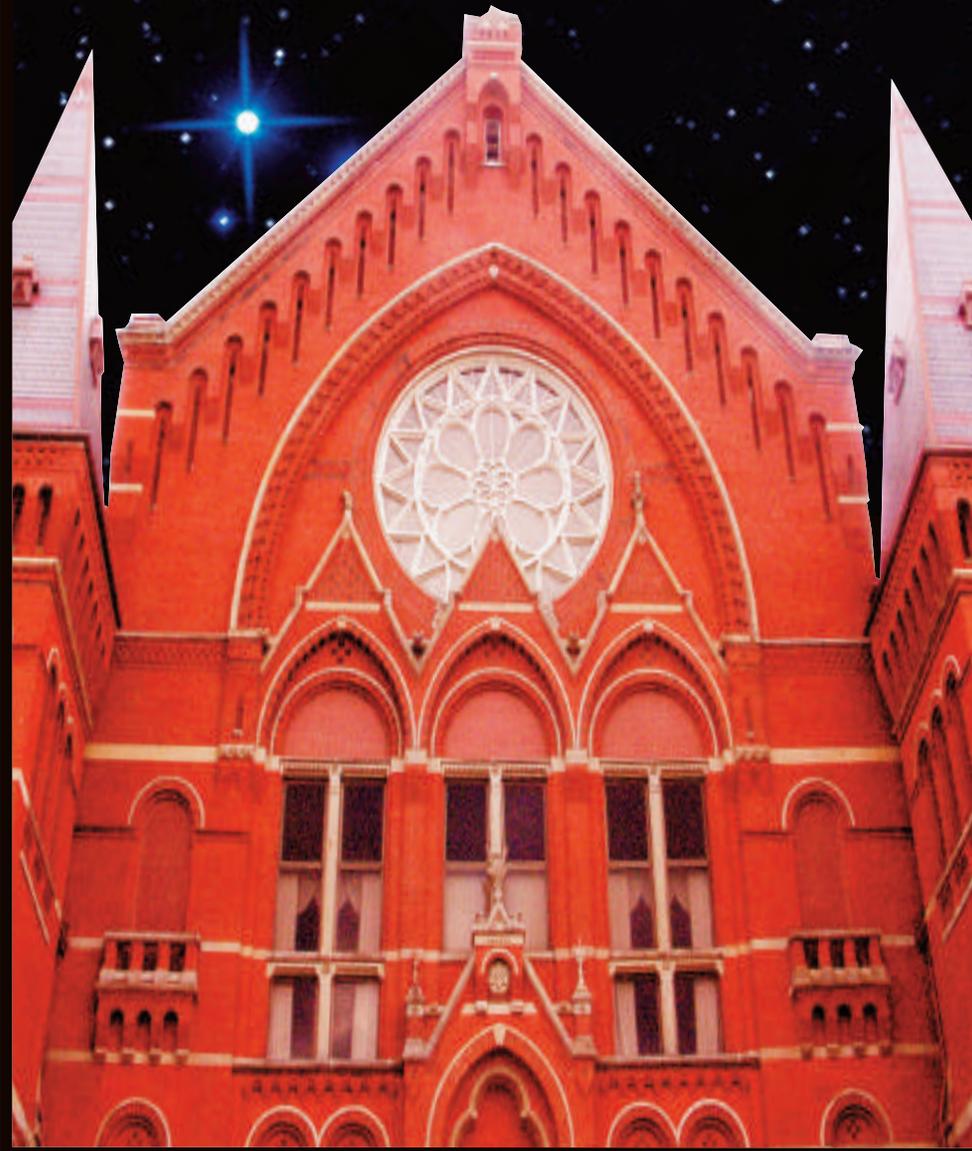


2010
Winter
Issue



MUSIC HALL Marks

A Publication Of The Society
For The Preservation Of Music Hall

1241 Elm Street, Cincinnati, Ohio 45202

SPMH - President's Message

At the close of our annual meeting, it was wonderful to see and be among, everyone standing and singing "God Bless America". The song, originally written by Irving Berlin, over 90 years ago, has continued significance as we now celebrate our National Day of Thanksgiving. Together, let's acknowledge that blessings are all around us, every day in every way.



Don Siekmann

Certainly, we at SPMH are thankful for the support, you, our members, give toward our efforts.... Thanks so much! We are also thankful for the addition of two new members to our Board of Directors. The exceptional talents of both Walter Langsam and Ramon Rodriguez will enhance the efforts of our group. Welcome!!!

Hopefully, you were among the capacity crowd at our annual meeting in September, and heard the presentation given by Duncan Hazard, Ennead Architects partner-in-charge, concerning the proposed Music Hall Revitalization. Especially impressive, and welcome to the attendees, were his comments concerning his commitment to respecting the historical and cultural nature of Music Hall and making these aspects vital

parts of any changes. Although few specific illustrations were presented, especially as regarding Springer Auditorium, the general opinion was that, we are in excellent hands with Duncan.

Also, as you read through this newsletter, I hope you will share the enthusiasm and excitement for our many projects, both on-going and new, to fulfill our mission of supporting Music Hall. In addition to our continuing Music Hall improvement plans, we are 'sporting' a new logo and we have put our energies into awareness initiatives. The groundbreaking Albee Mighty Wurlitzer Series will begin this holiday season, and we certainly hope you will attend "Happy Holidays with the Mighty Wurlitzer" on December 16th.

Lastly, with the year-end rapidly approaching, I encourage you to renew your membership (if you haven't already), or, join for the first time. It's a great cause.

Have a wonderful Thanksgiving, and enjoy the company of your family and friends, as we look forward to 2011 with enthusiasm and anticipation!

- Don Siekmann

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Table of Contents	
SPMH President's Message	page 1
SPMH 2010 Board	page 2
SPMH Mission Statement	page 3
2010 SPMH Annual Meeting	page 3
New SPMH Logo	page 7
Music Hall Revitalization	page 10
Mighty Wurlitzer Speaks Volumes at Annual Meeting..	page 13
Let There Be Light.	page 15
I Remember When.	page 19
Dec 16th Mighty Wurlitzer Concert Ad.	page 24
2010 SPMH Donors	page 25
Meet New Board Members .	page 29
Acknowledgements.	page 30

SPMH MISSION STATEMENT

The mission of The Society for the Preservation of Music Hall is to preserve, promote, improve, and provide education about Music Hall, funding special projects in addition to Music Hall management's operational and maintenance obligations, and facilitating communications among Music Hall management, owner, and tenants, in order to perpetuate Music Hall as the premier cultural center of the Region, and as a National Historic Landmark of international significance.

2010 SPMH Annual Meeting

Nearly 275 people, including Board members of several major

arts organizations and City officials, attended the Annual Meeting held Monday, September 20th, in the Music Hall Ballroom. While enjoying a light buffet catered by the Phoenix, everyone had the opportunity before the presentations, to view the displays illustrating the new marketing initiatives. The meeting was called to order by President Don Siekmann who proceeded to recognize six individuals who were part of the group that started SPMH in 1992: Joyce Van Wye, Norma Petersen, Louise Nippert, Barbara Boyd, Linda Siekmann and Patrick Korb.

Martha Seaman, Chair of the Nominating Committee introduced new Board members Walter E. Langsam and Ramon Rodriguez. Kathy Janson, Editor of the Newsletter *Music Hall Marks*, issued an invitation to everyone in attendance,



Laure Quinlivan & Don Siekmann



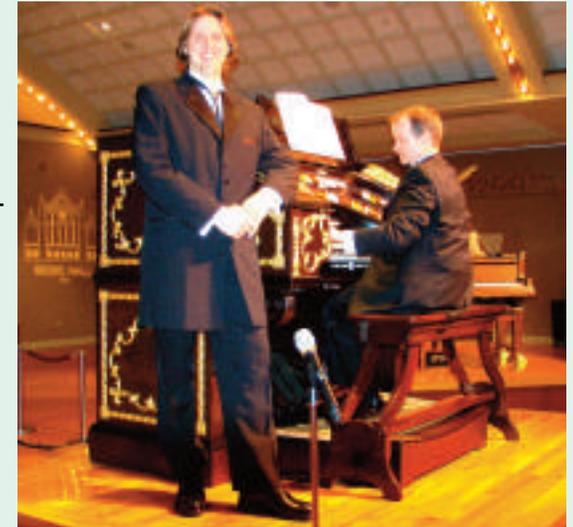
Joyce Van Wye, George Stephen, Barbara Van Wye and Marie Gallagher

to write down a favorite memory of Music Hall for possible inclusion in future Newsletter issues and/or postings to the SPMH website. Lisa Allison, Chair of the Marketing Committee, presented in detail SPMH Marketing Initiatives, which include a website address change to www.spmhcincinnati.org, and a vibrant SPMH Logo designed by Elizabeth Wise, student in U.C.'s prestigious DAAP. Lisa recognized her and presented Elizabeth with an honorarium for her fine work.

Following this SPMH business, Don again took the podium and introduced Jack Rouse, President of the Music Hall Revitalization Committee. He, in turn, introduced Duncan Hazard, Ennead architect partner-in-charge of the project. Everyone was enrapt as



Jim Tarbell, Sue Ann Painter and Norma Petersen



Ric Furman and Rich Lewis



Mace Justice and Ed Rider



Barbara Boyd and Martha Seaman



Lisa Allison and Lynne Waldon

Mr. Hazard began his presentation of a plan, which, though still a work in process, exemplifies sensitivity to historical detail and Cincinnati tradition, attention to functionality and patron comforts, and clarity of thought concerning Music Hall's orientation as the center piece in the overall revitalization of Over-The-Rhine. When Duncan presented one of the possibilities, in showing an image on the screen of a Music Hall at night, with light coming from every window (now bricked up) as it did in the distant past, everyone was excited! "All of this" said Hazard "is geared toward reinforcing Music Hall as a world class performing arts center, making it as welcoming as it was when it was built."

President Siekmann thanked Mr. Hazard for the enlightening presentation.



Steve Sunderman, Chris Neyer & Tom Neyer



Joyce & Jim Salinger



Alene Rice & Rosemary Schlachter

He then announced, with great enthusiasm, SPMH's new Mighty Wurlitzer Organ Series! The debut concert "Happy Holidays with the Mighty Wurlitzer" on December 16th, initiates the opportunity to use this thrilling instrument (restored, rebuilt and installed by Board member Ron Wehmeier) on a regular basis. The programs will feature renowned musicians and vocalists accompanied by one of the best restored theatre organs in the country! The announcement made, award-winning theatre organist, Rich Lewis (who performs concerts and recitals in the United States and Canada) and Cincinnati opera tenor, Ric Furman (one of the most exciting full lyric tenors in America) were introduced. They worked their magic together in giving an outstanding musical performance and sent the audience home with smiles and the knowledge that SPMH is indeed an organization with a mission and one that achieves.

- Joanne Grueter



Carmen DeLeone & Sue Doan



Steve Loftin & Scott Santangelo



Ron Wehmeier & Bob Steelman



Norma Petersen & Sue Sommer

Behind the Scenes: the New SPMH Logo

A highlight of the SPMH Annual Meeting on September 20th was the unveiling of our elegant, new logo. The design, created by Elizabeth Wise, was the culmination of a three month project with the University of Cincinnati's prestigious design school, DAAP. The story of this cooperative journey with such a gifted group of students has opened a whole new chapter of possibilities for SPMH's outreach to our members, the Music Hall audience, and our community at large.

It started when SPMH President, Don Siekmann asked some simple questions: "Should we look at updating and refreshing our logo? Perhaps we ought to create some new posters for the lobby?" Marcella Hsiung, SPMH Head of Special Projects, was the perfect Board member to run with Don's idea. Founder of Hsiung and Associates, Marcella has over 20 years of experience in graphic design serving major corporations in the Cincinnati region. A graduate of DAAP, one of the top design

schools in the country, Marcella contacted Professor Stan Brod whom she has known since the 1980s. Coincidentally, Professor Brod was preparing to select the topic for his Junior Level Graphic



Design summer quarter class entitled "Communication Design IV". Describing the objective of the course, Stan explained, "communication design is the way a designer helps a lay-

man best understand the values of a product or service through appropriate words and pictures." Consequently, SPMH was selected as the "client" for the class. "I view this project as a great learning experience for the students for the design and cultural opportunities it provides... The students benefit by learning about the community and culture they are a part of and I think it helps broaden their outlook on design as well" said Stan.

Don and Marcella then presented SPMH's mission statement to the class. "We asked them to use their imagination and skills to get us more colorful, more up-to-

date with media and display materials; to help us design new letterhead and certainly a new logo to help draw supporters to us as well as help raise money so we can fulfill our mission" said Don. Over the summer, the DAAP students presented their work in phases, consulting with SPMH in the process. Starting with a visual language system, the students developed a color palette with rich hues of rose, gold and majestic purple; recommended textures and images reinforcing the experience one has inside Music Hall with

orchestra, dance and opera; and updated font treatments that evoke the classicism of Music Hall's legacy.

The students were given tickets to a performance of "La Bohème" and for many it was a first time experience in our majestic hall, one that energized them, as well as their resulting work. During the second half of the course, the visual language system was applied to a diverse array of materials for SPMH to use, including online and social media, phone apps, saleable merchandise, calendars, postcards, program wraps, posters and three

dimensional kiosks. "The resulting work was DYNAMITE!" said Don, when asked about his reaction to the presented works. "They are really professionals... their co-oping experience was obvious... these were not 'student' ideas they delivered." Marcella concurred with

"They were very methodical and professional throughout their design process, and remarkably articulate in explaining the reasons they made the design selections to achieve the final result."

The final class of the summer culminated in the selection of the SPMH

logo design. After much discussion, the participating SPMH Board members (Don, Marcella, Joanne Grueter, Lisa Allison), assisted by CAA's Van Ackerman, selected Elizabeth Wise's circular logo design, which featured Music Hall's signature rose window. One desire was to incorporate both the full name of the Society for the Preservation of Music Hall as well as the acronym, SPMH and Elizabeth was able to achieve both beautifully. In commenting on the selection of Elizabeth's design, Marcella noted, "the new logo has a much more dramatic sweeping movement than



Elizabeth Wise designer of new logo with friend Brian Davis.

our previous static logo. It's as if the new logo leads the viewer right inside Music Hall. It's a clever demonstration of the design principle that you don't need to show the entire Music Hall façade to achieve instant recognition." Introduced at the SPMH Annual Meeting, Elizabeth was given an honorarium in recognition of the selection of her work. When asked to comment on her winning design, she reflected, "My favorite part of the logo is the movement and the circular element. I also like to think it communicates how the organization restores part of the building at a

time while keeping the spirit and feel of the building the same. It's like the Society takes care of the details so that the hall itself can go on being holistically sound. I also wanted to incorporate a musical feeling to the logo, so I tried to make it look like a bass clef."

The relationship that developed between SPMH and DAAP was an enriching experience for all parties involved and, in the future, many of DAAP's creative designs and materials will be incorporated in image and awareness initiatives.

- Lisa Allison



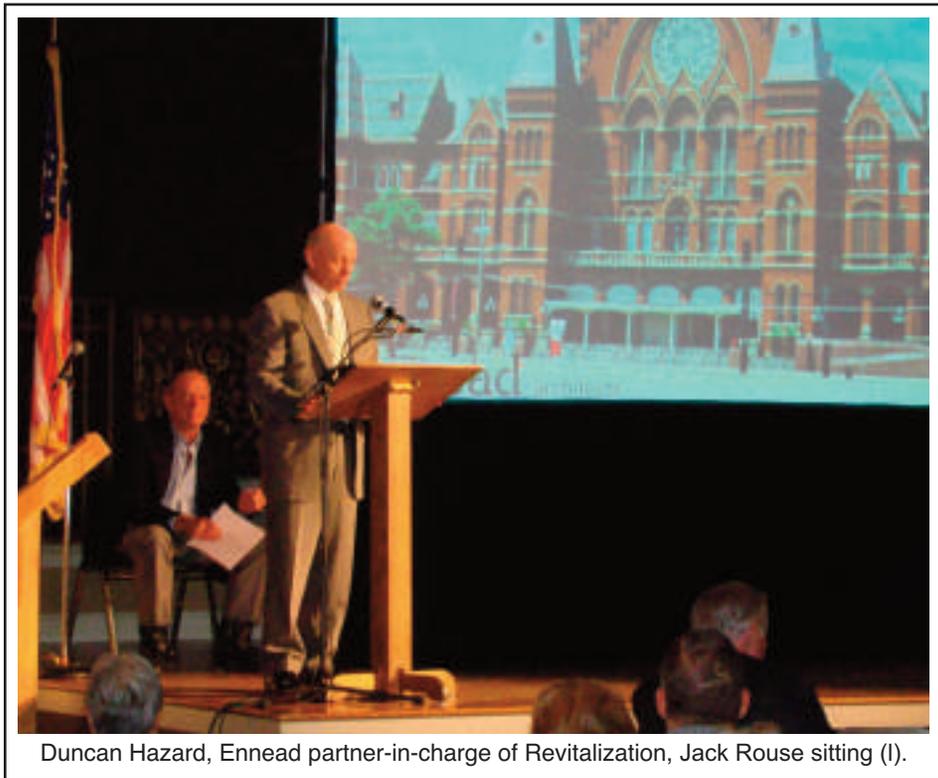
Don Siekmann in front of display of student generated ideas



"How can an institution, built in 1878 and designated a National Historic Landmark in 1975 (it is also on the U.S. Department of the Interior's National Register), be brought into the 21st century without affecting that which makes the structure unique?" The answer to the question is "very carefully." The position of SPMH in the Revitalization effort is one of informed, attentive involvement. From early 2009 when "The Working Group", comprised of Music Hall tenants and Cincinnati Arts Association representatives, began discussions to establish a plan for refurbishing Music Hall, to the present stage of actual design development, SPMH has been a force in monitoring and contributing to the renovation plan. SPMH Board members have raised the important questions concerning what is best for Music Hall, its tenants, how best to

maintain acoustical excellence, historical integrity and community investiture. For example, Board member Bob Howes, violist in the CSO, historian and researcher of concert halls provided invaluable insights to theater and other consultants as he relayed information about Hannaford's original intent for the structure as well as details relating to prior renovations.

John Senhauser (John Senhauser Architects), also a Board member, has devoted countless hours to the revitalization project including participation in all interviews of prospective architectural design firms, resulting in the selection of Ennead Architects of New York (formerly Polshek Architects) on May 7th 2010. The greater portion of Ennead's contracts deal with historic preservation and renovation. On August 20th John visited the New York



Duncan Hazard, Ennead partner-in-charge of Revitalization, Jack Rouse sitting (l).

office of Ennead for the Programmatic Presentation of the Music Hall project. Duncan Hazard, Ennead partner-in-charge of the project proposed the following changes, characterized as “ideal” for purposes of the presentation. The following points are taken from John Senhauser’s meeting notes:

Changes to the Elm St. faces of the north and south halls:

North and South lobby areas would be returned to their original level at the height of the main lobby. This significant change would allow the public areas to extend the full width of the hall. The patron lounge could be at the south and the wine bar could be at the north. This would

necessitate changes to the floor elevations of the symphony offices and dressing rooms.

Changes to the Hall:

1. Foreshortening the main floor rear beneath the balcony to the approximate column locations and installing control booths.
2. Re-raking (re-sloping) the main floor to improve sight/acoustics at the rear
3. Extending the stage into the hall with a series of 3 progressive lifts
4. Re-raking and re-seating the balcony and gallery utilizing current structure
5. Reconstructing the proscenium and narrowing the hall at the west end on the main floor and balcony



SPMH President Don Siekmann

(current box area)

6. Reconfiguring the ceiling beyond the chandelier dome to the west and creating new reflective ceiling panels

Changes to the third floor (current Corbett Tower):

1. Create a lobby space for the gallery
2. Create a new fourth floor “Rose Window Room” with mezzanine above the lobby

Exterior Changes:

1. Modify the roof structure of the south wing to match the roof of the north wing
2. New Entrance Canopy
3. Numerous new window openings (removing brick work from existing openings)
4. Introduction of new dormers to the main gable on the west face to accommodate the raised grid
5. Stairs and portico added (returned) to the north and south wings.

SPMH provided the opportunity for Board members of major Arts organizations, as well as City officials and SPMH members, to hear Duncan Hazard give a concise, complete and exciting explanation of the Revitalization Project as proposed. Duncan was introduced at the Annual Meeting on September 20th by Jack Rouse, president of the Music Hall Revitalization Co. During Mr. Hazard’s presentation, he reiterated the desire to retain the historical integrity and beauty of the hall and to enhance its identity as a beloved, cultural icon of the people of greater Cincinnati. It is the intention of the plan to make Music Hall a Destination, a place where patrons have comfortable seating with no obstructed views, cafes, gift shops and other amenities, a place where natural light streams in through windows once bricked up—a welcoming place for all. The area behind Music Hall’s signature Rose Window could be opened up and made into “a fantastic event room”, replacing Corbett Tower. The overall scheme of the plan considers Music Hall an anchor in the renewal of Over-the-Rhine, with a renovated Washington Park, a complement to the building.

It is anticipated that preliminary sketches will be available for viewing at the first of the year. Costs are being estimated as budgets are determined. Start date is projected to be May 2012 with a construction completion date of October 2013.

- Kathy Janson

Mighty Wurlitzer Speaks Volumes at Annual Meeting

When it comes to striking looks, quality of sound, mechanical excellence and dependability, all are personified by the Wurlitzer Theater Organ. From the softest strings and flutes which can accompany a single voice, to the ballroom-filling full organ thunder that leads hundreds of folks in song, the instrument does it all. And for the SPMH 2010 Annual Meeting, it was center stage, and it gave its voice. Under the skillful playing and artistic mind of organist Rich Lewis, all in attendance were treated to the Mighty Wurlitzer at every level. Mr. Lewis holds the position of Associate Or-

ganist at the Ohio Theatre in Columbus and has had notable concert appearances at many theaters throughout the country. In addition he has been honored with an extended engagement at the famous Chicago Theatre where he performed daily on the Wurlitzer organ.

The big opening selection, "All's Fair in Love and War" from the 1937 Warner Bros. musical *Gold Diggers* got the attention of the boisterous crowd which became silent as the powerful organ made the transition to softer registrations and beautiful melody. Following the



Organist Rich Lewis and Tenor Vocalist Ric Furman

informative meeting detailing the revitalization plans for Music Hall and the activities of SPMH, President Don Siekmann introduced Rich Lewis and tenor Ric Furman. Mr. Furman, a much sought after performer with experience in numerous operatic roles in many concert venues including Carnegie Hall, is a proud alumni of The University of Cincinnati College Conservatory of Music. A warm and heartfelt "Nessun dorma", from Puccini's *Turandot* filled the ballroom and thrilled the audience! What an emotional experience!

Great applause commenced as the duo moved on to the next selection which was "Music of the Night" from *Phantom of the Opera*.

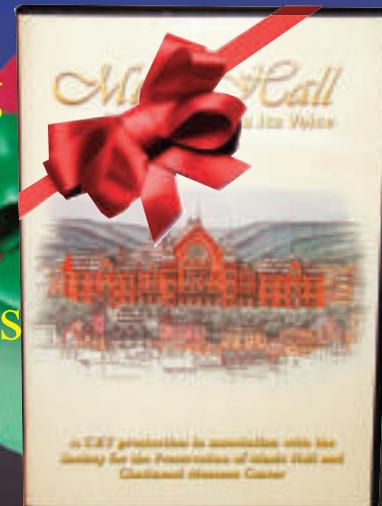
As the two artists began with the first notes of "God Bless America," the entire audience of 270 stood up and joined in the singing. It was 'goose bump time'! As a postlude and exit music, reminiscent of the Albee Theater days, Rich played "Beautiful Ohio." This was indeed, a perfect way to end a wonderful evening!

- Ron Wehmeier

"The history of the Cincinnati Music Hall - threatened again and again, by economic, demographic, political and technological changes - shows the continuing utility of physical symbols."

-Dr. Neil Harris, Director,
National Humanities Institute University of Chicago in 1978

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The proposed change to Music Hall which would create and locate an “event room” in the Rose Window space and also open up the myriad bricked over windows, has been received with enthusiasm! The 30’ diameter wood-traceryed Rose Window, heavily constructed to withstand wind pressures, is seen now, with renewed awe as well as curiosity. Janelle Gelfand recalled a tour she took in 1994 “my favorite Music Hall moment has nothing to do with music....I had a tour from the basement to the rafters. As we climbed what was basically a ladder to the attic, I tried not to look down. When we arrived at the top, I couldn’t believe my eyes...Beyond a rickety landscape of ancient dust, the glorious rose window floated like a full moon. I peeped through it at the rooftops of Over-the-Rhine, wondering if anyone knew I was behind that window, several stories up.”

This window, framed by a huge Gothic arch, is the centerpiece of what has been called “a cathedral built for music.”

It is interesting to note that while most 19th century performing arts structures were built with a Classical Renaissance, Baroque or other

stylized treatment Gothic was almost never used. Music Hall is an exception in that it is an example of High Victorian Gothic and, as John Clubbe stated in *Cincinnati Observed Architecture and History* “verges on great architecture.” Having been built on the site of the

Let There Be Light



Close up of Music Hall’s 8 petaled rose window surrounded with architectural brick and masonry details.

1869 Exposition Hall and essentially the same in size and configuration, one would expect that architect Samuel Hannaford would have chosen to employ the same Renaissance style in designing Music Hall. He did not arbitrarily choose Gothic treatment and tradition holds that the style was dictated by patron Reuben Springer’s devout Catholicism. Gothic style is most often associated with churches and the Rose Window is more typical of a house of worship than of any other structure. The church-like theme is found throughout, most notably in the central gable with recessed

pointed arches and flanking towers, the nine front entry doors, and the Central Parkway facade which has a projecting apse, suggestive of the back of a cathedral. Furthermore, it is thought that there were stained glass windows in Music Hall. Betty Ann Smiddy noted in her 2006 pub-



Inside view of rose window from the rafters

lication *Samuel Hannaford & Edwin Procter* that “above the gallery the north and south walls held 10 stained glass windows.” Reuben Springer had a specific motivation that of honoring all that to him symbolized the higher good.

Music Hall was completed in 1878. Of the other Cincinnati buildings designed by Samuel Hannaford and Edwin Procter, Music Hall bears a striking similarity to Old St. George Church on

Calhoun, completed in 1873. In the process of selecting an architect for his “temple to music” Reuben Springer and Joseph Longworth interviewed architects around the country. One of the firms under consideration was that of William Robert Ware and Henry Van Brunt of Boston. The design of their masterpiece, Harvard’s Memorial Hall, quite possibly had a strong effect on Reuben Springer and influenced Hannaford’s hand in the design of Music Hall. Built in

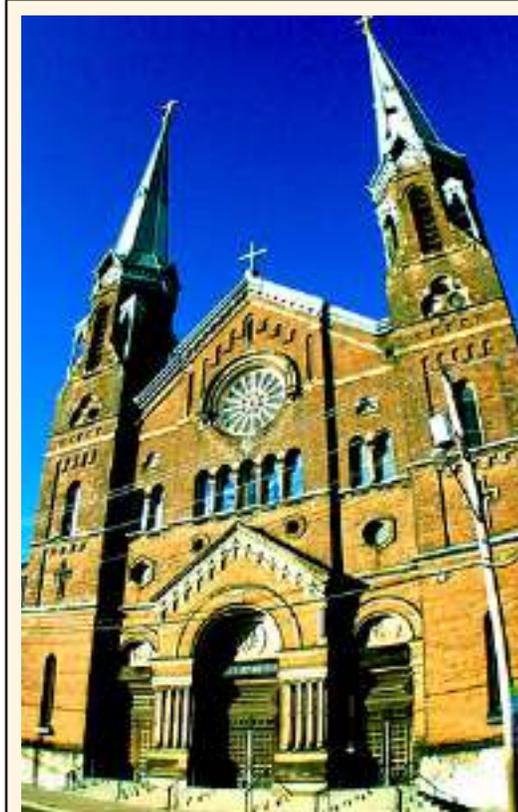


Harvard's Memorial Hall

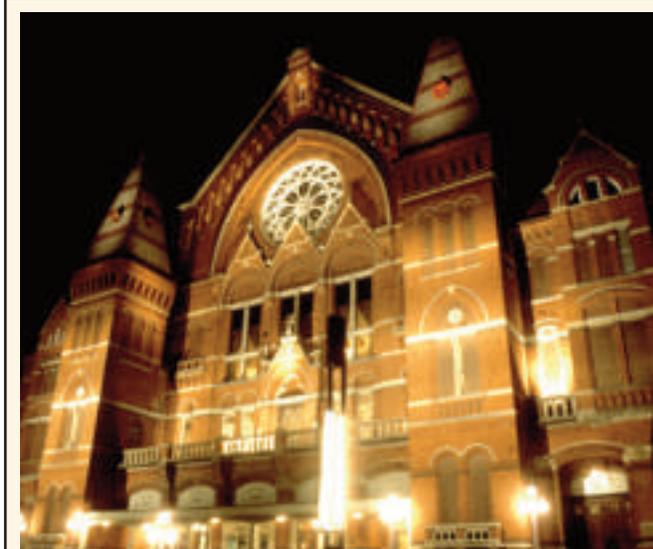
memory of Harvard alumni who had fallen in the Civil War its Gothic style with center Rose Window resembles a basilican church. Numbers have meaning in Gothic architecture. The eight-petaled rose in the Memorial Hall Window represents resurrection or rebirth. Music Hall’s Rose Window also is an eight-petaled rose. Perhaps Reuben Springer through Samuel Hannaford wished to make the statement that Saengerfest Hall would be resurrected or rebirthed in the guise of Music Hall for all future generations.

The primary directive of Gothic style is the amplification of light. In the 12th century, Abbot Suger, historian and first patron of Gothic Architecture, observed how deeply an emotional and spiritual chord is struck by the play of light that passes through the Rose Window. When the majesty of Music Hall’s Rose Window can be seen clearly and easily without use of ladder and the many other windows, bricked up since the renovation of 1895, are uncovered, how thrilling will be this flooding of light!

- Kathy Janson



Old St. George Church



Imagine Music Hall at night with light coming from every window.

I Remember When . . .

In the 1978 publication *Cincinnati's Music Hall*, Luke Feck said of Music Hall "Some describe it as an architectural eccentric, others as sauerbraten Byzantine and others merely busy. Some call it Italianesque Gothic or high Victorian but poets see it as 'the voice of the people speaking in their building'." You have been given the opportunity to speak in and of your building and this is what you have said:

"When I was a child - I must have been seven or eight years old - my parents took me to see the Ballet Russe at Music Hall. Of course, I loved the ballet, but I was overwhelmed with the beauty of the auditorium. As an adult I've spent a lot of time at Music Hall, but I'll always remember the wonder of that 'first time'."

- Martha S. Seaman

"I'm not a native Cincinnati and so my favorite, and first, Music Hall memory came in the '90's when I was a newcomer to the City. I saw my favorite contemporary performer here...Dan Fogelberg. My favorite song is a Fogelberg song called "To the Morning" and I was lucky enough to hear him perform it live that evening in Music Hall. Who knew such a beautiful old building would be the setting to hear great 'pop/folk' music as well as the classics. Dan Fogelberg has since died. I will cherish the memory of his performance here at Music Hall."

- Laure Quinlivan

"I remember Eugene Goosens stopping the music to scold the school kids for rattling their programs during an afternoon public school children's concert - late 1940's. I was probably 3rd or 4th grade in Mariemont."

- David C. Robisch



photo credit: Rene Micheo

"A favorite Christmas gift from my daughter-in-law was a trip to see The Nutcracker performance. After raising three sons I got to see The Nutcracker with my 4 year old granddaughter and my daughter-in-law. It has been a wonderful memory for all 3 of us."

- Linda Morrison

"My favorite memories: light in my young children's eyes as we walked into the lobby with Grandma, Norma, to experience the Cincinnati Ballet performance of the Nutcracker; every performance of the Pops with Erich Kunzel; watching the audience before performances in such a grand hall and imagining audiences over time." - Jan Leslie



"I remember going to our first Music Hall opera. We had been enjoying opera at the Zoo and were not sure we would enjoy the transfer. Not only was the air conditioning welcome, but the great setting, lighting and sound system soon convinced us that the change was for the better!" - Michael Porte

My favorite memory of Music Hall was attending my first opera. I was blessed to be able to work for SPMH

and they provided us with tickets to La Boheme to experience the magic of Music Hall. Not only was the stage design and costuming amazing, but the experience of Music Hall and its visitors was incredible and impressive. The visit not only reinforced my belief and my fellow students' beliefs in the importance of Music Hall, but spoke to the gracious, kind and dedicated nature of the members of SPMH."

- Rachel Heath



"In general I love walking around the balcony at intermission, looking over the crowd, spotting friends and celebrities. In the 1950's I saw Mary Martin fly across the stage as Peter Pan in an excerpt from the Musical during a special performance. In 1963 I sang in the Children's Chorus in the May Festival's World Premier of 'The Death of the Bishop of Brindisi.' I was in the top row in front of the organ pipes. During the 15 minute or more wild ovation we all jumped up and down and I thought the risers would collapse! In the late '70s I heard a young CCM student sing the "Mater Gloriosa", from high in the balcony. The student, Kathleen Battle, was soon to become famous!" - Elaine Billmire

Communities and nations can suffer from amnesia with devastating effect. If we don't know who we are and how our institutions were created, then we don't know where we're headed."

- David McCullough

"My most important memory was listening to The Bishop of Brindisi which inspired me to want to sing in the May Festival. A friend and I vowed that evening that we'd be singing with The May Festival the next year rather than listening. That we did and I enjoyed singing with the Group until we moved to England." - Carol C. Cole

"10 years ago? For the "Kickoff for the New School (SCPA) my daughter was in the 5th or 6th grade. She performed on stage with the SCPA Children's Choir. It was such a special event.

She graduated from the "old" SCPA 2007 and is now a senior at Webster Conservatory, St. Louis, where she is majoring in musical theatre. She sang on stage in Music Hall with the Children's Choir many times and one day she came home from school and said "this man came to direct us today and his hair moved, as he was so enthusiastic!" It was Erich. It was a very sad day in our house when he passed away. Thank goodness we'd seen the many Pops concerts here before he died."

- Sandy Hamilton



"I was Chairperson of the CSO's Lollipop Concerts in 1994. The three performances had an environmental theme 'The Green Lollipop' and we went all out to add to the fun for the children. We had a poster contest with hundreds of entries which we fastened to green velvet ribbons. Anne Cushing-Reid, Peg Landwehr and I draped them from the railings in the lobby. Beautifully festooned with these colorful banners, there was so much excitement in the lobby! I asked several companies to have exhibits and Frank Traina of Sunrock Farm agreed to participate. Finished with the decorating, I went to the lobby and in walked Frank, with a baby goat!



CSO's Lollipop Concert Series 2010

CSO President Steve Monder came up to me, I introduced him to Frank and then the baby goat did what baby goats do best, right in the middle of Music Hall's beautiful marble floor! Steve smiled and rolled his eyes!" - Kathy Janson

"I have some fond memories from Liberace to Rubenstein at Music Hall, and many in between. Mom always had me in suit and tie for Music Hall concerts and church. Pop always would laugh about my one and only time in wool suit, as it was hot in the balcony, I could not stop itching! Do not remember the program that evening, or even the conductor, just wanted to get back in my Levis. Guess I was around 8 or 10 at the time." - Ron Wehmeier

"When the Corbetts remodeled Music Hall in 1972 I was stunned by the building and the opera which I remember as Mefistofele. I was so moved by the evening that I wrote to Mr. Corbett. Amazingly, Mr. Corbett responded with a hand written 'thank you' for my letter." - Otto M. Budig



J. Ralph Corbett

"As a child going to Fairview School our music teacher Mrs. Taylor sent my brother and me to the College of Music every Saturday. It was next to Music Hall. My aunt sent us to the Young People's Concerts. I ushered at Music Hall for 20 years. My most favorite memories are of Erich and the Pops. Both my brother and I and my uncle graduated from Music Hall."

- Adele Hamilton



Chris & Tasha Pinelo

"I married my beautiful wife, Tasha at Music Hall in November of 2008." - Chris Pinelo

"Music - Maestro Levine conducting 'Les Troyeus' about 1975. A massive wall of elegant sound - monumental! Rarely heard, compelling in performance, the chorus, the orchestra and soloist - everybody was ON. I've been humming the chorus for about 35 years!

Entertainment -Wrestling! Gorgeous George, Bobo Brazil, Killer Kowalski, Dick the Bruiser, Cowboy Bob Ellis, The Bargain City Kid and Willy Thall. Cultural? - No. Bring back to Music Hall? - No. Part of the Cincinnati City Fabric? - you betcha!"

- Gene Saenger



Maestro Levine

"My favorite memories are many: Mostly selling all the goodies I bought at the various shows (I was buyer for the CSO for many years) and was a volunteer for 40 years. A very favorite memory is with Erich Kunzel when I designed tee shirts and sweat shirts with his picture on them. However I won't tell you what he said - most everyone knows anyway!" - Mrs. Lester E. Bertke (Judy)

"My first event at Music Hall was the best I have ever done as a meeting planner - it was in 2003 - helpful staff, easy to work with and very elegant! At least once a year I continue to hold events here and every year gets better and better with more attendees. The year we grew large enough to move into the Ballroom was a goal finally reached in 2006." - Cheryl Curtis
Over-the-Rhine Chamber of Commerce



photo credit: Rene Micheo

"It was 1974 and the Ballet Board had been working most of the year on the opening of The Nutcracker. Contracts, costume and scenery design, countless dance and music rehearsals and the joy of tremendous ticket demand, including newspaper ads searching for seats. Finally, opening night, with everyone, including my 4-year-old son, in tuxedos and finery. In a night filled with memories, one favorite is in the first act, after Clara sneaks downstairs for her broken Nutcracker and Mice and Soldiers battle across the stage. Then more magic happened. The Christmas Tree started to grow and grow and lights and candles magically appeared and glowed. Row after row, foot after foot. Just when you thought it was unbelievably awesome, the stage-filling tree started to rotate. The audience gasped and cheered! A truly unforgettable moment....and, I won't. - Don Siekmann



To get a unique look at Music Hall and to learn about its rich history call 744-3344 to schedule a Tour!

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presents

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Thursday, December 16, 2010, 10:30 am & 7:00 pm
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featuring:
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As we reflect back on past successes
and forward to new endeavors,
SPMH would like to Thank you
for your donations and contributions.

Happy Holidays to you and yours!

Meet New SPMH Board Members

SPMH has a tradition of attracting talented members of our community to serve as Directors. It is with pleasure that the newest members of the Board are introduced.

Walter E. Langsam

An architectural historian and historic preservation consultant with special expertise in Cincinnati and Northern Kentucky architecture, Walter is a well-known author who has compiled a database of more than 20,000 historic and contemporary buildings with regional connections. His numerous works include *Great Houses of the Queen City: 200 Years of Historic and Contemporary Architecture in Cincinnati*



Walter E. Langsam

and Northern Kentucky, an award winning brochure titled *Architecture Cincinnati: A Guide to Nationally Significant Buildings and Their Architects in the Cincinnati Area and A Biographical Dictionary of Cincinnati Architects, 1788-1940*. He has published on both the urban and rural architecture of Kentucky and he served as Assistant Director in charge of the National Register of Historic Places at the Kentucky Heritage Council during the mid-1970s.

Walter earned a BA in English

Literature from Miami University in 1960 and an MA in Art History from Yale in 1968. The son of Dr. Walter C. Langsam, a historian and former president of the University of Cincinnati, Walter E. has taught art and architectural history at the University of Cincinnati for over 20 years and he holds the title of Adjunct Associate Professor in the

DAAP's School of Architecture and Interior Design. He is active in local and regional historic preservation, giving frequent popular lectures and tours. Walter serves as Advisor to Voyageur Media Group, Inc., he is an Advisory Board Member of the Cincinnati Preservation Association and a Board Member of the Betts Research Center.

Ramon Rodriquez

A native of San Juan, Puerto Rico, Ramon graduated in 1995 with a Bachelor of Science in Business Administration from Xavier University where he subsequently earned an MBA in 2002. He joined Fifth Third Bank in 2003 as Vice President and Wealth Management Advisor in the Private Bank. With thirteen years of experience in investment management and financial planning, Ramon is lead advisor for Fifth Third's relation-

ships with Procter & Gamble, GE Aviation, Chiquita Brands International, DunnhumbyUSA and the Kroger Company.

Before joining Fifth Third Bank, Ramon was Managing Director at an independent advisory firm, managing approximately \$250 Million of customized portfolios for individual clients. Prior to that position, he worked for an institutional money management and mutual fund company as Vice President and consultant to large institutional clients and families.

Mr. Rodriguez is the Treasurer of the Board for The Freestore



Ramon Rodriquez

Foodbank. He is a long standing member of The Fine Arts Fund Allocations Committee and he is a Board member of The Cooperative for Education. Ramon is also an executive mentor at Xavier University. He has served as a member of the Board at Cincinnati Arts Association, was Treasurer of the Board for the Greater Cincinnati Hispanic Chamber of Commerce, and was the founding President of the Greater Cincinnati Chapter of the

National Society of Hispanic MBAs.
- Kathy Janson

"The vital force of any city resides less in its size than in the continuity of its values and traditions."

-the Countess of Chambrun, nee Clara Longworth

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Season's Greetings

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You the Very Best!*