



**MUSIC
HALL
Marks**

2016
Summer
Issue

*Music Hall
Memories*

SPMH - President's Message

Cincinnati's beloved Music Hall is closed to all but construction crews and will remain fenced off until the fall of 2017. The long-planned, well-vetted and necessary renovations have begun in earnest.

SPMH is proud to be a part of this once-in-a-generation opportunity to reclaim and enhance our community's masterpiece of High Victorian Gothic architecture. We are pleased to collaborate with the Music Hall Revitalization Company, the Cincinnati Center City Development Corporation, the Cincinnati Arts Association, and the resident performing arts organizations in assuring the realization of the project's goals. Recently SPMH has approved a grant request of

\$100,000 to CET to assist in funding the production of a documentary recording the renovation.

SPMH is especially proud to assist with the restoration of Corbett Tower. The Patricia and J. Ralph Corbett Music Hall Endowment has made it possible for SPMH to commit \$ 3,000,000 toward establishing the space as a most elegant salon with stunning views, through newly unbricked windows, of



Peter E. Koenig

Washington Park and Over-the-Rhine. Removal of the drop ceiling and restoration of the original stenciled ceiling is planned. With particular regard to Corbett Tower, a sub-committee of our board led by Vice President Ed Rider, is active on the project's Design Review

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Committee. Ed's group has engaged curatorial services for the statues, portraits, organ panels, and other historic artifacts.

Our outreach programs are going gangbusters, offering walking tours around the exterior of the building with emphasis on history and architecture. SPMH will expand outreach to schools, nursing homes and civic groups keeping Music Hall in the minds of the public.

Our acclaimed Mighty Wurlitzer Organ Concert Series, under the leadership of past President, Don Siekmann, will resume in December 2017. At the May concert,

Theatre Organist, Mark Herman, praised Don and described the program as "the leading theater organ concert series in the world." He clearly meant it. When Music Hall reopens, be among the first to purchase a ticket!

Our annual meeting date is Tuesday September 13. Details will follow, but we are sure to have entertainment and an update on the renovations. We are so grateful for the support of our members! I look forward to continuing our work together in furthering our mission to preserve, promote, improve and provide education about Music Hall.

- Peter Koenig

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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.

Save the Date—It Will Be Great!!!

Members' Annual Meeting

... September 13, 2016

University Club

Guest Speakers:

Otto Budig, Jr., President of the Music Hall Revitalization Co.

Stephen Leeper, President and CEO of 3CDC

Progress Updates on the Music Hall Revitalization

Year to Date SPMH Activity Reports

Entertainment: Don Hurd, pianist

Hors d'oeuvres

Invitations to Follow

Renew your membership or join today by using the enclosed envelope.

www.spmhcincinnati.org

Remembering Christmas Past



Cincinnati Ballet Otto M. Budig Academy Dancers

On Thursday December 10, 2015 Don Siekmann welcomed all revelers to 'Happy Holidays' with the Mighty Wurlitzer. And what a Festive Time it was! Jelani Eddington again worked his magic

with this most extraordinary of the-
atre organs, creating musical
splendor to match that of the win-
ter wonderland in Music Hall's Ball-
room. Cincinnati Opera Young
Artist, Tyler Alessi, put everyone in



Tyler Alessi



Jelani Eddington

5 *MUSIC HALL Marks*

the mood, enticing some in the audience to hum or sing along. Dancers from the Cincinnati Ballet Otto M. Budig Academy lithely fro-

licked on the stage calling to mind all happy Christmas moments, the 'Sugar Plums' of the past.



George and Carol Beddie



Don and Linda Siekmann, Ron Wehmeier



Nancy and Patty Wagner



Sue Worachek, Mike and Kathy Janson



Peter and Lucy Koenig, Linda and Don Siekmann



Hap Castleberry, Tom Huenefeld, Don Siekmann, Ron Shepherd, Tom Ottenjohn

And They're Off!!



Kathy Janson with Tom & Mary Alice Burke



Mary Alice Burke views panels



Panels off the walls



Gary Kidney moves panel

Off the walls of Corbett Tower, on March 9th and off to Heller Conservation Studios in Nashville Tennessee, that is. In November 2011, SPMH took on the project to resurrect the screen panels of Music Hall's famed 1878 Hook & Hastings organ.

These award winning (native Cincinnati cherry wood), carved panels had largely been invisible,

their story untold, until 2011, when they were re-discovered as among the finest examples of the famed Cincinnati Art-Carved Furniture Movement.

In early 2013 SPMH contracted with Thomas Heller Conservation of Nashville, a company endorsed by Megan Emery, then conservator of the Cincinnati Art Museum, to restore the salvaged



Gary Kidney with 'Trumpet Flower'



Loading the 'Honeysuckle'



Conservators Dawn & Tom Heller

panels. Cleaned and repaired to a great degree, yet uncompleted, these panels were brought back in August to be temporarily installed in Corbett Tower for the 2015 SPMH Annual Meeting. At that meeting they were of prime focus, surrounding those who attended. Since September these panels have been viewed and admired by countless visitors to the lovely space, once the original location of

the College of Music, predecessor to the University of Cincinnati's College Conservatory of Music. Patricia and Ralph Corbett, who devoted so much of their time and financial support to this Music Hall and the musical culture of Cincinnati, will be remembered with the renovation of this room in which the panels may have a permanent installation.

- Kathy Janson

First Music Hall Orchestra Program

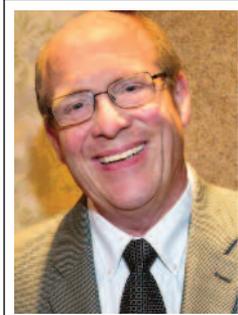
SPMH has purchased a rare early program card for the first series of orchestra concerts at Music Hall. The concerts were presented by the Theodore Thomas Orchestra under the auspices of the College of Music.

Theodore Thomas, one of the preeminent conductors in the country, first presented orchestra concerts in Cincinnati in 1869 at Mozart Hall. Following his concert in 1872, Maria Longworth Nichols suggested to Thomas that he direct a major music festival in Cincinnati.

Thomas accepted and on May 6, 1873 Maestro Thomas raised his baton to conduct the first May Festival.

Maestro Thomas went on to conduct the Festival in 1875 and the first Festival in the new Music Hall in 1878. Following the great successes of the Festivals, Thomas was enticed to come to

Cincinnati to be the head of the new College of Music.



Ed Rider

This program card announces the first series of Symphony and Chamber concerts of the Theodore Thomas Orchestra. These concerts are the first regular series of classical music presented at the new Music Hall. The formation of the Cincinnati Symphony was still 17 years away.

The card includes a lot of interesting information. On one side is the list of the concerts and the rehearsal schedule. On the reverse is the list of chamber concerts and the cost of a subscription to the concerts. Not only could you reserve a seat for 12 Concerts for \$8.00 but you could also purchase a reserve seat to attend the rehearsals for \$4.00.

It was the hope that these concerts would attract people from outside of the city. As noted on the card

CHAMBER CONCERTS.	
FIRST CONCERT.....	THURSDAY, Nov. 14, 1878
SECOND CONCERT.....	THURSDAY, Dec. 5, 1878
THIRD CONCERT.....	THURSDAY, Dec. 26, 1878
FOURTH CONCERT.....	THURSDAY, Jan. 9, 1879
FIFTH CONCERT.....	THURSDAY, Jan. 30, 1879
SIXTH CONCERT.....	THURSDAY, Feb. 20, 1879
SEVENTH CONCERT.....	THURSDAY, Mar. 6, 1879
EIGHTH CONCERT.....	THURSDAY, Mar. 27, 1879
NINTH CONCERT.....	THURSDAY, Apr. 10, 1879
TENTH CONCERT.....	THURSDAY, May 1, 1879
ELEVENTH CONCERT.....	THURSDAY, May 8, 1879
TWELFTH CONCERT.....	THURSDAY, May 24, 1879

Subscription to the Concerts.	
12 Concerts, with Reserved Seats,	\$8.00
12 Rehearsals, with Reserved Seats,	\$4.00
12 Concerts & 12 Rehearsals, with Reserved Seats,	\$12.00
Subscription to the Course of 12 Chamber Concerts, including a Reserved Seat,	\$8.00

Subscribers to both courses will have the first choice of seats.

Arrangements will be made with the railroads coming into Cincinnati, to run special trains, at reduced rates, on the nights of the Orchestral Concerts.

Persons out of the city, desiring to subscribe to the Concerts, will please address Peter Rudolph Neff, Treasurer of the College of Music.

“Arrangements will be made with the railroads coming into Cincinnati to run special trains, at reduced rates, on the nights of the *Orchestral Concerts*.”

The card came from the collection of Peter Marks, a faculty member of the Cincinnati College of Music. Peter Marks was one of the premier traveling minstrel musicians in America during the Civil War. While his primary career was performing with troupes he also gave solo performances and provided private lessons. Marks ultimately left the minstrel circuit

and went on to become a professor at the Cincinnati College of Music. He died in 1883.

Mark Jesse, Peter Mark’s great grandson, has donated most of the valuable minstrel materials belonging to his great-grandfather to the Smithsonian. He reached out to SPMH when he discovered this early Music Hall program in the collection. We are thrilled to have this documentation of the musical activity in Music Hall during its inaugural year.

- Ed Rider

About the Concerts

The Theodore Thomas concert series was priced so that people of moderate means could afford the complete series which offered an instructive view of the entire musical literature. The Orchestra musicians were among the best in America and included professors of various string departments in the College of Music. Mr. S. E. Jacobsohn, principal violin; Mr. C. Baetens, principal viola, and Mr. A. Hartdegen, principal violoncello, occupied the same positions under Thomas in his disbanded New York Orchestra. For the first concert on November 14, 1878, the quartet was assisted by Mr. Armin W. Doerner, pianist. The following program was pre-

sented on that evening:

No. 1. Quartet No. 1, GMozart (Messrs. Thomas, Jacobsohn, Baetens, Hartdegen)

No. 2 Suite (for Violoncello and Piano-forte), Op.16.....Saint Saens. (Messrs. Adolph W. Hartdegen and Armin W. Doerner)

No. 3. Quartet No. 9, C, Op. 69.....Beethoven. (Messrs. Jacobsohn, Thomas, Baetens, Hartdegen).

The second chamber concert on December 5th featured the following:

Quartet, B.....Haydn

Trio, B, Op. 97.....Beethoven

Quartet, A, Op. 41, No.1.....Schumann.

President's Address 1910

"When the time arrived for the dedication of the Theodore Thomas statue, President Taft left his box, and in company with Lawrence Maxwell, President of the May Festival Association; Clifford B. Wright, President of the Music Hall Trustees, and Edward Goepper, representing the Municipal Art Society, mounted the stage. As he did so the orchestra sounded a fanfare.

The audience and chorus all stood as Mr. Maxwell presented the distinguished visitor. The President asked the audience to be seated, unless, he said, laughingly, they meant their positions to be a hint that his speech should be short. He said: 'It was my good fortune yesterday to hear a most interesting history of the development of the aesthetic side of the Belgium people from the Belgium Minister to the United States. As he traced the growth of art and love for the aesthetic of that industrious and industrial people I could not help but to compare it with the similar development in this country. It took 1,000 years to develop this side of the Belgians. We haven't had time to do that in the United States, espe-



cially as regards the development of the art and music-loving characteristics of the working people, because of the material obstacles we have had to overcome. To those who promoted the education of the aesthetic side of our people, the lovers of this country are deeply indebted, and Theodore Thomas was the foremost of these.'

President Taft then sketched the life of Thomas, telling that the famous composer had served with his father as a musician in the United States Navy and had struggled for a musical education by playing in theater orchestras.

'It has been said by those who knew Theodore Thomas' continued the President, 'that when he became conductor of an orchestra he ceased to be one of the greatest violinists of the age. It is fitting, therefore, that the opening concert of the nineteenth May Festival be dedicated to the dedication of a monument to this great man. He made the tradition of the Festival. Those who now take part in it will feel the effects of his influence. It isn't for me however, with the knowledge of music to comment on

his high and pure art, but even if one is not a musician he cannot afford to have any but the deepest admiration for one who made an ideal, who lived up to the ideal and never conscientiously departed from it. Hence it is fitting that on this Festival occasion we should dedicate a monument to the founder of these musical festivals and to the greatest musical leader the country has known.'

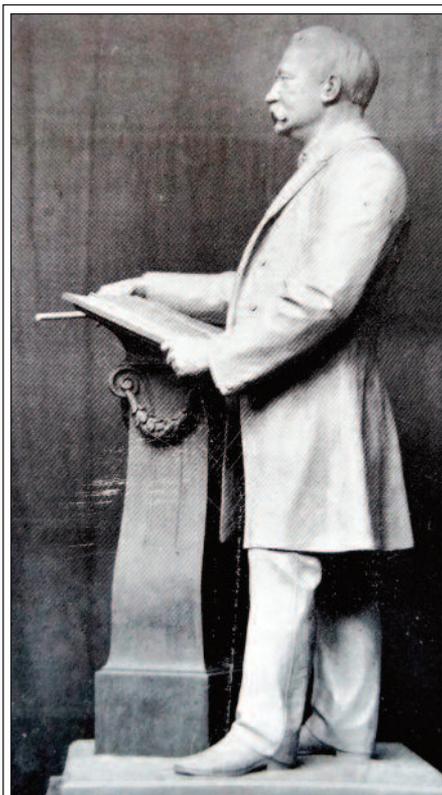
At the conclusion of his speech, the entire chorus and audience sang the "Star Spangled Banner". Mean-time the statue had been unveiled in the foyer and during the intermission it was viewed by the audience. Governor Harmon escorted Mrs. Thomas, the widow of the dead leader, to see it and together they stood for some time looking at the familiar features."

(courtesy of Proquest Historical Newspapers: *Cincinnati Enquirer*, May 4, 1910)

Born in Germany in 1835, Theodore Thomas had made his debut as a concert artist by age 7. Emigrating to New York City at age

10, the prodigy supported himself and his family by playing in bands, dance orchestras, hotels. He accompanied Jenny Lind as first violinist of the Italian Opera Company at age 16 and at age 22 was given the baton when the conductor of Ullman's Opera Company was suddenly taken ill. In 1864 he organized the Theodore Thomas Orchestra which performed in Cincinnati in the late 1860s. It has been said that Theodore Thomas and his work inspired Reuben Springer to create Music Hall. After conducting the formal dedication of Music Hall on May 14, 1878 he was offered the directorship of the proposed College of Music by George Ward Nichols,

President of the Cincinnati Musical Festival Association. Thomas' death on January 4, 1905 was viewed as a national tragedy. The statue of Theodore Thomas was sculpted by celebrated Cincinnati artist Clement Barnhorn and has been a fixture of Music Hall since its dedication.



Theodore Thomas sculpted by
Clement Barnhorn

The Preservation of Historical Artifacts And the 'Move-Out'

Over the past several months, SPMH has worked closely with CAA and the resident companies to develop a plan to pack all the artwork and statuary in the Hall and move the items to safe storage during the revitalization.

SPMH engaged two conservators, Michael Ruzga and Elizabeth Allaire to oversee this process to insure the protection of all the items during the move. SPMH is funding the cost of this work and the cost of storage while Music Hall is closed.

The 'move-out' began on Saturday May 28th after the last May Festival. Our team removed plaques from the walls and carefully recorded their location. Mike Ruzga our conservator, ar-

rived at 8 a.m. on Sunday and began packing the paintings. This work was completed on Memorial Day and all paintings are now in storage. Also on Sunday Hosea Movers removed the seats. A volunteer crew from the Sorg Opera House, a building designed by

Samuel Hanford and Sons in 1891, unbolted the seats donated to the Opera House. Their preservation group is thrilled to have these seats and possibly other items in the future to help them jumpstart their preservation efforts. Our sculpture conservator Betsy Allaire, arrived on Tuesday along with a crew from Fenton Rigging and the pack-



Moving the Theodore Thomas statue

ing and move out of the statues began. By the end of day on

Thursday June 2nd all the statuary had been moved successfully into storage. Michael Williams of Wooden Nickel Antiques, had a large crew on site for removal of all items identified as having possible historic value and stored them in our warehouse. This crew also carefully dismantled each of the lobby chandeliers, moving them to storage. Scott Santangelo and his crew have done an amazing job coordinating all of this work!

FRCH Design Worldwide, located at 311 Elm Street, has been selected to design the placement

and display of art and artifacts. The work is to include donor recognition; presentation of the history of Music Hall and the resident companies; and the development of exterior and interior signage.

SPMH has agreed to provide a \$100,000 grant to CET to help in a production of a documentary on the revitalization. Focusing on all facets of the work from planning to completion, it will feature interviews with a wide variety of people involved in the incredible amount of work that will be done in a short period of time. - Ed Rider



Seats removed from Springer Auditorium

To Purchase
Music Hall: Cincinnati Finds its Voice
on DVD or VHS call
(513) 744-3293



When 4,000 Seats Were Too Few!!

Sarah Bernhardt, most famous actress of the 19th century, had an international career, the immensity of which stretches the boundaries of credulity. The year 1906 was to break all records for American performances, with a non-stop sixty-two-city farewell tour. Her engagement at Music Hall included four plays on the dates of February 15, 16 and 17. Touted as the most important dramatic event in the history of Cincinnati, all four performances were nearly sold out.

Not so coincidentally, Albert Rogers, New York promotional manager for Jim Key, had planned a tour that would rival Bernhardt's farewell tour. Bookings were made in nearly every Music Hall or Opera House in the country from February through November of 1906, with the intention of breaking box office records at every stop and to firmly establish Jim Key as the greatest star of the twentieth century. And records were broken! In the enormous listing of venues, Jim Key happened to follow Bernhardt's Music Hall engagement in the week of February 26, 1906.



Jim Key

With a seating capacity of 4,000, twenty-eight performances were sold out! This broke the record for paid admissions in Cincinnati's Music Hall!

From March 4th through March 8th 1906, Memorial Hall Columbus, Ohio, with a seating capacity of 3,000, fifteen performances were sold out breaking another record for paid admissions.

The week of March 12th, 1906 in Indianapolis' with seating capacity of

2,000, thirty performances were sold out breaking the record for paid admissions.

March 19th through March 21, 1906, in Convention Hall, Kansas City, the largest-seating auditorium in the world, Louis W. Shouse, manager of Convention Hall declared that "Jim Key held the world's record for drawing a greater crowd than any single attraction that was ever exhibited." Although Sarah Bernhardt performed *Camille* at the Kansas City Convention Center to a crowd of 6,500 in 1905, the record there had been set in 1899 by John Philip Sousa with an audience of 16,500.

But in March of 1906, Jim Key played to 18,000 breaking his own record and then playing to a capacity crowd of 22,000 the following night!!

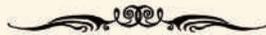
And who was Jim Key? Only the most intelligent horse of all time! Owned by ex-slave, veterinarian, successful entrepreneur and philanthropist, Dr. William Key taught his horse, Jim using kindness and no force, to read, spell, recognize money and do basic

arithmetic. Jim and Dr. William Key did more to further the cause of the Humane Treatment of Animals than did any of the newly formed Humane Societies.

And in one week in 1906, there were not nearly enough Music Hall seats to accommodate those who adored him. If you want to learn more about Dr. Key and his amazing horse Jim, read "Beautiful Jim Key" by Mim Eichler Rivas. - Kathy Janson



Dr. William Key and his horse Jim



"No harm's done to history by making it something someone would want to read."

"History is who we are and why we are the way we are."

- David McCullough

Ramona Toussaint, Tour Director Talks about Tours

How is the SPMH tour program coming along?

We couldn't be more pleased with the tremendous growth of the Music Hall tour program. As the revitalization of the Over-The-Rhine (OTR) neighborhood gains momentum, more attention is being paid to this National Historic Landmark. The tour program has tremendous potential to further serve the mission of SPMH in educating and engaging the public about this iconic building and its role in Cincinnati history. Over 4,300 visitors toured the hall this year. Interest in Music Hall is growing and in turn, so shall the tour program.

Since the building is closed, what happens now?

The tour program will continue to meet SPMH goals, specifically the mission to educate the public. Through community outreach presentations, we will bring its history to interested groups, schools and organizations. *Beyond the Bricks: An Outdoor Building Tour*, highlights interesting historical and ar-

chitectural information and covers the immediate neighborhood. Starting this July, visitors can take advantage of the glorious park just outside our doors for a picnic and tour combo afternoon.

This walking tour fits nicely within a diverse menu of other lectures and presentations we are developing. Our all volunteer group, researches content to find engaging and entertaining stories: the African-



Ramona Toussaint and Barbara Gomes

American history to the building, the women who helped ensure its legacy, the world famous organs of Music Hall, the celebrities and dignitaries who have appeared on its stage. This outreach series of "virtual" tours will be perfect for schools, nursing homes and organizations looking for new, creative programming. Upon the reopening of the building, these programs will continue to serve the public.

What impact has the tour program made in the community?

Although many people visit Music Hall from all sectors of the community, its rich history, connec-

tion to the origins of Cincinnati as a major US city, and ties to art and culture draw a significant amount of students and seniors. Over half of our visitors this year were students of all ages and senior groups. Half of all tour revenue from these groups was underwritten by SPMH. Transportation to get to the building can be expensive; by underwriting the tour fees SPMH helps make visiting affordable. The outreach program will make it possible for us to take the “tour” to them!

Aren't tour guests patrons of the resident companies?

Actually, Cincinnati's Music

Hall is a local treasure, a national landmark of significance and a destination of international appeal. We have a good partnership with our resident companies and offer tours to their ticket holders, but tours appeal to historians, tourists, and adventurers from well beyond the local community. Our guests hail from all over the state, from all 50 states, and all over the world. Just under half of the approximate 8,000 people who visited this year were from outside the city. Furthermore, most local visitors report they had been inside the hall “one time or less”. We hope cultivating a

sense of pride translates into new audiences for our resident companies and interest in sustaining the building for generations to come.

What does the Outreach Program need for continued success?

We are growing by leaps and bounds and looking for volunteer guides who are willing to expand the program into different areas of the community. When the Hall reopens, we expect the tour program to be busy! We need more guides to manage the expected volume of visitors. Aside from strong presenta-



Carol Kruse and Tour Group



Diversity Tour

tion skills, volunteers who like to do research and administrative work are essential. We have opportunities for just about anyone with a little time to share during this historic and exciting time for Cincinnati's Music Hall!

What is involved in being a guide?

Qualities desired? Time commitment?

Our friendly and knowledge-

able guides offer visitors an engaging experience as they bring to life the stories of Music Hall. We have volunteer celebrations and enrichment activities to help grow and develop our skills. Time is flexible and enthusiastic individuals are always welcome.

- Ramona Toussaint

**Interested in being a
Volunteer Tour Guide?**

Call: 513.744.3293

or email:

musichalltour@spmhcincinnati.org

OR

Apply directly at:

www.cincinnatiarts.org/volunteer

**APPLY TO VOLUNTEER
AT MUSIC HALL**

For Tour Tickets call:

513.621.2787

**SOCIETY FOR THE PRESERVATION
OF MUSIC HALL**



Music Hall Notes March 28, 1878

With the closing of its doors and the much anticipated reopening of Music Hall, it is interesting to 'flash back' to the excitement surrounding its opening in 1878.

"The floors in the upper corridors are laid. The doors are being hung in the Main Hall. The green on the organ pipes has been subdued. Henry Fry is making a design for a new cornice to the organ screen. The rose window in the façade is of iron, and weighs 15,000 pounds. The white plaster capitals now going on the great iron pillars will be painted. The bricks used in the Music Hall, if placed in a line, would reach to Cleveland and back. The center seats in Main Hall will front the stage; the divisions at the sides will be placed at an angle. The ends of the dress circle reach over the line of the stage. Some of the chorus will sit under the circle.

All the subscriptions to the fund have been paid except \$5,607.70 and this amount will be reduced very likely to \$3,300---scarcely 1 per cent loss of the total \$302,381.

Seven Hundred hickory chairs have been ordered for the use of the chorus. The Music Hall Board put up the stage for the chorus, and the Festival Board provided the chairs. There are thirteen foul air ducts which lead from Music Hall to the crest of the gable . This ridge is

a trough five feet deep and four feet wide, into which the ducts empty. The large stones, seventeen feet long, which are over the chief entrances and form the front of the exterior balcony, bend an inch and a half from a true line when lifted into place.

Photographs of the wonderful mechanism of the organ have been taken and are on exhibition in the stores, as are also photographs of the beautiful wood carvings made for the organ screen.

Many persons who are associate members of the Harmonic Society fondly imagine that they will be admitted to the Hall to hear the rehearsals of the chorus. No persons will be allowed to be present except those engaged. This line will be tightly drawn, with a policeman to hold up one end.

The iron fence directly in front of the Music Hall has been removed, making a sidewalk forty-four feet broad to the steps. It was proposed to set the curb of the street some fifteen feet in, to give room for carriages, but this will not be done. Those who drive may enter on the Plum Street end of the hall where there is plenty of room."

(Courtesy Proquest Newspapers: Cincinnati Enquirer March 28, 1878)

I Remember When

"I have tended bar at Music Hall for almost 20 years. I have so many fond memories of the wonderful patrons as well as members of the symphony, opera, ballet, and pops orchestra, whom I have met thru the years, especially Erich Kunzel. The building is so beautiful and classic; I think it actually brings



out the best in people. I always felt a certain dignity and respect from people. What a cultural mecca in Cincinnati, a showpiece for the nation, and it has been my extreme pleasure to have worked with so many genuinely world-class people. I will miss being there.
Sincerely, - Dan McDonald"

"For me, since the 1980s, Music Hall has been the Place where I have spent most of my Volunteer Life. It has been where I have made lifelong friends, and it is the Place that makes me happy just hearing the music of the world surrounding me. It's Magic!" - Barbara Harshman



"Back in the 1990's Jo Anne and I were invited by another couple to attend with them a fundraiser for an Alzheimer-related organization which was held at the Museum Center (I think). This event took place in the fall. The couple bid on and won in a silent auction 4 box-seat tickets to a CSO concert the following spring. Come



spring we all arrived as early as possible and filed into the box. About 15 minutes later an usher came in and asked to check our tickets. It seems Patricia Corbett had arrived to attend the concert and had explained to the ticket takers that she seemed to have misplaced her ticket. Well of course she had forgotten that she had donated the tickets the previous fall! When our friends reminded her she was very gracious and simply moved to the adjacent box. Everyone had a chuckle over this."

- Fred Warren,
Volunteer Tour Guide

"I have been truly blessed to have worked with all the arts groups that have called Music Hall "home" over the past 45 years...including the Hall manager itself, the Cincinnati Arts Association.



Therefore my memories are many and varied.

But for these specific memories, I recount my greatest adventures with the Cincinnati Ballet. I joined the Ballet board around 1972/1973 and soon marveled at the very first joint performance with the Cincinnati Symphony Orchestra in Music Hall of Stravinsky's *Firebird*. Standing backstage and watching as the "Firebird" came



offstage and literally, fell to the floor, 'took oxygen', until she would

jump to her feet and dash back onto the stage, is still indelibly etched in my memory.

But, my favorite Music Hall Cincinnati Ballet memory of all time occurred in 1985 when I was privileged to portray "Mother Ginger" on stage in Music Hall.

I had been an officer of the ballet, and was deeply involved in all the negotiations, planning, budgeting and finally the opening of "The Nutcracker" in 1974.

So, it was an exceptionally wonderful treat, when, in 1985 I got my wish of portraying "Mother Ginger". Our world renowned Freddie Franklin, personally, taught me the technique of twirling my powder puff, and "blowing kisses"

all the way up to the highest balcony. (I still have the powder puff).

Finally the big night!! After being strapped into my garishly beautiful enormous gown, I stood on a hidden movable platform and was rolled out onto the stage with an assortment of boy and girl "gumdrops" under my skirt.

What a night of swaying, twirling, smiling, blowing those kisses, and managing those "gumdrops" in and out.

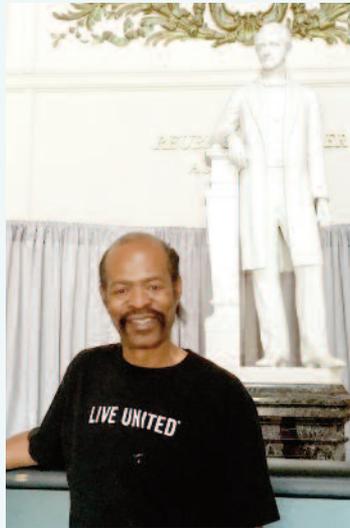
TRULY, a time I will never, ever forget."

- Don Siekmann



"One of my favorite memories of Music Hall was singing as a member of the May Festival Youth Chorus, in the inaugural year, 1987, under the direction of its Founder, John Lehman." - Tricia Johnson

"Do I have stories?! Music Hall is my home." Larry Brown is proud of his 13 years as custodian of the building which his wife calls 'the other woman'. But Larry has had a love of Music Hall since he first attended a concert as a child. "I remember hearing the Blue Danube Waltz for the first time then and I've always loved waltzes. In 1995 My wife and I attended the WCIN Radio Sta-



tion's 41st Anniversary Party in the Music Hall Ballroom. There was a dance contest but we had not registered as contestants.

We are good dancers and, moved by the music we just got up on the sidelines and began dancing.

After a while, the music stopped and well-known vocalist P. Ann Emerson-Price pointed at me and said 'sir, you have just won a trip to the Bahamas'.

When I am in this Hall during the day, I can enjoy my lunch time while watching the greatest talents there are. I have this

Music Hall and this concert all to myself—how many people can say that? I love my home."

- Larry Brown

"Every day for 41 years, I have hung my coat on the coat rack with the treble clef in the CSO library. Then I pick up the orchestra folders and put them on the music stands on the stage of Music Hall. And every day, just as I step onto the stage, I glance out into Springer Auditorium and a sense of awe of the beauty, history, and grandeur of this concert hall overwhelms me! Truly...I catch my breath each day! What a magnificent place to work! My three children, now young adults, grew up as CSO kids and spent a lot of time at Music Hall. They enjoyed being backstage;

meeting the artists; getting special backstage tours from our stage managers and they are so proud that their Mom works at Music Hall!

The CSO Library doors open onto the hallway that connects the dressing rooms and the stage. Sitting at my desk over the years, I have seen some very strange things go by! I remember a time when Cincinnati Opera had an elephant, zebra, camel, horses and monkeys walk across the stage during *Aida*. As they approached the glass hallway door near the li-



brary, the zookeeper indicated to the elephant to bend very low to try to squeeze through the door. They then proceeded down the hallway, out the backdoor, walked down Central Parkway to the 14th Street loading dock, and onto the waiting zoo trucks.

In 1981, Bob Dylan was performing at Music Hall. It was very shortly after John Lennon was killed, and Bob was convinced that someone was out to kill him too. Even though he has eight body guards and his dressing room was 100 feet from the stage, he refused to walk. At curtain time, I heard a loud back-

firing sound and then Bob Dylan came roaring down the hallway on a huge motorcycle! He jumped off the bike just feet from the stage and rushed onstage! The stagehand who caught the bike turned it around and, when the first half was almost over, revved it up...and sure enough, Bob jumped back on and roared back to his dressing room, filling the backstage with exhaust and gas fumes.

In 1991 Erich Kunzel carried two pot-bellied pigs named Porkie and Bess onstage during the Pops "Down on the Farm" concerts.

They squealed and jumped out of his arms, and we had to chase and catch them backstage. That same year, during concerts of The Music Man, Erich had a 100 piece Marching Band march down the aisles of Music Hall, onto the stage, turn left, and then they marched past my desk, out the back door, down the street, and back in the front doors of Music Hall for their encore.

But my favorite and most meaningful memory of Music Hall is not as a librarian, but as a composer. In 1995 during the Cincinnati Symphony Orchestra Centennial, Music Director Jesús López-Cobos commissioned 23 composers to each compose a fanfare for this year-long celebration. I was so honored to be chosen as one of the composers. My job as orchestra librarian is

always "behind the scenes"...but for the performances of my piece, I was given seats in the Music Director's Box. After the world premiere of my "Fanfare for a Celebration," Maestro indicated for me to come onstage to accept the applause. He thanked me, and presented me with a huge bouquet of flowers. And then I heard the CSO—my CSO family—applauding also! Standing on the magnificent stage, looking out into the beautiful auditorium filled with CSO patrons, with the CSO behind me..it was one of the greatest moments of my life. I am so excited to see our beautiful Music Hall's renovation, as it continues to be one of Cincinnati's magnificent jewels."

- Mary Judge,
Principal Librarian
Lois Klein Jolson Chair

"A special memory for me happened in the early days of SPMH. I was standing in Music Hall, by Judy Prinz's desk, and Joyce Van Wye, a founder of SPMH, commented that Music Hall really should have, and needed, a tall United States Flag pole for the entire community to see. I told Joyce that I was descended from an American Revolution patriot; was a member of the "Daughters of the American Revolution" (D.A.R.) and that Don and I would be honored and proud to be allowed to make that donation. In 1993, the pole was dedicated and the flag of the United States of America has waved majestically at Music Hall since then. I only hope it is still there after the renovation.

- Linda Siekmann



"Like many Cincinnatians, I can recount coming to CSO Young People's Concerts with my elementary school class. As a child, I remember being awed by The Nutcracker at Music Hall and experiencing Bizet's spectacular opera Carmen for the first time. The May Festival's Carolfest afforded me a first experience "singing" at Music Hall, thanks to a CSO subscription, I was exposed to a dazzling sonic palette of orchestral colors starting around age 10. It all happened right here at Music Hall.



Chris and Tasha Pinelo

As a younger adult, I had the privilege to be my late grandmother's "date" for a Cincinnati Pops television show taping, and attended a diverse array of performances with friends and family - everything from rock concerts to operas to orchestra performances. I joined the May Festival Chorus in 1996 and really got to sing at Music Hall for the first of

many times. What a thrill!

As a member of the CSO/May Festival staff since 2001, I've come to know virtually every nook of this grand old building, experienced more performances than I can easily count, stepped in to narrate a Young People's Concert performance of Peter and the Wolf with 10 minutes' notice, and even

"tied the knot" with my beautiful wife in the Grand Foyer while A Prairie Home Companion rehearsed in Springer Auditorium. (They did eventually "take a break"

so we could finish the ceremony.)

The connection I feel with Music Hall is palpable, and as we say "so long for now" leading to the Hall closing down in June, I'm confident this amazing renovation and restoration will ensure that my son and his children and their children will be able to create lasting memories in this beautiful place." - Chris Pinelo

"I do remember when Prince was here in 2000 and of course the show was sold out right away. On the day of the show, Peter Frampton's wife called the office looking for tickets. I was able to help her and got to meet Peter Frampton that night as well as Prince. That was pretty cool!!!"

- Terri Kidney

"So many of my memories involve my best friend, Robert Howes, who was a CSO violist, a board member of SPMH and an expert in the history and architecture of Music Hall. We knew each other for 30 years before he passed away in 2011. I remember the first time Bob took me backstage and showed me the library and the green room. I was young and fascinated, but after many years of accompanying Bob to CSO concerts, it began to feel like home.



Bob knew every nook and cranny of Music Hall, and over the years, I think he showed them all to me. Having said that, I have one other special memory of Music Hall that has nothing to do with the CSO. In February, 1977, I went on a first date to a Barry Manilow concert. My date arranged for first row balcony seats! The relationship didn't last, but the memory does." - Kathy Grote



"I am so proud to be part of Music Hall, having installed the Albee Mighty Wurlitzer in the Ballroom, and

taking care of the beast since 2007. Five days each week for thirteen months, I would enter the historic building at 7 a.m., going through the grand foyer, and always appreciating the grandeur and elegance, preserved by our sensitive musical folks of past generations.

Going through Springer Auditorium, thinking how wonderful this

space, with memories attending concerts with my parents, special concerts in grade school, and my high school graduation in 1963, which included the great Austin pipe organ. The wonderful memorial program for Erich Kunzel, seeing the dress rehearsal of Carmen, with my dear friend Norma Petersen, as always "The Nutcracker" echoes in my head, enjoyed with close friends. So this all leads me to the Grand Ballroom, appointed with RKO Albee Theater artifacts, and time to start work. As you may guess, what I created with the rebuilding and installation of the Wurlitzer, was really not work, but my small contribution to our beloved Music Hall."

- Ron Wehmeier

"I have climbed the steep ladder to get an up close view of the interior of the Rose Window; walked cautiously around the fittings, in the ceiling, of the Auditorium's great chandelier, seeing the red seats far below; lain on the floor directly under that same chandelier, lowered for cleaning.

My favorite memory, however, is as Chairperson of the Lollipops Volunteers in 1994. That year volunteers distributed 132,000 concert fliers to area schools; packed thousands of 'goodie bags' to give to all the children attending; worked on and hired pre-concert exhibits and entertainments; and decorated the hall greeting all children coming and going. The concert theme chosen by Keith Lockhart, was "Green Lollipop" an environmental one, exploring with the children ways to preserve our wonderful world. It was decided that there would be a poster contest to go along with the three February and March performances. Students in grades 3, 4 and 5 throughout the Tri-State were eager to participate and individual schools submitted the best poster from each class. On February 7th, Lollipops volunteers picked up all posters which ended up on my living room floor where I spent hours attaching



them horizontally to multiples of two long lengths of 2 ½" green velvet ribbons. On the day of the first performance Anne Reid, Peg Landwehr and I fastened these long banners of posters to the bottoms of the lobby balcony railings. When we had finished, what a sight from the Lobby it was—so

many colorful banners! The children came in excitedly looking for their posters with squeals of joy when a child spotted his! Merchants were quite generous then, donating fabulous prizes for the 3 winners. The 1st place winner also was given a LaRosa's pizza party for the entire class! The concert was exciting, amusing and creative, as Keith's concerts always were. At the end, as the children began leaving, volunteers said goodbyes with a treat stuffed goodie bag for each. CSO President, Steve Monder smiled and said 'Kathy, you couldn't pay me to do this.' We put so many hours into the poster project, into Lollipops itself but it was so much fun.

We had the best volunteers; we had the best times together. And all of us won new little friends for Music Hall. I can still see the cheerful green velvet ribbon poster banners draped from the railings in the Lobby—it was a special time!" - Kathy Janson

"The day after the World Trade Center Towers were attacked and demolished, I was on the sidewalk staring up at Music Hall, concerned about a preservation project under discussion, experiencing a terrible fear in my stomach at the thought of Music Hall being obliterated as had the iconic New York towers. Since I was a teenager, I cherished thousands of concerts, parties, tours, rehearsals and sometimes standing



alone in the lobby or a corridor, feeling a privileged sense of ownership of our beloved Music Hall. Now that the Grand Dame of Elm Street will be closed for renovation, I can't get enough of being with her. I hate letting her go, even for 18 months. Long may she stand as the elegant, imposing icon in Over-the-Rhine, Cincinnati, Ohio. We are so fortunate to have Music Hall in our lives."

- Rosemary Schlachter

"The date was April 2nd 1995, it was a Sunday night, every seat in the Hall was taken, and it was the night of the CSO's Centennial Gala Concert. My wife, Kathy, and I were fortunate enough to obtain front row center seats and from that vantage point we could sense that all involved knew this was a special evening. Of course the music was beautiful as the baton was passed from Keith Lockhart, just named Conductor of Boston Pops; to Michael Gielen, the CSO's tenth Music Director; to Jesús López-Cobos, then in his 10th year as Music Director; to Erich Kunzel, who had been leading the Pops since its 1977 formation. We also saw and heard three world famous soloists that evening. Richard Stoltzman, Itzhak Perlman and Mstislav Rostropovich each took a turn performing with the CSO. The spectacular concert ended with Respighi's The Pines of Rome. Following the concert we hurried back stage to get our programs signed by the conductors and guest artists. It was truly an unforgettable evening in Music Hall."

- Mike Janson

"My father loved ballet and Music Hall. He passed the May before my daughter danced in her first "Nutcracker" with Cincinnati Ballet. He could have never attended a performance because of health

issues but he saw every time she ran across that beautiful stage. My heart was overwhelmed as I sat in the audience and watched her all the while feeling my Dad's presence."

- Terry Honebrink

Now, That's Entertainment!!

On May 12th Master of Ceremonies, Don Siekmann, pulled out all the stops for for 'The Great American Songbook', or the 'So-Long-for-a-While' concert. Featured artists were theatre organist Mark Herman (2012 winner of the American Theatre Organ Society's prestigious honor 'Theatre Organist of the Year'), and Emmy Award winning singer Nancy James. The show was a hit from the opening "Top Hat, White Tie and Tails" to the stirring rendition of "God Bless America", both written by Irving Berlin. Other selections included "My Funny Valentine", and tunes from the Broadway Show *Peter Pan* – one could almost see Mary Martin soar-

ing overhead! As Herman worked magic with the Mighty Wurlitzer, the side screens showed clips from the famous Gene Kelley scenes in *Sin-*



Nancy James & Mark Herman

gin' in the Rain, and Judy Garland's "Trolley Song" from *Meet me in St. Louis*. Herman wrote a song about his Airedale terrier named Jarvis and during the playing of "Jarvis" it was as if the spunky little dog had



Before the show



Nancy James



Mark Herman

control of the keys!

Nancy James, with her smooth and sophisticated voice sang "Somewhere Over the Rainbow"

from *The Wizard of Oz* putting all in a wistful mood. She continued those emotions with "The Way We Were" by Marvin Hamlisch as the



Terri and Carolyn Anderson



Sandy Elliott, Don Siekmann, and No No Allen



Bill and Karen McKim



Gary Kidney



Packed House!!

side screens ran touching scenes from the Ruth Lyons and the Bob Braun Shows, on which Nancy played a starring role as a very young performer.

Don recognized Ron Wehmeier several times for his genius in re-building, installing and caring for this most magnificent of Theater Organs. He thanked the artists, the guests, the staff and technicians who have assisted in

all aspects of production. President Peter Koenig thanked Don. When the final bows were taken, the applause was thunderous. And of all the entertainers who have performed over the twelve concerts since the very beginning, no one is more deserving of that applause than 'Master of Ceremonies' Don Siekmann! Next concert is planned for winter 2017—So-Long-for-a While!



Don Siekmann, Nancy James and Mark Herman



Peter Koenig



Don and Maple Knoll Village group

Thank You Members!

"We can only be said to be alive in those moments when our hearts are conscious of our treasure." Thornton Wilder

With the closing of its doors, each one of us leaves a bit of ourselves behind. What a magnificence—our Music Hall!

With great gratitude for the joys of the past and anticipation of those of the future, we shall always be here for Music Hall.

Thank You, Members for your much valued past, present and continuing support of our Treasured Music Hall.

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Joanne Honschopp, Painter

'Music Hall Memories' Artist

www.jhonschopp.com / 513-241-9860

A native of Cincinnati, Ohio and a painter as profession for more than 30 years, Ms. Honschopp was graduated with honors from the Art Academy of Cincinnati, and is considered the favorite in south western Ohio for her paintings of Cincinnati. Married to Jazz bassist Lou Lausche, music has long influenced her life and work.

Joanne's work was honored at the Evansville Art Museum's "Realism in Art" Exhibition and she has been invited to exhibit in Michigan, Indiana, Illinois, Kentucky, Tennessee, California and Florida. An impressive collection of awards adorn her studio door, including the 2010 BEST OF SHOW at Northern Kentucky Heritage League's juried show. In addition to privately held pieces, Ms. Honschopp's work is included in over

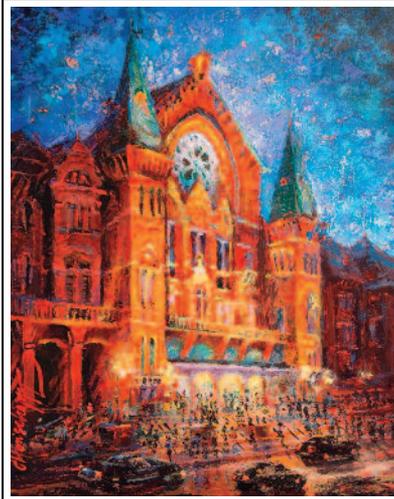
40 corporate collections. Hand assembled note cards and signed prints of her Cincinnati scenes are widely available in gift shops and bookstores throughout the greater Cincinnati area. An extensive virtual gallery is updated daily at www.jhonschopp.com.

A master of diverse talents, she can stretch the imagination to include an array of subjects and approaches and much of her work is commissioned. She is

currently represented by Gallery Veronique in Montgomery, Ohio, Art on the Levee in Newport, KY, Liz-Beth Gallery, Knoxville, TN,

Bowman's in Ft. Mitchell, KY and numerous Independent Agents and Art Consultants across the country.

Joanne paints daily in her studio, on the 8th floor of the Pendleton Art Center. The studio is



'Music Hall Romance'



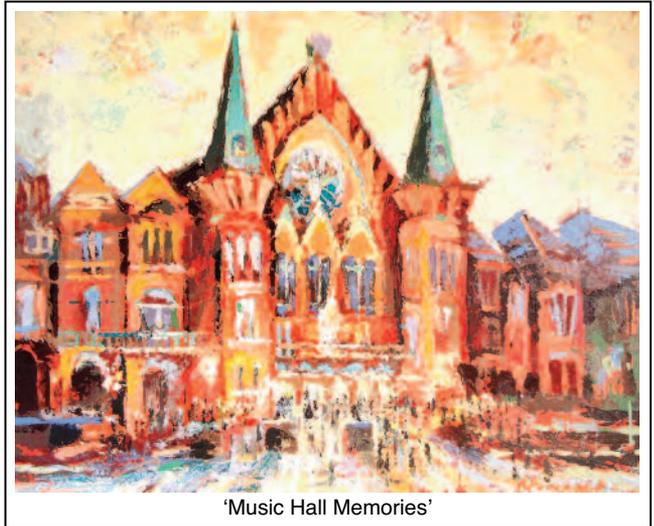
Joanne Honschopp, Painter

open each month to the public on "Final Friday" and on follow-up "Second Look Saturday". Information on the open house is available at www.pendletonartcenter.com.

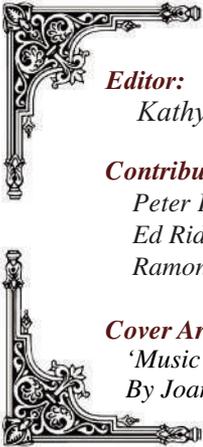
ARTIST'S STATEMENT:

My work does not have a social or political message. Rather, it is beauty and goodness, the power of the positive, sharing the magic of light and color, and creating ways to communicate

a feeling of well being, that drives my daily pursuits.



'Music Hall Memories'



Editor:

Kathy Janson

Contributing Writers:

Peter Koenig

Ed Rider

Ramona Toussaint

Cover Art:

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