



2010
Summer Issue

MUSIC HALL Marks

A Publication Of The Society
For The Preservation Of Music Hall

1241 Elm Street, Cincinnati, Ohio 45202

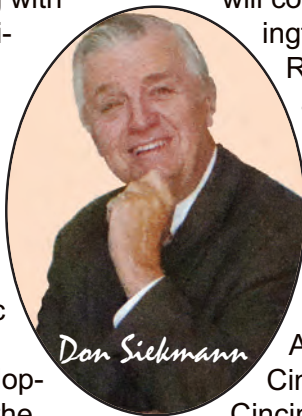
SPMH - President's Message

As the new President of SPMH, I send you my personal thanks for your confidence in my selection. I am very pleased to be associated with SPMH and I pledge to endeavor along with the dedicated Board of Directors and members, to fulfill the Mission of the Society.

I've already found that, as usual, exciting and rewarding events are taking place in and around this historic icon we know as Music Hall. The continued development in Over-the-Rhine, the completion of the School for the Creative and Performing Arts, the advancement of plans for Washington Park and, of course, the commencement of the Revitalization of Music Hall, are all moving the area forward. Many of these efforts were started precisely because of the presence and importance of Music Hall, while others are being helped to a successful completion because of this

same stately Hall.

Ever since the time of the original construction, Music Hall has undergone a long series of necessary changes and, SPMH will continue to play a meaningful role in the current Revitalization planning and implementation. Several of our Board Directors were members of the original 'Working Group', which included representatives of the Cincinnati Arts Association, the Cincinnati Symphony, the Cincinnati Opera and the May Festival. Most recently, John Senhauser took part in the selection process of the design architect. John's position as Chairman of the Cincinnati Historical Conservation Board made him a natural to represent SPMH in this important task. The Search Committee was diligent in conveying to the applicants the need for preserving and enhancing the historic nature of Music Hall. We were subsequently



Don Siekmann

very pleased to read the comments of the selected design firm as they stressed the very historic goals that SPMH has always embraced.

There are many challenges ahead but we believe that substantial benefits will reward substantial efforts.

I wish to pay tribute to Norma Petersen for her ever-present leadership and acknowledge her role in preserving, growing and enhancing SPMH. She will continue to play an active part in SPMH and the organization will benefit from her knowledgeable

input. My thanks go out to all SPMH members, whose personal efforts and financial contributions allow us to continue to follow our mission in supporting Music Hall.

I encourage you to mark September 20th on your calendars as we are planning quite a program for our Annual Meeting! An important update on the Revitalization Plan will be presented and, as customary, we shall have delightful entertainment, savory cuisine and the great company of friends!

- Don Siekmann

2010 SPMH Board

President

Donald Siekmann

Immediate Past President

Norma Petersen

Vice Presidents

Joanne Grueter
Robert Howes
Marcella Hsiung
Kathy Janson
Mace Justice
Steve Monder
Ed Rider
Martha Seaman

Recording Secretary

Karen McKim

Directors

Lisa Allison
Maureen Dillon
Meredith Downton

Marge Hammelrath

William Henrich
Mary Ellyn Hutton
Peter Koenig
Michael Rozow
Eugene Saenger, Jr.
Alan Sakalas
John Senhauser
Kathryn Shahani
Norman Thomas
Sallie Wadsworth
Nancy Wagner
Mark Weadick
Ronald Wehmeier
Stacey Woolley

Honorary Directors

Sylvia Benjamin
Barbara Boyd
Joel Ebersole
Barbara Harshman
Claire Phillips
Rosemary Schlachter
Sue Sommer

Life Members

Louise Dieterle Nippert
Joyce Van Wye,
Co-Founder

Past Presidents

Marlene Johnson
Joyce Van Wye

Music Hall Liaisons

Scott Santangelo
- Dir. Operations

Ex Officio Directors

Patty Beggs - Opera
Trey Devey - CSO
Laure Quinlivan
- City of Cinti.
Steven Sunderman
- May Fest.

Table of Contents

| | | | |
|--|---------|------------------------------------|---------|
| SPMH President's Message | page 1 | Ghost Hunting at Music Hall | page 22 |
| 2010 SPMH Board | page 2 | Annual Meeting---Save the Date! .. | page 23 |
| Meet Don Siekmann. | page 3 | From the Zoo to Washington Park .. | page 24 |
| Meet New SPMH Board Member | page 6 | 2009-'10 SPMH Donors | page 29 |
| The Magnanimous Gifts of Pat and Joe Perin | page 7 | SPMH Funded Projects | page 32 |
| An Afternoon with Norma | page 10 | Joanne Honschopp Bio and Photo. . | page 33 |
| May Festival and Music Hall Made for Each Other | page 19 | SPMH Mission Statement | page 34 |
| Music Hall Festival Ode Quote | page 21 | Acknowledgements. | page 34 |



Meet Don Siekmann
– The New President of the
Society for the Preservation of Music Hall

"Music Hall is much more than a building, even more than an historic landmark," said Don Siekmann, the new President of the Society for the Preservation of Music Hall. "It is the physical embodiment of people's memories. 'Setting' is so important for everything we do and Music Hall's beauty, heritage, size and excellent acoustics make every event special, and the source of fond thoughts for so many Cincinnatians."

Mr. Siekmann has many such wonderful memories of Music Hall! A lifelong amateur singer, he has performed onstage as a member of the Cincinnati May Festival Chorus. He was backstage when the Cincinnati Ballet first performed *Firebird* and upfront, center as Master Of Ceremonies for the CSO's first New Year's Eve Ball. As

someone devoted to the performing arts, he's been in the audience in Springer Auditorium for countless performances. In support of the arts, he and his wife Linda donated the flag and flagpole that stand proudly near the Elm Street entrance to Music Hall.

Don succeeds Norma Petersen, who has led the organization since 2004. "SPMH has done a great job since its inception and certainly under Norma's leadership" he said. His appointment comes at a time of great challenge for arts organizations in general, and Music Hall in particular. Plans are underway for extensive refurbishment of the 132-year old structure. "The history of Music Hall is important," said Mr. Siekmann. "It is a National Treasure with which we are blessed. There's so much happen-

ing and it's exciting to be president of SPMH".

SPMH is one of several arts organizations chosen by Patricia Corbett to benefit from her estate. Patricia and her husband, J. Ralph, were instrumental in preserving and beautifying Music Hall, beginning in the 1960s with a generous grant for a major, multi-year renovation of the structure. Mrs. Corbett's love of Music Hall also prompted her to help create SPMH in the early 1990s. In recognizing the contribution and its impact on furthering the goals of the SPMH Mission Don said "The generous gift from Mrs. Corbett will allow SPMH to do even more."

A Cincinnati transplant, Donald C. Siekmann was a partner with Arthur Andersen when he was transferred to the company's Cincinnati office in 1971. "This is such a great town! When I came here, I found people were very welcoming and eager to include a newcomer in all the community's activities." Shortly after Mr. Siekmann arrived, he was encouraged by friends – including former U.C. president Walter Langsam, Sr., Tom Klinedinst, Sr., and Charles Levinson – to get involved with the performing arts. He has served on the Boards of numerous organizations including The Cincinnati Ballet, The Cincinnati Symphony Orchestra, Cincinnati Arts Association, and Cincinnati's public television station CET. Additionally, he was the first president of the Greater Cincinnati Arts & Education

Center. Currently, Mr. Siekmann is Executive Advisor to the World Choir Games, which will be held in Cincinnati in 2012. "These games have never been held in the U.S. before, so this is a tremendous achievement for Cincinnati," he said.

The games will be dedicated to the late Erich Kunzel, who worked tirelessly to acquire 'The Olympics of Choral Music' for Cincinnati. Don, a good friend of Erich's, added "one goal of the 'games' is to build on our city's musical heritage, and, leave a lasting musical legacy well beyond 2012." Don's passion for the arts is shared with his wife Linda. This talented couple met when they sang and performed with the Metropolitan Singers in their hometown of St. Louis, Missouri. Mrs. Siekmann, a Post-Corbett award winner, has served on the boards of the Cincinnati Opera, Cincinnati Ballet and the Cincinnati Chamber Orchestra.

Commenting on the future of Arts organizations in Cincinnati and across the nation, Don said "We're in a time of change -- the entertainment alternatives, the economy, the graying of our audiences, the competition inherent in the digital age -- these are just some of the challenges facing performing arts organizations, and they affect SPMH and Music Hall itself". There are additional challenges of a historic structure. The Cincinnati Arts Association, which manages Music Hall, is leading the effort not only to revitalize the hall,

but also to meet the needs of resident performing arts organizations and their audiences. "SPMH will take an active role in supporting

this revitalization and in helping to properly preserve Music Hall for future generations."

At a glance...

DONALD C. SIEKMANN

- Born and reared in St. Louis, Missouri
- Business Administration degree, Washington University
- Joined Arthur Andersen in 1960
- Married Linda in 1966; son Brian was born in 1970
- Transferred to Cincinnati in 1971 as Head of the office's tax division
- Moved to Atlanta in 1987, but returned to Cincinnati in 1992 as Managing Partner
- Chaired the United Way campaign in 1992
- Retired September 1, 1997, as Regional Managing Partner, Arthur Andersen. Under his Leadership, the Ohio region experienced unprecedented growth for the company
- Lives in Indian Hill with his wife Linda
- Enjoys being with his wife, son Brian, who is orchestra director for the School for Creative and Performing Arts, Brian's wife, Julie and granddaughters Allison and Claire
- Other interests: Don Siekmann does a presentation on "Remembering the Golden Age of Radio" which he spices with clips from over 35,000 old radio shows he's collected over the years. He collects antique music boxes and also, (as an ardent supporter of the ballet), Nutcrackers.

- Joanne Grueter

To Purchase

Music Hall: "Cincinnati Finds its Voice"
On DVD or VHS call (513) 744-3293

Meet New Board Member Mark Weadick

Over the years SPMH has been successful in attracting talented members of the Community to our Board. 2010 is no exception and we are happy and privileged to welcome Mark Weadick to our membership.

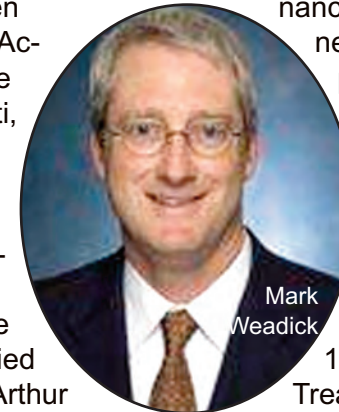
Having graduated with honors from Bowling Green State University (B.S. Accounting 1982) and the University of Cincinnati, College of Law (J.D. 1990), Mr. Weadick brings a wealth of knowledge and experience to his new position with our Board. He has worked as a certified public accountant for Arthur Andersen and as a corporate/securities lawyer at Taft Stettinius & Hollister. Mr. Weadick served for 4 years as the chief financial officer for Student Loan Funding Corporation in Cincinnati before becoming an investment banker with Smith Barney in 1996.

Mark is a Managing Director and owner of Student Loan Capital Strategies LLC, an independent financial advisory firm providing services to the student loan sector,

an area in which he has 18 years experience. Before joining SLCS in June 2008 Mark was the head of Citigroup's Student Loan Investment Banking Group. Mr. Weadick has completed numerous strategic projects and is currently advising clients on restructurings, new financings, utilization of the new government financing programs, rating agency matters, portfolio and bond valuations and the administration of bond trusts.

A founding board member of the Education Finance Council in 1993, he has served as Treasurer and Vice Chairman, he has served on the Investment Committee for the National Underground Railroad Freedom Center, and he currently serves on the board of trustees for the College of Mount St. Joseph. Mr. Weadick, who is a frequent speaker at national education loan and asset-backed finance conferences, resides in North Bend with his wife Lisa and their four children.

- Martha Seaman



Mark Weadick

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

The Magnanimous Gifts of Pat and Joe Perin

The Albee Theatre opened in downtown Cincinnati on Christmas Eve, 1927. From the moment patrons stepped onto the lush carpeting in the lobby, many



(L to R) Pat Perin, Norma Petersen and Joe Perin.

were awestruck by the theatre's elegant décor -- brass handrails, marble steps and columns, ornate ceilings above crystal chandeliers, silver-framed mirrors, plush velour seating and velvet drapery. The Albee was considered the city's finest movie palace. Playing to waning crowds, however, the RKO Albee was forced to close its doors in 1968.

Efforts to save the Albee from the wrecking ball in the late 1970s failed and the city prepared to demolish the facility to make way for downtown revitalization. Concurrently, Cincinnati's Joe and Pat Perin were expanding their furniture and interior design business. They had a huge store in Tri County and planned a "Kiddie Room" to entertain children while their parents shopped -- a mini theatre, with a screen and projection unit. Pat, an award-winning interior

designer, decided to add real theatre seats. She had read that the Albee was closing and the owners were selling all contents of the theatre. "When I got down there, I looked at the

décor and thought how in the world could Cincinnati allow all this beautiful theatre to go?" She immediately bought the brass and bronze railing and candelabra once owned by John Jacob Astor. A beautiful painting of the Madonna caught her eye, but Pat felt the price was far too expensive.

As the sale went on, Pat returned often to the Albee. "Every day after that, I bought something." Her "take" included a marble water fountain, pilasters, story-high etched Venetian mirrors, balustrades, dividers, stage curtain, stairways, the time keeper's cage, and the lounges, which had walls made of French walnut. The Perins were the single biggest purchaser of artifacts from the Albee. Pat said that each time she visited to make another purchase, she stopped to admire the Madonna painting. "Finally after a few months, I was

there and a fellow said 'You've been looking at this painting and I know you like it. Is your truck still out there?'" Coming to an agreement on price, he put the painting in the truck "and it's been in our home ever since."

"When people bought architectural fixtures, they couldn't take them out of the Albee for 30 days," said Pat. "At the same time, buyers from California and Arizona were removing the copper wiring, so people were in the dark when they came to get the architectural elements." Pat brought trucks and movers and they had to set up generators and lights in order to get her items out of the building. "It was a nightmare and almost didn't happen -- one of our movers had a heart attack and another broke his leg."

At first, things went into storage at the store and Pat numbered every item she had purchased. As Pat developed the store, she selected items for inclusion in her rooms. Of course, several dozen seats from the Albee Theatre were placed in the Children's Theatre and

the elegant Venetian mirrors were in a room with 18th century dining furniture. "We were in the right place opening our store as the Albee was closing," she exclaimed.

In 1995 Joe Perin decided it was time to get out of the furniture business. No one in the family was interested in taking it over, so Joe and Pat decided to lease it to Rhodes Furniture, a 126-year-old company based in Atlanta, Georgia. The sale would include the Albee architectural fixtures. As the Rhodes staff moved in, they brought a decorator to refashion the store in keeping with their more modern-designed furniture. One day Pat overheard the decorator say, "The brass and bronze railing is so beautiful -- I'll have that painted turquoise." Her jaw dropped! "We put so much effort into refurbishing it! We were running ads that we were closing,"



Albee Theatre's lower lobby highlighting coffered ceilings and Venetian mirrors.

said Pat. The fine art auction houses Sotheby's and Christies were both interested in getting the Albee pieces "but I just felt strongly that these should stay here." The Perins contacted management at Music Hall to gauge interest in using the architectural pieces. As it happened, the Cincinnati Arts Association was preparing to renovate the ballroom.

Like many people in Cincinnati, Pat and Joe had great memories of Music Hall's Ballroom. "When it was the Topper Club, we had danced there," she said. "We thought it would be very special if the Albee pieces would be in the ballroom." By October 1998, the \$1.8 million renovation of the Music Hall Ballroom was completed. Donald Beck of Beck Architecture Inc. used the Albee fixtures donated by the Perins to create a Beaux Arts style for the ballroom. The ceiling of the ballroom was coffered, to reflect the coffered style of the Albee ceiling. The center of the bar is from the Albee and side extensions were crafted to maintain the style

and provide a much larger bar needed for events.

The sale of their business complete, the Perins retired to Hawaii, maintained their ties to Cincinnati and then made their move back a few years ago. In November 2009, a dedicatory concert was held to celebrate the installation of the Albee's Mighty Wurlitzer Organ in the Music Hall Ballroom and of course, the Perins decided to attend. Arriving early at the ballroom, Joe found seats up front. During the concert, Pat said that seeing the organ amid all the beautiful Albee artifacts she and Joe had cared for and generously donated, gave her goose bumps. "I didn't want the day to end!"

Thanks to Pat and Joe's appreciation of the glories of the Albee furnishings, their prescience to see the Art Works in a future setting and their gifting to Music Hall, countless visitors to the 'Albee Ballroom' will have these riches to enjoy!

- Joanne Grueter



The original Albee theatre bar located in Music Hall with side extensions added.

An Afternoon with Norma

With a smile on her face and playfulness in her voice she said "Did you know I was once nominated for Peach Queen?" I must admit this was a new one on me. The lady seated on the chair opposite mine was genuinely amused at my amazement. She proceeded to show me a black and white photo of four lovely, 18 year-old girls, dashing toward the camera, emerging from a Utah lake. Wearing bathing suits, laughing, splashing in the water, this late 1940s scene was quite different from my view of the staid lady in tailored jacket and high



heeled shoes. While she has been the recipient of numerous impressive awards including a Cincinnati Enquirer Woman of the Year, Lifetime Achievement Cincinnati Post Corbett Award and most recently The Over-the-Rhine Chamber of Commerce Star Awards and the Architectural Foundation of Cincinnati's Apple Award, she genuinely seemed most pleased with the girlhood nomination. (At this point in our conversation I knew I was privy to an intimate glimpse of an extraordinary lady.) Indeed, 'Peach Queen' is an enviable title in Brigham City, Utah



(L to R) Berneda Reeder, Helen Mae Ridd, Norma Anderson and Betty Lou Jones.

where Norma Anderson was raised. Brigham City, in Box Elder County, is known for its abundance of some of the best tasting peaches in the Country and the annual harvest, celebrated for a week, is the longest continually celebrated harvest festival in Utah. This 'Peach Days' Festival began in 1904 and includes a parade, car show, carnival and other activities. The orchards were initiated by William Wright who bought 100 peach stones in Salt Lake City for \$1 and had the foresight to plant them at home in Brigham City in 1855.

The fourth child born to Alvera and Martin Anderson, Jr., in the small agricultural town specializing in fruit production, Norma had three older brothers. Asked if she had been a 'tomboy' she replied that she had had rheumatic fever, like so many children at that time, and so she did not take part in strenuous games such as baseball with the boys. She loved to play 'hop-scotch' and she was very good at it of course! Her father was a farmer growing strawberries and other fruits and while the boys helped with associated

chores, Norma helped her mother in home-made root beer production! "The root beer was stored in our cool basement along with grape juice, horseradish and other fruits which my mother canned." Every Mormon family made this non-alcoholic 'beer'. In fact, Alice and Willard Marriott of Utah started the Marriott Empire with a root beer stand.

In the 1940s the front window of the Anderson home proudly displayed 3 stars representing the 3 boys in the service of Country in WWII. The only child at home, Norma loved school and had fun with friends like any other little girl, and she aspired to be a creative writer, a journalist or a dancer. Playing piano and performing creative dance in the style of Martha Graham in both high school and then at Brigham Young University were some of her pursuits. She described a high school production in which



Nativity - Jan, Gina, Julie, Chris, (Front) David, Steve.

dancers were a selection of books, and, Norma, one of the 'bookends', introduced the 'books' which depicted the stories in dance. There were two elementary schools and one high school, Box Elder High, in Brigham City. It was at Box Elder that she met Gerald C. Petersen with whom she went steady. She told me that she and five of her best friends formed a private Club which they called the '3Cs'. "We had 3Cs embroidered on our sweaters," she said "for Country Cuddle Cats." When I asked why they named themselves 'Country Cuddle Cats' she said with a smile "because we liked boys!"

After high school graduation Gerry joined the Army for 18 months to receive the benefits of the GI Bill. "All the boys joined the services and all the girls went off to college when the boys left home" she said. Consequently, Norma pursued a degree at Brigham Young University until health problems forced her to return home. Then in 1948 she married Gerry who at that time attended the University of Utah while remaining in the inactive Army Reserves. Norma worked "at the telephone company as an operator when one would say 'number please.'" First child, Jan, was born in March 1950 and some months later Gerry was called back into active service in the Korean War. At the end of his term of service, Gerry returned to the University of Utah, earned his degree in chemical engineering, while Norma earned her 'PHT'. "I 'Put Husband Through'"

she laughed. After several interviews with various companies in California, Gerry accepted a position with Procter & Gamble and the Petersens settled in Long Beach, from 1953 to 1959 during which time Gina, Julie and Chris were born. They transferred to Chicago where David and Steve were born and then in 1962 they moved to Observatory Avenue in Hyde Park. They lived there until 1974 when they built a "very contemporary house which I loved" on Windisch in Mt. Lookout. The six siblings displayed their closeness to each other in various ways, as for example, their annual reenactment, for their parents, of the Nativity Story replete with their own hand-made costumes. All the Petersen children graduated from Walnut Hills High School. In 1989 Gerry, wishing to downsize a bit asked Norma to make another move and with saying "only if I can have a river view" they built the house on Hill Street in Mt. Adams.

In the early years in Hyde Park Norma was active in PTA eventually becoming President. She and her husband joined several other friends in buying subscriptions to the CSO's 8 O'clock Series which was started by Conductor Max Rudolph. Always a 'joiner' and ready to serve, Norma became a member of the Women's Committee of the CSO which was oriented toward increasing subscription sales. Members held monthly coffees, lunches, or evening affairs to present their sales strategy. Conductors, CSO Board



Norma and daughter Jan Leslie, at the opening of the new SPCA.



Brunhilde Kunzel admires Gilbert Young's painting of husband Erich conducting in Forest Park, as Norma looks on.



Norma displays her 'Painted Violin' from the SPMH Celebration of Music Hall's 125th anniversary.

Members, Management and Musicians came to the Workshops throughout the season. It was during one of these Workshops that Norma met Erich Kunzel and wife Brunie and the strong friendship began. "He knew the value of volunteers and was very supportive" she interjected. Eager to give students opportunities in the Arts, it was in the early '70s that Erich began the creative process of including students in performances with the CSO/Pops, which eventually produced the Greater Cincinnati Arts and Education Center. In 1973-'74 when Susan Lafoon was President of the Women's Committee and Norma was Chairman of Ticket Sales, subscriptions increased from 11,000 to 17,000. There were, at that time close to 1,500 members of the Women's Committee who covered territories in Northern Kentucky, Cincinnati-Dayton Area and Indiana. Florence Kaufman, top seller, would purchase 24 subscriptions herself for resale. Danny Newman in his 1977 book ***Subscribe Now!***, which outlined his unwavering advocacy of subscription based ticket sales, called the CSO's Women's Committee "the most outstanding Women's Committee in the Country." "The secret to the Committee's success" said Norma "was that subscribers were made to feel how important they were to the Orchestra."

Norma was President of this energetic and inspiring group of women from 1977 to 1979 during which time Erich Kunzel was ap-

pointed Director of the Cincinnati Pops. In 1981, CSO President Steve Monder, recognizing her value in tireless promotion of the Orchestra and her abilities in networking and tremendous people skills, hired her to be Director of Volunteers, a CSO staff position which she held for six years. Fresh from this post, she eagerly took on the tasks of Executive Director of The Cincinnati Chamber Orchestra, a title she held from 1987 to 1994. Under her leadership the Orchestra gained new direction, new audience and a new Conductor, the high powered, personable Keith Lockhart, and the Organization flourished! At this same time, Gerry Petersen was finalizing negotiations on the first contract with China for P&G and the couple celebrated the 1988 culmination of 3 ½ years of determined effort.

In 1993 I was hired by Keith Lockhart as Business Manager of the CCO and Janelle Weinstock was hired as Artistic Director. I recall the many times that Gerry Petersen, newly retired, came into the office to check on Norma's needs for the day, his offers to volunteer, etc. and I remember thinking what a handsome, kind and gentle man and how blessed was the couple's marriage. He conducted a stimulating leadership Workshop for Chamber Orchestra Board Members based on Stephen R. Covey's National Best Seller ***The 7 Habits of Highly Effective People*** at the Verdin Bell Center. The '7 Habits' had been implemented by P&G in effectively

About Norma . . .

"She works tirelessly, and she is available for meetings literally morning, noon and night. Ask her for a 7:30 a.m. meeting—no problem. The same for any hour: and no day of the week is sacrosanct. She'll meet you on Saturday, Sunday, whatever. I've never seen anything like her! She really hasn't a selfish bone in her body. She is so personally generous, though when it comes to her non-profit organizations, she's very tight-fisted with their money. She likes to get as much donated as possible for them—she's really a shrewd businesswoman. She has been with SPCA



since its beginnings in the early 70s—she is very loyal to her passions and SPCA, CSO and Music Hall are among her passions. She is motherly and gracious. She really does celebrate the contributions of others, while she denigrates her own. I am impressed by her commitment to communicating: she really wants to keep everyone informed. She pushes ex officio participation by all the arts tenants of Music Hall, for example. She knows literally everyone by name. That's a talent I really envy!" -

- Karen McKim

training employees in the art of making the most of their talents and it was to Gerry's credit that he took these principles to workshops in schools and community organizations post retirement from P&G.

I had once asked Norma why the turtle pins always appear on her left shoulder---what is the symbolism? "Oh", she said "that began with Gerry." The couple's best friends whom they met when Gerry was first hired by P&G were coincidentally transferred from Long

Beach to Chicago and then to Cincinnati. For Gerry's 40th birthday, they gave him a live small green turtle; a symbol of longevity and this began Gerry's collection of ceramic, glass, fiber, any fashion of turtle from around the globe! Tragically and suddenly, Gerry woke one morning in 1994 gasping for breath and died within hours. This vibrant man had played golf the day before and exhibited no indication of health concerns. The stunned family found strength in the symbolism of Gerry's

turtles and they chose to make that their family 'emblem'. Its meaning is "just keep going." A Cincinnati Chamber Orchestra concert was dedicated to Gerald C. Petersen. It was one of the most touching concerts I have attended---to see the strength of this Petersen Family, to hear the strains of Gerry's favorite piece, Copland's 'Simple Gifts'. It was Erich Kunzel who gave Norma a new mission "Will You Help Me?" he asked her, in realizing his dream of an Arts Education Center and so, of course she answered his call to service as she always sought to serve, to fill a need. And it was on May 26, 2010 that she was thanked at the new

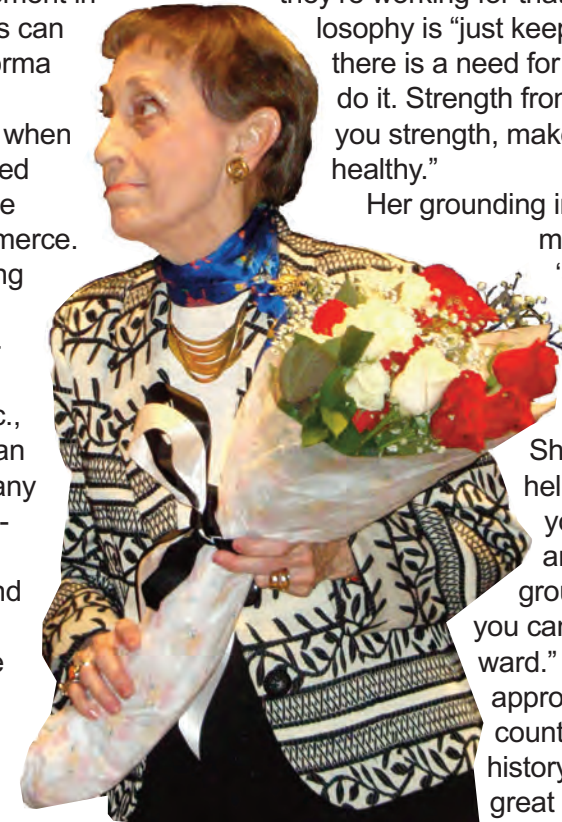
SCPA for the 20 years of dedicated work with Erich Kunzel in 'Keeping the Dream Alive'.

A lengthy list of accomplishments and involvement in continuing projects can be made here. Norma was included as a founding member when Jim Tarbell instituted the Over-the-Rhine Chamber of Commerce. She was a founding member of SPMH and the Organization's immediate past president, etc., etc. But anyone can find those lists in any number of publications. I asked her what drives her and she said "It is my Heritage. My drive is to give service. Giving of yourself keeps you going." She said "I don't need recognition. I can't thank people enough for opportunities for involvement. I have enjoyed giving service to all who have acknowledged my involvement but I feel indebted to the Women's Committee, Cincinnati Public Schools, the Church, who gave me the opportunity to be involved. I don't need any awards but if it helps organizations that I've had the privilege of serving, then that is meaningful to me." Of her tireless, unwavering work on the SCPA

dream she said, "I'm an optimist. It's about the future, it's about art, and it's all about kids fulfilling their lives. How can anyone get down when they're working for that?" Her philosophy is "just keep going. If there is a need for my service I do it. Strength from within gives you strength, makes you healthy."

Her grounding in the Mormon culture of 'Spirit to Serve' and 'Family Loyalty' are her Heritage. She told me "it helps to know your history and background so that you can move forward." And so it is appropriate to recount some of that history. Norma's great grandfather John Davis Rees was among those who left with his

family to escape the persecution of the Mormon population in Nauvoo, Illinois. The family arrived in Bringham City in 1853, six years after Brigham Young lead the first groups to the new settlement. Her grandfather, David Morgan Rees, about 17 years of age, made the journey across the plains barefoot. Arriving at an Indian Reservation, one of the Native Americans, pointing at



Norma Pertersen receiving "her flowers" during SCPA's honoring and celebration

THANK-YOU, NORMA!

...For supporting the new SCPA (students, teachers, staff, and families of SCPA and Schiel).

...For Working with Arts supporters, the neighborhood and the community for more than 20 years to help make this Dream a Reality.

...For supporting the vision that began when these schools were just a gleam in Don Waldrup's eye.

...For being an Honored Grandmother to 8 Alumni from SCPA & Schiel.

...for gathering support from: GCAEC, SCPA LSDMC, Washington Park Partners, 3CDC, Over-the-Rhine Chamber of Commerce, Over-the-Rhine Foundation, Cincinnati Symphony & Pops, Corbett Foundation, Mayerson Foundation, Turner Constuction Company, CR Architects, SHP Design, Core Construction Team, CET, Cincinnati Ballet, Society for the Preservation of Music Hall, School levy and bond issue campaigns, and the beat goes on...

We love you!

A plaque thanking Norma Pertersen for all of her hard work in making the SCPA become a reality.

David's bare feet, gave him a pair of moccasins. Young David, who was in the first Peach Days Parade of 1904 and every one there-after until his death, had a deep admiration and love for the Indians from that time because of the gift of a pair of moccasins. This family along with the other early settlers formed a system of cooperative living in which the people would produce everything they consumed. Dirt poor but industrious and determined, they planned to establish a self-sufficient society. While in the winter of 1855 many of the people lived in dug out cellars in the ground and survived on whatever they could find, by 1857 numerous businesses had been established—grist mills, farms, shops, and the newly completed Box Elder County Courthouse was used for city and county business, theatrical productions, religious meetings and schools. Every Mormon had a job and every Mormon had the directive to give back. The first Sunday of the month called 'Fast Sunday' was a day of fasting, self denial and prayer. What was given up personally was offered for the benefit of others. The receiver had the duty to give back and it was a privilege to do so. This 'Culture of Service' is key to Norma's direction from

within.

Getting up from our spots in her living room, Norma led me

The Petersen Family



Family picture: (Back row L to -R) David, Christopher, Julie, Steven, Gina and Jan. (Front row) Norma Petersen and her husband Gerry.

through other areas of her home. She showed me her framed copy of Cincinnati-born artist Gilbert Young's

painting of Erich Kunzel conducting in Forest Park, signed of course, by Erich. There was a gorgeous mosaics

covered violin which depicted the Erich Kunzel 'Prince of Pops' cartoon on one side with his autograph on the other. This exquisite work of art, created by students from the School for the Creative and Performing Arts, was one of the 'Painted Violins' from the SPMH project celebrating the 125th anniversary of Music Hall. There were her son, Steve's ceramics and sculptures, the framed 'Thank You' from the students at the new SCPA, the photo of all six of her children in their Nativity Performance, a framed poem from her daughter, Gina, a pediatric nurse at Children's Hospital who was tragically taken by melanoma, a special thank you from Ron Wehmeier for her efforts toward the installation of the Albee Wurlitzer in the Music Hall Ballroom, a portrait of President George Bush awarding Erich Kunzel the National Medal of Arts with a note to Norma in which Erich

addressed her as 'Mother', family portraits of reunions (she hosts one every two years and this summer's

will be held for 40 family members in one house in the Outer Banks.) These are just some of the displays of and from loving family and friends.

As I was walking toward the door to leave I admired a bronze figure of a darling little girl hopping. It was a gift from Gerry, entitled 'Hopscotch' by Utah sculptor Dennis Smith. I said my good-byes to my friend who "just keeps going" and I thought of that child in Brigham City. One of Norma's often used expressions "I was Blown Away" came to mind and I thought, Norma will never 'blow away'. Her inner strength, family loyalty and commitment to 'Be of Service' will forever keep her grounded.

- Kathy Janson



'Hopscotch' by Utah sculptor Dennis Smith.

May Festival and Music Hall: Made for Each Other



Illustration of Music Hall circa 1878.

Cincinnati's Music Hall is most commonly thought of as the home of the Cincinnati Symphony Orchestra, but few know that Music Hall, the city's primary concert venue, was specifically built for May Festival's performances. To understand the relationship between Music Hall and May Festival, we must travel back to 1800, when the seeds of May Festival were sown. In that year, an important and influential singing school was formed in Cincinnati. Over the next forty years, it branched into chorale societies and singing groups throughout the city. In June of 1849, the first Saengerfest was established among local and regional German singing societies. At Saengerfest, the choirs both performed together and competed with

one another. The event was so popular that it became a regular tradition held every few years.

As the popularity grew, so did the commitment to finding a permanent home for the events. In 1870, the new Saengerhalle was built at Elm and Fourteenth Streets for all future Saengerfests. Willing support came from the City of Cincinnati, as it realized the value of housing both arts and industrial expositions at one site. That year, nearly 2000 singers met for Saengerfest, and not long after, The Cincinnati Musical Festival Association (CMFA) was formed to support the vision of a biennial choral music festival, modeled on the festivals of Europe. The new organization's mission was nothing less than: "the elevation of the

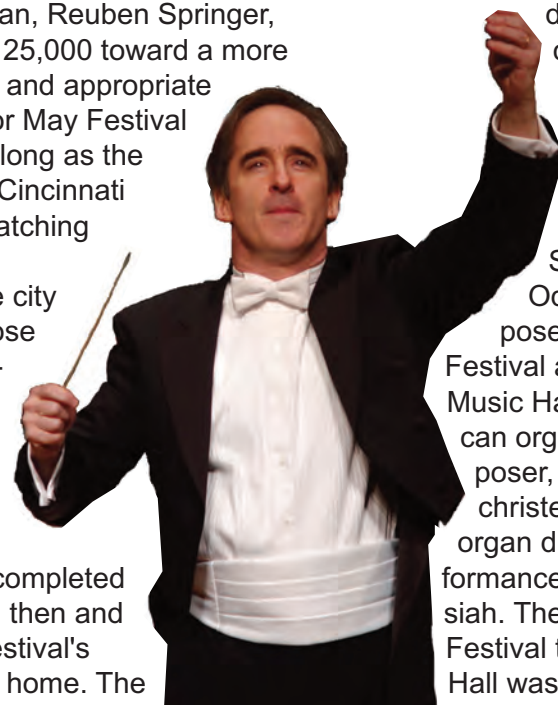
standard of Choral and Instrumental Music [in Cincinnati]."

In 1873, May Festival -- the name we use to this day -- was born out of the Saengerfest tradition. On May 6th of that year, the very first concert of May Festival was held in the Saengerhalle, with a 108-piece orchestra, local and regional choruses of nearly 800 singers and guest soloists. However, by the second May festival in 1875, supporters could already see the shortcomings of Saengerhalle. Built as a temporary frame building, the Saengerhalle's tin roof was noisy when it rained and the wood structure raised serious concerns about the hazard of fire. Upon attending the second Festival, a local businessman, Reuben Springer, pledged \$125,000 toward a more permanent and appropriate structure for May Festival events, so long as the citizens of Cincinnati raised a matching amount.

The city promptly rose to the challenge. In 1878, the third May Festival inaugurated the newly completed Music Hall, then and now the Festival's permanent home. The concert notes described the new

venue: "Music Hall [Springer Auditorium] has a seating capacity of 4,428, with such ample and generous provisions in the way of aisles and corridors, as to be able to hold comfortably an audience of 7,000. The stage furnishes accommodation for 1,500 performers." Music Hall also featured a spectacular new organ, which at the time was the largest in the United States, and the fourth largest in the world. The organ was housed in an ornate screen, which represented another community investment in Music Hall; Reuben Springer offered incentive prizes for the screen's best craftsmanship efforts. Inspired by such competition, local students sprang to work to create the wonderful and elaborate casing.

The gala performance that year featured the premier of Chorus Master Otto Singer's Festival Ode, which was composed specially for May Festival and the opening of Music Hall. Famous American organist and composer, George E. Whiting, christened the grand organ during a stirring performance of Handel's Messiah. The relocation of May Festival to the new Music Hall was a widely popular event in the City of Cincinnati. In fact, the attendance



Conductor James Conlon
May Festival Music Director

record set at the 1878 May Festival stood for over fifty years! Newspapers around the country covered the event which was heralded a triumph! One critic from the New York World acknowledged the Festival as "the most notable event that has occurred in the musical history of this country." In the late 1800s, New York, Chicago and Boston all tried to duplicate the success of the May Festival.

For decades following that inaugural evening in 1878, May Festival was held biannually in

Music Hall. It grew to include women and children's choirs, and has featured world-premiers; famous musicians; distinguished guest-conductors; living composers; and many other artists of import. In 1967, it became an annual event, and is currently re-knowned for being the oldest continuous choral festival in the Western Hemisphere. What's more, it is arguably the only true chorale festival in the United States.

The shared history of May Festival and Music Hall is an integral element in Cincinnati's modern musical life. We Cincinnatians should

never forget that Music Hall, our great local treasure and National Historic Landmark, owes its very existence to the triumphant tradition and storied success of May Festival.

- Lisa Allison

(Editor's Note: from CONCERT 5/22/10 REVIEW by Janelle Gelfand --
- "The festival ended as is tradition, with the large audience joining in the *"Hallelujah Chorus"*.

Wow! What a performance!
What a Treasure we have in May Festival!)

A Quote to Remember

Music Hall

*"Rejoice, ye mighty choirs rejoice,
And dedicate these noble halls!
Let songs of mirth ring to the skies
Within their sacred walls!
This temple be your dearest spot;
May purest art this place adore—
Ye graceful muses, leave it not
Forever---evermore!"*

*From Chorus Master
Otto Singer's Festival Ode
Composed for May Festival
and the Opening of Music Hall 1878*

Ghost Hunting at Music Hall

On April 15th Music Hall was host to an evening paranormal investigation led by Dan Smith of Haunted Cincinnati Tours. Fifteen people - some seasoned ghost hunters, some curious first timers - spent 4 hours from 8 p.m. until midnight visiting various parts of the Hall searching for any sign of paranormal activity. I signed up to go on the ghost hunt to see if I could experience some of the unusual activity of which I had heard stories.

Pre-reading for the tour included a history of Music Hall and an introduction to some of the technical equipment that would be used during the night to try to capture any spirit activity. Having been built over a graveyard, the Hall is considered a great place to experience paranormal activity. Our group gathered in the lobby where three long-time Music Hall staffers shared stories of the unusual and unexplainable activity they had encountered over the years. Moving chairs, figures on stage, people walking down the stairs, voices, and more. One staffer shared that there were certain parts of the building she avoids! They were all convinced there was something to the ghost stories of Music Hall.

Arming ourselves with various pieces of sensing equipment, we broke into two groups and headed off to different locations throughout the hall. Each group spent about 40 minutes in four different locations that have experienced activity - the auditorium (Box 5 is a special focal point for spirits ac-

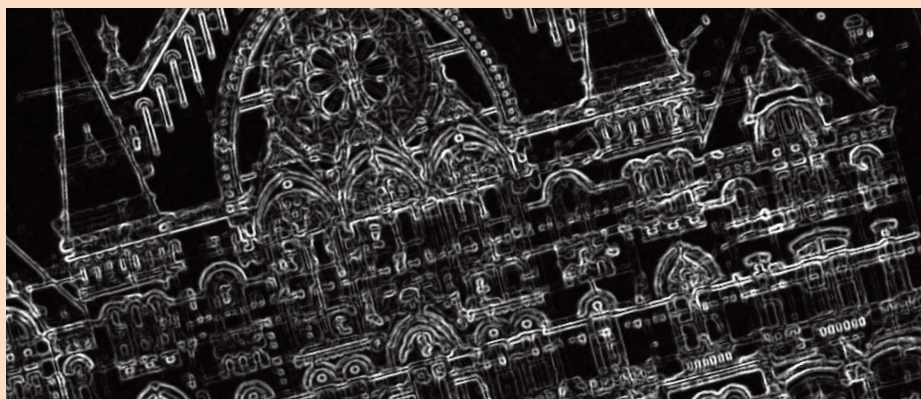
cording to Dan), Corbett Tower, the workshop, the ballroom (the service elevator is supposedly a hot spot here), and the Critics Club. In each area we first sat quietly, listening and watching for any activity with an audio recorder running. Dan would ask questions to try and entice any nearby spirits to show some sign that they were present. Following that, everyone snapped flash photos to capture spirit images not visible to the naked eye. Air temperature sensing meters were used to catch any cold spots (many accounts of encounters with spirits involve feeling a "cold spot" pass by). Electromagnetic field detectors, made famous by the television show Ghost Hunters, were passed around the room to detect magnetic field fluctuations which can be a sign of paranormal activity. In addition to the hand-held equipment the tour team had set up an infrared camera in the workshop to capture any activities when humans were not around to be reviewed later.

By the end of the night, no spirits had been spotted but one woman was convinced she had been touched in the back by a spirit in the Critics Club! The other team was sure a chair had moved while they were in Corbett Tower! I did see a bat in the auditorium. But I couldn't forget the convincing tales told by the Music Hall staff! If you run into a spirit when you are at Music Hall, please let me know!

- Ed Rider



Ed Rider



Save The Date - It Will Be Great!!!

Annual Meeting . . . September 20, 2010
6:00pm - 8:00pm, Music Hall Ballroom

Guest Speaker. . . Duncan Hazard
of Polshek Partnership Architects
and the Revitalization of Music Hall!

Entertainment. . . Richard Lewis, 1st place
winner of National Young Organist
Competition of 1992, and the
Albee Mighty Wurlitzer!

**‘A Surprise Sure To Please!!’
. . . Coming Events**

**Spectacular Announcement!
Good Eats, Good Friends
. . . Be There!!!**

Invitations to follow

(Have a Special Memory of Music Hall?
Bring it with you for inclusion in the next Newsletter!!)



From the Zoo to Washington Park



1964 Zoo Opera fan.

[Note: This story is excerpted from “Cincinnati Opera: 1920-1990” by Mary Ellyn Hutton, which first appeared in Opera Monthly in June, 1990, during Cincinnati Opera’s 70th anniversary season. It is presented in celebratory mode of Cincinnati Opera’s 90th anniversary season.]

Whenever Mai-Tai the elephant parades across the Music Hall stage in the triumphal scene of Verdi’s “Aida” for Cincinnati Opera, she recalls a rich and unique past. For its first 52 years, the nation’s second oldest opera company – then known as Cincinnati Summer Opera, or simply the Zoo Opera – performed at the Cincinnati Zoo. The opera pavilion, demolished in

1972, stood on the highest spot at the Zoo, near where gibbons now split the air with their calls. On sultry summer evenings, to the occasional accompaniment of lions, seals and peacocks, opera stars like Ezio Pinza, Rise Stevens, Beverly Sills and Placido Domingo thrilled audiences with their own stirring vocalism. It was a hard act to follow, but Cincinnati Opera made a successful transition indoors and has been spinning memories at Music Hall ever since.

Opera at the Zoo seems like Never Land today: watermelon at the clubhouse, strolling beside Swan Lake, fireflies glowing in the air. “We loved it,” said Cincinnati arts patron Patricia Corbett, and

even the singers -- who suffered greatly from the heat -- remember it fondly. "The ambiance was very special," said baritone Sherrill Milnes, who premiered some of his major roles at the Zoo. "People came informally, picnics, whole families. It was kind of like a miniature Verona (Italy)." Tenor John Alexander, who made his operatic debut at the Zoo in 1952, commented: "I still miss the Zoo, even the perspiration. People filled the pavilion with enthusiasm, people who knew their opera and appreciated it. It was very gratifying for the singers because the acceptance could be overwhelming." "We used to bring our families and stay at the Vernon Manor with the swimming pool. It was kind of like going away to summer camp," recalled Beverly Sills, who made her Zoo debut in 1965 singing all three heroines in Offenbach's "Tales of Hoffmann." "There was a camaraderie at the Zoo. We were all in it together. It was never star time. It was always fun, yet you would find yourself with some of the great names in the opera world."

Zoo tales abound. There was the baby llama that followed a woman wearing a white wrap into the pavilion, the skunk that wandered across the stage in "Die Meistersinger." One night tenor James Melton inhaled moth mid-aria. The best stories involved the "animal chorus," such as the donkey that brayed during "Il Pirata," sending soprano Montserrat Ca-

balle into stitches. A pinniped accompanied Sills in "La Traviata," prompting a review the next day headlined "La Traviata' Starring Beverly Seals." The peacocks were the worst, said Milnes. "They would call at any time -- before the high note, after the high note, in the rests." They seemed to be drawn by the music, said usher Nancy Helwig. "They would sort of waddle up to the gate and start screeching, so I spent half of every first act chasing them away." One of the most famous peacock stories involved Gian Carlo Menotti's "The Medium," when Madame Flora called out "Who's there?" (Guess who answered.) Yet the animals were not a distraction, said Sills. "It was all part of the wonderful atmosphere and the informality of it all. It was a great opera public. They had come to hear opera, not to see what can go wrong."

Cincinnati Opera was "hatched," so to speak, in a band shell. It began as an added attraction for Zoo visitors -- at least that was the Zoo's idea. Founder Ralph Lyford (1882-1927) had bigger plans. Lyford, head of the opera department at the Cincinnati Conservatory (one of the forerunners of the University of Cincinnati College-Conservatory of Music), wanted to establish an opera company in Cincinnati. The first performance, Flotow's "Martha," took place on June 27, 1920 in a converted band shell at the Zoo. Members of the Cincinnati Symphony

made up the orchestra. Enthusiasm was so great that the four operas planned for the inaugural season grew to seven. In 1921, 4,000 people showed up for opening night of Wagner's "Lohengrin." During his five seasons with Cincinnati Opera, Lyford set the pattern for its future by engaging leading soloists and bringing members of the Metropolitan Opera Chorus to Cincinnati. The season grew to 12-14 operas over an eight-week period, with six performances a week.

Lyford was succeeded by Isaac van Grove of Chicago Civic Opera, who increased both the number and range of operas, including "L'Oracolo" (Franco Leoni), "Dinorah" (Meyerbeer) and a pair of world premieres (Van Grove's "The Music Robber" and "Enter Pauline" by Cincinnati composer Joseph Surdo). Van Grove served until 1934, as musical, then artistic and

general director. Fausto Cleva, Zoo Opera music director from 1934-62, made his debut in 1927 conducting Rossini's "Barber of Seville."

In the 1930s, "it all went kablooey," said Cincinnati Opera archivist Charlotte Shockley. "The money completely ran out." Evicted from the Zoo, the Opera staged its 1934 season at the University of Cincinnati football stadium. "The fun thing is that it came back the next year, stronger than ever," she said. The local musicians union took over the Opera administration, hired Cleva and in 1935, the Opera was back at the Zoo. In 1939, tenor Jan Peerce and baritone Robert Weede made their Cincinnati Opera debuts in "Rigoletto."

The stars rained on Cincinnati Opera during World War II, when many international singers



Zoo Opera Pavillion

took refuge in the United States. As virtually the only opera company active in the summer, it drew artists like Pinza, Stevens (who sang her first American Carmen at the Zoo), tenor Giovanni Martinelli, baritones Lawrence Tibbet and Leonard Warren and sopranos Rose Bampton, Grace Moore, Elisabeth Rethberg, Stella Roman, Bidu Sayao, Astrid Varnay and Zinka Milanov.

During the 50s and 60s, more notable debuts took place: Milnes as Count di Luna in "Il Trovatore" in 1964, soprano Martina Arroyo as Aida the same season, Domingo as Don Jose in "Carmen" in 1966 and the great German soprano Elisabeth Schwarzkopf as the Marschallin in "Der Rosenkavalier" in 1967. It was at the Zoo Opera in 1952 that soprano Roberta Peters made her role debut as Lucia in "Lucia di Lammermoor." Twelve-year-old ballerina Roberta Sue Ficker (Suzanne Farrell) made her stage debut in a 1959 "Carmen" at the Zoo. Joining her frequently in Zoo Opera performances was Covington teenager Lee Roy Reams, later of Broadway fame. The company's artistic beacon was Cleva, a conductor at the Met until his death in 1971. "He conducted Puccini better than anyone, even Toscanini," said Emil Schmachten-

berg, former first clarinetist in the Opera Orchestra. He also had a fiery temper, said Schmachtenberg, and hurled epithets at everyone, usually in Italian.



Zoo Opera music director,
Fausto Cleva

Taking it all in was a curly-haired boy named James Levine. Levine was a regular at the Zoo, said Shockley. "He was 10 the first time I remember him. He sat right behind Cleva with the score." Fittingly, Levine conducted the very last performance at the Zoo, "The Barber of Seville" in 1971.

Despite its al fresco charm, conditions at the Zoo were far from ideal. Corbett, who with her husband J. Ralph Corbett and the Corbett Foundation revitalized the Opera in the 60s and 70s, recalled: "My great sympathy was for the men in the pit. They worked in shirtsleeves and suffered a great deal. Also, dressing rooms were non-existent. The dancers below stage had a thin curtain separating the men from the women, and dust from the stage would filter over them." The Corbetts built dressing rooms at the Zoo, including two air-conditioned ones for the stars. Still, the singers' lot could be unbearable. "Sometimes it was so hot your makeup would just sweat off," said Milnes. Sills, encased in nylon net as the Doll, nearly collapsed during a 1965 "Hoffmann."

Zoo Opera productions were minimal, ragbag affairs with simple backdrops and often time-worn costumes. Once, during "Die Fledermaus," tenor Alexander's pants split, causing some strenuous evasive action. "We started giving small productions to Summer Opera to replace the floppy ones that waved in the wind," Mrs. Corbett said. In 1969, the Corbett Foundation began renovating Music Hall (built in 1877 to house the Cincinnati May Festival). All agreed that it was time for the Opera to leave the Zoo.

Opera at Music Hall flared into existence in 1972 with a lavish Corbett Foundation production of Boito's "Mefistofele" starring bass Norman Treigle in the title role. Other Corbett productions graced the early years, including Donizetti's "Roberto Devereux" with Beverly Sills and Mussorgsky's "Boris Godunov" with Treigle. The company expanded under James de Blasis, who became general director in 1973, succeeding general manager Styrk Orwoll, who guided the transition from the Zoo. Fall and winter productions were

added, musicals were introduced and a series of revivals undertaken, including Alfano's "Resurrection," Leoncavallo's "Zaza" and Weinberger's "Schwanda the Bagpiper." Bass James Morris made his role debut as Mephistopheles in Gounod's "Faust" in 1975, tenor Richard Leech as Romeo in Gounod's "Romeo and Juliet" in 1989. A summer apprentice program was begun and a year-round ensemble company was founded. With space to build and mount its productions, prime acoustics, air conditioning and the introduction of SurCaps in the 1980s, Cincinnati Opera began a new life at Music Hall, where it thrives today.

- Mary Ellyn Hutton



Cast of Mignon at the Cincinnati Zoo Opera, July 28, 1942

2009 - 2010 SPMH Donors

(January 2009—June 2010)

A

Donald C. Auberger, Jr.
Mary L. Aufmann

B

Elsa Jane Baer
William T. Bahlman, Jr.
Dr. & Mrs. George P. Balz
Michael & Kimberly Baranowski
Becky Lenair Baskett
Dorothy E. Bauer
Robert A. Bauer
Beck Architecture
Mr. & Mrs. Sheal L. Becker
Patricia Beggs
Mrs. Julien E. Benjamin
Lois Benjamin
Ellen A. Berghamer
Harvey & Thelma Bergman
Eileen Berke
Jean F. Bergstein
Bruce & Barbara Best
Dr. David & Elaine Billmire
Mr. & Mrs. Robert Blatt
Mr. & Mrs. Robert C. Blum, Jr.
Fay K. Boeh
John & Mary Ann Boorn
Kenneth B. Bordwell
Barbara Boyd
Marilynn K. Braude
Mr. & Mrs. R. Richard Broxon
James & Carolyn Bruckmann
Mr. & Mrs. Frederick E. Bryan III

C

Cin. Stage Emp. Local No. 5
Cin. Theatrical Wardrobe Union
Local No. 864

The Greater Cincinnati Foundation
Mrs. Jackson L. Clagett III
Dr. & Mrs. John Cohn
Mr. & Mrs. Leland M. Cole
Mr. & Mrs. John P. Connoles
Corbett Foundation
Dr. Robin T. Cotton
David & Martha P. Crafts
Paul & Janice Crumrine

D

Sally H. Dessauer
W. C. & Jean Dicken, Jr.
Maureen C. Dillon
Paul J. Dirkes
Jean Z. Donaldson
Connie Bergstein Dow
Mrs. Charles Downton III
David & Jennie Drasin
Richard B. Dusterberg

E

Harold & Linda Eberenz
Janet & Joel Ebersole
Mr. & Mrs. Jerome H. Eichert
Betty Eiler
Jane Ellis
Charles N. Ellman
Constance Elsaesser
Louise A. Eversull

F

Alice R. Fegelman
James & Janet Ferguson
Mr. & Mrs. John W. Fischer III
Mrs. Hilliard J. Fjord
Doris A. Fluck
Esther Foote

Gail F. Forberg
Jane A. Foster
Thomas R. Frank
Carl & Terri Freese
Carolyn J. Frey
Eugene & Edith Frey
Mr. & Mrs. Clifford Fullman
Samantha Dawson Fuchs

G

Mrs. William F. Gallagher
Gannett Foundation
Mrs. Philip O. Geier, Jr.
Dr. & Mrs. Michael J. Gelfand
S. Bradley Gillaugh
John & Rebecca Gilliam
Gary L. Gilmer
Inge & Pat Goldberg
Mr. & Mrs. John Goldman
Elizabeth Goldsmith
Martha Gramss
William E. Griess, Jr.
Katherine H. Groll
Joanne Grueter

H

Mr. & Mrs. Richard Haberstroth
Priscilla G. Haffner
Dr. Kelly Hale
Catherine Harris
Dr. & Mrs. Morton Harshman
Dr. & Mrs. Robert J. Hasl
Mrs. Jack Hasselbring
Cornelius W. Hauck
Trautlinde R. Heater
Mrs. Ann L. Helmsderfer
Mr. & Mrs. Robert A. Henley
William E. Henrich
Allison Herschede
The Wohlgemuth Herschede
Foundation
Dr. & Mrs. Michael Hoch

Joseph L. Hollmann
Robert & Dorothy Holzwarth
Marcella Hsiung & Tony Lang
Carolyn R. Hunt
Mary Ellyn Hutton

I
J

Atarah Jablonsky
Michael & Kathleen Janson
Robert & Harriett Johnson
Mary Ann Jordan
Mace C. Justice

K

Mr. & Mrs. Stanley Kamin
Richard Karbowski &
Stephanie Stewart
Paul C. Keidel
Dr. Robert A. Kemper
Kenwood Women's Club
Marilyn R. Kircer
Judy Knuckles
Peter E. Koenig
Patrick M. Korb
James & Beverly Kraus
Virginia P. Krebs
Carol L. Kruse

L

Susan Laffoon
Robert & Mary Lanier
Mary & Alan Lehn
Robert & Jan Leslie
The Linnemann Foundation
Edward & Ina Loftspring
Dr. Jennifer Loggie
Mr. & Mrs. Phillip C. Long
Mr. & Mrs. William Lotts
Ralph & Frances Lowenstein
Dr. Nancy Luddeke

M

Helene & Millard Mack
Christina Martich
Mr. & Mrs. Allen S. Martin
Bobbie Maybrier
James & Rebecca McDermott
Nancy A. McGary
Dr. & Mrs. William McKim, Jr.
Mr. & Mrs. Donald L. Mellott
Mary L. Meyer
Jerome M. Miller
Steven Monder
Debbie & Wayne Morse
Robert & Deborah Morse
Marjorie Motch

N

Jerry & Monica Nerl
Janet Neumann
Mr. & Mrs. Stan Neumann
Dr. Melvyn M. Nizny
Ray & Patti Normile
Rita W. Nowikowski

O

Tamar & Alan Oestreich
Myra Olinger
Marilyn Z. Ott

P

Morris & Patricia Passer
Gloria Bradley Pemberton
Rick Pender
Mr. & Mrs. John E. Pepper, Jr.
Norma Petersen
David & Alice B. Phillips
Mr. & Mrs. Joseph A. Pichler
Mr. & Mrs. John W. Plattner
Timothy L. Pohlman, D.D.S.
Amanda H. Prus

Q**R**

Jane R. Randolph
Helen Rank
Gerald D. Rape
Jean Ratcliff
Timothy L. & Paulette A. Reed
Prof. Edward J. Requardt
Richard P. Robinson
Edward & Nancy Rosenthal
Michael Rozow, Jr.

S

James & Joyce Salinger
Mr. & Mrs. Richard Salzer
Cyril & Stacy Schmidt
Dr. & Mrs. Harold Schneider
Mr. & Mrs. Richard Schorr
Zell Schulman
Marge Schworer
Martha Seaman
Mildred J. Selonick
Kathryn & Vishnoo Shahani
Jean J. Shaw
Carolyn R. Shine
Mr. & Mrs. Robert B. Shott
Mr. & Mrs. Jim Simpson
Mr. & Mrs. Paul Sittenfeld
Mr. & Mrs. Gerald Skidmore
Carson Smith
Bill & Sue Sommer
Marie F. Speziale
Richard & Lois Sprigg
Mr. & Mrs. Ethan B. Stanley
Mr. & Mrs. Thomas E. Stegman
John R. Steelman
Julia & David Stephen
Mary Stern
John F. Stevenson
Mrs. John J. Strader
Lenore Stulbarg
Jim & Martha Suetholz
Dale Swisher

T

Dr. & Mrs. Shiro Tanaka
Norman J. Thomas
James L. Thompson
Mr. & Mrs. Richard Todd
Marcella G. Trice
Mr. & Mrs. James S. Trowbridge
Miriam Tsevat

U**V****W**

Sallie R. Wadsworth
Katherine Wambach
Dr. & Mrs. Arden Wander
Mr. & Mrs. John M. Ward
Mr. & Mrs. Paul H. Ward
Mr. & Mrs. Frederick D. Warren
Paula J. Watters

X**Y**

John M. Yacher
Mr. & Mrs. Eric B. Yeiser

Z

Please let us know if we have
duplicated, omitted or misspelled
your name (513) 744-3293

A Sampling of Projects Funded by Donations to SPMH:

- Restored and Installed Mighty Wurlitzer Organ in Ballroom
- Installed and Illuminated a 50 ft. Flagpole and American Flag in Front of Music Hall – Mr. and Mrs. Donald C. Siekmann, Donors
- Purchased American Flag for Stage
- Created and Installed a Timeline in the Central Parkway Entrance Corridor - Louise Dieterle Nippert, Donor
- Added Chandelier Lighting in Music Hall Foyer
– Patricia A. Corbett, Donor
- Installed Lighting for Front of Music Hall
– Rhoda and Manuel D. Mayerson, Donors
- Installed Lighting Behind Rose Window
- Carpeted Auditorium, Corridors, Balcony Promenade
- Purchased Commercial Carpet-Cleaning Machine
- Restored Oil Painting of “Carmen”
- Purchased Draperies – Box Seat Area, Stage Front and Proscenium Valance
- Remodeled Critics’ Club

A Huge Round of Applause to All Our Donors!!!

Joanne Honschopp, Painter

'Music Hall Mistique' Artist

www.jhonschopp.com / 513-241-9860

A native of Cincinnati, Ohio and a painter as profession for 30 years, Ms. Honschopp was graduated with honors from the Art Academy of Cincinnati, and is considered the favorite in southwestern 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. Ms. Honschopp's work is included in 29 Corporate and innumerable private collections. 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 Gallerie Veronique in Montgomery, Ohio, Art on the Levee in Newport, KY, Liz-Beth Gallery, Knoxville, TN and over 20 Independent Agents and Art Con-

sultants across the country.

Joanne paints daily in her studio, on the 8th floor of the Pendleton Art Center. The studio is open each month to the public on "Final Friday" and on follow-up



Joanne Honschopp is the artist of the 'Music Hall Mistique' featured on the cover.

"Second Look Saturday". Information on the open house is available at www.pendletonartcenter.com. The Baker-Hunt Foundation will host a solo show for Joanne in August.

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.*

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.

To learn more about Music Hall, Past, Present and Future, visit the SPMH Website
www.soc-pres-music hall.com

Acknowledgements

SPMH Newsletter

Editor

Kathy Janson

Contributing Writers

Lisa Allison
Joanne Grueter
Mary Ellyn Hutton
Ed Rider
Martha Seaman
Don Siekmann

Design and Layout

Creative Flair Co.

Photo Credits:

Christopher Buchanan
Joanne Grueter
Michael E. Keating

Cover Art:

Music Hall Mistique
by Joanne Honschopp

Printing

The Merten Company

