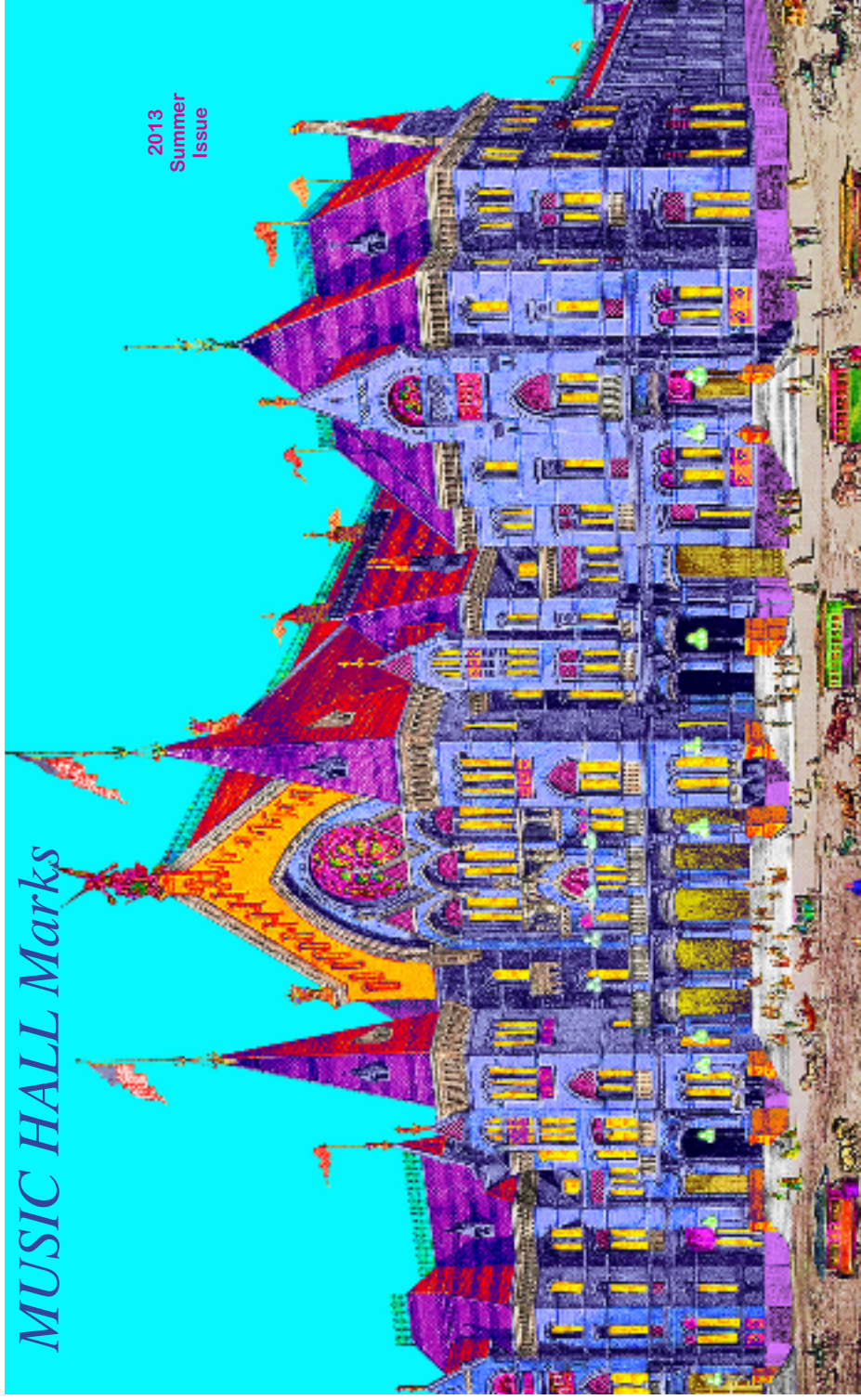


MUSIC HALL Marks

2013
Summer
Issue



SPMH - President's Message

It's wonderful that the community's love of Music Hall and of its resident groups continues to grow! The local media all point to the need and desirability of protecting and improving this "musical Icon". With the Symphony just finishing its powerful season, the May Festival completing a fantastic month, the Opera just around the corner, and the Ballet on the horizon, their patron attendance continues a string of yearly increases.

The phenomenal success of the revitalized Washington Park has also provided the perfect complement to Music Hall in attracting a vast and diverse population of those who enjoy the park, the local restaurants and the Over-the-Rhine area in general. Lastly, recent news of the continuing, steady progress toward the overall revitalization of

Music Hall is certainly good to hear.

SPMH is strongly committed to being an integral part of making this growth and success happen. Thanks to the generosity of our members and supporters, we continue to make financial grants, both large and small to improve the Hall. We spread the word through our renowned *Music Hall Marks*. We produce successful Wurlitzer Organ concerts. In addition, the SPMH sponsored tour program

continues to expand its number of volunteer guides to satisfy the growing number of visitors eager to hear the Music Hall "story".

This issue is full of successes and plans; many of which will be amplified at our SPMH annual meeting on September 24th in the Corbett Tower. In addition to up-



Don Siekmann

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dating members of our progress, a meeting highlight will be the “absolutely latest status report” on the Music Hall Revitalization Project. Please attend, and, if not already a member, please join us. It’s easy;

just complete the enclosed envelope and mail.

Enjoy the beautiful days of summer; each one is a gift!

- Don Siekmann

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.

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

May Festival Congratulations!

Celebrating its 140th year, the May Festival Chorus is as vibrant today as in 1873 when organized for the enjoyment of Cincinnatians. Undeniably one of the most anticipated heralds of spring; it has the distinction of being the oldest continuous choral festival in the Western Hemisphere. The 140 professionally trained singers of the Chorus, which also serves as the official chorus of the Cincinnati Symphony and Pops Orchestras, give countless hours to rehearsals and win acclaim locally, nationally and internationally for their stellar performances. This season marks extraordinary anniversaries for the following 3 members: Isabel Freer, 40 years; Judy LaChance, 35 years; and Kay Luccasen, 35 years. Congratulations! It is an honor to introduce them!

Isabel Freer “I was born and raised in western Minnesota, the home of many well known choirs. My family was always involved in musical activities of all types. I started playing trumpet at age eight and decided when I went to college that I wanted to major in music, thinking I would be a band director. While in college I remember singing the *Verdi Requiem* with a new young conductor by the name of Robert Shaw—little did I know! I moved several times during the next few

years; always finding a choir to participate in including the Paul Hill Chorale in Washington D.C.

I moved from California to Cincinnati in March 1973. I knew very little about Cincinnati at the time but I clearly remember reading, soon after I got here, that Leonard Bernstein would be in Cincinnati in May to conduct at the May Festival. After researching what May Festival was I thought ‘Maybe Cincinnati will not be so bad after all.’ That fall I auditioned for Earl Rivers and have been involved ever since.

I have so many wonderful memories of the years in May Festival: all of the wonderful performances of the festivals; performing at Carnegie Hall with Mr. Schippers; subsequent trips to Carnegie Hall; singing and learning so much from our directors, especially Robert Porco and John Lehman; and, of course, the wonderful friendships made with fellow singers.



Isabel Freer

The commitment of May Festival was not always easy. I joined the music faculty in the Forest Hills School District where I taught music and directed choirs at Turpin High School. I also had three children, ages 4, 6, and 8 when I joined. I remember doing dress rehearsals on Saturday mornings, racing home and attending two

soccer games in the afternoon and being back at Music Hall for the evening performances. Obviously the privilege of belonging to the group was worth it. Reaching this milestone (40 years) is very meaningful to me; May Festival will always be very near and dear to my heart."

Judy LaChance "The

first time I went to Music Hall was as a student, attending the Youth Symphony Concerts. It was an experience that will never leave me. I remember walking through the doors of the Gallery. My knees were a little shaky due to the height

and the steepness of the stairs. We sat down, the Maestro gave the downbeat and the music began. The one piece that stuck in my mind was the "Dance of the Sugar Plum Fairy." It was magical and to this day one of my favorite parts of *The Nutcracker*. I didn't get to Music Hall much after those Youth Symphony Concerts but Music Hall would continue to be a major part of my life. My high school graduation was at Music Hall. Sitting on the stage and looking out at the audience of family and friends was another memory that will stay with me forever, not knowing at the time that some day, I would sing on that stage with the world class Cincinnati Symphony Orchestra as a member of the May Festival Chorus.

Although I do not have a music

degree I have a love of music and singing. I have an Associate Degree from the University of Cincinnati and am currently working as a paralegal at the Law Firm of Ritter & Randolph. In 1978 I had begun taking voice lessons and my teacher at the time, Karl Resnick, suggested I attend a May Festival

concert. I'd never been to one but after that concert, I decided I wanted to be part of this grand Chorus and tradition. I called the May Festival office the next week for information about auditions.

The May Festival was in transition that year.

James Levine was stepping

down as Music Director and Thomas Peck was also stepping down as Chorus Master. I auditioned for John Leman and was elated to find I'd passed and would be a member of the Chorus for the 1978—1979 Season. My first May Festival was on May 18, 1979. The piece was the *War Requiem* by Benjamin Britten. Thirty-five years later, I'm proud to say I'm still a member of this amazing Chorus and as luck would have it, we are performing the *War Requiem* in this year's May Festival. The last time we performed it was in Carnegie Hall, just one month after the horrific attack of 9/11. It's a powerful piece and one that brings me to tears every time I perform it.

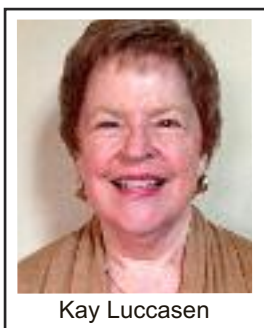
I can't say it's always been an easy journey. Juggling family, work, rehearsals, concerts and every other



Judy LaChance

aspect of life can be overwhelming at times. My husband, Bob has been extremely supportive over the years. His help with our sons, Dylan and Brandon when they were growing up allowed me to get through the crazy May Festival schedule which starts in September and culminates in May when the schedule is usually 15 straight days of rehearsals and concerts. When all is said and done, I can't imagine being anywhere else in May."

Kay Luccasen "We moved here from Wisconsin 36 years ago. I sang in several choruses there and was interested in finding a chorus here but was not actively looking at the time. My son, who was in the 4th grade, was asked by his music teacher to audition for the Cincinnati Boys' Choir that was being reorganized. She asked if I would like to go to the audition and I agreed. His teacher happened to be Isabel Freer. She asked if I sang and if I would want to audition for May Festival Chorus. The rest is history. At my 1st rehearsal, they sang Beethoven's Ninth straight through in German!! I could do the words or the music, but not both. When I got home after rehearsal, I told my husband that I wasn't going back – I didn't think I was good enough to do all of the difficult music. He encouraged me and I have been in the chorus for 35 years.



Kay Luccasen

I have been blessed to participate in this wonderful chorus especially since Bob Porco has been director. I have learned so much and have so many wonderful choral experiences. Who would have thought that a girl from small town Wisconsin would sing at the Lincoln Center and at Carnegie Hall 3 times!! All of the hard work is worth the privilege of standing on the stage at Music Hall and singing with a world class orchestra. I remember December 31, 1999 and

we were performing for the New Year's program. There was so much talk about Y2K and that nothing would work, etc. at the turn of the century. I was sitting on the stage and my thought was 'okay, God, if everything is going crazy, what better place to be than on

the stage of Music Hall with my friends singing this glorious music?' The World Choir Games last year was another fantastic thing to be involved in.

Currently I am Office Manager for Stewart Krug, M.D. at the Cincinnati Eye Institute. I hope I will be able to continue to sing with the May Festival chorus for a few more years. Music is an important part of my spirituality! It is the thing in life that keeps me balanced. I look forward to each new season and the challenge of performing and learning new music."

Progress Report: The SPMH Organ Panels Project

On Monday, February 18th Tom Heller of Heller Conservation Services in Nashville examined, tested and documented the appearance/condition of the 18 panels in the orchestra pit, the two panels in the North Hall and a panel donated to SPMH. His assistant and wife, Dawn, also a conservator, photographed the panels. Heller Conservation Services www.artconservationstudio.com, which specializes in the conservation and restoration of wooden furniture and artifacts, is a member of the American Institute for Conservation. Heller associates have many combined years of experience working in museums and private conservation studios. Their work in Music Hall began at 9 a.m. and was completed at approximately 5 o'clock. During this time

Melissa and her assistants, Don Siekmann, Ed Rider and Kathy Janson were present to view the work.



SPMH Garden Panel

The Hellers arrived in Cincinnati prior to the work of February 18th in order to gain a better understanding of the Cincinnati Art-Carved Movement. They visited the Cincinnati Wing of the Art Museum to view the related objects there and saw a documentary produced by Melissa Godoy which illustrates the steps the carvers took to create their works. Preparation also included a visit to the home of Pat and Roger Fry, who own an extensive collection of Fry carved furniture and artifacts. They relayed details about the Fry work and methodology. At the same time the Hellers had the opportunity to meet and speak with Jennifer L. Howe who edited the book *Cincinnati Art-*

Carved Furniture And Interiors.

The SPMH panel (approximately 5 ¾' X 1 ½') was transported to Nashville for conservation. The work of February 18th resulted in a series of

Melissa Godoy filmed the work and interviewed the Conservator. Melissa's documentary is a recipient of a fellowship from the newly established Cincinnati Arts Ambassador Program. In addition to

Condition/Treatment Reports for each of the 21 panels and, after Board approval of the treatment proposal for the SPMH panel, work was begun. This panel is featured in the documentary and in March, Melissa visited Heller Studios to film the work in progress. With the impending return of the completed SPMH panel this summer, thought was given to possibilities for display and use of the panel to 'speak for' the entire Organ Panel Project. The decision was made to encase the panel in an unobtrusive frame with protective



SPMH Garden Panel Cleaned

invisible glass and to display it on a sturdy and mobile easel. This will give SPMH flexibility to easily feature the display in various areas of Music Hall. Such a display will include stationary documentation as well as 'pick-up' information. Key players in determining the ultimate installation of the panels are MHRC, CAA, the architects/construction companies, and SPMH. As plans for the Music Hall renovation unfold and the

restoration of the panels proceeds an optimal installation site will be determined.

- Kathy Janson

Music Hall Panels Presentation!

As reported in the 2012 Winter Issue of *MUSIC HALL Marks*, Board member and filmmaker, Melissa Godoy was one of seven local artists awarded a fellowship from the new Cincinnati Arts Ambassador Program. One of the conditions of the fellowship award was the requirement that a presentation of a portion of the completed project be given to City Council in May. On Wednesday, May 8th in Memorial Hall, Melissa presented a draft of the first half of her documentary *Music Hall Panels*, which when completed will be approxi-

mately 15 minutes in length. The event was hosted by Council Member Laure Quinlivan.

Embarking on this project was both energizing and exhausting. "Problem is, it's hard to really understand the significance of the panels unless you understand where they came from. It has been especially vexing because there are so few photos and no moving images from the era (1870s)! For months I have scoured the National Archives, Library of Congress, Prelinger Library, Cincinnati History Museum, Cincinnati Li-

brary, Art Museum, etc. By far, most of my time has been spent on research, finding and acquiring images, producing, writing, asking questions, reading and re-reading, footnoting then editing, shooting and processing. Working on a website to go with it helped to focus the research” Melissa said.

With three co-op students (Josko Chávez - web designer, Demisha Woodson - assistant editor/sound, Charles Glassman - graphics assistant), Melissa estimates that from day one to final sound and color draft online, she will have invested 600 hours in addition to the students’ 300 hours. The documentary tells the story of the Art-Carved Panels of the great Music Hall Organ, which were carved by Henry and William Fry, Ben Pitman and their students. It takes the viewer back in time to the 1870s, briefly transitions to 2013,

then moves into a completely different verité style where it eavesdrops on the discovery process. Footage of the panels in the orchestra pit is followed by filming of one of the panels as it travels to Heller Conservation Studio in Nashville for conservation. The film cycles back to reflect on “what happened” to the carvers and to extract the implications.

After this initial screening, Melissa will work on a “proper screening” with theater sound, Blu-Ray resolution, etc. It will likely be shown at the SPMH annual meeting in September and then it will be available for educational purposes in some kind of installation with the conserved panel in Music Hall. More importantly it will be accessible to the public via online screening at musichallpanels.org.

- Melissa Godoy



Melissa Godoy and Laure Quinlivan



Josko Chávez, Melissa Godoy, Demisha Woodson

Mighty Wurlitzer at the Movies

On May 9th, excitement was palpable in the space (the ball-room) transformed as 'Picture Show'. Patrons were abuzz; the din was sizable, before—utter Silence—as the Mighty Wurlitzer heralded the start of the Buster Keaton blockbuster *Steamboat Bill, Jr.* The 'Instrument' played as it had eons

ago, an accompaniment of the finest degree in the Albee Theatre. Why, it was, the pride of the town, Cincinnati, in its glory days!

And, in the ball-room, signaling gratitude in salvation, it played to the crowd as it would have back then!

Silent film organist, Clark Wilson, one of five or six organists in the country who have mastered the art of accompaniment to these 'picture shows', infused the screen action with comedy and pathos presenting a lively interpretation. Mr. Wilson who has been named in numerous Who's Who and Men of Achievement editions was the American Theatre Organist of the Year in 1998. As organ technician and consultant he has also earned the ATOS Technician of Merit award, the only member to have received both awards.



Clark Wilson, silent film organist



Buster Keaton in *Steamboat Bill, Jr.*

Steamboat Bill, Jr. a 70-minute classic concerns Keaton, a young man fresh from college, making a living as a steamboat captain and falling in love with the daughter of John James King, his father's business rival. The film's famed cyclone sequence, the many Keaton stunts, including hair-raising airborne suspensions and collapsing buildings, brought gasps and laughs from the morning and evening performance patrons. The interaction between audience, film and organist added

something new to the SPMH series. In the vein of 'everything old is new again' Wilson has stated that there is increasing interest in silent film revival and demand for good organ accompanists is growing. For the first time since the 1920s all students coming out of a major organ program must have some courses focusing on silent film accompaniment. Judging by the crowd's reaction, Music Hall will soon host the 'Silents' again!

- Kathy Janson



Sherry Johnson says "and Yes, there was Popcorn!"

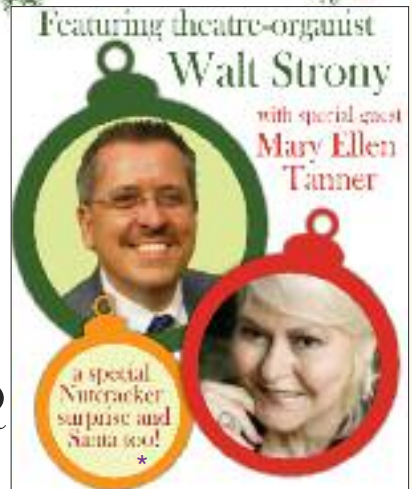
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In cooperation with the Ohio Valley Chapter of the
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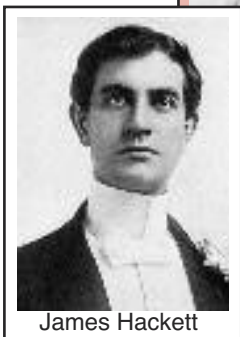
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Thursday, December 12, 2013, 10:30 AM & 7:00 PM, Cincinnati Music Hall Ballroom

The Silent Movies.... 100 Years Ago

SPMH has just produced a successful showing of silent movie *Steamboat Bill, Jr.* 100 years after Music Hall became known as one of the best 'Picture Houses' in the nation! On March 29, 1913, Music Hall inaugurated a season of high-class motion pictures given daily in both the afternoon and evening. Many recognized the Hall as the best-conducted house in the world devoted to the silent drama. The Empire Exhibition Company of New York leased Music Hall for a period of three months with an extension to the lease. Great care was given to procuring the best motion pictures both here and abroad paying special attention to the musical program. A fourteen piece orchestra under the leadership of Reuben Lawson accompanied the flicks. Organ, vocal and instrumental solos by recognized artists completed the program. *The Prisoner of Zenda* starring James K. Hackett and his company, was the featured attraction for the opening week. This film, staged by Daniel

Frohman was considered the most gorgeous and costly production of its kind ever enacted in America before cameras. It was James K. Hackett's greatest success and



James Hackett



Scene from *Prisoner of Zenda*

one of Motion Pictures' triumphs. The feature was one of several included in the first week's program. Programs were changed weekly and the Music Hall crowds couldn't get enough!

- Kathy Janson

For the Record

Ron Wehmeier, Board member, owner of Ronald F. Wehmeier, Inc. Pipe Organ Service, rebuilt and installed the Albee Mighty Wurlitzer Organ in the ballroom. He tunes and services the magnificent instrument and has vast knowledge about the entire subject of pipe organs. With attention given to the conservation of the carved panels from the screen of a now nonexistent Music Hall organ, Ron was asked to verify reports that references to the instrument (which was replaced by an electronic Baldwin in 1975) as a Hook and Hastings Organ, are incorrect.

Ron noted that the original Hook & Hastings-Opus #869, built in 1877, was rebuilt in 1923 as Austin Opus #1109. He requested the contract specification from the home office of Austin Organs in Hartford, Connecticut. After reviewing the four pages detailing the work involved, he stated that "in looking over the factory specification I find Austin installed 21 new ranks of pipes, mostly reeds of 61 pipes each rank. The entire organ of 106 ranks was increased in power to fill the large hall better, and brought up to standard A-440 pitch. Also when installed the original organ was out in the room, and spoke with great power, before the double proscen-

nium was built. Much of the sound was lost in the fly loft, in back of the stage, after the proscenium work. Austin electrified the organ chests action, made the console movable with 100' of electrical cables, and made new case work to close up the old console opening in front center of the façade. All new bellows were installed, as well as new swell box organ chambers, tremulants and a new large electric blower to provide wind. Austin installed new Echo division in the attic, which spoke through a grille above the chandelier. This was the final organ equipment to be removed in recent years.

Considering all of the above, it is proper to call Hook & Hastings the original builder, but after the 1923 rebuild it became an Austin instrument, using selected pipe work from the H & H, which was revoiced, made louder, and brought up to standard pitch at the factory."

- Ron Wehmeier



Austin Organ 1923

Every Square Inch

Verdi's *Aida* is a favorite of Cincinnati audiences. Its 1871 world premiere in Cairo, Egypt, was just a few years before Music Hall opened. Since Cincinnati Opera's inception in 1920, Verdi's masterpiece has had nearly 50 productions, totaling 129 performances. That includes the work's debut in the Opera's second season at the Cincinnati Zoo (1921), a run of 22 consecutive seasons at the Zoo (1935-1956) and its Cincinnati Opera debut at Music Hall in 1973. This summer's *Aida* will be Cincinnati Opera's ninth in Springer Auditorium. With all that experience, you'd think it would be as easy as falling off, well, an elephant. But it's not.

According to Glenn Plott, the Opera's veteran director of production, staging

Aida at Music Hall is akin to pushing 100 pounds of opera into a 50-pound theater. He means no disrespect with that observation, but rather that *Aida* is so immense that it tests even this venue's vast spaces. "We need every square inch backstage, and we could use more," Plott says. It takes four

semis to deliver the gigantic set pieces. "When it all goes together, it's 50 feet tall, 75 feet wide, and 50 feet deep, with 30,000 pounds of scenery hanging over the performers' heads." Plott describes himself as an enabler. "I make sure the right people are in the right place at the right time with the right tool in their hands," he explains. "And I try to do it under budget," he adds with a smile. That's no simple task. While the scenery takes up a lot of Music Hall's backstage space, the personnel are the real challenge. "It's not the stuff," Plott says. "It's the stuff plus the people." *Aida* re-

quires at least 113 people in costume (eight principals, 60 chorus members, 39 supers, a dozen dancers). Plott uses a crew of more than



Cincinnati Opera's 2007 production

50 to make things work: stage managers on both sides of the stage, dozens of stagehands, a quartet to run lights, and numerous dressers to manage costumes and wigs. There are 72 members of the Cincinnati Symphony in the orchestra pit. "You've got 300 people backstage before you blink, and we

haven't even opened the curtain."

Backstage accommodations are a daunting issue. "We run out of dressing rooms," Plott says, "so we turn the large rehearsal hall into a dressing room." For his first *Aida* at Music Hall in 2000, he parked a semi trailer in Music Hall's dock at the building's northwest corner. "We converted it into walk-through hair and make-up stations, outfitted with mirrors and makeup artists. Performers walked in one side, got made up and wigged, then walked out the other end." Many of the principals stay in their dressing rooms when not on stage. Chorus members find places to sit and rest, weary from their heavy costumes. Crew disappear into corners to read a novel if there's time between scenes. "A few principals stand in the wings to watch," Plott says. "They just love opera, and it's neat to discover who that is." Television monitors throughout the backstage areas give everyone a view of what's going on. There's one in the stage right corridor; another in the Green Room's common area; and many more in chorus rooms, wardrobe rooms, hair and makeup rooms, and production offices.

Plott is also responsible for converting Music Hall into an opera house before the season opens. The beautiful proscenium, decorated with cream and gold ornamentation, is bright and reflective — and potentially distracting. So the stage's frame is masked in black. "It's not a matter of covering up. It's

a matter of creating contrast," Plott says, "to help the audience focus. It also makes the supertitles stand out." The hall's conversion takes four full 10 to 12 hour days, starting with about 45 technicians who mask the stage, hang between 900 and 1,100 lighting instruments and so on. "It used to take 10 days, but now we do it more efficiently," says Plott, entering his 16th season with the Opera. "Everybody knows their roles. I don't even have to direct it."

So what about animals and *Aida*? During its days at the Cincinnati Zoo, the Opera could easily recruit a parade of animals, including elephants, for the glorious "Triumphal March" in Act II of *Aida*. Martialing such forces backstage at Music Hall is another matter, especially in an era when the use of zoo animals in performances is strictly regulated. Plott says, "It's tons more than just saying, 'Oh, we'll just get some animals.' We think of them as 'live props' — they have to be identified, appropriate to the opera, managed, handled, stored, and dressed." Oh, and there's clean-up afterwards. What's in store for 2013? Horses will take the stage for the first time in over a decade. You can rest assured there will be a merry zoo backstage at Music Hall when *Aida* marches — triumphantly — back to Cincinnati. (For information and tickets www.cincinnati-opera.org or 241-2742)

- Rick Pender

Cincinnati theater critic and arts writer since 1986

Hidden Places of Music Hall

It was a blustery, overcast Tuesday afternoon in March when we made our journey to the 'Hidden Places of Music Hall'. Led by Scott Santangelo, CAA's General Manager of Music Hall, Kathy Janson, an SPMH VP, joined us; our as-

signment being to visit these hidden places the general public never gets to see and provide readers a brief glimpse of the most interesting sites. The three buildings which comprise the Music Hall complex, total more than a quarter million square feet of floor space. The number of individual rooms, mechanical systems, exterior doors, corridors, stairways, is

daunting. Our tour was constant up-and-down, twisting and weaving through the labyrinth and we elected not to go into the basements. Behind the walls is one vast maze with more than a few steep access stairs and ladders, not intended for use by 'civilians'.

One of the first areas we visited, after a long climb from the center lobby, was a small chamber

located above and behind the Wurlitzer Organ and tucked somewhere above the ballroom in the south wing on the Central Parkway side of the building. The first thing Scott pointed out to us, were the numerous visible bricked up arched open-

ings. Whether these, when they were originally built and open, were windows, doorways, or even part of an arched exterior decorative colonnade, is not clear, but they are everywhere. The room to which Scott took us is expressly for housing the mechanical systems for the operation of the restored Albee 'Mighty Wurlitzer' Organ ensconced in the ballroom.

There are two sep-

arate systems, one for special air conditioning and humidity control necessary to keep the organ's pipes in tune and the other the rebuilt original forced air blower system which provides the air which flows through, and hence, powers the organ's sounds. The builder's plate identifies the huge blower motor as a Spencer Steel Orgoblo made under patent by the Organ



iron stairway

Power Department of the Spencer Turbine Co. of Hartford, Conn., U.S.A. with a date of May 10, 1921.

From here we proceeded to navigate our way past several storerooms used by the resident companies of Music Hall for all sorts of overflow supplies which backup the full spectrum of performances, fundraisers and special events they sponsor. Not necessarily a pretty sight, but in fairness, does the reader want strangers snooping in their closets? The uses to which these rooms were put in earlier incarnations of the building were not clear.

We rounded a corner and found ourselves at the foot of an ornate cast iron stairway in a stairwell lit from outside with numerous windows, the entirety of which is hidden from view by the 1970's archway that leads from the top of the current north lobby stairway into the ballroom. The lower part of this virtually unused stairway had been removed to accommodate the archway, but the upper part, complete with decorative cast iron newel caps and stair railings, remains intact and useable. The degree of intricate ornamentation and iron filigree visible in the stair-

way is remarkable and representative of the period when the building was constructed. We climbed to the stairway's upper landing which fronts on a stunning period double four-panel door-set capped with an arched clerestory window and surrounded with beautiful moldings.



decorative frieze in north hall



decorative corbels

Standing in front of this doorway at the top of this stairway, it was not hard to imagine a time when women in bustle skirts and their finest bonnets accompanied by men in long frock coats, climbed these very stairs passing through to attend a social function in the room which is now known as Corbett Tower. As they ascended they would have admired the spectacular views of the Over-the-Rhine area and

Mt. Auburn off to the northeast, before enjoying the splendors of Music Hall.

A secondary door off this landing led to the service corridors behind the walls of Corbett Tower, and from this area we proceeded across a covered interior connecting-way which spans the carriage way separating the south wing from the Music Hall building itself (a similar carriage way separates the building from the north wing). We

paused at an exterior access door leading, on our left, to the roof of the south wing and on our right to the south side of the Music Hall building, with its much higher pitched roof line. From this vantage point, looking due west, we could see numerous architectural details largely unseen from the street: huge

bricked-in arches aligned in stately rows on opposite facing walls, with brick ornamentation augmented by stone carving. The arches on the south wall of Music Hall are the bricked over windows above the gallery level seating in Springer Auditorium. Pride of

construction craftsmanship is seen everywhere throughout Music Hall.

Music Hall is a true mixed-use development, housing as it does the auditorium, ballroom, Corbett Tower, and offices throughout. As we worked our way through the public reception areas of the facility we passed beer dispensing carts, rolling bars, caterer's kitchen's, and back-of-house assembly rooms. Scott showed us more mechanical system rooms (there are thirty-three independent heating/cooling systems throughout the complex). We were also able to visit one of the special climate-controlled li-

braries for the resident companies, where neatly organized racks of shelving hold thousands of individual scores for classical music of every description, both orchestral and vocal.

We went down to the Critics Club and through it into the electric shop, behind the scenery shop and almost at stage level.

This space is also located behind and underneath the Corbett Opera Center, created inside a part of the north wing as a home to the Cincinnati Opera Association in 2004. It accommodates storage not only for lighting equipment, but also for many scenery items. Amazingly, in this room detailed



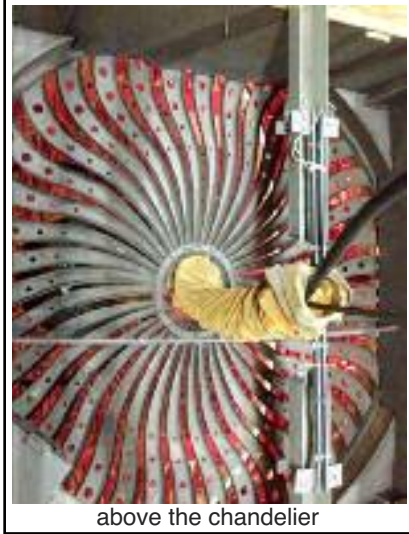
bricked windows

decorative cast friezes and scrolled supports, dating from the construction of the north wing are visible high up on the walls, purposes unknown. When the original Music Hall complex was used for exhibitions and meetings, the north and south halls were where these events occurred. The senseless way the sprinkler systems and heating units were installed directly centered in front of the friezes, makes it difficult to find one which offers an unobstructed view.

Literally the high point of our tour was the ascent to the ceiling space over Springer Auditorium.

First Scott took us through the scenery shop, then we viewed the hall from the stage, an awesome experience. Scott had earlier in the tour showed us a vertical access ladder leading to the ceiling crawl space located behind a narrow door at the rear of the gallery. This ladder rises about forty feet into one corner of the auditorium 'attic' but is not meant for use by 'civilians' like our group. So we now found ourselves at the somewhat more user-friendly access stairway located at stage level just behind the electrician's control room and near the prop department work-room, downstage left. Scott had radioed our ascent ahead to make sure the lights were all on 'up there' and someone knew we were going up. We started the climb straight up, about 20 steps to a switch-back, rank after rank; we neither counted the number of switches or the number of steps, but there had to be nearly 200. We took two rest breaks and there was one fun spot where it was necessary to turn, duck, squeeze, and pivot, all at the same time, in order to wedge around the back side of the section IV speaker box, but in short order we arrived at the steel fire door which seals off the ceiling

area from the access stairwell. It was necessary to get small and work our way, one-at-a-time, around Scott, then stand on a special perch, off to the side, to let him open the door so one could pass through. Once inside the attic it is really impossible to gauge the vastness of the space because of the



above the chandelier

jumble of mechanical systems, roof bracing, trusses, beams, support wires, conduits, light ports, cloud access hatches, rigging lines spread out over the entire area. But Scott cheerily called out "this way" and led us over cables here, under wiresc-there, up these steps and down

those, and then we were headed on a straight, narrow walkway towards what looked, like, a fishing shanty set right in the middle of the ceiling.

Being careful where we stepped (one wrong step and you'd fall through the plaster ceiling all the way down into the orchestra seats) we followed Scott into this shack which really is 'Chandelier Central.' We were able to look through openings in the decorative chandelier backing plate onto a sea of deep red velour; this being the orchestra seats themselves, a stunningly awesome sight. Scott

explained that the chandelier is in perfect working order but that because of its massive size and delicate design, the fewer times it is raised and lowered, the better. The 'shack,' he went on, is simply to prevent any accidents occurring to the chandelier; the fewer stagehands and engineers getting near it, the better. Then Scott bounded, deftly, out the shack's door and headed further east along the catwalk, towards a

prominent brick wall with a twelve foot ladder heading to a still higher elevation.

The presence of this ladder led to more bounding, by Kathy and Scott, up and into 'the Rose Window Room.' Not everybody in the party got to see firsthand this last, impressive, area. Photos give a good sense of the soaring height of the brick walls up to the heavy wooden trusses supporting the roof, the gigantic size of the rose window itself and the overall immensity of this open interior behind the window.

We began the process of wending our way back through the sea

of guy wires, struts, braces, beams, and trusses that support the vast Springer Auditorium ceiling, head-



'attic' area ladder

ing to that creaky stairway which would take us back to terra firma. Along the return journey Scott paused to show us trap-door access-entries through the ceiling leading to lightwells for spotlights, rigging points for the CSO's acoustic cloud. Clearly a workplace only for well-trained stagehands thoroughly versed in

safety procedures.

We were soon heading back down the stairway, switchback after switchback, snaking our way around the speaker box and then, we found ourselves back at stage level. Scott led us upstage center to see the area behind the stage proper which used to house the Music Hall organ, on an approximately three and a half foot platform which is currently used for storage. Scott pointed out four vents high on the rear wall of this space and told us they had led to the organ mechanical room that supported the Music Hall organ which was removed in 1971.

At this point Scott said our tour was concluded, but we asked to see his offices. So he led us off-stage right, where one can head

three directions: left, down a corridor to the south side lobby area and escalators; straight, towards the green room and orchestra and chorus dressing rooms, the CSO's principal library, wardrobe, and

the chorus makeup and wig room; or right, and up a short staircase which leads to additional dressing rooms, the wigmaster's workroom, the orchestra lounge, and a back-stage crossover which leads to the rehearsal room and back to the truck dock and stage left scenery, electric, and prop workshop areas. Scott lead us up this staircase and then up another staircase tucked back in a corner of the building, which led to a second level of the western-most side of Music Hall. Up here are CAA's offices for the building. Entering this large room Scott pointed out the cubicles housing his staff for operations, booking, catering, and personnel management, as well as his own 'inner sanctum.' He also showed us four vents high on the long wall of this office, pointing out that these were the other side of the vents we had seen in the former organ loft

upstage center when we were standing at stage level a few minutes earlier. Scott explained that his office area had previously



rose window

housed some of the same type of mechanical equipment for the former organ. On another wall in this large open space hang four small pipes from the old Music Hall organ, which can be manually played by blow-

ing through them.

Given the looming project for 'revitalizing' Music Hall, one of the most interesting parts of our tour was our walk along the second level of this part of Music Hall, passing numerous small offices housing all the administrative functions of the CSO. We left the building two hours after we had started, much richer in knowledge and wiser for the experience, and indebted to Scott for his time. It was apparent from our first hand observations that this 'grand lady' has a need for a long-overdue revitalization. Music Hall is nonetheless well maintained and by virtue of its old-world quality construction has the fine bones which will enable it to last for generations yet to come. (to see the article in its entirety, please visit www.spmhcincinnati.org)

- Eugene Saenger, Jr.

Ink and Paper *The CSO's Second Most Valuable Asset*

Boasting over 9,000 sets and over 100 years of musical history, the Cincinnati Symphony Orchestra's library is described as nothing short of "priceless" and "irreplaceable." Even after assigning a cash

value of nearly \$3.4 million to the collection (for insurance purposes), the library, located just off-stage at Music Hall, remains the CSO's second most valuable asset (after the endowment). What makes these stacks of paper and ink so precious? "It's the markings," said Principal Librarian Mary Judge.

"There are markings in these scores from such conductors as Erich Kunzel, Max Rudolf, Leopold Stokowski and others. You can't recreate those." Maestro Kunzel, Founder of the Cincinnati Pops, famously edited every single score in red pencil (adding in dynamic markings, tempos, etc.). Ms. Judge even cites some instances where the librarians were stalled when insuring scores for shipping. "They see how much value we are as-

signing to paper and it raises a red flag. We have to explain to them the historical significance of what is inside the packages," she said.

The CSO library is also the largest orchestra library in the

world. Although its age (the library began when the CSO was founded in 1895 and contains music that was printed long before that) certainly contributes to the large collection, much of the credit goes to Kunzel. The frequency of his recordings, commissions and new arrangements of popular works means that



CSO Library

over the years, the Orchestra's library started to fill with hundreds of one-of-a-kind works. "Libraries always grow," said Associate Principal Librarian Christina Eaton. "It's the sign of a healthy orchestra."

But as the shelves fill to the brim, Ms. Judge and Ms. Eaton scavenge for more locations in which to store priceless music. There are currently four annex locations in Music Hall, in addition to the main library space, with little (if

any) room to prepare scores for shipping or to receive and catalogue new music. Aside from the inconvenience of housing scores in hard-to-access nooks of the building, the materials in the annexes are left unprotected from natural disasters such as water leaks or fire.

The main library location is protected by a non-water-based

fire suppression system that is activated if smoke is detected in the library. The annexes, however, possess no such system.

Aside from housing scores, the library also contains the bound program books from the CSO's entire history. One can peruse these books and find not only concert information, but also pieces of Cincinnati history such as ads from long-closed department stores and restaurants.

The librarians are no mere catalogers, either. In addition to ensuring the conductor and Orchestra have the necessary music, orchestra librarians are responsible for tracking performance history, timing, instrumentation and more.

Files of cards for every piece of music the Orchestra has ever performed list the conductor, soloist and the exact length of the performance.

"It's our job to make sure no re-

hearsal or performance time is wasted," said Ms. Judge, referring to the meticulous time spent coordinating bowings, fixing

page turns and more. These librarians (who require a background in music rather than library science) literally do anything to get the music ready for a performance. She recalls past performances

when circumstances required her and another librarian to bring cots to the library and work in shifts around the clock preparing a last-minute set of parts.

Aside from its

sheer size, the CSO library is unique in other ways. The CSO is the first major orchestra with a library responsible for classical concerts, pops, choral music, opera and ballet, providing service for the May Festival, Cincinnati Opera and Cincinnati Ballet. Its location within



historical bound CSO programs



priceless musical scores

Music Hall is also ideal. "Our library is closer to the stage than most other orchestra I know of," said Ms. Judge, citing other major orchestras with libraries on different floors, or even in different buildings, than the rehearsal and performance space. This allows for plenty of interaction with players, conductors or guest artists. "People like Itzhak Perlman and Pinchas Zukerman like to hang out back here between rehearsals, instead of being in their dressing rooms," said Ms. Eaton.

Before and after performances and during rehearsal breaks on any given day, CSO players can be seen streaming in and out of the

cramped space checking out parts for upcoming concerts and asking the librarians questions. A treasure-trove of music such as the CSO library requires careful attention to detail as well as the proper resources. When asked the library's most pressing need, Ms. Judge and Ms. Eaton whole-heartedly agree that more space is key for this quickly-growing collection. "It takes four brains to locate everything in our library," Ms. Judge adds, referring to herself, Ms. Eaton and two assistant librarians. Like a symphony itself, the library is only as good as the sum of its parts.

- Meghan Berneking



The Cincinnati Streetcar and Your Music Hall Experience

Patrons of Cincinnati's outstanding Symphony, Opera, Pops, Ballet, and May Festival, will find your experience at Music Hall more delightful with the Cincinnati Streetcar up and running by the end of 2015. She'll deliver you to the doorstep. There will be a stop right across from the entrance of Music Hall on Elm Street, near the corner of 14th Street and Washington Park. So, you can go to dinner before a show downtown, stay parked where you are and ride the streetcar to Music Hall. Or, you can park

in the Washington Park garage to attend a performance, and then jump on the streetcar for dinner or drinks somewhere else in OTR or downtown.

Modern streetcars are quiet and smooth, so no worries about noise or vibration from the streetcar ruining your experience at Music Hall. Ours will be the first 100% low-floor streetcar in the United States. The car floor is even with the curb for easy entry by people with wheelchairs, bikes and strollers. CAF USA in Spain is manufacturing our

streetcars. The company has produced vehicles for high-speed rail, commuter rail, and streetcars worldwide, for cities like Pittsburgh, Sacramento and Houston.

Music Hall visitors have no doubt noticed the rail on Elm Street, the only remaining evidence of 100 miles of streetcars that once traversed Cincinnati. This remaining rail is not usable for our modern new system. SORTA, which operates the bus system, will operate the streetcar to

ensure smooth transition between bus and rail transfers. The ticket price is not decided yet, but will be in the \$1 range.

As with any major construction project, we've had a few setbacks. Bids came in higher than expected. Two Cincinnati ballot initiatives by opponents have failed, though the controversy created has cost the city time and money. I am a streetcar supporter for several reasons. Research shows modern streetcars produce a 3-1 return attracting private investment. Simply put, people want to live near public transportation and businesses want to locate near it. Rubber wheel vehicles don't attract private investment along the route because everyone knows the route might change. Many people have now bought buildings in OTR in anticipation of the streetcar and the fixed route we've advertised. Over-the-

Rhine has benefited from a half billion dollars of investment in the past five years, as we work with 3CDC to revitalize buildings and repopulate the neighborhood where Cincinnati history began.



Laure Quinlivan

Did you know that at the turn of the 20th century more than 100,000 people lived in OTR? Today, we have about 7,000 residents. So, we have room to grow! Over-the-Rhine has about 500 vacant buildings just waiting to be restored. However, the German

immigrants built OTR before automobiles were created, so there is no room for garages. The streetcar is critical to OTR becoming the densely populated neighborhood it once was, so people can live here without owning a car.

I am the city representative on the Society for Preservation of Music Hall. As we plan to restore this great iconic building, like we have restored Washington Park, our investment in the modern streetcar is just as important to realizing the full potential of Over-the-Rhine. Please watch my in-depth video report on how modern streetcars have benefited Portland, Oregon, as well as Munich and Frankfurt, Germany. Go to www.LQReportingtoYou.com, click on videos and "Laure's Streetcar Report."

- Council Member Laure Quinlivan

SPMH 2013 Christmas Ornament Announced

SPMH Board member Marcella Hsiung, recently introduced her design for the 2013 ornament which features the rosette design from the Music Hall coffered ceiling.

The search for local artists began in early March. The two artists chosen work full-time for Rookwood Pottery, and have the blessing of Rookwood to undertake this project on their own. Both are accomplished designers, sculptors and mold-makers. Jamie Payne, Master mold-maker, works with many materials and processes including blown glass, cast bronze and ceramics. Alex Reed recently completed a residency at the Northern Clay Center in Minneapolis. They are producing SPMH's ornament by first carving a prototype based on a detailed photograph taken by photographer Phil Groshong.

Steps from initial concept to completed ornament are:

1. Carving the Rosette image from photograph in plaster
2. Carving the "Cincinnati Music Hall 1878"
3. Creating a double-sided mold for porcelain

4. Casting the ornaments
5. First firing – Bisque
6. Applying first and then second color glazings
7. Second firing – color glazes and then final cleaning



The ornament is two-sided 3x3-inch diamond-shaped porcelain with the rosette and "Cincinnati Music Hall 1878" in relief with color scheme matching the

Music Hall design in the coffered ceiling. The ornament will be available in the Bravo Shop at the end of September and will sell for \$35. To preorder with pick-up in the Bravo Shop call 513-381-3300. To preorder with delivery to your address in early December, there is an additional \$2 shipping/handling fee.

- Marcella Hsiung



Alex Reed



Jamie Payne

It's a Date!! Annual Meeting, September 24th

Make a calendar note, September 24th, when SPMH celebrates another year of achievement! Come to Corbett Tower for an informative update to the plans for Music Hall Revitalization to be given by Otto Budig Jr., President of the Music Hall Revitalization Company. Bring your questions and be prepared for a stimulating session! Be present for the unveiling of the newly restored 19th century organ panel, with accompanying award winning Documentary by film maker and Board member Melissa Godoy, another highlight of the evening! See and purchase the gorgeous 2013 com-

memorative SPMH Christmas ornament before it is offered to the general public! Don Hurd will again perform his artistry at the piano and there will be a bounty of heavy hors d'oeuvres appealing to the eye and palate! Mingle with your friends and fellow members; make new connections with others who care about Music Hall. How to become an SPMH Member? Use the enclosed envelope to make a donation of your choice, to show your support for Music Hall and you are a member—it's as easy as that! Annual Meeting notices will be mailed closer to the date. See You in September!!



A Puzzle, a More Colorful Past

As if searching for the pieces, I wonder where the windows went. In conversation the question arises "Was there stained glass in Music Hall?" The April 14, 1884 issue of the Cincinnati Enquirer indicates that there was. In describing the plans for the coming Exposition it was reported "While the craze for stained glass and cathedral effects is at its height, and while a taste

for all that is effective in the arrangement of even beautiful things is on the increase, it is the fitting time for the Board of Commissioners to make a complete transformation of Main Hall. Commissioner C. W. Withenbury, of the Committee on Household Furniture, Pottery and Ornaments, says that Main Hall is going to present an entirely new appearance; so

new that even the light is to be made varied and beautiful by stained glass, and that no one will dare to say that it is in any way like anything ever before seen at an Exposition. It is proposed that the eighteen large windows of the Main Hall shall be stained glass at least during the Exposition. Whether or not this glass will be placed in the windows themselves or at a very short distance from them, so as to admit of incandescent electric lights between for night illumination, is yet to be decided. At all events, stained glass with cathedral effects, is to be secured, and the bewilderment of beautiful objects on exhibition in the Main Hall is to be thereby greatly increased and their beauty enhanced by the startling and beautiful innovation. In this connection it might not be out of place to suggest—what will surely be suggested during the Exposition at all events—why not make the stained-glass effects in Music Hall permanent? Why not have windows in keeping with the massive proportions of the great Music Hall—in keeping with the spirit and intent of the endowment of this great temple of the people?”

On June 12th, 1884 the Enquirer reported “The visitor to the Exposition this year will have his aesthetic taste gratified by the beauties of the stained glass windows of the front. The Robert Mitchell Company has agreed with the Exposition Commissioners to fill six of the windows of Music Hall on the Elm-street front with this beautiful material. The half dozen will form a series illustrating the progress of illuminated windows from the stained glass of the middle ages to the colored glass and jewels with which such magnificent effects are produced today. To fill the first window the firm will import some genuine fifteenth century glass. Such is the substance of a report made by C. W. Withenbury, Chairman of Household Furniture, etc. at the regular meeting of the Exposition Commissioners yesterday.”

The strikingly imaginative hues of VanSickle's Music Hall interpretation (cover art) may, in fact mimic past reality. So, where have the windows gone? A puzzling question to be answered, perhaps, by a reader of this piece?

(Source: ProQuest Historical Newspapers, Hamilton County Public Library)

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When Music Hall Went to the Dogs

Music Hall has been many things to the people of Cincinnati. It was of course, 'Convention Center' before the advent of Duke Energy Center. On March 4th 1884, six months before the American Kennel Club was formed, The New York Times noted that "A bench show of more than ordinary interest began today in the north hall of the Music Hall building. Both in the matter of arrangement and in the number and variety of dogs on exhibition the show excels any previously given here." On March 7th, the event again made New York news when it was reported that "the first dog show of any considerable pretensions, in Cincinnati, closed tonight. The management seems to have been pleased with the result. Not only were the kennels all filled, but the hall was so densely crowded with dogs that but little room was left for admiring people. At first the price of admission was put at 25 cents, and people wedged in so tightly that the price was doubled. Still there were too many for the space."

The International Bench Show (not a show of benches but of dogs) opened on March 4, at 9 o'clock in the morning 1884 in Music Hall's Melodeon Hall (North Hall). Entries exemplifying the best specimens of high breeding came from

every part of the country and beyond including the great Knickerbocker Club of Jersey City, the Milwaukee Kennel Club, Hillside Kennel Club of Massachusetts, Canadian Kennel Clubs and the Westminster Kennel Club. Out of town exhibitors rushed their applications after receiving assurances that the flood was gone and the railroad communications were all right. The following is a mere sampling of the 289 remarkable canines entered in the Show: Major J. M. Taylor of Lexington, Ky. entered a very fine Scotch deerhound valued at \$10,000, a fortune in 1884; Mrs. Robert B. Bowler of Clifton entered her Great Dane named "Fritz", the only one of the breed in the West; and Mrs. J. Englehart entered "Skye" her toy Yorkshire terrier, weighing only two and a half pounds, the smallest of its kind ever known. People of Society, farmers, hunters, ladies, children, dog lovers all, packed at the edge of the stage where the dogs were judged, scanning their catalogues for a description of each dog as it was brought in. Ladies were much attracted to the lap dogs, toys and terriers and could not resist the urge to pat their heads despite the signs warning against. The Cincinnati Enquirer reported that "no pats were wasted

on the bull-dog, especially a big brindle-white, which growled at everything. He had plenty of room around his kennel.” Commenting on the conditions of the Hall, considering the huge population of dogs, “the noise in the room is not disagreeable. Everything is kept carefully clean.” This was a very good thing as the ladies of Cincinnati ‘doggedly’ labored beforehand to decorate the kennels as handsomely as possible, motivated by the award of a prize for the best decorated kennel. Some kennels were provided with carpeting and fine upholstery. They all must have looked quite grand! The March 1884 issue of *THE AMERICAN FIELD* reported on the Cincinnati Show that “we have never attended a show of its size where the exhibitors have been at such pains to decorate the stalls of their dogs.” Keeping all clean was also quite a feat as the 289 dogs of 49 categories, were housed in 8 long rows of kennels running lengthwise of the room and one long row each at the two ends of the Hall. The rows of kennels were raised several feet off the floor so that each dog could be seen without the effort of stooping over, and the dogs remained on their “benches” from 9:00 a.m. to 10 p.m. each of the four days. One good feature of the Hall was the great number of windows which allowed plenty of light in the daytime to show the dogs without need of lighting the gas lamps.

The judges Major J. M. Taylor of

Lexington, Ky. and Mr. James Mortimer of New York selected best of classes and Best of Show. Major Taylor announced Dido II, champion setter (black, white and tan and three years of age) owned by General W. B. Shattuc of the Ohio and Mississippi Railroad, in first place and winner of the Enquirer Prize, a collar of solid silver with gold padlock and key. After the collar was placed around Dido’s neck, there was vigorous applause followed by a chorus from the canine population. It was said that the collar was the most beautiful prize offered at a dog show in America if not the world. Awarding of prizes went on for hours. Some of the typical and some of the unusual prizes awarded were: a silver cup to the best pug owned by a lady in Cincinnati; hunting leather leggings to best English setter; a bronze tobacco case for best Gordon setter; a clay-pigeon trap and barrel of clay pigeons for best kennel of five pointers; ice-water pitcher to the best collie; and a Russia leather cover set opera libretto for the best non-sporting dog owned and entered by a lady of Cincinnati. All prize-winning dogs were paraded on stage at event’s end.

The 1884 show was so successful that on May 6th 1885, Cincinnati again hosted the event in Music Hall as the Cincinnati Sportsman’s Club presented the ‘finest and most complete dog show ever given in America.’

- Kathy Janson

Thank You Members

"Look around the Hall and it is easy to see results of SPMH member support—everything from the flagpole in the front of the building to stage curtains, 'Green Room', painting and refinishing of ballroom and stage floors, restoration of Elm Street entrance doors, the 'Mighty Wurlitzer' restoration/installation, etc. So, Thank You for showing your love of Music Hall!"

- Rosemary Schlächter

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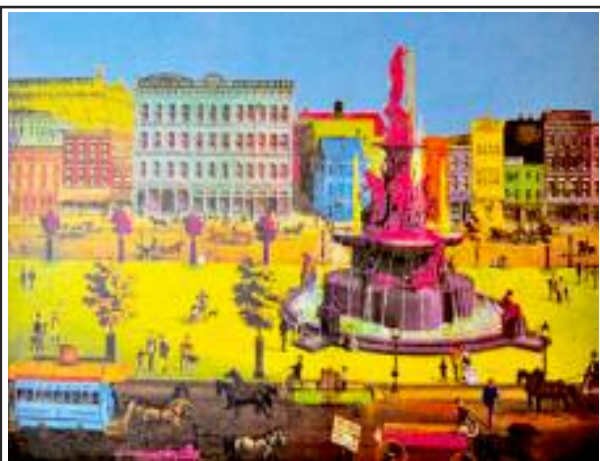
Andrew VanSickle, Artist



Outsider pop artist, collector, media promoter and arts leader Andrew VanSickle masterfully reinterprets historic images of Cincinnati's architectural landmarks from original prints and photographs to the 21st century medium of lunar inkblot concept design on canvas. The artist's emerging body of iconic images of Cincinnati, infused with brilliant color and energy, include *Opening Night Music Hall 1878* (cover), *Fountain Square 1886*, and *Roebling Bridge, Opening Day 1865*. The Music Hall image is adapted from marketing materials of its designer, Samuel Hanaford. VanSickle's interpretation depicts the bright future of Music Hall, infused with stunning colors with illumination of the structure's once-functional windows, niches and alcoves. Intense and varying colors depict the external environment. VanSickle comments, "I attempted to capture the excitement

and, more importantly, the enthusiastic acceptance by our community of the revitalization of Music Hall and the Over-the-Rhine neighborhood. The reappropriation of Cincinnati's remarkable architectural landmarks depicted in my works, such as *Fountain Square, 1886*, enunciates the relevance and rebirth of our cityscape."

Known for his signature depictions of American pop culture icons, VanSickle has been inspired to re-master images of iconic buildings and squares of the Queen City. Without formal education in



Fountain Square 1886 / AVS ART 2010

painting, he has emerged on the Cincinnati art scene outside the mainstream of the visual art community's traditional museums and galleries. Instead, his bold graphic works have proliferated Cincinnati's affluent youth "demimonde" of nightclubs and chic upscale restaurants. VanSickle remarks, "I choose to create unconventional spaces where people socialize and celebrate while interacting with strong, graphic pop images, both mythical and archetypal...people experience energy and buzz that they won't find just looking at canvases hanging in an art gallery."

VanSickle has evolved into a prolific artist/communicator through self-started experimentation and through his meaningful interactions and collaborations with such celebrated artists as Howard Finster, Mose Tolliver and Andy Warhol's older brother Paul Warhola. Born

and raised in Toledo, VanSickle studied marketing at the University of Cincinnati. While at UC, he became acquainted with Cincinnati art patron Kay Benedict Taft, who introduced the young artist to serious art collecting and gallery presentation. VanSickle's works now appear in the private collections of such notables as Michael Stipe, Paris Hilton, and actress Tara Reid. His art enjoys prominent visibility in Cincinnati's galleries, night clubs and restaurant venues. It energizes corporate spaces of The Haile Foundation, The Necco Foster Family, City Hall, Cincinnati Bell, Greenbird, Inc., and Ross Sinclair. A community arts activist, Van Sickle is past board president and ongoing advocate for Visionaries and Voices.

LIMITED EDITION PRINTS OF OPENING NIGHT MUSIC HALL 1878, are available through the Music Hall BRAVO Shop or online at www.costore.com/csostore/

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Andrew VanSickle

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