

MUSIC HALL MARKS

2013
Winter
Issue



SPMH - President's Message

Great news, the Holiday season is here! I'm excited and I hope you are as well. We have all been blessed in every part of our lives and now is the time to celebrate and be thankful.

What a wonderful year we have had at Music Hall. The resident companies have continued to impress the entire community with their varied and successful programs and concerts. In fact, check out the cover of this magazine for a "snapshot" of CSO's spectacular "LumenCity", which is now a "must-see" on YouTube. Your SPMH has also continued to play an active role in, and, to be a strong advocate for, Music Hall. Our annual meeting in September brought many of our members to



Don Siekmann

the Corbett Tower to hear our yearly report. As we gazed out the tall windows at the magnificent view of Washington Park and of the rapidly evolving neighborhood beyond, we shared several of our recent achievements and glimpsed the future of a revitalized Music Hall.

Throughout this issue are articles about the annual meeting and many of our programs, as well as articles about other items of interest. I promise you will enjoy them.

Remember, Music Hall is one of the best places in town for a host of holiday entertainment; check them out, and I hope to see you here.

Please know that we are truly

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thankful for your support. SPMH members are an inspiration for all the people of Cincinnati, as we are "Standing Tall for Music Hall". If not already a member, NOW is the time to Sign-up. It's easy; I encour-

age you to use the enclosed membership envelope before year-end, and join us as we look forward to 2014. HAPPY HOLIDAYS!!!!!!

- 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.

2013 SPMH Annual Meeting

SPMH held its Annual Meeting on Tuesday, September 24th in Music Hall's Corbett Tower. More than 150 people, including Board members of several major arts organizations, attended. As guests approached the reception table, each had the opportunity to purchase from Mary Coyne, the 2013 Rookwood Christmas ornament the third in a series, designed and manufactured specifically for SPMH. With apparent fascination many viewed the award-winning documentary *Music Hall Panels*, produced by Board member and filmmaker, Melissa Godoy. Also near the reception table, the recently restored 'Garden Panel', a 5 foot carving in cherry wood original to the 1878 Music Hall organ screen, stood in splendor. This is the first completed of the 21 to be conserved by SPMH. Enjoying the bountiful buffet catered by Hilvers, cocktails and conversation, seats were taken as Presi-

dent Don Siekmann introduced pi-



Don Siekmann

anist and SPMH member, Don Hurd. His rendition of "The Music Hall March", first played at Music Hall in 1878 was a fine opening to the program ahead.

President Don introduced the evening's agenda, calling attention to the SPMH Mission Statement and gave highlights of the activities of the Board, our Mission Statement in action. He said the

following: "our membership is growing, we are now 480 plus strong; demand for Tours is increasing, over 100 tours have been given by SPMH and CAA for nearly 1,300 guests; our word about Music Hall is being disseminated, nearly 4,000 copies of *MUSIC HALL Marks* have been

distributed and the website www.spmhcincinnati.org has frequent informative updates; we also reach out to the public through marketing projects, the 3rd annual SPMH Christmas ornament is now available for sale and



Don Hurd pianist

our popular Wurlitzer Concert Series continues to be successful, tickets are now available for the December 12th “Happy Holidays with the Mighty Wurlitzer”; SPMH funds special projects and these include the restoration of the historic Music Hall organ panels and the cleaning of the Reuben Springer statue. Don emphasized that www.spmhcincinnati.org continues to spotlight our activities in an informative, entertaining and highly accessible way. Mr. Siekmann then asked several members of the SPMH Board to give committee reports expanding on the key activities outlined in his opening remarks.

Vice President Ed Rider, Chair of the Finance/Corbett Endowment Committee, reviewed the projects funded by SPMH in the past year including the restoration of the ‘Garden Panel’, and the conservation/cleaning of the Reuben Springer statue. He indicated that SPMH will continue to partner with CAA in determining projects to be addressed. Notably, SPMH will be a contributor to the Revitalization Project and will continue to fund

Music Hall projects in the future.

Mr. Rider introduced Vice President Kathy Janson, Editor of the Newsletter *Music Hall Marks*. Kathy spoke about her work and that of SPMH in the Music Hall Organ Panels Project. She pointed out that the project became a topic of consideration two years ago when the question of consequences for the panels, with the approaching Music Hall Revitalization, became an issue. She elaborated on the historic importance of the panels, significant representatives of the famed Cincinnati Art-Carved Furniture Movement. Kathy detailed the steps taken in the Conservator search, the process of restoring the 5 foot ‘Garden Panel’ displayed in the front area of Corbett Tower and SPMH’s commitment to restore the other 20 panels. Praising Melissa Godoy’s excellent documentary shown in the front of Corbett Tower she stated that “our purpose in this conservation project is to bring back these important panels, pay tribute to their carvers and our rich 19th century heritage, and to honor this original art with an appropriate



Ed Rider



Kathy Janson



Peter Koenig



Scott Provancher and Rosemary Schlachter



Linda, Don and Brian Siekmann



Trey Devey and Barbara Boyd



Barbara Harshman, Andrew & Jenna Bowen and Marlene Johnson



Pat Henley Barbra Van Wye, Joyce Van Wye and Bob Henley



Marcella Hsiung and Joanne Grueter



Ron Wehmeier, Kathy and Mike Janson



Bill and Sue Sommer



David Billmire and Steve Sunderman



Jim Schwab, Carol Pearce, Carol Walker and Jim Pearce

and highly visible permanent display in Music Hall.”

Kathy then introduced Vice President Peter Koenig, Chair of the Nominating Committee. Peter

thanked and recognized retiring Directors, Barbara Boyd, Joel Ebersole, Marge Hammelrath, Kathryn Shahani and Norman Thomas.

Peter introduced the newly elected director Andrew Bowen who will serve a three year term. Peter also reviewed the roster of officers who have been elected to serve for another year:

President:

Don Siekmann

Vice-Presidents:

Joanne Grueter

Marcella Hsiung

Kathy Janson

Peter Koenig

Ed Rider

Recording Secretary:

Karen McKim

Treasurer:

Mark Weadick

Mr. Koenig completed his report by recognizing Norma Petersen, who, as



Chuck Downton, Janelle Gelfand and Peter Koenig



Nancy Wagner, Mace Justice, Karen McKim and Norman Thomas



Patrick Korb, Joanie and Bill Lotts



Joe Schwab and Steve Loftin

the previous Board President, automatically holds an officer position.

Following this SPMH business, Don again took the podium and introduced Otto Budig, president of

the Music Hall Revitalization Company.

Mr. Budig began his talk by saying

“We’re well on track to start construction on our deadline of June 2016.” He

said that the \$100 million price tag will require both private and public funding

and while challenging, he is confident that the goal will be achieved.

Although architectural drawings will not be

available for public viewing for some three months, he

did say that Springer Auditorium is to be decreased in size, reducing seating to better reflect ticket sales.

The chandeliers will remain and Music Hall will retain escalator access to the 2nd and 3rd levels. He stressed that the excellent acoustics will be preserved and protected. In closing his talk, Mr.

Budig emphasized the need for patience.

President Siekmann thanked Mr. Budig and then introduced Cincinnati Opera Baritone Louis Orzco who presented selections from *Carmen* accompanied by pianist Carol Walker. This was a splendid ending to the evening which showcased SPMH as a strong organization, steadfast ad-

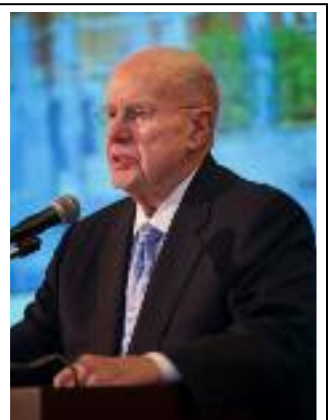
vocate of Music Hall, and its Mission Statement in Action.



Louis Orzco



Norma Petersen buys Ornament from Mary Coyne



Otto Budig

Prestigious Master, Instrument Awards

The American Theatre Organ Society 2013 National Convention was held in Atlanta in July and was attended by enthusiasts from all over the U.S. and around the world. Three very special awards

were presented to SPMH Board member and master organ rebuilder, Ron Wehmeier for his work and expertise. In



Ron Wehmeier with awards in his workshop

the photo he is shown displaying the awards at his work bench where he spends lots of time. The Award for Technical Excellence honors those who exhibit an outstanding level of expertise in maintenance, restoration, rebuilding or renovation of theatre pipe organs. It includes excellence of workmanship, professionalism in working with organists and others in the field, general knowledge and understanding of organ building techniques and materials, and the ability to skillfully complete a job. This is his Ron's most cherished award. He has been in the field since 1965 and his life's work was recognized by a Technical Committee composed of top organ builders and organists from around the world. The other two awards, presented by the same committee, acknowledge the Mighty Wurlitzer installation in the Music Hall Ball-

room (with its three manuals and 31 ranks of pipes) and the Mighty Wurlitzer in Ron's home music room (with its four manuals and 37 ranks of pipes), as significant instruments of exceptional historic

and musical merit.

Members of SPMH and the Ohio Valley ATOS can be proud of

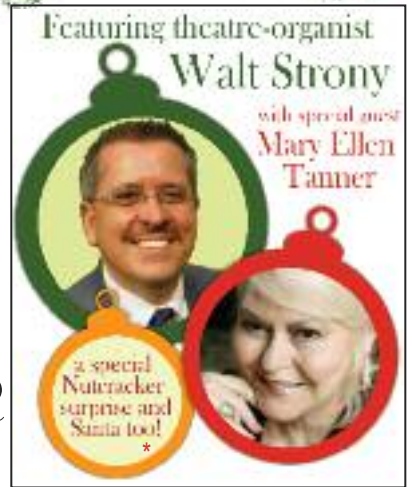
the Music Hall Ballroom Albee Wurlitzer's induction in the National Registry. This designation is important in that it recognizes the preservation of this organ as a historic, significant theatre organ. Next July the American Theatre Organ Society National Convention will be held in Indianapolis with the Encore in Cincinnati. Attendees will visit Ron's home to hear organist Jelani Eddington at the console and then will have the opportunity to experience the sounds of the Music Hall Mighty Wurlitzer played by organist Mark Herman. Both organists are sensational and have played for sold out crowds at the SPMH Mighty Wurlitzer Concert series, directed and produced by Don Siekmann. The Ballroom Albee Wurlitzer award has been mounted in the organ chamber, for all to admire through the chamber door window. - Ron Wehmeier

The Society For
The Preservation of Music Hall
presents

Happy Holidays

with the
MIGHTY WURLITZER

In cooperation with the Ohio Valley Chapter of the
American Theatre Organ Society



* Also Performing: **Dancers of the Cincinnati Ballet Otto M. Budig Academy**

Reserved Seating - \$25 (\$20 for Seniors, students and groups of 10 or more)

Tickets • CincinnatiArts.org • Arnoff Center / Music Hall Ticket office
• (513) 621 - Arts (2787) • Group Discount (10+) (513) 977 - 4157

Thursday, December 12, 2013, 10:30 AM & 7:00 PM, Cincinnati Music Hall Ballroom

Happy Holidays' Stars!

Thursday, December 12th, 10:30 AM and 7:00 PM, come for the cheer as SPMH presents a dazzling show with the Mighty Wurlitzer in the 'Winter Wonderland' of Music Hall's Ballroom!

Walt Strony is one of America's premier concert organists with the reputation of being one of America's most original and interesting sounding concert organ-



Walt Strony

ists. Walt has performed from coast to coast in the U.S. as well as in Japan, Australia, England and Canada. He is the only living organist to have been twice voted "Organist of the Year" by the American Theatre Organ Society. As a recording artist, he has over 30 albums to his name. His book "The Secrets of Theatre Organ Registration" is the stan-

dard reference book on the subject. Walt's talent as a pipe organ consultant of both theatre and classical instruments has taken him around the world. Mr. Strony has lived and performed in Las Vegas since 1999.

Mary Ellen Tanner is one of the Midwest's most respected vocalists, performing with the Illinois Philharmonic, the Dayton Philharmonic, the Les Brown Orchestra and others. She has received the local Cammy award for Best Jazz Vocalist multiple times. Tanner taught as an adjunct professor for 11 years in the jazz department of the Cincinnati College-Conservatory of Music and has recorded numerous jazz albums. Beginning her career as a child, by age 12 she was singing with the Deke Moffitt Big Band. A regular on the Nick Clooney Show in the early '70s, she joined the Bob Braun Show from 1978-84. Mary Ellen sang with such groups as Dee Felice and his Mixed Feelings Band



Mary Ellen Tanner

and later served as house vocalist at the Celestial in Mount Adams for more than 15 years. Recently she has been a regular singer at Chez Nora in Covington, the city where she currently resides.

Cincinnati Ballet Otto M. Budig Academy was founded in 1997 and has built a reputation as one of the finest programs in the nation. Taught by nationally and internationally recognized faculty,

Cincinnati Ballet Academy offers a comprehensive dance education through three programs: Children's Division, Main Division and Adult Division as well as five different summer programs. The curriculum is Vaganova-based and infused with various 20th and 21st century influences that have developed over the past 60 years in classical ballet. The primary goal at Cincinnati Ballet Academy is to provide excellence in technical and artistic training and to inspire a love of dance.



Cincinnati Ballet Otto M. Budig Academy, Children's Division

Take a Tour!

Do you love historic architecture? Are you pining to learn more about Cincinnati's rich choral traditions? Are you dying for a great ghost story? Do the mysterious machinations of "back stage" fascinate you? Well, there is something for everyone when you and your group take a private tour of Cincinnati's historic Music Hall in Over-the-Rhine.



One of many Music Hall chandeliers

The Czechoslovakian crystal chandeliers that grace the foyer and auditorium, the beautifully restored hardwood floors of the stage, the 'fly system' that starts in the basement and stretches all the way to the roof, the courtyards that separate the main building from the north and south wings—these are just some of Music Hall's interesting features, that, taken together tell a compelling story. In addition to the familiar spaces, access is given to non-public areas of the building. During your tour you will gain new perspective as you view the many architectural curiosities and learn about those who created and those who maintain them today.

Tours can be tailored to your specific interests and they can incorporate the requirements of edu-

cators and students. Any size group is welcome at a nominal charge of \$2.50 per person (minimum charge for groups smaller than 10 persons is \$25). Financial consideration is given to schools and non-profit organizations. By appointment only, tours are led by volunteer members of The Society for the Preservation of Music Hall.

With the ongoing renewal of Over-the-Rhine, the completion of Washington Park and the coming renovation of Music Hall, demand for tours is on the increase. Likewise, the need for tour guides is growing. If you wish to become a tour guide, no experience is necessary. A desire to learn about Music Hall (you will receive the materials and training necessary for leading tours) and the availability to give a few hours per month to tours, is all you need to get going!

To schedule a tour and/or to become a guide, please contact SPMH Tour Coordinator, Meredith Downton at mtdownton@aol.com or 513-368-2548. Alternatively you can contact Sarita Sciers at sciers@cincinnatiarts.org or 513-744-3344.

- Meredith Downton

Restored 'Garden Panel' Unveiled!

On Wednesday August 28th, Thomas Heller of Heller Conservation Services in Nashville delivered the completely restored 'Garden Panel' to SPMH. Don Siekmann, Ed Rider, Kathy Janson, Scott Santangelo, Steve Loftin, and Scott Provancher were among the first to view the work. The panel, the first to be restored of the now 21 in the SPMH Organ Panels Project is nicknamed 'Garden Panel' as it was given to Frances Jones Poetker (of Jones the Florist) in the early 1970s when the 1878 organ screen was dismantled. Frances put it in her

garden where it remained until it was donated by her estate to

SPMH. The panel, now with rich color and fresh gilding, was on display for first public viewing at the September 24th SPMH Annual Meeting. Otto Budig, President of the Music Hall Revitalization has given his assurances that the plans for a renewed Music Hall will allow for a permanent and visible display of these significant examples of the famed Cincinnati Art-Carved



Cherry carved 'Garden Panel' from the 1878 Music Hall organ



Pat Henley views 'Garden Panel' with Don Siekmann

Furniture Movement. At the October 14th SPMH Board meeting, members renewed commitment to funding the entire project. We shall keep you all posted as new details are known. Several SPMH members have sent donations earmarked for the project –Thank You!

- Kathy Janson

Music Hall Panels Documentary Screening



On Sunday, December 1st, Cincinnati World Cinema will premiere *Music Hall Panels* in its entirety. Screening

time is 6:30 pm at the Carnegie Arts Center, 1028 Scott Blvd., Covington, Ky. 41011. Additionally 10 other short films from the LUNAFEST national short film tour will be shown during the approximately 2 hour program.

Tickets are available (\$10 in advance and \$12 at the door), by contacting the website

www.cincyworldcinema.org or by phoning 859-957-1940.

Cincinnati World Cinema provides the community with outstanding motion pictures that inform, educate and entertain. The organization presents films that otherwise might not be seen in this market, with genres including international, documentary, American independent, live-action and animated shorts and locally-produced works.

Music Hall Panels, the documentary produced by SPMH Board member and filmmaker, Melissa Godoy, reveals a story: the progress of the SPMH funded con-

servation of one of the existing cherry carved panels which decorated the original 1878 Music Hall organ. From the moment the conservator first walks in the door of Music Hall in February to the actual cleaning work at the Heller Conservation Services in

Nashville, the camera follows the panel and the story unfolds. Interjecting insightful commentary by Cincinnati Art Museum curatorial leaders Anita Ellis and Amy Dehan, with historical facts, including a cameo by Queen City historian Robert Vitz, Godoy's creative, thoughtful and entertaining touch assists



Melissa Godoy

the viewer in connecting past to present, making the case for conservation of the remaining panels, significant artifacts of the Cincinnati Art-Carved Furniture Movement. In May, Melissa presented her film to the City of Cincinnati in Memorial Hall and was awarded one of only 7 fellowships given for the new Cincinnati Arts Ambassador Program.

This is an outstanding opportunity to view her award-winning art presented by Cincinnati World Cinema, an esteemed organization, in a distinguished venue, the Carnegie Arts Center.

Music Hall First to Remember the Great War

In the September 27th issue of the *Enquirer*, Janelle Gelfand wrote "As worldwide commemorations begin for World War I (1914-18) Cincinnati will be one of the first cities to

mount a public remembrance. The program, conceived by Evans Mirages, Cincinnati Opera director, is comprised of at least 17 of Cincinnati's major arts, cultural and medical institutions pulling together to remember those who died with a series of unprecedented community events across the city." Events in Music Hall include the Nov. 29-30 CSO performances of Ravel's *Concerto for the Left Hand* with Louis Langrée and pianist Kirill Gerstein, and Cincinnati Opera presentation of "Silent Night" on July 10th and 12th.

In 1918 Music Hall was one of the first and foremost venues in the entire U.S. to commemorate the heroism and sacrifice of the service men and women of the First World War. The Great War ended on November 11, 1918 and the December 14, 1918 issue of the *Cincinnati Enquirer* reported that "The largest,



Andre Maginot Memorial – Verdun, France

most varied and most complete collection of war materials and implements ever assembled constituting the United States and Allied Governments' War Exposition, is to be open to

public inspection at 10 o'clock this morning at Music Hall and will continue on display for a period of nine days." The following report consists of excerpts taken from various editions of the December 1918 *Cincinnati Enquirer* regarding this phenomenal undertaking.

For several years the various Governments that were engaged in the great conflict made a careful collection of materials and equipment which entered into battles on land and sea. In bringing this exposition to Cincinnati, the men in charge of the enterprise were particularly impressed with its educational and inspirational possibilities, not only for adults who for four years have been closely following the events of the war, but also for the rising generations. The exhibition, as staged at Music Hall offers the most complete display of these trophies so far given in the United

States. This is due to the fact that the two wings of Music Hall and other exhibition space in the large buildings offer a greater area upon which to place the 15,000 objects embraced in the show than has been available in any other city in which the exposition has been held. In fact every foot of space in the north and south wings of Music Hall, over 100,000 square feet, are utilized to accommodate the collection of war materials. This exposition brings the battle fields of Europe to the people of America. Objects range from the smallest specialized shells, the lightest forms of rifles, the largest pattern of mobile cannon, partly demolished field artillery, various types of machine guns, flame throwers, minenwerfers, gas shell projectors, trench mortars, howitzers and every type of weapon used by the United States, the Allies and the defeated Germans.

During the entire run of the ex-

position every nation which has contributed to this wonderful collection of war implements and relics is represented by one or more of its fighting men the only exception

being the nations which were compelled to surrender to the allies. These men are on hand continuously from the opening of the exposition at 10 o'clock each morning until close at night for the purpose of giving intimate information and historical facts concerning the displays in their charge. Today has been designated as "Sons of Service Day" and will witness the first display of photographs of Cincinnatians who left home to fight, not only

under the stars and stripes, but with the armies and navies opposed to Germany. An inspiring feature of the day is to be an appearance on the Music Hall stage tonight of Mrs. Louise Kerr, mother of the first Cincinnatians to give up his life on the battle fields of Europe. Mrs. Kerr is to make a short



French 75mm Field Gun



Big Bertha 210mm German Field Gun



French Whippet Tank

address at 8 o'clock.

The first night of the array tends to create a feeling of awe. Surrounded by a railing are to be found, all labeled and tagged for identification machine guns of every nation set up in battle, aerial bombs of various descriptions, bomb proofs, snipers' shelters and towers, one man tanks used by the Germans, shells of all caliber, parts of three captured German airplanes—all placed so that a comparison can be made of the various types of these articles used by the armies and all of them explained by members of home guard corps.

Around the walls of the south wing are booths of the allied nations containing smaller relics of the Exposition and thousands of sacred relics of France. Decorated with their national colors the relics are attended by the officers and the men of the nations they represent. In the French booth Lieutenant Rene Froument, Adjutant Paul Robert and Marechal des Logis Maurice Greiard were in willing attendance on visitors to describe the method and heroic action by which the sacred relics were saved from destruction by the Huns. In the British booth Lieutenant L. D. Gibbs, of the British army, and Regimental Sergeant Major S. L. Glenister told the history of such things as the torpedo director from the German raider Emden, captured uniforms and other interesting relics which are on display. At the Italian booth Marechal Ciro

Peluso of the Italian navy and his two assistants described the reasons why the Italian soldiers wore white uniforms of fur, cotton and canvas. At the Belgian exhibit Lieutenant Pierre Daye, of the Belgian army who has seen service at Namur, Antwerp, Ypres and in the Congo district of Africa, described scenes of atrocities pictured in his exhibit by means of huge photographs which are being saved as evidence against the Germans. At the Pershing and American exhibits no explanatory description was needed to convey the deeds of heroism and bravery that resulted in the capture of the hundreds of trophies that were shown. There were German helmets, swords, uniforms and machine guns of every description. Additionally Canada and Australia have their own exhibits and Turkey and Bulgaria are indirectly represented through the thousands of materials contributed.

From the ground floor of the south hall visitors throng upstairs to the remarkable exhibit of the Red Cross showing all the activities of that branch of the United States military service where demonstrations are given all day long of the methods of caring for wounded soldiers both at the first-aid hospitals and immediately at the rear of the front line trenches and also at base hospitals farther back. This exhibit is attended by members of the Cincinnati Red Cross.

Crowds surge ceaselessly into

the next room on the upper floor in the front of the building, the first of three rooms filled with the pictures of Cincinnati boys in the service of the United States Government.

This array of pictures is one of the most popular exhibits of the Exposition. In another room are the famous collections of war paintings by French artists in service at the front. Nowhere not even in the midst of the relics on the lower floor does one get a keener conception of the real conditions as they were

in the trenches in "No Man's Land" night and day or in rest billets in the rear of the fighting lines, than a visitor obtains by these pictures. Interest in the pictures collection is enhanced by the presence in the room of Sergeant Robert Lortac, a member of the famous French Blue Devil Corps—and a hero—for he has won a number of medals and has been wounded three times. Sergeant Lortac is in the United

States in charge of these pictures as the representative of his brother artists in France and was formerly a newspaper man. He was cartoonist on the Paris publication La Presse. Sergeant Lortac attracts

considerable attention by his drawings of various trench scenes in his catalogues as he talks to visitors.

In the next room on the upper floor, which is the north-east corner of the building, is what appears to be a very



elaborate acre-plot in the middle of summer. On all sides stretches 12-foot scenery of woods and hedges and grass. There are squares of fresh soil, three or four inches thick on the floor between which little shoots can be seen pushing their way through the ground. This is the exhibit of the War Gardens Association.

Emerging from this spot the visitors find themselves in the spa-

cious upper north hall of Music Hall which is surrounded by comfortable looking huts, booths, recreation rooms and displays. This is the display of the Commissions on Training Camp Activities in which every organization that has taken in their hands the comfort and welfare of Americans away from home, in training camp or in France, has an exhibit. There is the Y.M.C.A.

with its replica of a hut in France such as is found in training camps of this country, and attended by Cincinnati Y.M.C.A. men

who explain how the Americans were helped.

The Jewish Welfare Board has an exact reproduction of the Jewish Welfare Board hut which

is a familiar scene in any camp. A Y.W.C.A. hostess house in which Miss Gladys Mary Smith—Field Agent for the National Y.W.C.A. is as a real hostess; a real camp library under the auspices of the American Library Association, showing what Americans had in the way of reading matter and how it was placed at their disposal at all times; an exhibit on Social Hygiene showing the law enforcement

which results in clean camps and clean communities and, last but not least, the booth of the Salvation Army where men from the trenches in this service tell of their experiences and the conditions under which “real doughnuts” were made and given to the boys hot, with a steaming cup of coffee. There are reproductions of trenches, dugouts,

and other habitations of soldiers near front lines in addition to camp kitchens.

On the lower level floor of the north hall visitors are confronted by rows upon rows down the full length and center and sides of the hall of the biggest display of artillery of the allied nations and Germany while in the center of the hall standing up on its

nose exactly the same position as when was captured, is a German Taube airplane which was downed by the French. Many of the pieces in this array of field artillery have been subjects of newspaper stories from the front during the past four and a half years and include such guns as “La Belle France”—the famous “French 75” which is the “darling” of the French nation. It was the wonderful work of the bat-



French National Cemetery & Ossuary – Verdun

teries of these guns in the hands of the trained French soldiers which kept hordes of the invaders back from Paris in the early days of the war. Directly opposite the "French 75" is the "German 77", which the Germans copied from the French. Other comparisons of artillery just as interesting are afforded in the collection of big guns.

A sentimental department of the exposition is the elaborate display of relics taken from churches and other buildings which were wrecked by the devastating and ruthless bombardment of the Huns. Sacred statues, paintings, carved ornaments, tower bells and other equipment of churches and cathedrals are shown in the exact form in which they were left by the Germans.

Special entertainment programs are offered in the Music Hall's main auditorium: choral concerts, organ recitals, addresses by men of national prominence, daily concerts by Sousa's Band (a 100 piece band from the Great Lakes Naval Training Station), daily showings of thrilling motion pictures produced

by the Government, picturesque pageants staged by foreign born citizens of various nationalities, tableaux depicting national life and customs in foreign countries and many other unique entertainments.

Supplementing this Victory War Exposition, on the second floor of the north wing of the building, is the War Work of Women Exhibition chaired by Mrs. George Hoadly of the Subcommittee on Women's Activities Victory War Exposition. Cincinnati women have undertaken to sell 20,000 tickets, 15,000 of them ordered by the Women's Committee National Council of Defense. This National Council of Defense as well as the National League for Women's Services arranged a number of exhibits displaying Women's Service during the War such as Food Conservation, Child Welfare and General Services. Girl Scouts, Camp Fire Girls, Daughters of the Revolution, the Devastated France Committee, - these are a few of the many groups participating.

(Courtesy ProQuest Historical Newspapers, Hamilton County Public Library)



Soldiers of the Great War

The First “Messiah”



For many of us, attending the performance of Handel’s *Messiah* has become a tradition. But how many people know that the first *Messiah* was performed in Music Hall not in December but in April? In the April 9, 1878 Cincinnati Enquirer the following was written: “Mr. Reuben Springer had a right to feel gratified last night, as also had the people of Cincinnati, in the opening of the grand hall, which stands as a monument of his munificence. It was an undress affair and altogether informal—simply a rehearsal of the chorus of six hundred voices in the Oratorio of *The Messiah*—and the hall had been thrown open for the first time to the chorus singers and an invited company of perhaps three hundred more, who were asked to be present to judge of its merits. The scaffolding was still on the stage, required by the organ-builders to complete their work, and the floors and galleries were bare of furniture as yet, but still the visitors could get a very good idea of what the

hall would be when finished: and the singers could also form a pretty correct opinion of what they would have to sing to when it should be filled with its audiences of four thousand, a month hence.

More than all, everybody was satisfied on the very point they had all been in doubt—that is, its acoustic properties. The verdict was universal, that in that respect it could not be improved. A tremendous room like it is, without furniture and without audience, would naturally be expected to show some defect in this respect, some echo or reverberation, to mar the harmony, which defect might disappear with its being filled. Such is often the case: but, happily, it was not in this instance. The hall had been constructed on the proper acoustic principles, and was all that could be desired.

The chorus went through the entire score of the oratorio, to the evident satisfaction of the leader, Mr. Otto Singer, who once during the performance descended from

his conductor's dais and went back to the extreme rear of the hall to get the effect from that part. Mr. Springer was there, and seemed especially pleased with the acoustic properties of the hall, as was also Mr. Joseph Longworth, who has taken so lively an interest in the construction of the building.

The work on the organ is progressing satisfactorily, though it must necessarily be slow. It is thought that the pipes will all be in their places and properly tuned this week, and after that the ornamental work, the carved panels and

other artistic work upon the instrument will be put in place as rapidly as it is possible." (Courtesy ProQuest Historical Newspapers Hamilton County Public Library)

So, now you know, *Messiah* was the first triumph of the historic May Festival in the yet to be publicly opened Music Hall, and in the spring no less. Put the 'Triumph' in your own holidays and purchase tickets for Handel's Masterpiece *The Messiah*, the date is Sunday December 22 at 2 pm. For tickets www.mayfestival.com.

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The Banks



River view from The Banks

It was Saturday, October 12th, one of those sweet blue-sky days, a kiss from summer before the autumn blast and I was at the Moerlein Lager House, second level, and river side. I could see it all, segway groups, families pedaling carriage cycles, brides in ruffles and 'mermaid' gowns, couples with canes—all enjoying the newness of the 'Banks' and 'old man river'. This was just the start of the evening as my husband Mike and I planned to walk to Sawyer Point and along the paths of Friendship Park. So when the check came we were eager to go, except...we lingered. "Kathy, look at this!" And there in the main entry way was the Christian Moerlein sign flanked by four 19th century Music Hall Exhibition posters, one of which had been used for the cover of the

MUSIC HALL Marks Summer 2012 issue. Becoming animated, I imposed myself on the unsuspecting fellow at the reception counter. "Excuse me," I said "I'm from out of town and I was just admiring your sign and the other posters. I noticed that the same huge building is in all four scenes. Do you know what this is?" I didn't expect the response as he jumped up, over to the wall and said "That's Music Hall, one of the most historic buildings in Cincinnati." So I asked if it still exists since there evidently is so much new construction around the riverfront. "Oh, very much so" he said, and then he told us the location, he told us about the various productions there, about the beauty inside and about the revival going on around it. Enthusiastically he recommended that we "get tick-

ets for an event there when you are next in town.” Thanking him, we were out the door.

Strolling east along the river walk, the paddle wheels of the BB River-boats gave a splash of red through the just-turning autumn leaves adding interest to the sparkling lights of Bellevue. Laughing children, a wedding party in the house on the point, a sunset to be remembered; we made the rounds, returning to the swings in front of the Moerlein. We like children claimed one as our own and up into the air for a different kind of river view. Two fellows next to us left their sky-born seats and passing asked “Isn’t this fun?!” From Detroit and Nashville the visitors proclaimed “It is so clean, so much to do here. We will be back.”

I reflected on a few short years ago when most wondered if there ever would be a ‘Banks’. I thought about all the people, young and old reveling here on a magical night. I thought about Music Hall and its ‘Revitalization’ with its ups and downs. And then I thought about

the 35,000 of all generations who came to LumenoCity and to the many festivals in Washington Park.



Music Hall Exhibition and Christian Moerlein posters

Thinking back to the Moerlein Lager House with its surprising display of Music Hall Exhibition posters and the abundant information this ‘out-of town’ received from an obvious fan of Music Hall, I came to the conclusion that there is more knowledge about, reverence for and support of this building than I would have guessed. That it, like the Banks, will see its bright day. Patience was a key word from Otto Budig at the Annual Meeting. Confidence is a word I feel as I anticipate the words from a visitor to a future Music Hall, fresh carpeted relieved of tarnish with new amenities “Isn’t this fun?!”

- Kathy Janson

Reuben's Shampoo

The Imposing Springer Statue”, an article in the 2012 Winter Issue of *MUSIC HALL Marks* put a spot-

light on this important work in Music Hall's Lobby. “It is quite possible that the majority of patrons to Music Hall miss the statue of Reuben Springer due to the fact that it is ‘lost’ or rather blends into the lightly colored wall behind.” People did begin to notice and to remark that the ‘pure white Carrara marble’ carved by Preston Powers of Florence, Italy, was no longer ‘pure white’, that Reuben's pate had acquired a curious hue of darkish gray. SPMH and Scott Santangelo would not permit grime's infringement on the locks of Music Hall's noblest benefactor. But, it was decided that a bottle of Prell might come up short.

Suggestions sought, Phillip

Long, the former Director of the Taft Museum, and members of the conservator staff at the Cincinnati Art

Museum recommended Elizabeth Allaire, a conservator specializing in the treatment and care of three-dimensional works of art. Ms. Allaire, with over ten years of experience, provides services to museums, galleries and private collections. She holds a Master's degree in Art History with a Certificate of Advanced Studies in Conservation Science from the State University College at Buffalo. She was employed in Exhibitions and Objects Conservation at Chicago's Field Museum and in

Objects Conservation at the Cincinnati Art Museum, prior to working in private practice. Elizabeth examined the statue in early August, noting the accumulation of grime in



Conservator works on Reuben statue

more deeply incised areas. She proposed the use of several cleaning solutions specialized for stone conservation, including non-ionic detergents and gentle soaps with the use of ammonium citrate for more ingrained discoloration. Total estimated time of 55 hours for the work was planned with a December start date.

This sculpture, which has been in the Music Hall's entrance way since May 15, 1882, has been revered by generations of patrons. The left foot is polished to a glossy finish from people touching it—so beloved was the man who gave so

much to so many. The SPMH Board recognized the merits of the funding of this cleaning project and shows again by this gesture its commitment to preservation.

It was said of Reuben that “every morning the tall, stately old gentleman would go riding on his gray horse sitting as straight in the saddle as the Duke of Wellington, himself.” Springer was a modest man, yes, but impeccably groomed, always. Surely, he would welcome this endeavor, and smile at his ‘Shampoo’!

- Kathy Janson

Allegory of the Arts

The mural above the grand chandelier in Springer Auditorium was painted by New York artist Conrad Arthur Thomas. In *The Biographical Dictionary of Cincinnati Architects, 1788-1940*, Walter E. Langsam writes that “Thomas was commissioned to do the work by William F. Behrens, an interior decorator well known throughout the east and someone who had worked with Samuel Hannaford. Sources are at odds concerning the installation: some place it occurring in the late 1890s with the first renovation of Music Hall, others indicate that the work was commissioned and completed in 1905”.

The painting, which took as much as seven months to complete, was named *Allegory of the*

Arts and is in the shape of a large, shallow saucer. It is a richly-colored, Neo-Baroque oil painting that includes figures that represent Music, Literature, Science and History subjects which were well represented in the ambitious scheduling of Music Hall. Originally Springer Auditorium, along with the north and south wings were used as exposition and meeting spaces for a host of organizations with a plethora of interests. Although the painting was glazed with a protective coating of paraffin wax, over time it acquired an accumulation of grime and smoke from heating devices, light fixtures and tobacco. It was "rediscovered" in 1941 when the ceiling of Springer Auditorium was cleaned.

Thomas was born in Germany in April, 1858, and studied art in Europe before coming to the U.S. in 1892. He was primarily known as a painter of Native American art and allegorical and historical frescoes. The Music Hall mural is one of several remaining examples of Thomas' work. Others can be found in Louisville, where he painted murals in the lobby of the Seelbach Hilton Hotel (again using the Baroque style) and in the Radisson Hotel. Other murals Thomas painted can be viewed in

the chamber of the Board of Aldermen in City Hall, St. Louis, Missouri, and in the DeKalb County Courthouse. The Courthouse actually features several murals by Thomas: *Allegory of Justice* and *Allegory of Liberty* are in the Circuit Courtroom, and the murals in the east stairwell are *The Spirit of Progress* and *The Spirit of Industry*. Thomas died in his hometown of Pelham, New York, in 1932.

- From the SPMH website

www.spmhcincinnati.org



Allegory of the Arts

New Board Member Andrew Bowen

SPMH has a tradition of attracting talented members of our community to serve on its Board. It is with pleasure that the newest member, Andrew Bowen is introduced.

Andrew is Vice President and Relationship Manager of Key Private Bank. He works primarily with business owners and professionals as an Investment Solutions Specialist. His company profile states that "Clients come to Andrew with a wide variety of goals and priorities. Whether it is leaving a legacy or protecting assets, creating a charitable foundation, or establishing an estate to pass on to heirs, he builds a customized investment strategy to help them achieve success". Andrew joined Key Private

Bank with 14 years of experience in financial services. He worked as a Regional Vice President of Sales for Ohio National Financial Services and prior to Ohio National, he served as a Vice President at National City, which later became PNC Wealth Management.

Andrew graduated from the Virginia Military Institute, where he studied history, business and Spanish. He completed further education at the Universidad de Salamanca. An active member of his community, he currently

sits on the Board of Directors of the Camargo Hunt and engages in other charitable activities.

Andrew is an avid horseman and he and his wife of 6 years, Jenna, live on a working cattle farm in Kentucky.



Andrew and Jenna Bowen

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for all days to come. Thank You and Many Blessings!

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Joshua Timmermans, Photographer

Joshua Timmerman's cover photograph is among the most unique of those taken at LumenoCity. The three night August event, in which the CSO partnered with Landor Associates was a spectacular light show projected on Music Hall and timed to the live music of the CSO with Louis Langrée. Joshua Timmermans is a professional photographer, graphic designer, and marketing consultant. He specializes in photography of the entertainment industry with a focus on music, musicians and bands and has extensive knowledge and experience in working with some of the most reputable bands, publicity agencies, agents, promoters, record labels and venues in the industry. For 10 years Joshua had worked in the corporate advertising



Joshua Timmermans

and marketing industry for a Fortune 500 company, starting his career in Cincinnati and eventually ending up in Honolulu, Hawaii. After many years of success there, he decided to return to the Cincinnati market where he established, in 2008, the Noble Visions Magazine and Noble Visions Design and Photography LLC. Joshua is the Editor/Chief Photographer and Webmaster of the Noble Visions,

which has grown from 3 readers at first launch to a subscription/rss feed base of over 30,000+. Joshua is constantly traveling the country covering a broad range of music events, festivals and concerts and is widely sought out as a lead photographer. For more information www.thenoblevisions.com or contact at info@thenoblevisions.com.

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