

Cherish the Past!
Protect the Future!

MUSIC HALL *Marks*

June 2019



The Society for the Preservation of Music Hall

1243 Elm Street, Cincinnati, OH 45202

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A volunteer-driven non-profit 501(c)(3) organization

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A letter from the President



Peter E. Koenig

With sunlight on Music Hall's majestic façade outside and the resident companies lighting up life inside this beloved icon,

we have much to celebrate. Since our successful Grand

Opening in October 2017, wonderful things have been happening at Music Hall, and we have been enthusiastically involved.

The Symphony, Pops, Ballet and May Festival deserved the abundant standing ovations they received over the preceding months at the conclusions of their spectacular performances. The 99th season of America's second oldest Opera company is under way this month. We applaud our partners at Cincinnati Arts Association and the many volunteers who donate their time and talents to serve guests and visitors.

Music Hall has never looked or sounded better. We are working on detailed plans to restore the roof ornamentation and façade of Music Hall to their late 19th-century grandeur, enhanced by state-of-the-art exterior architectural lighting. With your financial help, these projects will be under way in the near future.

Our all-volunteer nonprofit organization has much to celebrate. During the past year, our knowledgeable, dedicated tour guides have given the most tours in Music Hall's history. To support the demand for tours, our offices have moved to the second floor of Music Hall, above the former south carriageway between the

balcony and the ballroom. Our office windows afford stunning views across Washington Park and Over-the-Rhine. With expanded space in the hub of the building, we are poised to do more, connect more, and grow. CAA's Scott Feldman and board members Joanne Grueter, Thea Tjepkema, and Patricia Bittner have facilitated this move.

Our marketing committee, chaired by Lisa Allison, has carefully guided us through a brand refresh project, including a new organization name to be unveiled in September. Our goal is to reinforce our work at Music Hall and broaden support to ensure our mission into the future.

Additionally, we have expanded events featuring the Mighty Wurlitzer Organ. With the leadership of Brett Stover, Holly Brians Ragusa, and the special events committee, we had a spectacular year with traditional holiday concerts, several Halloween-themed performances, and a recent Charlie Chaplin Silent Film concert. We intend to continue this tradition.

Thanks to an incredible board, committed volunteers, and amazing supporters, we are blossoming. But your continued generosity truly matters. Please use the enclosed envelope for a contribution. Your gift will enable us to continue to preserve, improve, promote, and provide education about Cincinnati Music Hall.

Thanks for reading and for listening.

Peter E. Koenig, President



With the revitalization and re-opening of Music Hall in October 2017,

the Society for the Preservation of Music Hall board of directors saw an opportunity to revitalize the organization to fulfill our mission to preserve, improve, promote and provide education about Cincinnati Music Hall and to realize our vision to perpetuate Music Hall as the premier cultural center of the region, and as a National Historic Landmark of international significance.

The board expressed a desire to ensure that SPMH was positioned to attract new members from a broad cross-section of the arts, preservation and OTR communities and to enable fundraising for additional preservation projects requiring major capital investment.

Early in 2018 members of the board and other key stakeholders engaged in a series of workshops resulting in a strategic plan for SPMH. One of the key initiatives identified in this

Above: Mitzi Brown with Microphone and Megan Hall

plan was an exploration of a “Brand Identity Refresh.” The board felt the time was right to ensure that SPMH’s brand reflects the current environment, enables our commitment to diversity, equity, inclusion, and access, and delivers impactful integrated marketing communication.

The marketing committee was commissioned to select an external agency to lead the brand refresh work. After reviewing three Requests for Proposals, the board engaged Kolar Design, a design agency dedicated to the “branding of place,” for the project.

Kolar Design and the marketing committee have engaged in a rigorous and inclusive process to assess the SPMH brand identity and explore opportunities to refresh it, including the organization’s name. Kolar and the marketing

committee framed the project goals and objectives, then gained approval from the board, to:

1) Develop a brand foundation and that positions SPMH as an approachable organization, staunchly committed to preserving Music Hall structurally, historically and culturally, that is actively nurturing the next generation of passionate, engaged advocates for Music Hall and

2) Refresh the SPMH brand identity design to resonate into the future, enabling growth in fundraising and membership.

Kolar developed a multi-phased project plan that included engagement and input from the board and key stakeholders including volunteer tour guides, Music Hall’s resident companies, and the Cincinnati Arts Association. They also engaged the community at large with two focus groups. Through this process there was wide consensus that the new name and brand messaging should:

- Be shorter, but not rely on an obscure acronym
- Still include the term “preservation” in the name or tagline
- Remove the term “Society”
- Integrate more inclusive messaging

- Integrate the idea of stories/relevant storytelling.

From these sessions Kolar and the marketing committee engaged in naming and concept exploration. These concepts were vetted again with stakeholders, the community, the board and its executive committee. In addition to developing a new name, Kolar created a new brand identity style guide which includes a new logo and iconography, an updated color palette, advertising, and communication templates.

Kolar’s stakeholder engagement process provided valuable input to the membership committee. A key goal of the strategic plan is to attract new members.

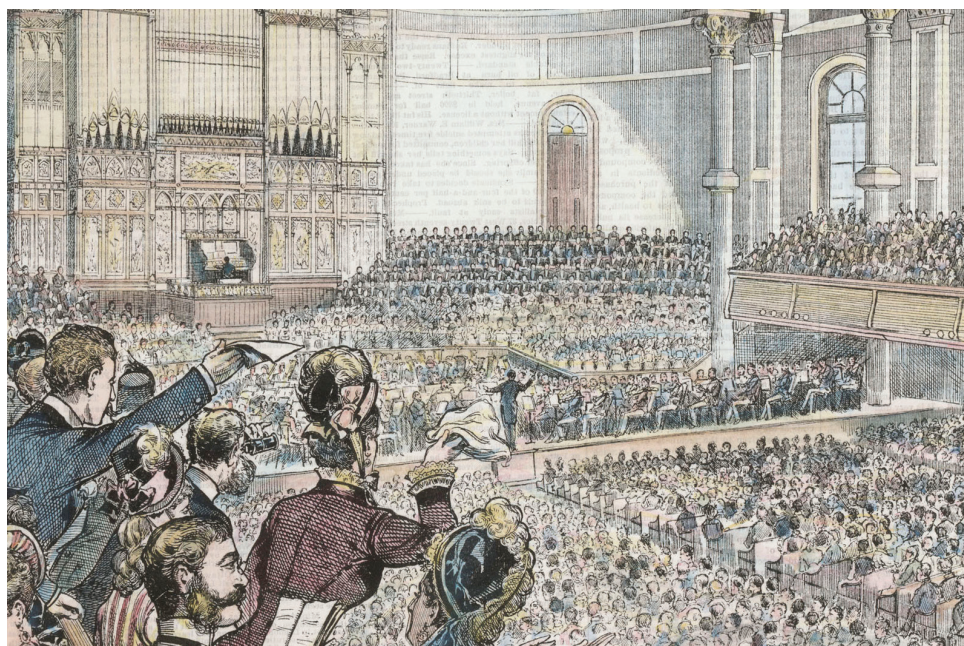
As part of the brand refresh, seven new membership levels and corresponding benefits have been established.

The board of directors voted unanimously to adopt the new name, membership tiers, and style guide at its March meeting. The new name and branding will be formally unveiled to our members and the public at the annual meeting on

Monday evening, September 16, 2019. Mark your calendar now to be there as we launch our organization’s new branding and membership drive! ♦



Above: Nicole Roberts, Kolar Design, leads a session



Theodore Thomas, a violin virtuoso and America's first renowned conductor,

was born in Esens, Germany, on October 11, 1835. He led multiple orchestras with inspiring programming and became synonymous with American orchestral music history, especially with his touring Theodore Thomas Orchestra. Stopping in major cities and small towns, he spread musical awareness across North America, inspiring audiences and spawning the birth of many of America's first professional orchestras. A dizzying travel schedule brought him to Cincinnati repeatedly and encouraged a local appetite for orchestral concerts.

His renown made him a household name and an outstanding choice to serve as the first music director of the Cincinnati May Festival. He conducted sixteen May Festivals, totaling 107 concerts. His

programming led to sold-out concerts and encouraged the construction of Cincinnati Music Hall. As the founding director of the College of Music of Cincinnati, he enticed prominent faculty here, who trained musicians for the region and beyond. Thomas founded the College orchestra of professional musicians, laying the foundation for audiences and the Cincinnati Symphony Orchestra. He was beloved by musicians and concertgoers for his conducting style and his programming, which ranged from traditional to daring.

Thomas began playing violin, sight-reading music, and performing at a young age. He was ten years old when his family immigrated to New York in 1845. Soon after arriving, he and his father supported

Above: Theodore Thomas conducts the May Festival at Music Hall (1878 Daily Telegraph)

their large family with violin performances in small theater orchestras. Thomas never formally studied music, but by observing musicians and conductors he developed his brilliance in performing, conducting, and programming.

In 1848, German classical musicians arriving in New York City brought a new cultural awareness. Thomas joined a German theater orchestra, often giving solo performances. Italian opera companies with orchestras and famous vocalists toured the U.S. Thomas claimed his mastery of a pure violin sound evolved from hearing singers Jenny Lind and Henriette Sontag on their tours.

Maestro Karl Eckert came to the U.S. to lead Sontag's touring orchestra in 1852, and Thomas, at age 16, ascended to the first chair of the second violins; a year later he was concertmaster. By 1853, he was a first violinist in a section of twenty-one players with Jullien's famous touring orchestra, playing more than 200 concerts. In 1854, Thomas became a first violinist with the Philharmonic Society of New York. A year later, he formed the Thomas-Mason Quartet with pianist William Mason and played matinee chamber concerts in New York City until 1868.

Opera productions gave Thomas his first conducting opportunities with a full orchestra. As concertmaster of the Ullman & Strakosch Opera Company, he performed at New York's Academy of Music and toured with famous soloists. His playing received rave reviews; a Chicago writer called him "America's most accomplished violinist." In 1859, he stepped in for conductor Karl Anschütz at the Academy of Music in New York. He was

invited to conduct again in 1860, and in 1861 at the American Academy of Music in Philadelphia. He began to lay down his bow for the baton.

Thomas's extraordinary conducting career began May 13, 1862, with his first orchestral concert, including the American premieres of the overtures Wagner's *The Flying Dutchman* and Meyerbeer's *Struensee*. Thomas stated, "What this country needs most of all to make it musical is a good orchestra and plenty of concerts within reach of the people." He began organizing his own Theodore Thomas Orchestra to perform European music and cultivate American taste for orchestral music. In New York City Thomas's sixty-musician ensemble had its first evening "soiree" concert on December 3, 1864, which continued in the winter months until 1878. However, it was his summer, open-air park concerts of symphonic movements and lighter programs that established the popularity of the Thomas Orchestra. He kept busy conducting year-round, and for the 1866-67 season, he acquired the full-time conducting position with the Philharmonic Society of Brooklyn, which he held until 1891.

By 1868, a new concert hall was built in Central Park Garden, a home for his summer night concerts until 1875. It had a roof, potted plants, a fountain, and tables for refreshments. Concerts had three short parts with two long intermissions. Thomas used this concept in Cincinnati, believing tired men needed "elevating mental recreation" to relax after work.

Starting in 1869, Thomas toured his orchestra across the U.S. along what became known as the "Thomas Highway." He left

summers open for festivals, traveling to major cities including Boston, Philadelphia, Chicago, Cincinnati, and small towns in between. He returned regularly to New York for summer concerts and concerts with the New York and Brooklyn Philharmonic Societies.

Thomas's Orchestra debuted in Cincinnati with four concerts at Mozart Hall, Dec. 8-11, 1869. The ensemble visited Cincinnati eleven times between 1869 and 1878, sometimes offering nearly two dozen concerts per visit. Reviews called these the "finest orchestral music ever heard in this city." Thomas must have felt at home in Over-the-Rhine and recognized the German contribution to the choral arts with several Saengerfests. He called the burgeoning local orchestra "superior to that of any city west of New York."

His regular visits spurred Cincinnati's desire to hear masterworks. When Thomas returned in 1871, Maria Longworth Nichols and her husband, George Ward Nichols, invited him to direct the first May Festival in 1873, a choral-symphonic event featuring singers from local and regional choral societies as a mass choir to perform large works with famous guest soloists. Thomas brought his own orchestra and added the best local musicians, totaling nearly 100. The successful 1873 and 1875 Festivals in

Saengerhalle, with audiences exceeding 4,000, prompted the construction of Cincinnati Music Hall, which opened on May 14, 1878, for the third May Festival. An estimated audience of 6,000 attended the opening with 10,000 more standing outside.

Thomas led what became a biennial event until 1904, giving famous European works their first adaptations for orchestra and chorus. His American premieres included Handel's *Dettingen Te Deum*, Brahms' *Triumphal Hymn*, and Bach's *Magnificat*. He performed the complete works of Bach's *St. Matthew Passion* and *Mass in B Minor*, Mendelssohn's *Elijah*, Berlioz's *The Damnation of Faust*, Rubinstein's *Paradise Lost*, Saint-Saëns' *Samson and Dalilah*, and Handel's *Messiah* for full orchestra. Thomas enforced strict European rules for rehearsals and concert audiences. He disliked tardiness and ordered the doors closed promptly at the start of concerts. He publicly chastised choir members who arrived late to rehearsals. He was a strict perfectionist, but kind and unselfish. Audiences, choir, and orchestra members adored him.

To make ends meet, Thomas ended his Central Park Garden summer concerts in 1875 to travel, but his orchestra eventually disbanded in 1888. Facing bankruptcy,

he sought the security of a regular salary when he became the music director of the College of Music of Cincinnati, which he hoped would be on par with European conservatories. He felt Cincinnati was the ideal home for a permanent orchestra formed at the College with principal players as teachers. Thomas founded and directed the College's sixty-member orchestra, a 300-member choir, and a string quartet. He conducted more than twenty symphony concerts, twelve chamber concerts, annual Christmas season concerts featuring Handel's *The Messiah*, and Pops summer concerts at Mt. Adams' Highland House. Once a month he returned to New York to rehearse and conduct the Brooklyn Philharmonic. In 1878, he left his New York Philharmonic conducting position to make Cincinnati his permanent home.

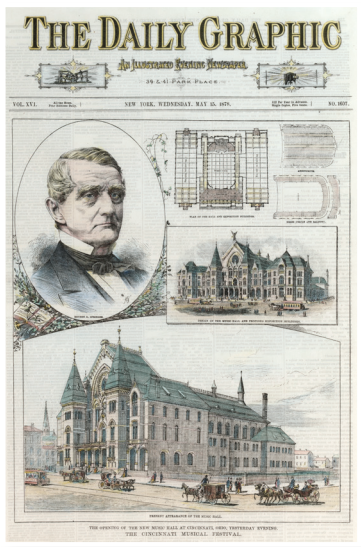
Sadly, his role as the College's director was brief, just twenty months (1878-1880). His artistic mission diverged from the College board's vision of a commercial enterprise. Thomas had a falling out with Board President George Ward Nichols, a businessman who might have interfered with the artistic side, causing both men to step down. Thomas resigned after the 1880 May Festival and returned to conduct the New York Philharmonic until 1891. He led summer concerts in Chicago (1877-1890) while returning biennially to conduct May Festivals in Cincinnati. For his final concert in Cincinnati, at the sixteenth May Festival, May 14, 1904, he conducted Beethoven's *Mass in D Major* and *Symphony No. 9*.

As the founding Music Director of the Chicago Orchestra in 1891, he continued to introduce new works to audiences. He dedicated Chicago's Orchestra Hall on

December 14, 1904 and died on January 4, 1905. The orchestra was named The Theodore Thomas Orchestra in his honor until 1912. In 1913, it was renamed the Chicago Symphony Orchestra, founded by Theodore Thomas.

Praise was lavished on him in Cincinnati by the leaders of the May Festival: "What he accomplished for the education of the public and for the cause of music in this city," their minutes stated, "is a part of the history of Cincinnati and of the lives of her citizens, which he enriched and made better, purer and happier by inspiring them with an appreciation of the highest and best forms of music."

At the opening night of the nineteenth May Festival, May 3, 1910, Clement Barnhorn's statue of Thomas was unveiled. President and Mrs. William Howard Taft attended the presentation, and he said, "We are deeply indebted to those who promote education of the aesthetic side of our people and the lovers of this country, and Thomas was the foremost of these... and it is fitting to dedicate a monument to the founder of these musical festivals and to the greatest musical leader the country has known." ♦





Cincinnati Opera's colorful 2019 Summer Festival runs from June 13 through July 28.

The Opera's 99th season is a buffet of rich and diverse works spanning from classic warhorses to world premieres, with stories encompassing comedy, beauty, tragedy, love, and justice.

The mainstage season at Cincinnati Music Hall opens with an enchanting production of Mozart's masterful cat-and-mouse comedy *The Marriage of Figaro* (June 13 & 15). On the day of his marriage to the charming Susanna, Figaro discovers that his master, the Count, has taken a fancy to the bride-to-be. Dismayed, the clever couple enlists the help of the Countess to foil her husband's unwelcome advances. What should be the best day of their lives turns into a head-spinning series of disguises, dupes, desire, and disorder. *The Marriage of Figaro* is a "lavish... dream-like" (*The Independent*)

period production from Lyric Opera of Kansas City and features sopranos Susanna Phillips and Janai Brugger, baritones Joseph Lattanzi and Andrew Wilkowske, and more.

A visually stunning take on Shakespeare's tragic *Romeo and Juliet* comes next to the Music Hall stage (June 27 & 29), featuring music by Charles Gounod. The opera tells the story of star-crossed lovers who, despite their families' enmity, risk everything to be together—with a devastating conclusion. The Elizabethan-era production from Minnesota Opera is "first-rate" with "opulent costumes" (*Minnesota Star Tribune*). Cincinnati Opera audiences will experience soprano Nicole Cabell singing the role of Juliet, following recent performances as Mimi in 2017's *La Bohème* and Rosalinde in 2016's *Die Fledermaus*. Tenor Frédéric Antoun stars as Romeo.

Only one opera this season takes place outside of Music Hall's red brick walls: Richard Strauss's lush and comic *Ariadne auf Naxos* (July 6-14) at the School for Creative and Performing Arts, presented for the first time in almost 60 years. In *Ariadne*, a gentleman with more wealth than taste commissions two pieces of entertainment as an after-dinner treat for his guests: a tragic opera and a troupe of clowns. But as time grows short, the ensembles receive scandalous news—they must perform onstage simultaneously! Creative tempers flare, pandemonium ensues, and romance blossoms as the zany preamble to the evening's performance miraculously leads to a transcendent, touching second act. This new production sets the action in 1950s Cincinnati, complete with a colorful cast of characters inspired by recognizable figures. Soprano Twyla Robinson sings the dual role of *Ariadne* and *Prima Donna*; Cincinnati Opera audiences have most recently experienced her power in 2015's *Morning Star* and 2013's *Der Rosenkavalier*.

The Gershwin's *Porgy and Bess* (July 20-28) will finish the season at Music Hall, filled with recognizable tunes ("Summertime," "It Ain't Necessarily So," "Bess, You Is My Woman Now") and a touching story of love and perseverance in adversity. In the words of Cincinnati Opera's Harry T. Wilks Artistic Director Evans Mirageas, "Music is the gift that keeps the residents of Catfish Row moving forward in times of joy and times of sorrow."

Grammy-nominated soprano Talise Trevigne and bass Morris Robinson star in the title roles—Robinson became

Cincinnati Opera's Artistic Advisor in 2017; he regularly performs at La Scala, the Metropolitan Opera, and Lyric Opera of Chicago. He was last seen in 2015's *Il Trovatore* and in 2013's *Aida*.

*Fun fact: The Metropolitan Opera will present *Porgy and Bess* in a brand-new production in the fall 2019, featuring many Cincinnati Opera artists. Witness these powerhouses on the Music Hall stage first!*

Also in Music Hall will be a fascinating world premiere, *Blind Injustice* (July 22-27) in the newly created Wilks Studio. Composed by Scott Davenport Richards with a libretto by David Cote, *Blind Injustice* is the first commission from Cincinnati Opera's CO Next: Diverse Voices, an initiative designed to shine a spotlight on diverse stories and artists. This original performance piece is based on casework by the Ohio Innocence Project (OIP), the book *Blind Injustice* by OIP Director Mark Godsey, and interviews with six people exonerated through OIP's efforts. *Blind Injustice* brings to life the grace, perseverance, and forgiveness of these men and women using a small cast, a chorus including Young Professionals Choral Collective members, and a 12-piece orchestra.

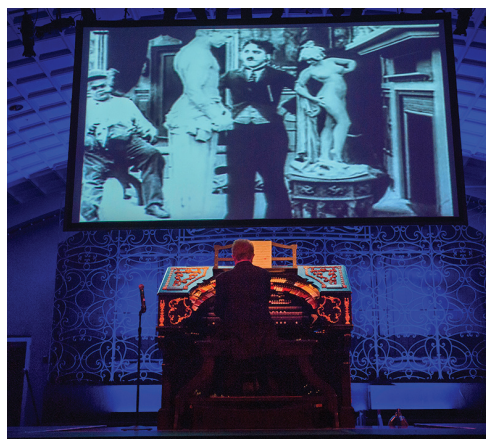
Whether you're looking for mirth and whimsy, drama and heartbreak, a timeless classic, or an important new story, Cincinnati Opera's 2019 Summer Festival has a brilliant performance waiting for you. Visit CincinnatiOpera.org to learn more about the season. ♦

Mighty Wurlitzer Organ Concerts

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Top Image: Master organist Clark Wilson shares some "Silent Movie" history with the audience in Music Hall's Ballroom.

• **Bottom Left Image:** (L-R) SPMH president Peter Koenig; Carmon DeLeone, emcee for the event; Holly Brians Ragusa, SPMH event chair; Ronald Wehmeier, theatre organ expert who restored the Mighty Wurlitzer organ. • **Bottom Right Image:** (L-R) Holly Brians Ragusa, Linda Siekmann, Brian Siekmann, Allison Siekmann • **Left Image:** Master organist Clark Wilson at the keyboard of the Mighty Wurlitzer with a frame from "The Kid"



Spooky Tunes with the Spine Tingling Mighty Wurlitzer
Wednesday, October 30, 2019 • 10:30 AM & 7:00 PM

Happy Holidays with the Mighty Wurlitzer
Tuesday, December 3, 2019 • 10:30 AM & 7:00 PM

TICKETS: CincinnatiArts.org | (513) 621-ARTS [2787]

Aronoff Center/Music Hall Ticket Offices | Group Sales (10+): (513) 977-4157



On Saturday, April 6, ArtsWave joined with the Cincinnati Arts Association and the Society for the Preservation of Music Hall to host a community-wide open house at Music Hall.

More than 2,000 people attended the free event in celebration of the ArtsWave Community Campaign. The afternoon included behind-the-scenes happenings, guided tours by SPMH volunteers, and interactive activities for families. Guests were especially excited to hear acclaimed organist Trent Sims perform musical numbers on the Mighty Wurlitzer Organ in the Music Hall Ballroom, one of the building's most spectacular assets — made possible by SPMH.



Top Photo: Organist Trent Sims demonstrates the wide range of the Mighty Wurlitzer Organ. • Center Photo: Visitors wanting to take tours kept SPMH volunteers busy. • Bottom Photo: Program Guide Barbara Gomes relates stories about Music Hall's construction during an Outdoor Walking Tour.



Top Photo: A large tour group listens intently to the guide's description of the meaning of symbols found on Music Hall's façade. • Bottom Photo: Program Guide Fred Warren describes the significance of the room in which the group is sitting.

When it comes to tours, Jay Issler is definitely a major league player. He's knowledgeable and yet so personable that, even in a group, you're certain he's communicating directly with you. He's someone you would want on your team.



Sports, particularly baseball, have always been part of Jay's life. In college, he pitched until an injury forced him to reconsider plans to play professionally. With his winning attitude, Jay has coached teams that have won national championships.

When he retired after 34 years as a Certified Public Accountant, Jay was eager to do more than sit on the sofa. As you might guess, his thoughts turned to baseball.

Jay approached the Reds with the goal of being a tour guide at Great American Ball Park. For more than four years, he has been a Volunteer Ambassador. He provides tours of Great American Ball Park and the Reds Hall of Fame. For "Legends Remembered," he takes artifacts from the Hall of Fame out to the community, speaks to groups and shares memories of the Reds, the Big Red Machine, Crosley Field, and more.

Jay also attends the Reds' Fantasy Camp annually. While there, he works with former Reds players as they coach teams, and he throws batting practice, sharing with everyone his passion for baseball and his talents as a long-time coach.

So how did Jay end up at Music Hall? Baseball has an "off season" and he likes

to keep busy. He looked around for something to fill his time. He believes, "It's all about staying active."

Jay and his wife Lynn both love Music Hall and are Cincinnati Pops season ticket holders. As Lynn enjoys her volunteer work as an usher at Aronoff Center, she urged Jay to sign up as a volunteer at Music Hall. Through the online form, he discovered SPMH's Tours and Education Program and became a Tour Program Guide.

Jay has always recognized Music Hall as a beautiful structure. Now, following training and research, he understands the historical aspect and importance of Music Hall. "We're storytellers, and we help people understand the history of Music Hall through the stories we tell. Music Hall played a significant role in the history of Cincinnati. The founders had a fantastic goal to get people to Cincinnati through music." Referring to the Hall's north and south wings, built to highlight industry through expositions, he adds that the construction of Music Hall was "also about the growth of the city."

Jay's reverence for the history of Music Hall is reflected in how he feels when he's in the Taft Suite. During the recent revitalization, this room was created using what was once a carriageway between Music Hall's central building and the south wing. In giving tours, he says, "I can walk to one side of the room and touch bricks that take me back to 1877, when Music Hall was being built."

Fascinating stories. Respect for history. Delight in discovery. A passion for Music Hall. When Jay Issler gives a tour of Music Hall, he really hits it out of the park. ♦

Join us for SPMH's outdoor walking tour and explore this National Historic Landmark and cultural center in the heart of Over-The-Rhine. Even if you've been inside Music Hall for concerts or events, the *Beyond the Bricks* tour will provide you with new understanding and appreciation for this remarkable structure.

The tours are led by trained, professional guides who have researched not only Music Hall's architectural design, construction, and style but also the cultural neighborhood of the late 1870s. Stories and anecdotes are shared throughout this 90-minute tour.

Historic buildings such as Cincinnati Music Hall are a central hub for entertainment, events and private functions. In addition to fostering civic pride, historic sites provide educational and cultural outlets. The *Beyond the Bricks* tour shows how and why Music

Hall has adapted to the community's needs over the years and remained relevant. As the nexus of development for other cultural institutions in this city, it currently serves the same purpose now it did in the 1800s. Music Hall is once again a catalyst for Cincinnati's economic stability and growth.

Gain new insight into why Cincinnati Music Hall truly merits its designation as one of the best and most beautiful concert theaters in the world. Tours are offered now through October, on select weekdays and weekends. Go online to cincinnatiarts.org/bricks and sign up today for a *Beyond the Bricks* Outdoor Walking Tour of Music Hall!

Tickets are also available by calling (513) 621-ARTS [2787] or at the Music Hall or Aronoff Center box offices. Advance reservations are recommended. Please note: Tours are not recommended for very young children.

TICKETS: Single Tickets: \$15 / Students: \$5
Groups of 5-9: \$2 off each ticket / Groups of 10-29: \$4 off each ticket

GROUPS OF 30 OR MORE RECEIVE SPECIAL DISCOUNTS:
Groups of 30-60: \$6 off each ticket / Groups of 60-100: \$7 off each ticket
 Special pricing available for groups with 100 guests or more
 School groups are \$5/ticket, with underwriting available for schools with financial hardship.

Book large group tours through the SPMH office (513) 744-3293
 or by email at MusicHallTour@SPMHcincinnati.org

SPMH Indoor Backstage and Beyond Walking Tours

These 60-minute tours of historic Music Hall are led by professionally-trained guides. You will explore both public and private spaces, and hear stories and anecdotes about the history of this gorgeous building.

- **Indoor Music Hall Tour** features stories about the past and present as guides reveal details often overlooked by casual observers.

- **Renovation Projects Tour** highlights the major historic renovation projects throughout Music Hall's history.

To ensure availability, purchase individual tour tickets *in advance*: online at www.cincinnatiarts.org; by phone (513) 621-ARTS [2787]; or at either the Music Hall or Aronoff Center box office.

To book a group of 30 or more, call (513) 744-3293. Discount information and tour details are online at www.SPMHcincinnati.org.



Photo: Tour on stage with guide Cliff Goosmann

SPMH Beyond the Bricks Speakers Series

SPMH brings Music Hall to your group, organization or school with the following topics:

- **Evolution of an Icon** features historic and present-day images and tales of Music Hall.
- **Music Hall 360** shows an around-the-building view of Music Hall's architecture.
- **Music Hall in Pictures** is a virtual tour with stories about this community and cultural center.
- **SPMH: Restore & Renew** reviews historic renovations in Music Hall, highlighting SPMH's role in preservation.
- **Pulling Out All the Stops** highlights Music Hall's six organs, and Cincinnati's role in building pipe organs.
- **Monument of Sound** puts a spotlight on the history of our very own Mighty Wurlitzer Organ!

Book these one-hour PowerPoint presentations by calling (513) 744-3293.

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*To all our SPMH members and donors,
thank you for your support!*

Your generous donations have made a difference and
will continue to make a difference in helping
SPMH preserve Cincinnati Music Hall!



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From January 2018 to April 2019 many contributed to SPMH in memory of friends and family members.

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In Honor of Don & Linda Siekmann
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Save the Date!

The SPMH Annual Meeting will be held on Monday, September 16, 2019, in Music Hall Ballroom.

Join us for the unveiling of our new name, rebranding, and membership! A panel of speakers from our Executive Committee and Partner Organizations will provide details about our strategic plan, and you will have the opportunity to ask questions.

There will be light bites and refreshments as well as entertainment from the Mighty Wurlitzer organ featuring Master Organist Trent Sims.

You are invited to bring friends that may care to join us on our journey to preserve, engage and celebrate Cincinnati Music Hall!

About the Cover: Early lithographs show an angel with children on the top center of the roof — an angel called as “Genius of Music.” What happened to it? Research has never found reference to this statue and it is believed the statue was never added to the structure. The reason: in his letter initiating the project, businessman Reuben Springer wrote “The building should be plain but very substantial, and care should be observed not to lavish money on mere ornamentation.” As Mr. Springer was donating a sizable portion of the funding for the building, his admonition was honored.