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It is my honor to serve as CCM’s Interim Dean while Peter Landgren has stepped into his new role as UC’s Interim Senior Vice President of Academic Affairs and Provost. Although new to the dean’s office, I joined CCM’s faculty in 1992 and most recently served as Head of the Division of Composition, Musicology and Theory. I am enjoying my new position and helping CCM with preparations for its 150th anniversary (1867-2017).

I am inspired by the passion and generosity of alumni, donors and friends who invest in the remarkable talent of CCM’s faculty and students. Such investments transform lives not only here in Cincinnati but also nationally and internationally through the careers of our illustrious alumni. Your donations and gift planning today ensure the success of CCM’s next generation of creative and media artists, scholars and teachers.

With an ever-rising international profile, more partnerships within Greater Cincinnati than ever before and a major renovation of our facilities on the horizon, it is an exciting time for this multi-disciplinary college. Thank you for attending this performance, and please help me in saluting those listed in this “Honor Roll” who by their gifts make this all possible.

Thank you for your generosity!

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BRAVOS WITHOUT BARRIERS: MAKING HISTORY WITH THE CSO/CCM DIVERSITY FELLOWSHIP PROGRAM

This season, Cincinnati Symphony Orchestra concertgoers are getting their first glimpse of a new collaborative program that is already garnering national attention. The CSO/CCM Diversity Fellowship is a four-year pilot program designed to foster an environment that promotes greater diversity on the stages of American orchestras. The Fellowship program is made possible by a $900,000 grant from The Andrew W. Mellon Foundation. It is the first program of its kind to involve both a major American symphony orchestra and a major conservatory.

The inaugural members of the program — CCM graduate students Emilio Carlo (viola), Diana Flores (cello), Blake-Anthony Johnson (cello), Vijeta Sathyaraj (violin) and Maurice Todd (double bass) — have already begun appearing on stage with the CSO and the Cincinnati Pops Orchestra.

For the next two academic years and concert seasons, Carlo, Flores, Johnson, Sathyaraj and Todd will balance conservatory training with CSO rehearsals and performances. They will be joined by a second class of up to five Fellows in the fall of 2017.
Along with the professional performance experience, Fellows will receive focused mentorship from CSO musicians in addition to regular instruction and guidance from CCM’s illustrious faculty. There will also be non-performance related career counseling to prepare the Fellows for their future.

Each Fellow receives full tuition scholarship support from CCM, a $10,000 per year graduate stipend, a one-time Graduate School Dean’s Excellence Award of $3,000 and compensation of $8,000 per season while performing with the CSO. They will perform the equivalent of five weeks per season with the CSO in a progressive sequence of concert weeks based on program difficulty, with one week focused on community engagement and educational activities.

For their part, the Fellows are very hopeful about the long-term impact of this unique program. “Music can build bridges that transcend divisions of politics, language and ethnicity,” Sathyaraj says. “I hope that increased diversity in orchestras will lead to broadening audiences.”

Learn more about the CSO/CCM Diversity Fellowship program by visiting ccm.uc.edu/chance2perform.

Being raised in the Bronx, I would’ve never thought my future would involve classical music,” Carlo says. “When I attend orchestra concerts, there aren’t many musicians of color seen on stage. In fact, it’s always an ‘aha’ moment when I see a Latino or African-American musician playing in a symphony. I knew the Fellowship was my top choice as soon as I read its mission statement: ‘We want to change the face of the American symphony.’

Emilio Carlo
When Gregory Marks was awarded a full University Graduate Scholarship in 1979 to study opera characterization with the great basso buffo Italo Tajo, his life’s path was transformed. He still remembers the wisdom imparted to him by Maestro Tajo and voice teacher Patricia Berlin while at CCM: be true to yourself, find your story in the character, pay attention to details, believe in your performance and own it. These core truths have guided Gregory throughout his rewarding career as a tenor with the San Francisco Opera, a teacher, an arts activist and an administrator.

In his own life story, Gregory has remained true to himself by recognizing the many opportunities from which he has benefitted. Following a life-changing medical event, Gregory began to consider his purpose and legacy. He made a decision to “pay it forward” and support the organizations that helped him achieve success. CCM was at the top of that list. In appreciation for his training, Gregory gives annually to the Thomas W. Busse Trust to benefit the Voice Department. These funds have been directed to support master classes with internationally recognized singers, scholarships and programs. Gregory has also named CCM as a primary beneficiary of his estate in order to establish a scholarship to support voice students with a preference for musical theatre and opera. Gregory’s gifts assure that his legacy — his passion for the transformative power of music — will flourish with a new generation of CCM graduates.
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WHAT’S IN A NAME? ‘CCM DRAMA’ IS NOW ‘CCM ACTING’

A rose by any other name might smell as sweet, according to William Shakespeare, but a CCM department’s name change represents an enhanced vision for the future.

CCM’s Drama Department has become the Acting Department to better reflect the scope of training and experiences designed to take students beyond the stage to work in various mediums of performance. In addition, the new CCM Acting Department now offers a BFA in Acting instead of a BFA in Dramatic Performance.

Once housed in the McMicken College of Arts and Sciences, the Drama Department had a long history of teaching theatre in a liberal arts setting and once offered the BA in Theatre Arts. The department moved to CCM in 1983 with a new focus and degree, the BFA in Dramatic Performance. The focus at the time was exclusively on the stage and the study of theatre and drama.
Fast-forward 33 years and graduates of the program are finding work from coast to coast and internationally in film, television, commercials, voice-overs and on stage. CCM Acting trains actors for all media and offers students acting experience in a variety of formats.

“Our degree name sounded like an antique, with a limited focus on the stage,” said CCM Professor of Acting and Department Chair Richard Hess. “But that’s no longer true. We train actors. The ‘triple threats’ we create in CCM Acting are students who can succeed on stage, film and in the creation of new works.”

In recent years, the new Acting Department has embraced various multimedia efforts to give students a well-rounded education. The department worked with CCM’s E-Media Division to create a 48-Hour Film Festival and to shoot an original film with UC’s Digital Media Collaborative.

“We have often said, ‘we make actors.’ Now we match,” Hess said. “Our new identity will position our strength more clearly to the world.”

For more information on CCM’s Acting Department, visit ccm.uc.edu/acting.

143 Films with Acting Alumni (including Jason Matthew Smith in the recent Star Trek films) 1000+ National and International theatre productions with Acting Alumni
Adrienne McDade is the Director for Annual Giving at the University of Cincinnati Foundation. Her core responsibilities include leadership, annual giving and student philanthropy. Adrienne joined the UC Foundation in 2013 after graduating from the CCM Arts Administration Graduate Program, while concurrently receiving her MBA from the Lindner College of Business. As a student at UC she was involved with the Arts Administration Student Association and worked with local Cincinnati organizations such as Elementz, Contemporary Dance Theater and Exhale Dance Tribe.

Prior to entering the field of fundraising, Adrienne spent more than three years as a full-time registered stock broker and part-time dance teacher. This interesting combination of occupations was the direct result of her receiving her Bachelor’s Degree in Finance with a Dance minor from Millikin University.

Adrienne started her career path in fundraising through New Faces of Fundraising, a diversity program sponsored by the Greater Cincinnati Chapter of the Association of Fundraising Professionals. She now serves on the board as the program’s co-chair and is involved in the national expansion of the program. Adrienne’s commitment to diversity and inclusion extends beyond her role within AFP to her current position at the UC Foundation. She strongly supports the evolution of inclusive philanthropy and is excited to be a part of the movement.
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Kimberly, the recipient of UC’s 2015-16 Outstanding Adjunct Faculty Award, teaches musical theatre voice at CCM. Her career highlights include performing with the New York Philharmonic under the direction of Leonard Bernstein, portraying Monica in Menotti’s *The Medium* under the direction of the late Marie Powers, performing at the Yale Repertory Theatre, serving for five years as the National Foundation for Advancement in the Arts’ (NFAA) Master Teacher for all voice classifications, appearing in the NFAA’s Oscar-nominated documentary *Rehearsing a Dream* and having New Theatre be recognized by the New York Drama Guild as “one of the 50 Best Theaters in America” for over a decade.

Since moving to Cincinnati in 2009, Rafael and Kimberly continue to share their love of the arts by teaching, writing and supporting CCMpower. In 2013, Rafael and Kimberly founded and endowed Music for All Seasons at Historic Peterloon, an annual concert series that donates all proceeds to CCM for scholarships.
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In 2015 CCM partnered with the Twin Towers Senior Living Community to create a new artist-in-residence program, which grants graduate students with free housing as they live and perform in the community. The program provides students with an immersive learning experience while bringing new musical talents to Twin Towers’ residents.

It began as an experiment with a pair of CCM student artists, said Twin Towers Executive Director Jim Lay, and after a successful first year, the program doubled to embed two more graduate students in the community. The four student artists reside on one of the Twin Towers campuses as they work to complete their graduate degrees at CCM. They perform one recital per month and socialize with the community’s residents throughout the year in discussions and open rehearsals.

“None of us imagined the level and depth of mutual connection and personal relationships that have emerged between these individuals of different generations, nor did we imagine the potential impact that this relationship has had on the energy and vitality within our Twin Towers community,” Lay said.
The program’s inaugural artists-in-residence were second-year Master of Music students soprano Annie Barr and collaborative pianist Alyssa Griffith. This year, they are joined by harpist Anna Odell and jazz studies major Angie Coyle, both first-year Master of Music students at CCM.

Annie Barr remembers how supportive the Twin Towers residents were during the first year of the program and said she loves performing in front of such an encouraging audience, which usually includes around 200 residents.

“Making someone else’s day brighter with music makes my day,” she said. “I talk to many of the residents most days, simply from walking on community grounds or practicing in the main lounge. I’ve learned a lot about their lives, and in return they’ve learned about my life as a musician.”

The two new artists-in-residence, Anna Odell and Angie Coyle, moved in to their new homes in August and were quickly invited to a welcome “block party” to meet their Twin Towers neighbors.

The program offers students a valuable opportunity to improve performance skills in monthly recitals for the residents, Odell said.

“Performing is a skill that definitely takes practice and gets easier the more you do it, so playing at Twin Towers is a great atmosphere in which to fine-tune that skill.”

Angie Coyle added: “This program makes it easier for us to focus on our studies by helping with the financial burden and it also gives us a chance to be somewhere that our music is truly appreciated. It is nice to see people so grateful for us being here and sharing our music with them.”

To read more about the CCM and Twin Towers Artists-In-Residence program, visit ccm.uc.edu. You can also view a schedule of upcoming Twin Towers performances at lec.org/twin-towers/.
We would like to recognize the following individuals who have made the decision to include CCM in their planning. It is with deep appreciation that we express gratitude to these donors for their loyalty and support. To those who choose to share their intentions during their lifetime, The University of Cincinnati Foundation extends an invitation to join the Herman Schneider Legacy Society as a way to recognize this enduring legacy of generosity. For more information on gift planning opportunities, please contact the CCM External Relations Office at 513-556-2100.

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In the winter of 1867, a 32-year-old piano and voice teacher began offering classes in a one-room studio in Walnut Hills, thereby establishing one of the first music conservatories in the United States. From those humble beginnings, Clara Baur grew the Cincinnati Conservatory of Music into one of the most renowned conservatories of its time, attracting artists from around the world to observe, teach guest classes and become permanent faculty members.

The success of the Conservatory led to the development of another such institution in 1878. The College of Music of Cincinnati was established by Reuben R. Springer and George Ward Nichols together with a group of cultural leaders who had previously founded the May Bell Symphony Orchestra.

DID YOU KNOW?
A Glance at Some of CCM’s Famous Firsts

1924: the Conservatory becomes one of the founding members of the accrediting body the National Association of Schools of Music.

1927: the Conservatory becomes the first major music school in the US to offer a formal training in dance, with an emphasis on the academic tradition of classical ballet.
Festival. Theodore Thomas, who eventually became the first conductor of the Chicago Symphony Orchestra, was named the school’s first director. Initially located next to Cincinnati’s still-new Music Hall, the College of Music became one of the first American schools of music to have its own concert hall when it relocated to the “Odeon” building in 1884.

These two storied institutions merged to become Cincinnati’s College-Conservatory of Music in 1955. The CCM of today was finally established in 1962, when the College-Conservatory of Music became the 14th college of the University of Cincinnati.

The spirit of innovation and excellence initiated when Clara Baur opened the doors of the Cincinnati Conservatory of music in December of 1867 continues to guide our internationally renowned institution. In the months ahead, we will celebrate milestones from throughout our history as we prepare for the 150th anniversary of our founding. We hope you will join us in 2017 as we celebrate the accomplishments of our last 150 years and look forward to the promise of the next 150 years.

Keep reading THE VILLAGE NEWS to learn more about CCM’s Sesquicentennial Celebration beginning in the Fall of 2017! Subscribe today by visiting ccm.uc.edu/villagenews.

1936: the College begins offering classes in radio and establishes the first collegiate broadcast department.

1968: CCM establishes the country’s first BFA program in musical theatre, which served as the model for the National Association of Schools of Music and the National Association of Schools of Theatre in creating their guidelines for the accreditation of musical theatre programs nationwide.
Sue Friedlander’s love of chamber music began with the world-renowned LaSalle Quartet, CCM’s storied string quartet-in-residence from 1953 to 1988. Over the years Sue and her husband, Bill, remained close to the Amernet Quartet and supported appearances of various chamber music groups. After hearing a remarkable young ensemble, the Ariel Quartet, their passion for chamber music was again reignited. Along with Evi and Walter Levine, Bill and Sue Friedlander drove the highly successful initiative to bring the Ariel Quartet to Cincinnati as CCM’s string quartet-in-residence.

Never content simply to support programs for their own personal enjoyment, the Friedlanders sought to bring world-class musicians to CCM in order to share their love of music with a wider audience of all ages and interests. In addition to their many efforts on behalf of CCM, Sue and Bill were also dedicated patrons of the arts in the Greater Cincinnati community, leading a record-setting endowment campaign for the Cincinnati Symphony Orchestra. Following Bill Friedlander’s passing in 2014, Sue’s leadership and philanthropy continue to influence the transformation of countless organizations. The impact of her generosity is immeasurable.
THANK YOU FOR YOUR SUPPORT!

Should there be an error in your listing, or if you would like more information about CCM and its many programs, please call 513-556-2100 or write:

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[The Hollywood Reporter]

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[Seattle Post-Intelligencer]

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