HONOR ROLL OF DONORS
July 1, 2016-June 30, 2017

“Please join me in thanking those who by their generosity have made this all possible.”

ON THE COVER:
1902: The Cincinnati Conservatory of Music moves to the former Shillito Mansion in Mount Auburn.
Thank you for joining us for the University of Cincinnati College-Conservatory of Music’s 150th Anniversary Season. I have the distinct pleasure of continuing to serve as CCM’s Interim Dean during our Sesquicentennial Celebration. In this anniversary year, we look back on CCM’s illustrious history as one of the country’s first residential conservatories, while also celebrating the present and future successes of our impressive students, faculty, staff and alumni.

These successes would not be possible without the individuals, foundations and corporations who choose to invest in CCM. Every gift represents a commitment to the future of the performing and media arts. Through the generosity of our donors, we have been able to inspire the stars of tomorrow since 1867.

Please join me in saluting those listed in this “Honor Roll” who by their gifts make this all possible. Knowing that you will find inspiration in this performance, I hope you will consider joining these honored donors. Your philanthropy ensures the success of CCM’s next generation of creative and media artists, scholars and teachers.

With the completion of our $15-million renovation project, growing partnerships within Greater Cincinnati and an ever-rising international profile, CCM’s future is bright and full of promise. I am thrilled to have you join us as we embark on CCM’s next 150 years.

Thank you for your generosity!

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CCM commemorates the 150th anniversary of its founding during 2017-18, marking the milestone with a series of special events and performances designed to celebrate a tradition of innovation and excellence dating back to 1867.

The story of CCM’s success involves three institutions separate in their origins but united by a common cause: the Cincinnati Conservatory of Music, the College of Music of Cincinnati and the University of Cincinnati. Sometimes partners and sometimes rivals, these three institutions would eventually join forces to establish one of the world’s premier schools for the performing and media arts. At the very beginning, though, there was just a 31-year-old music teacher offering classes in a one-room studio in Walnut Hills.

Humble Beginnings: The Cincinnati Conservatory of Music (1867)

CCM traces its origins back to a young piano and voice teacher by the name of Clara Baur. Born in Germany, Baur came to the United States in 1849 at the age of 13. She traveled back to Europe in 1867 to study piano and voice methods in her homeland, as well as Austria, France and Italy. When she returned to Cincinnati later that year, Baur established the Cincinnati Conservatory of Music by renting a room in Miss Nourse’s School for Young Ladies.
Founded the same year as the Boston Conservatory, the New England Conservatory and the Chicago Academy of Music (which would become the Chicago Musical College), the Cincinnati Conservatory of Music was one of the first music conservatories in the United States (and possibly the first residential conservatory in the country). It quickly established itself as one of the finest in the world.

The Cincinnati Conservatory of Music was born of Baur’s personal love and devotion to the arts, and was intended to bring to Cincinnati a European-styled conservatory that would help establish the “Queen City of the West” as a cultural center for music and the performing arts. Tireless from the start, Baur would also establish a summer music school and a placement bureau to help graduates find employment.

Because of Baur’s early and strict insistence on excellence, the school quickly gained an international reputation that attracted artists from Europe. Baur also established strong support for the school within the community with open public performances at the Conservatory. By 1883, Baur opened a branch at 139 West Eighth Street and initiated some of the country’s first community engagement programs, which included classes in music appreciation for children and continuing education classes for adults.

By 1885, the faculty had grown to 23 and by the late 1880s another move to a larger location was required. Baur also established a relationship with the Cincinnati Symphony Orchestra by guaranteeing a teaching post to the concertmaster of the CSO as well as posts for many symphony musicians.
In 1902, the Conservatory moved to the former Shillito Mansion in Mount Auburn. Enrollment neared 1,000 students, and the faculty included some of the best-known artists of the time. In 1910, a Jacobean-style building was added to the south wing of the Conservatory that contained more studio, office and dormitory space. In the years to come, the Conservatory expanded across Highland Avenue.

Clara Baur passed away in 1912 at the age of 77, at which point her niece Bertha Baur assumed leadership. The Conservatory that Bertha Baur inherited was solvent and thriving. There was a faculty of 50, many of them concert artists with international reputations. There was an expanded campus with a new concert hall, dormitory and additional plans for expansion.

As time passed, though, the Conservatory surpassed the limits of a private, unendowed school. Bertha Baur turned the Conservatory over to the Cincinnati Institute of Fine Arts in 1930, making it a non-profit organization. Retiring that same year, Bertha Baur continued to serve as president emerita until her death in 1940.

DISTINGUISHED COMPETITION: THE COLLEGE OF MUSIC OF CINCINNATI (1878)

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 Festival. Theodore Thomas, who eventually became the first conductor of the May Festival, was named the school’s first director. Initially located in Dexter Hall, which was connected to Cincinnati’s just opened 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.

Over the next decade, the College of Music continued to expand, buying more real estate for its ever-growing needs. Its reputation as a serious academic institution also grew. The College’s faculty was a phenomenal draw. Albino Gorno, accompanist to the famed Adelina Patti, stayed on for 60 years, as did cellist Lino Mattioli and organist Lillian Arkell Rixford.

When the College opened, it granted certificates after five terms (one year) of study, diplomas after two years of study and post-graduate diplomas for another two years of study. Adolph Hahn, who was a founder of Cincinnati’s Matinee Musicale, played in the Cincinnati Symphony Orchestra and would become Director of the College, earned the College’s first post-graduate diploma.

In the 1900s, the College weathered economic hardships by establishing relationships with prominent musical groups such as the Cincinnati Symphony Orchestra and continued to increase enrollment numbers. The College also expanded its curriculum, adding a preparatory department, a complete course of study of church music and a partnership with the University of Cincinnati’s College of Education. The College affiliated with UC to award bachelor’s and master’s of education degrees in public school music.

During the 1920s, the College of Music burgeoned. More and more buildings were added to its Over-the-Rhine complex until it was physically joined to Music Hall. Enrollment continued to rise and the final building was added to the College’s complex in 1927: the administration building on Central Parkway.
A MOMENTOUS MERGER:
THE COLLEGE-CONSERVATORY OF MUSIC (1955)
Both the Cincinnati Conservatory of Music and the College of Music of Cincinnati continued to innovate in arts education through the early decades of the 20th century. In 1924, the Conservatory was one of the founding members of the profession's accrediting body, the National Association of Schools of Music. Then in 1927, the Conservatory became the first major music school in the United States to offer a formal training in dance, with an emphasis on classical ballet. In 1936, the College of Music established the first collegiate department in radio instruction, offering courses in radio with WLW staff musician Uberto Templeton Neely as the program’s director.

The post-war boom in college enrollment began to wane after 1948, though, and both the Conservatory and College felt the pinch. The schools remained rivals in education and training throughout this time, but it became clear by the early 1950s that bringing these two powerful institutions together would benefit all parties involved.

Two of the most prominent music schools in the country brought stellar reputations, faculty and facilities together to form one of the premier music colleges in the country in 1955, when the two merged to become the College-Conservatory of Music. The new school was first headquartered in the Conservatory buildings in Mount Auburn.

THE SOUND OF SYNERGY: THE UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC (1962)
On August 1, 1962, the College-Conservatory of Music became the 14th college at the University of Cincinnati. The school was originally
headed by Dean Jack Watson, an alumnus of the Conservatory who took a “hands-on” approach to virtually every aspect of CCM’s beginnings at UC.

Shortly after this merger, construction began on a $5-million CCM complex on UC’s campus; the state-of-the-art facility opened in 1967 in a series of events, which began with a performance of Prince Igor in the new Corbett Auditorium. That same year, pioneering American composer John Cage was named composer-in-residence at CCM. In 1968, CCM became the first official school for the Cincinnati Ballet Company. The school made history again in 1969 when it granted the country’s first BFA degree in musical theatre. CCM’s musical theatre program became a veritable overnight success story that same year when its first graduate, Pamela Myers, was cast as Marta in Stephen Sondheim’s Company. That role netted Myers a Tony Award nomination for Best Supporting Actress and helped solidify the reputation of CCM’s groundbreaking musical theatre program. Shortly thereafter, CCM became 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.

CCM’s facilities expanded again when Patricia Corbett Pavilion opened in 1972 with productions of the opera Callisto and the ballet The Beloved in the new Patricia Corbett Theater. The curriculum continued to expand, and CCM began offering a major in jazz and studio music in 1976 under the direction of Cincinnati jazzman Frank Brown.

CCM continued to grow and flourish as part of UC. In 1983, UC’s dramatic performance program moved from McMicken College to
join the other theatre arts at CCM. In 1990, CCM’s arts administration program began offering an innovative joint MA/MBA program with UC’s Carl H. Lindner College of Business.

The Dieterle Vocal Arts Center opened in 1995 as the home for CCM’s choral, voice and opera departments. The building was named after Mrs. Louise Dieterle Nippert, a devoted patron, volunteer and alumna of the University of Cincinnati who generously supported CCM. The redesigned, rebuilt and refurbished Corbett Auditorium opened its doors the following year. In 1997 CCM opened its state-of-the-art Theatre Design and Production Wing. With the ever increasing enrollment and demand for appropriate space, CCM grew once more in 1999 with a $93-million renovation and creation of the state-of-the-art CCM Village.

In 2009, CCM received the designation of “All-Steinway School,” a distinction shared by the top conservatories in the world. CCM also became one of the largest repositories of Steinway pianos outside of the company’s Long Island-based factory, a move that attracted national media attention and in-depth profiles of the school on NPR’s All Things Considered and CBS Sunday Morning.

In March of 2011, CCM was named an Ohio Center of Excellence in Music and Theatre Arts by the Ohio Board of Regents, a designation reserved for distinctive, nationally recognized academic programs that serve as platforms for world-class academia and help draw new talent and investment to the state of Ohio.

In April of 2017, work began on an additional $15-million worth of improvements to the college’s performance spaces. These renovations
advance the experience for students as they continue to work and to learn in CCM spaces, launching the college into a new era as a leading training center for the performing and media arts.

THE SESQUICENTENNIAL CELEBRATION (2017-18)
CCM presents a series of special events and public performances designed to celebrate a tradition of innovation and excellence 150 years in the making. Highlights include:

Jan. 19, 2018: CCM presents an unparalleled, school-wide showcase of artistic talent and culinary delights during the Moveable Feast Gala Benefit Event, celebrating 150 years of CCM’s “stars of tomorrow.” Enjoy bite-sized performances from current and former CCM students and faculty members while enjoying by-the-bite cuisine courtesy of Jeff Thomas Catering. This year’s event includes a special Blue Note After Party, featuring a performance from CCM alumnus Brian Newman (see profile).

Feb. 18, 2018: Love is in the air at this Valentine’s Day-Themed Concert, which celebrates 150 years of CCM and UC love stories with performances by students, faculty members and more. If you met your significant other on campus, then we hope you will join us for this special event.

April 21, 2018: 150 years in the making, CCM presents a Showcase of Alumni Talent performing alongside our stars-of-tomorrow.

For more details on CCM’s Sesquicentennial Celebration, visit ccm.uc.edu.
Clara Baur’s achievements — starting a fledgling business from humble beginnings, going toe-to-toe with a more powerful, better-funded competitor and recruiting a prestigious faculty from Europe — would be celebrated today as a great success story. That she accomplished this, and more, as an unmarried German immigrant in the late 1800s, is nothing short of inspiring.

Clara Baur founded the Cincinnati Conservatory of Music a year before the National Woman Suffrage Association was created. She couldn’t vote when she founded the conservatory, but she persisted to build what would become one of the world’s top training centers for the performing and media arts. At her death in 1912, Clara Baur left a solvent, thriving institution with a national reputation. Today, her historic contribution to music is recognized as the foundation of the excellence and artistry that is CCM.

“Our interest in Clara Baur began years ago when we first learned that she established the Cincinnati Conservatory of Music. Over the years we have come to appreciate the remarkable work she accomplished in her lifetime and the heritage she passed on to generations of music students. We are happy to contribute in a small way to preserving the history and supporting the future of CCM in memory of our great-great-great-aunt Clara Baur.”

Preserving Her Spirit of Excellence

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For 60 years, Nancy and Ed Rosenthal have shared the blessings of Cincinnati culture through attendance and support of the Cincinnati Symphony Orchestra, Cincinnati Opera, the Taft and Cincinnati Art Museums and especially CCM. Indeed, CCM and the Rosenthal Family have enjoyed a long and wonderful relationship. Ed’s mother, Helen Rosenthal, studied piano at the Cincinnati Conservatory of Music, graduating in 1926. Twenty-five years later, she initiated her second degree as the first to pioneer and to graduate from UC with a degree in Musical Therapy. The Helen Rosenthal Scholarship for Musical Therapy was established in 1967 to encourage and assist other students.

Longtime patrons of CCM, the Rosenthals’ interest in the CCM Opera program was elevated to an exciting new level with the arrival of Robin Guarino in 2008. “Robin’s teaching compassion and many opera directing experiences at The Metropolitan Opera and other top opera companies throughout the world have attracted experienced, seasoned professionals to the CCM faculty, thereby enhancing the enrollment of highly talented, aspiring singers.”

The Rosenthal’s commitment to the arts is not represented solely through patronage but also through the many lasting relationships that they have nurtured over the years. They truly look upon CCM as the home for “perfecting dreams” with dedicated students, faculty and staff.
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Devoting their time and energy to promote the arts in Cincinnati, and CCM in particular, comes naturally to twin sisters Trish Bryan and Mel Kuempel. After all, they were born into it! Their father, John Meretta, was the head of the piano faculty at CCM. Their mother, Mary Peckskamp Meretta, taught piano in CCM’s Preparatory Department. Ever-present in the minds of Trish and Mel is the contribution their parents made to what is now one of the preeminent conservatories in the nation.

The sisters continue their parents’ rich tradition of support for the arts in a variety of volunteer and leadership positions. Mel volunteered on the CCM New Members Committee Board, served as President of the Cincinnati Opera Guild and was Vice President of Education for the Cincinnati Opera Board of Trustees. She has also supported the Cincinnati Symphony Orchestra, the Vocal Arts Ensemble, Summer Fair and the Fine Arts Fund Drive.

Trish, a Cincinnati Enquirer Woman of the Year honoree, has served as President of the Friends of CCM (now CCMpower), Chair of the Cincinnati Symphony Orchestra Board of Trustees and Chairman of the Board of Trustees for the American Classical Music Hall of Fame. She is an eminently successful fundraiser who is recognized for her tireless dedication to the Greater Cincinnati arts community. In 2015, Trish was named the CCM Volunteer of the Year. “It was my greatest honor. I was required to don a cap and gown, and speak at CCM’s commencement. Our parents would have been so proud.”
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When Brian Newman visited CCM for the first time in 1999, he knew he was home. Over the years, Brian has returned to give master classes at CCM. This year he will be the featured performer at CCM’s 150th Anniversary Moveable Feast Gala Benefit Event.

Crediting hard work, dedication, guidance from family, friends and CCM colleagues — as well as plain, old-fashioned luck — Brian has filled his life with music, family and remarkable opportunities. Along with the Brian Newman Quartet, comprised of fellow musicians from CCM, he is reigniting the big band scene in New York City and inspiring a new generation of jazz fans across the globe.

As an accomplished trumpeter and vocalist, Brian’s brand of jazz resurrects the magic of Old New York, refreshing the glamorous era with nuances of his own rock-'n'-roll edge. What sets Brian apart is his ability to command a room not only with his musical talent but also as a bandleader who makes each person in the audience feel a part of his performance. His easygoing banter captures the vivacity of great bandleaders of the past. Whether touring with legends like Tony Bennett and Stevie Wonder or performing on stage with Lady Gaga, Brian continually strives to push himself to new heights: “If musicians and performers take the tools that CCM creates for them, the possibilities are endless. There is always so much more to work on no matter where you are in life. With that on my mind, I continue to push myself and to work hard every day on my craft.”

“My time at CCM was crucial to my development as a musician and a human being. I still use the tools given to me by my teachers and mentors to follow my goals and to achieve my aspirations.”
THANK YOU FOR YOUR SUPPORT!

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