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pastmastersproject.org
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A Celebration of Music & Art by Cleveland's Past Masters!

Opening Reception & Concert



THE GOLDEN AGE OF CLEVELAND ART

1900 - 1945

Cleveland History Center

Saturday, December 4th

1pm - 4pm



Sunday Morning Apples

To William Sommer

The leaves will fall again sometime and fill
The fleece of nature with those purposes
That are your rich and faithful strength of line.

But now there are challenges to spring
In that ripe nude with head

reared

Into a realm of swords, her purple shadow
Bursting on the winter of the world
From whiteness that cries defiance to the snow.

A boy runs with a dog before the sun, straddling
Spontaneities that form their independent orbits,
Their own perennials of light
In the valley where you live
(called Brandywine).

I have seen the apples there that toss you secrets, –
Beloved apples of seasonable madness
That feed your inquiries with aerial wine.

Put them again beside a pitcher with a knife,
And poise them full and ready for explosion –
The apples, Bill, the apples!

by Hart Crane

CLEVELAND CELEBRATES ITS UNIQUE INHERITANCE

Fame is fleeting. All you have to do is riffle through a city's past to see that. People who once did amazing things are forgotten. Only a few charmed names are kept alive. But when you look again—or listen to—the things other people did, people who once commanded the respect, and awe, of their contemporaries, it can be a revelation.

And so, Cleveland Arts Prize has invited the community to join in a year-long celebration of 60 of these Past Masters, twelve in each of the five creative fields the Prize was created to honor, who were doing nationally recognized work here before there was a Cleveland Arts Prize. Which they would surely have won.

Consider the artists whose work has been brought together in this splendid show—a feat of inspiration and ferocious persistence by art historian Henry Adams—and I daresay you'll have a new appreciation for what this extraordinary city has given the world. And for the rich inheritance we all share.

This includes our formidable institutions, which have only grown in strength and civic spirit over the years. This exhibition would not have been possible without the collaboration of **Case Western Reserve University**, Dennis Barrie and the treasure trove that is the **Western Reserve Historical Society** (without whose fabulous collection of Civil War photographs and materials Ken Burns' award-winning series could not have happened) with Cleveland Arts Prize.

Today's delightful concert would not be taking place without the vision and dedication of **Cleveland Orchestra** violinist Isabel Trautwein and her gifted colleagues from the Orchestra and **Cavani Quartet**, and **Cleveland Public Library's** Special Collections, in which some of this music was found. All the institutions that are stepping up to be part of this celebration with special events and some very imaginative activities get it: Cleveland is what we choose to make it. Together.

Dennis Dooley
Cleveland Arts Prize Emeritus Trustee (CAP 1986)
Curator/Coordinator, Celebrating Our Past Masters

Dennis Dooley was a doctoral fellow in medieval literature and languages at Indiana University before joining Case Western Reserve University's faculty in 1969. In the mid-'70s, as *Cleveland Magazine's* theater critic, he co-founded the Cleveland Critics Circle, which gave Best Actor to a young Tom Hanks, then with Great Lakes Shakespeare Festival. As Cleveland Public Radio's first producer for Culture and Ideas, he won 20 national and regional awards for such shows as *Mozart's Last Summer* and *Babar*, or the *Relevance of Elephants*; and, in 1986, the Cleveland Arts Prize.



UNEARTHING CLEVELAND'S LOST MUSICAL TREASURES

I like to think of this afternoon's concert as a kind of musical "appetizer plate" that invites you to sample the music of five composers who once called Cleveland home—most of it, alas, long forgotten, but all of it, I hope you'll agree when we're done, worth hearing again. They are five of the 60 exceptional figures from Cleveland's yesteryear (including 12 composers) that Cleveland Arts Prize and the Cleveland History Center are inviting the community to rediscover, and celebrate, over the coming year.

In these divisive times these twelve Past Masters remind us of the rich ethnic diversity that made Cleveland the cultural banquet it is: they created music in all genres for many different audiences: from formal concerts at the Art Museum to shows at Cleveland's Hippodrome all the way to dazzling Broadway music and tunes composed for Miles Davis and Count Basie. These brilliant Clevelanders may not be known by name anymore but their brilliance inspired that which came later in our beloved City.

We truly wished to present a larger selection of compositions today, but, woefully, over half of the celebrated composers wrote no chamber music! So, hopefully today marks only the beginning of celebrating all the music there is to rediscover and you will hear soon of other concerts celebrating music by the other seven composers, five of whom were African-American musicians, two of whom also studied with Antonín Dvořák. These artists had important careers in Jazz, black Opera and vocal music at a time when these were their only avenues for successful careers in music. Another Past Master composer you will not hear today is a female from a time in which having a composing career as a woman was simply impossible. Her choral works also deserve to be heard.

For tonight, we will focus on chamber music composed by five of these Masters. We have had a wonderful time selecting and working on this music together. It's rare for us to play from manuscripts found recently in a box at the library. It's been truly exciting.

Many thanks to Dennis Dooley, who conceived and is spearheading this year-long, citywide Past Masters Celebration— and to my musician colleagues, who were willing to perform music none of us has ever played, and in the case of Johann Beck's, even heard a recording of. We so hope you will enjoy this sampling of Cleveland's rich musical Past as much as we will enjoy performing it for you.

-Isabel Trautwein

PROGRAM

Concert: 1:30 – 2:30pm (Norton Gallery)
Exhibition Introduction by Henry Adams: 2:30pm (Gallery 2)
Hay-McKinney Mansion Self guided Tours: 1 – 4pm

Antonín Dvořák (1841–1904) Quartet No. 6 in F-Major, Opus 96, "American"

I. Allegro ma non troppo

Charles V. Rychlik (1875–1962) Sonata for Violin and Viola, Opus 26
(dedicated to Mr. D. S. Blossom)

II. Andante

Douglas Moore (1893–1969) Quintet for Clarinet and Strings

III. Adagio Recitativo

Ernest Bloch (1880–1959) Paysages (Landscapes) for String Quartet
(dedicated to his dear friend Carl Engel)

I. North

II. Alpestre

III. Tongataboo

Johann H. Beck (1856–1924) Sextet for Strings

III. Gehend, aber doch breit und singend vorzutragen
(walking, yet performed broadly and lyrically)

John S. Zamecnik (1872–1953) Two Selections from Sam Fox Photoplay
Edition, Vol. 1 and 2

1. The Sacrifice

2. Storm Music (Storm at Sea, Thunderstorm, etc.)

Curator and art historian Henry Adams will follow the concert with a special introduction to the Exhibition. Cleveland Arts Prize Past Masters Project is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.



CHAMBER CONCERT PERFORMERS

KATHERINE BORMANN – *Violin*

Katherine Bormann joined the first violin section of The Cleveland Orchestra in 2011. She completed degrees at Rice University and the Juilliard School, and subsequently became a member of the New World Symphony in Miami, where she performed as soloist and concertmaster. Ms. Bormann has participated in the Strings Music Festival, Mainly Mozart Festival, Aspen Music Festival, and the Tanglewood Music Festival. She has been a guest lecturer at Baldwin Wallace University and at the University of the Pacific's Conservatory of Music. Ms. Bormann is currently a member of the board of trustees for the New World Symphony.



ALICIA KOELZ – *Violin*

Alicia Koelz joined the first violin section of The Cleveland Orchestra in 2005. Prior to joining the orchestra, she spent two years as concertmaster of the Chicago Civic Orchestra. Ms. Koelz has appeared as a soloist with the Minnesota Orchestra, the Saint Paul Chamber Orchestra, and the Chicago Civic Orchestra, among others. Born in Minneapolis, Minnesota, she moved to Cleveland to study at the Cleveland Institute of Music and then received a graduate degree from Northwestern University. As a founding member of the Omni Quartet, she has performed extensively in the Cleveland area, as well as on the east coast and in Europe. Alicia lives in Moreland Hills with her husband, three lovely and extremely energetic children, and many pets.



ISABEL TRAUTWEIN – *Violin/Viola*

Isabel Trautwein has been a Cleveland Orchestra member since 2002. Previously, she performed in the St. Louis and Houston Symphonies and at the New World Symphony in Miami. Born in Huntsville, Alabama, USA, her family moved to Germany when she was twelve. She studied at the Musikhochschule Lübeck and in Cleveland at CIM and has performed as soloist with the CIM and St. Louis Symphonies. Passionate about equal access to music education, Ms. Trautwein launched an El Sistema-inspired music program in Cleveland's inner-city and, in 2012, received a Cleveland Arts Prize for her accomplishments. Ms. Trautwein currently teaches at Oberlin Conservatory, is a frequent coach at New World Symphony in Miami and maintains a private teaching studio.



ERIC WONG – *Viola*

Celebrated for a "tone like toasted caramel. Amazing." (Musical Toronto), Eric Wong is the violist of the Cavani String Quartet. He was also a member of the JUNO-nominated Afara Quartet and the Linden String Quartet, first prize winners of the Fischhoff, Coleman, and Concert Artist Guild competitions.



TANYA ELL – *Cello*

Tanya Ell joined the cello section of The Cleveland Orchestra in 2007. Ms. Ell was previously a member of the Milwaukee Symphony Orchestra where she was appointed acting assistant principal cello in 2004. She holds a B.M. degree from the Juilliard School, where she was a student of Aldo Parisot, and an M.M. Degree from the Cleveland Institute of Music, where she studied with Richard Aaron. Ms. Ell has participated in a number of summer music festivals including the Aspen Music Festival, Music Academy of the West, Sarasota Music Festival and Spoleto US.



YANN CHEMALI – *Cello*

Yann Chemali was born in Cleveland, Ohio and has been playing cello since the age of four. At the age of 12, Yann and his family moved to Virginia Beach, Virginia, where he would attend the Governor's School for the Arts. Yann completed his undergraduate in Music Performance at McGill University, where he studied under the tutelage of Matt Haimovitz. While at McGill, Yann participated in Haimovitz's cello ensemble, UCello, and has given performances in Los Angeles, Toronto, Montreal, and Berlin. In conjunction with cello, Yann is also interested in sciences and hopes to one day attend medical school.



ROBERT WOOLFREY – *Clarinet*

Robert Woolfrey joined the Cleveland Orchestra Clarinet Section in 2008. Prior, he was the Memphis Symphony's principal clarinet and a member of IRIS Chamber Orchestra. As a chamber musician Mr. Woolfrey has collaborated with Michael Tilson Thomas, Dawn Upshaw and Cleveland Orchestra musicians. He has participated in various music festivals, including Tanglewood and Aspen. Mr. Woolfrey's radio appearances include NPR's Performance Today, WQXR and the CBC. Born and raised in Canada, he studied with Joaquin Valdepeñas and with David Shifrin at Yale University, where he received a Masters degree, and is an alumnus of the New World Symphony in Miami.



COMPOSERS

JOHANN HEINRICH BECK

Johann Heinrich Beck (1856–1924), called “a pivotal figure in the history of chamber music in Cleveland,” spent his entire life here, except for three years at the Leipzig Conservatory. Heard frequently in concert as a violinist, he organized the Schubert String Quartet and later the Beck String Quartet, and led the Hermit Club and Elyria Grand orchestras and Cleveland Symphony (1899–1912). His large-scale works, such as *Skirnismal* (1890), based on the Icelandic epic known as the *Elder Edda*, and *Moorish Serenade* were widely performed by major orchestras including the Boston Symphony and the Theodore Thomas Orchestra (as the Chicago Symphony was then known, after its illustrious founder). Franz Arens took Beck’s *Symphonic Scherzo in A* to Vienna, Dresden, Leipzig and Hamburg. The *Kiss of Joy* was presented at the St. Louis Exposition in 1904 by special request of the music committee. And in 1919 the newly formed Cleveland Orchestra presented Beck’s *Lara* overture (inspired by Byron’s poem) in the city’s new Masonic Hall, where it “was greatly enjoyed.” His *Sextet in d minor* (preserved, with other Beck compositions, at the Cleveland Public Library) was performed at least 10 times between 1887 and 1895 in New York, Boston, Detroit, Cincinnati, Cleveland and Columbus. *The New York Tribune* pronounced it “The gem of the afternoon.... We doubt there is a composer in this country that could match [the] slow movement.” The respected music critic Wilson G. Smith considered it “the foremost composition of its kind yet written by an American.”



ERNEST BLOCH

Ernest Bloch (1880–1959) was an internationally acclaimed composer and the first musical director of the Cleveland Institute of Music (1920–1925). Born in Geneva, Switzerland, to Jewish parents, he was to become a creator of great spiritual expression; a masterly composer of music for strings, he wrote four string quartets, *Schelomo: A Hebrew Rhapsody* (for cello and orchestra), *Suite Hebraïque* and *A Voice in the Wilderness* (for orchestra and cello obbligato), deeply emotional works that rank among the most distinguished achievements in the neo-classic and neo-romantic idiom of early 20th-century music. It was the successful premiere by the Boston Symphony of his *Trois Poèmes Juifs* in 1917 that led Bloch to settle in the United States. When his *Israel Symphony* was performed, for the second time, by the Cleveland Orchestra in March of 1952, composer/music critic Herbert Elwell wrote of it in *The Cleveland Plain Dealer*: “Bloch’s ‘Israel’, heard here some 20 years ago, has not aged. It still rings with a sense of majesty and poetic grandeur, and it speaks with prophetic authority, vast and deeply moving.” His pupil Roger Sessions praised him for his special ability to express “the grandeur of human suffering.” Leonard Bernstein, and Mstislav Rostropovich are among the musical giants drawn to Bloch’s compositions. His powerful *Concerto Grosso No. 1* for Strings (written in Cleveland) and *America: An Epic Rhapsody* are among the enduring works still being recorded by major orchestras and musicians.



COMPOSERS

ANTONIN DVOŘÁK

Antonín Dvořák (1841–1904) was widely regarded, in his later years, as the greatest living composer, having created beloved works in several genres, among them his Symphony No. 9 (“From the New World”), the exuberant Slavonic Dances, his “American” Quartet and sparkling piano quintet, the cello concerto in b minor, a moving *Te Deum*, and the melancholy fairy tale opera *Rusalka* with its haunting “Song to the Moon.” As the oldest of nine children growing up in a small village on the Vltava 13 miles from sophisticated Prague, where Mozart had premiered important works, young Antonin attended a one-room school house. His father was the owner of a tavern–cum–dance hall (where the family also lived) and part-time butcher. Drawn at an early age to the violin, young Antonin soon found himself fiddling exuberantly for their patrons as they danced the night away. That lively, elemental music was to bring a richness to his own later compositions that was likely part of what led Brahms to champion the younger composer and accounts in part for the world-wide fame that came to Dvořák in the 1880s and ’90s. It may also have been part of what drew him to the spirituals his African American student Harry Burleigh introduced him to during the Czech master’s 24-month residency as head of New York’s National Conservatory that flowered so memorably in his “New World” symphony and lead Dvořák to urge American composers to discover that rich lode of inspiration and America’s own distinctive character.



DOUGLAS MOORE

Douglas Moore (1893–1969) was known for the “grace and tender lyricism” that mark the slower passages of his many works, especially his *Symphony in A major* and clarinet quintet. He wrote music for the theater, film, ballet and orchestra, but his name is associated by most music lovers with his tuneful operas on American themes, especially *The Devil and Daniel Webster* (1938), an adaptation of the O. Henry Prize-winning story by Stephen Vincent Benet, and *The Ballad of Baby Doe* (1956), which *The New York Times* called a “landmark American opera,” with New York City Opera’s Beverly Sills in the title role. Hired in 1921 by the Cleveland Museum of Art as its director of music, Moore took the opportunity to study composition with Ernest Bloch at the nearby Cleveland Institute of Music and performed in plays at the Cleveland Play House. Moore made his debut as a composer and conductor in 1923 conducting his *Four Museum Pieces* with the Cleveland Orchestra. His opera *Giants in the Earth* was awarded the 1951 Pulitzer Prize for music. Other compositions by Moore include the symphonic poem, *Moby Dick*, Incidental Music for *Twelfth Night*, *The Pageant of P.T. Barnum* (for orchestra), *Carry Nation* (an opera), the chamber opera *White Wings* (his operatic treatment of Henry James’ famous novel *The Wings of the Dove*), *Gallantry* (a soap opera), the ballet *Greek Games*, a violin sonata, a string quartet, a piano trio, and *The Headless Horseman* (an operetta based on Washington Irving’s Halloween classic).



COMPOSERS

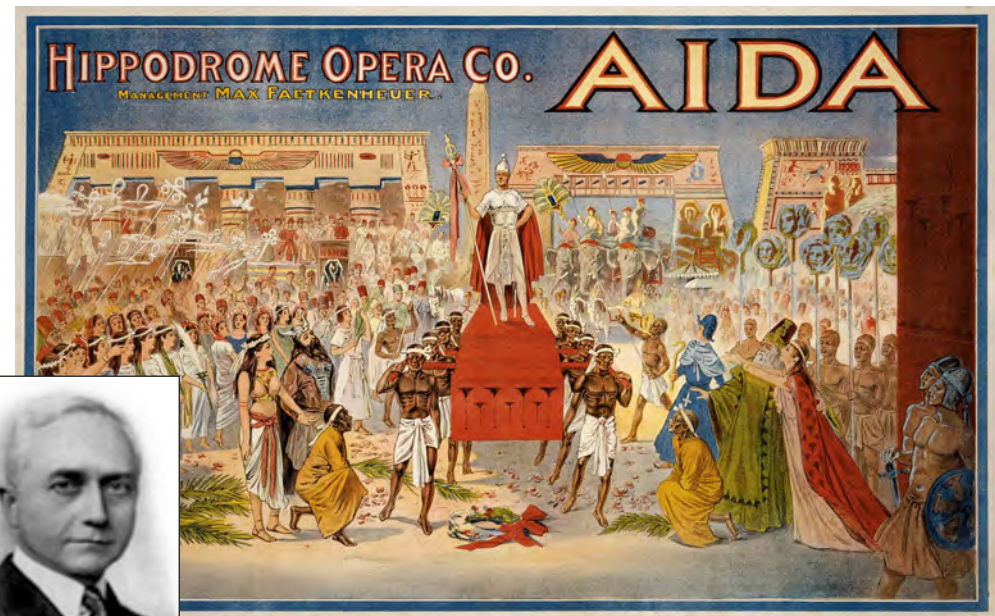
CHARLES VACLAV RYCHLIK

Charles Vaclav Rychlik (1875–1962) left Cleveland as a young man to study for five years with his fellow Czech composer, Antonín Dvořák in Prague. A great day in Rychlik's life took place on March 27, 1896. As later recounted by *The Cleveland Press*, the violinist was appearing in Vienna with the Bohemian Quartet when, "In the morning, with friends, he visited Anton Bruckner, the Austrian composer. Then they had lunch with the great Johannes Brahms. In the evening the quartet's performance was attended by Brahms and Anton Dvořák," and Rychlik and friends performed an as yet unpublished Dvořák quartet for the aging composer in his living room as he sat listening appreciatively. His own compositions were widely performed. Between 1918 and 1921 four of them were presented by the Cleveland Orchestra. These included his *Caprice*, Opus 2; *Elegy*, Opus 7; *Overture*, Opus 16; and *Dramatic Overture*. Rychlik's *Intermezzo*, Opus 5, which was dedicated to his pupil, the much-loved Cleveland surgeon and violinist Dr. Jerome Gross, is a single-movement work in F. Adella Prentiss Hughes would not have been able to put together a Cleveland Orchestra without Rychlik, by then a distinguished violinist and legendary teacher. Some 40 of the violinists who had studied with him in his home/studio at 5611 Fleet Avenue eventually joined the ranks of the ambitious new ensemble. The Cleveland Public Library owns a number of Rychlik's original manuscripts, as well as his arrangements of and/or cadenzas composed for other composers' works, and published scores.



JOHN STEPHAN ZAMECNIK

John Stephan Zamecnik (1872–1953) was a Cleveland violinist and composer of Czech ancestry who went to Prague to study composition, performance and conducting under Antonin Dvořák. Having performed as a young man with the Luna and Forest Hills Park orchestras, and written music for the Hermit Club revues, he was to play three seasons with the Pittsburgh Symphony Orchestra under Victor Herbert. Several of Zamecnik's compositions for orchestra and band were performed in concert halls. In 1907 he became music director of Cleveland's then new (and enormous) Hippodrome Theatre, where he conducted music for revues, orchestra concerts and diving horses. But soon Zamecnik (ZAM-ish-nick) found himself turning out incidental music for the new silent films—with titles like "Mysterious Burglar Music," "Hurry Music" and "Le Chant des Boulevards," a charming piece that conveys the feel of people "strolling briskly down sunlit avenues in a city"—that would be in demand by movie houses throughout the U.S. After two of his piano pieces, "The Movie Rag" and "Maggie's Ragtime Waltz," were hits in 1912, Zamecnik was urged to "stop writing ragtime music" by colleagues who warned him that becoming a successful ragtime writer would "damage his reputation as a serious composer of classical music." Soon Hollywood was knocking at his door. Zamecnik would become one of the most sought-after specialists in the new genre of movie scores, enhancing the mood and ambiance of some 40 films, including the hugely popular World War I epic *Wings*, which won the first Oscar.



HONORING OUR PAST MASTERS: THE GOLDEN AGE OF CLEVELAND ART, 1900-1945

Art is, in many ways, a measurement of a city's maturity and *elan vital*, the vital force or impulse held by Bergson to be immanent in all organisms and responsible for evolution. Between 1880 and 1900 the population of Cleveland more than doubled, from about 160,000 to 380,000, making it the seventh largest American city; by 1930 it had more than doubled again—to over 900,000, making it No. 5. It was the home base of Henry Luce's publishing empire, including *Fortune*, *Life*, and *Time Magazine*. The newly completed Terminal Tower was the tallest building in the world outside of New York.

Between 1900 and 1945, Cleveland emerged as a powerhouse of painting, sculpture, ceramics, poster design, fashion design and industrial design; established a major art school and art museum; held an annual May Show of regional art; and was the scene of an annual arts festival, the now legendary Kokoon Club ball.

At its peak Cleveland supported a community of some 6,000 artists, many of whom produced work of national significance, such as famed journalist/photographer Margaret Bourke-White and Viktor Schreckengost, creator of the *Jazz Bowl* widely regarded as the single greatest masterwork of American Art Deco. Three organizations played a key role in this artistic flowering: the Kokoon Club, the Cleveland School of Art and the Cleveland Museum of Art.

Honoring Our Past Masters: Cleveland's Golden Age of Art (1900–1945) is the most ambitious showing of Cleveland Art since the exhibition *Transformations in Cleveland Art* held at the Cleveland Museum of Art nearly thirty years ago. Staged in partnership with **Cleveland Arts Prize**, **Cleveland History Center of the Western Reserve Historical Society**, and the **Department of Art History and Art of CWRU's College of Arts and Sciences**, and drawn from private collections, it brings together works not seen by the general public in years. Besides most of the artists singled out for special recognition by Cleveland Arts Prize, this exhibition includes several others who have been honored, in past years, with the Prize.

As a whole, it is a reminder of the fact that the arts not only spring from, but fuel, and powerfully express, the vitality and creative synergy of a community.

Henry Adams

Curator, *Honoring Our Past Masters: Cleveland's Golden Age of Art (1900–1945)*

Ruth Coulter Heede Professor of Art History, Case Western Reserve University, Cleveland

Henry Adams is a graduate of Harvard College, and received his M.A. and Ph.D from Yale, where he received the Frances Blanshard Prize for the best doctoral dissertation in art history. He is the author of over 450 publications in the American field, exploring topics ranging from the identity of the Freake Limner to the work of contemporary artists such as Dale Chihuly. He has written extensively on Cleveland art including studies of Viktor Schreckengost, Paul Travis, Edris Eckhart, Clara Deike and Frank Wilcox, and he is a 2010 recipient of the Cleveland Arts Prize.

A SAMPLING OF OUR PAST MASTERS:

CHARLES BURCHFIELD

Charles Burchfield (1893–1967) was the first American painter ever to be given a show at New York's Museum of Modern Art (MoMA). Considered one of the most original and poetic painters of the Cleveland modernist movement, Burchfield was known for what Plain Dealer art critic Steve Litt has called his "graphically animated and deeply emotional portrayals of landscapes and townscapes ranging in mood from bleak to ecstatic." Born in Ashtabula, he enrolled in the Cleveland School (now Cleveland Institute) of Art, where he studied with William Eastman, Frederick Gottwald, Henry Keller and Frank Wilcox. In 1914 Burchfield began attending Kokoon Klub exhibitions, and in Spring 1915 he went to Brandywine to meet William Sommer. It was around this time that Burchfield began experimenting with the brilliant colors and simplified forms of the Berlin Heights painters. "Without having traveled to Europe or having seen the 1913 Armory Show in New York," notes Litt, "Burchfield channeled the zeitgeist in ways that paralleled developments overseas." After the War, in 1919, he exhibited with other Cleveland modernists at the Play House, Laukhuff's Bookstore, and other Cleveland venues, and 1921 set off on an extended sketching trip through eastern Ohio with Keller, Wilcox and Paul Travis. The paintings that resulted were exhibited at the Cleveland School of Art and in the Cleveland Museum of Art's May Show. Later that year he took a job in Buffalo as a wallpaper designer, a position he retained until 1929, when he left to become a full-time painter.



Charles Burchfield, *Summer Benediction*, 1951, Lithograph, Image courtesy Joe and Elaine Kisvardi, Barbara Merritt Photography

A SAMPLING OF OUR PAST MASTERS:

CLARA DEIKE

Clara Deike (1881–1964) received little attention during her lifetime; today she is “one of the small handful of Cleveland artists, such as William Sommer, who advanced beyond skillful technique to embrace a modern idiom,” writes art historian Henry Adams. “Few Cleveland artists have produced such a body of accomplished and original work.” Born in Detroit, Deike grew up in Cleveland, attending Central High School, Cleveland Normal Training School and—after a term at the School of the Art Institute of Chicago—the Cleveland School of Art (now Cleveland Institute of Art). It was there she came under the influence of Henry Keller and Frederick C. Gottwald, Cleveland’s leading impressionist painter, who taught his students to paint en plein air, and to depict violet, luminous shadows. “There were not many career choices for a woman in the arts who needed to support herself,” writes Adams. “After graduating from CSA in 1912, she taught art in the public schools for more than 30 years”—one of her students, Langston Hughes, mentions her in his autobiography—“until she retired in 1945. Nine months a year she taught and painted a little on the side,” producing most of her now acclaimed work in the summers. “She always stood somewhat apart from the general art scene,” says Adams. “She never joined the party crowd at the Kokoon Klub and was not part of the artistic coterie.” For several years her art was only seen at the Women’s Art Club, which she co-founded in 1912.



*Clara Deike, Shells, 1937, oil on canvas, image courtesy Gary and Rosalyn Bombei,
Barbara Merritt Photography*

HUGHIE LEE-SMITH

Hughie Lee-Smith (1915–1999) is the most highly acclaimed African-American artist to have begun his career in Cleveland, studying print-making at Karamu House under Langston Hughes. Born on September 20, 1915 in Eustis, FL, Lee-Smith moved around as a child before settling in Cleveland where he attended classes at the Cleveland Art Institute. His work is found in many public art collections, including the Metropolitan Museum of Art, Detroit Institute of Art, Philadelphia Museum of Art and National Museum of American Art, as well as private collections. The New York Foundation for the Arts has produced *The World of Hughie Lee-Smith*, a video documentary of his life and work. As artist-in-residence at Howard University, he supervised the creation of a series of murals that recognized the scientific and artistic achievements of African Americans. In 1967, Lee-Smith became the first African American to receive full membership in the National Academy of Design since Henry Ossawa Tanner’s induction forty years earlier. Comedian Bill Cosby purchased three artworks for the set of his television series *The Cosby Show*, thereby exposing Lee-Smith’s paintings to millions of viewers. He is best known, says artnet, for “his depictions of figures in desolate or surreal landscapes, rendered in a manner similar to Giorgio de Chirico and Edward Hopper. His works appear to be frozen moments from a film, pregnant with meaning but within an indiscernible narrative.” “I think my paintings have to do with an invisible life,” the artist once remarked, “a reality on a different level.”



*Rooftop (1957) by Hughie Lee-Smith (The Cleveland Museum of Art 2009.7
© Estate of Hughie Lee-Smith / Licensed by VAGA at ARS, NY)*

A SAMPLING OF OUR PAST MASTERS:

CHARLES LOUIS SALLÉE

Charles Louis Sallée (1913–2006), born in Oberlin, was the first African American to graduate from the Cleveland School of Art (now CIA) and an important WPA muralist and painter whose work is included in many major public and private collections, including the Metropolitan Museum of Art, which acquired four of Sallée's most celebrated etchings for its permanent collection: *Wrecking Crew* (1940), *Jumpin' Jive* (1941), *Cabaret Scene* and *Almeda*. In his important survey *Modern Negro Art* (1943), James A. Porter described Sallée as "a master of rhythm, so expert that the work is joyously animate. It is as though the artist found nothing but transporting gladness in life." "I was always looking at the brighter side of things," Sallée once said, according to Cleveland Institute of Art scholar-in-residence Mark Bassett in a 1994 WKSU interview, "I didn't make paintings about the effect of dire poverty or cruelty. I was always inspired to do things that were on the upbeat." This philosophy also marked his work as an interior designer. Pearl Bailey, Billie Holiday and Nat "King" Cole were among the illustrious performers who raved about Tia Juana (the nightclub he conjured from what had been a Jewish restaurant on E. 105th Street) with its multi-colored, curved leather booths, and ingenious shamrock-shaped layout featuring four bars and four bartenders that hosted live jazz six nights a week. Sallée's painting *Bedtime*, an intimate and sweetly unguarded moment superbly captured, is said to be one of the Cleveland Museum of Art's most popular holdings.



Charles Louis Sallée at Karamu House (Western Reserve Historical Society)

WILLIAM SOMMER

William Sommer (1867–1949) was a renowned painter and watercolorist, and a leader of the Cleveland School. A co-founder of the legendary Kokoon Arts Club to promote modern art in Cleveland, he absorbed the ideas of the Cubists and other adventurous artists of his time and integrated them into his own work. But Sommer's subjects, which included young children and farm scenes, were thoroughly rooted in the American Midwest. "His work is more modern than that of most of the so-called moderns," argues Richard Hundley. "So much of their work looks old now, dated; while Sommer's strikes one today as electric, alive, dynamic." (He liked to paint to the sounds of Handel, Bach and Wagner on the pianola or an old wind-up phonograph, and talked excitedly about seeing colors in a Bach fugue.) His use of color is fresh and startling, reminiscent of the post-Impressionists in its sensuousness and in the way it is orchestrated for effect, independent of the merely literal. Sommer's "brilliant, psychedelic, turned-on colors—the same colors everybody went crazy over in the Sixties"—are all the more startling when one considers that his subjects were homely, simple ones: horses, cows, children, still lifes, the Ohio landscape. But all somehow transformed. His work has a personal character. One is aware of a human presence, a particular human presence. Today Sommer's paintings delight viewers at the Metropolitan Museum of Art, the Whitney, the National Collection of the Smithsonian Institution in Washington, D.C., and the Nelson-Atkins Gallery in Kansas City.



William Sommer, *Brandywine Valley*, ca. 1918, oil on board, Image courtesy Gary & Rosalyn Bombei, Barbara Merritt Photography

FUTURE PAST MASTERS EVENTS:

Thursday, February 17, 2022

Happy 110th Birthday, Andre Alice Norton. What Did You Give Us? At 2 p.m. at **Mac's Backs** bookstore, a longtime supporter of area authors and reader involvement, **Mac's Science Fiction Book Club** will read and discuss a novel by much-honored author **Andre** (born Mary Alice) **Norton**, who would have been 110 years old on that date. Norton, who wrote, on the advice of her publishers, under the pen name of *Andre Norton*—because “only boys read science fiction”—produced over 300 titles. Her books have been translated into at least nine languages. Marie Vibbert, a successful Science Fiction author, and Megan Whalen Turner, whose Fantasy fiction has won wide readership, both Clevelanders, will share their insights and perspectives on Norton's legacy and these immensely popular genres.

Thursday, February 17 & Friday, February 18, 2022

Music that Once Filled the Silence: On Thursday, **Cleveland Cinematheque** will screen the Library of Congress' newly restored, part-Technicolor 35mm print of the 1929 silent feature *Redskin* with the original musical score by Cleveland composer **J. S. Zamecnik**, which, despite its troublesome title, may be the first sympathetic portrayal of Native American issues. (A key objective of the film is said to have been exposing and denouncing racism against people tarred with that particular epithet.) On Friday: *Wings*, the gripping 1927 depiction of the life and loves of fictional World War I fliers starring Silent Era immortals Clara Bow and Buddy Rogers which also features a score by Zamecnik, who conducted shows at Cleveland's legendary Hippodrome Theatre that involved elephants and diving horses before becoming one of the most sought-after composers of silent film music. He went on to score some 40 films including *Wings*, the first movie ever to win the Oscar for Best Picture.

Friday, February 18, 2022

The Art of Adding Music to Silent Films: At 4 p.m., a colloquium dealing with the brilliant career and music of **J. S. Zamecnik**, who penned many famed mood “cues” like “Mysterious Burglar Music” and scored some 40 films, will take place at 4 p.m. at **Case Western Reserve University**. Prof. Daniel Goldmark, director of the **Center for Popular Music Studies**, who wrote the article on Zamecnik for the online *Grove Encyclopedia of Music*, and Rodney Sauer, director of the **Mont Alto Motion Picture Orchestra**, America's premiere live accompanists of silent movies, who will be giving a masterclass in accompanying silent films at the **Oberlin Conservatory** and **Cleveland Institute of Music**, sharing and illustrating insights into this extraordinary music. A still larger Zamecnik Festival (see below) involving additional institutions is contemplated.

Friday, April 8, 2022

“Portrait of a Lady Novelist”: Professor Anne Boyd Rioux of the University of New Orleans, the acclaimed biographer of rediscovered Cleveland author (and now Past Master) **Constance Fenimore Woolson**, and editor of Woolson's *Collected Stories* for the Library of America, has been invited by **Case Western Reserve University** to give the Sadar Lecture on Constance Woolson, who is also now believed to have partly inspired the heroine of *The Portrait of a Lady*, her good friend and critical champion Henry James' most famous novel. The Woolson Society, a group of scholars founded in 1995, will hold its biennial conference here that week. Woolson's connections to Cleveland and University Circle are numerous: Her sister's son was Samuel Livingston Mather, who married Flora Stone—whose sister Clara (wife of John Hay) commissioned the building of what is now the Hay-McKinney Mansion. And there's talk of a guided tour on Saturday of historic **Zoar Village** (south of Canton), where Woolson set two moving stories about the dreams and realities of Civil War Era immigrant women.

Friday, April 8 & Sunday, April 10, 2022

Slavic Village Then and Now: The city's highly regarded chamber orchestras, **CityMusic Cleveland**, presents a free concert, at 7 p.m. Friday, at Lakewood Congregational Church that will be repeated on Sunday at 3 p.m. at the Shrine Church of St. Stanislaus in Slavic Village that will feature the glorious Duet for Violin and Viola of **Charles Vaclav Rychlik** (1875–1962) and the Duo for Violin and Viola (Op. 7) by his fellow Czech Zoltan Kodály—along with the world premieres of new works by Jasmine Barnes and Jessica Meyer commissioned by City Music.

Tuesday, June 7, 2022

The Enduring Art of Hughie Lee-Smith: The **Cleveland Museum of Art** has invited **Cleveland Institute of Art** associate professor of Art History David C. Hart to present an illustrated talk in the museum's Lunchtime Lecture series at noon on the work and career of painter Hughie Lee-Smith (1915–1999), the most highly acclaimed African American artist to have come from Cleveland. He studied print-making at Karamu House under Langston Hughes before enrolling in the Cleveland Institute of Art. Today his work is found in many public art collections, including the Metropolitan Museum of Art, Detroit Institute of Art, Philadelphia Museum of Art and National Museum of American Art. “I think my paintings have to do with an invisible life,” he once said, “a reality on a different level.”

CLEVELAND ARTS PRIZE:

MISSION:

- To identify, reward, publicly honor and promote those creative artists whose original work and accomplishments have set a standard of excellence to which other artists can aspire.
- To recognize the contribution of individuals and organizations that have expanded the community's participation in the arts and helped make the region more hospitable to creative artistic expression.

HISTORY:

The Cleveland Arts Prize (CAP) was established by the Women's City Club in 1960. In its earliest years, the group commissioned the Arts Prize medal, launched a scholarship program and established an endowment that secured the traditional annual awarding of prizes. That strong focus on incremental growth, and leveraging limited resources toward having an outsized community impact, laid the groundwork for the CAP of today – the nation's oldest municipal arts award and an ongoing platform for celebrating northeast Ohio's exceptional arts community.

Five monetary prizes of \$10,000 each are awarded to artists for exemplary work in arts disciplines that include Design, Literature, Theatre & Dance, Music, and Visual Arts. Three honorary Special Prizes for arts advocacy, community service and leadership in the arts are awarded, and CAP continues to offer scholarships in Literature, Visual Arts, Dance, and Music for outstanding academic achievement in partnership with Cleveland State University, Cleveland Institute of Art, Case Western Reserve University, and Cleveland School of the Arts.

Seizing upon the occasion of CAP's 60th anniversary in 2020, CAP Emeritus Trustee and 1986 Arts Prize recipient Dennis Dooley, along with input from area and national authorities, introduced the Past Masters Project: honoring extraordinary individuals who contributed so notably to the region's—and larger world's—culture prior to CAP's founding. Many are still revered figures; others will claim a fresh place in our hearts, and help CAP strengthen its community relationships through collaboration.



Exhibition Catalogues will be
available at the Cleveland History
Center on February 14, 2022.

Come back and experience the show once more!



SPECIAL THANKS:

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