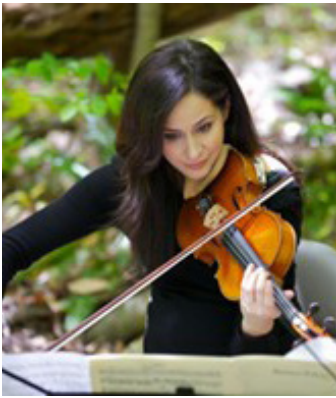


LAKE VIEW  
CEMETERY *Foundation*

A CELEBRATION OF  
**Cleveland Creatives**

MUSICIAN AND COMPOSER BIOGRAPHIES  
&  
LAKE VIEW CEMETERY WALKING TOUR

# Musician Biographies



## **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.



## **YUN-TING LEE** *Violin*

Yun-Ting Lee joined the second violin section of The Cleveland Orchestra in April 2013. Prior to his appointment, he was a member of Canton Symphony Orchestra and CityMusic Cleveland and performed as a substitute violinist with the Cincinnati Symphony Orchestra. More recently, he won a position with the Minnesota Orchestra.

A native of Taiwan, Mr. Lee grew up in Arizona, and holds bachelor and master's degrees in music from the Cleveland Institute of Music, where he was a recipient of the Bennett Levine Memorial Award in Chamber Music. His principal teachers have included William Preucil, David Updegraff, Phyllis Skoldberg, and David Cerone. Mr. Lee has performed as soloist with the Cleveland Institute of Music, Music Academy of the West, National Repertory, Phoenix Symphony, and Spoleto Festival USA orchestras. He has participated in the New York String Orchestra Seminar, the International Holland Music Sessions, and the Pacific Music Festival.



## **JOANNA PATTERSON ZAKANY** *Viola*

Joanna Patterson Zakany enjoys a mosaic-inspired life as a musician, yogi and entrepreneur. She joined the viola section of The Cleveland Orchestra at the age of 21. In addition to performing with this marvelous group, she has been Guest Principal of the Detroit Symphony and performed with the All-Star orchestra. She also has an active chamber music career and has been a very successful teacher since 2008 at several universities. Outside of the performing world, she is a Certified Yoga Instructor, and after training at Duke University during the quiet days of the pandemic, she launched her well-being coaching business, MindfulOpus. Her mission is to help classical musicians find physical and mental wellness so they can enjoy a balanced and thriving life, both on and off stage.



**ISABEL TRAUTWEIN** *Artistic Director/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 among others. 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, frequently serves as guest faculty at the New World Symphony in Miami and maintains a private teaching studio. She looks forward to serving as violin coach at the Cleveland Orchestra Youth Orchestra starting in the fall of 2022.



**TANYA ELL WOOLFREY** *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 USA.



**PAUL KUSHIOUS** *Cello*

Paul Kushious, cello, joined the Cleveland Orchestra in 1995. Additionally, he enjoys his role as a Chamber Music Coach and Orchestral Repertoire teacher at his alma mater, Oberlin College Conservatory. When he ventures out of Northeast Ohio, he can often be found playing on the bench dedicated to him in Dorset, Vermont on the town green.

# Composer Biographies

## JOHN S. ZAMECNIK 1872-1953

John S. Zamecnik, a Cleveland violinist and composer of Czech ancestry who returned 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 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 Hippodrome Theater. "The opening attraction at the Hippodrome," writes William Ganson Rose in Cleveland: *The Making of a City*, "was *Coaching Days*, with music by John S. Zamecnik....The great feature was the diving of horses into a large water-tank built into the front part of the stage." A few years later, Zamecnik began composing incidental music with evocative and often memorable leitmotifs used by pit orchestras and organists in movie houses throughout the U.S. These were published by Cleveland-based Sam Fox, one of the first music publishing companies in the U.S. to issue film music scores. (For a generation the most widely performed "classical" music in America took place in movie houses!)

He also composed popular songs such as "Indian Dawn," "Neapolitan Nights" and "Paradise." After two of his piano pieces, "The Movie Rag" and "Maggie's Ragtime Waltz," were hits in 1912, Zamecnik reportedly stopped writing ragtime music "because his friends warned him (correctly, in his day) that being a ragtime writer would seriously damage his reputation as a serious composer of classical music." He continued to conduct musical revues for Cleveland's theater-oriented Hermit Club, which still survives, on Dodge Court, behind the Playhouse Square theaters.

Soon Hollywood began knocking at his door. J.S. 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. His music breathed life and color into everything from sea battles between the U.S. Navy and the Barbary Pirates in the 11-reel 1926 silent epic, *Old Ironsides*.

The opening theme of a popular circus march he composed for the 1935 film, *World Events*, would begin and end 20th Century Fox's nationally distributed Movietone Newsreels for decades.

Daniel Goldmark, professor of music at Case and director of the university's Center for Popular Music Studies, authored the article on Zamecnik that appears in the online *Grove Music Guide to American Film Music*, and owns an extensive collection of the composer's published work. He is also an authority on early music publishing in Cleveland and popular music that was big here in the early decades of the last century.

## CHARLES V. RYCHLIK 1875-1962

Charles Rychlik left Cleveland as a young man to study for five years with 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 played an as yet unpublished Dvořák quartet in his living room as he sat listening appreciatively.

Born in Cleveland, young Charles studied violin with Johann Beck and composition with James Hotchkiss Rogers, becoming, at the age of 14, the youngest member of the Cleveland Musicians Union. At 16, in 1891, he was accepted into the Prague Conservatory. He would spend five years playing viola with the Bohemian String Quartet.

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. Rychlik himself played with the Theodore Thomas Orchestra (as the Chicago Symphony was then known after its eminent founder) and for two years with the Cleveland Orchestra under Nikolai Sokoloff.

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*.

All 25 volumes of his magnum opus, an *Encyclopedia of Violin Technic*, have been digitized by the Cleveland Public Library and are now available online to violin students everywhere.

Dolores White has established herself as a strong voice in the burgeoning community of African-American composers. Born in 1932 in Chicago, Illinois, she attended Howard University and Oberlin College Conservatory of Music where she received the Bachelor degree in piano performance. She completed her M.M. in piano performance and composition at the Cleveland Institute of Music. Postgraduate work was at Ohio State University and at Kent State University.

In June 2022, she received the Martin Luther King Jr. Community Service Award from The Cleveland Orchestra and her orchestral work "Celebration" was performed at Severance Music Center. Her compositions have also been performed by the Dallas and Detroit Symphony Orchestras. Three of her Art Songs will be included in "An Anthology of Art Songs by 20th Century African American Composers" published by Southern Illinois University, Carbondale Press and "Twentieth Century Music for Piano and strings by Black Women Composers" by the Theodore Presser Company.

Violinist Rachel Barton Pine recorded her "Blues Dialogues for Solo Violin" in 2016, a spectacular recording which has inspired countless performances by violinists around the nation.

## JOHANN BECK 1856-1924

Johann Beck, whom Cleveland music historian, J. Heywood Alexander, 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. At 26, he made his debut as violinist and composer with his *String Quartet in c minor*, which had its world premiere at the famous Leipzig Gewandhaus in May of 1882 to excellent critical notice. Beck's *Sextet in d minor* was performed at least 10 times between 1887 and 1895 in New York, Boston, Detroit, Cincinnati, Cleveland and Columbus. *The New York Tribune* called it "The gem of the afternoon.... We doubt there is a composer in this country that could match his slow movement in this sextet." "It is a pity such a splendid work is so seldom heard," *Cleveland Press* music critic, Wilson G. Smith, past president of the Music Teachers National Association, wrote in 1917, calling it "the foremost composition of its kind yet written by an American."

Beck's large-scale compositions were also widely performed: *Skirnismal* was performed in 1890 by the Theodore Thomas Orchestra (as the Chicago Symphony was then known after its eminent founder). *The Kiss of Joy* was performed in Cleveland in 1900, and at the St. Louis Exposition in 1904 by special request of the music committee.

In 1919, the newly formed Cleveland Orchestra played Beck's *Lara* overture (inspired by Byron's poem) in the city's new Masonic Hall, where it "was greatly enjoyed." New York's *Musical Courier* called Beck "one of the strongest young American composers". Beck was invited to conduct his own works with several major orchestras including the Boston Symphony and the Thomas Orchestra (as the Chicago Symphony was then known, after its illustrious founder). Franz Arens took his *Symphonic Scherzo in A* to Europe, playing it in Vienna, Dresden, Leipzig and Hamburg.

Heard frequently in concert as a violinist, he organized the Schubert String Quartet and later the Beck String Quartet and gave frequent concerts during the 1880s.

"Looking back over the Cleveland musicians who have left indelible impressions on my memory, the name of Johann H. Beck looms large," wrote Walter Logan in the *Cleveland Weekly Review* of June 17, 1933. "I know of no other Cleveland musician in the past half century that has left so pronounced a mark on the musical progress of Cleveland than has this distinguished violinist and composer." A bronze bust of the composer by Cleveland sculptor and Cleveland School of Art (now CIA) graduate Anna Pfenninger is on display at the Cleveland Public Library. Johann Beck is buried in Woodland Cemetery.

## R. NATHANIEL DETT 1882-1943

R. Nathaniel Dett was a recognized composer and pianist, known for his use of African-American folksongs and spirituals as the basis for his Classical compositions. He was the first African American to graduate from Oberlin College in 1908, with honors. Here he first heard the music of Antonín Dvořák, the great Czech composer, who had toured the United States and incorporated elements of American music in his own work, including the *New World Symphony*. Some of the music reminded Dett of the spirituals he had learned from his grandmother.

Having won his first audiences at the age fourteen playing the piano in the lobby of a hotel in Niagara, New York, where he had been hired as a bellhop, he won the attention of the larger world in 1914 in Chicago, where he performed his own compositions. Of all the pieces presented on the "All Colored" program, said a *Chicago Evening Post* critic, Dett's were "the most innovative."

In an article titled "The Emancipation of Negro Music," Dett wrote: "We have this wonderful store of folk music—the melodies of an enslaved people.... But this store will be of no value unless we utilize it, unless we treat it in such manner that it can be presented in choral form, in lyric and operatic works, in concertos and suites and salon music—unless our musical architects take the rough timber of Negro themes and fashion from it music which will prove that we, too, have national feelings and characteristics, as have the European peoples whose forms we have zealously followed for so long."

Dett continued to further his own musical knowledge and skills at the American Conservatory of Music, Columbia University, Northwestern, the University of Pennsylvania, and, in 1920–21, at Harvard University.

Dett performed at Carnegie Hall and Boston Symphony Hall as a pianist and choir director. In 1937, his oratorio, *The Ordering of Moses*, was revived by the Cincinnati May Festival, and performed the same week in Music Hall in Cincinnati and at Carnegie Hall. The incident from the 1937 world premiere, when the broadcast was cut off by the NBC network during the performance, was re-created, using tapes of the announcer describing the work. There is no documented account of the reason for the interruption of the broadcast.

Dett was a fervent promoter of such important black artists as baritone and composer Henry T. Burleigh, born the year after Lincoln's assassination, who introduced his teacher Antonín Dvořák to black spirituals; and contralto Marian Anderson, who, in 1955, would become the first African American singer to perform with New York's Metropolitan Opera. Dett was awarded honorary doctorates by Howard University (1924) and Oberlin (1926).

## ANTONÍN DVORÁK 1841-1904

Antonín Dvorák 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 many others. As the oldest of nine children growing up in a small village on the Vltava 13 miles from sophisticated Prague, young Antonin attended a one-room schoolhouse. His father was the owner of a dance hall (where the family also lived) and part-time butcher.

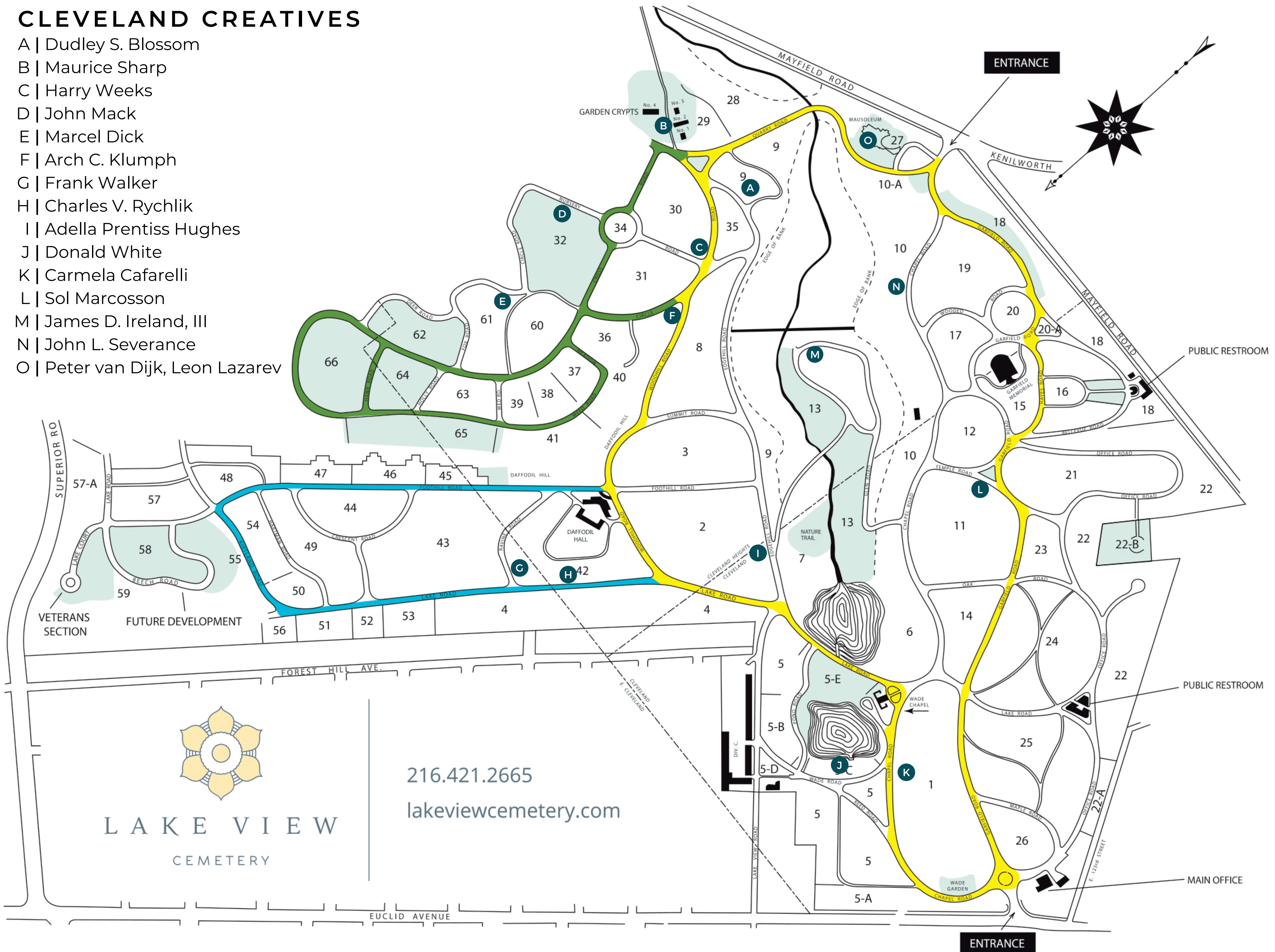
Drawn from a young age to the violin, young Antonín soon found himself fiddling exuberantly for their patrons as they danced the night away. That lively, elemental music was to bring a richness to his own later compositions that was likely part of what led Brahms to champion the younger composer and accounts in part for the world-wide fame that came to Dvorák in the 1880’s and 90’s. 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 of Music that flowered to memorably in his New World Symphony and led Dvorák to urge American composers to discover that rich lode of inspiration and America’s own distinctive character.

*Composer biographies for Zamecnik, Rychlik, Beck, Dett, and Dvorak written by Dennis Dooley.*

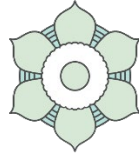
**A walking tour of Cleveland Creatives  
buried at Lake View Cemetery follows.**

# CLEVELAND CREATIVES

- A | Dudley S. Blossom
- B | Maurice Sharp
- C | Harry Weeks
- D | John Mack
- E | Marcel Dick
- F | Arch C. Klumph
- G | Frank Walker
- H | Charles V. Rychlik
- I | Adella Prentiss Hughes
- J | Donald White
- K | Carmela Cafarelli
- L | Sol Marcossou
- M | James D. Ireland, III
- N | John L. Severance
- O | Peter van Dijk, Leon Lazarev



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L A K E V I E W  
CEMETERY *Foundation*

## Cleveland Creatives Tour Companion

### **Dudley S. Blossom** (1879-1938)

*Section 9, Lot 38*

The namesake for Blossom Music Center, Dudley S. Blossom served the Cleveland community as a board member of local organizations, city welfare director, and even one term as Ohio State Representative. Blossom's contributions to the musical world began when he championed a campaign to raise matching funds to build Severance Hall. Blossom also served as president of the Musical Arts Association, Adella Prentiss Hughes' brainchild.

### **Maurice O. Sharp** (1908-1986)

*Garden Crypts Building 2, Niche 105D*

Maurice O. Sharp served as principal flute in the Cleveland Orchestra from 1946 until his retirement in 1982.

### **Harry E. Weeks** (1871-1935)

*Section 30, Lot 31*

Harry E. Weeks founded the prolific and influential architectural firm, Walker & Weeks, with Frank R. Walker. Known for their specialty in bank buildings, Walker & Weeks dabbled in creative ventures designing both the larger-than-life Guardians of Traffic and Severance Hall, home of the Cleveland Orchestra.

### **John Mack** (1927-2006)

*Section 32, Lot 515*

John Mack served as principal oboist in the Cleveland Orchestra from 1965 until his retirement in 2001.

**Marcel Dick** (1898-1991)

*Section 61, Lot 246*

Marcel Dick was an Austrian composer and violinist who served as principal violin for the Cleveland Orchestra from 1943-1949 and professor at the Cleveland Institute of Music.

**Arch C. Klumph** (1869-1951)

*Section 40, Lot 5*

Most notable as a founder of the Rotary Club of Cleveland, Arch C. Klumph was also instrumental in the organization of the Cleveland Symphony Orchestra, the predecessor of the Cleveland Orchestra. Klumph played flute in the Cleveland Symphony Orchestra.

**Frank R. Walker** (1871-1935)

*Section 42, Lot 79*

Frank R. Walker founded the prolific and influential architectural firm, Walker & Weeks, with Harry E. Weeks. Known for their specialty in bank buildings, Walker & Weeks dabbled in creative ventures designing both the larger-than-life Guardians of Traffic and Severance Hall, home of the Cleveland Orchestra.

**Charles V. Rychlik** (1875-1962)

*Section 42, Lot 748*

Charles V. Rychlik played violin for the Cleveland Symphony Orchestra before playing for the Cleveland Orchestra during its first two seasons. Rychlik continued to compose dozens of pieces for violin and became a revered violin teacher in the Cleveland community. His international recognition came from his 25-volume *Encyclopedia of Violin Technique*.

**Adella Prentiss Hughes** (1869-1950)

*Section 2, Lot 394*

The mother of the Cleveland Orchestra, Adella Prentiss Hughes organized and founded the world-class orchestra. Hughes was an avid musician, majoring in music at Vassar, playing various instruments, and creating the Cleveland Music School Settlement for children and the Musical Arts Association.

**Donald White** (1925-2005)

*Section 5C, Lot 11*

Donald White joined the Cleveland Orchestra in 1957 as the first African American member and played cello for nearly 40 years. Facing constant discrimination in the segregated South, the Cleveland Orchestra oft defended White's chair by refusing to perform in places White was not permitted.

**Carmela Cafarelli** (1889-1979)

*Section 1, Lot 114*

Carmela Cafarelli was the newly founded Cleveland Orchestra's first harpist. In addition to her time with the Cleveland Orchestra, Cafarelli ran her own opera house, producing operas for more than three decades at the Masonic Auditorium.

**Sol Marcossou** (1869-1940)

*Section 11, Lot 144*

Sol Marcossou was Cleveland's premiere violinist. Serving first as concertmaster for Johann Beck's Cleveland Symphony Orchestra, Marcossou also served as concertmaster for the inaugural season of the Cleveland Orchestra in 1918-1919.

**James D. Ireland, III** (1950-2015)

*Section 13, Lot 16*

James D. Ireland, III was a businessman and philanthropist wholly committed to the revitalization of Cleveland and its cultural scene. Ireland served as president of the Musical Arts Association, chairing the committee that selected current music director, Franz Welser-Most and vice chair of the multi-million-dollar Campaign for the Twenty-First Century to bring the Cleveland Orchestra back to its full glory.

**John L. Severance** (1863-1936)

*Section 10, Lot 128*

A Gilded Era-tycoon, John L. Severance donated \$2.5 million to the Cleveland Orchestra for the construction of Severance Hall.

**Peter van Dijk** (1929-2019)

*Section 27, Lot 342DA*

Peter van Dijk was an innovative architect from a worldly upbringing who designed multiple buildings in Cleveland including the Anthony J. Celebrezze Federal Building and the Cleveland Federal Reserve Bank. Van Dijk was a fervent supporter of the arts including saving Playhouse Square and the design and construction of Blossom Music Center.

**Leon Lazarev** (1938-2010)

*Community Mausoleum, Corner Illuminated 971F*

Leon Lazarev played second violin for the Cleveland Orchestra from 1985 until his death in 2010.