



CLEVELAND SILENT FILM

FESTIVAL & COLLOQUIUM

FEB
13-20
2022



CLEVELAND SILENT FILM FESTIVAL & COLLOQUIUM

ARTISTIC AND PRODUCTION TEAM

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From the Festival's Founder

How gratifying to see the hard work and cooperation of so many people in presenting the first-ever Cleveland Silent Film Festival! I've long wanted to build something like this in Cleveland, a city whose history was shaped by the same era that produced these cinematic classics. And I'm pleased with the quality of works we are able to present, and the imaginative and compelling music that we'll be enjoying.

None of this would have been possible without the help of multiple individuals. Special thanks go to the tireless efforts of Erin Jesson and Dennis Dooley of the Cleveland Arts Prize, and John Ewing, artistic director of Cleveland Institute of Art's Cinematheque. Thanks also to the chamber musicians sharing Zamecnik's music, especially Isabel Trautwein of the Cleveland Orchestra, who was indefatigable in making our opening concert possible. Thanks to Daniel Goldmark, Professor of Music at Case Western Reserve University and Zamecnik expert, who tracked down Zamecnik's chamber music and provided generous institutional support. A note of gratitude also goes to the San Francisco Silent Film Festival, part of the inspiration for this event, who gave us permission to print the program's film essays. And finally, huge thanks to Rodney Sauer, who developed the curriculum for the Oberlin Winter Term program, and the Mont Alto Motion Picture Orchestra generally, for coming all the way from Boulder to share their talents.

Our opening concert at the Hermit Club in downtown Cleveland focuses on the music of Cleveland native and film music pioneer John Stepan Zamecnik (1872–1953) as well as his mentor, Antonín Dvořák. It was at the Hermit Club that Zamecnik began his musical theater career.

You can also hear Zamecnik's music accompanying a screening of the Buster Keaton classic *Steamboat Bill, Jr.*, at the Apollo Theater in Oberlin (19 E. College St.) on February 16 at 8 p.m., and at three Cleveland Institute of Art Cinematheque screenings: *Wings* on Friday, February 18 at 7 p.m., *The Wedding March*, Saturday February 19 at 7:30 pm, and *Sunrise*, Sunday February 20 at 4 p.m. *Steamboat Bill, Jr.*, *The Wedding March*, and *Sunrise* feature live accompaniment by the Mont Alto Motion Picture Orchestra. Mont Alto will be working with Oberlin Winter Term students in compiling scores for short silent films. This culminates in a free performance at the Birenbaum Innovation and Performance Space (10 E. College St., Oberlin) Tuesday, February 16 at 7:30 pm.

Please take the time to fill out the short survey inserted in the program. This is a new venture that we hope will continue for years to come, but for this to happen we'd like to know who you are and what brought you out. We'll be developing programming and exploring sources of support over the next few months as we make plans to bring the best of silent cinema to Cleveland.

—Emily Laurance

All Festival Events

— PLEASE JOIN US! —

SUNDAY, FEBRUARY 13 ♦ 3 P.M.

From Hermit Club to Hollywood: A Concert of Music by J.S. Zamecnik and Dvořák.

Isabel Trautwein and fellow members of the Cleveland Orchestra, Rodney Sauer, music director of The Mont Alto Motion Picture Orchestra, perform the music of J.S. Zamecnik, film music pioneer, Cleveland native, and protégé of renowned Czech composer Antonín Dvořák.

TUESDAY, FEBRUARY 15 ♦ 7:30 P.M.

A program of short silent films accompanied live by Oberlin Conservatory of Music students with classic photoplay music researched and arranged under the tutelage of Rodney Sauer, director of the Mont Alto Motion Picture Orchestra, at the Birenbaum Innovation and Performance Space (“The Coolest Performance Space in Oberlin”), 10. E. College Street. Admission free. Vaccination and booster encouraged; six-foot social distancing and mask required indoors.

WEDNESDAY, FEBRUARY 16 ♦ 8 P.M.

Screening of *Steamboat Bill, Jr.* (dir. Charles Reisner and Buster Keaton), Buster Keaton's 1928 silent classic, at Oberlin's beautifully restored Apollo Theater (1913), to live accompaniment by the Mont Alto Motion Picture Orchestra. Cast includes Keaton, Ernest Torrence, Tom McGuire, and Marion Byron. William “Steamboat Bill” Canfield (Torrence) eagerly awaits the son he hasn't seen in years. He expects a husky, scrappy fellow like himself who will help him take on the competition from a luxurious new riverboat. Then “Jr.” (Keaton) arrives sporting a pencil-thin mustache and a beret and strumming a ukulele. Oh yeah, and there's a cyclone. The film, known for Keaton's most famous movie stunt, was selected in 2016 for preservation in the United States National Film Registry by the Library of Congress. 71 min. Admission Free. For Covid policy see <https://www.apollotheater.org/covid-19/>

FRIDAY, FEBRUARY 18 ♦ 4 P.M.

Silent Film Scoring for Working Musicians. You're invited to a colloquium at Case Western Reserve University's Harkness Chapel inspired by the extraordinary career and music of J. S. Zamecnik. Rodney Sauer, director of the Mont Alto Motion Picture Orchestra, America's premiere live accompanists of silent movies, will talk about the art of putting music to classic films from the Silent Era; followed by a Q and A led by Professor Daniel Goldmark, director of CWRU's Center for Popular Music Studies, who authored the article on Zamecnik for the online Grove Dictionary of Music. Admission free. Only fully vaccinated persons will be admitted; masks required indoors.

FRIDAY, FEBRUARY 18 ♦ 7 P.M.

The Cleveland Institute of Art Cinematheque screens *Wings* (1927), a super-production about WWI fighter pilots starring Buddy Rogers, Richard Arlen, “It Girl” Clara Bow and a young Gary Cooper. The first film to win the Academy Award for Best Picture, *Wings* focuses on two American flyboys who love the same woman, each other, and airplanes (not necessarily in that order). The thrilling aerial sequences and battle scenes are authentic as well as spectacular; director William A. Wellman spent the First World War as a member of the Lafayette Flying Corps, a group of American pilots who flew for the

French. *Wings* was fully restored for Paramount Pictures' 100th anniversary a decade ago. This restoration preserves not only the original 1927 color tinting but also J.S. Zamecnik's original score, which was re-orchestrated and recorded. “[Justifies] almost every adjectival extravagance.” —*Time Out Film Guide*. DCP. 129 min. Special admission \$12; members, students, and those age 25 & under \$9. No passes or twofers. Filmgoers can park for free in Lot 73 and in the Institute's annex lot and should enter CIA via nearby Entrance C. All visitors to the Cleveland Institute of Art Cinematheque are required to show proof of Covid vaccination and a photo ID upon entering CIA. Temperature taken with a touchless device; masks required for duration of visit. For tickets, go to <https://tinyurl.com/WingsTickets>

SATURDAY, FEBRUARY 19 ♦ 7:30 P.M.

The Cleveland Institute of Art Cinematheque presents *The Wedding March* (1928). The celebrated Mont Alto Motion Picture Orchestra, based in Colorado and led by silent-film music expert and pianist Rodney Sauer, will present a live performance of J.S. Zamecnik's score for Erich von Stroheim's lavish silent melodrama! Fay Wray, ZaSu Pitts, and von Stroheim himself star in the movie, which is set in pre-WWI Vienna. It tells of a spendthrift Prince who loves a beautiful peasant girl but prepares to marry the homely, club-footed daughter of a millionaire whose money he needs to sustain his extravagant lifestyle. Originally shot as a two-part epic but drastically cut by the studio (like the director's previous *Greed*), *The Wedding March* survives only in a version derived exclusively from the work's first part. (The second part, *The Honeymoon*, is lost.) “A mutilated masterpiece.” —*Time Out Film Guide*. “An astonishing portrait of decadent Imperial Austria that's one of the greatest of all silent films.” —*TV Guide*. Restored DCP. 113 min. plus intermission. Special admission \$15; members, students, and those age 25 & under \$12. For tickets, go to <https://tinyurl.com/TWMtickets>. No passes or twofers. Filmgoers can park for free in Lot 73 and in the Institute's annex lot and should enter CIA via nearby Entrance C. All visitors to the Cleveland Institute of Art Cinematheque are required to show proof of Covid vaccination and a photo ID upon entering CIA. Temperature taken with a touchless device; masks required for duration of visit.


SUNDAY, FEBRUARY 20 ♦ 3:30 P.M.

The Mont Alto Motion Picture Orchestra returns to The Cleveland Institute of Art Cinematheque to accompany the 1927 masterpiece *Sunrise*, a movie frequently cited as the pinnacle of silent screen art. The esteemed ensemble, conducted by Rodney Sauer, will perform its own score to this late silent work that is almost always heard with a recorded Hugo Riesenfeld soundtrack. Mont Alto's score (one of the band's favorites) is heavy on pieces by Zamecnik, which enhance most of the film's most important themes: “Entreaty,” “The Awakening,” “The Sacrifice,” “Le Chant des Boulevards,” “Storm Music,” and “Dramatic Tension.” *Sunrise* (a.k.a. *Sunrise: A Song of Two Humans*) is a moving fable in which a country bumpkin (George O'Brien), seduced by a vamp from the city, tries to murder his innocent, loving, and faithful wife (Janet Gaynor). But he relents, repents, and instead spends a romantic day with her in a glitzy, jazzy, modern metropolis. This lyrical masterpiece by the great German director F.W. Murnau (Nosferatu) was voted the fifth best movie ever made by over 800 international critics and film professionals polled by Britain's *Sight & Sound* magazine in 2012. It is not to be missed! “A breathtaking display of cinematic virtuosity...One of the masterworks of the art form.” —*The New Yorker*. DCP. 97 min. plus intermission. Special admission \$15; members, students, and those age 25 & under \$12. No passes or twofers. For tickets, go to <https://tinyurl.com/SunriseTix>. Filmgoers can park for free in Lot 73 and in the Institute's annex lot and should enter CIA via nearby Entrance C. All visitors to the Cleveland Institute of Art Cinematheque are required to show proof of Covid vaccination and a photo ID upon entering CIA. Temperature taken with a touchless device; masks required for duration of visit.

From Hermit Club to Hollywood: The Music of J.S. Zamecnik

— J. S. ZAMECNIK (1872-1953) —

WRITTEN BY RODNEY SAUER



John Stepan Zamecnik [ZAHM-ish-nick] was a remarkably prolific American composer of the early 20th century, and was a major composer of “photoplay music,” the vast, forgotten genre of music used by silent film theater orchestras. Zamecnik was born and raised in Cleveland, studied with Antonín Dvořák in Prague, and returned to America as a professional musician and composer. He composed music in many genres, including songs, dances, salon music, and pieces to be used in compiled silent film scores. He composed a few significant complete film scores, and retired not long after the arrival of sound movies. Zamecnik was one of the few film music composers who was working during the entire period from vaudeville through silent film to the coming of sound. Zamecnik’s career encompassed the fifteen-year existence of photoplay music as a distinct genre (roughly 1913 to 1928), and his developing sophistication as an artist coincided with the development of film music, and of film itself.

Zamecnik was born in Cleveland, Ohio on May 14, 1872. His father was a musician, and J.S. also showed a natural aptitude for music. In

1893 Zamecnik began the study of harmony, counterpoint and fugue; three years later he left for Prague, Bohemia where he was admitted to the Prague Conservatory of Music and assigned to a class in composition under the famous symphonist, Dr. Antonin Dvořák. Zamecnik returned to America and took a job with the Pittsburgh Symphony Orchestra under the direction of Victor Herbert from the fall of 1901 through the Spring of 1904. In 1904 Zamecnik returned to Cleveland. He married Cleveland resident Mary Barbara Hodous in 1904, and they had two children—Edwin in 1905, Walter in 1907.

On December 31, 1907, Zamecnik became the music director of the newly constructed Cleveland Hippodrome theater. He wrote and conducted music for grand spectacles (such as *Coaching Days*, which featured diving horses), and when the Hippodrome started showing films, he may have written music for the silent films there.

Zamecnik quickly became Sam Fox’s primary composer and music director for the company. In 1913, he composed *Sam Fox Moving Picture Music Volume 1*, one of the first collections of music written specifically for movies. This was followed by three more volumes of music for piano, as well as more advanced music for orchestra (some of which can be found on The Mont Alto Motion Picture Orchestra’s recording *Cinema: Silent Film Music by J.S. Zamecnik*).

In 1924, to develop his film music career, Zamecnik left Cleveland and moved to Los Angeles. He continued to compose photoplay music for general use and, as specially composed scores for the premieres of major features became more common, he worked on full film scores. His first effort was a collaboration with established New York composer Hugo Riesenfeld for the Paramount picture *Old Ironsides* (1926).

In 1927, Zamecnik was interviewed by Gordon Whyte of Metronome, and described his methods for scoring the film *Wings*.

“I go into the projection room in the morning and synchronize the picture. That is to say, I hold a watch on the various episodes and make notes of the action. By the time this is

through, I have a fair idea of the nature of the music which must be written to fit the situations.

“Then comes the job of writing it. This I do in the afternoons and go back the next day and see how it fits. In other words, I test it under actual projection conditions. Fortunately I react quickly to the mood of a situation and generally the necessary music comes easily. Also, I naturally write in a dramatic style and this makes the task easier than it might otherwise be.

“I wrote the score of *Wings* in four weeks, which was less time than I would have liked to do the job in. Originally, I was scheduled to have eight weeks and it was my intention to compose an entirely original score for the picture. However, the opening date was put forward four weeks and I had to do the best I could in half the time I calculated on having.

“I immediately saw that I would not be able to write a complete original score, so I chose those episodes which most imperatively called for original music and used other compositions for those parts of the film which they fitted. Then I came to New York to put the finishing touches to the music.

“It was necessary to do some cutting of the picture and of course, the orchestra had to be rehearsed. I would see the cuts that were made and fit the music to the altered action. This took a good deal of time and much work but I am happy to see that the score has been accepted as a suitable accompaniment to this very great picture.”

Zamecnik’s scores were composed for silent films, but were recorded for theaters that were “wired for sound.” Few of these scores have been used on home video versions of these films to date (and as *Betrayal* is considered a “lost film” its score will likely never be performed again).

The glorious exception is Zamecnik’s score for Paramount’s 2013 release of *Wings*, which was recreated by a Hollywood orchestra, and is likely the best example of a historic film score on home video to date. That is the version you will hear February 18, 2022 at 7:00 pm at Cleveland Institute of Art’s Cinematheque screening.

Zamecnik retired not long after the arrival of talkies—according to his sons, he did not care for sound movies, where instead of glorious live orchestral music in the theater, audiences heard low-fidelity recordings played behind dialog and sound effects.

Zamecnik’s silent film cues were reused in many lower-budget sound films and newsreels throughout the 1930s. Zamecnik died in 1953 in Los Angeles. He is credited with nearly 2,000 compositions. During his lifetime, his music was played in hundreds or thousands of film theaters every night for almost fifteen years. His influence on musical development, and on the musical tastes of America, has only recently been rediscovered.

“I go into the projection room in the morning and synchronize the picture.... I hold a watch on the various episodes and make notes of the action.... Then comes the job of writing it. This I do in the afternoons and go back the next day and see how it fits.... Fortunately I react quickly to the mood of a situation and generally the necessary music comes easily. Also, I naturally write in a dramatic style, and this makes the task easier..”

—J.S. ZAMECNIK

From Hermit Club to Hollywood: The Music of J.S. Zamecnik

— PROGRAM —

String Quartette in B-flat, op. 2 (1898)
IV. Allegro vigoroso

JOHN STEPAN ZAMECNIK
(1872-1953)

Trio for Piano, Violin, and Cello (1895)
II. Adagio non tanto

J.S. ZAMECNIK
(1872-1953)

String Quintet in E-flat Major, Op. 97 (1893)
I. Allegro non tanto

ANTONÍN DVOŘÁK
(1841-1904)

Three Photoplay Scenes

J.S. ZAMECNIK
(1872-1953)

Ode to Spring (1923)
A Gruesome Tale (1922)
Bon Vivant (1917)

— PROGRAM NOTES —

WRITTEN BY EMILY LAURANCE (QUARTETTE, TRIO, QUINTET)
AND RODNEY SAUER (PHOTOPLAY MUSIC)

String Quartette in B-flat, op. 2 (1898)
IV. Allegro vigoroso

JOHN STEPAN ZAMECNIK
(1872-1953)

Historians of film music know John Stepan Zamecnik (1872-1953) for two path-breaking achievements: the first published collections of photoplay cues organized by scene type, which supplied film accompanists on a national scale, and his score for the 1927 academy award winning film *Wings*. These musical milestones were undergirded by extensive classical training, including a sojourn at the Prague Conservatory between 1895-1899, where Zamecnik studied with Antonin Dvořák (1841-1904). Zamecnik may have chosen to study with Dvořák because of his own Czech heritage and because Dvořák's profile in the United States was at its zenith in the 1890s. Dvořák had just finished a stint as Director of the National Conservatory of Music in New York, and premiered his popular Symphony No. 9 ("From the New World"). He had also stirred up larger conversations about the nature of American concert music with his many statements to the press about the necessity of building an American school of music composition.

Judging from materials in the Zamecnik collection at the University of Southern California, the young composer concentrated his time on abstract chamber pieces and concert overtures. The chamber works include one string quartet and one piano trio. Both genres were considered necessary steps in a composition student's development: the quartet was the most prestigious chamber music genre and the piano trio trained a young composer in blending mixed instrumental timbres. Zamecnik brought to both compositions the industry of his twenty-something self and a penchant for atmospheric, evocative sounds, while also depending heavily on the motivic development of the German formalist tradition.

The sonata-form finale of Zamecnik's string quartet (dated July-August 1898) opens with a martial flair: its opening theme presents a rising fifth in even half notes followed by a quicker ceremonial flourish. The inner acceleration of this opening theme imparts a momentum that carries through the movement. The stalwart theme is then taken through unexpected harmonic terrain and modal mixtures: the uncluttered, consonant textures give way to tangled, dissonant arpeggiations that slide chromatically through multiple key areas before opening onto a more lyrical second theme in F major, featuring an expansive melody in the first violin while retaining the opening's forward propulsion through its continuous triplet motion. The heroic character of the opening prevails in the use of dotted rhythms and the resolute unison strings at the close.

Trio for Piano, Violin, and Cello (1895)
II. Adagio non tanto

J.S. ZAMECNIK
(1872-1953)

The second movement of Zamecnik's piano trio also demonstrates exceptional chromatic flexibility, perhaps a conscious adoption of the language of theatrical melodrama. Zamecnik builds the movement's structure through continuous motivic development and harmonies with unexpected turns, suggesting multiple dramatic reversals.

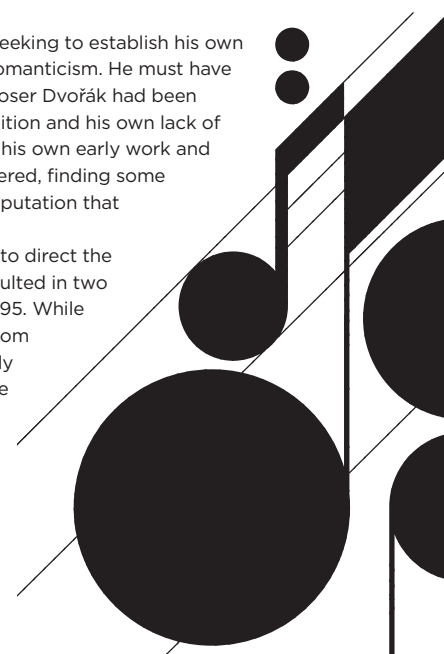
The movement opens tranquilly, with lilting pastoral rhythms. But the harmonies are ambiguous: Zamecnik spins out his theme, delaying any arrival in the home key, B-flat major. The music proceeds restlessly across slippery and far-reaching harmonic terrain, freely using chromatic pivots and modal mixture to evoke a buried emotional turmoil. Zamecnik never settles for long in any one key, but after wandering in increasingly remote areas, he lingers in F-sharp major, emphasizing its distance from the tonic through crystalline voicing in the piano's upper register. Subsequent chromatic sequencing brings the movement to a prolonged A major chord that unexpectedly resolves to a relaxed and unambiguous F major, which in retrospect seems to have been the work's inevitable goal.

String Quintet in E-flat Major, Op. 97 (1893)
I. Allegro non tanto

ANTONÍN DVOŘÁK
(1841-1904)

In Zamecnik's chamber works we hear a composer seeking to establish his own voice within the daunting legacy of nineteenth-century romanticism. He must have found a sympathetic mentor in Dvořák: as a young composer Dvořák had been highly self critical, keenly feeling the same burden of tradition and his own lack of comprehensive early training. Dvořák destroyed much of his own early work and extensively revised what he didn't destroy. But he persevered, finding some success in his thirties and then gaining an international reputation that continued to grow throughout his life.

Dvořák's fame was at its zenith when he was invited to direct the National Conservatory of Music in New York City. This resulted in two extended visits to the United States between 1892 and 1895. While he spent most of his time in New York, Dvořák suffered from homesickness. For a respite from the city he and his family lived briefly among Czech settlers of Spillville, Iowa. While in Spillville he wrote his op. 97 string quintet, a work that is a close companion of his more famous "American" string quartet, sharing with it markers of a folk sensibility, which probably owed something both to his American surroundings and his Czech compatriots.



Op. 97 is a viola quintet, doubling Dvořák's opportunities to write for his own instrument. Indeed, the second viola's arioso pentatonic solo, punctuated by dotted rhythm commentary from the other strings, is the quintet's opening focal point. The cello takes up the viola's gesture but in a minor vein, introducing contrasting elements of chromaticism. This short introduction, with its contrast between the pentatonic lyric simplicity of the main themes and darker agitated transitional passages, provides Dvořák all of the generative material he needs. The viola's opening gesture becomes the theme of the sonata-form allegro, stated jauntily in the first violin. Chromatic elements then lead into a more contemplative second theme in pentatonic minor, featuring the dotted rhythms from the introductory accompaniment. Following another chromatically-inflected transition the development opens new harmonic vistas, showing off lyrical exchanges between the two violas and complex contrapuntal layering of elements. The recapitulation revisits familiar places, but with more emphatic contrast between the diatonic and chromatic, major and minor. The movement closes with a return to the arioso of the introduction, first in unison strings and cadencing in a reflective choral texture.

Three Photoplay Scenes

1. **Ode to Spring (1923)**
2. **A Gruesome Tale (1922)**
3. **Bon Vivant (1917)**

J.S. ZAMECNIK

Ode to Spring (1923)

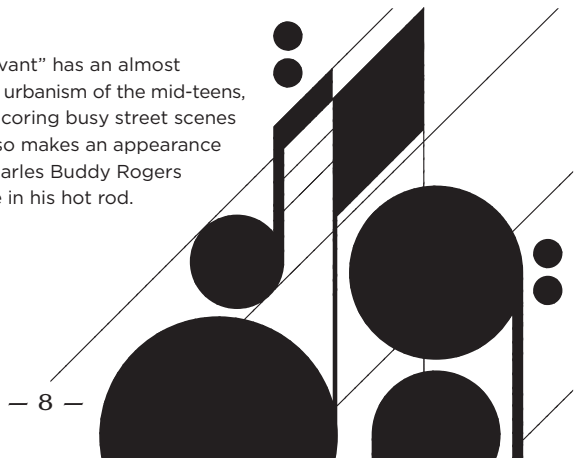
The opening and closing statements are a beautiful, simple melody layered over fat chords one would expect to find in a jazz ballad. The center part of the piece explores unusual phrase lengths of seven or ten bars with radical key changes, before finally coming back to close with a restatement of the simple opening theme. Zamecnik included this piece in his compilation score for the film *Wings* in 1927, so if you attend the upcoming screening of *Wings* at the Cleveland Cinematheque, listen for it early in the film while Richard Arlen says farewell to Jobyna Ralston.

A Gruesome Tale (1922)

The opening creepy cello line borders on self-parody, but fits the title of the piece perfectly. After that dark statement, the piece unexpectedly goes into a highly romantic center section full of emotion, before calming slowly down to a grim ending, where three long notes, separated by uneasy staccato chords, sound a final note of doom.

Bon Vivant (1917)

Cheerful, perky, and optimistic, "Bon Vivant" has an almost mechanical tempo reflecting the thriving urbanism of the mid-teens, making it an excellent choice for underscoring busy street scenes and department stores. "Bon Vivant" also makes an appearance in Zamecnik's score for *Wings*, when Charles Buddy Rogers arrives to take Jobyna Ralston for a ride in his hot rod.



— MUSICIANS —

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. Ms. Koelz lives in Moreland Hills with her husband, three lovely and extremely energetic children, and many pets.



ISABEL TRAUTWEIN ♦ 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 Afiara Quartet and the Linden String Quartet, first prize winners of the Fischhoff, Coleman, and Concert Artist Guild competitions. In addition to his work as a performer, Mr. Wong is an accomplished educator and has been artist-in-residence at the Cleveland Institute of Music, the Royal Conservatory of Music in Toronto, and Yale University and he is currently an artist-clinician for D'Addario Orchestral Strings.

In addition to touring with the quartet, Mr. Wong has played in numerous venues around the United States and worldwide including



Carnegie Hall, the Kennedy Center, the Metropolitan Museum of Art, Taipei's National Theater, Kings Place in London, Koerner Hall in Toronto, and Montreal's Place des Arts. He has collaborated and toured with musical greats such as Itzhak Perlman, Kim Kashkashian, Jaime Laredo, Richard Stoltzman, and with Donald Weilerstein, Peter Salaff, James Dunham, and Paul Katz of the Cleveland Quartet. He has also worked on projects with Canadian scratch DJs Skratch Bastid and Kid Koala and performed in concert with former American Secretary of State Condoleezza Rice.

Originally from Lafayette, Louisiana, Mr. Wong received both Bachelor and Master of Music degrees from CIM, studying violin with Paul Kantor and viola with Kirsten Docter and Lynne Ramsey. He subsequently earned an artist diploma from the Yale School of Music where he worked with Kazuhide Isomura. Other influential coaches and mentors have included Peter Salaff and the Cavani and Tokyo Quartets.

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.

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.

RODNEY SAUER ♦ *piano*

Following studies at the Oberlin Conservatory, Mr. Sauer founded The Mont Alto Motion Picture Orchestra while still a master's student at the University of Colorado. The ensemble is known for the high quality of its film score compilations and performances. The ensemble's repertoire draws on Mr. Sauer's extensive collection of silent film music, acquired from major collections from historic theaters, including the Grauman Theatre library, originally from the Million Dollar and Metropolitan Theatres in Los Angeles.

Mr. Sauer has scored over 150 silent films, all using this historic music repertoire. The five-piece Mont Alto Motion Picture Orchestra tours the country, and regularly plays at the San Francisco Silent Film Festival, the Telluride Film Festival, the Turner Classic Movies festival, and many others. Mont Alto's recorded silent film scores can be heard on video releases from Kino-Lorber, the Criterion Collection, Flicker Alley, Lobster Films, Image Entertainment, Blackhawk Films, the Cohen Film Collection, Eureka Films, and on Turner Classic Movies.



— NOTE —
Steamboat Bill, Jr.

ESSAY BY FRANK BUXTON

It's appropriate that the elaborate set piece of *Steamboat Bill, Jr.* is a cyclone. Legend has it that when Joseph Francis "Buster" Keaton was born in Piqua, Kansas, on October 4, 1895, there was a gigantic windstorm.

And when he was just twenty months old, he was supposedly sucked out of an open dressing-room window by an actual cyclone, which deposited him unharmed some four blocks away. These incidents not only presaged Keaton's tumultuous career, but they also served as fodder for his comedic imagination, to be used and re-used in many of his films.

Buster Keaton was born into a theatrical family. His parents, Joe and Myra, had a traveling medicine show, and Buster joined the act as soon as he knew how to crawl. The Three Keatons became a vaudeville sensation, touring the United States and England from 1897 to 1917.

A popular part of the act involved Joe throwing Buster around the stage, into the wings, and even at the audience on occasion. Buster became known as "The Human Mop" and "The Child That Cannot Be Damaged" because he was able to take falls with comedic, acrobatic skill and without serious injury. His name, in fact, derived from the observation of a fellow performer who, witnessing Buster do a fall down a flight of stairs, declared the kid "a buster." Buster attributed his famous frozen face to the early years of being batted about, claiming he knew at a very young age that he got bigger laughs if he didn't smile.

When Joe finally broke up the act in 1917, Buster continued his stage career as a solo performer in *The Passing Show of 1917* on Broadway. A chance meeting—and his own natural curiosity about the mechanics of filmmaking—propelled him into the world of cinematic comedy.

Invited to visit the Talmadge Studios on East 48th Street in Manhattan, he was asked to join the cast of *The Butcher Boy* (1917), in which he played a supporting role to the very popular Roscoe "Fatty" Arbuckle. Arbuckle would become Buster's teacher, mentor, and friend. "Everything I know about making movies I learned from Roscoe," Keaton always said.

Enraptured by filmmaking, he made fifteen two-reelers with Arbuckle's Comique Film Corporation over the next three years. In 1920, Arbuckle signed a lucrative contract with Paramount Pictures, and the Comique Film Corporation was turned into the Keaton Studios.

Steamboat Bill, Jr. (1928) was the last film Keaton made over which he had writing and directorial control. Set on the banks of the Mississippi (and filmed on the Sacramento River), the climactic set piece was originally conceived as a flood, and construction for the sequence was nearing completion when a devastating flood of the real Mississippi caused the studio to cancel Keaton's plan. Forced to go over schedule and over budget, Keaton proposed a cyclone, and he began preparing for the new scenes. He brought in airplane engines to simulate the cyclone effect and constructed breakaway buildings that could fly apart or collapse when needed.

The cyclone has its roots in Keaton's past, and there are many such autobiographical references in the film. In the sequence where Buster is caught in an abandoned theater during the cyclone, he shows us several artifacts of his vaudeville days: the magician's disappearing cabinet, the secret to which

Buster reveals in the film, and the frightening ventriloquist's dummy, which refers to an incident from Buster's childhood when he was trapped in a suitcase with just such a doll for several hours.

One of the most iconic images in *Steamboat Bill, Jr.* involves a breakaway building that was carefully constructed to collapse around Keaton without harming him. By strategically positioning himself beneath a second-story window, he was able to create a death-defying visual gag that still invokes awe. Had his calculations been off by even two inches he would have been driven into the ground like a tent peg.

There has been much speculation about why Buster attempted such a potentially suicidal stunt. During the production of *Steamboat Bill, Jr.* Keaton learned that his

production company was being disbanded and his services were being sold to MGM, where he would no longer have creative control. In addition, his wife was divorcing him and changed the names of his children so they would no longer bear his name. He himself was quoted as saying he was angry and didn't much care what happened to him.

This amazing sight gag continues to inspire filmmakers and artists to this day. Jackie Chan paid homage to Buster Keaton by restaging the stunt in his 1987 action farce *Project A, Part II*, and, in 1997, the British artist Steve McQueen recreated it in his video piece *Deadpan*, for which he won the prestigious Turner Prize.

Buster Keaton made many more films, but he was rarely given the opportunity to create the breathtaking comedy that he produced in the '20s. He died in 1966 at the age of 71.



— NOTE —

Wings

ESSAY BY THOMAS GLADYSZ

There had been other great war films before *Wings*. With the popular success of two of them, *The Big Parade* (MGM, 1925) and *What Price Glory?* (Fox, 1926), Paramount set out to make a war film of its own. Each of those earlier movies had focused on foot soldiers and their experience on the battlefield. Paramount, hoping to do something different, set its sights on a flying story. *Wings* was suggested by screenwriter and former wartime pilot John Monk Saunders.

To direct, Paramount selected an otherwise little known 29-year-old by the name of William A. Wellman. He was chosen not because his work, which mostly consisted of a string of low-budget westerns, had shown much promise, but because he was the only director in Hollywood with aerial combat experience.

Paramount's hopes were high, so much so that in an era when very few films cost more than a million dollars, *Wings* was budgeted at two million. Saunders was sent to Washington to solicit government cooperation, and, with the help of producer Lucien Hubbard, they secured an additional \$16 million in the form of military equipment and manpower.

As director, Wellman involved himself in nearly every facet of *Wings*, including casting, camerawork, and certain aspects of the story that echoed his own experiences as a decorated combat pilot in World War I. In his 1974 autobiography *A Short Time for Insanity*, Wellman recounts: "We had been rehearsing with 3,500 army personnel and 65-odd pilots for ten days. ... It was a gigantic undertaking, and the only element we couldn't control was the weather. All morning long, we waited, everything in readiness. The barrage to gouge its creeping devastation and noise, the troops to plow through God knows what, and the cameras to record the countless number of rehearsed bits of battle business. The planes on the runway ready to take off and circle to my right of the battlefield, to swoop down on their strafing assignments, and the camera planes at different altitudes to photograph the air view of the maze of confusion of a battle."

Wings was the first significant motion picture to deal with the role of the airplane in war. As William Wellman Jr. explains in *The Man and His Wings*, his detailed study of his father's work, "Before 1926, there had been some aerial warfare work in films; however, flying footage was gathered from independent sources, government financed films, and with the use of miniatures. Actors were not seen in actual flight." Up to that time, in fact, many aerial scenes had been shot in stationary planes on the ground.

Wellman set out to achieve what no one else had attempted, and, under his direction, cinematographer Harry Perry and a large number of cameramen shot close-ups of flyers from the rear cockpits of planes while following dogfights from a near squadron-worth of camera planes. Wellman and his team of cameramen also devised daring new techniques, and, at times, even had the film's stars pilot their own planes while controlling mounted, motor-driven cameras that faced them.

Wings was largely shot at an airfield near San Antonio, Texas, where devastated battlefields and a wrecked French village had been re-created. The film was in production between September 7, 1926, and April 7, 1927. Shooting dragged on from month to month (at the time, most films were made in four weeks) as the headstrong Wellman waited for ideal conditions. Once, the *Wings* company waited 18 straight days for the right clouds in the San Antonio sky.

Wellman wrote, "Say you can't shoot a dogfight without clouds to a guy who doesn't know anything about flying and he thinks you're nuts. He'll say, 'Why can't you?' It's unattractive. Number two, you get no sense of speed, because there's nothing there that's parallel. You need something solid behind the planes. The clouds give you that, but against a blue sky, it's like a lot of goddamn flies! And photographically, it's terrible."

Besides Wellman's love of flying, *Wings* embodied several themes close to the director's heart: male friendship; the deeply felt comradeship of groups of men engaged in a shared and usually dangerous endeavor; and the romantic triangle, often settled by the setting aside of one of the three's interests. The story follows the wartime fortunes of young fighter pilots played by Richard Arlen and Charles "Buddy" Rogers. Rivals for the love of the same woman, they become friends after a fistfight. Clara Bow, the studio's biggest box-office draw at the time, was cast as the film's heroine because Wellman picks Arlen and Rogers were unknowns. Bow drew out sensitive passages and added just the right amount of pulchritude to what is essentially a man's story.

Wellman's determination to get it right paid off. When *Wings* premiered at the Criterion Theater in New York in August 1927, everyone agreed that nothing like it had been seen before. Quinn Martin of the *New York World* wrote, "there has been no movie ... which has surpassed it in impressing upon an audience a feeling of personal participation."

"Amazing," "impressive," "thrilling," and "startling" were some of the words used by critics to describe the film, which turned out to be a huge hit. With a top ticket price of two dollars (in an era of 25- and 50-cent admissions), *Wings* played to large crowds at the Criterion for a remarkable 63 weeks before moving across town to the Rialto and concluding an unprecedented two-year run in New York City.

After its long run in New York, *Wings* came to Cleveland, where it debuted at the Colonial theater on April 8, 1927. It was shown in Magnascope, and accompanied by a twenty-piece orchestra. The film was a hit. Three days later, an advertisement in the *Plain-Dealer* proclaimed "Cleveland Taken by Storm." Ward Marsh, the newspaper's well regarded film critic wrote, "*Wings* is a great, shocking tale of air knights who breasted the clouds and fought individual duels; it is the story of the few who lived and of the many who crashed to earth riddled by machine gun bullets.... one of the greatest pictures of the year—one of the great pictures in celluloid history."

The film proved to be a sensation, and by all accounts exceptionally popular. At a time when most new films played only a week, *Wings* enjoyed a record setting thirteen-week run in Cleveland, eclipsing D.W. Griffith's earlier success, *Way Down East*.

Wings has been compared to *Star Wars* both for its broad appeal and for its influence on Hollywood filmmaking. Both broke new ground, and each inspired a legion of imitators and even their own genre. At the first Academy Awards in 1929, *Wings* was named the first ever Best Picture for the years 1927-1928. Until recently, it stood as the only silent film to have been awarded an Oscar. Neither time, nor the arrival of sound, has diminished its singular achievement.

Thomas Gladysz founded the Louise Brooks Society in 1995. He is the author of numerous articles on early film, as well as a handful of books on the silent film star Louise Brooks.



— NOTE —
The Wedding March

ESSAY BY MIGUEL PENDÁS

Few people in the history of Hollywood have been as revered and reviled as Erich von Stroheim. Among studio magnates like Irving Thalberg, Stroheim's inability or unwillingness to deliver a film at a usable length anywhere near on budget made him a hated burden. But the undeniable power of his cinematic vision and his charismatic personality made his movies enormously appealing to audiences and critics alike. His career was a succession of dazzling successes as well as misunderstood, unreleasable projects hacked to pieces by studios whose idea of a film was 90 to 120 minutes long and bled black ink, not red.

Stroheim came to America from his native Austria, arriving at Ellis Island in 1909 at age twenty-four, where this son of a Jewish hatmaker changed his name to the aristocratic-sounding Erich Oswald Hans Carl Maria von Stroheim, inventing a past for himself as an Austrian nobleman with a distinguished military career. He came to the Bay Area for awhile, living in Mill Valley and Oakland, pondering his life path, then moved to Los Angeles, where he caught on as a Swiss army knife who happened to be an expert on European aristocratic and military matters. His first jobs were as an actor in small but noticeable parts and, in 1914, as an advisor to D.W. Griffith, whom he always considered to be his mentor.

"Throughout his career, he was able to talk people into almost anything," writes biographer Richard Koszarski, and, in 1919, Stroheim talked his way into directing and starring in his first film, *Blind Husbands*, at Universal where noted penny-pincher Carl Laemmle was willing to gamble on anybody with a good idea who didn't need to be paid too much. The film was a smashing success, critically and commercially. In one stroke Stroheim established himself as the most sophisticated filmmaker in Hollywood.

Stroheim was notorious for his lavishness and extravagant staging, with an obsessive attention to the intricate details of costumes and set design. He went to the set with an approved script but felt no hesitation in creating new scenes as he went, oblivious to running time or expense. In the case of *Greed*, this work style resulted in an eight-hour final cut. Naturally, this led to a studio butchering of the print to two hours, which made the film incomprehensible and assured its failure with audience and critics. But his methods were not driven by incompetence or ignorance. They were conscious choices. He was creating a new kind of cinema.

"My single aim in directing a picture is to give plausibility to the picture," he said in a newspaper interview when quizzed about his extravagant production methods. "I try to make the members of the cast live their parts, be the characters that they are playing ... It is because I

forbid theatricality, refuse to allow them to act all over the place, that they become natural and interpret their roles by living." That plausibility involved meticulous attention not only to building characters but also to the sets and costumes they inhabited.

More than once Stroheim lost control of a picture before it was finished. His sixth film as director, *The Merry Widow*, was thought to be his last chance to show that he could play by the rules. But it fared no better than the others. He was thrown off it by MGM in an attempt to stem the bleeding. But in a stunning reversal of fortune, instead of losing money, *The Merry Widow* became his greatest commercial and critical success.

The major studios professed to be through with him, but an independent producer, Pat Powers, stepped up to make a deal in conjunction with Paramount. Stroheim would write an original story, direct, and star. The project was to be titled *The Wedding March*, a romantic drama set once again in the twilight of the Hapsburg dynasty in pre-World War I Vienna, as most of his films were.

The Wedding March is a vindication of Stroheim's approach to realism. Without the crowd scenes, the lavish celebrations and costumes, the establishing of the decadent lifestyle of the aristocracy, the emotional punch at the end of the story would not be so strong. The story centers around Prince Nicki (Erich von Stroheim), the son of a noble family who has been living the life of a cynical libertine and is now in financial straits. When he goes to his father, Prince Ottokar (George Fawcett), for money, Ottokar tells Nicki that he has nothing. He advises his son to "marry money" and save the whole family.

At the Corpus Christi religious parade in front of St. Stephen's Cathedral, the dashing Nicki, on horseback in his cavalry commander's finery, notices a beautiful young woman, Mitzi (Fay Wray), in the crowd. They exchange meaningful glances, even though she is with the loutish Schani (Matthew Betz), who has designs on marrying her. After a disturbance, Nicki has Schani arrested, and the mutual hatred and jealousy between them is ignited. But Nicki and Mitzi keep meeting under romantic circumstances and fall in love.

Nicki is approached by a wealthy capitalist to marry his daughter Cecelia (ZaSu Pitts): a million-dollar dowry in exchange for a noble title for her. Nicki initially refuses but finally relents; it is his duty as a nobleman to save the family from humiliation. When Schani is released from jail he angrily tells Mitzi what a fool she is to harbor illusions of marrying a nobleman. He plans to kill Nicki at the elaborate royal wedding. He waits for Nicki with a gun outside the church. Mitzi promises to marry Schani if he refrains from his attempt to kill Nicki. Oblivious to all this, Nicki and Cecelia get into their coach and drive away as he wipes a tear from his eye. The pain in his heart is understated but obvious.

The casting was easy, as Stroheim turned to actors he had been working with for years. In the role of Cecelia he cast Pitts, a comedienne already known for her goofy persona whom he had turned into a dramatic leading lady in *Greed*. And of course he cast himself in the lead role, Prince Nicki. The one role that remained difficult to fill was that of Mitzi. After seeing hundreds of candidates, he instantly connected with Wray. At the age of eighteen, she had the unspoiled starry-eyed beauty he was looking for. It was her breakthrough part and led to a notable career.

From the beginning Stroheim was thinking of a two-part film: *The Wedding March*, which would end at the wedding, and *The Honeymoon*, which continued the story. Stroheim's extravagance was, as always, legendary. He had a reproduction built of the Vienna cathedral. For a romantic scene in which Nicki and Mitzi meet in a luminous apple orchard at night, he had thousands of apple blossoms tied by hand to the trees. An orgy scene among the aristocrats was enhanced by call girls and bootleg gin brought onto the set; the shooting went nonstop for days. It was no surprise that Stroheim's cut ran to six hours. Powers took the film away from him and, after a series of misfortunes, it was made into two films after all, both of them unsuccessful. (The only known surviving print of *The Honeymoon* was lost in a fire at the Cinémathèque Française in 1959.)

The Wedding March is perhaps Stroheim's most personal film. In an interview with *Hollywood Filmograph* magazine he said, "*The Wedding March* is an expression of my own homesickness, the nostalgia of one who revives dear memories with a catch in his throat and a pain in his heart."



— NOTE —

Sunrise: A Song of Two Humans

ESSAY BY SHARI KIZIRIAN

Historian William K. Everson dubbed 1927 "the absolute zenith of the art of the silent film." *Metropolis*, from Germany, and *Napoleon*, from France, are noteworthy enough to mark the year as significant. But that September also saw the release of *Sunrise: A Song of Two Humans*, F.W. Murnau's celebrated first American feature. Imported from Germany by William Fox to lend his studio prestige, director Murnau had been given unprecedented carte blanche to make the film.

He built a village on the shores of Lake Arrowhead and a marshland at the Los Angeles studio, complete with two moons, as well as spent more than five months in production at a time when quickly made "programmers" were the bulk of Fox's output. Murnau brought with him all the innovative techniques he had developed making his previous 17 films. Chiaroscuro lighting effects evoked mood and characters' state of mind. His entfesselte kamera (unchained camera) meandered in long unedited takes throughout elaborate sets notable for, among other things, an impressive depth of field. The trade press followed the making of the film, relishing the production's high cost. In February of that year, more than six months before the world saw *Sunrise*, even the *New York Times* saw fit to report about the film's enormous sets: "Fox builds city a mile and a half wide." When the movie finally made its world premiere on September 23 at New York's Times Square Theatre, the big-name director was not even in the audience.

Born Friedrich Wilhelm Plumpe in 1888 into a middle-class family in Bielefeld, Murnau studied philology and art at the University of Heidelberg, later abandoning school to become an actor. Eventually settling in Berlin, he gravitated like many adventurous artists of his day to Max Reinhardt's Deutsches Theater, playing roles in Shakespeare's *A Midsummer Night's Dream* and Karl Vollmoeller's *The Miracle*. In 1919, after serving in the German infantry and air force during World War I, he directed his first two pictures. *Der Knabe in blau* (*The Boy in Blue*) was made with a Deutsches Theater colleague, and the episodic *Santasas* was a collaboration with Robert Wiene, whose *The Cabinet of Dr. Caligari* (1920) heralded the arrival of expressionist cinema the following year. For his *Nosferatu: A Symphony of Horrors* (1922), Murnau adapted Bram Stoker's 1897 novel *Dracula* and fused the palettes of Gothic, romantic, and abstract expressionist painting styles. But it was the purely visual storytelling of *The Last Laugh* (1924) with its single intertitle and its use of an inventive tracking camera to convey the downtrodden psyche of a demoted doorman that brought Murnau worldwide acclaim and an invitation from William Fox.

Fox had great ambitions for his studio. He began busily scooping up theater chains in 1925, expanding his West Coast operation, and investing in a sound-on-film process invented by

Theodore Case. To fill his newly acquired movie palace screens with quality pictures, he cultivated homegrown talent, counting Raoul Walsh, John Ford, and Frank Borzage among his top directors. After seeing *The Last Laugh* at a preview screening held in New York before its Berlin premiere, he enticed Murnau to America with a six-figure salary and the promise of complete creative control.

The night of *Sunrise's* New York opening, Murnau's film was not the only attraction. Rather than the usual stage shows and live orchestral accompaniment that splashy premieres entailed in the silent era, the evening instead promised an "all-sound program" courtesy of Movietone technology. *The Cadets at West Point*, the first Movietone short subject, had screened for the New York press in February. In May, the Movietone crew filmed the sight and simultaneous sound of Lindberg taking off on his historic trans-Atlantic flight and rushed back to the lab to develop the footage. That same night at the Roxy Theatre, the audience gave the newsreel a ten-minute standing ovation.

For *Sunrise's* unveiling, the studio commissioned a sound-on-film score that included crowd noises, clanging bells, and a blowing storm. Before the feature, the audience saw freshly minted Movietone short subjects: the Vatican Choir singing, a military parade (with band), and a speech urging international peace delivered partly in English by Italian dictator Benito Mussolini. The October 1 issue of *Moving Picture World* devoted an entire review to the 20-minute newsreel. "What impressed the audience most at the opening of Fox's *Sunrise* ... was not so much the fine picture made by Fred W. Murnau ... as it was the Movietone accompaniment for the picture and the Movietone scenes ... which preceded the main feature. ... The perfection of the synchronization of sound and picture has at last been attained and hereafter anyone who doubts the future of this form of entertainment must be classified with those who thought that the 'movie' was only a passing amusement for children and folks of inferior mental capacity."

After completing *Sunrise*, Murnau returned to Germany to fulfill an obligation to Ufa, which required he direct one more film. *From Nine from Nine* was never made, but Murnau, released from his contract, extended his visit home, missing the much-hyped New York premiere. He did return in time for *Sunrise's* West Coast premiere on November 29 at the Carthay Circle Theatre. The star-studded evening featured a live orchestral score prepared by conductor Carli Elinor, who had built a reputation as musical director for high-profile premieres such as *The Gold Rush*, *The Big Parade*, and *What Price Glory*. In addition to fellow Fox director Frank Borzage, whose *7th Heaven* had already demonstrated Murnau's powerful impact on the Fox lot, the audience reportedly included Clara Bow, Clarence Brown, Joan Crawford, Dolores Del Rio, Hal Roach, Norma Shearer, and Irving Thalberg. The crowd burst into applause after the film's stunning camera effects.

As it turned out, 1927 was also the zenith of Murnau's career. After *Sunrise's* record-breaking expense and anemic box-office returns, Fox encouraged the director, now signed to a four-year contract, to limit the budget and scale of his next projects. The specter of sound also haunted his final works. Both *4 Devils* (1929), about a family of circus acrobats, and *Our Daily Bread* (1930, released as *City Girl*), set on a wheat farm, were partially reshot to fill the pressing demand for talking pictures. Film scholar Janet Bergstrom says that 25 percent of *4 Devils* and about half of *City Girl* include new dialogue scenes made without Murnau's participation.

While the entire industry was frantically converting to talkies, Murnau was far from studio control, working on an independent silent production with *Nanook of the North* director Robert Flaherty. Their 18-month adventure in French Polynesia resulted in Murnau's last film. *Tabu* premiered March 19, 1931, one week after the director sustained fatal injuries from a car crash along the Pacific Coast highway. Both silent film and one of its leading artists were dead. Eleven people, including Greta Garbo, attended his wake in Los Angeles. His body was shipped back to Berlin, where fellow German director Fritz Lang offered a final, prescient farewell: "Many centuries hence everyone would know that a pioneer left us in the midst of his career."

The Mont Alto Motion Picture Orchestra

— MUSICIANS —

RODNEY SAUER ♦ *director and piano*

Please see page 10.

BRITT SWENSON ♦ *violin*

Britt Swenson received her B.M. and M.M. degrees from the Juilliard School. She made her Carnegie Hall debut soloing with the New York Pops Orchestra. She has performed throughout the US, Europe and Asia with such artists as Jean Pierre Rampal, Mstislav Rostropovich and Yehudi Menuhin. Ms. Swenson has been featured on NPR's "Performance Today" and "Music from the Grand Teton Music Festival." She has recorded extensively as soloist in Vivaldi's Four Seasons with the Bismarck Symphony, as a chamber musician, as violinist with the Mont Alto Motion Picture Orchestra and in over thirty Hollywood movie soundtracks.

Awarded the prestigious Frank Huntington Beebe Fellowship, Ms. Swenson spent a year studying at the Mozarteum Academy in Salzburg, Austria. Currently Ms. Swenson is a member of Colorado Ballet Orchestra. A devoted teacher, Ms. Swenson is on the faculty at Parlando School for the Arts in Boulder and has been a teaching fellow at Harvard University.

ANDREW BROWN ♦ *cello*

Coloradoan cellist Andrew Brown has served as the principal cellist of The Longmont Symphony, Mahler Festival, Aspen Music Festival's Opera, and collaborated with Takács Quartet's Geraldine Walther. Dr. Brown is the 1st prize winner of the 2016 Ekstrand Competition at CU Boulder and has previously been awarded 1st place in the Lamont Chamber Competition and was Lamont's Best Senior in Performance. As part of his doctoral dissertation, Dr. Brown published a recording of unaccompanied compositions for cello by American composers. Dr. Brown holds a BBA in Finance from The University of Iowa, BM in Cello Performance from The University of Denver, MM in Cello Performance and Suzuki Cello Pedagogy from The Cleveland Institute of Music, and a DMA in String Performance from The University of Colorado, Boulder.

BRIAN COLLINS ♦ *clarinet*

Brian Collins is former principal clarinetist with the Longmont Symphony Orchestra, and performs with the Colorado Mahler Festival. He has also performed with the Tulsa Symphony Orchestra, Boulder Philharmonic, Boulder Sinfonia, Louisville Symphony, Denver Symphony, Boulder Concert Band, and too many other orchestras to count.





DAWN KRAMER ♦ *trumpet*

Dawn Kramer is a freelance trumpet player in the Denver area. She is currently a member of the Boulder Brass, the Darren Kramer Organization, salsa band Conjunto Colores, as well as the Mont Alto Motion Picture Orchestra. She is second trumpet at the Buell Theatre. She has subbed with the Colorado Symphony, Colorado Music Festival, Denver Brass, and many regional orchestras and chamber ensembles.

As a Colorado native, Ms. Kramer attended the University of Colorado. She has toured as lead trumpet aboard several cruise lines, a Miami-based salsa band, as well as the internationally acclaimed rock band, Matchbox Twenty. These travels took her across the US, Canada, Europe, Australia, and Mexico. She has appeared on the *Tonight Show*, *The Late Show with David Letterman*, the *Rosie O'Donnell* show, and *VH1 Storytellers*. She has recently performed at the International Trumpet Guild, the International Association of Jazz Educators, and the Colorado Music Educators Association conventions.

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