

Spring 3-1-2014

A Brief History of Akron's Tuesday Musical

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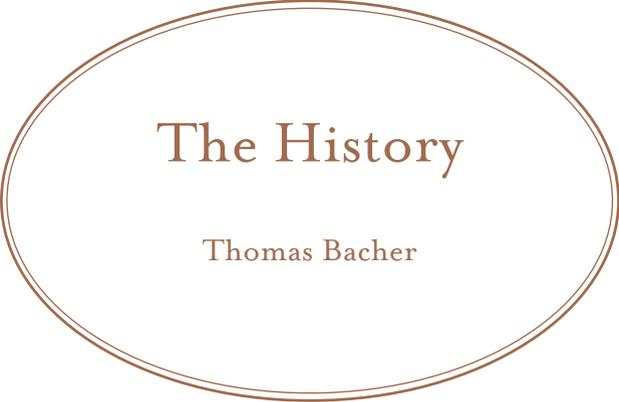
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The History

Thomas Bacher

The Music Starts

THE AUTUMN OF 1887 was extremely dry in Akron, Ohio. Little rain had fallen for months and temperatures were well above normal. In some cases, livestock had to be herded for miles to find drinking water. Crops were perishing and farmers predicted a grim harvest. Across the Midwest, forest fires raged and water was sold by the barrel. A federal government report about Ohio's agricultural output noted that the general drought "has materially damaged corn and potato crops. The prospect of the apple crop is worse than ever, and more than one-fourth of the average yield cannot be expected." (*Springfield Daily Republic*, August 19, 1887).

The threat of uncontrollable flames was on citizens' minds. Akron had four fire stations equipped with four steamers, four horse-drawn hose carriages, and thirty-five firemen, but blazes typically spread rapidly across wooden structures. Gertrude Ferguson Penfield and Franklin Augustus (F. A.) Seiberling knew all about the devastation of fire. Earlier that year, a blaze had destroyed the Seiberling Empire Works building, killing one and severely injuring three employees. However, on October 12 the couple was preoccupied with something else, a wedding—their wedding. Perhaps the betrothed had talked about plans at Harriet (Hattie) Seiberling's wedding to Lucius C. Miles earlier that year, at which Gertrude was a bridesmaid. The Western Reserve erudite class, after all, associated with one another frequently. The marriage of F. A. Seiberling and Gertrude Penfield reflected a match of families who had grasped the entrepreneurial spirit—Gertrude's late father had built a clay and tile enterprise and F. A.'s father was an inventor and manufacturer of farm machinery.

Gertrude was a recent graduate of the exclusive Lasell Seminary for Young Women, a highly respected two-year college on a broad leafy campus in Auburndale, Massachusetts, near Boston. The school's purpose was to create "the 'atmosphere of culture' conducive to the training of girls for their distinctive duties in home life" (Alexander Hogg, *The Railroad as an Element in Education*, Louisville: Morton and Company, 1897). The seminary's board was \$250 per year, tuition was \$60 to \$90 per year for the regular courses, and tuition for the music courses ranged from \$60 to \$150 per year. The school's musical department had seven square grand pianos, a concert grand piano, and a two-manual pipe organs, with full sets of pedals. (*American Journal of Education*, vol. 5, 1880.) Gertrude was one of five Penfield sisters who, along with a cousin and a sister-in-law, attended Lasell. Courses taught at the seminary included vocal music and instrumentation, as well as the liberal arts and the arts of domestic life. Academically, Lasell was a perfect setting for Gertrude's formative years in music and her training would help her grow an organization that had its beginnings on November 9, 1887, less than a month after the Seiberling-Penfield nuptials.

Entertainment would be part of the wedding in Willoughby, but it was unlikely that the bride sang, though she had the talent. The groom's hometown of Akron, like other towns and cities in Ohio in the late 1800s, had its gathering venues, including the Academy of Music (five hundred seats) and the Phoenix Opera House (a thousand seats). Concerts and theater productions were regularly scheduled. Vaudeville shows with knife eaters and chain benders were part of the entertainment picture, too. Akron saloons, four for every thousand residents, provided another outlet for the populace. The city had begun to prosper after 1840, when the opening of the Ohio & Erie Canal made Akron a milling location for farmers' crops, but commerce along the waterway was being replaced by trains, shrinking the time and distance between Akron and other places in the widening country.

Judging from Gertrude's character, prior to the wedding she was probably a member of a social club or two. Women met in parlors, churches, and other meetinghouses across the country. Until the

late nineteenth century, these clubs were primarily devoted to self-improvement and cultural activities. Clubwomen read books, listened to lectures, and hosted musical events. Among the Ohio clubs were the Cleveland's Conversational Club, Dayton's Friday Afternoon Club, Cincinnati's Nomad Club, and Akron's Art and History Club.

After Gertrude and her new husband left on their honeymoon, an acquaintance, Celia Baker—wife of George Baker, a prominent businessman who was president of Akron Electric Light and Power—invited a select group of women with “proven musical ability” to her accommodating home at 610 East Market Street. Clearly Celia Baker, whose own musical interests contributed to the life of the First Congregational Church of Akron, had carefully selected the group. The women were to discuss ways to advance the appreciation of music in Akron and provide a performance outlet for women in the area.

On the day of the meeting, temperatures were in the mid to upper forties and the talk of the town revolved around the previous day's state elections. Republican Governor Foraker won his second term, but the Ohio legislature was to be run by a Democratic majority. Even though the women's suffrage movement was growing, the ladies who came together on East Market Street weren't eligible to vote in the 1887 Ohio elections. The women probably arrived in carriages or perhaps a few walked to the Baker residence. (See map on page 90–91 with attendees' residences.)

Historical accounts differ as to the exact number of participants at the inaugural gathering. Most records indicate that including the hostess, in attendance were Zelle Adams, Sybil Caskey, Lucy Ione Edgerton, Martha Herrold, Alma Little, Harriet Miles, Sadie (Sarah E.) Motz, Jessie Otis, Frances Robinson, and Lillie May Saunders. Many in the group, if not all, had met each other previously; some even went to elementary school together. If the women didn't know each other, most of their husbands or fathers had crossed paths.

Alma Little (married Harvey Sylvester App of Cleveland in 1895) and Ione Edgerton, whose father, Sidney, had served as a US Congressman, were both graduates of Oberlin College. Little gave music

lessons in Akron, and Edgerton went on to teach music at Buchtel College and was granted an advanced music degree from Oberlin's Conservatory of Music in 1893. Sybil Caskey (married William Fair, a Cleveland veterinarian, in June 1894), the daughter of the late restaurant owner, J. G. Caskey, taught piano and theory at Buchtel College. Frances Robinson, whose father owned a business that manufactured sewer pipes, married F. H. Adams, the cashier of the First National Bank of Akron. Robinson eventually became the president of the local Ladies Aid Society. Lillie May Saunders was the daughter of Sanford Burnham, an Ohio Legislator and member of the Board of Trustees of Buchtel College, and was married to Addison T. Saunders. Sadie Motz attended one of Akron's public schools with Harriet Seiberling and Helen Storer, who also became a member of the association. Motz's father Henry was the vice president of the Akron Cracker Company. F. A. Seiberling's uncle, Monroe, was the company's president. Motz married John H. McCrum (see page 97) who became president of the Akron Varnish Company. Jessie Otis was the wife of a prominent Akron lawyer, Edward P. Otis. Harriet Miles was the former Harriet Seiberling, sister of F. A. Seiberling. Zelle Adams was the daughter of Frank Adams, a prominent Akron businessman and member of the city's board of trade. After returning from her honeymoon, Gertrude Seiberling joined the group. The meeting's convener, Celia Baker, moved to Denver, Colorado, within the year and became involved with musical activities there.

Women in Music History

1887: Nadia Juliette Boulanger, French teacher, composer, and conductor, who influenced a generation of American composers is born.

1890: Amy Marcy Beach, the first American woman to succeed as a composer of large-scale art music, composes her *Mass in E flat*.

1898: Mary Wurm, a British pianist, conductor, and composer of German parentage founds a women's orchestra in Berlin.

Although the initial meeting was held on a Wednesday, the women called their organization the Tuesday Afternoon Club. It's unlikely that the first meeting had an agenda. Probably tea and pastries were served, and the participants discussed plans to meet again. No records have survived.

At the time, Akron was mocked by Clevelanders as a second rate city. A small piece ran in the May 12, 1890 *Plain Dealer* that epitomized the lack of culture Clevelanders attributed to its southern neighbor.

The *Akron Beacon* gravely assures its readers that "'philharmonic' is the German for music loving." This will enlighten Akronians who thought the word was compounded from "phiddle" and "harmonica."

Changing Cleveland's attitude toward the city was only one of the obstacles the Akron ladies faced. A spirited and determined Gertrude Seiberling would show leadership during the club's early years. She would also overcome her husband's apprehension—he had remarked that T.M.C. (the name changed from Tuesday Afternoon Club to Tuesday Musical Club) stood for "trouble must come" (Akron Women's History, http://www3.uakron.edu/schlcomm/womenshistory/seiberling_g.htm).

An advance in technology also coincided with the year of the first meeting of the Tuesday Afternoon Club—Emile Berliner applied for a patent on his gramophone. Ten years earlier, Thomas Edison had patented the first practical talking machine, and he named the recording machine, the record, and the reproducing machine a phonograph, a phonogram, and a phonet, respectively. In 1885, the graphophone was invented by Prof. Graham Bell and Mr. C. S. Tainter, both working at the Volta Laboratory Association of Washington. Berliner's gramophone improved on these earlier discoveries and the invention would soon lead to the large-scale introduction of music into American households.

By January 1888, the Tuesday Afternoon Club had added a few new members to its ranks. Interestingly enough, several women who purportedly attended the first meeting were not listed as charter members of the club on a photograph from that time, including Sarah Motz, Martha Herrold, Zelle Adams, Alma Little, and Frances Robinson.

Perhaps they joined shortly after the planning affair at the Baker home. The new members were Belle Brooker Luxmore (Oberlin Music Conservatory graduate and local music teacher), Helen Storer, Belle Bennett (a high school student at the time), Dorothy Belle, and Emma Motz Gehring, the sister of Sarah Motz. By 1913, only four of the original members would still be active in the club—Jessie Otis, Frances Adams, Gertrude Seiberling, and Lillie May Saunders.

The Akron club's formation reflected a national trend of women organizing music clubs. In 1893, coinciding with the World's Columbian Exhibition in Chicago, Rose Fay Thomas, whose husband was the musical director for the exhibition, invited women's amateur musical clubs to the event to meet and find ways to develop joint and standardized programming. Several years later in 1898, a number of women who had been delegates to the 1893 gathering organized the National Federation of Women's Musical Clubs under the presidency of Mrs. Edwin F. Uhl of Grand Rapids, Michigan. The organization was chartered and incorporated by the state of Illinois. The next year, the organization held its First Biennial Convention in St. Louis, Missouri, at which four regional vice presidents were appointed and four national committees created. In October of the same year, a constitution and set of bylaws were adopted. Helen Storer of Akron attended the 1893 and 1898 events, and her experiences would prove pivotal in the development of Tuesday Musical.

Ohio reflected the national movement of musical club formation. Musical clubs were organized in Cleveland, Lima, Dayton, Sandusky, Tiffin, Zanesville, and other localities. Newspapers of the era listed many of the individual clubs' events, and the Sandusky branch seemed to be one of the more active clubs, possibly due to the fact that it was in proximity to Cedar Point, which was becoming the Coney Island of the Midwest. By 1888, the resort near Sandusky had a grand pavilion, featuring an auditorium, bandstand, bowling alleys, and dining facilities. While undoubtedly not a destination for the masses, resorts and entertainment were becoming a growing part of the American landscape.

After the club's formation, several members were noted for their performances. One of the earlier mentions was the recognition of the Tuesday Afternoon Club, accompanied by Sadie Motz and Ione Edgerton, at the November 1888 grand charity concert held in Akron. As a celebration to signal the end of the Spanish-American War, the recently renamed Tuesday Musical Club, with a chorus of two hundred voices, took part in the peace celebration on Thanksgiving Day 1898. Gertrude Seiberling was the vocalist at the Cleveland Conservatory of Music's April 1899 concert. Much of the club's work and presentation, however, were undoubtedly smaller affairs held in the members' homes.

With a national organization to support women's musical clubs in place, the Akron group met with Akron notary James W. Hoffert, a law student at the Allen & Cobbs law firm, accompanied by their own representative, Joseph Kelley, who worked at the Goodrich Company, to seek incorporation on August 31, 1899. The club was represented by Lottie M. Houghton, whose husband Harry was an Akron banker; Helen Storer; Bessie Raymond, whose father, William B. helped fund the Citizens' Savings and Loan Association of Akron; and Harriet Miles, whose husband, Lucius went on to become vice president of the Goodyear Tire and Rubber Company. Storer, who was an 1890 graduate of Wellesley College and held a degree in music with a specialty in organ and harmony, became director (the terms director and president were used interchangeably for several years) of Akron's Tuesday Musical Club and Cleveland's Fortnightly Club, and was elected president of the National Federation of Music Clubs in 1903.

The incorporating document described the club as intended "for the study and rendition of music, to organize and maintain a school for instruction and cultivation in vocal and instrumental music and to acquire and hold funds and property convenient therefore" (Ohio Secretary of State, Document No. A04L1748, 1901). The act of incorporation was evidence that interest in becoming a member of Tuesday Musical Club was growing. Forty women counted themselves as participants, and the club held modest recitals and performed at other events in the city. The club touted a woman's chorus and a mixed chorus.

On January 30, 1901, the state of Ohio registered the filing for Tuesday Musical Club as a non-profit corporation. The *Akron Beacon Journal* reported the event and indicated that the incorporation came without “capitalization” and was done by the club to “put it upon a strict business basis” (January 30, 1901). At the time, Akron, whose population was in excess of 50,000, listed eighteen music teachers, five musical instrument retailers, and five piano tuners in the city directory. Four bands were listed—the Eighth Regiment band, Foster’s Band, the Goodrich band, and the K.O.T.M. (Knights of the Maccabees) band. The town had two orchestras, Mustill’s and Stickle’s, an opera house on North Main Street, a musician’s union, and two organizations of German heritage, the Akron Liedertafel and the Akron Saengerbund, that emphasized music training and performance.

Akron’s Academy of Music, a massive brick Romanesque building on the northeast corner of Main and Market Streets was the home to many concerts, some undoubtedly by the local bands and orchestras. Built in 1871 by John F. Seiberling, the academy was described as “the neatest and handsomest place of public amusement in the country” (Jack Gieck, *Early Akron’s Industrial Valley*, Kent State University Press, 2007). The academy was heavily damaged in 1878 in a blaze called “the most formidable fire of the season” (Samuel Lane, *Fifty Years and Over of Akron and Summit County*, Akron, OH: Beacon Job Department, 1892). The building was remodeled and reopened in 1879 with new opera seats, steam heating, and gas lighting. Three Bell telephones that connected directly to the local fire department were installed in the building, as well as a water tank and a hose to aid in the dousing of flames. On October 29, 1889, John F. and Frank A. Seiberling exchanged the Academy of Music block, valued at \$100,000, for a controlling interest in the Akron Electric Street Railroad (*Hillsboro News-Herald*, November 7, 1889). F. A. might have been divesting himself of the entertainment business, but Gertrude was working to increase the presence and performances of Tuesday Musical.

A New Century

AT THE TURN OF the twentieth century, a *Ladies Home Journal* article predicted what might happen by the year 2000. Some of the ideas were quite revolutionary—wireless global voice communication and television images that would be available to viewers anywhere on earth. Others were a bit unique—‘C,’ ‘X,’ or ‘Q’ would be dropped from the everyday alphabet and mail delivery would be accomplished by pneumatic tubes spanning hundreds of miles. The article also forecast changes in how listeners would be treated to music.

Grand Opera will be telephoned to private homes, and will sound as harmonious as though enjoyed from a theatre box. Automatic instruments reproducing original airs exactly will bring the best music to the families of the untalented. Great musicians gathered in one enclosure in New York will, by manipulating electric keys, produce at the same time music from instruments arranged in theatres or halls in San Francisco or New Orleans, for instance. Thus will great bands and orchestras give long-distance concerts. In great cities there will be public opera-houses whose singers and musicians are paid from funds endowed by philanthropists and by the government. The piano will be capable of changing its tone from cheerful to sad. Many devices will add to the emotional effect of music. (*Ladies Home Journal*, December 1900)

It's not out of the question that members of Tuesday Musical Club read about the future expectations, but they were definitely concerned with the business at hand.

Others in Akron might have been excited about the new skating rink that was to open New Year's Day 1900, at the corner of East Market and

Kirkwood Streets. Reports of a strange, ghostly illumination in front of a burial vault at Union Cemetery also circulated. Some residents were making plans to attend the Militaer Verein's annual New Year's Celebration, featuring hot wine punch. With the forecast calling for snow, residents would need to bundle up.

During the Gay Nineties, Tuesday Musical continued to show rapid progress in serving the community. In 1894, under the direction of the club's president Helen Storer, the club expanded its activities. The woman's chorus expanded to include male voices and rehearsed in the evening. Conductors were recruited, such as a Professor Gustave Sigel of Buchtel College, Dr. George W. Andrews, the first conductor of the Oberlin Conservatory of Music Orchestra, and James H. Rogers, the well-regarded composer, choirmaster, and organist of Cleveland's Euclid Avenue Temple and First Unitarian Church.

Two years later, the men were performing as an all-male chorus. In the meantime, the club's study section continued to meet on Tuesday afternoons to pursue the group's educational goals. At these events, members presented papers and talks on various musical topics and held chamber concerts. The first evening concert programs began in 1895, consisting of modest offerings known as the Evening Artists' Concert Courses.

Entrance to the ranks of Tuesday Musical involved skill and talent. To become a member, vocalists had to perform an aria or oratorio and four additional songs; pianists, violinists, and other instrumentalists were required to play a Beethoven sonata, a Chopin etude and nocturne, and three pieces from other famous composers; accompanists, after taking the required examination, also had to play two songs by sight while accompanying a soloist who was a member of the examining committee. Even with strict membership requirements, Tuesday Musical continued to grow. The irony was that the economic climate during the time was less than favorable.

The country experienced a financial meltdown in 1893. During that year, the stock market collapsed and over fifteen thousand businesses failed—including major railroads like the Northern Pacific and

Union Pacific. Locally, John Seiberling lost his factories and fortune. Ferdinand Schumacher, the oatmeal king, overextended his ventures and lost his holdings. Unemployment rates soared to 25 percent in the United States and in Ohio reached as high as 50 percent among industrial workers. By 1897, the economic situation had stabilized, but Akron industrialists would continue to face tough times into the next century. Contributing to the economic upheaval, the city of Akron itself was facing a large debt and was forced to issue bonds to cover expenses.

Perhaps Tuesday Musical's growth was spurred on because the 1890s were a significant decade for the emergence of the commercial popular music industry in the United States. Sales of sheet music, which allowed individuals to play and sing popular songs in their own parlors, rose prodigiously during the Gay Nineties, led by Tin Pan Alley, the narrow street in midtown Manhattan that housed the country's major music publishers and producers. The key development came in 1892 when Charles K. Harris's "After the Ball," a sentimental love tune, sold two million pieces of sheet music that year alone and went on to sell over five million copies.

One getaway, for those who could afford the luxury, were the concerts by Tuesday Musical. In February 1900, the club presented Mendelssohn's *Elijah* and the *Akron Beacon Journal* called the event "an artistic triumph" (February 22, 1900). Later that same month, a chamber concert was held in the afternoon. These smaller musical shows, along with the instructions offered at them, were the "chief delight of the ladies' of the club" (*Akron Beacon Journal*, May 23, 1900). Since the president at the time, Helen Storer, also held the same position with Cleveland's Fortnightly Club, Tuesday Musical invited that club to Akron. On April 4, twenty-five members from the Cleveland club arrived at the union depot "before the luncheon hour" for a social gathering and concert (*Akron Beacon Journal*, April 4, 1900). The final concert of the season was held at the auditorium of the First Methodist Church in late May and featured local talent only. A few days previously, Storer, who was getting married, resigned as the president of the

Akron and Cleveland clubs. Harriet Parsons, whose voice was sweet and vibrant with beauty, was elected president, and the club honored Storer with a silver toilet set.

The club had been using churches, including the Methodist and Baptist churches of Akron, for larger affairs and individual homes for smaller concerts, but the club's membership continued to grow. The ladies were looking for a larger venue for the club and a local retailer, C. H. Martin, was able to provide the needed space. Martin sold pianos out of his storefront in the Walsh block on 159 South Main Street. He also invented a unique piano bench around 1914 that had a cabinet for music storage incorporated as part of the design. Martin's original business would go into receivership in late 1900, but he would reopen in 1906 at 24 West Market Street under the name of E. J. Martin.

According to the *Akron Beacon Journal*, the hall would be on "the second floor from the Main street entrance and is reached by elevator or stairs. It is on the east side of the building, removed from the noise of Main Street, and on the ground level in the rear. It has excellent means of ventilation, light and heat. Mr. Martin expects to make it a complete little hall with 200 comfortable chairs, a good-sized stage and dressing room" (July 14, 1900). The additional space was vital to the expansion of Tuesday Musical Club because, as the newspaper noted, "Akron has attained the reputation of being a musical city where the best musicians can come before appreciative audiences."

The clubroom above the failed Martin business would continue to be used by Tuesday Musical for musical programs and auditions, but by the fall of the 1900 season, the evening concerts were too well subscribed. The Pittsburgh Orchestra performed in the Methodist church in early November, providing a concert that "suited all tastes." The orchestra was late in arriving due to delays on the Lake Shore Railroad, but the audience "bore this delay good naturedly" (*Akron Beacon Journal*, November 15, 1900). The year ended with the third annual rendition of Handel's *Messiah* with one hundred and fifty members of the club as part of the chorus.

In 1901, Charles E. Clemens of Cleveland was appointed musical director of Tuesday Musical, indicating that the club had gained a distinct and growing reputation outside of Summit County. Considering how Clevelanders viewed Akron, the appointment was a bit of a coup. Clemens had been the organist at St. Paul's Church in Cleveland and was a lecturer and organist at Western Reserve University. He was born in Davenport, England, and had spent almost a decade in Berlin under the patronage of Empress Friedrich. Tireless at his task, he was fond of saying, "rest is merely a change of occupation" (*American Organist*, vol. 2, no. 7, July 1919).

Word obviously spread of Clemens's background. In September, at the club's first rehearsal for the upcoming season, a record number of club members attended. Further, twelve new voices were on hand to seek admission to the club.

The program for the coming season promised to be the best the club had ever offered. The highlight of the season was the April 1902 concert that featured Madame Schumann-Heink. Schumann-Heink, a world-famous Wagnerian contralto, reputedly earned \$135,000 a year in concert fees. (The average US worker made between \$200 and \$400 annually in the early 1900s.) She appeared regularly at the New York Metropolitan Opera, Carnegie Hall, and at other major venues around the country.

The March concert was to be a night of grand opera featuring Herbert Witherspoon, who would go onto become the first basso at the Metropolitan Opera. He began his career in Henry W. Savage's Castle Opera Company. Among his accomplishments were the parts of Ramfis in *Aida*, Colline in *La Bohème*, and Henry I in *Lohengrin*.

The organization continued with its afternoon recitals and evening study and performance sections. Clemens performed at one of the afternoon events on piano, an instrument he had also studied. The club indicated that it was spending over twice the amount it had previously to secure better talent. The evening concert series was the backbone of the club's income and bringing Schumann-Heink and Witherspoon, along with the Pittsburgh Orchestra and the Singer's

Club of Cleveland, was sure to generate ticket sales, but the club was now facing a new competitor—the Colonial Theater.

Women in Music History

1908: Dutch composer and conductor Elisabeth Kuyper became the first woman to teach theory and composition at the Berlin Hochschule für Musik.

1912: At a time when nearly all major symphony orchestras were exclusively male, Henry Wood admits four women, including the violist/composer Rebecca Clarke, into the New Queen's Hall Orchestra.

1918: Music patron Elizabeth Sprague Coolidge founds the South Mountain Chamber Music Festival (later the Berkshire Music Festival), an important summer festival for chamber music.

Two Akron insurance agents, W. W. McIntosh and William C. Hall, teamed up with Horace B. Camp, an engineer and inventor, to finance the construction of a downtown entertainment venue that opened on March 2, 1902. The Colonial's first offering was a performance of the light opera, *Floradora*, and the *Akron Beacon Journal* noted "never before has such a crowd gathered in an Akron playhouse" (March 3, 1902). The event was standing room only, with lower level and balcony seating tickets priced between seventy-five cents and two dollars. The upper gallery seats, sold on the day of the event, went for fifty cents. After the premier, thirty street cars were lined up on Mill and Main Streets to transport theatergoers to their homes. The Colonial became the leading playhouse in Akron and would remain so until the days of vaudeville and road shows ended.

In late May 1902, Tuesday Musical released information on the 1903 concert season. A favorite, the Pittsburgh Orchestra, would lead off on November 19. Herbert Witherspoon would return for another operatic concert. The Philharmonic String Quartet would come down from Cleveland and the last concert would be performances by club members as usual. However, the greatest excitement was the fourth in

the series of concerts, which was to be given by a well-known soloist, probably performing Rossini's *Stabat Mater*. Considering the club had brought Schumann-Heink the previous season people wondered who the club would book this time, since Rossini's work required a voice of great range and was usually only performed at the world's great music centers.

The question was never answered, because on November 11, 1902, Tuesday Musical was dissolved. Bills had piled up and ticket sales had dwindled. After five years, the club was estimating a debt of \$1,200 if it went on with the season. Rather than face bankruptcy and sully their image, the ladies of the club decided to cut their losses, pay off all creditors, and go ahead with the first, and ultimately, last concert of the season, which was to feature the Pittsburgh Orchestra. As J. W. Kelley, the chairman of the club, put it:

We have worked hard to have the club a success this year, but find that the sale of tickets has been smaller than ever before and that the club would be in debt at the end of the season. Rather than have this happen and have any one lose money, we have decided that the most honorable plan would be to stop now before any one has lost money. It is a hard thing to do but we decided that it would be the more honest, and for that reason have dissolved. (*Akron Beacon Journal*, November 11, 1902)

Classical music lovers of Akron were not completely without options. The afternoon section of the club decided to continue to have members read papers on one of the great composers and to have a soloist illustrate the composition of the composers discussed. Recitals would also be given. Eventually, though, even the study section was disbanded.

The Music Returns

SPILLMAN RIGGS WAS A humorist and musical impersonator who was known for his “Musical Fits and Misfits” presentation. He began lecturing in 1890 and his popularity rose because he got hearty laughs “from the crowd often enough to chase back the tears that start at some of Riggs’ pathetic tales” (Hollister Brothers, Spillman Riggs promotional brochure, 1906). In November 1902, Riggs married Akronite Minnie Etta Heneberger, whose father was a local grocer. Riggs became a booking agent, as well as a performer, and his new wife helped him with arrangements. This skill would soon become valuable to Gertrude Seiberling and Elizabeth Eyster.

Gertrude Seiberling had performed on many occasions for Tuesday Musical. Her vocal skills gained her a regional reputation, and she was the key accompanist for many club concerts. Her husband’s Goodyear Company had faced a financial crisis in early 1903 and many Akron businessmen felt that the company would be forced to close. In fact on one occasion in the spring, Seiberling had to get the Hower Company, an East Akron department store, to sign a note so Goodyear could pay its employees. Luckily, in May, a favorable court decision was reached concerning a patent infringement case filed against Goodyear, freeing up escrow funds and putting Goodyear on firm financial footing. Undoubtedly, Gertrude was now more likely to rethink the prospects of bringing Tuesday Musical to life again.

The other woman who helped develop a plan to revitalize Tuesday Musical was the former Elizabeth Bolender, who had married William Eyster, the manager of the delicatessen department at the P. E. Tanner (wholesale and retail) Grocery Company. Minnie Etta Riggs’ father

was an area produce vendor, so perhaps Elizabeth Eyster and Minnie Etta Riggs knew each other.

The outcome of their efforts, the first meeting of the reorganized Tuesday Musical, was held on November 23, 1903. To prepare for the club's renewal, several members had arranged for Gertrude Seiberling to attend the convention of the National Federation of Musical Clubs held in Rochester, New York, in late May 1903. On her return, Seiberling helped outline a new operational scheme. The club was formally divided into two sections—an afternoon section with an emphasis on education and an evening section to administer concert programming. To increase club participation, a people's chorus, open to anyone who possessed "a fair voice and a love for music," was created (Tuesday Musical Collection, University of Akron Archives). A student membership was also inaugurated.

The connection between Akron's club and the national organization was very strong. Helen Storer Collins, an early member of the Akron group, was elected the third president of the National Federation. During her term, she worked to increase club membership in the federation, prompting 125 new clubs to join. She led the amending of the club's organizational structure to allow men to become members. She also started the federation's Artist Bureau, which allowed local clubs to get better pricing for national artists and provided for the exchange of talent by clubs in the same regional vicinity.

Gertrude Seiberling also brought back from the National Federation the idea of incorporating the National Federation's course of study within Tuesday Musical's educational offerings. The National Federation had a distinct curriculum for teaching individuals the value of classical music.

The "Course of Study," of which this is the initial book [*The Development of the Symphony*, Thomas Whitney Surette], is designed to meet the present needs of the music students and those who desire to understand and appreciate concert programs, even though they may not be performers or active musicians.

The majority of concert-goers do not care to delve into music history; they wish to understand the present-day program which is frequently available to them.

If the concert programs of today are made clear, an interest is excited and one is stimulated to further study.

Research work comes later. (*Musical Monitor*, vol. 4, no. 10, June 1915)

Most of all, however, Gertrude Seiberling and her cohorts were able to generate monetary support for the reorganized club. As the *Akron Beacon Journal* noted, “it being the assurance of several of the music lovers of the city who are in a position to lend financial assistance to the club that there will be no lack of funds with which to conduct business” (November 12, 1903). Although unnamed, the likelihood is that many of Akron’s business entrepreneurs, some of whom happened to be married to ladies of the club, contributed to the well-being of Tuesday Musical. The club could again plan for a season of concerts and recitals, providing “the leaven of musical culture, of musical appreciation, of social entertainment, of enjoyment in the home, and ... [be] a power against the sordid condition that obtains in a purely commercial environment” (*Musical Monitor*, vol. 3, 1913).

Around the same time, rumors floated around the city about a merger between Tuesday Musical and Akron’s Liedertafel. The German-American club was in the final stages of constructing a new music hall and the consolidation of two organizations that sponsored concerts and other musical events seemed reasonable. Paul E. Werner, an Akron newspaper publisher, printer, and industrialist financed the \$65,000 building. The *Akron Daily Democrat* provided a vivid description of how the final edifice would look.

The structure will be a very handsome one. The outside walls of the building will be of stone and yellow brick, and the roof red tile or red slate. The basement, which will be almost entirely above the ground and well lighted, will contain a large banquet hall with a convenient seating capacity of from 500 to 600; a large kitchen and storage rooms with modern equipment; a large rehearsal room with stage and such conveniences as are required for a building of this character. It will also contain equipment for a gymnasium.

The first floor will contain large and convenient ladies' and gentleman's reception rooms; a magnificent auditorium with a seating capacity of from 1800 to 2000 persons; a stage sufficiently large for grand opera and large choruses; a modern grand concert organ, and such other conveniences as are required in this connection.

The second floor will have music, library and reading rooms connected with a very convenient gallery. (*Akron Daily Democrat*, March 20, 1901)

As quickly as the idea of a merger surfaced, it was extinguished. Louis Seybold, who had been the musical director of the Akron Harmonie from 1876–79 and was the editor of *Germanie* (the local German-language newspaper), indicated that the Liedertafel would provide help to Tuesday Musical when they had time, but even though the Liedertafel “have accepted an invitation to take part in the general rehearsals of the Tuesday Musical Club, once a month, they will in no way give up or neglect their regular work or lose their identity as a society or musical organization in any sense” (*Akron Beacon Journal*, December 19, 1903).

In many respects, a union of the two groups might have ended the story of Tuesday Musical, or at the least, altered the growth of the organization, but instead the club moved forward and elected a new president, Minnie Etta Riggs, a chairman of the evening section, Professor N. L. Glover, and a chairman of the afternoon section, Ione Edgerton. In late November, the evening chorus, with its new musical director, Professor G. W. Andrews of Oberlin College, held its first meeting with around a hundred voices on hand, and about fifty more who promised to make the next session. The club wasn't in a position to put together a concert series for the city. After the previous unexpected 1902 cancellation, some Akronites were a bit hesitant to fully support Tuesday Musical Club. Much work still needed to be done.

Revelers in New York City gathered around the Old Trinity Church to usher in 1904. The crowd was so rowdy and boisterous that the organ program including “Parting Song 11:55 pm,” “Auld Lang Syne,” and “Home, Sweet Home,” was impossible to hear. Wall Street brokers who had come to regard New Year's Eve as the biggest day of the year, since bonuses were handed out then, faced disappointment at the end

of 1903. In 1902, J. P. & Morgan had given out bonuses reflecting 100 percent of an employee's salary, but due to economic trends reduced 1903 bonuses to as little as 15 percent. The start of 1904 was further darkened by the news of a massive fire in the new Iroquois Theater in Chicago that had taken the lives of nearly six hundred people.

Akron's Tuesday Musical began its activities in 1904 with an afternoon session. Mary Zipperlen Schumacher, the second wife of Akron's oatmeal king, gave a paper on the history of the pianoforte and Grace Barager presented on composers for the piano. The *Akron Beacon Journal* reprinted Schumacher's paper in its Thursday edition, beginning a partnership that would help the club at the end of 1905. Mary Schumacher, whose marriage to Ferdinand came as a surprise to Akronites in 1899, would do even more to keep the club afloat.

A few weeks later on the 13th, the afternoon section met again at 578 East Market Street, the house of Julia C. Houser. Houser's husband Horace was the treasurer and manager of the Akron Cultivator Company, a manufacturer of among other items, wheelbarrows, and the couple's house was one of the few in Akron at the time that had a Bell telephone. As usual a program was given. However, the meeting was focused on "working for the success of the evening section, arranging for concerts, selling tickets to the same and getting a list of guarantors" (*Akron Beacon Journal*, January 13, 1904). At the time the club had 115 benefactors and was aiming to reach two hundred.

On March 30 at Akron's M.E. Church, Tuesday Musical held its first evening concert since its reorganization. The star of the show was Lillian Blauvelt, an American singer from Brooklyn, New York, who preferred to be called Mademoiselle Blauvelt. Blauvelt had a world famous reputation, performing operas in Paris, Milan, and Brussels. Bringing such a talent to Akron was remarkable for fine music patrons—who turned out in large numbers for the event. The concertgoers also were entertained by the club's two hundred-voice chorus.

The rebirth of Tuesday Musical also heightened the anticipation that Akronites must have felt for the planned opening of the soon-to-be completed German-American Music Hall located on East Exchange

Street. The center piece of the hall was a grand organ pipe organ that cost \$12,500 and was being built by the eminent Lyon & Healy Company of Chicago. Some premonition concerning the manufacturing of the instrument had to be in the air because the Chicago concern was facing a strike at the time, but in the end, the organ, a three manual instrument of forty-six speaking stops, twelve couplers, and thirty-five mechanical accessories was in place for the opening. Among the backers who made the purchase and installation of the organ possible was Minnie Etta Riggs, the president of Tuesday Musical. (The great organ wouldn't be completely paid off for months and ladies of the German-American Club held several fund-raising events to generate the necessary cash.)

The opening concert, held on September 15, 1904, was headlined by Victor Herbert and his orchestra. Herbert was the former conductor of the Pittsburgh Orchestra, a frequent performing group at Tuesday Musical events. Herbert was also the musical advisor to the Edison Phonograph Works. Befitting the occasion, Akron Mayor C. W. Kempel, Judge J. A. Kohler, president of the People's Savings Bank of Akron, and Paul Werner, president of the Akron Saengerfest and the hall's benefactor, made remarks at the event.

The intertwined nature of business relationships of the Akron elite was evident. Kohler was a partner in Giant Oil Production Company, which controlled three thousand acres of land near Lima, Ohio. Among the other investors were Akron bankers L. C. Miller and J. S. Banner, and Akron retired capitalist, J. F. Seiberling. The opening crowd was undoubtedly made up of the wealthier members of the community. This perception would add to Tuesday Musical's woes later the next year.

An added benefit for Tuesday Musical was the new music hall recital room, large and roomy without being too large, that became the organization's new quarters and was on full display at the club's September 20 evening session. The accommodations must have given the ladies of the club a renewed energy to continue the programs they were offering to the community. Paul Werner greeted the club members and offered

them an apology for failing to recognize the club as one of the organizations that had funded a gift to him on the opening of the music hall. He went on to compliment them for their contributions to the music hall's opening and wished them prosperity in their new surroundings.

Making use of the recital hall, the first event, held on September 27, was sponsored by the afternoon section and featured Madame Cara Revillio, 'The Norwegian Nightingale.' Single admission tickets were sold at the door for fifty cents. Other events planned included a November lecture and piano recital by Nellie Cook, a graduate of the Leipzig and Vienna conservatories; a January lecture by Arthur Farwell, an ardent supporter of American music and founder of the American Music Society; and a program of Wagnerian music offered by pianist Herman O. C. Kortheur. If a special event was not scheduled, the afternoon section still met on Tuesdays at 1:30 pm to continue the study plan of the National Federation of Music Clubs and vote on candidates who wanted to become active members.

Tuesday Musical was a volunteer organization; members did not receive payment for working on programs, scheduling concerts, or selling tickets. Prior to the 1920s, if a woman was employed, she usually left the workforce after marriage. Some women were professionals, often teachers or clerical workers, but a substantial social stigma existed for wives working outside the home. Faced with this environment, volunteering was the best avenue to extend interests and engage in social activities. Still, volunteerism had its limits. Near the end of October 1904, Frances S. Marvin, a widow, resigned from her position as assistant conductor of the club. She cited the great amount of time required, especially the work outside of regular club activities to become familiar with the many choruses sung by members. She couldn't afford the extra hours. Her duties were turned over to Professor N. L. Glover, a local music instructor, and the club moved forward.

By this time, the club followed an annual routine of electing its officers for the afternoon and evening sections during May of a given year and then planning for the upcoming season, which roughly stretched from fall through spring. Having access to the National Federation's

Artist Bureau made booking talent easier and artists themselves could give performances in a shorter period of time in neighboring cities—perhaps Pittsburgh, Akron, Cleveland, and Chicago. The last two concerts of 1904 sponsored by Tuesday Musical brought Emil Paur, the leader of the Pittsburgh Symphony Orchestra, and Luigi von Kunits, the accomplished violinist, for a performance, and Madame Maconda, well-known for her operatic vocal range and the rich quality of her singing.

The end of 1904 started with a new tradition for the country. The New York Times Company, celebrating its move to midtown Manhattan, sponsored a celebration and fireworks show in Longacre Square (soon to be renamed Times Square). The inaugural event brought two hundred thousand revelers to the city, and would be repeated every year. Folks west of Akron—especially in places like Wisconsin—weren't likely to be celebrating, since they were facing up to twenty-six inches of snow. The local Saalfield Publishing Company was advertising its titles in the *Bookseller* magazine—including the popular Billy Whiskers series, which told the comical tales of a pet goat, or the new title from Mary Agnes Bryne, *The Little Dame Trot*. The books surely were wrapped as Christmas presents for some Akron youngsters.

Tuesday Musical continued its programs and concerts during the spring of 1905. Before the May election, Minnie Etta Riggs indicated that she didn't want to continue her role as president. Perhaps the treasurer's report, showing the club to be in debt in the amount of \$500, was at issue. After Riggs was persuaded to continue, the members were relieved to hear that Paul Werner would help the club by paying the remaining amounts the club owed for the organ and recital hall rentals at the German-American Hall. Finances, however, needed further discussion. A proposition to raise the dues from two to three dollars and require members to sell four season tickets each year was not adopted, but the club did decide to limit the concerts for the upcoming season to three instead of four.

Riggs' presidency would last less than two weeks. She formally resigned, indicating she "was worn out from the two years of increasing

work for the club, and needs a complete rest" (*Akron Beacon Journal*, May 26, 1905). Perhaps there were some internal policy squabbles among board members or perhaps Riggs's ongoing medical issues required her to quit. The club elected Jessie Otis, one of the women who met in 1887 to form the club, as the new president. Otis indicated she would undertake her duties "with a businesslike, conservative policy," book the best talent available—finances permitting—and seek to increase the number of backers for the club (*Akron Beacon Journal*, May 26, 1905). The club could not continue to subsidize performances and needed to ensure that ticket sales covered expenses.

In September, the afternoon section announced its program for autumn, but plans were still being made for the evening concert series. The regular plan of study, which had been in place for the two previous years, was discontinued in favor of afternoon sessions that would cover one specific topic completely. This arrangement was instituted in hopes that more individuals, including associate members and evening session subscribers who paid a small fee to come to afternoon events, would attend. Unfortunately, the public at large did not come out to support either the evening concerts or afternoon recitals. In December, due to lack of support, the club's chorus was disbanded. The evening concert that was to feature the *Lohengrin* opera was cancelled.

The club's officers detailed the situation in a letter to the *Akron Beacon Journal*.

To the Editor:

A statement to the guarantors and the other 238 who are interested in music in Akron.

The premature announcement of the disbanding of the chorus of the Tuesday Musical club has doubtless been the cause of much conjecture since last night. ... The year of work began with a debt of \$500 which the members of the club reduced to \$300 last year. ... Expenses were reduced in every way possible. The revenue of the club comes from the payment of annual dues from the members and from the sale of season tickets. Last year being the first opportunity to see the new Music hall, the number of seats sold was very large viz., 1,200.

The board figured at least on selling 1,000 seats this year. The revenue from this would have left \$400 in the treasury after all expenses for the year had been met. ... Instead of 1,000 or even 800 seats being sold, which would cover the actual expenses there are 438 paid seats in the auditorium, the remaining 100 being held by active members at the opening concert.

From a population of 50,000 there are only 438 persons who love music and who appreciate the educational value such as this club is to the chorus and members of the study section. It looks as if the time had come to cease collecting patronage of an uninterested public. (December 3, 1905)

The *Akron Beacon Journal* also admonished Akronites for their lack of support of Tuesday Musical, an organization the newspaper called “one of the best known” in the country. Hyperbolic in its tone, the paper’s editorial went on to say that if financial support did not come, “great treats that were in store for Akron people will not be realized after all.” Perhaps the populace had grown tired of the “plethora of musical stars ... and ... too many concerts and attractions” (*Akron Beacon Journal*, December 15, 1905). The paper took it upon itself to sponsor a fund to save the club by donating twenty-five dollars to the cause and asking individuals and businesses to do so in increments as small as a dollar. Tuesday Musical needed \$1,000 to make the final two concerts of the year a reality, and according to the *Beacon*, the club was “one of the institutions that the city [couldn’t] afford to [let] die” (*Akron Beacon Journal*, December 16, 1905).

One can only imagine the discussions that took place in the Seiberling, Otis, Miles, and Wannamaker households. The same conversations were likely held in other Akron homes of club members. The nagging question of being a second-rate city in the shadow of Cleveland and Pittsburg reappeared. F. A. Seiberling, A. H. Noah, treasurer of the Diamond Rubber Company, and Paul Werner sent in a hundred dollars each. (Note: a dollar in 1905 would be worth about twenty-six dollars in 2013.) The Akron mayor sent in ten dollars, the proprietor of the Summit House Hotel contributed five dollars, and a Goodrich

worker added a dollar. However, just a few days before Christmas, the fund was well short of the amount needed to keep renowned musicians performing as part of Tuesday Musical's programs.

While the *Akron Beacon Journal* was working to raise funds, a dispute arose fostered by an editorial and anonymous letter in the rival *Akron Times-Democrat*. The *Times-Democrat* accused Tuesday Musical of being an organization of and for the wealthy members of Akron, hostile to all other music groups in the city, and used by officers of the club for their personal gain. The *Beacon Journal* reaffirmed its support of Tuesday Musical, vilifying the *Times-Democrat* not only for spreading nearly libelous falsehoods, but doing so behind the cloak of anonymity. Two Tuesday Musical chorus members, D. F. Owens, a local grocer, and E. T. Jones, an Akron tailor, sent a response that was printed in the *Beacon Journal*, pointing out that a quick look at the club's roster showed that "people in every walk of life are members of this society and all are welcomed into its fold" (December 23, 1905).

As the city celebrated the new year, the required funds, however, still had not been raised. Of the amount needed, \$710 had been donated by January 4, 1906. The *Akron Beacon Journal* kept imploring its readers to ensure nineteen years of labor by members of the club would not be wasted. The community had only a few more days to keep the organization afloat and ensure that the two remaining concerts would be held. As the paper noted, concerts given by Tuesday Musical could not be heard "in ordinary cases for less than \$5 each but the club has fixed matters so that they can be heard for 75 cents each, just a little more than the price of gallery seats at the best attractions at local theaters" (January 5, 1906). The final push worked, the city was saved the disgrace of being deemed a city without culture, and the paper thanked those "citizens who heeded the call" (*Akron Beacon Journal*, January 8, 1906).

Shortly after, Tuesday Musical held a special meeting. The club's president Jessie Otis predicted a brilliant future for the club because the attacks by the *Times-Democrat* had been thwarted. Gertrude Seiberling, in her role as director of programming, echoed Otis's sentiments and

indicated the club had identified a number of local music people who were not club members. A committee including Jessie Otis, Gertrude Seiberling, and G. C. Donaldson was formed to contact these non-members and other individuals to increase participation. As a marketing initiative, new members would only be charged \$1.50 to join and their membership would include two tickets to the remaining concerts.

These efforts probably had an effect on the club's ranks, but the rubber business was also beginning to expand, resulting in a steady increase in the local population and a large cash flow into the city. In the late 1890s, rubber companies found a strong market in making tires for bicycles. The bicycle craze lasted into the early twentieth century, when cars began to become popular. Akron entrepreneurs, realizing that the very successful Goodrich Company was the only rubber manufacturer in the western part of the nation, started competing companies. The Diamond Rubber Company was formed and took over the old Diamond Match buildings. Using an abandoned strawboard factory, the Goodyear Tire and Rubber Company started manufacturing in 1898. Harvey Firestone, formerly a buggy salesman in Detroit, founded the Firestone Tire and Rubber Company at the turn of the twentieth century.

In 1904, the United States surpassed France as the largest auto producer and between 1904 and 1908, 240 firms were established in the US to manufacture cars. In 1908, Goodrich posted sales of \$14 million, but by 1911, sales had reached \$27.5 million. Firestone saw its sales increase from \$7.5 million in 1911 to \$25 million in 1915. Goodyear's sales went from \$25 million in 1912 to \$168 million in 1919.

Akron's population skyrocketed, too. When the twentieth century began, 42,000 people lived in the city. By 1910, the population had almost doubled. In 1920, the population reached 208,000 residents. In 1907, the city directory listed six automobile manufacturers. In 1914, the number grew to eleven. Only thirty-three restaurants were serving meals in 1907. By 1914, seventy-two dining establishments could be found in Akron, not to mention the scores of lunch rooms around the city.

The growth of Akron had a great deal to do with the financial stability of Tuesday Musical. While many new residents were laborers at tire manufacturers and the secondary industries that grew up around the rubber plants, managerial and other executive positions also showed marked growth. Certainly, Tuesday Musical accepted members who had musical talent, but the fixed seating capacity (the music hall could seat two thousand), coupled with a rapid growth in potential subscribers, made concert revenue more certain, a relief to the ladies of the club.

Singing Out

EVAN WILLIAMS ONCE SAID, “It isn’t true that my boyhood days in the coal mines were weighed down by poverty ... I was rich then. I was a big strong fellow and I got man’s wages and I had as many good times and took as many buggy rides as anybody in East Akron” (*The Cambrian*, vol. 38, no. 11, June 1918). Williams was born in 1867 to Welsh parents in Mineral Ridge, Ohio. He was three when his mother died while giving birth to his brother Joseph. The boys were sent to live with their aunt, Sarah Davis, and her husband, Thomas, in the Welsh mining community of Thomastown near Akron, where he met and married his wife Margaret. By then his vocal ability had been discovered at a Welsh Eisteddfod and he was paid two dollars each Sunday to be part of the choir at Akron’s Methodist Church. He began his rise through the American music ranks, getting positions as a singer at several churches, performing domestically and internationally, and making records. At one time, his earnings were only exceeded by two other tenors of his era—Enrico Caruso and John McCormack. Even as his fame reached around the globe, Williams felt a deep commitment to Akron and eventually built a \$100,000 home on Mayfield Road.

Williams contributed greatly to Tuesday Musical. In many ways a self-made star, Williams had a keen perception of his voice quality and knew how to ensure he could perform at his best. This led him to develop four postulates to maintain his mastery: tone creates its own support; much of the time spent in elaborate breathing exercises do not produce the results expected; the singer’s first studies should be with his brain and ear, rather than through an attempt at muscular control of the breathing muscles; and vocal resonance can be devel-

oped through a proper understanding of tone color so that uniformly excellent production of tones will result (*The Etude*, September 1927).

Under his direction, Akron's club took part in the mixed chorus section of the 1906 Stark County Eisteddfod competition. The competition was hailed by the *Stark County Democrat* as an event that would surpass any Eisteddfod held anywhere else in the United States (*Stark County Democrat*, June 12, 1906) and four thousand visitors came from several states to hear the choruses and individual performers. The Tuesday Musical chorus faced groups from Cleveland, Pittsburgh, and Utica, New York, as well as several other areas. Williams' training must have worked, since the Akron mixed chorus took home the gold medal and a cash award of \$600.

The victory was somewhat of a surprise considering the members' reactions. The ladies of the club couldn't keep from showing their admiration and flocked to the stage, surrounding Williams. They rousingly congratulated him, and in a show of emotion that was not common during the era, several ladies "kissed Mr. Williams" (*Stark County Democrat*, July 6, 1906).

After the Canton event, Williams gave a concert in Akron and later that same year was made an honorary member of Tuesday Musical. The club was also recognized for its role in bringing culture to the populace. And, perhaps best of all, the club treasurer reported that it was very likely the club would end the season without a deficit. Being in the black must have given the ladies of Tuesday Musical a wonderful outlook for the coming year, an outlook that was shared by the three thousand BF Goodrich employees who got a New Year's gift of a 5 percent increase in wages.

The club's stability was less of a problem and the value of the club was continuing to grow, again supported in part by the *Akron Beacon Journal*. A February 1907 story emphasized the club's motto, "Musik ist der Schluessel zum Herzen." There was such a large German-American population in the city the paper didn't need to translate the phrase ("music is the key to the heart"). Later in the year, the *Beacon Journal* reminded Akronites to buy tickets for the upcoming season to support the club that had done a tremendous amount "for the good of Akron, and ... much to make Akron famous" (November 18, 1907).

In the early twentieth century, the club had two very distinct, but cooperative divisions—the study section, which required musical talent or intellect, and the chorus, which had a much larger membership. While the study section, chaired by Eva J. Heintselman—whose husband was the vice president of the Akron Extract and Chemical Company, which manufactured perfumes, flavoring extracts, and proprietary medicines—was the foundation of the club, the chorus brought the club fame, much to the delight of the club’s honorary president Gertrude Seiberling. Her drive and determination was recognized as instrumental in bridging the gaps when the club faced dissolution, and her role would continue to expand locally and nationally.

As might be expected, Tuesday Musical’s events were very genteel. While musical talent was the determining factor for membership, especially study section membership, the club was a gathering of Akron’s socialites. A 1907 story about an afternoon recital described the scene in the following way:

The affair was very pretty. Tea and sandwiches were served by white gowned girls from the daintily laid tea tables. The pourers were Mrs. R. M. Wannamaker and Mrs. Harry Hamlin. Mrs. Francis Seiberling and Mrs. Carrie Jacobs-Bond [the event’s main performer] very informally received the members of the club and a few invited guests. (*Akron Beacon Journal*, October 30, 1907)

The growth of membership did bring up some issues that needed to be addressed, like the wearing of hats. During evening concerts, as a practice, ladies did not wear hats, but afternoon recitals brought out crowds in toques and much larger hats that could be as broad as the wearer’s shoulders and adorned with masses of feathers and even stuffed hummingbirds. After complaints were raised about headgear blocking sight lines, the club requested that all ladies remove their hats for afternoon events.

The club continued to bring fine talent to the area, like Joseph L. Lhevinne, a famed Russian pianist. Lhevinne, whose “wide range of dynamics, an abundance of temperamental energy and a fine, massive touch,” were coupled with the ability to render passages “as soft as silk”

when demanded (*The Independent*, vol. 41, no. 2986, February 1906), was regarded as the best pianist from Russia since Anton Rubinstein. Support for the concert, in part, led to a year-end positive balance of \$313.06, a result far better than in previous years. The club's treasurer, G. C. Donaldson, the manager of Pittsburgh Coal Company's Akron location, was confident in the club's progress. "If the Tuesday Musical Club continues the work that has been accomplished in the past two years, I see no reason why the club should not give just as good and even better concerts than ever before on its own merits without asking the public for money" (*Akron Beacon Journal*, June 3, 1907).

Under the presidency of Effie Bowman—who had replaced Ada B. House when she resigned for health reasons in 1908—Mademoiselle Schumann-Heink made a return visit to Akron; Mademoiselle Gerville-Reache, one of the world's greatest contraltos, appeared with violinist Leandro Campanari; and Reinald Werrenrath, America's most prominent baritone who would go on to become the musical director for NBC radio, sang for the club. Bowman was unable to continue her presidency in 1909 due to poor health and Fanny J. Wannamaker had to give up her position as the director of the afternoon section because she and her husband were moving to Cleveland. However, the season was a success because the club showed a positive financial balance after "thousands of dollars [were] taken in and thousands expended ... for expensive artists" (*Akron Beacon Journal*, April 25, 1909).

Katherine Bruot, who ran a local music studio, became president of the club and certainly had to feel good about the end-of-year balance of almost \$600. In a step to encourage chorus membership, dues were reduced from five to two dollars because the club found that many citizens couldn't pay the higher fees. Gertrude Seiberling, the club's honorary president, continued to emphasize that Tuesday Musical's foundation and success were made possible by members joining together with a firm determination to carry out the club's mission.

Support for the club was becoming more visible. Prospects for the 1909–10 season looked bright. The *Akron Beacon Journal* listed the patrons for the club's concert series. Of course, the Seiberling family, com-

pany presidents, bankers, judges, doctors, and attorneys were represented, but so were stenographers and teachers. The most unique patron, though, had to be L. D. Triplett, whose occupation was listed as magnetic healer, a practice promoted throughout the country with sideshow-like events offering free entrance to anyone who was afflicted so that “the surest, quickest, and most reliable means of cure” (*Akron Daily Democrat*, June 7, 1899) could be offered to the suffering public.

The club could plan events with a better idea of revenue generation and had decided that a schedule of twelve afternoon recitals and three evening events made sense. While booking a series of important performers was always the club’s intent, financial practices were also reviewed. In May 1911, the club had its books audited, reporting expenses of \$5,534.53, which included amounts for a Steinway grand piano the club was paying off. The club offset these expenses with revenues of \$6,184.53, leaving a balance of \$650 to open the 1911–12 season (*Akron Beacon Journal*, May 17, 1911). Also, during the previous year, the enrollment of the study section had risen to ninety-three members “from the young girls just taking courage from the first fruits of successful study, to the mature woman whose many years of work in music have broadened her sympathy and appreciation for all lovers of art” (*Akron Beacon Journal*, November 28, 1910). Like the local economy, the club was growing.

Perpetuating the Music

IN 1912, TUESDAY MUSICAL Club celebrated its twenty-fifth anniversary. Many of the founding members had seen the club through tough times and were pleased that the enterprise was bringing culture to Akron. Gertrude Seiberling was forty-six years old and had become in many ways the spokesperson and public relations representative for the organization. Part of Gertrude Seiberling's love for singing that was "indescribably contagious" (*Akron Beacon Journal*, February 7, 1912) also drove her to ensure the club's success. After all, one skill she always emphasized was her ability to see an outcome that freed the club "from petty jealousies" (*Musical Monitor*, vol. 3, no. 6, 1913), allowing the organization to overcome obstacles and move forward.

At the 1911 season-ending banquet, Gertrude's husband, F. A.—who was always looking for productivity increases at his tire concern—indicated that Tuesday Musical might join up with the German club to form a large music organization to benefit from economies of scale and shared resources. While sentiment might have existed in favor of joining the two groups, though a past effort did not get very far, a Tuesday Musical member, Lina A. Rundell, seemed to voice the opinion of many of her compatriots—the club needed its own space and not one rented at the German-American Music Hall. The merger never took place. The German-American Society would continue to give its own concerts, but World War I and anti-German sentiment would lead to the society's demise in 1915.

Serendipity or not, Gertrude already had a plan for the club. In 1907, F. A. began purchasing farmland and cornfields north of downtown Akron in order to build a house for his family, which had out-

grown their 158 East Market Street place. Gertrude took courses in architecture and design at Buchtel College, throwing herself into the new project like she did Tuesday Musical events. The Seiberlings held a design contest for the \$150,000 home (which would ultimately cost \$2 million) and Cleveland architect Charles S. Sumner won. A brilliant, eclectic architect, he had laid out the ornate Italian Renaissance-style Rockefeller physics building at Case Western's School of Applied Science and the office building of the Cleveland Baseball Company at League Park.

Gertrude's love for music was without question. F. A. was helping to make Akron America's boom town, but before he met Gertrude he had played the flute and was learning to play the cello. An invitation to President Taft's annual cabinet dinner at the request of Ohio Senator Charles Dick, who was from Akron and knew the couple well, not only showed how far Akron had come, but also provided a platform for Gertrude's talents. She performed in the East Room of the White House with Evan Williams and accompanist Katherine Bruot.

Both F. A. and Gertrude knew their country estate wouldn't be complete without a music room.

Music has meant much in our home, and it has been the 'open sesame' to many doors of friendship and appreciation among the great and cultured. It has made life finer and more beautiful, the hard things of existence easier to bear, and interpreted the aspirations of the soul as no language or art can do. ... As for me, my life work is to broaden the opportunities for musical advancement in this community to the limit of my ability. It has grown much, but it is a constant warfare to keep commercialism from overwhelming other interests. (*Musical Monitor and World*, vol. 3, 1913, p. 172)

Gertrude was well aware of what the club needed. She was involved with the lecture-recital series at the club because this combination of performance and education expanded the knowledge of participants. The city also needed a larger auditorium for performers because the club was turning away around three hundred people who wanted tick-

ets for fully-subscribed concerts. Even with the growing popularity of the club's offerings, Gertrude also pushed to establish an endowment fund to ensure long-term stability (*Musical Monitor and World*, vol. 3, 1913, pp. 171-72).

With finances not as much an issue, the club began to become more than an organization that sponsored afternoon lectures and evening concerts. It was becoming a part of the fabric of the city that was prospering as the rubber center of the country. Well-known artists were almost obliged to make Akron a stop on their performance circuits. Between 1910 and 1920, Tuesday Musical's slate of concerts featured:

- Kittie Cheatham, a renowned singer who specialized in performing African American folk songs;
- Cecil Fanning, a noted baritone known as the 'Poetsinger of Ohio;'
- John Barnes Wells, a tenor and composer of many light concert songs, including "Wishin' and Fishin'" and "Be the Best of Whatever You Are;"
- Alma Gluck, a member of the Metropolitan Opera and as popular as Ernestine Schumann-Heink;
- Ernest Schelling, a famed pianist and composer who made his first public appearance at the age of four;
- Margarete Matzenauer, the Hungarian-born mezzo-soprano of the Metropolitan Opera;
- Ignace Paderewski, called the greatest Polish pianist of his time, who would go on to become the second prime minister of the Second Republic of Poland;
- Ethel Leginska a pianist of great distinction, dubbed by the *New York Herald Tribune* "the Paderewski of women pianists," and a pioneering conductor and composer.

Tuesday Musical sponsored performances of *La Bohème*, *Carmen*, and Handel's *Messiah*, and brought in the Philadelphia Symphony and the Cincinnati Orchestra. In 1918, the club invited the Cleveland Orchestra, which was founded in the same year, to perform for the Akron subscribers. (With the exception of one year, the Cleveland Orchestra has played in Akron annually.)

The lecture-recital series brought music knowledge about various topics. Howard Brockway, who would become a faculty member at the Julliard School of Music, gave a talk on operas. Thomas Whitney Surette, the author of *Course of Study on the Development of Symphonic Music*, addressed the club. Members heard talks on the operas *Tiefland* by Eugene d'Albert and *Mona* by Horatio Parker, the latter prior to its premier at the Metropolitan Opera.

Tuesday Musical reached out to audiences who would be unlikely to pay for and enjoy evening events. Newsboys were invited to a free concert in 1912 that featured the contributions of local performers. The *Akron Beacon Journal* slyly noted, "The newsboys are a critical audience, but the club members held their attention." And why not? The program had closed with the singing of "America," a vote of thanks by the audience, and "three rousing cheers" (November 20, 1912).

Gertrude Seiberling likely prompted the club to schedule events to provide aid to society's less fortunate. After all, part of her husband's initiatives included building model communities, like Goodyear Heights and Fairlawn Heights, which featured single-family homes, schools, and parks for rubber workers. F. A. Seiberling also funded events for his employees, like the second annual Goodyear Field Day of 1917, which brought fifty thousand workers, and their families and friends together to find "Something Doing Every Minute."

The day's program was topped off with a spectacular flight of one of the Goodyear dirigibles. The giant airship propelled itself gracefully over the field in a series of figure eights, at an altitude of about 500 feet, and dropped paper bombs on the crowd below. Many of these "bombs" contained valuable prizes and were scrambled for with enthusiasm by thousands of persons. (*Automobile Trade Journal*, October 1917, p. 132)

As part of its activities, the club wanted to sponsor a Children's Crusade in 1917. The event would involve a chorus of three hundred Akron school children who would take part in the program, accompanied by a symphony orchestra, as the last concert of the season. The number of participants would necessitate the use of the new armory building,

which was to be completed by the May concert date. Unfortunately, the concert was cancelled because the armory's opening was delayed.

A child did play, literally, into the club plans the following year when Reginald Riley performed at a Tuesday Musical concert. Riley, a homegrown piano prodigy, studied under the direction of Rena Wills, a local music teacher and most likely a club member. At a Tuesday Musical-sponsored concert, the twelve-year-old played Mendelssohn's Rondo Capriccioso from memory and finished off his performance with Brahms' Seventh Hungarian Dance. Riley later was the preeminent pianist at the American Federation of Music's National American Musical Festival in Buffalo, New York, in 1922. His career never led to tremendous national acclaim, but he continued to be a part of Tuesday Musical concerts for several years.

Ella C. Bigelow, Tuesday Musical president in 1917, was probably relieved and enthused about the November completion of the Akron Armory. The planning and construction of the building had dragged on, at times delayed by supplies and materials needed for the war effort. The armory, the most artistic the state had constructed, was designed to accommodate three companies of infantry and a regimental band. The main feature of the space was a combination drill hall and auditorium that could accommodate three thousand people. The building cost a little over \$165,000 of which \$50,000 was donated by the citizens of Akron (*Ohio General Statistics*, vol. 5, Harvey C. Smith, Secretary of State, 1919).

Befitting Akron's new found prosperity, the armory's opening was coupled with an auto show where fifty-eight makes of cars would be on display. Ohio's Governor, James Cox, Akron's Mayor, W. J. Laub, prominent Akron citizens, and officer from Camps Sherman and Columbus gave speeches during the dedication. Undoubtedly, many Tuesday Musical members and their husbands attended the gala night activities on December 1, 1917, since the celebration was aimed at Akron's upper crust, especially the rubber barons.

The philanthropic activities of the club were in evidence at a community Christmas concert held at the new armory on December 23.

The concert, likely the first held in the space by the club, raised an estimated \$500 for Akron's less-fortunate, allowing them to enjoy a happy holiday. Many club regulars, including Gertrude Seiberling, Mabel Motz, and Adeline Voss-Eichelberger gave performances.

The longer-standing club ladies performed with a heavy heart. Earlier that month, Helen Storer Collins, who had been seriously ill, passed away in Cleveland. Collins, who had roomed with Mina Miller (the future Mrs. Thomas Edison) at Wellesley College, provided a great deal of direction during the club's early existence.

When the new year started, an *Akron Beacon Journal* article seemed to strain the relationship between Tuesday Musical and the newspaper. For over a decade, the paper had been a strong supporter of the club, probably because the editor's wife, Clara I. Knight was a strong backer of the arts in Akron and especially Tuesday Musical. The 1918 dispute arose around a review in the paper that was critical of Ethel Leginska's performance. The reviewer, using only his initials "K. N." (as in know nothing), poked fun at:

- Leginska's agent (whose duty was to "compose new combinations of adjectives, adverbs, and nouns descriptive of his boss");
- Leginska herself (Leginska couldn't be "her real name for she has quite a distinctive Irish face");
- The audience ("One old man calmly read a magazine while she played");
- And classical music (Leginska would have been better received if she had played "Annie Laurie," "Last Rose of Summer," and "When You and I Were Young, Maggie," all folk tunes). (*Akron Beacon Journal*, February 20, 1918)

The club's ladies would have none of the tongue-in-cheek criticism of the most accomplished female pianist of the time. True, Leginska could be temperamental and was described as being a bit weird. True, a *New York Times* article a few years earlier indicated that she was not at her best during one of her classical performances at Carnegie Hall (November 3, 1916). True, she was going through a messy divorce, and even though she was of English ancestry, her last name led some people

to believe that she was Russian in an era of anti-Russian feelings stemming from World War I. However, as Ella Bigelow put it in a strongly worded letter to the editor, “The large audience that braved the storm last Tuesday evening to hear Mme. Leginska certainly approved in the most enthusiastic manner ... When everybody in Akron acquires the habit of attending the club concerts (now that we have the armory with large seating capacity) our city will become more musical every year and realize that ‘America needs your voice for it is the voice of courage’” (*Akron Beacon Journal*, February 22, 1918). While it would be a big leap to consider the entire affair a public relations opportunity, calling on Akronites to support Tuesday Musical concerts in a show of patriotism might have been the end in mind.

The club finished its season at the armory and elected a new president for the evening section; Adeline Voss-Eichelberger would succeed Ella Bigelow, who had overseen the two most successful years of the club’s growth (*Akron Beacon Journal*, March 12, 1918). Voss-Eichelberger’s background included touring the greater Akron area as part of the Mendelssohn Quartette along with her husband T. S. Eichelberger (tenor), Florence H. Phelps (contralto), and F. W. Work (baritone). The quartette was accompanied by Clara Collins.

By the time the club had elected its new officers, the United States had been involved in World War I for a little over a year. Gertrude Seiberling had watched as one of her sons, John Frederick, paraded off to El Paso, Texas for training. He was a first lieutenant in the army during the conflict. Ohioans would suffer during the War, with over sixteen thousand casualties and over four thousand deaths. Those numbers seem large, but pale in comparison to an epidemic that struck the globe during the fall of 1918.

Akronite Clarence Hicks was a twenty-four-year-old delivery driver for the Akron Dry Goods Company. His rounds might have taken him to any number of Tuesday Musical members’ houses. On the weekend of October 26, 1918, Hicks was one of six people who succumbed to Spanish Influenza, a pandemic that would kill an estimated fifty million people worldwide.

By November, Akron had experienced 242 deaths and almost three thousand additional reported cases. Public meetings were cancelled. Goodyear called off its training schools and halted foremen or worker gatherings. Colleges closed their doors and sent students home. Theaters and football fields were shuttered. Tuesday Musical couldn't use the armory for any concerts, even if it wanted to do so, because the building had become a makeshift hospital to treat the stricken.

While concerts were out of the question, the club continued to impact the Akron music scene. In October, Tuesday Musical, under the auspices of the Akron Music League, brought in Earl C. Killeen to direct the choruses and community singers citywide. The Akron Music League was created "to work with existing musical organizations, to back the community singing work, to organize the annual evening concerts, at which the artists of national reputation are brought to Akron and to build up a great Akron orchestra" (*Akron Beacon Journal*, September 18, 1919). Many of Tuesday Musical members, including Gertrude Seiberling, Clara Collins, and Adeline Voss-Eichelberger played a part in the league's operation and activities, and the participation made sense. The league was funded in the amount of \$25,000 by an outgrowth of Akron's War Chest—the Better Akron Federation, an organization that was providing funds to seventeen philanthropic and educational organizations, including the YMCA, the People's Hospital, the Salvation Army, the Boy and Girl Scouts, and the Catholic Service League.

The music league, however, was top-heavy with male leadership, an issue that had to cause some concern with the Tuesday Musical ladies. For over three decades, Tuesday Musical had experienced the rise and fall of music interest in Akron and had been able to survive and flourish. Nonetheless, the additional capital might allow the club to defray costs.

In the postwar recession period, Killeen, who had also taken on the role of the league's manager, faced the reality of an era of diminishing funds. The federation was only able to provide the league \$10,000 and other amounts would have to come from the league's directors and the general public. Economic conditions had restricted charitable giving, which ultimately forced the league to dissolve.

As the ravages of the Spanish Influenza began to diminish, Akron and the rest of the country received the news in early November that an armistice had been signed by Germany, ending the Great War. Wild celebrations ensued all over town “that eclipsed any public demonstration ever witnessed in the city. ... Employees of all rubber factories and machine shops left their work on hearing the news ... A parade headed by Sheriff James Corey, Judge William Ahern of the common pleas court and an impromptu band was a nucleus for the celebration. ... All clerical work in ... city hall was suspended ... Letter carriers and postoffice workers were given a half-holiday” (*Cleveland Plain Dealer*, November 8, 1919).

One music dealer saw a greater opportunity for the general appreciation of music with the war’s end.

While music during the war was recognized as a most vital and useful factor, and was encouraged to a remarkable degree, it was, nevertheless, used somewhat as we use any instrument, as a means to an end. The thought of music for music’s sake was held in abeyance. This condition or state of mind is now happily changed. Music may now present its claim as a fine art without the fear of running counter to the idea of patriotism, and all lovers of music can proceed to enjoy music to the full for its own sake.

Likewise they can discuss it as an art—an art sufficient in itself and justifying its own existence—and they need not now speak of it merely as a vehicle for the emotional display of patriotism.

Just as music has helped patriotism, so patriotism has helped music. Patriotism has given music a substantial foundation on which to stand. Music has labored under the handicap that many good people considered it merely as an emotion, and that to indulge freely in the delight of music spelled the yielding too much to emotionalism.

The war showed the fallacy of this reasoning. It showed that music is woven in the woof and warp of humanity; that it is a part of and strengthens the sterner virtues; that it not only idealizes and inspires, but that it re-enforces the character and the resolution for the accomplishment of hard duties and stern tasks. (*The Music Trades*, vol. 56, no. 21, 1918)

The last year of the decade, 1919, brought a sense of normalcy back to Tuesday Musical. The evening concerts were held again, officers were elected, and the study section could hold afternoon meetings to discuss musical topics and hear recitals. The country may have gone dry, but music in Akron was flowing.

Leading the Nation

AS AMERICA ENTERED THE Roaring Twenties, a new technology was threatening live music performances—radio. Alma Gluck, who had performed for Tuesday Musical, didn't see a place for broadcasts in her future. "I think that radio is here to stay ... but I do not see how an established artist can ever afford to sing for it. Possibly beginners who might be glad to accept \$5,000 or \$10,000 a year to sing exclusively for the radio, would find it profitable ... but I do think that they [producers] are looking in the wrong direction when they come to the established artists, the phonograph artists, and ask them to broadcast." When she was to perform at an Oklahoma City concert, she arrived to find that ticket sales were nonexistent. Asking around, she found that in order to publicize her concert, the backers had broadcast her songs on the radio (*The Wireless Age*, vol. 10, no. 10, July 1923).

The impact of radio was mild compared to the post-World War I depression of 1920–21 that impacted the country's economy. Many experts consider the economic downturn as severe as the Great Depression, but it is not as well-known because the economy recovered quickly. However, during the upheaval, production dropped by one-third and wholesale prices fell by 50 percent. During the last year of the war, unemployment was at 1.4 percent. In 1921, at the height of the depression, unemployment reached almost 12 percent. In May 1921, Akron reported unemployment of twenty thousand; an increase from twelve thousand in March of that year (*New York Times*, May 21, 1921). A year previously, Akron had reported a shortage of 1,000 workers (*New York Times*, February 9, 1920).

With economic woes facing the country, Gertrude Seiberling became the ninth president of the National Federation of Music Clubs. Her three-year term started in 1919 and saw member clubs grow from four hundred to a thousand. She also started a new department—the Junior Department—which was quite in line with her interest in creating opportunities for children to become acquainted with the cultural value of classical music. She was afraid that contemporary music was only a means to supply “jazz dancing tunes so the young people would be content to stay at home ... turn back the rug, and spend an hour or two fox-trotting” (*Journal of the Proceedings of the Fourteenth Annual Meeting of Music Supervisors’ National Conference*, 1921, pp. 207–8). In a speech given at the Music Supervisors’ National Conference that was held in St. Joseph, Missouri, from April 4–8, 1921, Seiberling reiterated the club’s working slogan: “A music club in every town, in every county, in every state of the Union, and junior boys and girls clubs auxiliary” (*Journal of the Proceedings of the Fourteenth Annual Meeting of Music Supervisors’ National Conference*, 1921, p. 210).

Being away from Akron might have been a respite for Gertrude. Her husband was trying to keep Goodyear afloat; the company was financially overextended and in danger of going bankrupt. In May, on Friday the 13th, F. A. Seiberling was ousted as the president of the company under a financial arrangement that kept the company solvent. At the time of the transition, he had total liabilities of almost \$7 million, but his creditors granted him a settlement extension. In all likelihood, Seiberling could have met his obligations if he sold Stan Hywet. Rather than do so, he put the property in his wife’s name (*Automotive Industries*, vol. 44, no. 25, June 23, 1921).

He summed up the refinancing action and its necessity quite eruditely.

The nation-wide slump in business last fall brought our business to the verge of disaster. Since that hour I have had but one purpose, to save this business from a receivership and this community from the results of such a calamity. That was accomplished yesterday and the new management inherits a business soundly financed. ... there is no

reason why Goodyear cannot move forward to a higher plane than it has yet achieved. (*Motor Age*, vol. 39, no. 20, May 19, 1921)

Within the year, F. A. Seiberling would begin his own tire label, Seiberling Tire, with plants in Barberton, Ohio, and New Castle, Pennsylvania. By the end of the 1930s, he brokered his Goodyear stock, equity he retained as part of the transition arrangement, for a substantial profit.

Tuesday Musical weathered the financial storm and seemed to improve its community status. At the year-end meeting in May 1921, the club reported a positive balance of \$2,000 and expressed gratitude for the work the club had accomplished under the leadership of Effie Bowman, which included organizing “an artist course of concerts in Goodyear theater; organizing several junior and one senior club auxiliary; presenting concerts at various institutions through the Altruistic department; providing teachers for more than thirty little folks of the Children’s home; [and] promoting a music memory contest in the public schools” (*Akron Beacon Journal*, May 18, 1921).

Vernie G. Kimball wrote a toast to the club that was sung at the event by Ruth F. Mather, the afternoon chairperson.

There are reasons we should love it. Need I tell you?

And reasons we should praise it in song and story, too;

'Tis because it's [sic] aim and purpose is so noble, high and true.

Always to the best aspiring, serving too.

These are the reasons I would toast it in song to you,

Quite mindful of its present, past and future, too.

May advancement mark its future, may it rise to be the hub

In Our City's Wheel of Progress, Tuesday Musical Club. (*Akron Beacon Journal*, May 18, 1921)

The poor economic situation did force the club to discontinue its evening concert series the following year, but not its community work. The junior club emphasis was evident in the number of such entities that had been formed, including Akron's own St. Cecilia Choral

Club, an organization of thirty voices. Tuesday Musical had also been instrumental in creating six other junior auxiliaries: the Evan Williams, the Mayflower, the Pilgrim, the McDowell, the Chopin, and the Beethoven. Members of the club could be found performing weekly at the infirmary, the Children's Home, the sanatorium, or the Sumner House for the Aged.

At the suggestion of Gertrude Seiberling, the club brought classical music to local schoolchildren by way of the Musical Memory Contest. The 1921 event was the "biggest undertaking ever attempted in the Akron public schools, with 30,000 competing in the elimination contests" (*Music Trade Review*, May 7, 1921). The finals were held in the Akron Armory on April 29, when student teams from twenty-eight Akron schools competed. Their task was to identify the title, composer, and composer's nationality of the twenty selections played by an orchestra. The Robinson School team won with a perfect score; the Portage Path and Lincoln Schools tied for second and the Miller School took third place.

Chalmers K. Stewart recalled the contest. In 1918, after his family moved to Akron from Milwaukee to be a part of the burgeoning tire industry, he attended Henry Elementary School located on the corner of Forge and Arch Streets. Stewart would eventually become an English teacher.

Every year a music memory contest was held. This consisted of, I think, a hundred records of classical music, snippets of which had to be identified. You won a gold, silver, or bronze medallion, depending on how well you did. It was mostly the girls, wearers of hair ribbons and otherwise torchbearers of culture as well, who participated. Once, the music teachers, hoping to sandbag one of us innocents, slipped a ringer on the victrola, a record not on the list. Sure enough, up shot Max Griffen's hand. "That's 'Traumerei,'" he said; and so it was. That's what came of taking private violin lessons. (*Memories of the Akron Public Schools*, Akron Public Schools, July 1999)

The years from 1921 until at least 1945 can surely be regarded as the Bowman era of Tuesday Musical. Effie Bowman was the wife of

physician and surgeon D. S. Bowman and lived on Crosby Street from about 1900, though her family changed addresses a few times, beginning at 151 Crosby and continuing to 345 Crosby. Effie Bowman had grown up in McConnelsville, Ohio (about thirty miles south of Zanesville, Ohio), and she and her husband had spent some time in Homeworth, Ohio (south of Alliance, Ohio).

In many ways, Effie Bowman was the opposite of Gertrude Seiberling. Seiberling was very comfortable on the national stage and loved to tell people about the cultural value of music appreciation. Bowman embodied quiet leadership, coupled with a knack for business and organizational acumen. She was able to keep Tuesday Musical profitable and bring in artists of national and international quality. In 1925, she tried to resign as club president due to poor health, but the members delayed naming a successor until she returned from a recuperative trip. They wanted her to continue because the club had “enjoyed greater success during Mrs. Bowman’s regime than at any other period of its history” (*Akron Beacon Journal*, May 26, 1925). Considering the times in which she served, her management is remarkable because the country went through two depressions, including the collapse of the United States’ financial system in 1929.

Bowman’s influence extended outside of Akron, having had a large role in the development of Helen Jepson’s career. Jepson, a soprano who sang at the Metropolitan Opera and with other American companies in the 1930s and 1940s, grew up in Akron and would perform for Tuesday Musical on several occasions, including at the inaugural event of the club’s fiftieth season. Bowman’s and Jepson’s paths crossed when Jepson was a young singer and Bowman was the choir leader at the Woodland Methodist Episcopal Church. Bowman was impressed with Jepson’s voice and began singing her praises around the city. Eventually, Gertrude Seiberling was introduced to Jepson, and along with Bowman, provided the means to support the protégé’s musical education (*Cleveland Plain Dealer*, April 15, 1937).

Effie Bowman’s interest in developing future talent led her to organize an ‘opera laboratory’ in October 1930. The school was aimed

at all “professional and amateur singers, vocal teachers, choir leaders, choral directors and others interested in studying grand opera, particularly persons of other nationality living in and near Akron” (*Cleveland Plain Dealer*, October 17, 1930). The ‘laboratory’ was based on plans used by local opera groups in Europe and the club hoped to stage local performances with those trained in the school, furthering the development of operatic talent, an initiative that other American cities had undertaken. The musical director for the opera group was Francesco de Leone, who founded the music department at the (Municipal) University of Akron.

Women in Music History

- 1924: Elisabeth Kuyper founds the American Women’s Symphony Orchestra in New York City.
- 1933: Florence Price’s Piano Concerto is performed by the Chicago Symphony, marking the first time an African American woman’s composition is performed by a major symphony.
- 1944: The premier of Martha Graham’s ballet *Appalachian Spring*, to music composed by Aaron Copland, takes place.
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Reaching into the community during the twenties to educate children, teenagers, and adults about classical music has to be viewed as a reaction in some ways to the Charleston, the cake walk, the black bottom, the flea hop, and other motifs of the Roaring Twenties. The ladies of Tuesday Musical could hardly be identified as flappers and were determined to rally against the modernity of jazz and the likes of Paul Whiteman, the ‘King of Jazz.’ Perhaps, some of the ladies held the sentiment of Emile Gilmer, who headed London’s Civic Band. Gilmer intended to bring his musicians to America and “take jazz to bits before the public’s eye and expose its fallacy, and show the public how it is constructed and scored, compared to real music” (*Cleveland Plain Dealer*, December 18, 1927).

Still, Tuesday Musical did sponsor National Music Week, an event created by the National Bureau for the Advancement of Music—an

organization established in 1916 by the National Piano Manufacturers Association to heighten the public's interest in all types of composition, and of course, to sell pianos. In 1924, the National Federation of Music Clubs supported the Music Week program (which it still supports today). The founder of the concept, C. M. Tremaine, who had been the vice president of the Aeolian Company (Stan Hywet Hall has an Aeolian organ), a manufacturer of player organs and pianos, described the event as a suggestion,

as contrasted with a super imposed project, and its spread has been due far more to public responsiveness to the idea than to any campaign. Getting people to do something you wish them to do and think they should do is vastly different from suggesting their doing something they will want to do and which will bring them enjoyment and refreshing recreation. The latter conception is the basis on which Music Week rests, and accounts for its remarkable growth. (C. M. Tremaine, *History of National Music Week*, New York: National Bureau for the Advancement of Music, 1925)

Emma H. Shreffler, whose husband was the treasurer of the Lyman-Hawkins Lumber Company, was in charge of the committee that planned a citywide celebration for Music Week with the cooperation of theaters, schools, clubs, stores, the public library, and WADC, a local radio station. The emphasis was on music in daily life. The week of activities was kicked off by Vincent Stevens, the secretary of the Chamber of Commerce, who gave a Sunday night speech on WADC.

In 1926, in tune with giving back to the community, Tuesday Musical (at the suggestion of Effie Bowman) took steps to help those who couldn't afford the regular cost of a season subscription. Aimed at students and blue-collar workers, the club reserved a section of about a hundred seats to be sold at a nominal charge of \$1.50 each (about \$18.50 in 2013). The club already gave free musical programs once or twice a month at the Strand Theater on Main Street and the ladies of the club also gave free organ recitals at various churches throughout the area. As Bowman put it, "the community has grown both in population and ideals and there are more ways for advancing the

love of music today than there were then [1887]" (*Akron Beacon Journal*, March 24, 1926).

The Roaring Twenties ended with the stock market crash of October 29, 1929. Until the United States went to war in late 1941, unemployment ranged from around 9 percent to a high of almost 25 percent. From 1932 until 1935, unemployment was over 20 percent (Bureau of Labor Statistics). A family of four that was earning \$2,400 in 1929 "had to get by on \$1,200 in 1932, provided it was getting by at all" (Vincent Curcio, *Chrysler: The Life and Times of Automotive Genius*, New York: Oxford University Press, 2000, p. 491).

Since Akron was tied closely with the auto industry, when car sales fell by 75 percent from 1929 to 1933, (Robert Asher and Ronald Edford, eds., *Autowork*, Albany: SUNY University Press, 1995, p. 73), the city's tire workers suffered greatly and labor unrest was prevalent. By 1933, more than 40 percent of Ohio factory workers and 67 percent of Ohio construction workers were unemployed. In 1932, Ohio's unemployment rate for all residents reached 37.3 percent (Ohio History Central).

One factor that kept Akron's tire manufacturers in better shape than those located elsewhere was the higher concentration of manufacturing in Akron, allowing for economies of scale that enabled companies like Goodyear and Firestone to ride out periods of low demand. It wasn't until the end of the decade that Akron's tire firms sought other manufacturing locations—due, in part, to unionization—and tire manufacturing concentration declined in the city. In 1929, tire concerns employed 53,172 workers; by 1939 the number had dropped to 30,579 (Ralph W. Frank, "Decentralization of the Akron Rubber Industry," *The Ohio Journal of Science*, vol. 61, no. 1, January 1961). Even though manufacturing declined, executive positions remained, creating a stratum of residents who could contribute to the area's cultural activities.

During the 1930s, Tuesday Musical would celebrate its fiftieth anniversary, and from all indications, the club's concert series and other activities continued during the era of long breadlines and transients riding the country's rails in search of jobs. Akron was kind to nonfamily males looking for employment by providing them with meals, but in the end, instructing them to move on. Akron's fine music lovers

were kind to the club, too, buying subscriptions to ensure that famed artists would be on stage each season. The prominent performers were a who's who of the music scene:

- 1930—Lawrence Tibbett, baritone of the Metropolitan Opera
- 1931—Helen Jepson, soprano of the Metropolitan Opera
- 1932—José Iturbi, Spanish pianist, compared to Vladimir Horowitz
- 1933—Fritz Kreisler, world-famous violinist
- 1934—Maria Olszewska, contralto of the Metropolitan Opera
- 1935—Helen Jepson
- 1936—Orpheus Male Chorus
- 1937—Jooss European Ballet, noted for their works of compassion and social consequence, including “The Green Table”
- 1938—Poldi Mildner, a twenty-two-year-old Viennese pianist
- 1939—Grace Moore, celebrated soprano

Celebrated during its 1937–38 season, the fiftieth anniversary of the club brought together an extra-special program of performers, including Jepson, the Vienna Boys Choir, the Jooss Ballet, Rose Bampton (a Metropolitan Opera star, born in 1907 in Lakewood, Ohio), Iso Briselli (a Russian violinist), Tibbett, Mildner, and the Cleveland Orchestra, under the direction of Artur Rodzinski. In addition, the club sponsored a series of three chamber music concerts, managed by Gertrude Seiberling, with a series price of five dollars.

An unfortunate occurrence during the golden anniversary of the club ultimately provided a benefit that augmented and strengthened the finances of the organization. Mary E. Schumacher—longtime club supporter and second wife of Akron's Oatmeal King, Ferdinand Schumacher—left \$50,000 (about \$806,000 in 2013) to the club for concerts. Eventually, this amount, through further investments, would quadruple in value. Mary Schumacher travelled extensively before her death and was always on the lookout for talent that Tuesday Musical could showcase. On one trip to Hawaii, she actually helped set up a Tuesday Musical Club there.

Mary Schumacher's gift came almost fifty years after a rebirth of Schumacher's oats empire. An 1886 fire had destroyed the factory of

the uninsured businessman, saddling him with a loss of \$600,000. Undaunted, he proposed a merger with the Akron Milling Company to create the F. Schumacher Milling Company. Part of the ability to create a new enterprise hinged on the preference of consumers for Schumacher's product—it tasted better. Eventually, Schumacher would face several financial setbacks, but the estate he left his wife and her subsequent gift to Tuesday Musical ensured decades of concerts for Akron's population and provided funds for the club's initial scholarship programs.

In 1939, the New York World's Fair was underway, guided by the theme: "Building the World of Tomorrow with the Tools of Today." The official fair song, composed by the late George Gershwin, sounded a hopeful cry after a decade of despair for many Americans.

Sound the brass, roll the drum
To the world of tomorrow we come
See the sun through the grey
It's the dawn of a new day
...
Tell the world at the door
That we don't want him around anymore
Better times are here to stay
As we live and laugh the American way
(Ira Gershwin and George Gershwin, Ira Gershwin Music/George
Gershwin Music/WB Music Corp.)

For Akronites, even though there had to be some apprehension over events taking place in Europe, the worst of the Depression seemed over. Even more heartening for Tuesday Musical was the realization that subscribers were willingly supporting its concert series. The club had built a very dynamic organizational structure and understood their finances fully. They had succeeded in building a movement that was embedded into Akron's annual cycle of events. Tuesday Musical was committed as ever to encouraging the musical appreciation of tomorrow with the hard work and determination of the present.

The End of an Era

TUESDAY MUSICAL'S 1941–42 SEASON program included a scheduled late November appearance by Rose Bampton, the Metropolitan Opera star who was a Lakewood, Ohio, native. Bampton would live for almost a century, dying at the age of ninety-nine in August 2007. Along with the Met star, her brother and sister-in-law Mr. and Mrs. James Bampton were to come to the city as guests of Jean Bowman. If all went well, Bampton's husband Wilfred Pelletier, one of the Met's top-ranked conductors, would also attend. Stan Hywet was to be the site of an after-concert party, since the Bampton's would be the Seiberling's house guests.

The concert scheduled for the Akron Armory never took place. Bampton became ill during an earlier Chicago appearance. She contacted a personal friend, Marguerite Sorg of Massillon, a local choir-master and performer, to let her know that she had to return to New York to recuperate.

Less than two weeks later, Pearl Harbor was attacked and the lives of Americans were changed drastically. At the time, Akron had five tire manufacturers: Goodyear, Goodrich, Firestone, General, and Mohawk; and the Seiberling Company was producing rubber products in nearby Barberton. The war depleted the Akron area of the vast majority of its factory workers, necessitating the employment of older Americans, high school boys, housewives, and young women. Rosie the Riveter became the symbol of industries that had to expand production to supply the booming war effort.

Women working for a purpose had been routine for the ladies of Tuesday Musical. Effie Bowman, in her seventies, was still the stable

factor in organizing the club's activities at the outbreak of the war. She would finally give up the reigns in 1945. Gertrude Seiberling, also in her seventies, the visible face of the club, was beginning to scale back her participation. Both, however, had built an organization that could sustain itself.

During the war, the ladies of the club had to make adjustments due to government rationing of sugar, coffee, meat, butter, tires, and gasoline. Instead of being able to drive to Stan Hywet for their annual campaign meetings, some ladies arrived on bicycles. Catered events turned into picnic-style, bring-your-own-dish affairs. The quality of concerts did not decline under war conditions. The Cleveland Orchestra kept up its annual visits to Akron; Helen Jepson returned to supportive audiences; the famed violinist Yehudi Menuhin took the stage at the armory; the twenty-two-year-old American pianist phenom William Kapell was booked; and the club even had a concert entitled "Opera for Everyone" to broaden its subscriber base.

War production was a boon for Akron-area workers. During World War II, the Goodyear Aircraft Corporation (GAC) manufactured 104 airships for the military at its Akron facility. The firm also built F4U Corsair planes for the United States Navy. When Goodyear created GAC in 1939, this branch of the company employed just thirty workers. By 1942, GAC consisted of thirty-five thousand employees (Ohio History Central). Other area firms experienced similar spikes in manufacturing. The strata of Akron's society who frequented Tuesday Musical events were in the position to continue their attendance during the war.

On September 2, 1945, the Japanese formally surrendered, ending World War II. The mothers and fathers of Akron whose sons had survived the ordeal awaited their homecomings. Perhaps the country could rediscover a semblance of normalcy, though the adjustment might take years.

By late 1945, Effie Bowman and Gertrude Seiberling had seen the evolution of Akron from horses to bikes to cars. They had watched fortunes grow through the development of the rubber industry. They had heard the stories of Civil War veterans, the tales of World War I

doughboys, and the anecdotes of World War II soldiers. Both ladies had listened to the strains of countless opera stars, the symphonic music of world-class orchestras, and the melodies of dynamic baritones. The women were bound together in bringing culture to Northeast Ohio. Their substantial lives also ended within weeks of each other; on December 14, 1945, Effie Bowman passed away and Gertrude Seiberling died in her sleep on January 8, 1946.

By column inch or any other measure, Gertrude Seiberling's death received greater coverage. Her obituary even appeared in the *New York Times*. At eighty, her death was a shock because Gertrude Seiberling was still active, having strolled in the spring-like weather only days before her death. The *Akron Beacon Journal* indicated that "[o]ne could not mention music in Akron without also mentioning the name of Mrs. Seiberling" (January 8, 1946) because she was "a pioneer in bringing music to a city devoted to the smoke and roar of industry" (January 9, 1946). Her accomplishments and contributions would find a lasting place in Akron's history. Akron music lovers, though, would have to adjust to armory concerts without the presence of "Mrs. Seiberling in that chair near the front and to the left" (*Akron Beacon Journal*, January 9, 1946). On January 29, the Cleveland Orchestra included in its Tuesday Musical program Schubert's "Unfinished Symphony" in her memory.

The announcement of Effie Bowman's death was a scant three paragraphs. She died after a long illness on a day when Akron experienced a massive snow storm, snarling rush hour traffic. The city was in the midst of a cold spell, sending temperatures into the single digits. Her funeral services were held at the Woodland M.E. Church, and she was buried in Rose Hill Park. The paper noted that she "was very active in Akron music circles ... and belonged to several national music organizations" (*Akron Beacon Journal*, December 15, 1945). Bowman's passing went almost as unnoticed as her role in leading Tuesday Musical through tough American economic times (and her contributions have never before been fully recognized).

The deaths of the club's honorary president and of the president who oversaw operations for almost one-quarter century also coincided in many ways with the end of an era in American music and culture.

When Tuesday Musical was founded, every respectable household had a piano and families and friends gathered to sing along to new sheet music (James F. Richardson, "Vocal Recitals in Smaller Cities: Changes in Supply, Demand and Content since the 1920s," *Journal of Cultural Economics*, vol. 5, no. 1, 1981, pp. 21–35). As part of this tradition, recital audiences expected performers to include some popular material in their productions, and they were willing to subscribe to Tuesday Musical's balanced programs, which had something for everyone. The advent of new forms of music and expanded media outlets impacted listening audiences. The club's offerings would be viewed more and more as music for the elite class as newer generations began to rock 'n' roll. The path to this bifurcation was evident in a 1956 lieder recital by soprano Irmgard Seefried and Paul Ulanowsky. Half the audience left at intermission, not thrilled with a concert of all German-language songs. By the next decade, programs almost entirely in languages other than English were the norm (Richardson, 1981, pp. 21–35). This reality had a great impact on prospective members.

Tuesday Musical's aim to bring world-renowned artists to Akron did not change substantially. The club, however, would have to rethink how best to fulfill its purpose and modify and enhance its strategies. In the post-Bowman era, Tuesday Musical presidents would have to rely on their experiences and the ideas of club members to design new methods to keep the club moving forward. Unfortunately, in the early 1950s, Club Historian Louise Harper had to inform the members of the club that the past might not prove to be a guide to the future.

I am sorry this report must be written. ... Soon after our club was founded in 1887 a scrapbook was started, containing pictures and items of interest to the young group. When filled, another was added, and another, up to the present time—with the exception of the current one, dated 1943–1953, these books have all disappeared—no one seems to know where. (Historian Report 1951–1952, Tuesday Musical Collection, University of Akron Archives)

Long-standing club members obviously provided a link to the past, but new initiatives were advanced to enhance the club's mission of fos-

tering classical music. One area that saw rapid development was Tuesday Musical's scholarship program. In 1953, four club members—Betty Dornan, Lydia Colopy, Kathryn Browning, and Ellen Herberich, who would go on to become the scholarship chairperson—met to discuss the possibility of giving scholarships to students majoring in music. By 1957, the club was awarding Tuesday Musical Club Memorial scholarships to four individuals who were twenty-five years old or younger and had “outstanding musical ability” (Scholarship Brochure, Tuesday Musical Collection, University of Akron Archives). One scholarship was for piano (the Mary Schumacher scholarship); one was for voice (the Gertrude and Frank Seiberling scholarship); one was for organ; and the other was for an orchestral instrument. The club also set up a University of Akron scholarship, which was awarded to a full-time student who showed promise in the field of applied music.

To continue to impact the lives of young women interested in music, the club also set up the Martha App Scholarship Loan. Martha App had been a club member since her student days. The loan was given to an aspiring artist from Summit County and had a few unique stipulations. The loan could be repaid within five years without interest. Further, the loan was to be repaid before the recipient's marriage. Perhaps the club ladies thought the requirements would allow the recipient to be more active in the club after graduating.

Over the years, the scholarships kept growing due to the generosity of donors. Names like Winifred Collins, Mary Louise Irvin, John Charles Frentz, Zada Willaman, Gertrude Pflaum, Ruby Bird, and many others were added to scholarships awarded to promising musicians of voice, piano, strings, woodwind, and brass. The club's scholarship fund, after all, wasn't insignificant, amounting to over \$125,000 by the late 1990s.

The club's consistent scheduling of world-famous acts at affordable prices has had lasting and, at times, unexpected results. Arden Yockey began his teaching career as a music instructor in the Conesville, Ohio, schools in the late 1930s. He was elected president of the Coshocton County Music Educators organization in 1937. By the mid-forties, he had moved to Norton, Ohio, where he became the marching band and

choir director in the Wadsworth school system, as well as the organist for the Wadsworth Evangelical and Reformed Church. During his career, which lasted into the early seventies, he was obviously happy that his students could attend world-class events at a reasonable price. He regularly took students to Tuesday Musical concerts in nearby Akron. Yockey had one sibling, Eva Mae, who lived in Dover, Ohio. She probably attended several Tuesday Musical concerts (in fact, a 1968 *Akron Beacon Journal* article pictures both Arden and Eva together at an armory concert featuring the Cleveland Orchestra, see page 148). It appears that her brother stressed to her how important the events were for his students. In 1997, Eva Mae, somewhat of a recluse, passed away. Her last act, however, sent loud cheers through Akron's musical community.

Eva Mae turned out to be the 'Millionaire Next Door.' Through wise and steady investments, she had accumulated a substantial sum, and she had no immediate relatives to inherit the amount. She bequeathed over \$500,000 to the club in memory of her brother, a sum ten times more than Tuesday Musical had ever received. The money was earmarked for the scholarship fund. The club was in an enviable position and was able to reward additional aspiring young musicians using the Arden J. Yockey scholarships for piano, strings, brass, woodwind, and voice.

In 1955, the club awarded only about \$600 in scholarships. In 1957, the club had \$2,000 to give to aspiring musicians—including the University of Akron Scholarship, which amounted to \$50 per semester. By 1978, the club had provided over \$50,000 to local college-aged students. Due to the Yockey bequest, the club awarded over \$33,000 in scholarships in 2002 alone. In 2008, the club provided nearly \$28,000 to deserving musicians. While scholarship endowments have been affected by the downturn in the US economy, Tuesday Musical has been able to maintain the level of awards at approximately \$20,000 annually from 2010 through 2012.

Although Gertrude Seiberling did not live to see the outcome, along with scholarships, the post-World War II club extended a student-related activity that she would have endorsed—since it was modeled

on a group she began in 1921. In February of that year, Seiberling, along with her daughter Irene Seiberling Harrison, invited fifteen young women to Gray Lodge to discuss setting up a Tuesday Musical auxiliary. (Gray Lodge was then the home of Goodyear President George Stadelman and today the Akron Woman's City Club occupies the building). The St. Cecelia Choral Society was initially for daughters and daughters-in-law of club members. A subsequent society constitution laid out member requirements: "Any young woman who is interested in music may, upon invitation of the Society and by passing the tests prescribed by the examining committee, become a member of the Society" ("Constitution of St. Cecelia Choral Society of Akron, Ohio," Tuesday Musical Collection, University of Akron Archives). The document also called for an active membership of not more than forty. St. Cecilia continues to perform several recitals annually.

In 1949, two more clubs for young musicians were organized as additional auxiliaries to Tuesday Musical. The Brahms Junior Music Club was for boys and girls in grades five through eight and the Allegro Youth Music Club was for boys and girls in grades nine through twelve. These clubs met monthly for programs and each club gave an annual spring recital. The clubs were an avenue to help young performers hone their skills and musical appreciation. While the Beatles might have preoccupied teenagers in the early sixties, the Brahms Junior Club members presented a program of "Patriotic Songs of America" after reading biographies of appropriate composers and the history of songs like "Yankee Doodle" and "America." The Allegro Club presented a recital at the Akron Art Institute (now the Akron Art Museum) in 1963 with the theme "Let the World Rejoice with Music." Eventually, by the late 1980s, the two clubs had merged into the Brahms Allegro Club, which was open to all area students from grades one through twelve who were studying music of any kind. The group scheduled regular meetings to share musical experiences, perform for each other, hear guest soloists and speakers, and take field trips to music-related facilities. As music entered into the digital age, the Brahms Allegro Club even invited musicians very familiar with computer-generated music to make presentations to the club members.

Women in Music History

1954: Peggy Glanville-Hicks's opera *The Transposed Heads* has its premier (in a concert version) at the Louisville Symphony.

1963: Esther Ballou's *Capriccio* for Violin and Piano is the first work by a female composer to premiere at the White House.

1968: Jazz pianist and composer Mary Lou Williams' *Music for Peace*, later known as *Mary Lou's Mass*, is commissioned by the Vatican.

Since the late 1940s, over thirty ladies have been elected president of Tuesday Musical's executive board. The orderly succession shows how effective the club has been at continuing its work. Many, if not all, of them played other roles in the club prior to becoming presidents of the board. Their experience aided them well in overseeing concerts and other club matters.

Wisely, in 1956 the club presented a young Van Cliburn to Akronites and got him at the ridiculously low cost of \$750 (or \$500, accounts vary) for his performance. When he returned in 1963, the well-known pianist cost the club around \$6,000, and some club members thought his earlier performance was the better of the two.

Tuesday Musical's April 1957 Cleveland Orchestra concert was conducted by George Szell, featuring works by Berlioz, Debussy, and Tchaikovsky. After taking over the helm of the orchestra in 1946, Szell transformed the group from an excellent regional ensemble to one of the finest orchestras in the world. The Akron concert was a prelude to the orchestra's first European tour under the direction of Szell, an event that would vault the musicians to prominence that has grown through the decades.

The club celebrated its seventieth anniversary in 1957 and its eightieth anniversary in 1967. The club's 1968–69 season continued the tradition of bringing bold and imaginative artists to the area. The Spanish pianist Alicia De Larrocha, esteemed for her elegant Mozart performances and regarded as the greatest Spanish pianist in history, performed. The Korean violinist, Unk Kim gave a concert. Christoph Eschenbach, the German pianist making his American debut with

the Cleveland Orchestra, took the stage for the club. Again, as had happened in the early years, some concerts were sold out and the club was forced to turn people away.

As the club neared the celebration of its ninetieth year, the Akron Armory had been the primary venue for Tuesday Musical evening concerts for over fifty years. The cavernous space saw many famous performers grace its stage, but by the 1960s the building was more than showing its age. Akron was in need of a better performance space. As one Tuesday Musical concert manager put it, at the armory “you could see people going to the bathroom and you could hear the toilet flushing” (Tuesday Musical Collection, University of Akron Archives). The ladies of the club had to do periodic spraying for insects to ensure dressing rooms were bug free when performers showed up for concerts, and because the facility was used by many different organizations, a previous night’s performance, like the circus, left patrons with the aroma of peanuts and elephants. The city of Akron and The University of Akron also identified a need for a new home for the area’s musical events and other artistic offerings and worked together to generate funding for a new building.

Tuesday Musical, because of money it had received in the late 1930s from Mary Schumacher, was able to assist with the funding necessary for the planned Center for the Performing Arts (later named the Edwin J. Thomas Performing Arts Hall). In May 1968, club president Alice Stempel handed over a check in the amount of \$25,000 to the president of The University of Akron, Dr. Norman Auburn. The gift was placed in the Challenge ’70 fund, the primary holding account for the building. At the same time, through donations of individual members, the club was able to augment the Schumacher Fund amount with an additional \$1,300.

In 1973, the \$13.9 million multi-use hall opened. To suit a variety of events, the hall was configurable as a 3,000-seat concert hall, a 2,400-seat theater, or a 900-seat recital hall. The stage could be adjusted as needed for the different seating arrangements. However, the most compelling aspect of the new hall was the sound system that blocked all outdoor noise and was able to capture sound intensity that

varied by only three or four decibels anywhere in the house (*Cleveland Plain Dealer*, September 2, 1973). The state-of-the-art facility was an invitation to artists to come and perform and the club now had options to facilitate larger and smaller events.

The building of E. J. Thomas Hall was a victory for the city and the club, but the accomplishment was soon overshadowed by economic events in the late 1970s. In March 1978, Goodyear closed one of its bias-ply tire plants, leaving twelve hundred Akronites without jobs. In June, Firestone followed suit, furloughing almost the same number of workers. In August, thirteen hundred workers in another Firestone plant were asked to take pay cuts, but were not given assurances about their futures. In November, Mohawk Rubber closed its Akron plant. Another 318 workers faced uncertainty. Finally, rounding out the bad news, in a December announcement General Tire said it was closing its Akron plant.

The Akron closings were a precursor to the early 1980s recession, which saw Ohio lose almost five hundred thousand jobs or more than 10 percent of its total workforce—this accounted for about 20 percent of the entire country's job losses. Unemployment in Ohio peaked near 14 percent at the beginning of the decade and the annual rate of inflation in the early 1980s was over 10 percent.

Tuesday Musical had faced tough economic times previously, and luckily the club's finances had been augmented by the growth of the Schumacher endowment and gifts from the John S. and James L. Knight Foundation, among others. Still, costs were going to rise for the club's events. Artist fees and rent at E. J. Thomas were being driven by inflation. The stagehands union was asking for more money each year. The costs to print programs and advertise were skyrocketing. The club imposed a small price increase on season ticket prices, but also addressed the situation in a more concerted way.

In 1979, Dr. Bruce Rothmann, a pediatric surgeon and the husband of Lola Rothmann, the concert manager at the time, created a Concert Guarantors Fund to help subsidize the spiraling costs of concert programming. Bruce Rothmann was spurred to intervene because as he put it, "I constantly heard of the difficulties the club

was experiencing in order to present the same quality of artists they had been presenting for nearly a century. So I suggested and volunteered ... I would begin a fund to help cover the cost of the concerts” (Tuesday Musical Collection, University of Akron Archives). With the goal of creating reliable capital for coming years, Rothmann invited some friends to his home to discuss his proposal. The group included Robert Crawford, the head of Crawford Printing Company and a concert enthusiast, and his wife Frances; Carolyn Frye Ryan, and her husband at the time, Roger; Margaret and Earl Baxtresser; Mabel and Dr. Lawrence Graham, a Silver Lake dentist. All viewed Tuesday Musical as a vital part of Akron’s cultural heritage. Previously, Mabel Graham had provided the impetus, spurred on by a contribution of \$500 from the *Akron Beacon Journal* manager John Barry, to raise enough money to create the Akron Symphony. Graham also served as president of Tuesday Musical Club from 1977–81 and received the club’s Lola Rothmann Volunteer Achievement Award in 1981.

Within a short time, this group expanded to include Ralph and Sue Gillman and David and Margaret Hunter. Ralph was the Superintendent of the Summit County School System, David was an area attorney, and Sue and Margaret were both Tuesday Musical members. Each couple was asked to contribute \$500 to seed the Fund, and they did so without question. In order to reach the goal of \$1 million, the fund organizers “put a description of it in every concert program with a letter from me [Bruce Rothmann] telling what was going on and [asking] would you please support it. ... [I]t was amazing how many people responded to the ad in the program and sent us money. In addition to that, we had a couple of events: we kept promulgating this and I think for the first time we went to a number of foundations in town and to the GAR Foundation [named for Galen and Ruth Roush, founders of Roadway Express], as well” (Tuesday Musical Collection, University of Akron Archives). Funding reached the original goal amount and in fact doubled over time. Again as witnessed over the course of Tuesday Musical’s history, when a financial need arose, Akron’s patrons of the arts responded with a solution to keep the music playing.

Another event that aided Tuesday Musical's quest for greater financial stability came in the form of a grant from the John S. & James L. Knight Foundation. Tuesday Musical used the funding to establish the Clara I. Knight Young Artist Concert, named for Clara I. Knight, the mother of newspaper giants John S. and James L. Knight, and an enthusiastic supporter of the club. Young artists like Joshua Bell, Dina Kuznetsova, Jean Yves Thibaudet, Stephen Hough, Harlem Quartet, Hilary Hahn and Joshua Roman, among others, have performed. These musicians have gone on to have brilliant performing careers.

When an organization can overcome the ups and downs of business cycles, it should come as no surprise that individuals have given uncountable hours of time and effort for a specific cause. In the area of fund-raising, following in the early footsteps of Gertrude Seiberling and others was the late Jane Kaufman. An English composition teacher at The University of Akron from 1963 until her death in 2001, she was heavily involved in the Akron classical music scene, leading a successful effort to organize and fund the Akron Symphony Orchestra. She also was a key fund raiser for Tuesday Musical. Kaufman said of herself, "Everything I do, I do 150 percent, I don't dabble" (*Akron Beacon Journal*, October 22, 2001). In fact, she had taught her English composition class the morning of her death. Sherry Yoke, who served as Tuesday Musical's executive secretary from 1991 to 2000 was even more direct about Kaufman's persuasive skills. "There were a lot of talented women who worked their fannies off, but Jane would go to lunch and come back with \$25,000. She might raise another \$10,000 that afternoon. She knew a lot of people and she could persuade them to make big contributions to Tuesday Musical" (Tuesday Musical Collection, University of Akron Archives).

Even as resources continued to grow for Tuesday Musical, the club finances were reflective of "a penny saved is a penny earned" philosophy. New programs, new grant proposals, and additional awards increased the time volunteers needed to give. As more women entered the workforce or found themselves more involved with their children's extracurricular activities, volunteer hours became more limited. In

1965, the governing board of Tuesday Musical decided to find permanent office space and hire an office manager. After much discussion about the pros and cons of expending capital for the arrangements, a yearly amount of \$600 was allocated for space at Stan Hywet and an additional \$350 budgeted to hire an office manager. Looking to economize as always, members donated green stamps for the purchase of a coffee pot!

Securing a Sound Future

PERHAPS THE MOST SIGNIFICANT exercise the club undertook in the last several decades was the 1998 external review it sought. While the endowment funds were financially stable, decreased concert attendance had become an issue. By 1998, subscribers to the annual concert series had reached a low of 770, and of that number 462 were over the age of sixty. Major funders of Tuesday Musical events were beginning to question the value of their investments as fewer people came to concerts. The list of performers was still top notch, but the general public viewed the organization as “stuffy and behind the times” (Management Consultants for the Arts, Inc., “Summary Analysis: Tuesday Musical Club,” December 7, 1998).

Betty Sloan, the president of Tuesday Musical at the time, and an ad hoc committee of members took the unprecedented step of hiring an outside firm to perform a thorough review of the organization. Previously, when the club had faced challenges, the membership provided solutions and strategies to implement necessary changes. In fact, many club members didn't see a need to alter that practice or recognize that the club was actually facing a crisis at all. However, the executive board gave the go-ahead and Gregory Kandel and the Connecticut-based Management Consultants for the Arts (MCA) were retained for the study. Perhaps the club chose MCA because of its philosophy—“We have found that the most successful organizations embrace their missions and are driven by them. This is not at the expense of bottom line objectives. When programmatic and artistic goals are the overriding concern; that is, when they are exciting, vital, and viable, all else follows, including financial return” (MCA website).

The move to hire an outside consultancy firm also reflected the new realities Akron and Tuesday Musical faced at the end of the twentieth century. The city itself had seen its population decline from around 275,000 residents in 1950 to fewer than 220,000 by 2000. The two-earner family was also impacting the time any volunteer could spend on club activities. And of course, the advent of technology that allowed for extreme personalization and instant gratification was a factor in the decline in concert attendance.

The review by MCA was not open-ended. The club had insisted that two priorities be kept in mind as the analysis took place—volunteerism needed to continue, but programs outside of the concert series did not have to be volunteer run, and the concert series had to continue under the independent aegis of the club. With these factors in mind, MCA spoke with about 120 people familiar with Tuesday Musical and tried to answer three critical questions.

1. Does the club need to hire a salaried executive director?
2. How many concerts should be part of the club's annual program?
3. Is it time to change how the club is governed?

Twelve recommendations came out of MCA's investigation. The extent that Tuesday Musical decided to accept these points has shaped the history of the organization to the present. Since volunteerism was a cornerstone in the founding and continuous operation of the organization, it needed to be reemphasized in the organization's mission statement. Even though a small office made up of paid staff had been created, Tuesday Musical's operations for present and future were still to be driven by volunteer services provided by its members.

The second recommendation dealt with protecting the reputation of Tuesday Musical's concert series. In the short term, even though the club's endowment fund would be drawn down, the club was advised to schedule artists more recognizable to the general public. The club was very good at identifying rising stars, but perhaps a greater emphasis on famous artists would revive interest in the series and increase ticket sales.

Coupled with the second recommendation was the following one, which advised the club to cut back its series from seven concerts per

season to five or six. The ripple effect would lessen the workload on volunteers, while also providing additional funding for name artists. Potential subscribers might be more inclined to sign up for an entire season subscription if one or two artists interested them. Further, funders of specific events would be pleased because seats would be filled.

One of the more controversial ideas resulted from recommendations four and five—the club should limit the appearance of the Cleveland Orchestra in future years. The orchestra had been a mainstay of each Tuesday Musical season but one since the orchestra’s founding. Unfortunately, the orchestra’s appearance also saddled the club with its biggest net loss, which equated to 35 percent of the total operating loss of the full concert series.

The sixth recommendation called for an increase in scholarship levels, coupled with better publicity for the scholarship program in general. If more people were made aware of the club’s outreach to young musicians, more donors might be willing to support these activities. The club was also urged to continue offering complimentary and discounted tickets to students in order to build subscribers for the future.

Understanding that active participation resulted in a better organization in general, MCA suggested limiting member’s meetings to six or eight times a year. The commitment needed for monthly meetings was severely impacted by the amount of time members needed to attend to other activities. As the report noted, “[t]he bottom line is that it will be better to have less meetings, all well attended, than holding an arbitrary number and continuing to face difficulty in finding programs and venues” (Management Consultants for the Arts, Inc., “Summary Analysis”).

Because one of the “most powerful tools in raising money and selling tickets” (Management Consultants for the Arts, Inc., “Summary Analysis”) is an organization’s image and position in the marketplace, the next recommendation revolved around marketing. Tuesday Musical had relied on volunteer-driven ticket sales, which was helpful in many ways, but limited the media footprint of the club. Competition

had also increased—E. J. Thomas Hall was doing five times more programming than it had only seven years before. Cleveland's Playhouse Square had increased its offering and presence in the Akron market and the Akron Symphony had a following of its own. Tuesday Musical needed a fresh image, a more modern promotional and sales strategy, and a marketing operation that was not part of the concert manager's responsibilities.

Coupled with marketing was a need to professionalize the club's fund-raising. As indicated in recommendation nine, since increasing ticket sales was a multiyear process, a strategy to raise greater subsidies was something that could be planned immediately. MCA suggested forming a corporate leadership council of prominent local business executives and appointing a chair of development, rather than having the position go to the immediate past president, especially if that person was not completely committed to the activity.

At the time of the analysis, MCA recognized that Tuesday Musical's finances were relatively sound for an operation of its type. Still, the concert series was losing money, even with sponsorships. The club was aware that increasing subscriptions to 1,100 would not completely fund the concert series. Recommendation ten called for a more transparent and easily understood budget that linked all categories of financial support to specific line items. This would help Tuesday Musical members better understand the financial obligations of the organization and how revenue was keeping up with expenses. Also, MCA suggested that the club's financial advisors present alternative strategies to grow the club's endowment, instead of being required to design a specific return to cover the club's annual financial gap.

The last two recommendations involved the club's organizational structure. The first, recommendation eleven, dealt with the club's various committees. Since Tuesday Musical grew in an evolutionary manner, MCA suggested codifying the purpose of each committee. After this was done, committee work could be reviewed to see how well annual goals were met. Further, MCA saw a need to review the club's presidential term and recommended that it be changed from a two-

year to a three-year term. This would allow the president to launch and implement initiatives. Several suggestions to help redistribute the workload of volunteers were also identified.

The final piece that MCA identified in its look at the club was to immediately outsource the marketing and public relations of the club and hire permanent staff. The latter action was supported by many of the club's major funders, but was a contentious issue among the club's membership. While not explicitly suggesting that the club needed a paid executive director, MCA did indicate that due to the many day-to-day activities, including working with an external marketing firm, volunteers could not likely accomplish these tasks with regularity.

In conclusion, Kandel understood that even though the many changes he suggested would seem aggressive to some club members, the time had come to implement a new path. As he noted:

I am frankly inspired by the history of quality produced by essentially volunteer support. The organization's people and the community should be proud. ... I feel sure that the efforts of the past century by many generations to make Tuesday Musical as special as it is will be continued. Tuesday Musical *will* be successful if major changes in the concert series are embraced and if reinforcements through paid support and strengthened volunteer structures are put in place. (Management Consultants for the Arts, Inc., "Summary Analysis")

Tuesday Musical's response came in a variety of areas, and as of today, the framework of the organization and its programmatic offerings are still being adapted to changing situations. One of the club's first responses was to change its mission statement, as well as its name to Tuesday Musical Association, to emphasize the volunteer nature of the organization. As currently stated, "The Mission of Tuesday Musical Association, *as a volunteer-managed* [emphasis added] non-profit classical music organization, is to provide a premier concert series for the community, a comprehensive educational and scholarship program for young people, and performing and listening opportunities for its members and guests" (Tuesday Musical website, 2013).

Tuesday Musical also realized the need to take a risk and program more ‘superstar’ musicians in the concert series. This would increase the organization’s visibility in the community, as well as increase both subscription and single ticket sales.

Luckily, Tuesday Musical could rely on its concert manager to do much of the scheduling of artists and negotiating of contracts. In fact, the concert manager, a volunteer position until the early 1970s, became the stable force during the modern era of the organization. If Gertrude Seiberling was the face of the club until the early 1940s, Lola Rothmann and Barbara Feld have provided the seasonal glue for the last four decades.

Lola Rothmann began her stint as concert manager in 1971. She scheduled and organized Tuesday Musical concerts until 1989. Even though Tuesday Musical had moved its office from Stan Hywet’s carriage house to E. J. Thomas Hall in 1973, Rothmann spent more of her time elsewhere taking care of bookings and artists’ needs. Rothmann, who had worked for the Akron Symphony Orchestra, was quite direct in how she learned about concert management. “Some people go to college to take administration courses. I didn’t. I had on-the-job-training.” She admits that on her first booking trip to New York City that she “was scared to death” (Tuesday Musical Collection, University of Akron Archives). The experience only strengthened her resolve and spirit to learn more.

Over her eighteen years of service, Rothmann dealt with emergencies and eccentricities. Almost immediately on taking the position, Rothmann was faced with a stranded performer. On January 21, 1971, Lili Chookasian, a principal singer with the Metropolitan Opera, was scheduled to perform in Akron. The roads from Youngstown to Akron were treacherous and the weather kept many concertgoers at home, reducing the crowd to about three hundred people. A call from Chookasian prior to the show let Rothmann know her arrival would be extremely close to curtain time. The Met star arrived, walked on stage with hamburger in hand, asked the audience to all move down front, told them she needed to eat and change, and would be out as soon as

possible. The show went on and the concert was great, according to Rothmann.

Rothmann travelled to greater lengths to ensure that Joan Sutherland, one of the most acclaimed sopranos of the twentieth century, made her Akron date. A snowstorm in Rochester, New York, was about to force Sutherland to cancel her Akron event. Rothmann commandeered a local company's plane, flew to Rochester in inclement weather, and brought the soprano back to Akron for her performance.

A presentation of the Bayanihan Philippine Dancers presented a special challenge for Rothmann. Part of their routine included dancing with lit torches. The Akron Armory's manager saw this as a possible safety hazard, not to the audience but to the building itself. Rothmann arranged for firemen to be present, with filled buckets in hand, in case anything went wrong, and thankfully nothing did.

Concert managers, like Rothmann, also tread a fine line between pleasing members and scheduling great talent. Some club members resisted booking Israeli violinist Itzhak Perlman or classical pianist Andre Watts. Luciano Pavarotti, who set the standard for operatic tenors of the post-World War II era, might have riled some of the members because he had crossed over into the popular music realm, but for Rothmann, "he was very charming and complimentary to us and sang a nice recital to a packed house" (Tuesday Musical Collection, University of Akron Archives).

Women in Music History

1975: Musicologist Janet Knapp becomes the first female president of the American Musicological Society.

1997: The Vienna Philharmonic Orchestra votes to accept women members of the orchestra.

2000: Jessye Norman sings the premier of Judith Weir's *woman.life.song* at Carnegie Hall.

2011: Judith Weir's opera *Miss Fortune* is performed at the Bregenz Festival.

Barbara Feld succeeded Lola Rothmann as Tuesday Musical concert manager for the 1989–90 season. Feld remembers several unusual situations that needed to be addressed over the years. In 1997, Cecilia Bartoli, an Italian coloratura mezzo-soprano opera singer and recitalist, was scheduled to perform as part of a collaborative effort between Tuesday Musical and E. J. Thomas Hall. Bartoli and her non-English speaking string quartet arrived at Feld's doorstep in a mobile home. Not only were they hungry, but they were all coming down with the flu. Feld quickly got them to a doctor and then took them to a local market to get staples and a pot for soup making. It was a superb performance to a sold-out house.

In 2008, Lawrence Brownlee, an in-demand bel canto tenor from nearby Youngstown, had an extended stay in Akron. Brownlee and his pianist Martin Katz arrived the night before the concert and next day's weather forecast called for snow. By morning, all area schools and universities were closed. Tuesday Musical volunteers called all subscribers to let them know the concert had been rescheduled for the following night. Tuesday Musical did manage to hold Brownlee's master class, as well as one by Katz, and all students able to attend got extra coaching. Six hundred patrons managed to arrive the next evening to hear Brownlee sing and even though the weather was frightful, Brownlee was delightful.

Feld remembers feeding Itzhak Perlman at Swenson's, a local Akron drive-in which features the award-winning Galley Boy, a cheeseburger with two special sauces. She paid Russian baritone Dmitri Hvorostovsky during the intermission of his performance and had to do so in cash. The singer promptly put the wad of bills in his boots and went on with the show. Two performers requested prime seats for their dogs. Sometimes, as Feld notes, the best intentions aren't successful. The Kronos Quartet's atonal offering sent half the audience home at intermission.

Tuesday Musical was ever mindful that it must continue to present the 'best of the best.' The proposition had its financial risks, but in order to remain healthy as an organization and contribute to the cul-

tural fabric of the community, more people had to become acquainted with all varieties of quality music. The process never stops.

The September 20, 2011 concert featuring world-class trumpeter Wynton Marsalis and the Jazz at Lincoln Center Orchestra was reflective of the organization's programmatic evolution. Almost three thousand area music lovers came out that night, many undoubtedly first-time concertgoers. In addition, nine hundred Northeast Ohio students attended the concert at no cost as part of Tuesday Musical's voucher program. As if the evening would never stop, at a postconcert reception in E. J. Thomas's BF Goodrich Lobby, Marsalis gave an impromptu performance with a local jazz ensemble who had entertained the guests before Marsalis arrived. The bass player with the local jazz group was a young student from The University of Akron who also participated in a master class the following day. Feld and Tuesday Musical were overjoyed. "It was one of the most brilliant musical experiences from beginning to end," Feld recalled (Tuesday Musical Collection, University of Akron Archives).

Beginning with the 2003–04 season, Tuesday Musical presented six, rather than seven, concerts. That season featured the pianist Lang Lang, as well as Yo-Yo Ma and the Silk Road Ensemble. Tuesday Musical has gone on to present Yo-Yo Ma in recital with Kathryn Stott and it brought back Yo-Yo Ma and the Silk Road Ensemble for the 125th anniversary season (2013). As part of a successful marketing initiative, the organization has offered new season subscribers a 50 percent reduction off the cost of a regular subscription and when subscribers renew for a second year, they receive a 25 percent reduction. Traditionally, all concerts were on a Tuesday night; however, due to the increasing demands of scheduling both the artists and E. J. Thomas Hall, it became necessary to be more flexible.

While Kandel had reservations about continuing the yearly performance of the Cleveland Orchestra, Tuesday Musical never wanted to discontinue presenting this world-class ensemble. Feld met with Jonathan Martin, then the general manager of the orchestra, to discuss this long-standing relationship. Martin wrote a letter to the organization

assuring all members how important it was for the orchestra and musicians to be part of the series each year. The Cleveland Orchestra continues to perform annually, with student attendance increasing each year.

Tuesday Musical began to take active steps to enhance its image and broaden its impact in the local community in order to expand its audience base. Its student voucher program is under the education umbrella and is one of the organization's most successful education outreach strategies. The program has allowed more than twenty thousand regional students to attend concerts at no cost. Additionally, if schools or groups bring more than twenty students, the cost of transportation is covered by the organization.

Education outreach also includes visits by the artists to area schools for master classes, residencies, and lecture/demonstrations. This award-winning initiative enhances and promotes music education to a greater demographic of the community. A prime example followed the October 2, 2007 concert by the Grammy-winning vocal ensemble Chanticleer. In cooperation with the John S. and James L. Knight Foundation, more than three hundred students from local high schools spent an entire day with members of Chanticleer, who coached them in vocal technique, stage etiquette, and ensemble singing. As a final part of the day-long residency, the high school choirs performed individually and en masse with Chanticleer at St. Bernard's Catholic Church in downtown Akron. The concert was free and open to the public, with a full house once the concert began.

During the 2005–06 season, Imani Winds, one of the most successful woodwind chamber music ensembles in the world, visited local schools and performed for students. The African American ensemble worked with a local not-for-profit group, Project GRAD Akron. The latter organization's mission, in part, is to "ensure a quality public school education for all at-risk children in economically disadvantaged communities" (Project GRAD Akron website).

The extraordinary cellist Joshua Roman, who did his formal training at the Cleveland Institute of Music, was a part of Tuesday Musical's outreach program during the 2011–12 season. In addition to his mas-

ter class with university students and his lecture/demonstration with middle school students, he also took his outreach into the community. Roman played for patients at the Summa Health System Infusion Lobby. Several of the relatives spoke with Roman and told him what his playing had meant to their relatives and expressed deep gratitude for his mini-performance. It goes without saying that many who heard him could not attend his concert due to illness. However, this mini-concert was something that deeply touched those present.

The educational outreach program represents one initiative to help aspiring musicians. The other, of course, is Tuesday Musical's scholarship program. As mentioned previously, the Yockey bequest has been a large factor in increasing funds allocated to scholarships. Tuesday Musical members have also provided varying amounts to augment this beneficial endeavor.

Although not all programs succeed, the advantages of trying are just as important. During the 1990 season, Tuesday Musical and The University of Akron School of Music joined together to collaborate on "a fully produced opera using the talented voices in the department and a professional star system for one or two lead roles" (Tuesday Musical Collection, University of Akron Archives). The first production was *La Traviata* with Alfred Anderson, the university's director of opera and musical theatre, singing the baritone role of the elder Germont. The production also introduced the Tuesday Musical audience to soprano Dina Kuznetsova, a graduate student at The University of Akron, who has gone on to an international operatic career.

The collaboration resulted in the productions of *Rigoletto* (1992), *Tosca* (1994), *Carmen* (1996), and *The Magic Flute* (1998). Rising costs eventually ended the series, but the benefits were undeniable. Young musicians were able to meet, learn from, and perform with professional singers. Audiences were afforded the chance to see full-scale opera presentations, musical events that were not readily available to Akron audiences.

Beginning in 2009, another collaboration resulted in the *FUZE!* Series, which featured musicians who were classically trained, but

pushed the boundaries of classical music and, in the process, tested new musical frontiers. In collaboration with the Akron Art Museum, performances were held in the museum's intimate 160-seat Lehner auditorium. The inaugural concert brought the innovative string quartet ETHEL to the area for a performance with an eye on tradition and an ear to the future. Other performers included Brooklyn Rider (described by Fred Child at NPR as "young musicians ... recreating the 300-year-old form of string quartet"); the Sixth Floor Trio ("Chamber music societies who would like to crack the windows and let a little air into stuffy concert series should give a listen to the Sixth Floor Trio," ClevelandClassical.com); and Daniel Bernard Roumain (the Haitian America composer known for fusing classical music roots with a myriad of soundscapes). *FUZE!* attracted an enthusiastic younger generation of music lovers, along with regular concertgoers who loved new music.

The Kandel report recommended making some organizational changes while retaining an emphasis on volunteer work that started at 610 East Market Street in 1887. Tuesday Musical reduced its monthly meetings to a schedule of nine meetings each year, of which one is the scholarship recital held each May. The recital itself provides a larger impact for the scholarship program and provides a regular way to enhance media coverage for the association. For several years, the June meeting has been held at one of Akron's parks—hearkening back to earlier day when members gathered for summer picnics.

Since Tuesday Musical's administrative structure now includes paid staff, the members' meetings have been restructured. Typically, business issues are still discussed, but in a less time-consuming fashion. The remainder of the time is filled with music. Most gatherings feature performances by Tuesday Musical members or other area professional musicians. Frequently, scholarship winners or a Brahms Allegro member add to the entertainment. Members are always encouraged to bring guests and attendance at the meetings range from seventy-five to a hundred individuals.

In 1995, in a move that seemed to be irony turned on its head, while men's organizations were just allowing women to become members,

Tuesday Musical decided to recruit men for membership. David Fisher became the first Tuesday Musical male member. A pianist himself, David was the music director of the Ohio Ballet from 1974 to 2005. By 2006, the organization had elected its first male president, Jerry Davidson. He had been a faculty member of the Kent State University music department for twenty-seven years. Before assuming the presidency, he had been program chairman for the members' meetings and was editor of the newsletter.

Tuesday Musical also came to the realization that in order to provide stability and engender long-term planning, paid staffing was a necessity. After the analysis by MCA, Concert Manager Barbara Feld became the executive director and additional part-time support staff was added. Eventually, a full-time director of development was hired, in addition to the part-time business manager. The executive director reports to the executive board and staff reports to the executive director. The volunteer side of the organization, which includes the many operational committees, reports to the board through the president.

The way Tuesday Musical handles its executive positions and governance has made presidential transition easier. The president typically serves a two-year term, after serving two years as vice president. After the president's term is up, the individual remains on the board for another two years. Another step to better governance involved working with a local center for non-profit excellence. Beginning in 2013, a consultant worked with Tuesday Musical members and subscribers to develop a new three-year strategic plan.

Along with organizational improvements, Tuesday Musical is committed to a three-year budgeting process, as opposed to its traditional one-year plan. The organization has also revised its endowment spending policy, allowing for greater financial flexibility with its endowment fund.

Understanding that perception was reality, the most auspicious problem was to educate area residents about membership versus being a subscriber. Many thought being a musician was required for membership and at one time that was true. However, it became quite

apparent in the late 1960s and early 1970s that membership had to be inclusive, rather than exclusive. The requirements for membership are few (no auditions and no classical music tests—just a love of great performances), but the rewards are great. Members must purchase an annual season subscription, plus pay a nominal annual fee. Membership benefits include attending the members' programs and the ability to bring guests. This practice reflects what the early founders envisioned for Tuesday Musical—an organization open to all who have a love for or would like to learn more about classical music. Today, Tuesday Musical Club is Tuesday Musical Association. For more than ten years, Tuesday Musical has worked with the marketing firm Triad Communications to build a greater awareness of the organization and to help position it as one of the community's leading arts organizations. Doing so has allowed the group to provide a picture for its activities that was focused by a unified message. Having a visible and consistent look and feel for its programs reiterated the value of Tuesday Musical in the cultural life of Akron.

Of course, the messaging also helped with development activities. When an organization is able to have all members talk the same language, foundations, corporate sponsors, and individuals see a viable avenue for exposure. The new image also has resulted in an increase in the number of season subscribers. It is of interest and worth noting that tickets for the 1902 performance of *Mme. Schumann-Heink* cost two dollars, which adjusted for inflation, would have amounted to over to over fifty dollars today. Luckily, except for special concerts, individual tickets only cost between \$25–\$45.

The Next Century

THE LINEAGE OF CLASSICAL music in Akron began at 610 East Market Street, the location where Tuesday Musical started. Today that area is a hospital complex, the outgrowth of the Bartges house (converted into City Hospital in 1892) and a pharmacy stand near the home where Celia Baker held the planning meeting for the club. Another landmark of the era, the old Byron W. Robinson mansion built by the clay products mogul in 1906, now called Steinway Hall, houses a piano seller. The mansion, one of the last stately buildings that survived urban renewal, tells a larger story than the several fast-food locations that dot the neighboring properties. Gertrude Seiberling lived just up the road in 1887, at 512 East Market. The First Methodist Episcopal Church, where many of the early club programs were held, was destroyed by fire in 1911. The aptly named Church Street on which it was located no longer connects to Broadway and the site is occupied by Summit County court buildings.

The Goodyear Company was started twelve years after Tuesday Musical and though its manufacturing plants are no longer producing tires in Akron, its global headquarters are still located in town and stand about two miles from 512 East Market. Stan Hywet is no longer a residence, but visitors still pass through its gates to glimpse the property where Gertrude Seiberling strolled, tended garden, and might even have played golf on the course within the estate's walls. Ferdinand Schumacher's oats factory, purchased by The University of Akron, is now a dormitory for students and has office space as well. Lasell Academy later became Lasell College and opened its doors to men in 1997. Companies like Akron Varnish Company and the Akron Cracker Company are long gone.

The Beacon Publishing Company published the *Summit Beacon* in 1887, which eventually became the *Akron Beacon Journal*. In the early 1900s, Charles Landon Knight became publisher and owner of the *Akron Beacon Journal*, and along with his wife, the former Clara Scheifley, moved across town from the Seiberlings into a house at 502 West Market Street. John, a son of the Knights, became one of the paper's sportswriters in 1920, its managing editor in 1925, and its owner in 1933, when Charles died. John Knight expanded his newspaper empire, owning fifteen dailies by 1973. Eventually, he would become editorial chairman of the Knight-Ridder chain.

Along with his brother, James, John started the Knight Memorial Education Fund in 1940, to aid college students in the Akron area. The fund grew into the John S. and James L. Knight Foundation which "supports transformational ideas that promote quality journalism, advance media innovation, engage communities and foster the arts" (Knight Foundation website). The philanthropic vision of the Knight children was a gift of their mother, Clara, who was a supporter of Akron community and culture. Tuesday Musical, an organization that she admired, continues to celebrate her life as one example of the many women who contributed to the success of the club.

Akron's musical score has continued, with few rests, for over twelve decades. Like Akron itself, Tuesday Musical has made adjustments for the times and technologies. Each new season presents a challenge for the club's members and each concert is the result of many hands working in unison. Gertrude Seiberling might not have known how resourceful Tuesday Musical would become, but she surely understood what it would take to bring classical music to her city, "It is only when great numbers of people unite in one glorious ideal that a great movement can be successful" (*Papers and Proceedings of the Music Teachers' National Association*, 41st Annual Meeting, Philadelphia, December 29-31, 1919, pp. 108-12). The history of Tuesday Musical has been a chronicle of volunteers. Some worked on committees, some worked for a season or two, and some made Tuesday Musical a vital cog in their lives. They all

worked for the music. Many more will continue the tradition, because as Henry David Thoreau noted, “music is perpetual, and only hearing is intermittent” (*The Writings of Henry David Thoreau*, Journal IX, edited by Bradford Torrey, Boston: Houghton Mifflin, 1906).