Rave Reviews
Rave Reviews
The History of Tuesday Musical

General Editor
Thomas Bacher

Contributing Editors
Sharon Cebula & Cynthia L. Harrison

Ringtaw Books
Akron, Ohio
### Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreword</td>
<td>vii</td>
</tr>
<tr>
<td>Editor’s Note</td>
<td>ix</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>xi</td>
</tr>
</tbody>
</table>

#### THE HISTORY

- The Music Starts                                | 3    |
- A New Century                                   | 11   |
- The Music Returns                               | 18   |
- Singing Out                                     | 31   |
- Perpetuating the Music                          | 36   |
- Leading the Nation                              | 46   |
- The End of an Era                               | 56   |
- Securing a Sound Future                         | 69   |
- The Next Century                                | 83   |

#### A PICTORIAL HISTORY

- The Beginning, 1887–1903                        | 89   |
- A New Home for the New Century, 1904–1918       | 103  |
- Five Decades of Growth, 1919–1946               | 117  |
- Play On, into the Future, 1973–Present          | 143  |

- Tuesday Musical Memories                        | 159  |

- Appendix                                       | 163  |
Foreword

As a music critic covering Tuesday Musical for nearly two decades, I came to know and depend on an organization that has carved out a deservedly special place in the Akron community and the music world at large. Listeners can count on Tuesday Musical to present top-ranked talents, reaching and challenging the high bar set over the years by guests like Jascha Heifetz, Vladimir Horowitz, Luciano Pavarotti, and Renée Fleming. Tuesday Musical doesn’t just follow; it also leads, identifying and nurturing the next generation of talent by bringing in guests like Joshua Bell early in his career. (It’s telling that this group had the stature and reputation to attract Joshua Bell back after he became one of the world’s most acclaimed violinists.)

Tuesday Musical has weathered societal changes, choosing to evolve without losing its identity. Once upon a time, Tuesday Musical Club was an all-volunteer group run by musically-trained women who did not work outside the home. In more recent years, Tuesday Musical Association’s membership rolls have included both men and women. Monthly meetings welcome enthusiasts who do not have advanced musical training, yet they still offer the musicians among them the option of performing for each other—just for the joy of it.

A paid staff continues the tradition of a concert hall series, while an intimate, innovative FUZE! series, held in collaboration with the Akron Art Museum, branched out to introduce listeners to new sounds. Tuesday Musical feeds the spirit of loyal longtime listeners while extending a friendly hand to the next generation. Through substantial and personable in-school workshops, as well as through an impressively extensive voucher program that provides students with...
free tickets, Tuesday Musical has connected young people directly to the classical music tradition and laid the groundwork for the next generations of listeners.

It was one of Tuesday Musical’s most ardent and creative supporters, pianist Margaret Baxtresser, who invited me to her home to meet representatives of Akron’s arts organizations when I first moved here from Chicago. I quickly discovered the determined “quest for the best” that existed at Tuesday Musical. And if you attend a concert today, you can see the pleasure on the faces of performers when they sing or play for this organization’s audience, which is surely one of the most well-educated, open, and responsive collection of listeners to be found. Where else but in Akron could such an extraordinary group as Tuesday Musical exist?

Long may you thrive.

Elaine Guregian
Former music critic, Akron Beacon Journal
Editor’s Note

The compilation of this volume took more than a year, and although every effort was made to ensure the reliability of the information, it is possible some inconsistencies might be found. The story of Tuesday Musical was researched and verified using countless sources. Many individuals dug through various archives, genealogy records, newspaper stories, and other related documents to provide a thorough history of one of Akron’s gems—an organization that has brought world-class performers to the area for over a century.

While it is difficult to thank everyone involved with the project, two individuals made substantial contributions: Sharon Cebula and Cynthia L. Harrison. Without their dedicated work, the pictorial history section would not be as rich as it is. The amount of information they uncovered is remarkable and adds depth to the story.

At the Press, Amy Freels, as well as Carol Slatter, were instrumental in completion of this project. In many ways, the story of Tuesday Musical became a story of people picking up certain tasks and finding out the answers. Then again, the story itself was compelling and many individual threads needed to be followed to give the story the breadth it deserved. We hope the story reflects the vibrant nature of the Tuesday Musical Association.
Acknowledgements

There are so many individuals who were pivotal in the telling of this story, but one name sums up all the parts and pieces of this project: Marcianne Herr. As a Tuesday Musical member and past president, Marcianne was the lady whose vision and persistent efforts guided this journey.

Marcianne was aided by other Tuesday Musical members who served on her archives committee: Harriet Boggs, Anna Mae Cummings, Laurie Gilles, Carolyn Durway, David Kellogg, and Corrinne Rohrbacher. Dale Dong put many hours of research into the photographs.

Tuesday Musical must also thank Cynthia Knight, in whose honor the Patron Award was established in 2007. Recipients of this award are recognized for their generous and continuous patronage of Tuesday Musical and others who have received this award include Dr. Kenneth F. Swanson, Donald and Corrinne Rohrbacher, and the anonymous donor of the ‘Three Graces Piano.’

Design is critical to the success of any business, book, or good season brochure and TRIAD Communications / Next Level Interactive has excelled at enhancing Tuesday Musical’s image through their excellent creative work.

The Akron Beacon Journal saved Tuesday Musical more than once, and we remain grateful. We thank the John S. & James L. Knight Foundation, which has provided continuing support, a tradition started by Clara I. Knight, who loved attending Tuesday Musical concerts and who remained a strong supporter throughout her life. We must also thank the GAR Foundation for providing Tuesday Musical challenge grants and continuing support.
Tuesday Musical could not present the caliber of concerts it does without E. J. Thomas Performing Arts Hall, and we applaud The University of Akron for sharing the stage with us. We also want to thank the herculean efforts of The University of Akron Press for everything it has done to bring this book to publication.

We also thank our collective community—from subscribers to foundations, businesses, and government agencies—their support continues to inspire and direct us. And, last but not least, we thank our Tuesday Musical members, past and present, whose contributions to the infrastructure of this organization year after year are too innumerable to count.

Barbara Feld
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.