

*A
City
Filled with*

MUSIC



100 Years of Duluth's
MATINEE MUSICALE

A CITY FILLED WITH MUSIC

By Mary R. Boo

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A COLD AUTUMN RAIN half hidden by wisps of fog was falling on the afternoon of Saturday, October 6, 1900, when thirteen determined women found their way to the Duluth home of Margaret M. and Alexander D. McRae. Their mission that day was an ambitious one: "the establishment of a society intended to advance the interest and promote the culture

of musical art in the city of Duluth and to promote the musical education of its members." In an eight to five vote, the women chose the name Matinee Musicale for the new organization in preference to the Schumann Club, and elected the first slate of officers.¹

The roots of the Matinee Musicale were planted in good ground. Turn-of-the-century Duluth was musical on a number of levels and to a remarkable

Advertisement from the Duluth News Tribune, September 3, 1922. Inez Melander, Julia Waldo and Stella P. Stocker were prominent members of the Matinee Musicale.



Zenith City of the North,
circa 1916

degree. Certainly the music of life could be heard: the swish of skate blades cutting the ice on neighborhood ponds, the slap of waves against rocks in the Big Lake that refused to freeze over, boat whistles, and humming industrial machines. Folk music flourished, too, in this isolated city of immigrant workers and new Americans. But there was more. For the members of the upper classes — many of them graduates of eastern and European conservatories—classical music was available at least within their own circles. It was this music that the fourteen founding members of the Matinee Musicale hoped to share with the rest of the city, and they found their opportunity in the temporary demise of Duluth's Cecilian Club.



Stella Prince Stocker, one of the leading members of the Matinee Musical.

From 1887 to 1889, five women, including Stella Prince Stocker,² had met informally to study and discuss music; in 1889, they formally established the Cecilian Society and “[b]efore the winter of 1889-90 was over, they had given a creditable Beethoven recital in the Steinway Hall.”³ From the beginning, the Cecilians were — and continue to be — a closed group of musicians performing for each other. But as early as 1900 they saw the need for a city-wide musical society with less restrictive membership requirements than theirs. Generously, they made a decision to give up their own group in order to make way for such an organization, although the prestigious *Cecilian*

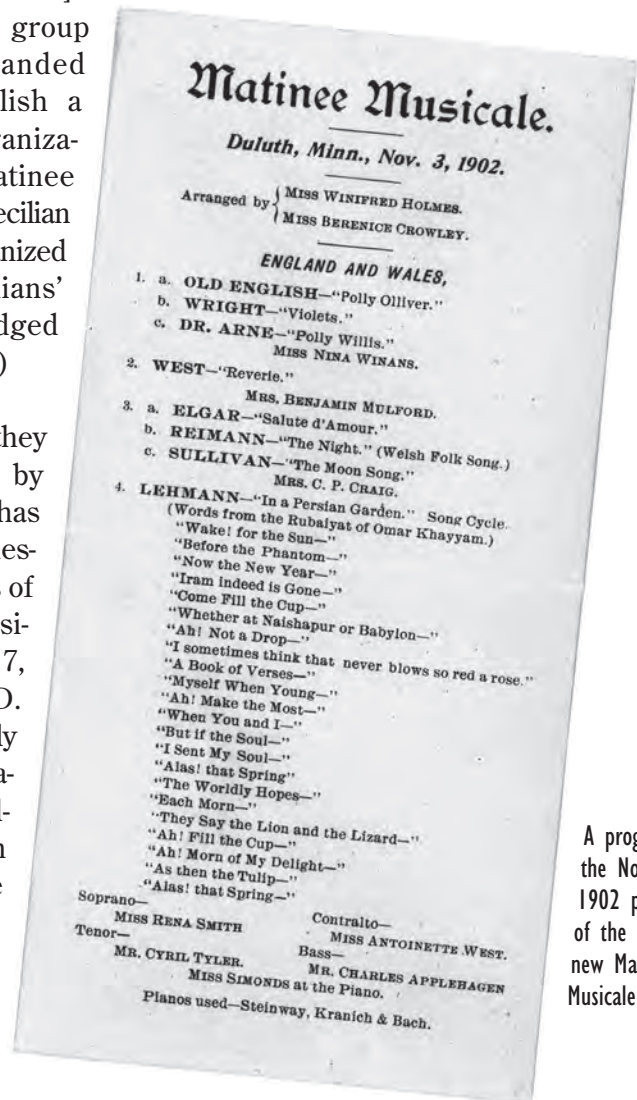
Choral Society remained in existence and today makes it possible for Cecilians to trace a history of well over a century. (The minutes for the Cecilians are missing from 1898 to 1905; however in 1980, B. H. Bruemmer, archivist for a National Endowment for the Humanities Grant to organize materials for the Saint Louis Historical Society, filed the following statement: “The Cecilian Society was organized in 1887 ‘for the purpose of founding a public musical library and otherwise advancing the interests of music in

[Duluth].”

The group disbanded in 1900 to establish a larger music organization known as Matinee Musicale, but the Cecilian Society was reorganized in 1905.” The Cecilians’ Choral Society bridged that five-year gap.)

THE FACT that they were founded by the Cecilians has never been questioned by members of the Matinee Musicale. On February 7, 1963, Mrs. Almon D. Olsen spoke briefly at the commemoration of the Cecilians’ seventy-fifth anniversary; she noted: “On May 4, 1900, occurred the final concert of the Cecilian Choral Society. Its

officers, feeling that it was now a fitting time for the establishment of a large general music society, organized the Matinee Musicale, glorious offspring for which all Cecilians feel the greatest pride and affection.” From its inception, then, Matinee Musicale opened a wider door for would-be members than had the Cecilians. In 1905, when the Matinee Musicale was firmly established, the Cecilians, homesick for their former society, regrouped. Although the two organizations have never merged, many women belonged—and continue to belong—to both.



A program from the November 3, 1902 performance of the still quite new Matinee Musicale



Clarence B. Miller, one of the influential Duluthians during the founding of the Matinee Musicale

Looking East past the Lyceum theatre at 5th Avenue West, 1916. The skyline in the distance is dominated by the Alworth building (right hand side) but many former landmarks (including the Spaulding Hotel across from the Lyceum) have long since vanished.

BY 1910, DULUTH was unquestionably ready for the increased musical input afforded by the Matinee Musicale. The city had toughed its way through the Panic of 1857 and a depression in the 1870s and was beginning by the end of the century to realize its commercial potential. As the railroad cars rolled in and out of the city and great boats heavy with ore and ships laden with grain glided smoothly into and out of the bustling harbor, the city came alive with business. According to Nancy Eubank's *The Zenith City of the Unsalted Sea*, compiled in 1991 for the Duluth Heritage Preservation Commission, by 1900 "the city's population had grown to 53,000, and the Duluth-Superior harbor rivaled the cities at the Ruhr-Rhine confluence in Germany as one of the largest freshwater ports in the world."

Dorothy Olcott Elsmith, whose father, William J. Olcott, served as president of both the Oliver Mining Company and the Duluth, Missabe and Northern Railroad, recalls her childhood during this period:

This was an exciting era to grow up in. J. J. Hill was stretching his railroad into the West. The Weyerhausers were cutting timber in the virgin forests of the North. Grain was pouring in from the Dakotas [and] long trains of raw iron ore from the great Mesabi Range rumbled down to discharge their heavy cargoes into the deep holds of waiting freighters.⁴

But while young Dorothy and her playmates were exploring their lively city, and their fathers

were busy directing the prospering enterprises from which great fortunes would be generated, what were their mothers doing? Beyond overseeing the household, the servants, and the general well-being of the family, they were occupied with precious little.

Well educated, financially secure, and socially well positioned, many of these upper middle class women sought civic involvement that would compensate to some degree





Ernest Lachmund, Duluth's "honorary dean of music"

739 members, including by that time an appreciable number of men, and in the minutes of September 10, 1952, "Mrs. Yonkers, Membership Chairman, stated that there are now 192 new members and that there were 60 members at the student tea." Kim Squillace, recent membership chairperson, reported a 1997 roster of 229 active members.

Keenly aware of the cultural movements moving westward from New York and Boston, midwestern women had begun to search out socially acceptable outlets for both their talents and their philanthropy

for their lack of political and legal power. Keenly aware of the cultural movements moving westward from New York and Boston, midwestern women had begun to search out socially acceptable outlets for both their talents and their philanthropy. Duluth musicians were alert, in particular, to the activities of regional organizations such as the Schubert Club of St. Paul (founded in 1882 as the Musical Society, entitled later the Ladies Musicale and eventually in 1888 the Schubert Club, the name under which it is still extant) and the Thursday Musical of Minneapolis (founded in 1892).

For many Duluth women, Matinee Musicale provided a focal point comparable to that afforded by musical groups in the Twin Cities. In the first year of the existence of Matinee Musicale, membership numbers reached an impressive 186. Twenty-five years later, according to Duluth News-Tribune columnist Margaret Ulvang, the group could boast of

neither qualities of leadership nor noteworthy Duluth names have ever been lacking on Matinee Musicale membership rolls. Not surprisingly, almost all of the early members have been remembered not for their own achievements, but simply as the wives of prosperous business and professional men. Typical of those men were Alexander D. McRae, who was employed for thirty-three years by the great wholesale firm of Stone-Ordean-Wellis; Clarence B.

TWENTY-THIRD SEASON		
Matinee Musicale		
Duluth, Minn.		
STUDENT PROGRAM		
TUESDAY AFTERNOON, FEBRUARY 27, 1928		
AT THE Y. W. C. A.		
2nd Movement 6th Symphony - - -	- - -	<i>Tschaikowsky</i>
CHARLOTTE CAMPBELL MARION MARSHALL		
A Yellow Violet - - -	- - -	<i>Mokrejf</i>
LOUISE JORDAN		
Preludes Nos. 10, 11, 20 - - -	- - -	<i>Chopin</i>
CATHERINE BERKLEMAN		
Jean - - -	- - -	<i>Bu leigh</i>
OLIVE ARTHUR IRMA JOHNSON, Accompanist		
The Shadow Dance - - -	- - -	<i>MacDowell</i>
HELEN BALDWIN		
The Serenade - - -	- - -	<i>Delibes</i>
ESTHER LINDEGREN DOROTHY TART ADA NELSON, Accompanist		
Autumn - - -	- - -	<i>Chaminade</i>
KATHERINE NORDQUIST		
From Forest Scenes—		
A. Hunters on the Lookout - - -	- - -	<i>Schumann</i>
B. The Prophetic Bird - - -	- - -	<i>Schumann</i>
CELINDA HADDEN		
Bird in the Wilderness - - -	- - -	<i>Horsman</i>
GAIL FOOTE GERTRUDE WAHL, Accompanist		
Liebstraum - - -	- - -	<i>Liszt</i>
MARJORY RACHLIN		
Minuet - - -	- - -	<i>Padereuski</i>
MARGARET BRADBURY		
DOUBLE TRIO		
Lullaby - - -	- - -	<i>Brahms</i>
Hushoan - - -	- - -	<i>Needham</i>
ESTHER LINDEGREN JANET PEARCE DOROTHY TART AGNES OLSON		
OLIVE ARTHUR HANNAH HANSON BESSIE THOMPSON		
Fantasia - - -	- - -	<i>Chopin</i>
JULIE WALDO		
Rosmunde Overture - - -	- - -	<i>Schubert</i>
JULIE WALDO LORETTA LARSON		
HARRIET GREGORY GERTRUDE WAHL		

Sign of the times: entertainment of every type was well represented in Duluth during the early part of the twentieth century. This ad from the *Duluth News Tribune* illustrates that fact.

Week Commencing Sunday Matinee, Sept. 3rd		
2:15	MICHAUD'S ORPHEUM ORCHESTRA	8:15
2:20	TOPICS OF DAY—AESOP'S FABLES	8:20
2:32	ROYAL SIDNEYS	8:32
2:44	FANNIE SIMPSON AND EARL DEAN in "YOU CAN'T FOOL ME."	8:44
2:59	CRESSY and DAYNE in "WITHOUT A WILL THERE'S A WAY."	8:59
3:23	BAILEY and COWAN With ESTELLE DAVIS Present Second Edition of "THE LITTLE PRODUCTION."	9:23
3:45	IVAN BANKOFF With BETH CANNON in "THE DANCING MASTER." Cliff Adams at the piano.	9:45
4:03	BELLE MONTROSE in "HER ONLY CHANCE."	10:03
4:18	KOROLI BROS. A Parisian Novelty Act.	10:18
4:28	PATHE NEWS	10:28

Miller, Duluth attorney and Eighth District representative in the state legislature; Elmer F. Blu, solicitor for thirty-eight years for the Oliver Mining Company, the Duluth, Missabe & Iron Range railway, and other local subsidiaries of U. S. Steel; Dr. James McAuliffe, physician and surgeon; and Ernest Lachmund, Duluth's "honorary dean of music" (a title bestowed upon him at a testimonial dinner 14 years before his death in 1954).

The wives of these successful Duluthians were, as might be expected, comfortable, fashionably dressed matrons, relegated by custom to rule their efficiently staffed homes. There is no

evidence that Duluth women thought of themselves as budding New Women. Jennifer Cieslak underscores this point in her unpublished manuscript *Women and Music in Nineteenth-Century America and the Rise of the Women's Music Club Movement*:

Indeed, traditional ideas concerning gender and femininity influenced the clubs as they created their public role. Club women were clearly not New Women. They applied the status afforded women in the home to their public role, and thus did not question the structure of the patriarchal family or seek professional careers. [The latter was not always true of members of the *Matinee Musicale*, some of whom were or became acknowledged professionals.] And although many members had received an extensive education, it was in the "accepted" field of music.

Nevertheless, it is not unreasonable to assume that some members secretly longed for something more personally fulfilling than running their households. Surely the seed of gender equality was planted and nurtured in the early cultural societies of even this northern, isolated city. And despite the fact that the *Matinee Musicale* from its beginning welcomed anyone who performed or appreciated music, perhaps there was, in its founding, something too of the elitism which Alexis de Tocqueville describes in his *Democracy in America*: "In

Masonic Temple Opera building, 1890.



democracies, where the members of the community never differ much from each another... numerous artificial and arbitrary distinctions spring up, by means of which every man hopes to keep himself aloof, lest he should be carried away in the crowd against his will.”⁵

Other factors certainly contributed to the emergence of Matinee Musicale and similar organizations. Innumerable cultural societies rode into existence on the waves of Americanization that swept the nation in the 1890s. The last decade of the nineteenth century — a time of mass immigration — saw the inception of such symbols of national pride as the Pledge of Allegiance and Flag Day; the establishment of the Colonial Dames of America, the Daughters of the American Revolution, and the Daughters of the War of 1812; and the designation of “The “Star

Spangled Banner” as the national anthem. The emphasis on patriotism that permeated the schools in that period of time was recalled years later by one immigrant: “Patriotism or love of country were [sic] not left to chance or happenstance in our day. All eight grades joined in singing Columbia the Gem of the Ocean, Our Country’s Flag, and Flag of the Free without knowing all of what it meant. But — it did make us proud to be Americans — we knew that was something special.”⁶

Duluth was part of this national trend. Minutes for 1911-12, for example, include a statement by Mrs. G.S. Richards, president: “Patriotic programs will be given at the Children’s Home, the Orphanage, and the Neighborhood House.” American composers were frequently featured on the Matinee Musicale programs. A typical program (January 24, 1928) included a Negro spiritual and George Gershwin’s “Rhapsody in Blue.” Interest in



Charles Wakefield Cadman, composer of *Indian Love Tales* was part of the late 19th and early 20th century patriotic revivalism.



Above: Stella Prince Stocker dressed as Red Sky Lady.

Hymn To America.
Words and Music by S. P. STOCKER.

1. A - mer - i - ca, land of such prom - is - es grand, All the
 2. Then hail to the land of such prom - is - es grand! May the

na-tions are turn-ing to thee, They long to pur - sue, un - der
 mountains bring back the re - frain; Fair cit - ies, great riv - ers, and

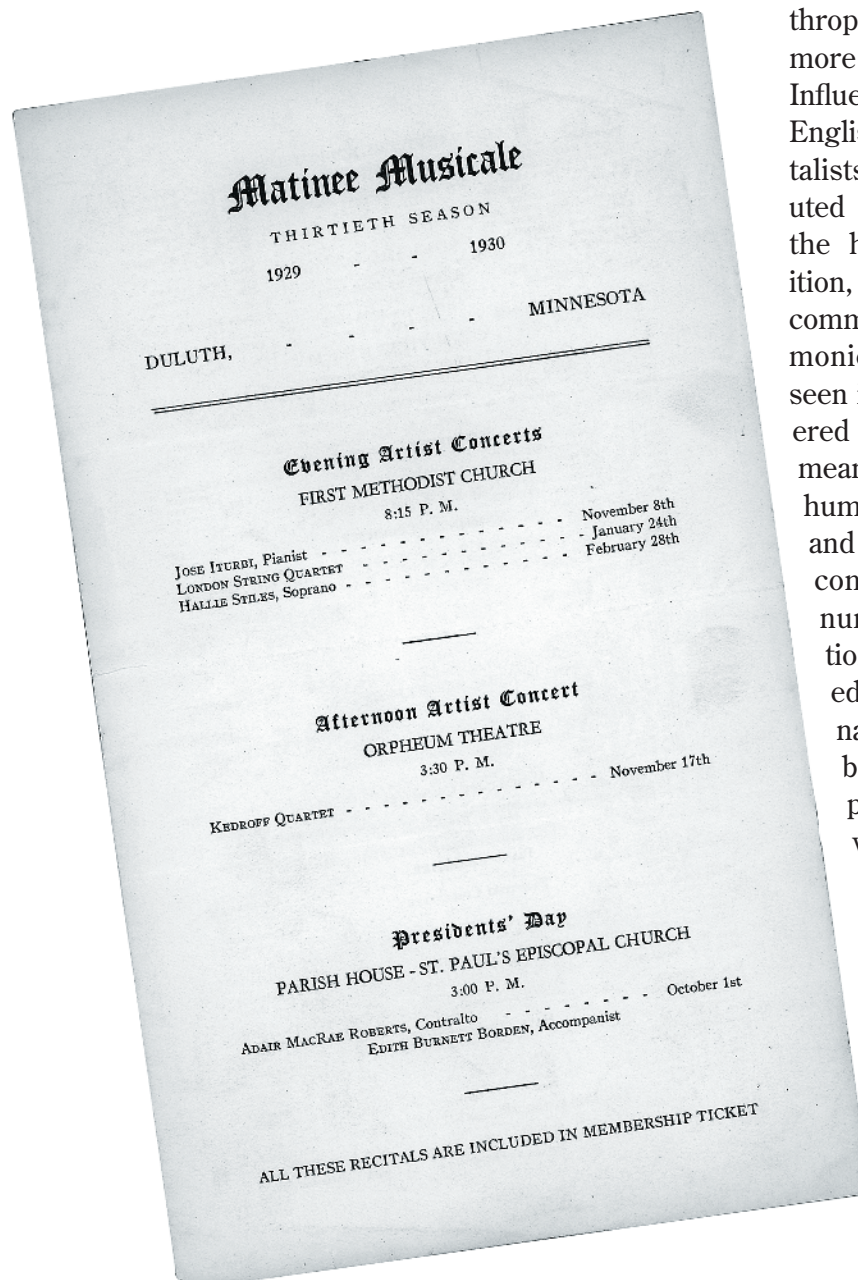
“The emphasis on patriotism...” This sheet music by Stella Prince Stocker is an example of turn-of-the-century America’s rising mood of national pride.

American Indian music was sparked by Stella Stocker, who not only promulgated Indian melodies but actually became a tribal member, living among the Ojibwe and becoming known as Red-Sky-Lady. Stocker used authentic Indian music in many of her works, including "Sieur du Lhut," a four-act play, and "The Marvels of Manabush," a pantomime. Although Stocker was studying in Paris and New York from 1910-1913, a Matinee Musicale program in

the 1911-1912 season may have been the result of her influence: it featured both the work of Charles Wakefield Cadman, composer of the cycle "Indian Love Tales," and the Princess Tsianini, "mezzo-soprano, Native American in tribal costumes."



Perhaps, however, the primary reason many Duluthians, like countless other Americans, turned to music as a vital force in their search for identity and philanthropy was their belief — evident in their philanthropic works — that music was more than simply an art form. Influenced by the German and English Romantic Transcendentalists, these Americans attributed to music the power to free the human emotions and intuition, enabling the individual to commune with ideal reality in harmonious coexistence. Music, seen in this light, was not considered an end in itself, but rather a means to elevate and edify the human spirit. Inspired by music and the desire to employ it as a comfort to the distressed, numerous musical organizations of the period either diluted or lost entirely their original sense of purpose as they became increasingly occupied in the doing of good works. Fortunately, Matinee Musicale was not among those who lost sight of their initial intent, although it did participate throughout the years in a wide array of civic projects, ranging from music in the schools to music in orphanages, nursing homes, and jails. The minutes for April 5,



1950, were typical: “Miss Flaaten [chairperson of the Philanthropic Committee] reported that her group had given a program March 23 at Lakeshore Home. Programs are being planned for Aftenro and Cook Homes.” In the December 8 minutes of that same year, Miss Flaaten stated: “[A] program was held at the McCabe Home the week of December 3. Mrs. Josephs is arranging a program for the Lighthouse for the Blind.” In none of these endeavors, however, did the organization deviate from its primary goal: to promote musical art and education in Duluth.

Once the Matinee Musicale was established, members moved swiftly to lay out the structure under which it would continue to operate for more than a century. Work on a constitution was begun and completed during the first year of the society’s existence. An anonymous chronicler writing in 1944 described that original plan of organization: “Memberships were divided into three classes, Active, performers; Associate, listeners; and Student. Soon it was deemed advisable to add a fourth class — Special, for those business and professional people who could not attend the afternoon programs, but could enjoy the Artist Series.” In 1957, Walter Eldot, staff writer for the Duluth Herald and News-Tribune, outlined the expanded structure of the organization:

Persons who participate in [Matinee Musicale] programs are classified as active members. Those whose main interest lies in listening are

associate members. And a special membership category is designated for those who come only for the major artists’ recitals.

There are morning programs for members for whom that time of day is most convenient. Likewise, there are afternoon and evening sections, each with its own following.

[Originally, the morning and afternoon sections were for members only — performing for each other. Ellen Marsden recalls that those wishing to perform had to audition at Miles’ Music Store for seven or eight “judges”: the less proficient aspirants were assigned to the morning section; the more advanced, to the afternoon.

Alice McCabe describes the process as “terrifying.”] A manuscript section serves aspiring local composers. The organization also has a large student section and a chorus.

As Eldot observed, a variety of “departments” were added to the core structure. The committee which has always been the heart of the society is the Artists Committee, entrusted with the selection of visiting performers. (Although the Matinee Musicale joined the National Federation of Music Clubs in 1901 — shortly after the inception of both organi-



Matinee Musicale was solidly established by 1938 when Nelson Eddy made a memorable appearance.

zations — it chose not to accept the roster of Federation programs.)

her responsible for offering the introductory remarks, a custom which also became traditional.)

A long line of artists who were on the brink of fame have highlighted Matinee Musicale program cards for the past century: Percy Grainger, Pablo Casals, Jose Iturbi, Lawrence Tibbett, Paul Robeson, Robert Merrill, Robert McFerrin, Maureen Forrester, Joseph Szigetti, Shirley Verrett, Garrick Ohlsson, Emanuel Ax, Joshua Bell, Dawn Upshaw — and more.

The first artist to appear under the auspices of Matinee Musicale was George Hamlin, a promising young tenor who was engaged as second choice to Evans Williams. (For the occasion, the president of Matinee Musicale almost certainly wore the formal gown and long gloves which would become a tradition at each public concert. Her official position would have made

1900, reveal a touch of complacency in this regard: “Very satisfactory arrangements were offered by Hamlin’s manager and by taking him Jan. 3, 1901, we would save much expense as he was booked for about that time in the Grand Rapids, St. Paul, etc., Clubs. Agreed to take him and pay \$135.00.”

The engagement of George Hamlin was not the sole instance of cooperation among regional musical societies. The Matinee Musical minutes of January 24, 1910, promised that the “next regular program, February 7th, will be rendered by representatives of the Schubert Club of St. Paul.” (When that program was presented, the program card listed Mrs. Bessie Parnell Weston, pianist; Miss Marie McCormick, soprano; and Miss Ina Grange, accompanist, as “representatives of the Schubert Club of St. Paul.”)

In the same year, Matinee Musicale members chose Alice Sjoselius, Faith Rogers, and Mrs. John Stephenson to appear on their behalf in St. Paul and Minneapolis; they “were enthusiastically received in both Cities and reflected great credit on our club,” according to the Matinee Musicale minutes of 1909-10. The

Downtown Duluth in the early thirties.



“Reciprocity Agreement”⁷ was still operative in 1911-12, when programs sponsored by both the Schubert Club and the Thursday Musical were on the Duluth winter schedule. Cooperative activity among the three societies seemed to decrease as the years went on, although a Duluth newspaper noted in 1924 that “[r]eciprocity programs with the musical societies in St. Paul and Minneapolis for a number of years were most enjoyable and successful, and these may be revived during the coming year.” Julia Waldo MacGregor, a gifted Duluth pianist who was a member of both the Matinee Musicale and, some years later, the Schubert Club, recalls an exchange of programs as late as the 1930s. At the same time, other communities maintained their contacts with the Duluth organization: in 1926, “The Philanthropic committee



Paul Robeson



Pablo Casals

reported a program prepared by Mrs. Finkelson, Mrs. Blair, and Mrs. Saenger to be given at Ashland Jan. 20.” Minutes of the January 22, 1930, meeting state: “Mrs. Stevenson read a letter from the Ashland Wednesday Club asking that the Matinee Musicale send some of their members to furnish a program for January. It was left to Mrs. Stevenson to arrange

Matinee Musicale

Matinee Musicale garden party, probably at Glensheen, 1929

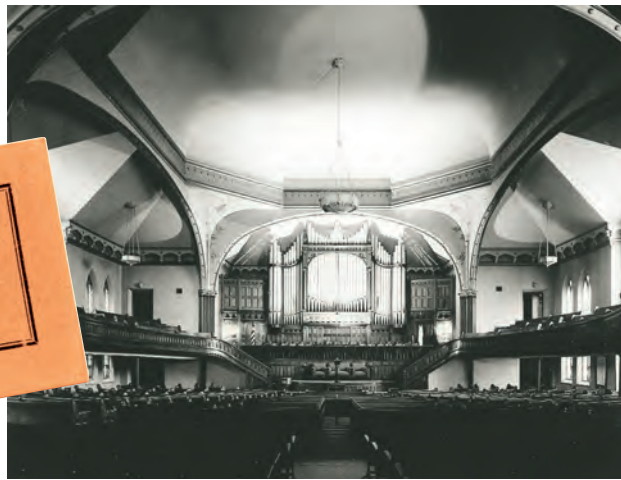


such a program.” And minutes of January 25, 1939, include the following statement: “The matter of entertaining the Hibbing Musical Club, who will give the program on Feb. 28, was discussed and it was decided to have a Dutch Treat Tea following the meeting.”

Although financial constraints limited the Matinee Musicale in its choice of guest performers, Hamlin was followed by a long line of artists — vocalists, instrumentalists, soloists and groups — who were on the brink of fame. Their names highlight Matinee Musicale program cards for the past century: Percy Grainger, Pablo Casals, Jose Iturbi, Lawrence Tibbett, Paul Robeson, Robert Merrill, Robert McFerrin, Maureen Forrester, Joseph Szigetti, Shirley Verrett, Garrick Ohlsson, Emanuel Ax, Joshua Bell, Dawn Upshaw — and more.

Another urgent task was to find performance and meeting sites adequate for the needs of the growing organization. Shortly after the initial organizational meeting and election of officers, the group agreed to meet regularly at the Temple Recital Hall beginning in November 1900.

Elegant interior of the former First Methodist church. The ticket stub names the church as the site of the “Old Harp Singers” performance in December of 1935.



Pilgrim
Congregational
Church





Midwinter Breakfast, 1932, was a reenactment of the first Matinee Musical performance.

(First row left to right)
 Mrs. J.N. McKindley
 Mrs. Ernest Lachmund
 Mrs. J.A. Stephenson
 Mrs. C.A. Duncan
 Mrs. G.A. Richards
 Miss Carlotta Simonds
 Mrs. James Wanless
 Miss Bernice Crawley
 Mrs. E.D. Edson
 Miss Josephine Carey

(Second row left to right)
 Agnes Specht Johnson
 Mrs. Robert Hotchkiss
 Mrs. Scott
 Two boys unknown
 Mr. J.A. Stephenson
 Mrs. Louis Dworshak
 Mrs. Myrtle Hobbs Johnson

Matinee Musical members Myrtle Hobbs Johnson, Betty Wells, Marie Nelson, Rea Olson, and Mrs. John MacFadyen, wearing the traditional white gloves



Nevertheless, despite their good intentions, the meeting place was always a little uncertain. Depending on cost and availability, a number of sites for both

First Baptist Church is added. In time, Pilgrim Congregational Church became the favored site; although a formal contract was never drawn, a strong verbal

“Herbert Witherspoon came to us at the height of his recital career, and with his arrival came one of our heaviest blizzards. [S]ome seventy-five brave souls were...rewarded by one of Mr. Witherspoon’s most inspired recitals.”

meetings and programs were used by the society: Temple Recital Hall, the YMCA and YWCA are all mentioned in the minutes of 1910; the Orpheum (i.e., a remodeled section of the old Temple Building), and the First Methodist Church are cited in the 1924 minutes; and later the

agreement for use of performance space has been in effect for years. Recently, however, at least half of the Matinee Musicale programs have been held in the newly constructed Mitchell Auditorium on the College of St. Scholastica campus.



Kate Buckley performs for a Matinee Musicale afternoon program in the 1940s.



Clockwise from upper left: Ed Gruber, Betty Evans, Viola Thorp, Rosalind Laskin, Joanadele Tetlie rehearsing a scene from *The Marriage of Figaro* in the 1950s.

The task of designating appropriate sites and locating suitable pianos for the numerous concerts, especially those by guest artists, eventually fell to the lot of a Hall and Piano Committee (which was later absorbed by the Artists Committee). The committee was not always entirely successful. Edward Gruber, a longtime Matinee Musicale member, recalls the reaction of Philippe Entremont to the instrument on which he played at Ordean Junior High School: following the concert, Entremont sputtered to committee chairperson Betty Evans, "That was the baddest piano I ever played on!" Gruber himself was chair of the committee in 1988 when Dawn Upshaw, her accompanist Margo Garrett, and Garrett's mother arrived by plane on a -40 degree winter night. Garrett's mother, on her first — and probably last—trip north, was appalled at the bitter cold and wondered if it were safe to walk or even speak outdoors; her sole comment, repeated over and over, was, "Oh Lordy, Lordy." Gruber



1947 midyear breakfast performance of "L'Advertiso," a musical skit. Left to right: Mrs. W.K. Alford, Mrs. Russell Southworth, Mrs. F.H. Magney, Mrs. M.R. Hermann, Mrs. O.R. Hamilton and Mrs. E.M. Luhm, Mrs. P.F. Eckman.

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15

Members donned costumes for a Matinee Musicale breakfast choral program. Left to right: Beatrice Wallin, Mrs. J. Klefatad, Elsie Carlson, Claudine Stavern, Mrs. R. Holm, Mrs. H.A. Barbee and Mrs. F. West



Blossoming star Shirly Varrett explored a wide range from Mozart to American spirituals under the auspices of the Matinee Musicale in November of 1963



saved the night by serving hot beef stew at his home before the trio left for the concert hall.

Weather was a force to be reckoned with on more than one occasion. An anonymous account of the mid-40s reads: “Herbert Witherspoon came to us at the height of his recital career, and with his arrival came one of our heaviest blizzards. The night of the concert some seventy-five brave souls were at the church and were rewarded by one of Mr. Witherspoon’s most inspired recitals.”

Edward Gruber remembers, too, the magnanimity of pianist Jorg Demus, who appeared in Duluth in 1984. Demus planned to combine a visit with his close friend Miriam Blair, a noted Duluth pianist, with his concert schedule. Discovering that she was seriously ill and unable to leave her apartment, he played his entire concert for her there. Despite his exhaustion, he again played a “wonderful concert” that evening.



236th Artist Recital
Matinee Musicale
SIXTY-FOURTH SEASON
1963 - 1964
Duluth, Minnesota

TUESDAY, NOVEMBER 12, 1963, 8:30 P. M.
PILGRIM CONGREGATIONAL CHURCH

SHIRLEY VERRETT, Mezzo-Soprano
CHARLES WADSWORTH at the Piano

Program

I		Granados
La Maja Dolorosa		Nin
Montanesa		Obradors
II		Mahler
Ich atmet einen Linden duft		Mahler
Rheinlegendchen		Brahms
Ach, wende diesen Blick		Brahms
Die Mainacht		Brahms
Minnelied		Mozart
III		
Alleluia (Exsultate, jubilate)		
INTERMISSION		
IV		
Mon coeur s'ouvre a ta voix (My heart at thy sweet voice) from "Samson and Delilah"		Saint-Saens
V		Milhaud
Chanson de Negresse		
My Story		
Abandon		
Without Hearth or Place		Debussy
Noel des enfants qui n'ont plus de maisons		
VI		
Folk Songs:		J. J. Niles
He's Going Away		Arr. Copland
Ben's Walls		Arr. Copland

Left to right: Mrs. James Gray, Marsha Freimuth, Alice Rauschenfels and Dorothy Harrington at the piano rehearse for a Matinee Musicale breakfast program.



Officers of Matinee Musicale in the early 60s: Gladys Holzer, left, and Everdeen Nelson.

Florence Reque (outgoing president) chats with Audry Comstock (incoming president) and Mrs. John MacFadyen



Kay Reardon, Marjorie Papke Pettigrew and Patricia Zapp form a lively trio for a Matinee Musicale breakfast.

Beverly Wipson, Faith Rutford and Jean Hustad take a mid-afternoon break at a 1962 Glensheen tea.

EDUCATION

Members of Matinee Musicale were aware early on of the needs and potential of young music students and their instructors. In 1912, the group established the Piano Teachers' Workshop under the

Students were eligible to audition for no-interest loans to continue their post-high school study of music. Scholarships and "campships" were also awarded to qualified students and handled largely through the offices of the three institutions of higher learning in the Duluth area.

chairmanship of Josephine Carey. (Six years later, this department of the Matinee Musicale was reorganized into the separate and autonomous Duluth

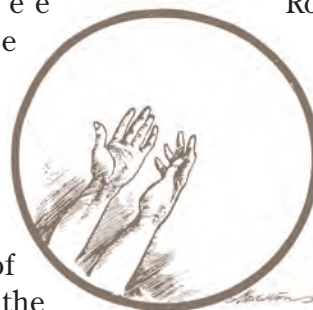
Music Teachers' Association.) Some 50 Duluth teachers attended the first meeting of the Workshop to discuss methods and theories.

A little over a year later, the Matinee Musicale began to play a prominent role in the promotion of music in the Duluth high schools. Minutes for the years 1913-14 state flatly that "music was

put in the Public Schools this season under the able leadership of Mrs. Ann Dixon." It is difficult to determine to what extent and in just what form this project was implemented, but certainly programs were presented, and instruments and recordings were made available.

Both a Student Section of the Matinee Musicale itself — begun in 1917 — and a scholarship plan established two years later were significant parts of the Matinee Musicale's overall organization. Student members met after school at Pilgrim Congregational Church, "often over a potluck supper, and we had lots of fun," states former student member Alice McCabe. The Scholarship Fund was established in 1919 as a memorial to "all active members of the club who had passed to the Great Beyond," especially Gladys Reynolds Frey and Mrs. James Walsh who died in the great Moose Lake-Cloquet forest fire of 1918, and Faith Helen Rogers, who died at sea

only a short time later. Minutes dealing with the triple tragedy read: "Shortly after, the word was received of the death of Miss Faith Helen Rogers who was on her way to France to do Y.M.C.A. work. As soon as the influenza ban [on all public meetings] was removed, a Musical Service was



Logo for the relief effort to help victims of the great Moose Lake-Cloquet forest fire of 1918. The loss of two prominent Matinee Musical members to the fire inspired the Memorial Scholarship fund.

MEMBERSHIP INFORMATION

Regular Membership	\$8.00
Patron	\$5.00 and up
Student	\$2.00

MEMBERSHIP CHAIRMAN
Mrs. Clyde Bedahl, 728-3281
3716 East Third Street

MEMORIAL SCHOLARSHIP FUND
Mrs. Philip Eckman, 525-3198
4720 London Road

Make checks for membership payable to
MATINEE MUSICALE, INC.
and mail to MRS. CLYDE BEDAHL,
Membership Chairman
3716 E. 3rd Street, Duluth, Minnesota 55804

For auditions, call
MRS. J. E. COMSTOCK, 724-7813
2419 East Fourth Street



President Faith Rutford and UMD Professor Robert Williams with UMD scholarship students, 1977.

held as a Memorial. The tragedy of the loss of three active members moved us to establish a Scholarship Fund as a fitting memorial; \$2500 was named the minimum amount [of the basic endowment].”

Students were eligible to audition for no-interest loans from the interest generated by the Scholarship Fund to continue their post-high school study of music. The

Matinee & Musicale

first such loan was awarded on September 5, 1922, to Lucille Thompson, who would study with Allen Spencer at the American Conservatory of Music in Chicago. Scholarships and “campships” were also awarded to qualified students; the scholarships were handled largely through the offices of the three institutions of higher learning in the Duluth area.



Ed Gruber, Robert Burrows, Bea Olsen and Betty Evans meet on the lawn of the Dudley House in the early 1960s. The occasion was a Matinee Musicale tea.

A CENTURY OF MUSIC

The Matinee Musicale did not neglect the creative potential of either its own members or the citizens of Duluth as a whole. One of its most significant contributions to

Miss Margrethe Hokanson. The Duluth News-Tribune of January 21, 1939, lists other charter members as Dorothy Parrish, Carl Parrish, Earl Larson, Mrs. George Ingersoll, and Mrs. R. W. Hotchkiss. An annual public program—usually in the spring—was held, beginning on May 10, 1927, to present the best of the compositions produced by Matinee members during the preceding year.

The level of classical music in the city throughout the last century is a tribute to all these women and men who dreamed of — and worked for — a city filled with music.

music of the region was the provision of a platform for local composers.

During the 1914-1915 season, a Duluth Composers' Day was initiated and "was such a success that it was decided to make it an annual event." Ten years later, the Matinee Musicale inaugurated its own Manuscript Department under the leadership of

Another important, but somewhat ill-fated, aspect of Matinee Musicale was the Women's Chorus founded by the group in 1904. Its first director, Milton B. Griffith, was succeeded in 1916 by Faith Helen Rogers, who was so soon to die on her way to wartime France. She was followed in the directorship in the 1921-22 season by a very active Matinee member, Mary Syer Bradshaw, whose death was noted in the 1927-28 minutes. The chorus was official-



Mitchell Auditorium on the College of St. Scholastica campus



Matinee Musicale members scan a program. From left to right: Ella Ensign, Brandon Southworth, Mrs. Clarence Ottinger and Ellen Marsden.



Members, left to right: Frances Leek, Beryl Pettigrew and Nate Bindler rehearse for a Matinee Musicale program.

ly named the Mary Syer Bradshaw Chorus in her honor. Under the direction of Mrs. Alice Hokansen, it performed for members of the National Federation of Music Clubs in Minneapolis in May of 1933. Mrs. Valborg Finkelson, violinist, and Mrs. Miriam Blair, pianist, also appeared in that program. Responsibility for the chorus, which seemed to be in an almost constant state of reorganization, was finally relegated to Mrs. Orr Hamilton. The group faltered through the next several decades,



but when it eventually lost the leadership of Mrs. Hamilton, it died a lingering death.

Wisely structured and tightly organized, the Matinee Musicale has flourished in Duluth for one hundred years. It gives every promise of prospering well into a new century and beyond. The level of classical music in the city throughout the last century is a tribute to all these women and men who dreamed of — and worked for — a city filled with music. Lloyd Hawley, whose music store ser-



Virginia Parrish, Alice McCabe and Ruth Linner mail invitations to a Matinee Musicale function.

vided the musical community of Duluth for many years, stated it well in 1955: “Duluth owes much to the Matinee Musicale...The entire history of music in Duluth is tied to [it].”

NOTES

- 1 The quoted phrase is from the constitution of the Matinee Musicale, which is included in the archives of the society now housed in the Northeastern Minnesota Historical Center (NMHC) at the University of Minnesota, Duluth. The phrase — and, indeed, much of the constitution — is remarkably similar to that of the Thursday Musical of Minneapolis (Secretary's Book, October 3, 1993; Minneapolis Public Library, Special Collections).

The women who were elected officers at the initial Duluth meeting were the following: Mrs. A.D. McRae, president; Miss Carlotta Simonds, vice-president; Mrs. G.H. Jones, recording secretary; Miss Alice Field, corresponding secretary; Mrs. A.C. Richeux, treasurer. Miss Miller was appointed secretary. In addition to these officers, a board of directors was soon added. It consisted of Mesdames F.B. Clark, Charles O. Brown, C.H. Munger, K.A. Ostergren; Misses Crowley, Miller, and McKay; and the previously elected officials.

- 2 Stella Prince Stocker—pianist, vocalist, and composer—was a graduate of the University of Michigan and later a

student at the Sorbonne. She was, without doubt, one of the foremost Duluth musicians of the turn of the century.

- 3 Walter Van Brunt, Duluth and St. Louis County, (New York and Chicago: American Historical Society, 1921) 1: 284.
- 4 Dorothy Olcott Elsmith, *Lake Superior Memories*, Inland Seas 36 (Summer 1980): 96.
- 5 Alexis de Tocqueville, *Democracy in America*, vol. 2, bk.1. (New York: The Colonial Press, 1899) 226.
- 6 Irene Krumpelmann, *The Gifts of Music in Reminiscences* (Manuscripts Collection, Minnesota Historical Society, P1713; ca. 1980-1984) 2.
- 7 Neither the Matinee Musicale nor the Schubert Club of St. Paul has any written record of a formal reciprocity agreement, but certainly Matinee Musicale programs were exchanged not only between these two clubs, but also with the Thursday Musical of Minneapolis and similar organizations in Ashland, Wisconsin, and on the Minnesota Iron Range.

PRESIDENTS of MATINEE MUSICALE 1900–2012

Mrs. A. D. MacRae 1900–1901	Mrs. George S. Ingersoll 1930–1932	Mrs. Lionel F. Coffin 1975–1974
Mrs. F. B. Clark 1901–1902	Mrs. Elmer F. Blu 1932–1933	Mrs. Donald K. Melander 1974–1976
Mrs. James MacAuliffe 1902–1903	Mrs. H. R. Elliott 1933–1935	Mrs. Wilbur Kohn 1976–1977
Mrs. John A. Stephenson 1903–1904	Mrs. R. W. Hotchkiss 1935–1937	Mrs. David Rutford 1977–1979
Mrs. C. B. Miller 1904–1906	Miss Ruth Alta Rogers 1937–1939	Mrs. R. E. Southworth 1979–1982
Mrs. Percy Gough 1906–1907	Mrs. T. B. Stillman 1939–1941	Mr. Russell W. Neilson 1982–1984
Miss Mary Syer Bradshaw 1907–1909	Mrs. H. K. Pratt 1941–1943	Mrs. Theodore Kubista 1984–1986
Miss Carlotta Simonds 1909–1911	Mrs. O. R. Hamilton 1943–1945	Mrs. J. E. Comstock 1986–1989
Mrs. George S. Richards 1911–1913	Mrs. Eric W. Nelson 1945–1947	Mrs. Gene Halverson & Harry Bowers 1989–1991
Mrs. John A. Stephenson 1913–1914	Mrs. Philip Eckman 1947–1950	Mrs. Gordon A. Radtke 1991–1993
Mrs. George S. Richards 1914–1915	Mrs. Erling Berg 1950–1952	Mrs. Robert S. Mars, Jr. 1993–1995
Mrs. J. N. McKindley 1915–1917	Mrs. Kenneth Duncan 1952–1954	Mr. Roy Magney 1995–Jan. 1996
Mrs. C. S. Sargent 1917–1918	Mrs. W. W. Johnson 1954–1956	Mrs. Robert S. Mars, Jr. Jan. 1996–June 1996
Mrs. James Wanless 1918–1920	Mrs. John MacFadyen 1956–1958	Mrs. Thomas Wiig 1996–1999
Mrs. Ernest Lachmund 1920–1922	Mrs. R. H. Nelson 1958–1961	Mrs. Kim Squillace 1999–2003
Mrs. Archibald L. McDonald 1922	Mrs. Sam Popkin 1961–1963	Ms. Tiss Underdahl 2003–2007
Mrs. Euphemia Jack Miller 1922–1923	Mrs. U. H. Reque 1963–1965	Mr. Kevin Peterson 2007–2011
Mrs. Elmer F. Blu 1923–1924	Mrs. J. E. Comstock 1965–1967	Mrs. Charlotte Taylor 2011 to present
Miss Josephine Carey 1924–1926	Mrs. Wilbur Kohn 1967–1968	
Mrs. Willard Matter 1926–1928	Mrs. Clifford Lindor 1968–1970	
Mrs. C. W. Benson 1928–1930	Mrs. Robert Chapman 1970–1972 (Meredy McCarthy)	

LOOKING BACK at MATINEE MUSICALE'S 100 YEARS

Some famous names among our guest soloists:

Feb. 4, 1916	Percy Grainger , Composer, Pianist	Sep. 28, 1939	Marcel Dupre , Organist, composer	Nov. 12, 1963	Shirley Verrett , Mezzo- soprano
Dec. 8, 1916	Charles Wakefield Cadman , Composer, authority on Indian folk music	Nov. 15, 1940	Trapp Family Choir	Jan. 19, 1965	Marlboro Trio
	Princess Tsianina , Mezzo-soprano, Native American in tribal cos- tumes	Feb. 6, 1942,	Robert Casadesus , Pianist	Nov. 28, 1967	Daniel Barenboim , Pianist, conductor
Mar. 18, 1918	Pablo Casals , Cellist	Oct. 15, 1943	Eleanor Steber , Soprano	Mar. 11, 1969	Guarneri String Quartet
Nov. 12, 1920	Percy Grainger , Composer, Pianist	Dec. 3, 1943	Frank Mannheimer , Pianist	Nov. 9, 1971	Garrick Ohlsson , Pianist
Jan. 22, 1923	Alfred Cortot , Pianist	Feb. 5, 1945	William Kapell , Pianist	Apr. 2, 1970	Tokyo String Quartet
Feb. 8, 1929	Walter Giesecking , Pianist	Oct. 17, 1946	Robert Merrill , Baritone	Nov. 11, 1975	Emanuel Ax , Pianist
Nov. 8, 1929	Jose Iturbi , Pianist	Nov. 7, 1947	Jennie Tourel , Mezzo- soprano	Nov. 3, 1981	Emerson String Quartet
Nov. 20, 1931	Lawrence Tibbett , Baritone	Feb. 5, 1948	Rudolf Firkusny , Pianist	Mar. 8, 1983	Jeffrey Kahane , Pianist
Mar. 13, 1931	Paul Robeson , Baritone	Oct. 5, 1948	Mack Harrell , Baritone	Mar. 20, 1984	Jörg Demus , Pianist
Dec. 9, 1932	Egon Petri , Pianist	Nov. 26, 1950	Boris Goldovsky , Pianist	Apr. 14, 1987	Joshua Bell , Violinist
Jan. 21, 1933	Gregor Piatigorsky , Cellist	Nov. 1, 1951	Virgil Fox , Organist	Jan. 5, 1988	Dawn Upshaw , Soprano
Apr. 22, 1933	Richard Crooks , Tenor	Feb. 29, 1952	William Primrose , Violist	Apr. 1, 1991	Leif Ove Andsnes , Pianist
Jan. 11, 1935	Vienna Boys Choir	Feb. 24, 1953	Byron Janis , Pianist	Oct. 18, 1992	Dale Warland Singers
Nov. 3, 1936	Joseph Bentonelli , Baritone	Nov. 4, 1955	Gina Bachauer , Pianist	Nov. 30, 1997	Gregory Turay , Tenor
Jan. 19, 1937	Rosalyn Tureck , Pianist	Oct. 16, 1957	Robert McFerrin , Baritone	Oct. 12, 1999	Ying String Quartet
Apr. 27, 1938	Nelson Eddy , Baritone, movie star	Oct. 25, 1957	Maureen Forrester , Contralto	Sep. 21, 2010	Osmo Vänskä , clarinet; Sarah Kwak , violin; Gina DiBello , violin; Thomas Turner , viola and Anthony Ross , cello
		Nov. 24, 1957	Philippe Entremont , Pianist	Mar. 8, 2011	Sasha Cooke , Mezzo-soprano
		Apr. 7, 1959	Joseph Szigetti , Pianist	Oct. 4, 2011	Parker String Quartet
		Oct. 25, 1959	Beaux Arts Trio		

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