EARLY MUSICAL DEVELOPMENT IN WICHITA

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IN RECENT times the city of Wichita has been noteworthy for its musical output, particularly evident in the growth of the Wichita State University division of music and the Wichita Symphony Orchestra. As we settle into the 1980’s, the city must be considered one of the musical centers of Kansas and of the central Midwest, a status resulting from a long and rich history of musical growth and productivity which began as early as 1871. The musical events of the first two decades of Wichita history provide the strong foundation on which its current musical history rests.

MUSICAL EXPRESSION

THE FIRST newspaper published in Wichita went to press in August, 1870, just one month after the city was incorporated. Fortunately for historians, the editor of the Vidette saw fit to record the social and cultural events of the city in addition to economic and political occurrences. The earliest references to music in the local newspaper concerned events far out of reach of the little frontier town. The Vidette tells of Jenny Lid’s new music school in Paris in the fall of 1870, and of the revival of the Black Crook in New York the following December.¹

The earliest evidence of locally heard music appears in December, 1870, in the form of an invitation to a “Grand Masquerade Ball.”² It seems reasonable to assume that music of some nature would have been heard at a ball. Whether it was performed live or produced by a music box is unknown although either is a possibility. The availability of live music was imminent, however, as a Wichita Tribune of March, 1871, advertised the “Patent Arion Piano” for purchase from a New York warehouse.³ (It would be interesting to know how many, if any, of the Arions were purchased by Wichitans and how they were delivered, as the first railway train did not arrive in Wichita until May, 1872.)

The year 1871 also marked the beginning of musical education in the city. In the summer of 1871 it was disclosed that G. H. Henry had founded a “singing school,” apparently in the style of late 18th-century New England.⁴ By 1874 the singing school tradition was popular enough to entice more than 40 Wichitans to seek instruction from a Professor Valentine. Later that year Prof. E. W. Huise arrived from Wisconsin State University to conduct a three-day music convention and seminar.

Other avenues of musical expression are evident according to 1872 sources. In May of that year a touring minstrel show performed locally; in the following June the Varieties Theater opened; and in August plans were set forth for construction of an opera house. Certainly these events suggest that music in the theater must have been important. The formation of the Methodist Episcopal choir and the arrival of the Presbyterian church hymnals and tune-books indicate that 1872 was a significant year for local church musicians as well.

Concerts and recitals quickly became popular outings for the townspeople. A cornet band, the first of many, began performing in September, 1872. This band was organized by Fred Schattner. Its membership included C. S. Caldwell, Hubbard, Bromell, Henry Hale, and three Grants. They were willing to “offer services to the public” and “played from morning until far into the night” to attract gambling cowboys and ranchmen in town.⁵ In December, 1872, Mrs. Teuttschel presented a vocal recital featuring works in French, German, Italian, and English. She was assisted in grand fashion by a brass band and a church choir.

Music served many purposes in early Wichita. Its most frequent and obvious role was as entertainment at socials or as a secondary attraction at other gatherings. Dances or balls were probably not intended primarily as musical events, but music which contained dance

¹ Wichita Vidette, September 15, December 29, 1870.
² Ibid., December 22, 1870.
³ Wichita Tribune, March 15, 1871.
⁴ Ibid., June 22, 1871.
Wichita's Toler Auditorium was erected in 1890 at the corner of First and St. Francis streets. The interior was not particularly elaborate, but the size made it a popular performing place for touring shows, as indicated in this advertisement from the Wichita Daily Eagle, October 9, 1904. The interior photograph, from the private collection of Beatrice Sanford Pease, offers a look at a typical theatrical cast and orchestra of the day.
The Hero's Return.

Pencil in Middle

For a short time in the 1880's the music and lyrics of popular songs were printed in the city newspaper. "The Hero's Return" appeared in the Wichita Daily Eagle November 11, 1888.

rhythms was certainly needed. Political rallies, fairs, "spectacular" merchant sales, temperance meetings, and eating establishments all called for one type of music or another. In the 1880's and 1890's, music presented alone or with some literary "elocutions" provided daily excuses to gather at a home, church, or club.

Similarly, presenting an evening of music was a quick and efficient means to raise a few dollars for some worthy beneficiary. "Mrs. White and her three orphans" were the recipients of financial aid received from a benefit concert by the Presbyterian choir. Likewise, funds for a new organ for the Presbyterian church and aid for the St. Francis hospital were procured, as a result of musical endeavors.

The people of Wichita were proud of their rapid cultural development and would admonish themselves, when necessary, to assure continuation of that advancement. After a concert violinist from the East appeared in the city, a newspaper writer remarked that the concert was excellent and pondered why more people did not attend such fine musicals. Wichitans were pleased when cultural preference was evident, and they indicated thus in a report on the city's musical growth, written in 1884:

... ten years ago the number of pianos in the place did not exceed one dozen. We find now ... that there has been a very creditable increase, musical taste and culture having improved. ... We are ... accustomed to the constant influx of all kinds of grands, squares and uprights ... and consider them as necessary as a kitchen table." 7

6. Wichita City Eagle, October 9, 1873.
7. Wichita Eagle, November 7, 1884.
As mentioned earlier, music education and scholarship were of concern to local musicians. It was not uncommon to find in recital programs the titles of papers given by participants as part of the program. Subjects ranged from a composer's biography to a study of "Ancient Musical Instruments." In like manner, studios or clubs would offer whole recitals on the works of a single composer or school of composers. Near the turn of the century, the Wichita Musical Club sponsored a recital of the "works of Wagner," giving some indication of expanding musical interest and growth.\(^8\)

Aside from its educational and entertainment roles, music also provided employment. Around 1872 Catherine Russell began teaching vocal and instrumental music.\(^9\) She earned $1.00 per lesson, an average fee for that time. Teaching was not the only form of musical employment. A soprano, May Willard, advertised her availability for choir and concert singing, charging "reasonable terms."\(^11\) Apparently ensembles also received remuneration for their efforts. For example, town bands were invited to submit bids to audition for the chance to provide music at the Arkansas Valley Agricultural Society Fair in 1885. However, performers often had to supplement their income by other means. Audrey Sanford earned $6.00 per week tuning pianos when he was not giving lessons or performing with his clarinet.\(^12\)

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9. Ibid., January 26, 1902.
11. Wichita City Eagle, January 18, 1877.
12. Interview with Audrey Sanford, October 26, 1977, Wichita.
Editors of early Wichita newspapers frequently considered it unnecessary, when reporting on a concert or recital, to enumerate the musical selections that were performed. However, C. S. Caldwell, mentioned earlier as a bandmember, points out that "lighter Cantatas and . . . popular Concerts" were plentiful. He recalls the following selections: Queen Esther, Doctor of Alcazar, Pinafore, and Belshazzar's Feast.

The initial reference to a specific song title is found in the Wichita City Eagle of June 7, 1872. The newspaper declares "They Were My Father's Gaiters" to be the newest "pathetic song"; a "sole-stirring ditty." As indicated previously, dance music was a popular form of entertainment. The polka, waltz, Virginia reel, Newport, schottish, and waltz quadrille were performed frequently by a pianist or small orchestra of piano, violin, and flute. Other popular songs were brought to public attention, beginning in November, 1888, by printing them (music and lyrics) in the city newspaper. This printing was irregular and soon discontinued, but it does offer a brief look into the songs of the day. Generally they consisted of simple triadic tonalities and accompaniment with rather sentimental subject matter.

As the decade of the 1880's approached, the distinction between popular and more cultivated music became evident. A newswriter of November, 1879, described a recital of music of the "highest order" to be presented by Signor Leandro Campanari, violin, and his wife, a vocalist. They performed works by Mendelssohn, Chopin, Paganini, and Verdi, among others. Bands played compositions by Sousa, Donizetti, Johann Strauss, and Verdi, in addition to the dance and popular styles mentioned above. This predilection for the romantic composers continued into the 20th century.

Records of special performances or holiday services in the churches provide additional insight into the music literature of the day. Portions of an oratorio by Rossini were performed at the Presbyterian church on a Sunday morning in 1874. That Easter, in the same church, the "Gloria" from Mozart's Twelfth Mass and "I Know My Redeemer Liveth" from Handel's Messiah were presented. By 1898 the complete Messiah was performed in Wichita, receiving extensive news coverage and community support.

Music for the theater was popular even in Wichita's infancy. Several local actors and

As early as 1898 Handel's Messiah was presented in its entirety in Wichita. This was considered a major musical milestone as indicated by this announcement from the April 10 Daily Eagle.

YOU CANNOT AFFORD TO MISS
HANDEL'S GREATEST ORATORIO

"THE MESSIAH"

WICHITA'S GREATEST MUSICAL EVENT.

One of America's Greatest Oratorio Singers
Will take the Soprano Role.
Every Soloist an Artist.

"The Messiah" Chorus
Is the Largest and Best Trained of any ever having appeared in Wichita.

The attendance at this concert will be the largest ever assembled in Wichita where admission has been charged, and will be made up of the best class of people in Southern Kansas and Oklahoma. It will be an honor for any Soloist, Chorus or Or - chorists to appear before such a magnificent gathering of people.

RETURN TRAINS ON ALL RAILROADS...

At the close of the performance will accommodate outside patrons. Every train within the time is increasing its order for tickets.

Will You Be There? Will You Be There?
singers presented the first home talent show, *Doctor of Alcantara,* on September 11, 1876. In 1879 a local operatic troupe presented *HMS Pinafore* by Gilbert and Sullivan. Music from this English team remained popular for many years. Billed as the first local grand opera performance, *Il Trovatore* was presented on December 16, 1892. This survey of the beginnings of music in Wichita, the purposes of the art, and literature performed locally is only an introduction to a vast spectrum of information. The early achievements noted here have proven to be a solid foundation upon which over 100 years' worth of musical change and growth can rest. It is noteworthy that a city so vastly dependent upon the land for its income should so quickly become a leading center for music and cultural advancement. It is certainly a credit to the people actively involved as teachers, performers, audiences, and entrepreneurs. In fact, it is in the area of musical commerce that the growth of musical activity in the city can best be measured. The frequent mention of musical enterprise in the newspapers and the great number of music stores located within the city perhaps serve as a barometer indicating an almost constant state of growth.

**PERFORMING HALLS**

**EVEN BEFORE** 1900 Wichitans found that the rapid increase in the number of musical performances held in the city made it necessary to provide places in which these affairs could be adequately presented. One of the earliest large buildings designed especially to house public assemblages was contained in the Eagle block on the corner of Douglas and Main. The structure was erected in 1872 and housed businesses on the first floor, and an auditorium and city offices on the upper floor. This auditorium, Eagle Hall, was the site of the performance of the *Doctor of Alcantara* in 1876 and several other musical events in that year. A similar multi-purpose auditorium was built in 1875. Russell Hall was headquarters for the Lotus Club, a social organization for young men, and was named in honor of the prominent local musician, Catherine Russell. Many programs featuring local musicians were held there over the next several years.

A larger hall was erected in 1879 by the Turnverein Society, a club for German-Americans. This two-story brick structure was located on the southwest corner of Market and First streets. It had a seating capacity of about 1,000 and was frequently used for theatrical productions. A concert marking the grand opening of this theater included a two-piano duet from Verdi's *Il Trovatore* and dance music by Professor Fero's orchestra. The Turner Opera House, as it was commonly called, was also the site of many other concerts. For example, Professor Buechler, organist, and George Kaiser, vocalist, were to appear there in 1880 but were forced to change their plans because the pipe organ housed in the building was so badly out of tune. The concert was presented without them, however, and included an orchestral overture, vocal quartet, cornet solo, and piano selections. A wide variety of entertainment was presented in the opera house on a regular basis until 1906.

The most elaborate performing hall in Wichita for many years was the Crawford Grand Opera House. It was built in 1887 on the southwest corner of Topeka and William streets by L. M. Crawford of Topeka and O. C. Daisy and P. V. Healy of Wichita. The four-story building housed a few businesses, the main theater, and teaching studios. The theater seated 542 on the first floor and 1,000 more in a balcony and gallery. The grand opening concert took place on February 1, 1888, with the Comried Opera Company's presentation of Johann Strauss' *Gypsy Baron.* Ticket prices ranged from 50¢ to $2.00. The Crawford Grand was the site of many operatic and theatrical productions by touring groups and by local residents. Thomas Shaw's Wichita orchestra worked for many years providing the accompaniment for such affairs. Audrey Sanford recalls playing in these theater or-

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22. Ibid., p. 61.
23. Ibid., p. 50.
chestras: “Victor Herbert compositions were popular. We would rehearse for an hour and a half before a three hour show. The musicians were good sight readers but not finished [polished] like the ones today.” 27 The orchestra players received $2.50 per show, plus $1.00 for rehearsal time.

The interior of the house was very elegant and the facilities were maintained in excellent fashion. In July, 1899, three scene painters arrived in Wichita to begin “painting an entirely new lot of scenery for the Crawford Grand opera house.” 28 The set was to include 14 new pieces, two wooden flats, two wings, and a modern street scene. This theater was renamed the Lyceum in 1911 but burned in 1913.

Like the Crawford Grand, the Garfield Opera House was also opened in the fall of 1887 with the beginning of the Garfield University school year. It was located on First street near Water street. 29 The premiere concert included works by Schumann, Chopin, Spohr, and Liszt as performed by John W. Metcalf, pianist, Blanche Newcomb, violinist, and Allie Hutchins, soprano.

The Toler Auditorium was erected in 1890 at the corner of First and St. Francis streets. Its interior was not as elaborate as the Crawford’s but its size made it a popular performing place for touring shows. The Wichita Lyceum sponsored several concert and theatrical events at the Toler near the turn of the century, and the Sanford Band held concerts there when weather prohibited the use of Wonderland park or Riverside park. Tickets for a series of programs cost from $2.00 to $2.50, and included passage to comedies, readings, and chamber music concerts. 30

Several of the societies, schools, and churches of the city had meeting places large enough to accommodate musical performances, but only two other buildings specifically designed for such affairs are cited in the newspapers: the Bijou Vaudeville Theater on Douglas avenue and the Phoenix Music Hall.

Both references date from 1905. The latter building was a meeting place for Robert H. Just’s ensemble class and housed some private

Music for the theater was popular in Wichita from the city’s early days. The first home talent show, Doctor of Alcántara, was presented by local actors and singers on September 11, 1876. Cast members from the performance given in Eagle Hall are shown here.
music studios. The Bijou offered a variety of vaudevillian entertainments which could be attended for a 10¢ admission fee.

RETAIL AND REPAIR

THE PIANO was by far the most popular instrument in Wichita before the 20th century. Its frequent use is well documented in early city newspapers, and advertisements offering Arion pianos for sale appear as early as 1871. The instrument was thus important in performance and in the business world. Did the demand for pianos bring salesmen to Wichita, or did the increasing availability of the instrument from dealers contribute to frequent purchasing by Wichitans? The question is difficult to answer.

The Arion piano was not the only brand advertised in 1871. J. Bauer & Company, headquartered in Chicago and in New York, offered Knabe pianos as well as organs, melodeons, and band and string instruments. The Knabe and Arion advertisements both ran for several months, each company trying to be more clever than the other. The Arion distributors, for example, published a lengthy article tracing the history of the piano to biblical harps, hoping to draw religious connotations in support of the use of the instrument.

In November, 1874, a piano dealer from Lawrence, Mrs. Starrett, appeared in Wichita to sell her musical wares. J. W. Eldridge and W. S. Jenkins each bought a Chickering square grand. In the following year, the Conover brothers of Kansas City announced that they had Decker brothers pianos and New Scale Haines pianos for purchase. They also stocked Burdett organs. Chickering, Steinway, and

31. The Arion piano was later called the Estey piano. For more information on these and other pianos see, N. E. Michels, Piano Atlas (Long Beach: Bob Pierce, 1901).
32. Wichita Tribune, April 20, 1871.
33. Wichita City Eagle, November 19, 1874.

The piano was the most popular musical instrument in Wichita before the turn of the century. Its frequent use is well documented in city newspapers, beginning with the advertisement of the "Patent Arion Piano" in the Wichita Tribune as early as March 15, 1871.
Decker pianos and Estey organs were also offered by Hall, Waite & Company in 1878. The popularity of keyboard instruments was so great in the late 1870’s that O. C. Daisy of Wichita raffled off a Sumner piano attempting to attract new business. Similarly, an announcement regarding the forthcoming arrival of the Anderson circus described a main attraction as a $25,000 steam piano—the only one in America.

W. B. Mead and A. L. Pomeroy opened a musical instrument business in Wichita in 1879 selling pianos, organs, other instruments, and sheet music. In the following year, Mead made Ferrine his partner, and together they successfully operated the Wichita Music House for two years. As the influx of pianos and piano salesmen increased, the advertisements for the instruments became more elaborate. For example, the Kimball Music House offered cheap pianos and organs with improved pedals and effective precautions for warding off mice. The 1882 “close-out” sale of Mead’s proprietorship disposed of pianos and organs for $60 to $140. The Decker brothers pianos and the Estey organs previously mentioned were advertised again in a W. A. Jaques circular from 1884.

Perhaps the most successful music dealership in early Wichita was the Thomas Shaw Company, established about 1885. Shaw’s largest stock items were keyboard instruments, but he also vended smaller instruments, sheet music, and repair parts. A new upright piano could be purchased for $200 in 1887. His music supply sales were supple-

34. Ibid., May 16, 1878.
35. Ibid., October 19, 1876.
36. Ibid., September 19, 1878.
37. Ibid., April 29, 1880.
38. Ibid., August 4, 1881.
40. Wichita Daily Eagle, August 23, 1887.

One of the most successful early music dealers in Wichita was Thomas Shaw, who by the mid-1890’s was affectionately known as “the music man of Wichita.” In 1904 J. H. Hobbs took over the band instrument portion of Shaw’s operation as seen in this advertisement from the Wichita Daily Eagle, June 5, 1904.
mented, according to his classified advertisements, by income from sewing machine and bicycle sales. As his business grew, he moved his store to Ion Arnold's Steinway Hall on North Main, thus securing a place of business and a place for the Shaw orchestra to perform. By the mid-1890's, Thomas Shaw was affectionately known as the music man of Wichita.' Advertisements in the Daily Eagle indicate quite a variety in the types of instruments he carried with prices ranging from five cents for a harmonica to over $100 for an organ. Shaw managed a successful business until his retirement in 1905.

Various brands of pianos could also be purchased from the O. D. Barnes and L. L. Newcomb Store and Studio in the 1890's. This studio was a popular meeting place in town and, for a short time, served as the headquarters of the Wichita Musical Club. Likewise, Chickering instruments were the specialty of the Eberhardt and Hays establishment shortly after the turn of the century. They also carried a supply of organs, player pianos, phonographs, and printed music. The Eberhardt and Hays advertisements in 1905 contained a series of "piano talks" that described the history and development of the instrument. These "talks" provide interesting reading for pianists of the 1980's regarding the importance of the piano to generations past. The McKinney Music Company sold Baldwin pianos from 1905 until 1906 when the business was taken over by the Berryman Music Company. Organs, pianos, and player pianos could also be purchased at the C. W. Haynie Music Company of Wichita in 1905.

The widespread use of pianos in the city naturally necessitated the work of piano tuners and repairmen. The very early practitioners were nonresidents who occasionally visited Wichita as business accrued. Prof. J. L. Sheldon of Topeka was in Wichita in August, 1880, on such a mission. Over a year later, residents were alerted to the pending arrival of a professional tuner in the coming weeks. Work

42. Wichita Daily Eagle, November 22, 1903.
43. Ibid., November 25, 1905.
44. Wichita City Eagle, August 5, 1880.
For many years the most elaborate performing hall in Wichita was the Crawford Grand Opera House. Built in 1887 on the southwest corner of Topeka and William streets, the theater seated 542 on the first floor and 1,000 more in a balcony and gallery. The grand opening on February 1, 1888, featured a production of Johann Strauss' *The Gypsy Baron*, described in this announcement published in the *Daily Eagle*, January 19, 1888.
orders were to be left at Mead and Perrine's store. It was not until 1882 that a professional tuner, W. M. Pattee, became a permanent resident.45 Ion Arnold, a local impresario and orchestra leader, was also a piano repairman taking orders through the Ferrel bookstore in 1885. The quantity of work may have been more than these local technicians could handle, because Professor Sheldon made a return visit from Topeka in 1886. This time he was sponsored by the Thomas Shaw store. Later, in 1891, Sheldon became a permanent resident.

Other piano tuners and repairmen residing in the city included: G. W. Thompson, 1886; William H. Powers, 1889; T. G. Lane, 1894; H. A. Sheppard, 1894; G. F. Bankmer, 1896; and H. F. Funk, 1900.46

Pianos were not the only musical instruments sold and serviced in Wichita. For example, in 1871 the Viele and Jones supply house of St. Louis provided mail order instruments. Some music supplies, such as strings, could be acquired from the local Aldrich and Simmons' drug store.47 Many of the same businesses mentioned earlier in connection with pianos also sold these other types of equipment. The Hall and Waite Company offered violins and brass instruments in 1881. H. J. Harding, a bookseller, stocked an assortment of violins, guitars, banjos, flutes, drums, and accordions.48 This list suggests some indication of the type of literature commonly performed by the dilettante musicians of Wichita. Most of the instruments are associated with folk music. The W. A. Jaques "Temple of Music" sold many of the same instruments: violins, banjos, guitars, and harmonicas. They also distributed strings and music folios (presumably collections of standard or popular repertoire).

In the early 1890's, the Shaw store and the Barnes and Newcomb store competed for the bulk of the city's instrument sales. In 1895 the latter offered the usual assortment of guitars, mandolins, banjos, and accordions. Shaw suggested the purchase of an instrument as a Christmas present in the same year, advertising "never-again" low prices on many stringed and brass instruments. Further indication of supply costs is offered by Audrey Sanford who recalls a clarinet reed costing about eight cents either from Shaw or from Martin and Adams, another music house of the 1890's.

Band instruments were the specialty of J. H. Hobbs's "Music and Musical Merchandise" business after he acquired Thomas Shaw's operation in 1904.49 Hobbs was willing to sell cornets, for example, for $5.70 and higher. His venture into business was short-lived, however, for Frank R. Powell, Jr. succeeded Hobbs in 1906.50 Other music dealers and technicians recorded in the city directories included: E. W. Isreal, H. W. Kendle, and D. W. Jones, 1883; G. W. Arbuckle and F. P. Drake, 1885; J. T. Holmes, 1886; G. M. Swigert, R. F. McCoy, and W. R. Arey, 1887; W. H. Manning, 1888; J. P. Wilcox, 1893; T. G. Lane, H. E. Baker, and L. C. Hickman, 1894; the Rock Island Book Store, 1902; and Francis G. Wilson, 1906.51

In addition to these traditional instruments found in the city, Wichita was typical of the rest of 19th-century America and Europe in having an interest in unusual or experimental musical devices. For example, Prof. "Blind Amos" Holt of Pittsburg was in the city in 1891 to exhibit his "invention by which he plays four musical instruments at once." The instruments he uses are two violins, a cornet and bass viol. . . ."52 This unique instrument apparently impressed Wichitans. The Daily Eagle reported that "quite a number of . . . prominent musicians . . . [had] examined the combination and [were] unanimous in passing favorable comment upon the invention." No indication of the longevity of this instrument in the city or elsewhere was afforded.

45. Ibid., November 23, 1882.
47. Wichita Tribune, August 3, 1871.
48. Wichita City Eagle, October 20, 1881.
49. Wichita Daily Eagle, June 5, 1904.
50. Ibid., September 2, 1896.
52. Wichita Daily Eagle, September 23, 1891.
Besides instruments, musicians also needed to acquire printed music. In 1872 “lovers of music” wishing to purchase popular and standard repertoire were referred to Whittemore and Stephens of Detroit, Mich. Sheet music was also available from Kansas City through the Conover brothers in the 1870’s. Music and music books were sold locally by G. H. Herrington in 1897. If a particular selection was not already in stock, Herrington would order it. Similar services were extended by the Hall and Waite Company, Barnes and Newcomb, H. J. Harding, W. A. Jaques, and F. R. Powell, Jr. In addition, newspapers offered printed music to the public either by providing order forms or by printing whole selections within the public press.

EMPLOYMENT

THE MOST frequent means of employment for a musician was as a private or class music instructor. Additionally, instrumentalists in bands and orchestras were occasionally paid for their efforts, though often underpaid or reimbursed in material goods instead of money. Audrey Sanford recalls performing at an ice cream parlor as a youngster with only “a dish of ice cream” as remuneration.

Nevertheless, individual musicians did offer their talents for public hire providing an assortment of musical entertainment. The city directories frequently listed the occupation of residents as well as their addresses. The musical occupations most commonly enumerated were those of teacher or ensemble director, but some persons were listed merely as “musicians.” It seems logical to assume that these persons were independent individuals available to perform. A most interesting listing was found in the city directory of 1902. Fritz M. Huttman was simply identified as “operatic tenor.” Perhaps he found employment at the Crawford Grand or as a touring recitalist. Similar items were included in local newspapers. The Daily Eagle carried advertisements announcing that Frank R. Powell, Jr., would furnish music at parties and receptions, and that Messrs. Burhorn and Vincent were willing to perform at balls and parties.

Music was both an avocation and a vocation depending upon the desires of an individual. Many local clubs boasted of fine amateurs. At the same time, semi-professionals worked throughout the city including a young concert soprano of 1877, Miss Willard, and Powell and Burhorn previously mentioned.

Musical commerce was an important facet of Wichita’s early cultural development. It is interesting, too, that several of the merchants were involved with the performance aspect of music as well. These music supply houses managed by practicing musicians were thus able to keep the city well supplied with quality materials necessary for quality performance.

As the city entered the 20th century, its “amateur” period was drawing to a close. The organization of a local musicians union in 1903 and the establishment of the first professional orchestra in 1906 ushered in a new musical era. Technical advances were to have influence in the new century as well.

In 1901 the townsfolk heard a noontime concert by Perkin’s Band of Oklahoma while sitting in the Eagle office of Wichita. The concert came to the audience via long distance telephone. The demand for highly specialized, full-time professionals was imminent, and the city was ready to meet the challenge.

53. Wichita City Eagle, September 6, 1872.
54. The printing of whole selections within the Wichita Eagle began in November, 1888. This practice continued sporadically for only a short time.
55. Interview with Audrey Sanford, October 26, 1977.
56. Wichita Daily Eagle, October 9, 1904.
57. Ibid., April 7, 1907; Long, Wichita Century, p. 122.
Three brothers, Matthew, George, and Charles Clarkson, homesteaded on the site of the largely deserted town of Rome, west of Hays City, in 1868. From this base camp they hired out as woodcutters, supplying Fort Hays with timber and both the fort and Hays City with buffalo meat. By September, 1872, they had fulfilled the residential and agricultural requirements for their homestead, and with their teamsters' wagons embarked on an eight-and-one-half-month buffalo hunt. In later years Matthew Clarkson wrote an account of the buffalo hunt and recalled other experiences of the brothers in western Kansas in the 1870's. In his manuscripts he describes the differences between the Indians' way of hunting buffalo on horseback and the white hunters' method of stalking them on foot. The sketch above is from Harper's Weekly, May 1, 1858; the sketch below, from the same magazine, March 10, 1877.