

PIONEER'S VIOLIN BLAZES MUSICAL TRAIL IN CHICAGO

8 Philharmonic Concerts
Cost \$3 in 1850

BY CLAUDIA CASSIDY
Perhaps it was symbolic of Chicago's musical future that its first permanent white resident, John Kinzie, who arrived in 1803, brought not only such luxuries as silver and an embroidered Chinese shawl, but a violin. Apparently he played only for his own pleasure, so aside from possible Indian drums and chants and the singing of pioneers at work, the first music to titillate other Chicago ears must have come from Mark Beaubien's fiddle, a jolly instrument played by the famous host of the Saugeen tavern from 1835 until his death in 1860, and now happily at home in the Fort Dearborn exhibition of the Chicago Historical society.

But tho you will find some fascinating pianos in that spacious museum, including a Chickering with a curving keyboard and the imposing affair Mrs. Lincoln took to the White House, the Beaubien piano is not among them. Perhaps it no longer exists. But it arrived amid great excitement by schooner in 1834, at the behest of the gregarious Mark's older brother, the fur trading brigadier general of the state militia, Jean Baptiste Beaubien. With its arrival, Chicago began not only to listen to but to participate in music, beyond its habit of dancing to the Beaubien fiddle and congregating under one roof to sing church music led by Fort Dearborn's Sergeant Burtis.

A Militant Execution
Before long Mrs. William Brooks was renowned for her execution of a militant piano piece called "The Battle of Prague," and another resident, George Davis, had been known to sing some songs. Miss Wythe arrived as the first music teacher, Samuel Lewis was the first piano tuner, and by 1835 things were sailing along so briskly the Old Settlers' Harmonic society gave its first concert in the Presbyterian church at the southwest corner of Lake and Clark sts.

Apparently Wilson P. Perry, who describes himself as a man of color, was the first to put music on a commercial basis. On Jan. 27, 1834, he advertised his willingness to furnish music for parties at reasonable prices. Later that year a Mr. Bowers charged admission at the Mansion House where he seems to have eaten live coals, and shortly after that Mr. C. Bliss gave Chicago its first concert, tho what kind of concert the records fail to show. By 1841 Barnum's minstrels had joined the lengthening parade, and the Harrison campaign had provoked the first street band, composed of five clarinets, three trombones, two key bugles, one piccolo, three concert horns, one valve trumpet, and one bass drum.

Begins to Come of Age
But it was not until mid-century that Chicago music began to come of age, and fortunately with it came George Putnam Upton, Chicago's first music critic, a distinguished member of The Tribune staff during the crucial years when resident music took root, and the only Chicago critic to support Theodore Thomas when the conductor refused to let commercial interests dictate the pianos he should use at the World's Columbian exposition. One of the saddest chapters in Chicago music is the loss of that magnificently planned festival. It was halted in midstride by Thomas' resignation as the fair's musical director.

In 1850, three years after The Tribune's founding, a little bearded Mr. Upton's arrival, the first opera troupe visited Chicago, and its first orchestra was organized. The opera singers, including Elise Brienti, Mr. Manvers, and Mr. Giubetti (programs of that day are dismayingly reticent about first names), arrived from Milwaukee by sailing vessel, and on the night of July 29, 1850, presented Donizetti's "La Sonnambula" in Rice's theater. The performance ended with a pas de deux by Mr. and Mrs. Gilbert, which may have marked the arrival of ballet. Tickets cost 25 and 50 cents, society turned out in lorgnettes and swallowsails and the house was packed, but alas, the season went up in smoke. The next night fire broke out in the near-by stable of Mr. Kelley (those Irish and their fires!) and there was no more opera house or opera.

The opera returned in 1853 at Mr. Kelley's "new and splendid edifice" lighted by gas. Its star was Rosa De Vries, mother of the retired dean of music critics, Herman Devries. The chorus was billed as "the best in the United States of America and desirable even in Europe."

The City's First Orchestra
Chicago's first orchestra, the Philharmonic society of 25 pieces under the direction of Julius Dyhrenfurth, dedicated Tremont hall the night of Oct. 24, 1850. Admission to eight concerts cost \$3. It was about this time, too, that music teachers in the schools were being admonished as to precise hours of instruction.

These were busy days for music, home made and imported. Ole Bull, the violinist, was the first to use coupon tickets and ushers at a Tremont house performance in 1853, when his co-soloist was the child soprano, Adeline Patti. That same year Carl Bergmann brought Chicago its first symphony, Beethoven's Second, played by the Germania society orchestra, which had Camilla Urso, violinist, and Alfred Jaeger, pianist, as soloists. Theodore Thomas made his first visit in 1854 as violinist in a small orchestra supporting Ole Bull and Adeline Patti, Adeline's less lustrous sister. In 1859 he was back with his own orchestra, launching those 22 years of touring that were his life and, in the end, his death. That first Thomas concert broke the back of the Philharmonic because Mr. Upton called it "the dawn of a new musical day for the west."

Other famous soloists on the bills of that day were Henri Vieuxtemps

Changing Women's Fashions Thru a Century



and Henri Wieniawski, violinists, such pianists as Anton Rubinstein, Sigismund Thalberg, Hans von Billow—even Blind Tom, who could play three airs at once.

The Chicago fire halted the Thomas orchestra at the edge of the flaming city and sent him into bankruptcy because with his customary integrity he paid his men even tho they could not give their Crosby Opera house season. But he was no more permanently affected by the disaster than was Chicago's own music. He became a Chicago institution, bringing his orchestra for Summer Garden concerts in the old Exposition building (situated about where the Art Institute is now), to which Chicagoans came by horse car to consume lemonade and ice cream with the music.

Ever since the Old Settlers' Harmonic society, choruses galore had been organized and dissolved, and some of them stood for the best in amateur music. But Chicago acquired its most celebrated chorus in 1873 when the Apollo Musical club was established.

Chorus of 300 Voices
Chicago's most mammoth operatic project was Col. James Henry Mapleson's fabulous festival in the Exposition building in April, 1885, when a spectacular company headed by the ubiquitous Patti featured a chorus of 300 voices and an orchestra of 100 players under the direction of Luigi Arditi, composer of "Il Boce," of whose conducting Theodore Thomas said, "He tried to make a great many holes in the air." Nevertheless, Mayor Carter Harrison rewarded the colonel with the freedom of the city and Chicago admitted it needed more than a temporary structure as a home for music.

So the Auditorium was dedicated Dec. 9, 1889, with Patti the soloist, and the next night she appeared in "Romeo and Juliet" in what turned out to be one of many sporadic bursts of operatic splendor, tho not until 1910 did resident opera arrive. It was achieved by Chicagoans who wanted opera and New Yorkers who wanted to be sure Oscar Hammerstein was kept out of operatic business. The Chicago Grand Opera was launched Nov. 3, 1910, when Cleofonte Campanini lifted his baton for "Aida." Its first season is more vividly remembered for Mary Garden's performances of "Pelléas and Mélisande," "Louise" and "Salomé."

Million Dollar Loss
The company was destined to lose more than a million dollars in a single season under the directorship of Mary Garden, and it was, in 1920, to move into the 20 million dollar Civic Opera house, with Samuel Insull planning its survival in what is now the ironical term "perpetual trust."

The orchestra, tho sometimes less spectacular, was more fortunate. Charles Norman Fay, a man of

vision who was no visionary, persuaded Theodore Thomas, then world renowned as a pioneer in music, to come to Chicago with full authority and responsibility for the Theodore Thomas orchestra of 86 players, which opened a season of 20 weeks, two concerts a week, in the Auditorium Oct. 16, 1891. It was guaranteed against loss for three years at \$50,000 a year. Rafael Joseffy, the first soloist, played Tchaikovsky's First Piano Concerto on a program with Wagner's "A Faust Overture," Beethoven's Fifth Symphony and Dvorak's "Husiska" overture. Paderewski was a first season soloist, Richard Strauss an early guest conductor.

Home of Its Own
But the Auditorium was an increasingly active theater and Thomas wanted the orchestra to have its own home. His knowledge of acoustics had much to do with the building of Orchestra hall, despite restrictions resulting from the fire, and he was pleased with it when the house was dedicated the night of Dec. 14, 1904. But Thomas fell ill immediately after, and died Jan. 4, 1905, leaving his music library to the orchestra that bore his name until the season of 1911-12, when it became the Chicago Symphony orchestra.

Frederick Stock, his successor, carried the orchestra beyond its golden jubilee season, which included its first tour in more than 20 years.

The Ravinia Tradition
No story of Chicago music is complete without Ravinia, the garden spot on the north shore where the late Louis Eckstein turned an amusement park from a modest home of concerts to a jewel box of grand opera where unforgettable performances were given 10 weeks each summer. It closed with the depression in 1931, and reopened in 1936 as the summer home of the Chicago Symphony orchestra.

The Chicago Business Men's orchestra has been giving concerts since 1921, the Women's Symphony orchestra since 1925. But Chicago's major musical achievements remain the Chicago Symphony orchestra, which in October begins its 57th season, with Artur Rodzinski its distinguished new conductor, and the somewhat battered Chicago Opera company, which can at least hope for the best in what by calendar count will be its 37th year of existence.

Chicago First Mentioned in Public Records in 1823
The first mention ever made of Chicago as a town or city in public records was on Sept. 2, 1823, when the clerk of Fulton county, of which it was then a part, ordered an election to be held at the house of John Kinzie to choose a major and company officers of the militia. No returns ever were found.

MIDWEST SINGS ITS BOUNDLESS FAITH IN FUTURE

'El-a-Noy' Beckons All to New Homes

In 1847 the midwest was singing songs inspired by boundless faith in America's future. One of these was "Uncle Sam Is Rich Enough to Give Us All a Farm." Even if rhyme and rhythm were not perfect, the spirit of the song made it acceptable to the pioneers. The refrain was:

"Then come along, come along,
Make no delay;
Come from every nation,
Come from every way.
Our lands they are broad enough
Don't be alarmed,
For Uncle Sam is rich enough
To give us all a farm."

A similar lyric was "El-a-Noy" (Illinois) sung by the boosters who had burned their bridges behind them and moved to the fertile Mississippi Valley. Imagine them roaring these words, as they trudged behind their wagons:

"Then move your family westward,
Good health you will enjoy;
And rise to wealth and honor
In the state of El-a-Noy."

The best part of it is that many of these pioneers did accomplish "wealth and honor." Good health was not invariably enjoyed. Malaria and cholera took heavy toll of early settlers in Chicago, but with better sanitation these diseases were overcome.

Delightful Folksong
A delightful folksong often heard in the Forties was "The Girl I Left Behind Me." The words of this according to Sigmund Spaeth, date back to 1770 and the melody is probably as old.

Early Chicagoans doubtless sang "Ole Zip Coon," the tune of which we know today as "Turkey In The Straw." It is the oldest of Negro songs and the lively tune was a favorite with the fiddlers who played for country dances. "Pop Goes The Weasel" was another fiddlers' tune.

Different Types of Songs
It is surprising to find that "Frankie and Johnnie" dates from the 1840s and that the melancholy tale of the lady who shot her man who "done her wrong" was undoubtedly heard in the levee district. In the handsomely furnished parlors farther east, the ruffled shirted beau sang to his lady in crinolines, refined English ballads such as "Drink To Me Only With Thine Eyes."

FASHIONS IN 1847 PUT A CRIMP IN WAIST AND FEET

BY HERMA CLARK

Would you know how women dressed in 1847, take a look at a Godey's Lady's Book for that year. A ballroom scene shows ladies wearing tight fitting, pointed bodices, topping their full skirts. Such a dress, stiffened with crinoline, gave a lady the appearance of an oversized tea cosy. Just visible in the picture:

"Her feet, beneath her petticoat, Like little mice stole in and out, As if they feared the light."

Those little feet were pinched, in order to make them seem small. Small feet and hands were praised by poets and small they had to be, if one was to be hailed as a glamor girl. The bodice of the ball gown must drop off the shoulders, so that it looked as tho it had been arrested, as by a miracle, in its fall. The waist was so tiny that it could be spanned by two hands. Well, if you must know it, Grandmama laced herself into that shape.

An Outdoor Costume

Daytime dresses? Look at another page, where a mother is shown in an outdoor costume, evidently having just come in to call. Seated on a red velvet chair, she is holding in her lap what looks at first glance to be a small edition of herself. Small daughter is wearing a costume almost exactly like Mama's, with full skirt, and a bodice whose bretelles make the shoulders look broader and the waist consequently smaller. Daughter's dress is shorter, and beneath it are seen pantalettes—a most important feature of her costume. They were muslin cuffs, buttoned onto the muslin drawers hidden under the voluminous skirts.

By using these demountable additions to the panties, laundry was saved. And laundry was an item in those days, for much starch was put in underwear. Daughter wore a bonnet just like mother's.

The Hair Is Important

The hair came in for much attention. The year 1840 saw the introduction of much thicker side curls, known as "corkscrew," a revival of the style of the 17th century. But bonnets, which in the 1830s had been fantastically large, were more moderate. The hair-dos of the 1830s, in which ribbons were tied on outstanding tresses in a ridiculous fashion, were no longer in vogue. Instead, hair was done more simply and flowers were worn.

The headgear was now the "poke bonnet," described as a hat in which brim and crown formed the same straight line, front to back, looking like a baby's bonnet or perhaps more nearly like a sunbonnet. When made of silk and faced, as they often were, with a wreath of rosebuds, these must have charmed swains who gazed down that tunnel into the bright eyes of a maiden.

How did little boys dress? You may see one pictured in Godey's, wearing a short pointed jacket, white turnover linen collar, and long trousers which fastened under the shoes by buttons or straps.

Gentlemen of the period were picturesque in ruffled shirt, a stock encircling the neck, light waistcoat for evening or darker one for daytime; high beaver hat; dark swallowtail coat and, for evening, light trousers. These were strapped under their shoes. With Dunderberg whiskers, he was a lady killer.

Open to the Breezes

In winter the lady of the period had small comfort in her outer garments. A cloak or mantle was worn over the dress, but sleeves were open to the breezes. In summer, she wore a lace or silk wrap similar in cut to the winter mantle. In the house, a lady, if married, always wore a cap, no matter how young. This was usually of lace, with ribbons fastening it under her chin. The older woman's indoor cap was usually of larger proportions. When she went visiting—not just calling, but spending the day—she took this cap in a pasteboard box, to preserve its pristine freshness, donning it in her hostess' guest room, on arrival.

The costumes generally were pretty and becoming. Skirts were not only full, but were made with tiered ruffles . . . always a charming style, and one which is being revived today.

And when to all this were added flowers in the hair and a fan to hide a maidenly blush at a party; or a lace parasol, mere man could not hope to escape matrimony.

EDWARD S. BECK MEMOIRS TELL OF WHISKERS ERA

THE TRIBUNE in the "gay 90s" was just one of 11 Chicago daily newspapers, and not the largest in circulation at that, tho always greatest in influence, it has been recalled in the memoirs of Edward S. Beck, for many years managing editor and later assistant to the editor-in-chief of THE TRIBUNE.

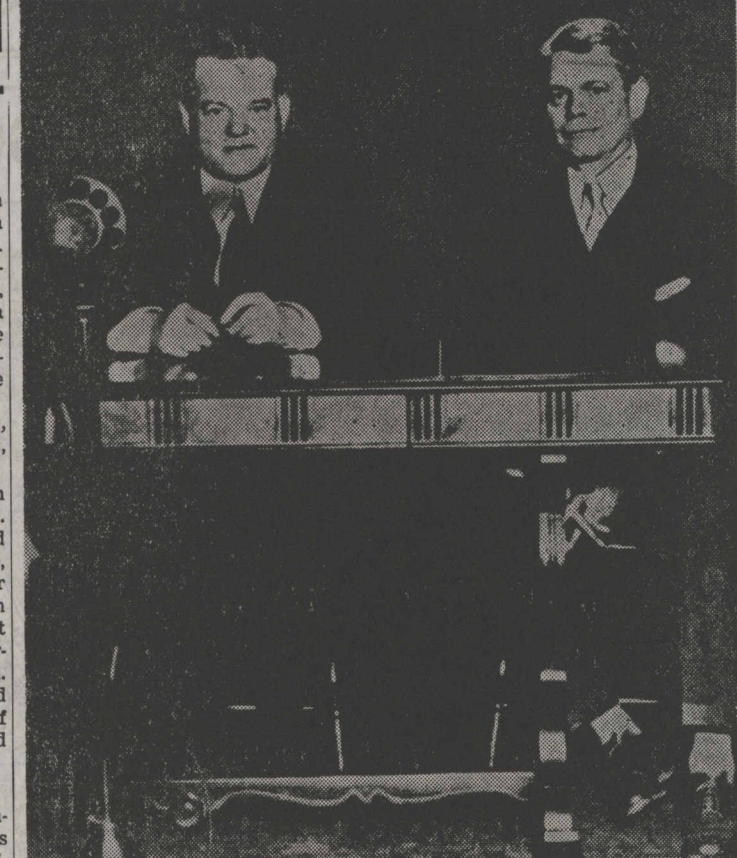
Beck died Dec. 25, 1942, shortly after his retirement. He had joined The Tribune staff in 1893.

"I recall that the year '93 was still in the whiskers era, a bit on the ponderous side, mature and dignified," he said.

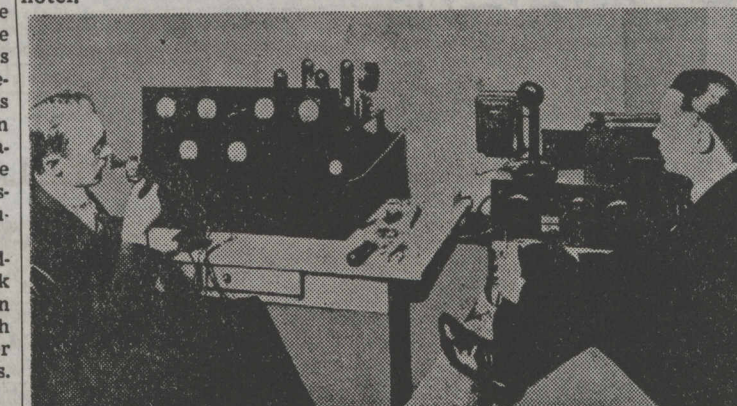
Recalling the 11 Chicago newspapers of that day and trying to analyze circumstances and causes of their various deaths, I think I discover the reason for THE TRIBUNE's survival and amazing growth. Joseph Medill was a newspaper man, first, last, and all the time. That tells it.

"He was dominated by no forces outside of his own brains and courage; he was a leader in thought and action; an independent editor of great common sense—horse sense seems to me to be a good name for it. He and his paper held the respect of the community and the nation. And when he died—six years after I came on the paper—he left a heritage that has been kept alive thru the years."

When Radio Was Young



One of former President Hoover's (left) first radio interviews was made in 1927 when this picture with Arthur Sears Henning, Tribune political writer, was made in the W-G-N studios in the Drake hotel.



The predecessor of W-G-N was W.D.A.P., with studios in the Wrigley building. W.D.A.P.'s owners, Elliott Jenkins (left) and Thorne Donnelly, are shown seated at their transmitter 25 years ago.



Charles Correll (left) and Freeman Gosden (Amos and Andy) were once known as Sam 'n' Henry. Before that, they were standby singers on W-G-N in 1924.

Old Directory Gives New Life to Names of Moment in 1847

Imagine yourself coming out to Chicago in the 1840's from the east, for a visit or to stay. What families would you meet? Herbert Hewitt, head of the reference department of the Chicago public library, if asked that question, will turn to a shelf on which stand thin volumes with lists printed in old-fashioned type. These are old Chicago directories, the earliest ones printed by Robert Fergus, grandfather of the present day Robert Fergus, Chicago lawyer, and his sister, Mrs. Thatcher Hoyt.

Isaac N. Arnold, lawyer, already was a noteworthy man in the young city. He lived at the corner of Dearborn and Ontario sts. Our eye travels down the page and we see the name William Blair, who, in 1847, had a hardware store on Lake st. was living at the Sherman House.

Dealer in Hardware
Note J. K. Botsford's name. He dealt in hardware, stoves, tinware, axes, and shovels were needed in the new country. William H. Brown, lawyer, banker, and "school agent," is mentioned as living at the "corner of Illinois and Pine sts." (Pine st. is now N. Michigan av.) The Brown school on the west side, where many prominent citizens had their primary education, was named for him.

Couch is a name important in the 1840's, when two brothers—Ira and James—established themselves in the hotel business at the corner of Lake and Dearborn sts.

This hotel, the Tremont House, did a rushing business. In July, 1858, from one of its balconies, Abraham Lincoln replied to Stephen A. Douglas. Visitors to Lincoln park have seen the old tomb or mausoleum, bearing the name "Couch," and have wondered at it. It is testimony to the fact that this pleasure ground once was the city cemetery. All other monuments were removed, but that of this pioneer family remains.

A Prominent Citizen
Stiles Burton was a prominent citizen of the forties. He was grandfather of Burton Holmes, world traveler and lecturer. Here in the old directory is the name Silas B. Cobb, who had arrived in Chicago without a penny on June 1, 1833. By 1847 he had prospered in the harness making business. He was put on the committee of arrangements for the great river and harbor convention held here in that year. He gave the money to build Cobb hall at the University of Chicago.

If a lady wanted a nice bonnet in 1847, she visited the "New York Millinery House," kept by Mrs. Abram Gale at 163 Lake st. She was

CHICAGO DAILY TRIBUNE,
Tuesday, June 10, 1947 C 27

TRIBUNE WIDENS PUBLIC SERVICE IN ERA OF RADIO

"American radio belongs to the American people, and we consider it a sacred trust."—From an address broadcast by Col. Robert R. McCormick, editor and publisher of the Chicago Tribune and president of W-G-N, Inc., Oct. 12, 1946.

BY LARRY WOLTERS

With the advent of the radio era THE CHICAGO TRIBUNE saw an unusual opportunity to expand its public service. It met this challenge promptly. In 1924 it launched W-G-N and set about to make it the foremost station in the nation. Thruout the 23 ensuing years W-G-N has pioneered a series of program innovations which have become classics in radio.

THE TRIBUNE'S entry into broadcasting was a natural expression of the progressive spirit responsible for its adoption, in turn, of such earlier methods of communication as the telegraph, the telephone, and the dot-dash wireless. On Dec. 6, 1849, THE TRIBUNE became the first paper in the west to get the news by the newly developed telegraph. It installed the telephone to speed the gathering of news in the early 1880s.

Ship-to-Shore Message

THE TRIBUNE sponsored the first ship-to-shore message ever sent by wireless telegraph in the United States. It invited Prof. Jerome Green of the University of Notre Dame, who had been sending wireless messages from the campus to near-by South Bend, Ind., in 1893, to come to Chicago to see whether he could telegraph to shore from a boat on Lake Michigan. The experiment was a success and it suggested further wireless exploration by THE TRIBUNE.

In 1919 THE TRIBUNE set out to break the bottleneck in cable traffic in the wake of the Versailles conference. Facilities spanning the Atlantic were inadequate to handle the press traffic. Mindful of the successful application of wireless to military communications, THE TRIBUNE resolved to try it for the transmission of press matter. THE TRIBUNE routed dispatches overland from Paris to the Lafayette station at Bordeaux. There the dispatches were tapped out for reception in Chicago. On Oct. 14, 1920, THE TRIBUNE, thru its receiving station, 92N, received the first news dispatch from a foreign nation by direct wireless transmission. This arrangement enabled THE TRIBUNE to get many news beats.

Press Wireless the Result

Out of this initiative grew Press Wireless, Inc., the world-wide radio communications organization which now transmits the bulk of foreign press matter.

In January, 1922, two months after KYW became the first Chicago station, THE TRIBUNE began regular newscasts on that station. In March, 1924, THE TRIBUNE leased WJAZ and on July 15, 1924, acquired W.D.A.P. and changed its call letters to W-G-N for "World's Greatest Newspaper." The first of its many memorable broadcasts came on May 29-30, 1924, when it reported the Indianapolis auto races direct from the speedway.

Under Col. McCormick's direction W-G-N grew from a low powered, part time operation station to one of the outstanding 50,000 watt clear channel stations in the country. It developed many new program ideas, including the radio serial.

In 1929 THE TRIBUNE pioneered experiments out of which grew the nation-wide system of police radio. This newspaper installed at its own expense radio sets in police squad cars and W-G-N interrupted scheduled programs to broadcast all police calls. The success of these tests induced the Chicago police department to install a radio system. Other cities quickly followed this lead.

FM and Television

In its early years W-G-N was directed by THE CHICAGO TRIBUNE. On March 4, 1932, W-G-N, Inc., a wholly owned subsidiary of The Tribune company, became the licensee of W-G-N, and years later of FM station WGNB and of television station, WGNB, recently authorized but not yet in operation. In August, 1934, W-G-N began construction of its spacious studio structure adjacent to Tribune tower. It cost more than \$600,000.

In 1934 Col. McCormick, thru W-G-N, took a leading part in the organization of the Mutual Broadcasting system which gave the nation a third major network organization, consisting of independently owned stations. W-G-N originates many outstanding programs for Mutual.

W-G-N's sister station, WGNB, which began operation as W59C, Sept. 21, 1941, has been one of the pioneers in frequency modulation (FM) broadcasting. W-G-N was one of the earliest entrants in facsimile broadcasting, the transmission of printed and pictorial matter by radio. THE TRIBUNE issued the first post-war facsimile edition, employing war time developed FM techniques, on May 10, 1946.

"Going to Find Out"

"I do not know what facsimile is any more than I knew what radio was 20 years ago," Col. McCormick said at that time. "But we are going to find out all about it."

When he announced plans for television station WGNB, Col. McCormick said:

"We stand where Americans have traditionally stood. Our approach to the whole vast field of television is the pioneer's approach. We are setting out to blaze trails so that others may follow. . . . Our partners in the enterprise are the American people. They, and not we, have determined our standards for us. Those standards are the world's best."

Chicago's First Bank

Operated by the State

The first bank in Chicago was started in 1835, a Chicago branch of the Illinois State Bank, owned and operated by the state government.