



Fifty years an actor! Few men there are in our community who enjoy the distinction of making that claim, but one of them last night was given a hearty and whole-souled testimonial by a crowd of his friends at the Salt Lake Theater. The veteran was Phil Margetts, and though he has faced many an audience in his time, he has probably faced but few that gave him a warmer reception than that of last evening. The house was handsomely filled below, and fairly well above, and as everything, from the house rent down to the water boys, was tendered free, there was probably a neat-sized purse handed the benefactor. The sum will be somewhere between \$400 and \$500.

The bill of the evening was an enjoyable one; it opened with the second act of "The Chimes of Normandy," by the Salt Lake Opera company, conducted by Mr. Weihe, and with Miss Savage, Miss Levy and Messrs. Goddard, Spencer, Pyper and Campbell in their old roles. The ever beautiful music of the opera was appreciated heartily, and all the members met with the old time applause, the gem of the act, the quintette, being given a big recall; the work of the chorus, too, must be specially commended, and Mr. Spencer's old miser was as strong as ever. Seeing one act of the beautiful old work, makes one wish for its revival complete. Mr. Margetts appeared in the two act drama "Old Phil's Birthday," and had an ovation on his entrance. His acting retained the old rugged force and hearty humor which used to render him so great a favorite in the old stock days, when he trod the same boards with McKenzie, Hardie, Lindsay, Graham, Chawson, Cline, Dunbar, Maiben and the host of other pioneer day players—several of whom, by the way, were noticed in the audience—and that his work evoked many a pleasant memory was evinced by the way it was constantly applauded by the audience.

After the first act, Mr. Margetts was vociferously called for, and coming before the footlights, made a fifteen minute speech in a very happy fashion. It was alike humorous, impressive and touching, and was heartily responded to by the audience. He thanked by name everyone who had aided in tendering the testimonial to him, and said he felt like one who had been long absent and was returning to the old homestead. He then referred to the debt that was due the pioneer players who organized in the old hand wagon that stood on Wm. Pitts' lot on the corner of North Temple and First West streets, fifty years ago. It was that organization, he said, that made not only the Social Hall, but the Salt Lake Theater, a possibility. He often thought of his associates of fifty years ago, who had passed into the impalpable beyond, and he asked the audience not to forget those who had laid the foundations of the drama in this city.

Mr. Margetts was supported by an amateur company, consisting of Miss Howarth, Mrs. Nell Brown, both of whom showed marked talent, and Messrs. Peirce, McAllister, Woodruff and Kirk; the performance was quite smooth, considering the actors' lack of experience. A very charming alto was also given, Mr. Fred Graham being encored for a clever song, Mr. Weihe rendering an exquisite violin solo from the orchestra, and Miss Clark and Mr. Douglas singing a fetching duet from "The Runaway Girl."

T. Daniel Frawley and his company, which is this year the largest he has

ever had under his direction, come to the Theater for a week beginning Monday evening. The San Francisco engagement of the company, which came to a close on Nov. 11th, after continuing for nineteen weeks, was the most successful in Mr. Frawley's history, and it likewise established a new mark for attendance at the Grand Opera house. There have been many changes in the Frawley forces since they were last here, in fact there are three persons only now included in the company, who have been here before as members of this organization. These are H. S. Duffield, Phosha McAllister, and Frank Mathieu, Wallace Shaw, who played Fouché with Kathryn Kidder in "Madame Sans Gene," and who will appear in the same role Monday evening, is an old timer in Salt Lake theatricals, having played minor parts in the old stock days.

Mr. Frawley's leading lady is Mary Van Buren, who is said to be one of the most beautiful and best dressed women on our stage. Her career before the footlights has so far extended only a little over two years, but she has apparently made rapid progress in that time, judging by the tone of the newspaper comment on her professional work. She first went on the stage as a



McCoy Sisters and Sam Marion.

With Hoyt's "A Stranger in New York," at the Grand.

member of Willard's company in England, and was playing with him in this country when she was seen and engaged by Mr. Frawley, with whom she has since remained. During her experience in his company she has played many parts, and while successful in a wide range of characters, her forte seems to be in comedy. As the washerwoman who becomes a duchess in Sardou's delightful comedy, "Madame Sans Gene," she will be seen in what is generally considered her strongest part. Alice Johnson, who shares the leads with Miss Van Buren, is a Washington girl, who has succeeded in both operatic and dramatic work. She was a member of Mr. Frawley's company in London two years ago, Pearl Wanders, a much photographed young California girl, is the ingenue of the

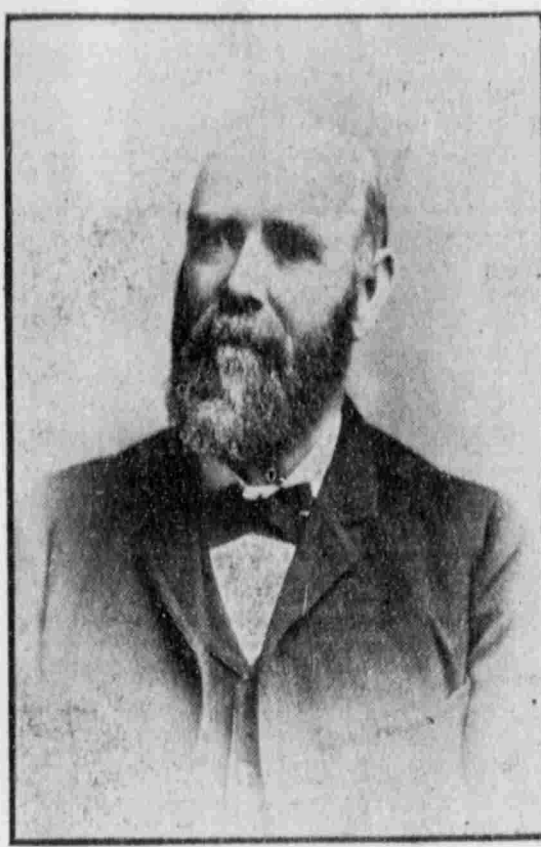
company, and to Grace Cahill are allotted the juvenile roles. Phosha McAllister and Christine Hill play character parts, and Minnie Barrett, a young lady of Portland, Oregon, is a recent acquisition. Harrington Reynolds, a former English army officer, who has been with Mr. Frawley since his Washington engagement, is the leading man of the organization. He has never been in Salt Lake before. Prominent among the other male members of the company are J. R. Amory, who has visited us with Nat Goodwin and Rheas; H. S. Duffield, Harry Cashman, Wallace Shaw, Frank Mathieu and David McCarty. The full roster includes thirty names.

At the Grand theater Sunday evening the combined orchestras of the city, under the direction of Mr. Coleman, will play several selections, the one from "Lohengrin" being specially notable. Much interest is being centered in the first public appearance of Prof. McClellan as pianist, in Salt Lake. He will render the dainty and soulful "Concerto" for piano and orchestra, by Moscheles, the contemporary of Mendelssohn. The orchestra will accompany Mr. McClellan, and listening to the last rehearsal it was evident that the "Concerto" will go with vigor and good effect. Prof. Goddard will render two selections and Miss Levy will sing a number. Mr. Mollerup, the cornetist, will add a cornet solo with orchestra. Several of the prominent people of the city have secured boxes and all indications point to a large attendance.

Hoyt's "Stranger in New York," which has been seen in Salt Lake many times, comes again to the Grand Tuesday and Wednesday nights. The house will be dark Monday, but the popularity of Hoyt's rattling piece will ensure plenty of life for Tuesday evening. All the scenery is new. A special matinee will be given on Wednesday afternoon.

Arthur Alston, owner of "Tennessee's Partner," has given Salt Lake City

## OLD SALT LAKERS.



JOSEPH M. WATSON.

The well remembered features of the late Councillor Joseph M. Watson, are shown in this half-tone. He was a brother of Bishop James Watson, whose sketch appeared last week, and he founded the business in this city, which, upon the arrival of his brother, in 1891, became the well known firm of Watson Brothers. Mr. Watson was born in Hildesheim, Northumberland, England, July 7, 1849, and was baptized in 1857 by his brother, James Watson. He emigrated to Utah in the same year, and went into business soon after. He enjoyed a wide reputation for his skill in all classes of stone and mason work, and his firm, as mentioned last week, was concerned in the erection of some of the most prominent business blocks in the city. His warm, genial personality made him universally beloved in the community. He was elected a member of the City Council in 1893, and was re-elected in 1895. His death took place on December 14th, of the last year.

## SIR ARTHUR SULLIVAN'S CAREER

The following interesting sketch of the late Sir Arthur Sullivan's life, labor, appears in the New York Herald:

At a moment when the revival in London and New York of the famous Gilbert and Sullivan comic operas has shown that their popularity was more than ephemeral and that their charm may long exert its sway, the creator of their graceful music has passed from the scene. Never was there a better instance of the apt matching of words and sound, of literary and musical form, of wedding to witty language and dainty lyrics melodies no less dainty, humorous and surprising in their effects than is to be found in the fifteen years' partnership which made the Savoy productions from 1875 onwards around all the world over. Both men worked in a new vein, handling with vivacious mastery the foibles of the day. If the fads which the pen of Gilbert hit off with bright satire are in danger of being forgotten, the timelessness of Sullivan's music, its gracefulness and skilful harmony may well be counted upon to insure for their pieces a permanent place in the musical development of the nineteenth century.

Sir Arthur Sullivan was early acquainted with the principles of orchestration. His father was a professor at Kneller Hall, an institution where the bandmasters and bandmen of the British army receive their training. When eight years old he was familiar with nearly every instrument. He was himself a Londoner, born in 1842, but he inherited strong characteristics of nationality. His grandfather was an impoverished squire of Kerry, who shortly after he was married got tipsy one night after a steeplechase and when he awoke next morning found to his dismay that he had taken the king's shilling. Off he went to the wars, however, and after serving through the Peninsula and Waterloo campaigns accompanied his regiment to St. Helena and was one of the guards of Napoleon, of whom he could relate many an interesting anecdote. Sir Arthur's mother came of an old Italian family named Righi, and musical talent came out in more than one of her children.

On Sir George Smart's recommendation the boy Arthur became a chorister at the Chapel Royal when twelve years of age. With the first half crown he earned for singing with "Verdure Clad" at Fulham Palace, the residence of the Bishop of London—he bought Flaxley's "Singsong." His first fee of a few shillings, which he received as a composer, was for an anthem performed at the Chapel Royal. In 1858 he went to study at Leipzig, as winner of the first Mendelssohn scholarship, which he carried off in a final test after a "tie" with the late Sir Joseph Barnby.

Soon after his return to London he struck up a great friendship with Charles Dickens, in whose company he visited Paris, noting his "extreme electric vitality as inspiring and not overpowering." He quickly gained an entrance into the musical and literary circles of London, and thenceforward, while his musical life was one of steady, not to say prolific, production, because well known on its social side as a pleasant companion, with an accumulating and endless fund of good stories of Bohemian artistic London.

Sullivan owed his early fame principally to his song music. Some of his best and now long established in favor, such as "Orpheus with His Lute," "Mistress Mine" and "If Doughty Deeds," were sold outright by him to music publishers for £5 or £20 apiece. The English ballad repertory was enriched by these and many other songs of less note, but perhaps to "The Lost Chord" must be attributed the popularity which made his name a household word. In another direction Sullivan laid the English speaking race under an obligation by composing hymn tunes which have been carried around the world. The tune of "Onward, Christian Soldiers" was written for a hymnal published as a revival of "Hymns, Ancient and Modern" but at once obtained universal vogue.

During his three years' study at Leipzig Sullivan composed an overture to "Lalla Rookh," some string quartets, and incidental music to Shakespeare's "Tempest." These productions marked him as a composer of great promise, which, perhaps, was not destined to be wholly fulfilled so far as regards his most elaborate efforts in serious music. He followed up the "Tempest" music with incidental music for "The Merchant of Venice," "The Merry Wives of Windsor," "Henry VIII.," "Macbeth" and "King Arthur," so that he is closely connected with the latter day revivals of these dramas. His numerous contributions to church music include a symphony, several overtures and a "cello concerto, besides many songs. In the programs of the musical festivals of England for a long series of Sullivan productions were almost invariably included. Among the most popular of his choral works frequently performed by musical societies are "The Martyr of Antioch" (1880) and "The Golden Legend" (1886). Sullivan generally conducted his own works, and since 1880 has been the conductor of the musical festivals at Leeds, which is held to possess the finest body of voices in Great Britain. But Sir Arthur Sullivan's chief ambition—after he had won ample fame in other fields—was destined to be disappointed. Could grand opera find a native home on English soil springing from an English source? People looked

to Sullivan and "Ivanhoe," produced in 1881, was a response to the general expectation. Beyond, however, one or two tuneful numbers there was little to impress, and the opera as such was generally regarded as a failure, as was "Haddon Hall," which succeeded it. Sullivan's reputation as a musician was little lessened by these disappointments. His fame had long been secure, resting on a firm basis in the field of light opera. It is interesting to note that his earliest as well as one of his latest works in this class was produced in collaboration with Burnand. In fact, the "topsy-turvy" series of operettas began with "Box and Cox," written to Mr. Burnand's libretto. The present editor of Punch wrote the words for "The Grand Duke," produced in 1894, but the glories of the Gilbert partnership could not be revived. Starting with "Trial by Jury," in 1875, the Gilbert-Sullivan, comic operas

gradually became an apparently indispensable form of stage amusement. The wonderful patter songs in "The Sorcerer" of Gilbert were set to equally wonderful rippling music by Sullivan. "Patience," "Iolanthe," "Princess Ida," "The Pirates of Penzance," took off in a novel way the crassness of the hour, and the musical refrains were such as to haunt the memory. "The Mikado" brought the climax of the series in 1885.

"The Yeoman of the Guard," in 1888, struck a deeper vein, but the interest waned and the friendship of the two composers suffered a serious shock in 1899 after the production of "The Gondoliers."

Sir Arthur Sullivan received a knighthood in 1882 at the instance of Mr. Gladstone. At the time of his death he was cutting the finishing touches to an Irish opera, of which Mr. Basil Hood has written the libretto.

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