Music History of the Salt Lake Theatre, the Formative Years: 1862-1870

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MUSIC HISTORY OF THE SALT LAKE THEATRE,
THE FORMATIVE YEARS: 1862 - 1870

A Thesis
Presented to the
Department of Music
Brigham Young University
Provo, Utah

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

by
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August, 1957
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CHAPTER I

INTRODUCTION

The purpose of this thesis is to present a history of the music as performed in the Salt Lake Theatre during the years 1862-1870. These years can best be described as the "formative years." The theatre was opened for the enjoyment and enlightenment of the people of the Territory of Utah, March 6, 1862, just fifteen short years after their arriving in the Valley. The initial talents, of necessity, were those available among the people of Great Salt Lake City, as it was referred to then. The local stock company was the Deseret Dramatic Association which had had some years of practice within the city. The musical talent was also that of the local citizenry. Both received occasional enrichment by the arrival of talented converts to the church (i.e., George Careless, Lavinia Triplett, and others).

There was, to be sure, natural growth and refinement of talent when exposed regularly to the approval or disapproval of customer audience. The talents with a modest beginning either withered and vanished under this situation, or grew and blossomed forth in the finest style. Here upon this stage, and in the pit before it, this evolution took
place semi-weekly, increasing in occurrence to nightly plus occasional matinee performances.

It was the purpose of this study to bring to light the performers and performances that were active in these formative years, to present the varied types of music that formed the musical culture of the period, and to indicate the reactions given to this music.

This period is now almost beyond the period of recollection of the living. Its importance is overshadowed by the present, or the near past. When touched upon historically the mention is brief, due to the lack of correct knowledge or the lack of easily accessible, correct information.

That the beginning of anything, be it a social or a cultural movement, is important cannot be denied. It was with this thought that this thesis was prepared. The all-important beginning years of the Salt Lake Theatre needed recording.

There is also felt a need for more complete accuracy in reporting information of early Utah history. All too often the heart ruled the head, so to speak, in earlier historical writings. Assumptions and hearsay were frequently recorded as fact with little or no attempt at verification. It was with the thought of accuracy in mind that the material for this thesis was collected.

The early talent was not the best, if a broad comparison, national for example, were used. What was presented was the best of the immediate area, or such was the intent of the theatre management.
The talent was new; it was pliable; it assimilated ideas and styles. Imitation of styles as well as originality, or eclectic originality, was acceptable. As the fame of the theatre grew, the greats and near-greats appeared upon the stage of the Salt Lake Theatre. They each left their own peculiar impression upon the audience, and the local artists as well. Local tastes were changed, enlarged, and influenced; likewise, the local talents.

It was during these formative years that the musical heritage of the Territory was formed, shaped, and added upon. Though the talents were small or large, if they appeared once or many times, if they were received with enthusiasm or condonation, they all left their point in history.

It was the beginning of this musical culture that needed to be inspected, analyzed, and recorded. One's own heritage is so often the last to be put down in correct and lasting form.

Chapter II is concerned with the dedicatory ceremony and the beginning of the theatre. The history of the theatre will be but briefly touched since this is to be a history of the music performed within the building. A detailed historical background of the building construction or planning would be extraneous to the purpose of this work.

The theatre was not completed at the time of dedication, lacking the finish-work on the interior. It closed April 19, 1862, for the purpose of completing this work; but it was still not in finished condition when it re-opened for
the winter season, December 24, 1862.

Chapter III will be devoted to the theatre orchestra. In this chapter, the conductors, Charles J. Thomas and George Careless, are to be discussed and a comparison shown between the two, based upon the type of music chosen, the type of orchestra used, and the public reaction to both. The personnel employed by the orchestra and their progress toward financial remuneration will be shown. And last but certainly not least, the type of music performed by the group will be discussed. At the close of this chapter will be given a list of music performed by the orchestras. This list gives a good insight into the musical tastes of the times. It is also enlightening to note the various types of music played—from numbers composed and arranged by the conductors of the group to Beethoven, Haydn, and Verdi, to mention but a few. It is to be noted that there was an attempt to present the very best music of the day by the conscientious musical directors. By far the most popular composer, at least of the conductors, was Charles d'Albert, a composer of much light, tuneful, dance pieces. He was contemporary with these times but died in 1866.

Chapter IV will be concerned with the vocal music performed in the theatre and the persons doing the performing. Attention is given to the choral work done as well as to the individual and group performers. There will be an attempt in this chapter, as in other chapters, to give the public reaction to the music performed by drawing from newspaper
critiques, articles, and books written about the period.

The instrumental solos and ensembles performed at the theatre are to be taken up in Chapter V. Although appearing very seldom, instrumental solos and ensembles nevertheless persisted mainly through the efforts of Mark Croxall, cornetist, and George Careless, violinist. From a very meager beginning of practically no acceptance by the public, it progressed to the point that an entire program could be built around the solo endeavors of an instrumentalist such as the famous Ole Bull, violinist, March 8 and 9, 1870.

The Art of the Dance will be included in this thesis in Chapter VI. It was felt that dance and music are inseparable, that there was always music performed for each dance. Also many of the dancers were singers or actors, or both, and thereby all had an influence on the musical tastes of the patrons and performers. The best performers of the period will be singled out and discussed. A list of dances and performers is also to be included in this chapter.

In these first five chapters an attempt will be made to give a horizontal overview of the entire period with the stress in each instance upon the particular area being covered, be it vocal, instrumental, or dance. The remaining chapters, starting with number VII, will pinpoint the happenings in a year-by-year chronicle given from the vertical approach. By these two approaches, the horizontal and the vertical, a more complete coverage can be given, and events and artists located so that their particular time-area can be
seen and better understood.

There has been no concentrated study directed toward this formative period of music in the Salt Lake Theatre. There has been much activity in writing about the theatre, about the actors, and individual studies made of the two principal orchestra conductors of this period: Charles J. Thomas\(^1\) and George Careless.\(^2\)

John S. Lindsey wrote the first book about the Salt Lake Theatre in 1905.\(^3\) This book was a pioneer in its field, but not too factual in some instances, one example being his report of the opening ceremony at the theatre. Mr. Lindsey stated that "the solo parts of the Anthem were sung respectively by Mr. Dunbar and Mrs. Agnes Lynch." Although this statement is quoted and repeated by other writers of later date, it is refuted simply by referring to the article published in the *Deseret News*, March 12, 1862, printed the Wednesday following the ceremony.

... The verses in order were sung respectively by Miss Price, Mr. Dunbar and Miss Thomas, the choir joining in


\(^3\)John S. Lindsey, *The Mormons and the Theatre* (Salt Lake City: Century Printing Co., 1905).
Sometime between 1916 and 1921, Alfred Lambourne, scenic artist of the theatre, published the book A Playhouse, which was a series of vignettes about happenings in the theater rather than a factual study.

Written from the drama point of view was a small volume by Miss Myrtle Henderson, A History of the Salt Lake Theatre, published by the author in 1934.

The most factual and exhaustive book published about the Salt Lake Theatre is the one written by George D. Pyper in 1928. He was manager of the theatre for thirty years, holding that position up to the time that the theatre was torn down. Because of the span of coverage attempted in his book, starting with the background area of the establishment of the "Mormon" religion, the old Bowery and the Social Hall, and carrying the narrative forward to 1928, he of necessity had to be cursory with his treatment in most areas. The orchestra was touched upon in chapter fourteen, "Echoes from the Orchestra Pit." In this chapter he presents brief biographies of C. J. Thomas and George Careless and names the personnel of the first

4Deseret News, March 12, 1862.
5Alfred Lambourne, A Playhouse (Salt Lake City: Harwood and Richards [n.d., but it appeared between 1916 and 1921].)
7George D. Pyper, The Romance of an Old Playhouse (Salt Lake City: Seagull Press, 1928).
orchestra; he then deviates to anecdotes concerning George Careless.

The above mentioned published books have all been fine contributions to the general knowledge of the theatre, but since all of these books have given only incidental attention to the music performed in the theatre they have not met the needs of a thorough treatment of this subject.

The unpublished Master's theses of the University of Utah and the Brigham Young University have also made a good, but incomplete contribution to this area.

Three studies made by graduate students at the University of Utah added much to present-day knowledge of the Salt Lake Theatre. The first study to be made was by Winifred Snell Margetts in 1948, "A Study of the Salt Lake City Actor from 1850 to 1869." The second study was made by Ila Fisher Maughn. Her thesis concerned the history of staging and business methods of the Deseret Dramatic Association during the years 1852 to 1869. The third study was made by Ralph E. Margetts. It was a biographical study of Phil Margetts, one of the principal actors of the Deseret Dramatic Association.

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8 Winifred Snell Margetts, "A Study of the Salt Lake City Actor from 1850 to 1869" (unpublished Master's thesis, Department of Speech, University of Utah, 1948).

during the first years of the Salt Lake Theatre and before.

These three theses, like the aforementioned published books, dealt with the drama of the theatre and only brief mention is made of the music of the theatre. Attention is paid to the individual musical performers where their actions are connected with the Dramatic Association.

The biographical studies made by graduate students at the Brigham Young University have added much to the knowledge of early Utah musicians who were connected at one time or another with the Salt Lake Theatre. The studies previously mentioned, the biographies of Charles J. Thomas and George Careless, present the two important conductors and musical directors of these formative years, 1862 to 1870. The thesis of Marian P. Overson is a biography of Joseph J. Daynes, a member of the theatre orchestra in 1870. These works in particular add to the knowledge of the music history of the theatre where the lives of these individuals are in contact with the theatre.

Two other theses should be mentioned as being related to the music of the theatre. The first, "An Historic Account of Music Criticism and Music Critics in Utah," by Basil

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Hansen\textsuperscript{12} appearing in 1933, and a newer thesis completed in 1957 by Virgil H. Camp about John Tullidge,\textsuperscript{13} music critic of this period and frequent vocal performer at the theatre. These works are important to this area in that they present the reactions of the critic to the music presented at the theatre during the period to be covered by this thesis.

There is no attempt made to discredit the investigations mentioned above. The extent to which each covers the area set out to cover is not a point of question here. The preparation of this thesis was based upon a felt need to investigate the music of the opening years of the Salt Lake Theatre, its performers, and the reaction of the people to it. Too often the success or greatness of a few causes the contributors to that success or greatness to be neglected. The musical tastes of a period are not shaped solely by the best but also partially by the mediocre and less talented. That they all had a part in shaping the musical culture of the time, which has become the musical heritage of this area, cannot be denied. It is hoped that by a concentrated investigation into these early years, the role played by this music and its performers, in shaping this heritage, can be seen.

\textsuperscript{12}\textit{Basil Hansen, "An Historic Account of Music Criticism and Music Critics in Utah" (unpublished Master's thesis, Department of Music, Brigham Young University, 1933).}

\textsuperscript{13}\textit{Virgil H. Camp, "John Elliott Tullidge: The Influence of His Life and Works in the Musical Culture of Utah" (unpublished Master's thesis, Department of Music, Brigham Young University, 1957).}
Aiming for the greatest possible accuracy, the primary source material has been the preserved records of the period, the *Deseret News*, the *Semi-weekly Telegraph*, Salt Lake Theatre handbills, programs and posters, *The Evening Curtain* (a publication of the theatre), ledgers and ticket sales books of the Deseret Dramatic Association, and the recorded minutes of the same association. The personal diaries of some of the characters performing during this period were used whenever possible. The writings of the period and following were studied, checked, and, when possible, used. The bibliography contains the complete list of primary and secondary sources. These were all consulted, where possible, but greatest dependence and reliance was given to the periodicals and publications of the years investigated.

One source, however, deserves special comment. It is the collection of Theatre Programmes known to be in the Dramatic Files of the Daughters of Utah Pioneers, to which the writer was not given access. Whatever information this collection could have given this study will be one of the questions remaining at the close of this work.

The issues of the *Deseret News* during this period were searched, paper by paper, for any reference to music or dance performed at the theatre. The availability of these papers on microfilm facilitated the process. The handbills and programs were tied in bundles and located in the basement of the office building of the Church of Jesus Christ of Latter-day Saints, as were the *Semi-weekly Telegraph*. These too were
carefully searched for references, a laborious but fruitful process.

As was mentioned earlier in this chapter, the material collected is to be treated in both a general overview plan and a specific year-by-year chronology. The three main categories to be under discussion are: instrumental music, vocal music, and dance. Each category is to be traced from its beginning in 1862 to the year 1870 under separate chapters, and then all three are grouped together and the relationship of each to the total will be shown by a chronological study of each year's happenings in the theatre.
CHAPTER II

AN AUSPICIOUS BEGINNING, 1862

On Thursday evening /March 6, 1862/, the members of the High Council, the bishops, the city, county and territorial officers; the workmen on the Theatre, the public hands, etc., with their families were invited; but finding the building insufficient for the whole, many had to reserve their tickets for the "First Regular Night of the season"—Saturday /March 8, 1862/.

Thus began the history of the Salt Lake Theatre, a history full of events that shaped the cultural heritage of Utah and the surrounding area. Here was the testing ground for the best of local talent; a springboard to success for many a budding musician, dancer, actor or actress; an appreciative audience for the best performers of the territory and the intrepid traveling artist; here were displayed talents ranging from the ill-received performance of Miss Ursenbach to the superlative performances of Madame Parepa Rosa, Ole Bull, and such financially successful performers as Madam Gerster. It was the latter who in 1884 played the opera Lucia and brought the highest total receipts of close to $5,000 on a single evening.

The construction of the Salt Lake Theatre was commenced July 1, 1861, and completed for temporary use March 5, 1862.

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1 Deseret News, March 12, 1862.
The building is situated on the corner of State Road and 1st. South Street. Size of building on the ground is eighty feet by one hundred and forty-four feet and forty feet high from water table to the square of the building. The roof is self supporting and hipped all round, with promenade on top, forty feet by ninety feet. South main entrance on opening of thirty-two feet by twenty feet deep, supported by two Grecian doric columns, exterior of building is Grecian doric. The auditory has parquet and four circles sixty feet on outer circle and thirty-seven feet on the inner and covered with circular dome in ogee or bell form.

In the interior the stage has an opening at drop curtain of thirty-one feet front by twenty-eight feet high, shows twenty-seven feet on flats and sixty-two feet deep from footlights, ten feet proscenium and forty feet high from stage floor to ceiling; . . .

A replica of the Salt Lake Theatre is to be seen in the Daughters of Utah Pioneers Memorial Building at 300 North Main Street, Salt Lake City, Utah. The original building was sold to the Mountain States Telephone and Telegraph Company for the sum of $200,000, April 14, 1928. The details of the original building will not be entered upon here. A picture of the exterior view appears on the following page.

The first sound of music in public presentation was in the form of the choristers of the occasion singing the hymn, "Lo! On the Mountain Tops Appearing." This was the opening hymn presented at the dedication of the theatre, March 6, 1862.

President Daniel H. Wells offered the dedicatory prayer, from which the following excerpt is taken:

... Bless also the musicians with their instruments who play in the orchestra or other places, and those who sing for the amusement and gratification of thy people who

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2"Journal History." Indexed volumes of clippings, L.D.S. Church Historian's Library, Salt Lake City, Utah.
Fig. 1.—The Salt Lake Theatre in 1874 (from an old woodcut)
shall assemble in this Theatre, and enable them to discourse sweet melody to the enlivening of the soul and cheering the depressed spirit, and to the delight and benefit of thy Saints. . . .

Next on the program, Mr. William C. Dunbar, assisted by the choir and accompanied by the orchestra and brass band consolidated for the occasion, sang "The Star Spangled Banner" with such good taste and force that the reporter covering the event was moved to write:

We do not think that we ever listened more agreeably to—
"Then conquer we must, when our cause is just,
And this be our motto 'in God is our trust!""

Following in the order of the program, President Brigham Young facetiously introduced himself to the audience and delivered an address on the benefits of rational enjoyment.

With an earnest invocation for the blessing of the Lord to be on all, President Young then resumed his seat and the choir, accompanied by the orchestra, sang an anthem composed for the occasion by Professor "Charlie" Thomas to the words of Eliza R. Snow.

It needed not this Anthem to give the authoress an enduring place in the esteem and affections of the Saints, for her gifted pen has long been a source of joy and comfort to Israel, both at home and abroad; but we will venture to add that this last effusion of her inspired muse will be hailed with universal satisfaction by the people. Professor Thomas, in the arrangement and composition of the music, has been equally fortunate, and so between the Poetess and the Composer the people have now a national anthem that expresses the sacred emotions and breathings of their souls. The verses in order were sung

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3Deseret News, March 12, 1862. 4Ibid.
respectively by Miss Price, Mr. Dunbar and Miss Thomas, the choir joining in the second portion of each stanza, and accompanied all together by the orchestra. The whole was well executed and produced a thrilling effect upon the audience.\footnote{5}{Ibid.}

This anthem describes well the spirit of this period in the history of Utah and the Salt Lake Theatre. An historical study of this period along with the weekly accounts as printed in the \textit{Deseret News} leave a feeling of awe and respect for the leadership of President Brigham Young. The foresight and leadership of this man are impossible to fully comprehend. A study of the fifteen years leading up to the building of this theatre cannot but impress upon the reader the near-total dependence of the area upon the judgments of this man. The cornerstone had been laid for the Salt Lake Temple on April 6, 1853, not quite six years after the pioneers had entered the Salt Lake Valley. This and other work was interrupted by the possibility of war with the United States Army in 1858. Work on the temple was resumed again in 1861. The planning of the new tabernacle began in 1863. Sandwiched in between these two monumental works was the Salt Lake Theatre, built because President Young knew the need for entertainment and relaxation to lift the spirits of these pioneers. A lover of good music and drama, he missed but few of the productions presented at the theatre during his lifetime.

All this was what Eliza R. Snow wished to express in this anthem. It was an attempt to represent the thanks of the
saints for Brigham Young, his leadership and his works.

It is in an attempt to convey the above thoughts and feelings of the period that the words of this historic anthem are presented here in their entirety:

Anthem by E. R. S.

O God, bless Brigham Young:
Bless him, and all that bless him:
Waste them away, O God, we pray,
Who, rising to oppose him,
Contend with Thee.

O God, bless Brigham Young:
 Preserve his health and vigor:
We pray Thee, give him pow'r to live
Until the resurrection
Gives back our dead.

Bless Thou thy chosen ones,
Who prompt this mighty people
To God-like worth—restoring earth—
By faith and works, prolonging
The life of man.

Bless all thy servants, Lord,
Who wield the holy Priesthood;
Till through its light—its grace
and might,
To thy eternal kingdom,
All nations bow.

Long live the wise and just,
To guide the hosts of Israel:
Till Ephraim reigns o'er his domaine,
And Judah's royal sceptre
Shall be restor'd.

Long, long live Brigham Young,
To battle with tradition—
To break in twain each yoke and chain,
And give the world its freedom,
And truth its throne.

Following the presentation of the above anthem during the opening program at the theatre, President Heber C. Kimball, evidently gratified with such an evidence of

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6Ibid.
prosperity, artistic skill and mechanical labor displayed in
the theatre that evening, expressed with great freedom and
earnestness his feelings in meeting with the saints on such
an occasion. He felt to bless the saints, the actors, the
musicians with their instruments, and their conductor, that
they might be filled with the Spirit. "God bless you all,
brethren and sisters, and all good people. Amen." 7

Next, the theatre orchestra, under the direction of
Professor Thomas, played "The Marseillaise."

The next speaker at the opening program was Elder John
Taylor. He spoke a "very few remarks," and it is interesting
to note that after his speech, Mr. Dunbar, accompanied by the
choir and musicians, sang another song, this one composed for
the occasion by Elder Taylor. 8

The events of the evening were then summed up in these
words taken from the article covering the dedication ceremony:

Laboring under the disadvantage of playing in an un­
finished building, where everything is unfavorable to the
resonance of sound and nothing favorable to it, we think
that Professor Thomas and the musicians under his direc­
tion merited well the plaudits of the assemblage. We have
listened to them elsewhere, and can promise the patrons of
the New Theatre a rich treat from that combination of
talent, whenever the building is finished. During the
evening several popular pieces were played.

The opening piece "put on the boards" was "The Pride
of the Market." Of the playing we shall only say it
argues favorably a good time for the patrons of the
Theatre. We think everybody seemed pleased—we were, and
as the house is now open to the public we have no doubt
that every person will want to be his own judge of the
playing, and the patronage will unquestionably meet the
expectations of the association.
We heartily wish success to the New Theatre, and to

7Ibid. 8Ibid.
every institution established among us with the view of benefiting the people, morally, socially and intellectually.\textsuperscript{9}

An article dated Wednesday, March 19, 1862, shows that the productions of the theatre continued at a steady pace. It notes that

\textquote[\ldots]{} Since the opening of the Theatre, the Deseret Dramatic Association have put "on the boards" "The Pride of the Market," "State Secrets," "The Serious Family" and "Sarah's Young Man." Tonight they present to the public for the first time, "The Porter's Knot." The Theatre has been well attended, notwithstanding the unfavorable, changeable weather.\textsuperscript{10}

Again on April 19, 1862, another article appeared showing a list of past performances and inferring that new works were in the offing. As yet, no further notice of the orchestra or its music appeared.

The theatre was closed following the performance of Saturday, April 19, 1862, so that the interior work could be taken up again in order to complete the work and put the theatre in its final state.

On Christmas Eve, December 24, 1862, the theatre reopened for the winter season. It still was not in a finished condition because of the difficulty of obtaining certain materials. Manager Caine, in an address to the patrons, said that although California was noted as the "Golden State" it was still unable to supply the necessary gilding compounds to decorate the interior of the theatre. He reported that the

\textsuperscript{9}Ibid.

\textsuperscript{10}Deseret News, March 19, 1862.
cost of the theatre was over $100,000 and it was not yet completed.11

Manager Caine gave praise to the various people assisting to make the theatre a going concern. His comment about the orchestra was:

... The Orchestra, ah! what of them? I must pause, and let their own sweet strains speak for them, realizing that they will be far more acceptable to you than anything I can say.12

It cannot be assumed that the orchestra remained idle after the opening performance in March if we are to take as a typical example the reported list of numbers performed during this one evening. Throughout the evening they played the following music:

"Hail, Columbia"
"Diadem Waltz"
"Rosebud Varsoviana"
"Star Spangled Banner"
"Queen of the Ball Waltzes"
"Immortal Waltzes"
"Kathinska Polka"
"Within a Mile of Edinburgh Town"
"My Wife's a Winsome Wee Thing"13

The newspaper commentary of the proceedings concluded with this fine compliment to Professor Thomas and the members of the orchestra:

We notice with pleasure the unremitting efforts of Professor Thomas to render the Orchestra a great feature of the entertainment. He has recently added, with excellent effect, two French horns, and it will certainly not be invidious to mention that we are pleased to see Mr. John M. Jones again among the 1st violins, and Mr. Mark

11 Deseret News, December 31, 1862.
12 Ibid.
13 Ibid.
Croxall's solos on the cornet-a-piston are deservedly appreciated.\textsuperscript{14}

Thus ended the year 1862, a year marked with success for the endeavors of the theatre and its performing personnel, as evidenced by the public's enthusiastic acceptance of this addition to its social life.

\textsuperscript{14}Ibid.
Fig. 2.--Charles J. Thomas, First Orchestra Conductor.

Fig. 3.--George Careless, Second Orchestra Conductor.
CHAPTER III

THE THEATRE ORCHESTRA

The opening of the theatre witnessed a strong revival in musical affairs in Salt Lake. Professor Thomas was placed in charge of forming an orchestra for the theatre. This he did by selecting a group of eighteen players from among the twenty or so recommended to him. The original roster of orchestral personnel was as follows:

<table>
<thead>
<tr>
<th>Orchestral Personnel as of March 8, 1862</th>
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<tbody>
<tr>
<td><strong>Flute:</strong> Horace K. Whitney, Albert Ninde</td>
</tr>
<tr>
<td><strong>Clarinet:</strong> Stephen Hale, Henry Sadler</td>
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<tr>
<td><strong>1st Horn:</strong> Charles Evans</td>
</tr>
<tr>
<td><strong>2nd Horn:</strong> Thomas McIntyre</td>
</tr>
<tr>
<td><strong>1st Violin:</strong> William Pitt, Stephen Alley, David Evans</td>
</tr>
<tr>
<td><strong>2nd Violin:</strong> Ebenezer Beezley, William Clayton</td>
</tr>
<tr>
<td><strong>Viola:</strong> John Toone, George D. Watt</td>
</tr>
<tr>
<td><strong>Violincello:</strong> Joshua Midgley, James Smithies</td>
</tr>
<tr>
<td><strong>Contrabass:</strong> David O. Calder</td>
</tr>
<tr>
<td><strong>Trombone:</strong> Charles Sansom</td>
</tr>
</tbody>
</table>
Ophicleide: John Wakeman
Conductor: Charles J. Thomas

Professor Thomas was a native of England. He received considerable training under the hand of his father while a youth. He played in opera companies and in 1851 was in the chorus and orchestra under the baton of Sir Michael Costa. Coming to Utah in 1861 he assumed leadership of the late Captain Ballo's Band. For a more complete biography of Professor Thomas the reader is referred to the excellent thesis by William E. Purdy.

Professor Thomas said that many of the instruments played by the men were made in Salt Lake by the well-known musician, Shure Olsen, father of Sarah Olsen Langfort, one of the principal sopranos of the old Tabernacle Choir.

Mark Croxall, a brilliant young cornetist, at the time just recently from England, does not appear among the personnel for the opening night; but he soon joined the group, as noted by the December 27, 1862, list of orchestra members.

With the addition of Mark Croxall we note a remarkably

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2Deseret News, January 6, 1895, p. 10.
3Purdy, op. cit.
4Deseret News, January 6, 1895, p. 10.
5"Deseret Dramatic Association Ticket Sales Account Book 1862-1864," L. D. S. Church Historian's Library, Salt Lake City (basement) (hereafter referred to as "Ticket Ledger").
well balanced instrumentation under the direction of Professor Thomas. The December 27 list is a ledger notation showing the number of tickets issued to orchestra members. All received one parqueté ticket except Pitt, Thomas, J. M. Jones, and Calder, who received two parqueté tickets each. This was the only form of remuneration that the orchestra received in the beginning.

It is interesting to note the addition of three new members for the December re-opening of the theatre. They were Croxall, the cornetist, J. M. Jones, 1st violin, and Josiah Eardley. The instrument played by the latter is not given. This brought the size of the group up to twenty-one not counting the conductor, Professor Thomas.

An entry in the same ticket ledger for March 11, 1863, shows the addition of three new members to the orchestra: Dan Olsen, Charles Smith, and Joseph Lang. These three gentlemen then raised the membership to a strength of twenty-four; indeed, quite a large theatre orchestra for this period in the history of the Salt Lake Theatre. This was the high point in numbers, as the orchestra was to be reduced in size under the direction of George Careless in 1865.

As is to be noted in the ticket ledger markings, it was customary for the orchestra members to be paid in what tickets they needed for their family use. Also there was a pro rata dividend of the money received from benefits given at the end of each season. These benefits were the chief source of revenue for the ladies and gentlemen of the dramatic
association plus the men in the orchestra. Later on some of the individual artists held personal benefits, and, indeed, it was Professor Thomas who had the first complimentary benefit.

The stars, of course, received liberal salaries, but even the leading people of the stock company realized a very meager compensation from the two performances set aside as benefits—one for the ladies of the association and the other for the gentlemen. The two nights' receipts were aggregated and divided up among the company according to their respective merits or worth to the management. These two benefits might have brought in upwards of $2,500, which, divided up among about thirty performers, actors and musicians, did not prove satisfactory to a number of the company—more especially to some of the orchestra. And thereby hangs one of the most interesting tales connected with the music of the Salt Lake Theatre.

The ensuing season approaching, the salary question came to the front again very strongly, and the management found a well-grounded reluctance on the part of the company to enter upon a new season's work without a certain and satisfactory compensation. This feeling was even stronger among the orchestra than among the stage players, a number of them being quite outspoken in their sentiment: "No pay, no play." The principal agitator among the musicians was Mark Croxall, the brilliant young cornetist recently from England. Mark could not see the propriety or consistency of playing to help pay for the theatre. He had not been playing but a very short time as compared with the majority, both of the orchestra and the dramatic company, when he vowed he would play no longer without a stipulated salary. This, of course, aroused all the others to a certain show of opposition. The leader of the

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6Deseret News, January 6, 1895, p. 10.
orchestra, Professor Thomas, or "Charlie," as he was affectionately called by his familiares, was probably as dissatisfied with the existing regime as Croxall or David Evans, the second violin, who was another Britisher of recent importation and quite pronounced in his views about the way the theatre should be run. Professor Thomas was not of the stuff that kickers are made of, and could doubtless have been managed with the majority of his orchestra had it not been for the recalcitrant Croxall, and the equally pugnacious Evans. The dissatisfaction spread rapidly and alarmingly to the management, until the entire dramatic company as well as the orchestra, was in a state of semirebellion. All the actors and most of the musicians had other occupations, and now the number of performances and rehearsals had increased their work to such an extent they could not see how they could give satisfaction to their various employers and keep up their work at the theatre too. Some of these declared it had to be one thing or the other, the theatre now demanded the greater part of their time, and the employers had in several instances intimated that they would have to give up the theatre or be replaced in their employ by others. . . . The managers being only employees of Brigham Young and not proprietors or lessees, passed the company's grievance up to their chief. The managers saw plainly that a crisis had come, and a new departure must be made. "The President," accustomed to having things his own way, and with confidence in his influence, thought he could effect a compromise, or adjust the matter without much trouble or cost, so in pursuance of this idea a notice was posted for all the company and orchestra to assemble in the Green Room of the theatre on a certain evening to consider the question of salary. . . . The Green Room was found to be too small to accommodate all of the company, so the meeting was shifted to the stage, which afforded the necessary room.

President Young called the meeting to order, and requested the company to join him in prayer. . . . The prayer over, the President arose and in a brief but very adroit speech, told the object he had in view in building the theatre, the recreation and amusement of the people, thanked those who had contributed to that end, whether as actors or musicians, told them that they were missionaries as much as if they were called to go out into the world and preach the gospel, and the Lord would bless their efforts just as much if they performed their parts in the same spirit. He understood there was some dissatisfaction, however, and some of the brethren thought it was too much of a tax upon their time to continue to do this without proper compensation. He called on the brethren to state their feelings in regard to this question that he might judge what was best to do in the matter.

It seemed as if the prayer and speech had almost made
them forget that they had any cause or grievance to present, or it had blunted the edge of their courage.

Every one was expecting to see Mark Croxall, the principal agitator, get up and make a statement in behalf of himself and the orchestra; but Mark's courage, like that of many another agitator, seemed to have sunk into his boots, when the ordeal came; he opened not his mouth. So the second violinist, David Evans, who was a shoemaker by trade and a cripple from birth, pulled himself to a standing position by the aid of his crutches and spoke to the question. He told how hard he had to work, and what a loss of time the rehearsals and plays occasioned him; being up so much at nights, he could not get up very early in the morning--and could not but lose several hours every day. Besides, he said he did not think it right and just, when the theatre was taking in such large sums of money at every performance, that those who furnished the entertainment, whether in the art of music or the drama, should be expected to continue to do so gratuitously.

It was a bold, fearless, manly speech and coming from a man who was obliged to sling himself along through life on a pair of crutches, and a recent comer from the old country, it sent a thrill of astonishment through the company and fired some of the others with a spark of courage, too.

Mr. Phil Margetts, the leading comedian, arose and made an explanation of his case; then a number of the other fellows followed suit. A sort of "no pay, no play" sentiment pervaded the entire company. President Young saw here an end of the old method; he discovered that a new deal would have to be made with his actors if he wanted to continue in the amusement business, so he tried an expedient.

He was evidently a little irritated at Evans, the crippled shoemaker, who had presumed to take the initiative in the affair and express his views so fearlessly, inspiring the others with a little of his own courage... He told Evans he could have anything he needed out of his private store; that if he would leave his flour sack there, it should be regularly filled, and what else was there he was welcome to what he needed of it. This savored a little too much of charity for Evans, who although badly crippled in his limbs, was by no means a weakling in his brains; and hurt a little by the President's patronizing manner, he arose and said about as follows:

"President Young, I have had my flour sack at your store for more than a month, and every time I have gone in to try and get it filled, the clerk has told me the flour was all out." Evans' unique relation of the flour sack incident injected a spark of humor into the proceedings; a suppressed titter ran through the crowd, and even Brigham, although nettled at this unexpected sally, could not repress a grim smile...
After the titter had subsided Brigham arose again, and answered Brother Evans that he was sorry he had been disappointed so, but there really had been a great scarcity of flour during the past month or so, but he would see to it in the future that he would meet no more disappointments. To Brother Phil Margetts he made an offer to come and work in his blacksmith shop (Phil was running one of his own) whether working in the shop or in the theatre. Brother Lindsay could bring his carpenter tools to the theatre and he could find plenty of work for him to fill up the time between the rehearsals. To others he made similar propositions; but these suggestions were not in harmony with the feelings of the company, who thought they had given their time to Brother Brigham long enough, and now contended with Brother Evans, that as they were furnishing the amusements for the people, it was only right that they should be paid for their services, so the result of the meeting was that the company was put on salary. Salaries ranged from $15.00 to $50.00 per week, one-third cash, the balance in store orders and tithing office pay.

This might be considered one of the first examples of collective bargaining in Utah's history, the first labor-management dispute and subsequent victory for labor precipitated by musicians of the Salt Lake Theatre. Wages brought about by this meeting were certainly not exorbitant. Much of the salary was in the form of tithing slips or store orders.

It is noted, for example, soon after George Careless joined the orchestra in 1865, that in the ledger of the theatre the following entries were listed under sundries:

Dec. 18, '65 Geo. Careless on Godbe $14.00
Dec. 27, '65 Geo. Careless on Godby 6.75
Jan. 6, '66 Geo. Careless on Godby & Elgatters 10.75

Another entry on the same page was as follows:

7Lindsay, op. cit., pp. 64-69.
Jan. 29, 1866
Orchestra
To Store Orders
At date - viz. Tho. McIntyre $10.00
Ja. Smithies 10.00

William Pitt, the first violinist of the orchestra, seemed proportionately well compensated, as per the following entries:

158 April 20, '66
Orchestra
164 To Wm. Pitt $96.00
For services from Jan. 1/
to April 14/66

July 14, 1866
158 Orchestra
164 To Wm. Pitt $21.00
For services from June
2nd to 30th

158 Orchestra
To Wm. Pitt $27.00
For services for month
Aug., '66

For various reasons, many times the orchestra personnel would take out part of their wages in tickets:

Jan. 19, '67
Orchestra
To Tickets
As per day book " E. Beezeley $5.63
" " D. Evans 4.25
" " C. Evans 6.50
" " J. Midgeley 6.75
" " O. Pratt Jr. 1.50
" " C. Sansom 3.75

$28.38

8"Ticket Ledger," p. 45.

9Ibid.

10Ibid.
Later the orchestra was allowed to have benefit performances, the receipts of which were pro rated to the personnel as an added income to their regular, or nearly regular, salaries.

There is found in the ledger book of this period an interesting insight to the problems relative to benefits, such as a "small house," and indications that the management had the best interests of the players at heart:

Saturday Evening, April 29, 1865, Play: "Macbeth"

**ORCHESTRA BENEFIT**

<table>
<thead>
<tr>
<th>Income</th>
<th></th>
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<tbody>
<tr>
<td>Cash</td>
<td>$570.70</td>
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</table>

<table>
<thead>
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<th>Present</th>
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<tbody>
<tr>
<td>1st Circle</td>
<td>180</td>
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<tr>
<td>2nd &quot;</td>
<td>115</td>
</tr>
<tr>
<td>3rd &quot;</td>
<td>256</td>
</tr>
<tr>
<td>Parquette</td>
<td>278</td>
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<tr>
<td>859</td>
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</tbody>
</table>

The receipts being small on the occasion of this benefit presumed to be in consequence of the "Matinee" coming off on the Monday following, the Management decided to make the benefit satisfactory to the Orchestra, and paid on behalf of the Association $179.30 (as per B. Young's Cash Book).

Gross receipts for internal revenue for April rendered to Assessor: $4141.00.

The above amount handed to D. O. Calder, and disbursed by him to the Members of the Orchestra - as follows:

<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Pitt</td>
<td>$50.00</td>
</tr>
<tr>
<td>George Careless</td>
<td>50.00</td>
</tr>
<tr>
<td>David Evans</td>
<td>50.00</td>
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<tr>
<td>James Smithies</td>
<td>50.00</td>
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<tr>
<td>Lewis Bowen</td>
<td>45.00</td>
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<tr>
<td>Ebenizer Beesley</td>
<td>50.00</td>
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<tr>
<td>Niels Jensen</td>
<td>40.00</td>
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<tr>
<td>Joshua Midgley</td>
<td>50.00</td>
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<tr>
<td>A. Ninde</td>
<td>50.00</td>
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<tr>
<td>Stephen Hale</td>
<td>50.00</td>
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<tr>
<td>Mark Croxhall</td>
<td>50.00</td>
</tr>
<tr>
<td>Charles Evans</td>
<td>50.00</td>
</tr>
<tr>
<td>Thos. McIntyre</td>
<td>50.00</td>
</tr>
<tr>
<td>Charles Sansom</td>
<td>50.00</td>
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</tbody>
</table>
As explained in the ledger notes, the advertising connected with the May 1st matinee seemed to have enough appeal that some apparently chose to wait the two days, thereby resulting in not the usual amount taken in by a benefit.

The benefit was announced in the usual manner by an article in the *Deseret News*:

> On Saturday night the orchestra takes a benefit, when Macbeth will be reproduced with all the original beautiful music. We wish them a bumper. They are growing in public estimation and will doubtless have a crowded house. . . .

The handbills of that week further proclaimed the program to the public:

> Saturday, April 29, 1865, . . .
> BENEFIT OF THE ORCHESTRA,
> HISTRONIC AND MUSICAL TREAT
> MACBETH, KING OF SCOTLAND. . . .

All was in order to present a fine bit of entertainment to the expected crowd.

The competing bill of entertainment was displayed during the week preceding the benefit. It read, in part:

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11 *Deseret News*, April 26, 1865.

12 *Ibid*.

13 Handbills, 1865, L. D. S. Church Historian's Library, Salt Lake City, Utah.
May 1, 1865
Burlesque Tragic Opera
BOMBASTES FURIOSO . . .
Prepared with . . . all the Original Music . . . The Tall Fifer, Short Drummer, and Grand Army will appear.
. . . To Conclude with THE FORTY THIEVES
Produced with . . . Splendid Music and Choruses, Characteristic Dances. . .

The benefit went on schedule as planned and the resultant small revenue has been noted. How well they did in actual performance can only be surmised. An indicative statement might be the following quotation from the Deseret News appearing the following week:

THEATRICAL: . . . Macbeth was played on Saturday night for the benefit of the orchestra. . . . The choruses and witch music was finely rendered. 15

The previously mentioned ledger notation better explains the happenings. It also indicates that $750 or more was the usual amount realized by a benefit performance.

The ledger notes also point out an end of an era for the Salt Lake Theatre. We notice here the absence of Professor Thomas from the orchestra role and the addition of George Careless. It was in the year 1865 that President Brigham Young, seeing the need for a musical director in the St. George, Utah, area, requested that Charles J. Thomas be that person. Upon his leaving, George Careless was placed in charge of the orchestra and subsequently took over duties as

14Ibid.
the director of the Tabernacle Choir.

Charles J. Thomas was probably one of the greatest musical directors of the Salt Lake Theatre. He did more than any other person to bring about recognition of the theatre musician and the musical portion of each theatre presentation.

In a Deseret News article dated May 7, 1862, we find this mention of Professor Thomas:

DESERET MUSICAL ASSOCIATION

... Though unconnected with this association, we cannot pass from a notice of musicians among us without paying a tribute justly due to Prof. C. J. Thomas for his unremitting labors, during last fall and winter, with the theatrical orchestra, and now we see him, with pleasure, conductor of the Tabernacle Choir. Mr. Thomas has already given satisfactory evidence of his high attainments as a composer and conductor; and, as a teacher, we are told that he is eminently successful. He enjoys the hearty good wishes and cooperation of the profession, and we shall be glad to know that during the close of the Theatre our young folks, musically inclined, will keep the professor as busily engaged as he has been heretofore.

That Professor Thomas was industrious as well as talented is clearly shown by listing but a few of the productions of the theatre:

Wednesday, January 7th, 1863
The popular sensation Drama THE CHARCOAL BURNER. . . .
Beautiful new and appropriate Music, Composed and Arranged expressly for this Drama by Prof. C. J. Thomas.17

January 24th, 1863
The laughable Burlesque: Bombastes Furioso
With Songs . . .
The Music Arranged by Prof. C. J. Thomas . . .
BURLESQUE TRAGIC OPERA, BOMBASTES FURIOSO . . . .18

16 Deseret News, May 7, 1862.
17 Handbills, January 7, 1863. 18 Ibid., Jan. 24, 1863.
Wednesday, March 4, 1863
PIZARRO

... Beautiful characteristic music, arranged by Professor Thomas, embracing several new pieces composed expressly for this Play: and a Powerful Chorus of Priests and Virgins of the Sun.19

Saturday, March 21st, 1863
WILLIAM TELL, The Hero of Switzerland
With appropriate Scenery, Music and Dresses.
Cast . . .
Savoyard (With a song, the music composed by Professor Thomas, expressly for this piece...). . Miss M. Thomas . . . 20

November 25, 1863
First night of the world renowned Scottish Melo-Drama,
THE WARLOCK OF THE GLEN . . .
And all the Magnificent Original Music, imported expressly for this occasion, and arranged for the Orchestra and Choruses by Prof. Thomas. . . 21

These few quotations illustrate the many and diverse talents of Professor Thomas. In addition to the above he frequently performed concert selections from his own pen, which were usually on the "dance" form such as "The Albion Galoppe," "The Bridal Wreath Quadrille," or "The Diadem Polka."

The merits of his music can best be judged, aside from their frequent replayings, by the contemporary criticisms appearing in the newspapers. Some of these articles are quoted below.

19Ibid., March 4, 1863.
20Ibid., March 21, 1863.
21Ibid., November 25, 1863.
To close a notice of Pizarro without speaking of the splendid display made by the "Powerful chorus of Priests and Virgins of the Sun," would be to leave out much of the grand ensemble of the whole. Nor should the musical accompaniment be forgotten. Mr. George Teasdale suited the part of the High Priest, and his singing and pantomimic action were effective; while the chorus of Priests and Virgins of the Sun, executed the musical service with taste and a volume of harmony, adding an imposing solemnity to the scene. The beautiful characteristic music was arranged, and all the marches and the dirge at the death of Rolla composed expressly for the play by Professor Thomas, the leader of the Orchestra. The talent and usefulness of this gentleman are constantly enhanced by his original musical compositions.  

PROFESSOR THOMAS' CONCERT

The vocal and instrumental concert, given on Saturday evening last for the benefit of Prof. C. J. Thomas, was a rare treat. The house was well filled, which evidenced that the public duly appreciate the musical talent and the valuable services which have been rendered by Mr. Thomas, as a teacher of vocal and instrumental music, since he has been a citizen of Utah.

... Preceding the closing Anthem, the Professor very feelingly returned thanks to his patrons; to the members of the choir and orchestra who had assisted him on the occasion, and expressed his obligations to President Young for his encouragement and patronage in his professional labors, and for his liberality in granting him the free use of the Theatre that evening. His brief speech was well received and showed that the professor's well deserved popularity is not on the wane.

Of the music composed by Professor Thomas, frequent and complimentary comments are found in the writings of the period. The words of John Tullidge, the area's best and most qualified music critic, are typical in their praise of his works. Of a concert given October 7, 1863, Mr. Tullidge said, in part:

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22Deseret News, March 18, 1863.  
23Ibid., August 5, 1863.
The concert opened with one of Professor Thomas' pieces, which did him credit as a composer.

The "Bridal Wreath Quadrille" by Professor Thomas was a composition of great merit, and I must in honesty confess that I like the composer's style. The interpretation of this piece by the band was all that could be desired.

The year 1865 was the high point for the theatre orchestra during the years 1862-1870. This was to be Professor Thomas' last year with the group until 1871. The labor of three years was to bear fruit in the form of a highly polished musical group capable of demanding and getting equal billing at the theatre with the dramatic fare of the evening. It is to be noted that starting with the January 21, 1865, performance, the billboard advertising carried the program to be played by the orchestra during the course of the evening. This method of putting the orchestra before the public, up to this time unheard of, was practiced by Professor Thomas during the months of January through March. It was carried on to a lesser extent by Professor Careless for some months until the practice gradually disappeared.

Typical of this type of advertising was the announcement of February 4, 1865, for the play, Rob Roy.

... THE ORCHESTRA in addition to the Beautiful incidental music of ROB ROY, will perform the following Choice Selections:

OVERTURE--Tancrede, by Rossini.
POLKA--The Isabelle, by d'Albert.
QUADRILLE--The Bridal Wreath, by C. J. Thomas.
VALSE--The Fairest of the Fair, by C. d'Albert.

Ibid., October 21, 1863.

Handbills, February 4, 1865.
C. J. Thomas was a showman of the first order in addition to being a first-class musician. His great success with all of his musical endeavors seemed to show this. He gave the public what it wanted. His music was light and easily understood. He was seldom, if ever, criticized for giving the public music that was otherwise. However, on one particular occasion he was publicly chided for not presenting "heavier" music for contrast.

... A little dance music occasionally would be very proper: it would produce cheerfulness, but in heavens name let us sometimes for variety, have a little grand music in conjunction with compositions of a lighter character. ... Then awake up thou sleeping and silent professor, conductor of the band, and solicit the management to allow you to introduce these admirable compositions at our Theatre. ... 26

On the other hand, Professor Careless tended to be more prone to display his own tastes rather than cater too much to the audience. He was called to task quite severely by the writer for the Daily Telegraph in one instance:

... Professor Careless will oblige by some light music now and again. For some time the orchestra has been very excellent, but terribly "ponderous." Yankee Doodle, or Pop Goes the Weasel would ever be a variety, if nothing better can be had. 27

Professor Thomas liked the big orchestra, as seen in the numbers he employed. As mentioned earlier, he used up to twenty-four players. Soon after George Careless took over the orchestra, he cut the number of players; he retained only five of the original players as follows: David Evans, H. K. Whitney,

26Deseret News, October 21, 1863.
27Salt Lake Daily Telegraph, September 14, 1866.
E. Beesley, Mark Croxall, and Joshua Midgley. He added Orson Pratt, Jr., as pianist and with himself as first violinist, formed an efficient orchestra of seven. The instrumentation of the group was set up as follows:

- **Flute:** Horace K. Whitney
- **Cornet:** Mark Croxall
- **Violins:** George Careless, David Evans, Ebenezer Beesley
- **Contra Bass:** Joshua Midgley
- **Piano:** Orson Pratt, Jr.

The orchestra was placed on a better salary basis, which made it possible to get better results than under the old conditions.  

The very act of cutting down the size of the orchestra cannot be taken to mean a lack of showmanship. Many other factors could have been behind the move, financial reasons the least to be ruled out. But the very act of reducing in size is a form of withdrawing from the limelight. As noted by one critic, admittedly untrained in music and thereby perhaps more reliable as a representative voice:

... the music made by the orchestra at the Theatre is most excellent, though the instruments are not so numerous as they were at one time.  

A vote in favor of the reduced orchestra and also reflecting the musical tastes of Professor Careless is noted in


\(^{29}\)The *Evening Curtain* (Salt Lake Theatre Program Notes), June 8, 1857.
comments by both the Daily Telegraph and the Deseret News. Both made similar remarks as to the accompaniment to a song by Miss L. Triplett, July 14, 1866. The quotation is from the Daily Telegraph:

Miss Triplett's song was well received and loudly encored. The piano accompaniment, assisted by the violin, was an improvement on the usual orchestral accompaniment, which elicits commendation, as it gives the audience a better chance to understand the words of the singer, and is more in keeping with the drawing room scene which a song naturally calls for.

Professor Careless quite frequently performed as violin soloist at the theatre, being well received in each endeavor. April 5, 1866, he performed in a quartet playing the "Quartette, from Norma" as arranged by Professor Careless. The personnel were:

Violino Primo . . . . Mr. Geo. Careless
Violino Secondo . . . . Mr. E. Beezley
Viola . . . . . . . . . . . Mr. J. Toone
Contra Basso . . . . . Mr. J. Midgley

When appearing as vocalist, usually in quartet or duet, he sang bass. The following was advertised for Wednesday, August 15, 1866:

Between the Plays will be:
QUARTETTE . . . "Blow Gentle Gales" (Bishop)
Soprano, Miss L. Triplett
Contralto, Mrs. S. A. Oliphant
Tenor, Prof. J. Tullidge
Basso, Prof. Geo. Careless

It seems that with the shrinking of the orchestra,
Fig. 4.—Salt Lake Theatre Orchestra in 1868, George Careless, Director.

From left to right: Joshua Midgley, cello; Ebenezer Beesley, viola; David W. Evans, violin; George Careless, Director, violin; Mark Croxall, cornet; Horace K. Whitney, flute; Orson Pratt, Jr., piano.
Professor Careless also accepted less notice by the press. This thought is aptly put by a columnist who wrote:

The orchestra is rarely mentioned, yet it ought to be, for it discourses most excellent music. The Satanella Waltzes, arranged by Prof. Careless, and played between the pieces was a choice selection, and admirably executed.\(^3\)

And again:

The Orchestra is fairly entitled to more notice than it usually receives. It discoursed some very beautiful music during the evening, and especially between the pieces.\(^4\)

Despite the fewer number of performers and lack of publicity, the orchestra was still an excellent performing group. When they were mentioned the criticism was always favorable.

There is record of three benefits taken by Professor Careless. The first was February 8, 1868. He was variously described as:

\(\ldots\) a gentleman whose greatest noise is made from the auditorium side of the footlights and then it comes in sweet sounds, often in ravishing strains. \(\ldots\)\(^5\)

\(\ldots\) a quiet unassuming gentleman \(\ldots\) he has made himself a favorite with all lovers of sweet sound and with the public generally.\(^6\)

The theatre ledger lists the evening of his first benefit as taking in $497.50.

\(^3\)Deseret News, June 28, 1866.

\(^4\)Ibid., September 12, 1866.

\(^5\)Ibid., February 7, 1868.

\(^6\)The Evening Curtain, February 18, 1868.
His second benefit was February 25, 1869. In advertising it, the Deseret News says of him:

Professor Careless has labored indefatigably in his position, as a conductor of the orchestra, and though a very unassuming gentleman, as a musician, he is without an equal in the entire West. We hope to-morrow evening, to see an assembly at the Theatre worthy of the bill presented and of the merits of the beneficiare.37

The receipts for the evening were $581.60.38

His last benefit was taken February 9, 1870. From the reports printed about the performance, it was well received. The amount of revenue could not be ascertained.

Very little mention of the orchestra can be found in the articles of 1870. Captain Mark Croxall's Band was heard frequently at the theatre through the summer months of 1869, and again during the summer months of 1870. That the orchestra was still functioning and that Professor Careless was still conductor is evidenced by an occasional ticket ledger notation to the effect that $4.00 was paid to Professor Careless every so often as salary for performing as conductor of the orchestra.

On October 8, 1870, there appears in the theatre advertisement the information that "... a new orchestra under the direction of Mr. E. Beezley ... will be in attendance."39

37Deseret News, February 24, 1869.
38"Ticket Ledger," February 25, 1869.
39The Evening Curtain, October 8, 1870.
More light was shed on the subject by the notice appearing in the October 22nd issue of The Evening Curtain:

VOCAL MUSIC:—On Monday evening, at 7 o'clock, a class for instruction in vocal music will be opened at the Deseret University, under the management of Professor Careless. 1

At this time, there was an effort made to have the orchestra join the union. The members were desirous that Professor Careless join, for they wanted him to be their president; but he felt that a member of the church should not join any such society. Since the union threatened to boycott the theatre if he did not join, Professor Careless resigned as director of the orchestra. 2

In the ticket ledger book is a list of personnel of the orchestra for the months of June and July, 1870. It shows the following members:

Croxall, Mark
Beezley, E.
Evans, David
Midgley, J.
Careless, Geo., Director 3

In the same ledger for the months of October and November is another list of orchestra personnel. This one reads as follows:

Magnus Olsen
George Hedger

---

1 Ibid., October 22, 1870.

2 George D. Pyper, "In Intimate Touch with George Careless," Juvenile Instructor, LIX, 177.

3 "Ticket Ledger," 1870.
It is to be noticed that when Ebenezer Beesley took over the leadership of the orchestra, he enlarged the membership and brought about a better salary figure for the leader, which was $10.00 a week, and also for the regular members, which was $8.00 a week. Toone and Daynes received $4.00 as a usual salary, indicating part-time work.

This orchestra finished out the year without much attention being given to it by the critics, some of the time being replaced in the pit by Captain Croxall's Band or the orchestras of traveling groups. The following year, 1871, although out of the area covered in this thesis, it is to be noted that there appeared the following notice:

During the evening, the ENLARGED and EFFICIENT ORCHESTRA, under the direction of Prof. C. J. Thomas, will perform the following Selections:

Overture, Fra Diavolo, Auber
Quadrille, The Bridal Wreath, C. J. Thomas
Grand March, Brigham Young's, E. Mack
Valse, Queen of Roses, C. d'Albert
Polka, Geranium, C. J. Thomas
Schottische, Calantha, H. T. Swalton
Scotch Selection, My Nannie O' and
The Brisk Young Lad. 44

Thus the cycle was complete, with the returning of the orchestra's organizer once more to the helm.

43 Ibid.

44 Handbills, March 27, 1871.
That there was variety of selection in the music played by the Salt Lake Theatre orchestra is evidenced by the following list of pieces performed there between the years 1862 and 1870 (see Table 1). This information was compiled from the newspaper articles of the time, the handbills and posters, *The Evening Curtain*, and various books and articles written about the Salt Lake Theatre as contained in the bibliography.
# MUSIC PLAYED BY THE SALT LAKE THEATRE ORCHESTRA

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50
"Lo! On the Mountain Tops Appearing" was sung by the choristers of the occasion, Thursday evening, March 6, 1862, opening the dedicatory ceremony at the Salt Lake Theatre and thereby filling the historic spot of being the first vocal music to be performed at the theatre.

Vocal music filled a large portion of the music presented at the theatre. Numerically, there were approximately three vocal numbers for each instrumental number performed.

The chorus members not only performed as an independent group as mentioned above but also were an integral part of many dramatic presentations and individually carried out character parts in many plays. They appeared in every conceivable part. At the bottom of the list of cast characters to the play The Illustrious Stranger, produced November 27, 1866, appeared the following listing:

... Ladies, Nobles, Mandarins, Black Slaves, Priests, Guards, Banners, Lanterns, Palanquin Bearers, &c, &c, by Chorus and numerous Auxiliaries.¹

Whenever a large chorus was needed, the Salt Lake Theatre was in the enviable position of having two regularly

¹Handbills, November 27, 1866.
trained organizations readily available, and at no unnecessary expense, performing in gratuity: the Tabernacle Choir and the Deseret Musical Association, the first being under the regular direction of the theatre orchestra conductor and the latter organized and instructed by a member of the theatre orchestra, David O. Calder.

These large groups made frequent appearances at the theatre at special ceremonies such as the dedication of the theatre, at patriotic events such as the presidential inauguration in 1865, at benefit performances for conductors Thomas and Careless, and at their own special concerts, such as were presented by the Deseret Musical Association.

At the opening ceremony the chorus elicited much response by assisting Mr. William C. Dunbar in a thrilling performance of the "Star Spangled Banner." The musical highlight of the program was undoubtedly the performance of the anthem composed by Professor Thomas to the words of Eliza R. Snow, with Mr. Dunbar, Miss Thomas, and Miss Price rendering the solos.

The first dramatic production to employ a large chorus was Pizarro, presented March 4, 1863. It met with fine public acclaim and was produced at frequent intervals throughout this period of history. The theatrical critique appearing in the Deseret News, March 18, 1863, said:

... To close a notice of Pizarro without speaking of the splendid display made by the "Powerful chorus of Priests and Virgins of the Sun" would be to leave out much of the grand ensemble of the whole. ... They executed the
musical service with taste and volume of harmony, adding an imposing solemnity to the scene.²

The chorus of the Deseret Musical Association first performed in the theatre at a special concert presented by David O. Calder, the director of the association. Concerning the performance, Mr. John Tullidge wrote:

.. The Association not only gave a truthful interpretation to what I have explained, but some portions of the Glee were excellent in its performance. Of course one would not measure a mixed choral body of pupils, giving their second concert under the direction of their master, with a chorus of professional performers, conducted by a Costa; yet it may be truthfully said that they did credit to their training and proved the rank of their master as a first rate class teacher.³

This group had been organized a little over two years, that is, from elementary study, and appeared at this concert as "creditable amateurs not inferior to many long established societies in the old country."⁴

Again on December 9, 1863, the Deseret Musical Association presented another concert at the theatre. This program was more elaborate and was certainly built upon the success of the first appearance. At this time, a choir of 300 voices, all "taught in the Tonic-Sol-Fa Method of Singing," was presented. This was a choir of incredible size for a pioneer city of then but sixteen years growth.

The descriptions of choruses used in the various productions indicated, in a way, the growing competencies of the

²Deseret News, March 18, 1863.
³Ibid., October 21, 1863. ⁴Ibid.
groups. Handbills of March 16, 1864, carried the note, "Efficient Chorus." By June 4, 1864, they were called a "Powerful Chorus." Other descriptions and terms used were "Splendid," "Beautiful," and "Magnificent."

In the production, The Octoroon: or Life in Louisiana, the performing chorus was called a "Grand Ethiopian Chorus." This was to be a group of colored plantation workers. The term "Ethiopian" was used frequently in the theatre advertising in place of the word "Negro."

An auspicious event of the year 1865 was the production of Macbeth. For this production, the best talent of the city was secured,

- composed in part of the TABERNACLE CHOIR, Members of the DESERET MUSICAL ASSOCIATION, and others, all of whom have most enthusiastically volunteered their valuable services.

The Music and Choruses under the Direction of Professor Thomas.

Concerning the preparation of the chorus for the production, an amusing story is told. The chorus groups had been rehearsing in a separate hall under the direction of Professor Thomas, and the night before the production they all came together for a dress rehearsal.

The leader invited Mr. Pauncefort, the principal actor and a famous star of his day, to sit in front of the house, while the witches scene was on, asking him to observe the effect, giving special attention to the echoes, a quartet of witches stationed far off in the flies, who echoed the strains of the chorus on the stage. The leader said his "echo quartet" had just arrived from England, and

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5 Handbills, June 4, 1864.
6 Ibid., January 4, 1865.
were said to have fine voices. Mr. Pauncefort seated himself, and the work began. The great chorus sang the music and came to the strains:

"To the Echo, to the Echo."
Back from the flies came the faint but distinct call:
"To the Hecho, to the Hecho."
The Chorus proceeded:
"To the Echo of a Hollow Hill," and the faithful echo responded:
"To the Hecho of an 'Ollow 'Ill."

History does not record the denouement, but it is likely that Mr. Pauncefort suggested an echo quartet selected from the American section of the weird sisters.

The chorus groups carried on an active part in the musical life of the theatre's history, but their contribution was small as compared to the vocal solos and duets performed.

The theatre afforded anyone and everyone so inclined with an opportunity to display his or her talents. This is evidenced by an article of May 6, 1868, which states:

Mr. Brown volunteered a dance, though his name was not on the bill, and showed that he could dance, though he did not weary the house by prolonging it too extensively.

The favorite vocalists of the territory appeared frequently on the stage both in singing and in the part of play characters. The favorite comic-vocalist was William C. Dunbar. The singers of patriotic songs were J. D. T. McAllister and J. M. Hardie. Among the outstanding lady vocalists were Miss Lavinia Triplett (later to be Mrs. George Careless), Miss Elizabeth Nunn, Madame Scheller, and Mrs. Agnes Lynch. It was customary to have a vocalist perform either during the play itself, or between the two plays of the evening.

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7Whitney, op. cit., p. 585.
8Deseret News, May 6, 1868.
During the Civil War, patriotic songs, as during any war period, were in great demand and received enthusiastic responses. Spoken of as "the most popular song in the United States" was the song "Who Will Care for Mother Now?" The publisher of the piece, in a note to the public, said:

During one of our late battles, among many other noble fellows that fell, was a young man who had been the only support of an aged and sick mother for years. Hearing the surgeon tell those who were near him that he could not live he placed his hand across his forehead, and with a trembling voice said, while burning tears ran down his fevered cheeks: Who will care for Mother now?

This song was first performed by Mr. Dunbar at a concert put on by the Deseret Musical Association, October 7, 1863.

Another favorite song of this period was "Just Before the Battle, Mother," usually sung by Mr. McAllister. This song always demanded and received an encore.

William C. Dunbar was the mainstay of the vocalists from the very beginning of the theatre's history. The opening night presented him singing "The Star Spangled Banner," appearing as soloist with the chorus. He was one of the soloists in the performance of the anthem of Eliza R. Snow, and also sang the solo in a number composed for the occasion by Elder John Taylor for chorus and orchestra.

Dunbar was a regular performer at the theatre either singing a number between the plays, appearing in the play as one of the characters, or both. During the first winter season, starting December 24, 1862, some of the songs that he

9Ibid., October 7, 1863.
Fig. 5.—William C. Dunbar, Actor, Vocalist, Comedian.

Some of the comments made by the press about Mr. Dunbar were:

... The repetition of Pizarro, with Dunbar's most popular song, "Caddy Cadunk" together with the "Valet-de-Sham" cannot fail to be very attractive this evening.  

... Dunbar's comic songs—"Lady's Tongues" and "Who'd Be Without a Wife" followed William Tell; the "house" was convulsed with laughter and the singer encored. . . .

On the dramatic side, he did very well as a character actor, usually of the comic type, and drew warm praises from those viewing his performances.

His sharpest criticism came October 21, 1863, when John Tullidge, the erudite critic newly arrived in Salt Lake City, wrote that Dunbar's "irresistible comic face and attitude" were much against him in the performance of sentimental songs such as "Who Will Care for Mother Now?" It was not a caustic bit of criticism, but seemed rather to channel all of Dunbar's efforts toward comedy, in which he excelled throughout the rest of his career.

10 Ibid., March 11, 1863.
11 Ibid., April 8, 1863.
12 Ibid., October 21, 1863.
Dunbar's greatest success was a comic song entitled "The Grecian Bend." That it was an immense hit is evidenced by the fact that he had to repeat the song three times at the first performance, February 25, 1867, and he performed it very frequently for the next three months.

Miss Margaret Thomas, the sister of C. J. Thomas, was a steady and well received songstress in the opening years of the theatre. She was another vocalist who frequently appeared in the dramatic presentations, usually with a song, as in *William Tell* in which she was cast as "Savoyard."

... Miss M. Thomas delighted the "house" with a telling song of "The Labors of the Savoyards." It was a unique little musical gem, composed by her brother, and the novel echo in it was quite as nicely executed by the singer as it was conceived by the composer.13

Married in 1863, she continued to appear but was billed as Mrs. M. A. Romney. One of the popular customs of the day was to sing in the style of a current favorite, and this she did occasionally.

Mrs. M. A. Romney (formerly Miss Thomas) will sing the popular Yankee song, *KEMO-KIMO*, as sung by Mrs. Barney Williams in the principal Theatres of Europe and America, which will conclude the entertainment.14

Miss Thomas (Mrs. M. A. Romney) retired from the theatre shortly thereafter and it was some time before a songstress of sufficient talent and appeal could be found to take her place. One of the first to appear after Miss Thomas was

13Ibid., April 8, 1863.

14Handbills, October 3, 1863.
a Miss E. Lindsay. Her first performance evidenced much potential.

The debut of Miss Lindsay in Scotch song on Wednesday evening was "excellently well," and kindly acknowledged by the audience. The young lady was slightly indisposed, as most people are at the present time, and hardly met our expectations of what we think her capable. We certainly expect from Miss Lindsay some choice auld Scotch songs during the winter; she is capable, or we much mistake. Mrs. Taylor made her debut in an English sentimental song on Saturday evening and was warmly received. We are glad of these additional attractions to the stage. 15

Little else was heard of Miss Lindsay or her substitute of the following Saturday night, Mrs. Taylor.

Also appearing during this interim was Miss Louisa Young, one of the talented daughters of President Brigham Young. She appeared frequently in both song and dance and was always warmly received.

The real replacement of Miss Thomas appeared July 16, 1864, in the person of Miss Lavinia Triplett. Her debut was made in the role of the Savoyard in *William Tell*, singing the celebrated "Echo Song" of the Savoyard which was made famous by her predecessor.

A crowded house on Saturday night greeted the representation of "William Tell." ... The celebrated "Echo Song" of the Savoyard was well rendered by Miss Triplett, who, while she evinced a little of the trepidation of a debutante, manifested capacity to fill the house with a volume of sweet sound, a task which most of our vocalists find far from easy. 16

She became a regular member of the "stock" players...
and performed on many occasions, receiving much praise from the press for her talents.

A song by Miss Triplett, between the Pieces, was an unexpected pleasure, being added to the programme on the posters. Her singing drew a loudly called for encore... 17

Miss Triplett's song (August 8, "Beautiful Venice") was loudly encored to which she responded by singing another, a lively little thing which drew much applause. 18

Professor Careless had known Miss Triplett as a choir member in London, and it was this year, 1866, that she became Mrs. George Careless. She continued on at the theatre and September 6, 1866, the first mention of Mrs. Lavinia Careless' performing is noted. The songs she sang that evening were executed in a style that "drew well-earned and prolonged applause." 19

She was a very accomplished songstress and continued strong in popularity throughout this period in the music history of the Salt Lake Theatre. Of her singing, one other commentary seems to summarize the impressions of all:

The singing of Mrs. Careless gave universal satisfaction. She has a voice of great sweetness and volume. Mrs. C. was enthusiastically applauded and could find no peace of mind until she sang in addition to the Fisherman's Daughter, the very pretty song of Sing, Birdie, Sing. 20

One of the imported talents brought into the theatre

17Ibid., July 19, 1866.
18Ibid., August 16, 1866.
19Ibid., September 6, 1866.
20Salt Lake Semi-weekly Telegraph, November 18, 1866.
for an extended engagement was Mrs. Selden Irwin, who along with her actor husband remained at the theatre from November 4, 1863, to April 9, 1864. They were a popular team. Mrs. Irwin was a fine vocalist as well as actress, performing many songs and dances during her stay and having a great influence upon the talent of the city. One example of this influence is shown in the following number:

Song and Dance, "Independence Day" (Imitation of Mrs. Irwin) . . . . . . Miss Louisa Young.21

The singing of seven-year old Dellie Clawson in the play Ten Nights in a Bar Room was the sensation of the year 1866. One can imagine the effect created in this play when she appeared "standing at the bar-room door, while the shameful midnight revel raged wildly as before," and sang the still-famous "Come Home, Father." This song was so much the talk of the town that it was reproduced in full by The Evening Curtain for the theatre-goers:

Come Home, Father
As sung at the Salt Lake Theatre
by LITTLE DELLIE CLAWSON

Father, dear father, come home with me now!
The clock in the steeple strikes one;
You said you were coming right home from the shop,
As soon as your day's work was done.
Our fire has gone out—our house is all dark—
And mother's been watching since tea,
With poor brother Benny so sick in her arms,
And no one to help her but me.

CHORUS:
Come home! come home! come home!
Please father, dear father, come home.

21 Handbills, June 11, 1864.
Father, dear father, come home with me now!
The clock in the steeple strikes two;
The night has grown colder, and Benny is worse—
But he has been calling for you.
Indeed he is worse—Ma says he will die,
Perhaps before morning shall dawn:
And this is the message she sent me to bring—
"Come quickly, or he will be gone."

CHORUS: Come home! etc.

Father, dear father, come home with me now!
The clock in the steeple strikes three;
The house is so lonely—the hours are so long,
For poor weeping mother and me.
Yes, we are alone—poor Benny is dead,
And gone to the angels of light;
And these were the very last words that he said—
"I want to kiss Papa—good night."

CHORUS: Come home! etc. 22

One of the single-performance singers who gained a
niché in the musical history of the theatre, not from her sing-
ing but from the critique written about her, was a Mrs.
Tompson, who sang "Nanet's Choice" at a November 21, 1866,
program. Of this performance was written by John Tullidge:

With regard to the singing, Mrs. Tompson has a very
good voice in songs especially adapted for her capacity
and compass of voice and with practice can become a very
excellent singer. Were we to write a musical critique we
should add that Mrs. Tompson possesses a soprano-contralto
voice with a very large infusion of treble, marred some-
what by a mingling of the tenor. Indeed in a strictly
critical sense she possesses a very fine treble voice,
which fits her much better for operatic than ballad sing-
ing. We should be pleased to hear this lady in some
favorite selection from the standard operas. We have not
the least doubt but that with proper and careful study
she could acquit herself with honors, and prove to be an
accomplished acquisition to the dramatic association. 23

22 The Evening Curtain, November 29, 1866.

23 Semi-weekly Telegraph, November 28, 1866.
September 5, 1867, H. F. and Amy Stone began an extended engagement that lasted until November 30, 1867. They starred in such productions as The Cricket, Fanchon, Pearl of Savoy, and The Maid with the Milking Pail. Amy Stone was an accomplished songstress as well as actress, while her husband acted, sang and danced. In most all of their presentations they included songs and dances. They were another example of new talents brought into the area from whom the local performers could gain new styles and ideas.

When new talents arrived in the territory, it was not long until they had the opportunity extended to them to perform for the patrons of the theatre. Another such person was Miss Elizabeth Nunn, from Sheffield, England. An attractive as well as gifted soprano, she met with an immediate success.

At her initial appearance, she was referred to as "a debutante here, but a lady of whom fame speaks highly as a most excellent and brilliant songstress." Of this performance it was reported:

... Miss Nunn made her debut as a songstress, and was loudly encored in her sentimental song to which she responded with a most laughable one, which we will call "Try, Boys, Try," inviting all the young bachelors to try their luck at wooing and winning the fair sex. ...

Her popularity was further shown when she sang "Scenes That Are Brightest," from the opera Maritana. She was encored and responded with a comic song, "Slap, Bang," which "was also

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24 Evening Curtain, October 16, 1867.
25 Ibid., October 17, 1867.
loudly encored, and the lady had to appear again to satisfy
the house."  

Another ballad singer who came to the public's atten-
tion more and more during this time was Miss Nellie Colebrook,
"tall, beautiful, with a velvety voice, and withall a fine
reader."  Miss Colebrook became the leading lady for the
stock company, filling the place occupied by Mrs. L. Gipson
who had died January 8, 1866.

How Miss Colebrook came to be a member of the stock
company would be considered these days rather strange, but in
pioneer times it was not unusual. When Miss Colebrook was
only sixteen years old, her parents received the following
note:

Dear Brother and Sister Colebrook:
Would you allow your daughter Nellie to act upon
the stage? It would very much please me.
Your Brother,
Brigham Young.  

Her vocal talents brought her name out in print often
during 1867-1868, usually singing a "Favorite Ballad."

One of the brightest spots in the history of the old
theatre was the period when Madame Marie Methua Scheller
played an extended engagement. She made her first appearance
May 19, 1868, and her last, October 23, 1869. She was heralded
as an actress who had

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26Ibid., November 2, 1867.

27Pyper, Romance of an Old Playhouse, p. 159.

28Ibid., p. 160.
... gained a reputation east which warrants us in ex­
pecting some very fine and artistic performances during
her engagement. ... As a singer, her reputation is equal
with that of her abilities as an actress. ...

Her opening program, Pearl of Savoy: or A Mother's
Prayer, noted that Madame Scheller in the role of Marie would
sing the following "Gems from the opera":

I'll Tell Nobody
When I My Native Land
Through the Meadows Green
Five O'clock in the Morning
Prayer--Holy Virgin
Duet, with Pierrot, Two Skins for You
(Pierrot . . . . Mr. Phil Margetts)

Of her first performance it was recorded:

... There was a large audience assembled to greet Madame
Scheller on her first appearance. ... As a lyrist she
possesses abilities of a very high order; and her vocal
powers combine sweetness and strength, polished by artis­
tic training. She was applauded "to the echo" "many a
time and oft," last night yet she obtained a tribute to
her success even more gratifying to the true artist--an
audience wrapt in the closest attention during her
scenes.

Madame Scheller gave Salt Lake City the premiers of
Enoch Arden, Under the Gaslight, Cinderella, Child of the
Regiment and many other plays.

The performance of Cinderella was quite an undertak­
ing. It was advertised as a "Grand Operatic, Scenic, Ballet
and Romantic Fairy Spectacle."

All of Rossini's beautiful, original music of Cinder­
ella, under the direction of Professor CARELESS. For the

29Deseret News, April 11, 1868.
30Ibid., May 19, 1868.
31Ibid., May 20, 1868.
more efficient production of the different Concerted Pieces and Choruses, Mrs. Careless has been specially engaged. Mr. HARDIE and the best Musical ability of the Company will also appear. . . . 32

The July 24, 1868, presentation of Cinderella at a matinee performance had a ticket sale of $679.55. The proceeds for the five regular performances were, in order: $412.77, $578.00, $407.00, $354.10, and $579.22. 33 This indicates to a fair degree the popularity of this actress and the production.

Madame Scheller's next presentation of musical note was Child of the Regiment, with Donizetti's original music. During the first two nights of this program the choruses had a little bad luck. The choruses were weak enough that they attracted comment:

The Comedy of "The Child of the Regiment" went off with spirit, considering it being the first performance, if we except the choristers, who were rather timid and at the close of the piece had lost their courage altogether. . . . 34

The next night's performance redeemed the chorus and was duly reported by the local paper:

... the performance went off in excellent style. The chorus singers redeemed themselves from their timidity of the first night, and did well. 35

Of short duration, only two days, but of great import was the appearance, November 14 and 15, 1868, of Madame Parepa

32Handbills, July 7, 1868.
33"Ticket Ledger," 1867-69.
34Deseret News, July 31, 1868.
Rosa and her troupe. Billed as "The Greatest Living Cantatrice!" she presented a troupe consisting of, in addition to herself,

Mr. Brookhouse Bowler, The Distinguished Tenor  
Sig. P. Ferranti, The Eminently Brilliant Baritone  
Mr. Carl Rosa, The Famous Violinist  
Mr. Orson Pratt, Jun., The Favorite Pianist and Accompanist

That they were eminently successful can best be shown by the house receipts which were for the first concert, $1666.25, and the second, $1088.25. They gave two concerts that set standards by which the best were compared for many years.

Their programs are listed below in order to show the type of music that they presented at these concerts.

PROGRAMME

PART I

1. Symphony ................................ Haydn  
Theatre Orchestra
2. Song, "Beware!" .......................... Ferring  
Mr. Brookhouse Bowler
3. Cavatina Largo Factotum,  
"Barber of Seville"  .................... Rossini  
Sig. P. Ferranti
Madame Parepa Rosa
5. Solo, Violin, Souvenir du Trovatore .......... Rosa  
Mr. Carl Rosa
6. Grand Duet, L'Elisir D'Amore ......... Donizetti  
Madame Parepa Rosa and Signor Ferranti

PART II

7. Overture, La Dame Blanche ............ Boieldieu  
Theatre Orchestra
8. Maritana, "Let Me Like a Soldier Fall" . Wallace  
Mr. Brookhouse Bowler

36Deseret News, November 12, 1868.

37"Ticket Ledger," November, 1868.
9. Femmine, Femmine, "Oh! Women, Women!". Fiorvanti
    Sig. P. Ferranti
10. Ballad, "Waiting" ............. Millard
    Madame Parepa Rosa
11. Violin 1. "Home Sweet Home"
    2. "Caprice Fantastique" ... Rosa
    Mr. Carl Rosa
12. Laughing Trio, Vadasi via di Qua ... Tartini
    Madame Parepa Rosa, Mr. Bowler,
    and Sig. Ferranti.

PROGRAMME (second night)

Part I
1. Overture, Elizabetta ............. Rossini
   Theatre Orchestra
2. Aria, "Cenerentola!" ............. Rossini
   Sig. P. Ferranti
3. Song, "Come into the Garden, Maude" .. Balfe
   Mr. Brookhouse Bowler
4. Descriptive Song, "The Storm" ..... Hullah
   Madame Parepa Rosa
5. Grand Duet, "Betly" ............... Donizetti
   Mr. Brookhouse Bowler and Sig. Ferranti
6. Song, "Nightingale's Trill" ........ Ganz
   Expressly composed for and sung by
   Madame Parepa Rosa
   (Interval of ten minutes)

Part II
7. Overture, "Semiramide" ............ Rossini
   Theatre Orchestra
8. Song, "The Pedlar" ............... Mattei
   Sig. P. Ferranti
9. Grand Operatic Scene, "Aria and Miserere"
   of the "Trovatore" ............... Verdi
   Leonora, Madame Parepa Rosa
   Manrico, Mr. Brookhouse Bowler
10. Violin Solo, "Der Freischutz" ...... Moeser
    Mr. Carl Rosa
11. Song, "Thou Art So Near and Yet So Far". Reichard
    Mr. Brookhouse Bowler
12. Operatic Comic Duet, from "Don Pasquale". Donizetti
    Norina, Madame Parepa Rosa
    Il Dottore, Signor Ferranti

A local group, "The Salt Lake Minstrels," shared the
billing with Madame Scheller for three evenings, December 29,

38The Evening Curtain, November 16, 1868.
30, and 31, 1868. They gave "a fair entertainment and their puns and songs were greatly relished by the audience."39

The first professional traveling opera troupe appeared upon the Utah musical scene with the arrival of the Howson Opera, Burlesque and Comedy Company, May 26, 1869. Formerly from Australia, the troupe had gained considerable fame in California. The group contained:

THE CHARMING SISTERS,
Miss Emma Howson, The Celebrated Prima Donna
Miss Clelia Howson, The Fascinating Soubrette
Mr. Frank Howson
Mr. John Jerome
Mr. F. A. Howson40

Their engagement lasted from June 1 to June 19, 1869. Included in their repertoire were three operas by Offenbach: La Grande Duchess de Gerolstein; Tromb-al-Ca-Zar, or the Dramatic Criminals; and Pierette, or La Rose St. Fleur; also scenes from Il Trovatore and Der Freischutz.

Following the Howson Troupe, Mr. Kennedy, "renowned Scotch Vocalist," appeared for two performances, July 26 and 27, 1869.

Another group of "Grand Operatic Concerts" followed Mr. Kennedy, these being performed by Miss Geraldine Warden. Her program was supplemented with performances by the stock company. She performed from July 28 to 31, 1869.

A typical program as presented by Miss Warden was the one performed July 28:

39Deseret News, December 30, 1868.
40The Evening Curtain, May 31, 1869.
MISS GERALDINE WARDEN
In Grand Operatic Concert
Grand Operatic Scena, Ernani Involami . . . . Verdi
Irish Comic Song, Mother He's Going Away . . . Lover
Volta La Terrea, the celebrated Pages' Song,
from the Opera, Un Ballo in Maschera . . . . Verdi
Grand Descriptive Scena, The Ship on Fire . . . Russel

From the Maguire Opera House of San Francisco, The
Murphy and Mack's Minstrel Troupe displayed the perfection of
a professional minstrel group for ten successive nights, ex­
cluding Sunday, from August 18 to 28, 1869.

The home talents continued to perform regularly
throughout this period, except at the programs made up of
exclusive "outside" musical talent, such as the Howson Troupe,
The Minstrels, etc. The advent of the railroad in 1869 and
the completion of the Central Utah Railroad, January 10, 1870,
sided the influx of professional artists from all over the
country, as exemplified by the appearances for two performances
of the famous Ole Bull. Included with him were two vocalists,
Miss Hattie Safford and Mr. William MacDonald.

The completion of the Central Utah Railroad precipi­
tated the first visit of the Dramatic Company from the Ogden
Opera House, April 8, 1870, for one night only. Previous to
the coming of the railroad if a group of similar size ap­
peared (for example, the Ogden Brass Band), they remained for
a week-end visit of usually four days. Now with the new means
of transportation, one-night performances became common.

Vocal performers from outside the Territory increased.

41The Evening Curtain, July 28, 1869.
Among those presented during the remainder of the year 1870 were: The British Blondes, who performed eight nights; Duprez and Benedict's Mammoth, Gigantic Minstrels, from Philadelphia, who performed August 3 and 4, then in a return trip from the coast performed again September 16; Macevoy's Great Pictorial, Musical and National Entertainment, November 22; and the year was filled out with Professor Gschwander's Celebrated Tyrolean Troupe, December 22 and 23, 1870.

The following alphabetical list of songs indicates the type of music that was sung in the theatre between the years 1862 and 1870. This information was compiled from the newspaper articles of the period, the handbills and posters, The Evening Curtain, and various books and articles written about the Salt Lake Theatre as contained in the bibliography.

Table 2 presents the vocal solos; Table 3, the duets; Table 4, the small ensembles; and Table 5, the choir music sung in the Salt Lake Theatre during the period studied.
### TABLE 2
VOCAL SOLOS SUNG IN THE SALT LAKE THEATRE

<table>
<thead>
<tr>
<th>Title</th>
<th>Date First Performed</th>
<th>Performer</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;African Alphabet&quot;</td>
<td>8/20/69</td>
<td>Ben Cotton</td>
<td>Murphy &amp; Mack's Minstrels</td>
</tr>
<tr>
<td>&quot;African Harp&quot;</td>
<td>7/25/66</td>
<td>Mr. John Kelly</td>
<td></td>
</tr>
<tr>
<td>&quot;All in the Downs&quot;</td>
<td>8/29/68</td>
<td>Mrs. Careless</td>
<td></td>
</tr>
<tr>
<td>&quot;All in the Merry May&quot;</td>
<td>2/25/69</td>
<td>Mrs. Careless</td>
<td></td>
</tr>
<tr>
<td>&quot;A Man's a Man for a' That&quot;</td>
<td>7/27/69</td>
<td>Mr. Kennedy</td>
<td>Scottish Vocalist</td>
</tr>
<tr>
<td>&quot;Annie Lisie&quot;</td>
<td>8/21/69</td>
<td>Armes Beaumont</td>
<td>Murphy &amp; Mack's Minstrels</td>
</tr>
<tr>
<td>&quot;Arethusa&quot;</td>
<td>12/22/66</td>
<td>Mr. Kennedy</td>
<td>Nautical Song</td>
</tr>
<tr>
<td>&quot;Atton Water&quot;</td>
<td>6/29/67</td>
<td>Mr. J. M. Hardie</td>
<td></td>
</tr>
<tr>
<td>&quot;Auld Lang Syne&quot;</td>
<td>7/27/69</td>
<td>Mr. Kennedy</td>
<td></td>
</tr>
<tr>
<td>&quot;Auld Robin Gray&quot;</td>
<td>8/12/67</td>
<td>Mr. Hardie</td>
<td></td>
</tr>
<tr>
<td>&quot;Aunt Jemima's Plaster&quot;</td>
<td>3/16/67</td>
<td>Mr. Dunbar</td>
<td>From the play, Nobody's Daughter</td>
</tr>
<tr>
<td>&quot;Away Down in Maine&quot;</td>
<td>10/5/66</td>
<td>Mrs. Seldon Irwin</td>
<td>From the play, The Fool of the Family</td>
</tr>
<tr>
<td>&quot;Babylon's Falling&quot;</td>
<td>7/23/64</td>
<td>Mr. Dunbar</td>
<td>Negro Song</td>
</tr>
<tr>
<td>&quot;Barney O'Hee&quot;</td>
<td>7/29/69</td>
<td>Geraldine Warden</td>
<td>Irish Comic Song</td>
</tr>
<tr>
<td>&quot;Barney, The Guide&quot;</td>
<td>11/22/70</td>
<td>Mr. Robert Byrne</td>
<td>Irish Comic Vocalist</td>
</tr>
<tr>
<td>&quot;Battle Cry of Freedom&quot;</td>
<td>10/3/63</td>
<td>J.D.T. McAllister</td>
<td></td>
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<tr>
<td>&quot;Bay o' Biscay, O&quot;</td>
<td>7/27/69</td>
<td>Mr. Kennedy</td>
<td></td>
</tr>
<tr>
<td>&quot;Beautiful Boy&quot;</td>
<td>4/11/63</td>
<td>Mr. Dunbar</td>
<td></td>
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<tr>
<td>&quot;Beautiful Dreamer&quot;</td>
<td>9/12/67</td>
<td>Amy Stone</td>
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<td>&quot;Beautiful Isle of the Sea&quot;</td>
<td>4/2/67</td>
<td>Julia Young Free</td>
<td>From the play, Maid and the Milking Pail</td>
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<td>&quot;Beautiful Venice&quot;</td>
<td>8/16/66</td>
<td>Miss Triplett</td>
<td>From &quot;Guy Mannering&quot;</td>
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<td>&quot;Be Mine Dear Maid&quot;</td>
<td>4/14/66</td>
<td>Henry Bertram</td>
<td>From the play, Lottery of Life</td>
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<td>&quot;Beware&quot;</td>
<td>6/18/69</td>
<td>Glalia Howson</td>
<td>From the play, Nan, the Good for Nothing</td>
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<tr>
<td>&quot;Big Sunflower&quot;</td>
<td>5/22/69</td>
<td>Annie Ward</td>
<td>Song and Dance</td>
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<tr>
<td>&quot;Bitter Beer&quot;</td>
<td>7/8/69</td>
<td>Annie Ward</td>
<td></td>
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<tr>
<td>&quot;Black Brigade&quot;</td>
<td>7/25/66</td>
<td>Kelly and Willie</td>
<td></td>
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<tr>
<td>Title</td>
<td>Date First Performed</td>
<td>Performer</td>
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<tr>
<td>&quot;Black-eyed Susan&quot;</td>
<td>7/25/66</td>
<td>J.D.T. McAllister</td>
<td>From the play, <em>Black-eyed Susan</em></td>
</tr>
<tr>
<td>&quot;Blind Girl to Her Harp&quot;</td>
<td>7/30/69</td>
<td>Geraldine Warden</td>
<td>Descriptive Song</td>
</tr>
<tr>
<td>&quot;Bobbin' Around&quot;</td>
<td>3/8/62</td>
<td>Mr. Dunbar</td>
<td></td>
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<tr>
<td>&quot;Bold Privateer&quot;</td>
<td>10/16/66</td>
<td>Mrs. S. M. Irwin</td>
<td>From the play, <em>Advertising for a Wife</em></td>
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<td>&quot;Bonnie Breast Knots&quot;</td>
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<td>Fanny Morgan Phelps</td>
<td>From the play, <em>Bonnie Wife</em></td>
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<td>&quot;Bonnie Dundee&quot;</td>
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<td>&quot;Bustle Young Beauty&quot;</td>
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<td>&quot;Butcher Boy&quot;</td>
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<td>Elizabeth Nunn</td>
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<td>&quot;Caddy Cadunk&quot;</td>
<td>3/7/63</td>
<td>Mr. Dunbar</td>
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<td>&quot;Calico Printer's Clerk&quot;</td>
<td>8/21/69</td>
<td>Joe Murphy</td>
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<td>&quot;Call Me Not Back, Mother&quot;</td>
<td>8/21/69</td>
<td>J. W. Baker</td>
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<td>&quot;Caller Herring&quot;</td>
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<td>Fanny Morgan Phelps</td>
<td><em>Bonnie Fish Wife</em></td>
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<td>&quot;Can It Be That I Must Go&quot;</td>
<td>5/28/68</td>
<td>Madame Scheller</td>
<td>From the play, <em>Lorlie</em></td>
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<td>&quot;Captain Jinks&quot;</td>
<td>6/3/69</td>
<td>John Jerome</td>
<td><em>Comic Song</em></td>
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<td>&quot;Captain With His Whiskers&quot;</td>
<td>10/1/67</td>
<td>Amy Stone</td>
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<td>&quot;Generentold!&quot;</td>
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<td>Sig. P. Ferranti</td>
<td><em>Parepa Rosa Concert</em></td>
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<td>&quot;Coal Oil Tommy&quot;</td>
<td>5/22/69</td>
<td>Annie Ward</td>
<td>From the play, <em>Lottery of Life</em></td>
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<td>&quot;Come All Ye Jolly Shepherds&quot;</td>
<td>7/27/69</td>
<td>Mr. Kennedy</td>
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<td>&quot;Come Home, Father&quot;</td>
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<td>Dellie Clawson</td>
<td>From the play, <em>Ten Nights in a Bar Room</em></td>
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<td>&quot;Come Into the Garden, Maude&quot;</td>
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<td>Brookhouse Bowler</td>
<td><em>Parepa Rosa Concert</em></td>
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<td>&quot;Come under My Plaidle&quot;</td>
<td>3/4/63</td>
<td>Mr. Dunbar</td>
<td><em>Scotch Song</em></td>
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<td>&quot;Come When You Will, I've a Welcome for Thee&quot;</td>
<td>5/16/67</td>
<td>Mrs. Careless</td>
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<td>&quot;Coming Thro' the Rye&quot;</td>
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<td>Amy Stone</td>
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<td>&quot;Corporal Casey&quot;</td>
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<td>&quot;Cottage in the Dell&quot;</td>
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<td>&quot;Cruiskeen Lawn&quot;</td>
<td>4/2/64</td>
<td>Mrs. Irwin</td>
<td>From the play, <em>Colleen Bawn</em></td>
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<td>&quot;Dark Blue Sea&quot;</td>
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<td>Armes Beaumont</td>
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<td>&quot;Days of Stamps&quot;</td>
<td>9/10/69</td>
<td>H. F. Stone</td>
<td>From <em>Hidden Hand</em></td>
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<td>&quot;Don't Judge by Appearances&quot;</td>
<td>1/14/63</td>
<td>Mr. Dunbar</td>
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<td>&quot;Dreams That Greet My Sleeping Vision&quot;</td>
<td>5/28/68</td>
<td>Madame Scheller</td>
<td>From <em>Lorlie</em></td>
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<td>&quot;Dublin Bay&quot;</td>
<td>2/22/67</td>
<td>Nellie Colebrook</td>
<td>Grand Operatic Scena</td>
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<td>&quot;Ernani Involami&quot;</td>
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<td>&quot;Ever of Thee&quot;</td>
<td>2/7/63</td>
<td>Mrs. A. Lynch</td>
<td>From <em>Hidden Hand</em></td>
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<td>&quot;Fairy Belle&quot;</td>
<td>9/10/67</td>
<td>Amy Stone</td>
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<tr>
<td>&quot;Farewell from Steierland&quot;</td>
<td>12/22/70</td>
<td>A member from Prof. Gschwandner's Tyrolean Troupe</td>
<td>Warbling Solo</td>
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<td>&quot;Faust&quot; (Aria)</td>
<td>6/6/68</td>
<td>Madame Scheller</td>
<td>Parepa Rosa Concert</td>
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<td>&quot;Faust&quot; (Operatic Valse)</td>
<td>7/30/69</td>
<td>Geraldine Warden</td>
<td>Salt Lake Minstrels</td>
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<tr>
<td>&quot;Femmine, Femmine&quot;</td>
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<td>Sig. P. Ferranti</td>
<td>From the play, <em>Pearl of Savoy</em></td>
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<td>&quot;Finigan's Wake&quot;</td>
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<td>Add Weaver</td>
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<td>&quot;Fisherman's Daughter&quot;</td>
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<td>&quot;Five o'clock in the Morning&quot;</td>
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<td>&quot;Fortune's Wheel&quot;</td>
<td>3/7/67</td>
<td>Mr. Dunbar</td>
<td>Patriotic Song</td>
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<td>&quot;Flag at Sumter&quot;</td>
<td>4/25/67</td>
<td>J. M. Hardie</td>
<td>From <em>Arrah Na Pogue</em></td>
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<td>&quot;Flaming O'Flannigan's&quot;</td>
<td>8/12/67</td>
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<td>Train was famous lecture of the time</td>
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<td>&quot;General in the Army&quot;</td>
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<td>&quot;Geo. Francis Train on the Rampage&quot;</td>
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<td>&quot;Get Up and Bar the Door&quot;</td>
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<td>Joe Murphy</td>
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<td>&quot;Good Old Deitchen Shetleman&quot;</td>
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<td>&quot;Grand American Medley&quot;</td>
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<td>Geraldine Warden</td>
<td>Sung 3 times the first night</td>
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<td>&quot;Grecian Bend&quot;</td>
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<td>&quot;Groves of Blarney&quot;</td>
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<td>Fanny Morgan Phelps</td>
<td>From the play, <em>Wild Irish Girl</em></td>
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<td>&quot;Handsome as a Rose&quot;</td>
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<td>Master Williams</td>
<td>Song and Dance</td>
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<td>&quot;Happy Be Thy Dreams&quot;</td>
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<td>Kate Denin</td>
<td>From the play, <em>Belle of the Faubourg</em></td>
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<td>&quot;Happy Jim&quot;</td>
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<td>H. Rainforth</td>
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<td>Miss Triplett</td>
<td>&quot;Guy Mannering&quot;</td>
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<td>&quot;Highland Mary&quot;</td>
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<td>&quot;I Can Never Love But You&quot;</td>
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<td>Mrs. Irwin</td>
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<td>&quot;I Cannot Sing the Old Song&quot;</td>
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<td>Mrs. Careless</td>
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<td>&quot;I Dreamt I Dwelt in Marble Halls&quot;</td>
<td>9/10/68</td>
<td>Emilie Ince</td>
<td>Howson Opera Troupe</td>
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<td>&quot;Il Bacio&quot;</td>
<td>6/4/69</td>
<td>Emma Howson</td>
<td>From <em>Cinderella</em></td>
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<td>&quot;I Love the Merry Sunshine&quot;</td>
<td>3/11/67</td>
<td>Mrs. Careless</td>
<td>From <em>Nobody's Daughter</em></td>
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<td>&quot;I'll Be a Princess Yet&quot;</td>
<td>7/30/68</td>
<td>Madame Scheller</td>
<td>From <em>Pearl of Savoy</em></td>
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<td>&quot;I'll Meet Thee at the Lane&quot;</td>
<td>11/20/67</td>
<td>Amy Stone</td>
<td>From <em>Murphy &amp; Mack's Minstrels</em></td>
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<td>&quot;I'll Tell Nobody&quot;</td>
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<td>From <em>Lorlie</em></td>
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<td>&quot;I'm Lonely Tonight&quot;</td>
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<td>J. H. Sutcliffe</td>
<td>Song and Dance</td>
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<td>&quot;I Must Bid You, Love, Adieu&quot;</td>
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<td>Madame Scheller</td>
<td>From <em>Advertising for a Wife</em></td>
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<td>&quot;Independence Day&quot;</td>
<td>11/21/63</td>
<td>Mrs. Irwin</td>
<td>From <em>Colleen Bawn</em></td>
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<td>&quot;In '95&quot;</td>
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<td>&quot;Irish Wedding&quot;</td>
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<td>&quot;It's the Chink of Cold You Love&quot;</td>
<td>5/28/68</td>
<td>Madame Scheller</td>
<td>From <em>The Marble Heart</em></td>
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<tr>
<td>&quot;Jennie Who Lives in the Dell&quot;</td>
<td>6/11/69</td>
<td>Annie Ward</td>
<td>From <em>Rural Felicity</em></td>
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<td>&quot;Jessie Brown, or the Relief of Luck Now&quot;</td>
<td>7/29/69</td>
<td>Geraldine Warden</td>
<td>Descriptive Song</td>
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<td>&quot;John Anderson, My Jo&quot;</td>
<td>7/27/69</td>
<td>Mr. Kennedy</td>
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<td>&quot;Jolly Irish Girl&quot;</td>
<td>4/20/69</td>
<td>Fanny Morgan Phelps</td>
<td>From <em>Wild Irish Girl</em></td>
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<tr>
<td>&quot;Josephine&quot;</td>
<td>9/4/68</td>
<td>Mr. Hardie</td>
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## VOCAL SOLOS SUNG IN THE SALT LAKE THEATRE—Continued

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<td>&quot;Joy and Gladness&quot;</td>
<td>7/31/69</td>
<td>Geraldine Warden</td>
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<td>&quot;Kaiser der yer Vant Ter Puy a Dorg&quot;</td>
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<td>Mr. W. D. Harris</td>
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<td>&quot;Kathleen Aroon&quot;</td>
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<td>J. H. Sutcliffe</td>
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<td>&quot;Kemo Kimo&quot;</td>
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<td>Miss Thomas</td>
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<td>&quot;Kingdom's Coming&quot;</td>
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<td>&quot;Kitty Mavourneen&quot;</td>
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<td>J. D. T. McAllister</td>
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<td>&quot;Lannigan's Ball&quot;</td>
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<td>2/11/68</td>
<td>Mr. Dunbar</td>
<td>From Colleen Bawn</td>
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<td>&quot;Little Footsteps&quot;</td>
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<td>Armes Beaumont</td>
<td>Song and Dance</td>
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<td>Ben Cotton</td>
<td>From Family Jars</td>
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<td>&quot;Militia Man's Lament&quot;</td>
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<td>Mr. Graham</td>
<td>One of &quot;20th Ward Rebels&quot;</td>
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<td>&quot;Molly Asthore&quot;</td>
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<td>Miss Emma Howson</td>
<td>From Maid of Munster</td>
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<td>&quot;Morning Its Sweets Is Dawning&quot;</td>
<td>7/9/68</td>
<td>Miss Colebrook</td>
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<td>&quot;Mother Kissed Me in My Dream&quot;</td>
<td>4/2/67</td>
<td>Mr. Hardie</td>
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<td>&quot;Mrs. Dolon&quot;</td>
<td>12/22/66</td>
<td>Mr. Maibe</td>
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<td>&quot;My Heather Hills&quot;</td>
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<td>&quot;My Home Is at My Chimney Place&quot;</td>
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<td>&quot;My Josephine&quot;</td>
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<td>Pathetic Song</td>
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<td>&quot;My Love Nell&quot;</td>
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<td>From Arrah Na Pogue</td>
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<td>&quot;Nothing Else To Do&quot;</td>
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<td>5/9/67</td>
<td>Mr. Dunbar</td>
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<td>&quot;Oh, Luce di Quest Anima&quot;</td>
<td>11/14/68</td>
<td>Madame Parepa Rosa</td>
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<td>&quot;Oh Mother, He's Going Away&quot;</td>
<td>3/28/66</td>
<td>Mrs. Leslie</td>
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<td>&quot;Oh, My Love's Gone&quot;</td>
<td>12/31/68</td>
<td>Add Weaver</td>
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<td>&quot;Oh! Rest Thee Babe&quot;</td>
<td>4/14/66</td>
<td>Miss Burtram</td>
<td>From &quot;Guy Mannering&quot;</td>
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<tr>
<td>&quot;Oh Ye Tears&quot;</td>
<td>11/7/68</td>
<td>Madame Scheller</td>
<td>From The Somnambulist</td>
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<tr>
<td>&quot;Oh, You Naughty, Naughty Men&quot;</td>
<td>9/14/67</td>
<td>Amy Stone</td>
<td>From Our American Cousin</td>
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<td>&quot;Paddle Your Own Canoe&quot;</td>
<td>10/22/67</td>
<td>Elizabeth Nunn</td>
<td>Irish Comic Song</td>
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<td>&quot;Paddy's Dream&quot;</td>
<td>7/30/69</td>
<td>Geraldine Warden</td>
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<td>&quot;Paddy's Wedding&quot;</td>
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<td>&quot;Pat Malloy&quot;</td>
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<td>&quot;Pedlar&quot;</td>
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<td>Sig. P. Ferranti</td>
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<td>&quot;Perfect Cure&quot;</td>
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<td>&quot;Popping the Question&quot;</td>
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<td>Mrs. Careless</td>
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<td>&quot;Prayer--Holy Virgin&quot;</td>
<td>5/19/68</td>
<td>Madame Scheller</td>
<td>From Pearl of Savoy</td>
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<td>&quot;Pretty Girl Milking Her Cow&quot;</td>
<td>4/2/64</td>
<td>Mrs. Irwin</td>
<td>From Colleen Bawn</td>
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<td>&quot;Return of the Salmon River Gold Digger&quot;</td>
<td>10/10/63</td>
<td>Mr. Dunbar</td>
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<td>&quot;Rock Me to Sleep, Mother&quot;</td>
<td>3/9/67</td>
<td>Mr. Hardie</td>
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<td>&quot;Robert le Diable&quot;</td>
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<td>Grand Operatic Scena</td>
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<td>&quot;Rose of Tralee&quot;</td>
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<td>&quot;Sabre of My Sire&quot;</td>
<td>2/18/70</td>
<td>Mrs. Careless</td>
<td>From &quot;Guy Mannering&quot;</td>
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<td>&quot;Safely Follow Him&quot;</td>
<td>4/11/66</td>
<td>Gabriel</td>
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<td>&quot;Sally Come Up&quot;</td>
<td>8/20/69</td>
<td>Ben Cotton</td>
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<td>&quot;Sarah's Young Man&quot;</td>
<td>12/24/67</td>
<td>Miss Nunn</td>
<td>Composed by C. J. Thomas</td>
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<td>&quot;Savoyard Echo Song&quot;</td>
<td>3/21/63</td>
<td>Miss Thomas</td>
<td>From Pearl of Savoy</td>
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<td>&quot;Savoyard's Evening Prayer&quot;</td>
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<td>&quot;Scenes That Are Brightest&quot;</td>
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<td>Elizabeth Nunn</td>
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<td>&quot;Seats Wha Hae Wi' Wallace Bled&quot;</td>
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<td>Mr. Kennedy</td>
<td>Murphy &amp; Mack's Minstrel</td>
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<td>&quot;Shamus O'Brian&quot;</td>
<td>8/20/69</td>
<td>W. H. Saker</td>
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<td>&quot;She Is Fooling Me&quot;</td>
<td>2/25/69</td>
<td>Mr. Hardie</td>
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<td>&quot;Sherman's March to the Sea&quot;</td>
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<td>&quot;The Ship on Fire&quot;</td>
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<td>&quot;Sing, Birdie, Sing&quot;</td>
<td>11/17/66</td>
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<td>&quot;Sister's Appeal&quot;</td>
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<td>J. H. Sutcliffe</td>
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<td>&quot;Slap, Bang&quot;</td>
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<td>&quot;Soap Fat Man&quot;</td>
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<td>&quot;Songs of James Hogg&quot;</td>
<td>7/28/69</td>
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<td>&quot;Sound of Pibroch&quot;</td>
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<td>&quot;Speed On&quot;</td>
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<td>&quot;Spirit of Spring&quot;</td>
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<td>&quot;Star Spangled Banner&quot;</td>
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<td>J. D. T. McAllister</td>
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<td>&quot;Stabat Mater&quot;</td>
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<td>Miss Ursenbach</td>
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<td>&quot;Storm&quot;</td>
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<td>Madame Parepa Rosa</td>
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<td>&quot;Sweet Spirit Hear My Prayer&quot;</td>
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<td>Elizabeth Nunn</td>
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<td>&quot;Swinging in the Lane&quot;</td>
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<td>&quot;Swiss--Upe Dee&quot;</td>
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<td>&quot;Take This Sparkling Cup of Wine&quot;</td>
<td>7/31/69</td>
<td>Geraldine Warden</td>
<td>From Lurline</td>
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<td>&quot;Tassels on Her Boots&quot;</td>
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<td>Ben Cotton</td>
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<td>&quot;Teutonicalities&quot;</td>
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<td>Mr. Harris</td>
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<td>&quot;There Chanced a King to Be&quot;</td>
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<td>Madame Scheller</td>
<td>From Cinderella</td>
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<td>&quot;This Cruel War&quot;</td>
<td>7/25/66</td>
<td>Mr. Kelly</td>
<td>Parody</td>
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<tr>
<td>&quot;Thou Art So Near&quot;</td>
<td>4/2/67</td>
<td>Mrs. Careless</td>
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<td>&quot;Through Meadows Green&quot;</td>
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<td>Madame Scheller</td>
<td>From Pearl of Savoy</td>
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<tr>
<td>&quot;Trust to Luck&quot;</td>
<td>11/21/63</td>
<td>Mrs. Irwin</td>
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<tr>
<td>&quot;Truth in Absence&quot;</td>
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<td>Emma Howson</td>
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<td>&quot;Try, Boys, Try&quot;</td>
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<td>&quot;Under the Weeping Willow&quot;</td>
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<td>Joe Murphy</td>
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<td>&quot;Union Marseillaise&quot;</td>
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<td>McAllister</td>
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<td>&quot;Velocipede&quot;</td>
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<td>&quot;Waiting&quot;</td>
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<td>Madame Parepa Rosa</td>
<td>Ballad</td>
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<td>&quot;Waiting for Thee&quot;</td>
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<td>J. W. Baker</td>
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<td>&quot;Wearing of the Green&quot;</td>
<td>6/15/67</td>
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<td>From Arrah Na Pogue</td>
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<td>&quot;We Parted by the River Side&quot;</td>
<td>8/20/69</td>
<td>Armes Beaumont</td>
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<td>&quot;What's a Hungry Nigger Gwine to Do&quot;</td>
<td>7/25/66</td>
<td>Mr. Kelly</td>
<td>From Hidden Hand</td>
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<td>&quot;What's a the Steer&quot;</td>
<td>9/10/67</td>
<td>Amy Stone</td>
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<td>&quot;When Johnny Comes Marching Home&quot;</td>
<td>11/23/64</td>
<td>Mr. Dunbar</td>
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<td>&quot;When Lubin Sings&quot;</td>
<td>6/5/69</td>
<td>Clelia Howson</td>
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<td>&quot;When This Cruel War Is Over&quot;</td>
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<td>McAllister</td>
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<td>&quot;When We Went a Gleaning&quot;</td>
<td>2/8/68</td>
<td>Mrs. Careless</td>
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<td>&quot;Where'er in Other Lands I Rove&quot;</td>
<td>5/28/68</td>
<td>Madame Scheller</td>
<td>From Lorlie</td>
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<td>&quot;Where There's a Will There's a Way&quot;</td>
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<td>&quot;Who'd Be Without a Wife&quot;</td>
<td>3/18/69</td>
<td>Mr. Dunbar</td>
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<td>&quot;Who Will Care for Mother Now&quot;</td>
<td>10/7/63</td>
<td>Mr. Dunbar</td>
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<td>&quot;Why Did My Sarah Sell Me?&quot;</td>
<td>6/25/64</td>
<td>Mr. Dunbar</td>
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<td>&quot;Willie Has Gone to the Wars&quot;</td>
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<td>&quot;Within a Mile o' Edinburgh Town&quot;</td>
<td>10/14/63</td>
<td>Miss Lindsay</td>
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<td>&quot;Write a Letter to My Mother&quot;</td>
<td>7/25/66</td>
<td>Mr. Kelly</td>
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<td>&quot;Yankee Doodle&quot;</td>
<td>12/27/62</td>
<td>Mr. Dunbar</td>
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<td>&quot;Yankee Manufactures&quot;</td>
<td>9/6/67</td>
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<td>&quot;You'll Remember Me&quot;</td>
<td>8/25/69</td>
<td>Ben Cotton</td>
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<td>&quot;Young Gal from Sonoma&quot;</td>
<td>8/25/69</td>
<td>Ben Cotton</td>
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<td>&quot;Aria and Miserere&quot;</td>
<td>11/16/68</td>
<td>Madame Rosa &amp; Mr. Bowler</td>
<td>From 4th Act, Trovatore</td>
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<tr>
<td>&quot;Betty&quot;</td>
<td>11/16/68</td>
<td>Mr. Bowler &amp; Sig. Ferranti</td>
<td>Parepa Rosa Concert</td>
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<td>&quot;Cottage by the Sea&quot;</td>
<td>12/24/62</td>
<td>McAllister &amp; Stenhouse</td>
<td>Operatic Comic Duet</td>
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<td>&quot;Don Pasquale&quot;</td>
<td>11/16/68</td>
<td>Madame Rosa &amp; Ferranti</td>
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<td>&quot;Flower Gatherers&quot;</td>
<td>2/8/68</td>
<td>Careless &amp; Lindsay</td>
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<td>&quot;Good Night&quot;</td>
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<td>Triplatt and Careless</td>
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<td>&quot;Hark 'Tis Music Stealing&quot;</td>
<td>10/7/63</td>
<td>Trosper &amp; Horsley</td>
<td>D. M. A. Concert</td>
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<td>&quot;I Shouldn't Wonder&quot;</td>
<td>10/5/66</td>
<td>Mrs. Irwin &amp; ?</td>
<td>From Fool of the Family</td>
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<td>&quot;I Would That My Love&quot;</td>
<td>6/5/69</td>
<td>Emma &amp; Clelia Howson</td>
<td>From Pierette</td>
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<td>&quot;L'Elisir D' Ampre&quot;</td>
<td>11/1/68</td>
<td>Madame Rosa &amp; Ferranti</td>
<td>Murphy &amp; Mack's Minstrels</td>
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<td>&quot;Let Me See It Again&quot;</td>
<td>8/20/69</td>
<td>Murphy and Shrainer</td>
<td>British Blondes Troupe</td>
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<td>&quot;Maritana&quot;</td>
<td>8/2/70</td>
<td>Weathersby &amp; DeSolla</td>
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<td>&quot;Matrimonial Sweets&quot;</td>
<td>3/3/68</td>
<td>Miss Nunn &amp; Mr. Teasdale</td>
<td>From Il Trovatore</td>
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<td>&quot;Miserere Scene&quot;</td>
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<td>Emma &amp; F. A. Howson</td>
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<td>&quot;Moon Hath Raised Her Lamp&quot;</td>
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<td>Beaumont &amp; Sutcliffe</td>
<td>Murphy &amp; Mack's Minstrels</td>
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<td>&quot;Sainted Mother&quot;</td>
<td>6/3/69</td>
<td>Emma &amp; Clelia Howson</td>
<td>Salt Lake Minstrels</td>
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<td>&quot;Selly Come Up&quot;</td>
<td>12/31/68</td>
<td>Weaver &amp; Hickey</td>
<td>Duet by Hewitt</td>
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<td>&quot;Singing Lesson&quot;</td>
<td>2/25/68</td>
<td>Mr. &amp; Mrs. Careless</td>
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<td>&quot;Star Spangled Banner&quot;</td>
<td>7/4/68</td>
<td>Madame Scheller &amp; Hardie</td>
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<td>&quot;There's a Sigh in the Heart&quot;</td>
<td>1/14/68</td>
<td>Scheller &amp; Hardie</td>
<td>From Pearl of Savoy</td>
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<td>&quot;Two Skins for You&quot;</td>
<td>5/19/68</td>
<td>Scheller &amp; Margetts</td>
<td>From Pearl of Savoy</td>
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<td>Scheller &amp; Pierrot</td>
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<td>&quot;What Are the Wild Waves Saying&quot;</td>
<td>2/9/70</td>
<td>Mr. &amp; Mrs. Careless</td>
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<td>&quot;Where a Little Farm We Keep&quot;</td>
<td>6/4/69</td>
<td>Mr. Frank &amp; Clelia Howson</td>
<td>Comic Duet</td>
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<td>&quot;Alpine Festival March&quot;</td>
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<td>&quot;Blow Gentle Gales&quot;</td>
<td>8/15/66</td>
<td>Soprano, Miss Triplett; Contralto, Mrs. Oliphant; Tenor, Prof. Tullidge; Basso, Prof. Careless</td>
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<td>&quot;The Fox Jumped Over the Parson's Gate&quot;</td>
<td>4/14/66</td>
<td>Dominie Sampson, Miss Mannering, &amp; Miss Bertram. Prof. Careless, Prof. Tullidge, Mrs. Oliphant, and Miss Triplett.</td>
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<td>&quot;Just Like Love&quot;</td>
<td>7/21/66</td>
<td>Beumont, Sutcliffe, Baker, Kohler, Jackson.</td>
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<tr>
<td>&quot;Laughing Trio,&quot; Vadasi via di qua</td>
<td>11/14/68</td>
<td>Madame Parepa Rosa, Mr. Bowler, &amp; Sig. Ferranti. Mrs. Careless, Miss M. Triplett, and Prof. Careless.</td>
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<td>&quot;Mark the Merry Elves&quot;</td>
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<td>Beumont, Sutcliffe, Baker, Kohler, Jackson.</td>
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<td>&quot;Sentinel&quot;</td>
<td>12/22/70</td>
<td>Members of Prof. Gschwandner's Celebrated Tyrolean Troupe.</td>
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| "Spring Festival March"                               | 12/22/70             | Quartet of " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " 
<p>| &quot;When I My Native Land&quot;                              | 9/7/67               | Comic Sextett R. F. Stone, Amy Stone, &amp; Miss Alexander.                      |
| &quot;When Morning Light Is Beaming&quot;                       | 12/22/70             | Sextett of Prof. Gschwandner's Celebrated Tyrolean Troupe.                    |</p>
<table>
<thead>
<tr>
<th>Title</th>
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<th>Soloists</th>
<th>Group Performed By</th>
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<tr>
<td>&quot;Awake Aeolian Lyre, Awake&quot;</td>
<td>10/7/63</td>
<td>Miss Triplett, Mrs. Oliphant, Prof. Thomas</td>
<td>D.M.A. Chorus</td>
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<td>&quot;Cough and the Crow&quot;</td>
<td>2/8/68</td>
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<td>Full Chorus and Band selected from D.M.A.</td>
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<td>&quot;Doubts Confusing&quot;</td>
<td>7/30/68</td>
<td>Madame Scheller</td>
<td>Characters and Chorus from Cinderella</td>
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<tr>
<td>&quot;Grace of Heaven&quot;</td>
<td>1/13/68</td>
<td>Mr. Dunbar</td>
<td>Chorus from Pearl of Savoy</td>
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<td>&quot;Grand Ethiopian Chorus&quot;</td>
<td>7/9/64</td>
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<td>Chorus from Octoroon</td>
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<td>&quot;Hail to Thee, Stranger&quot;</td>
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<td></td>
<td>Invisible Chorus during Cinderella</td>
</tr>
<tr>
<td>&quot;In Jewry God Is Known&quot;</td>
<td>10/7/63</td>
<td>Miss Price, Mr. Dunbar</td>
<td>D.M.A. Choir</td>
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<tr>
<td>&quot;In Light Tripping Measure&quot;</td>
<td>7/30/68</td>
<td>Mr. McAllister</td>
<td>Chorus from Cinderella</td>
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<tr>
<td>&quot;Just Before the Battle, Mother&quot;</td>
<td>5/28/64</td>
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<td>Chorus &amp; Instrumental</td>
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<td>&quot;Lo, On the Mountain Tops Appearing&quot;</td>
<td>3/6/62</td>
<td>Mrs. Careless</td>
<td>Choir</td>
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<td>&quot;Marsellaise Hymn&quot;</td>
<td>6/4/67</td>
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<td>Chorus from The Dead Heart</td>
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<td>&quot;Moonlight Chorus&quot;</td>
<td>9/6/67</td>
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<td>Company Chorus</td>
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<td>&quot;Night Is Coming On&quot;</td>
<td>12/29/68</td>
<td>Miss Price, Mr. Dunbar</td>
<td>Salt Lake Minstrels</td>
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<tr>
<td>&quot;Now with Grief No Longer Bending&quot;</td>
<td>7/30/68</td>
<td>Madame Scheller</td>
<td>Chorus from Cinderella</td>
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<td>&quot;O God, Bless Brigham Young&quot;</td>
<td>3/6/62</td>
<td>Mr. McAllister</td>
<td>Choir joined in second stanzas</td>
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<tr>
<td>&quot;Red Nose&quot;</td>
<td>12/22/70</td>
<td>Comic Solo</td>
<td>Prof. Gschwandner's Tyrolean Troupe</td>
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<td>&quot;Slumbering Mokes&quot;</td>
<td>12/29/68</td>
<td>Mr. Dunbar</td>
<td>Salt Lake Minstrels</td>
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<tr>
<td>&quot;Star Spangled Banner&quot;</td>
<td>3/6/62</td>
<td>Miss Mannering, Miss &amp; Henry Bertram</td>
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<td>&quot;Ther's nae Luch about the House&quot;</td>
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<td>&quot;Warblers&quot;</td>
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<td>&quot;We're the Boys for Pleasure&quot;</td>
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<td>Salt Lake Minstrels</td>
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<td>&quot;Winds Whistle Cold&quot;</td>
<td>4/14/66</td>
<td>Tullidge, Williams &amp; Kendall</td>
<td>And Company</td>
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<td>&quot;While Sunbeams Are Glancing&quot;</td>
<td>7/9/68</td>
<td>Mrs. Careless</td>
<td>And Fairies</td>
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CHAPTER V

INSTRUMENTAL SOLOS AND SMALL ENSEMBLES

Instrumental solos or small ensembles were not performed with any regular or great frequency. The vocal arts and the main orchestral group provided the greater percentage of musical performances at the theatre. Voice, the most personal of all instruments, was utilized to the greatest extent of all types of music. Much credit, however, must be given to the undaunted champions of instrumental solos, particularly Mark Croxall, cornetist, and George Careless, conductor of the orchestra and a frequent soloist on the violin. Their persistence in presenting solos during the early part of these formative years was the ground-laying for the increasing number of soloists appearing in the latter years.

This chapter presents a survey of instrumental solos and ensembles for the period 1862-1870.

During the Grand Juvenile Concert presented by the Deseret Musical Association, December 15, 1863, piano solos were presented by Misses Anna and Emma Robbins, and Misses Ella and Mary Young. These instrumental solos were the first recorded performances of their kind in the theatre.¹

¹Deseret News, December 15, 1863.
The second recorded solo cannot be called a solo in the stricter sense, being music on the Highland Pipes played by Mr. William C. Dunbar, to which Mr. W. Poulter performed a "Highland Sword Dance."\(^2\)

Mark Croxall, the brilliant young cornetist, was presented to the public as soloist February 27, 1864, for the first time. He played a cornet solo entitled "All Is Lost Now," from the opera *La Somnambula* by Donizetti. This was at the benefit of the orchestra. Of this performance Mr. John Tullidge wrote:

\[\ldots\] Everybody in this city is aware (without my telling them) that this gentleman is an accomplished artist on his instrument. \ldots\] On this occasion, the horn player was dreadfully nervous. His nervousness was so very perceptible that it impregnated the cornet player with the same feeling, which was detrimental to that beautiful tone which he is capable of producing on ordinary occasions. \ldots\] \(^3\)

Mr. Croxall was a frequent soloist with the theatre orchestra and was received very well with each offering. Sometimes the solos were incidental within the piece, but nevertheless many of these were noteworthy enough to elicit a response from the press. February 25, 1865, he performed "The Last Rose of Summer"

\[\ldots\] (With Variations composed expressly for this New Instrument by C. J. Thomas introducing the Magic Echo.)\(^4\)

\(\quad\)\(^2\)Handbills, February 6, 1864.

\(\quad\)\(^3\)Deseret News, March 16, 1864.

\(\quad\)\(^4\)Handbills, February 25, 1865.
Professor Careless appeared as violin soloist September 13, 1865, soon after taking over the orchestra from C. J. Thomas. He appeared frequently aided with piano accompaniment by Orson Pratt, Jr. His solos were of the classical flavor and although listened to with courtesy were not fully appreciated by some, including the music critic of the time:

The sonata for violin and piano forte was very admirably executed; though the style of the music which it represents is too classic for the untrained ear to properly appreciate its beauties.  

A quartet from the opera Norma was arranged for string quartet by Professor Careless and presented by:

Violino Primo . . . . . . . . Mr. George Careless  
Violino Secondo . . . . . . . Mr. E. Beezley  
Viola . . . . . . . . . . . . . Mr. J. Toone  
Contrabasso . . . . . . . . Mr. J. Midgley

This number was later performed as a vocal quartet but did not re-appear with this instrumentation until February 8, 1868, at an orchestra benefit, which indicates that its reception was not sufficient to warrant an earlier repeat.

Other than violin solos by Professor Careless and cornet solos by Mark Croxall, most of the instrumental solo music came from the travelling artists. One of the first of these was an engagement with Mr. John Kelly and Willie. They performed twice at the theatre. A program of theirs is reproduced here to indicate the type of music presented.

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5 Deseret News, August 30, 1866.  
6 Ibid., April 5, 1866.
CONCERT of Instrumental & Vocal MUSIC by the natural Violinist and Vocalist JOHN KELLY at the THEATRE, Wednesday, July 25, 1866

PROGRAMME

Part First

Violin Solo .................. Mr. John Kelly
Ballad—Write a Letter to My Mother .... " "
Harp Solo .................. " "
Ballad—Willie Has Gone to the Wars .... " "
Medley—Harp Solo .............. " 
Imitation of Hermengers (Burlesque) . "
Infant Jig .................. " Indian boy"

Part Second

Cuckoo Solo (Violin) .................. Mr. John Kelly
Bone Solo .................. Willie
The African Harp—Song and Solo .... Mr. John Kelly
Dream of Music (Violin) .............. " "
(During the performance of this piece, Mr. Kelly will take it as an especial favor if the Audience will remain perfectly quiet, as it is so piano, or fine, that it requires the finest ear to appreciate its imaginary sounds.)
Active Posturing .................. Kelly and Willie

Part Third

Imitations of Paganini (Violin, one string) Mr. Kelly
Parody—This Cruel War .............. " "
Violin Solo .................. Willie
The Black Brigade—Song and Dance . Kelly and Willie
What's a Hungry Nigger Gwine to Do . Mr. John Kelly

Mr. Anthony Godbe, Esq., a local businessman and an accomplished performer on the English concertina, appeared occasionally starting with an April 12, 1867, performance, at which time he played "Favorite Selections from Norma." On April 13 he accompanied Little Miss Clive in a dance, playing the concertina.

An outstanding showman appearing in the year 1867 was Mr. Robert Heller. Billed as a "Great Conjurer, Artist and Pianist," he performed nightly starting May 20, 1867, for six

7The Daily Telegraph, July 25, 1866.
evenings. His piano music was of a good calibre, including selections such as "Fantasia on Airs from La Somnambula, Maritana, and Trovatore." A bit of program music entitled "Storm and Sunshine" was considered the "gem of the evening." It was described as

... a musical story—the country—a pastoral—the stream—the village—churchbells—a festival—the dance—the storm—the Hymn—Sunshine.

Commenting on his performances, The Evening Curtain said:

... His music is of itself an attraction that in ordinary times would fill the house. The gem produced on Wednesday and Thursday evenings, entitled Storm and Sunshine, took the house by storm, and cast the sunshine of pleasant feelings over all present. It is bewitchingly beautiful and was played in a most excellent style.

February 8, 1868, Mr. Anthony Godbe, Esq., appeared again. He played a "popular Scottish Air" on the English concertina. This was at the benefit of Professor George Careless. He played "Auld Robin Gray," and the audience, not forgetting previous performances, "called loudly for 'The Chimes' with which the gentleman obligingly favored them."

When Lesle Lester, his specialty being "Poetic Readings," appeared March 7, 1868, for one performance, it was announced that

8The Evening Curtain, May 20, 1867.
9Ibid., May 24, 1867.
10Deseret News, February 3, 1868.
11Ibid., February 10, 1868.
... the Readings will be interspersed with CHOICE
MUSICAL SELECTIONS on Violin and Piano forte, by
Professors Careless and Pratt.
Programme: [musical portions]
Music--Genevieve Waltzes . . . . . D’Albert
Soiree Majourka . . . . . . . . . Runk
La Sicilienne Valse . . . . . . . . . Marcailhow
Dreams of the Past Waltzes . . Faust12

The appearance of the Parepa Rosa Troupe at the theatre
on November 14 and 15, 1868, presented a group of superior
performers and left a tremendous impression upon the musical
tastes of the city.

The troupe included Carl Rosa, a famed violinist of
the period and husband of the star of the group, Madame Parepa
Rosa. At this engagement he performed "Souvenir du Trovatore,"
"Home Sweet Home," "Caprice Fantastique," and "Der Freischutz."
Of his playing, John Tullidge wrote:

... the "Caprice Fantastique" was executed with wonder­
ful facility. . . Carl Rosa’s brilliant execution of
the violin met with a storm of applause [Der Freischutz],
and he was obliged to give another delicious morceau.13

... We can assert that Mr. Rosa is one of the best
violin players of the present day. His wonderful facili­
ty, gentle touch and command over his excellent instru­
ment were indeed remarkable.14

The advent of the "Salt Lake Minstrels" presented
banjo solos by Ben Hoyt, and lest the lowliest of instruments
be forgotten it should be mentioned that February 3 and 5
witnessed a "bone solo by Mr. Perkins."15

12The Evening Curtain, March 7, 1868.
13Deseret News, November 17, 1868.
14Ibid., November 16, 1868.
15Ibid., February 3, 1869.
A violin, cornet, and piano selection was performed by Professor Careless, Mark Croxall, and Orson Pratt, Jr., at the February 25, 1869, benefit for Professor Careless. It was an operatic selection from *Lucretia Borgia.*

Unusual groups or soloists were frequently hired by the management for special occasions if the groups could fit into a situation. May 25, 1869, for the performance of *Arrah-Na-Pogue,* the management announced:

... Tonight, in addition to the usual attractions, ... the management have engaged for the occasion a corps of professional street minstrels, being a band of four Italian boys, just from the East, with violins and harps, who will play and sing some favorite popular pieces.

For a June 24, 1869, performance Professor George Careless and Orson Pratt, Jr., presented choice musical selections for violin and piano.

The next performing instrumentalist was an individual known only as Lotta. She appeared for six nights starting July 12, 1869. She performed banjo and drum solos. Of her talent, it was reported:

Her clog dancing and Banjo playing are such as to entitle her to be called a professor of each. . . .

Piano solos were presented by Miss Kennedy, accompanist for the celebrated Scottish vocalist, Mr. Kennedy, when

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17 *The Evening Curtain*, May 25, 1869.
he performed July 27, 1869. Among her selections were Scottish reels.\textsuperscript{20}

With the coming of the railroad, more professional troupes began to grace the stage at the theatre. Such a group was Murphy and Mack's Minstrels, who played from August 18 to 28, 1869. Among their personnel was R. W. Kohler, a talented cornetist and concertina player. During this engagement, he and Mark Croxall performed duets that were "well played and received a very hearty and well deserved encore."\textsuperscript{21}

Joe Murphy, another performer, gave a "Combonican" solo that was "immense." It was noted that the "Combonican" being, in form, like a trombone, but very small, Joe having, as he said, "Plucked it before it was ripe."\textsuperscript{22}

At the last benefit for Professor Careless before he retired from the orchestra in 1870, Mark Croxall played as a cornet solo "The Hurricane Polka," which was both greatly anticipated and well received.\textsuperscript{23}

The high spot in solo instrument history for the theatre was the appearance of the world-famed violinist, Ole Bull, March 8 and 9, 1870. With him were Mr. Edward Hoffman and two vocalists.

That he was well received is shown in the article

\textsuperscript{20}Ibid., July 27, 1869.

\textsuperscript{21}Ibid., August 28, 1869.

\textsuperscript{22}Ibid.

\textsuperscript{23}Ibid., February 8, 1870.
appearing the next day:

The Concert Last Night—Was well attended by a highly appreciative audience, and the performance was all that could possibly be desired, both instrumental and vocal. Such a company is almost above criticism. The performance on the piano, by Mr. Hoffman, was very good, and was deservedly encored; in fact, every piece, whether played or sung, was encored in the heartiest manner; and to particularize, when all were so excellent, is unnecessary. The appearance of Ole Bull was greeted in the most enthusiastic manner, and it is doubtful whether such a reception was ever accorded to any artist who has preceded him here. His performances on the violin were of the most extraordinary character, each solo being vociferously encored, the encores being responded to each time.24

Another concertina player appeared April 22 and 23, 1870. He was Mr. J. W. Sharpley, "one of the finest Concertina players in the world."25 One of his specialties was his "wonderful imitation of Battle Field Bugle Calls."26

Appearing in September and continuing through October was A. A. Needham, Esq., "an accomplished artist on several instruments." His main instrument was the piano and he was a frequent performer along with Mark Croxall’s Band, filling the vacancy left by Professor Careless. He also appeared as soloist on the violincello. He was well received on both instruments.

The year of 1870 was filled out with the performances of "Professor Gschwandner’s Celebrated Tyrolean Troupe" that commenced December 22, 1870.27 The Professor performed on

24Ibid., March 9, 1870.
25Ibid., April 22, 1870.
26Ibid.
27Ibid., December 27, 1870.
the zither and also on an instrument referred to as "the wood and straw Instrument." No other description of it is found.

Thus is completed this period of musical history at the theatre. It can be seen that orchestral and vocal music was the favorite musical fare, but nevertheless much good solo and small ensemble instrumental music was heard. To such pioneers as Mark Croxall and Professor Careless goes much of the credit for keeping this type of music before the public.

The following is an alphabetical listing (Table 6) of solo and ensemble instrumental music performed at the theatre. This should be regarded as a representative list rather than a complete list due to the lack of evidence other than that presented to the public in the handbills, newspapers, and theatre publications.
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<th>Solos</th>
<th>Group Performed By</th>
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<td>&quot;African Harp&quot;</td>
<td>7/25/66</td>
<td>John Kelly, Violin</td>
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<td>&quot;Arkansas Traveler&quot;</td>
<td>3/9/70</td>
<td>Ole Bull, Violin</td>
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<tr>
<td>&quot;Auld Robin Gray&quot;</td>
<td>3/9/70</td>
<td>Ole Bull, Violin</td>
<td></td>
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<td>&quot;Auld Robin Gray&quot;</td>
<td>2/8/68</td>
<td>Mr. Godby, Concertina</td>
<td></td>
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<td>&quot;All Is Lost Now&quot;</td>
<td>2/27/64</td>
<td>Mr. Croxall, Cornet</td>
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<td>&quot;Banjo Solo&quot;</td>
<td>12/30/68</td>
<td>Ben Hoyt</td>
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<td>&quot;Caprice on Airs from Il Trovatore&quot;</td>
<td>5/22/67</td>
<td>Heller, Piano</td>
<td>Croxall’s Brass Band</td>
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<tr>
<td>&quot;Champagne Charlie&quot;</td>
<td>2/4/68</td>
<td>Mr. Godby, Cornetina</td>
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<tr>
<td>&quot;Chimes&quot;</td>
<td>2/8/68</td>
<td>Carl Rosa, Violin</td>
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<tr>
<td>&quot;Cuckoo Solo&quot;</td>
<td>7/25/66</td>
<td>John Kelly, Violin</td>
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<td>&quot;Der Freischutz&quot;</td>
<td>11/16/68</td>
<td>Carl Rosa, Violin</td>
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<td>&quot;Dixie&quot; Caprice Fantastique</td>
<td>5/24/67</td>
<td>Heller, Piano</td>
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<td>&quot;Dream of Music&quot;</td>
<td>7/25/66</td>
<td>John Kelly, Violin</td>
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<td>&quot;Dreams of the Past&quot;</td>
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<td>Waltzes</td>
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<td>Violin and Piano by</td>
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<td>&quot;Drum Polkas&quot;</td>
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<td>Careless and Pratt</td>
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<td>&quot;Ever of Thee&quot;</td>
<td>5/29/67</td>
<td>Louise &amp; Susie Young</td>
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<tr>
<td>&quot;Fantaisie Les Italienn&quot;</td>
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<td>A. A. Needham, Piano</td>
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<td>&quot;Genevieve Waltzes&quot;</td>
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<td>Zither and Bow by</td>
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<td>&quot;Home&quot;</td>
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<td>5/22/67</td>
<td>Mr. Dunbar, Highland Pipes</td>
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<tr>
<td>&quot;Home Sweet Home&quot;</td>
<td>11/14/68</td>
<td>Carl Rosa, Violin</td>
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<td>&quot;Hurricane Polka&quot;</td>
<td>2/9/70</td>
<td>Croxall, Cornet</td>
<td>With Orchestra</td>
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<td>7/25/66</td>
<td>Kelly, Violin (one string)</td>
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CHAPTER VI

THE THEATRE AND THE DANCE

The Art of the Dance has been included in this history of music in the Salt Lake Theatre for a number of reasons, the prime reason being that one of the necessary components of a dance during this time was and in most instances is music. The character and rhythm of the music determine the dance, and vice versa. Many of the dancers were also singers and many of the singers were dancers. Both were usually actors. These three items—drama, music, and dance—made up the entertainment at the theatre. They all helped each other. They all grew together, cooperative encouragement being the chief nutriment.

To one Mr. M. Lenzi go the honors of being the first to perform a dance on the stage of the theatre. His dance was announced as a "Fancy Dance." He performed frequently during the first winter season at the theatre. He was succeeded by Mr. William Poulter, who on February 7, 1863, danced the first characteristic dance, a Highland Fling, in costume. Mrs. Seldon Irwin and Mr. William C. Dunbar danced the first duet, December 2, 1863, an Irish Jig.

1Handbill, December 31, 1862.
That the Dance caught favor with the public is evidenced by the frequent appearances of a dance number on the program. A quick sampling of the month of December, 1863, will demonstrate.

December 2 Characteristic Irish Jig.....Mrs. Irwin and Mr. Dunbar

December 5 Repeat of the Jig...Mrs. Irwin and Mr. Dunbar

December 19 Dance (Sailor's Hornpipe).....Master Harry

December 25 May-pole Dance.......Characters and Corps de Ballet

December 30 "The performance to conclude with singing and dancing." 2

Appearing as dancers at this time were: Dunbar, Lenzi, Poulter, Mrs. S. Irwin and Master Harry, and, as was mentioned above, a corps de ballet was even numbered among the players of the theatre. Mention is made April 9, 1864, that during the performance of The Mountain Sylph

...Mrs. Irwin will introduce several beautiful dances, concluding with a grand Wreath Dance, assisted by twelve young ladies. 3

Miss Louisa Young, one of President Brigham Young's daughters, was an occasional performer on the stage. May 14, 1864, she appeared in a "Song and Dance, 'Independence Day' (Imitation of Mrs. Irwin)." 4

It was when Miss Sara Alexander arrived on the scene, March 1, 1865, that the Dance had its first real champion.

2Handbills, December, 1863.

3Ibid., April 9, 1864.

4Ibid., May 14, 1864.
She was another to join the stock company at the theatre with the encouragement and insistence of President Brigham Young. It is related that the following was the general tone of the conversation that went on when she was approached by the President:

President Young asked her one day: "Sara, why won't you join the company?"
"I don't want to," she replied.
"But I want you to!" said the President, and Sara complied and made an instantaneous hit.²

Of her first performance, it is recorded that

... Miss Alexander's Tamborine Dance was well received; she manifests the elements of a very accomplished danseuse.⁶

Her first major work was the "Ballet Farce" especially contrived for her talents, "Magic Toys." It comprised several characteristic solo dances and a "grand ballet" divertissement in which twelve young ladies assisted the characters.⁷

If the amount received as her share of the benefits put on by the Deseret Dramatic Association can be a fair indication of success, she was immediately in the category of the top stock talent. Her percentage ranked with that of William C. Dunbar and J. M. Hardie. Of the benefit taken September, 1865, she received $54. From the benefit of January, 1866, she received a total of $81.87. At her personal benefit, April 11, 1864, the total income was $833.73.

⁵Pyper, Romance of an Old Playhouse, p. 164.
⁶Deseret News, March 8, 1865.
⁷Ibid., March 15, 1865.
Her benefit of February 13, 1868, received $631.61. Both were above the average received by other individual stock players' benefits. 8

Another evidence of her popularity was a clipping from the San Francisco Chronicle, supplied by a Salt Lake correspondent, relating that

... Miss Alexander the comedienne and danseuse received a fine benefit a few nights ago. A number of gentlemen, her admirers, presented her with a gold watch and chain on the occasion. 9

Sara Alexander appeared regularly with the stock company, dancing and acting from March 1, 1865, to October 13, 1868, when she appeared at her "Farewell Benefit," income of which was $646.40. 10

She went to California and July 1, 1869, made her first appearance at the Metropolitan Theatre, San Francisco. She was advertised as "The Young Mormon Actress." 11

One of the most brilliant and talented dancing stars to appear at the theatre was Priscilla Charlotte Clive, known to the public as "Little Miss Clive" and to her friends as "Tottie." She appeared at the age of twelve years; and this initial appearance, when she danced a Sailor's Hornpipe, "took the house by storm. The dance had to be repeated." 12

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8 "Ticket Ledger," 1865-68.
9 The Evening Curtain, May 16, 1867.
10 "Ticket Ledger," October, 1868.
11 The Evening Curtain, April 13, 1870.
12 Deseret News, April 17, 1867.
She appeared almost every night after this that the theatre was open, doing solo dances and duets with the various talents of the theatre including many of the "imported greats" appearing at the theatre.

She undoubtedly had a brilliant future before her but for her untimely end. Her last appearance was April 9, 1870, at which time she appeared in a "Sword Dance" during a performance by the Dramatic Company from the Ogden Opera House.

Her obituary read:

The news of the death of this promising young lady will probably give the community as great a shock as it did us when we heard it. It was entirely unexpected to us, for we had not heard of her illness, though we learn this morning that she has been rather feeble for some time past. She was widely known and unusually respected, and her parents will have the sympathy of a large circle of friends in this their great bereavement.13

It was reported that, in true theatre style, the ladies and gentlemen associated with the theatre were present to pay the last mark of respect to the lamented deceased, "the gentlemen of the corps dramatique acting as her pall bearers."14

Mr. George Brower was a frequent performer of the Dance, appearing usually in a humorous style such as his "Dwarf Dance" of January 1, 1867; "The Dance of the Animals, or the Great Dancing Giraffe," January 17, 1869; or his "Buffo" dance, January 19, 1869.

13The Evening Curtain, April 13, 1870.

14Ibid., April 15, 1870.
Others who were frequent performers and deserved mention were Mr. H. F. Stone and his wife, Amy Stone, two favorite traveling artists. Mrs. Seldon Irwin of the famous Irwins, Mr. Henry Mabien, Mr. William Poulter, and two of Brigham Young's daughters, Miss Louisa and Miss Susie.

It should be mentioned concerning the "Wreath Dance" of April 9, 1864, that included in the "twelve young ladies" were ten of Brigham Young's daughters. They were known as the "Big Ten," not because they were very large but simply to contrast them with the next eight, for the President's family was numerous. 15

One of the most interesting stories about the Dance at the theatre concerns the "Big Ten." They were to appear in a real ballet that called for regulation length ballet costumes. At the time, however, President Young had made the abbreviated costume taboo. The Managers, Hiram B. Clawson and John T. Caine, tried hard to have the censorship removed, but the President was obdurate and the order went forth that the dresses must be worn down to the ankles.

The first performance was given with this order obeyed to the letter, but the story goes that on the second night the managers had six inches cut from the dresses, and each succeeding night six inches more, the business correspondingly increasing with the retiring costumes, until Saturday night, the gala event of the week, when the corp de ballet appeared before a packed house with the fluffy costumes clipped to the regulation Parisian style. The transformation was so gradual that the trick was put over before the President had time to

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15 Pyper, Romance of an Old Playhouse, p. 107.
more than gasp, as he realized the full extent of the two managers' audacity.16

The following list of dances performed at the theatre (Table 7) gives a good insight as to the type of presentation as well as pointing out the various performers. In this list only the first performance of each type of dance is given, since, for the purposes of this chapter, the type of dance performed and the number of different dances are important, not how many times each dance was performed. Where a particular dance was performed by different artists, that is listed so as to indicate the various performers. This information was compiled from the newspaper articles of the period, the handbills and posters, *The Evening Curtain*, and various books and articles written about the Salt Lake Theatre as contained in the bibliography.

\[16\text{Ibid., p. 110.}\]
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CHAPTER VII

THE YEAR 1863

With the beginning of the new year, music in the theatre began to receive more attention. Vocal solos appeared between plays and met with much success. Mr. William C. Dunbar was the favorite humorist and his variety of songs made his name appear consistently before the public. Such songs as "Yankee Manufactures," "The Perfect Cure," and "The Serious Family" (sometimes billed as "The Nervous Family"), rated him his share of encores.

The solo dance was also a popular favorite, the first to be introduced by a Mr. Martin Lenzi. These were billed as a "Fancy Dance" with no other indication as to their character.

February 7, 1863, Mr. William Poulter created quite a sensation by appearing during the course of the evening and dancing the "Highland Fling" in "Characteristic Costume." The Highland Fling became a great favorite with both the audiences and the dancers. It was performed by almost every dancing artist that appeared at the theatre both as a single Highland Fling and as a double, or with a partner.

Other vocal soloists to appear during this period were

1 Handbills, February 7, 1863

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Mrs. Agnes Lynch, Miss A. Evans, Miss Margaret Thomas, Mrs. S. M. Irvin, J. D. T. McAllister, Miss Ursenbach, and Miss Lindsey.

This was Miss Ursenbach's only appearance on the stage of the theatre, quite possibly because of the frank criticism made of her voice by Mr. Tullidge.

The high point of music and drama combined for the year 1863 was the presentation of *Pizarro*. As mentioned in Chapter II, this work contained music composed and arranged by Professor Thomas and presented a large choral group together with the orchestra, creating a spectacle of sight and sound for the audience. It was presented March 4, 7, 11, and again April 8, 1863.²

April 15, 1863, was the closing of the winter season at the theatre. This did not mean an idle period for the theatre, however. It merely gave free use of its facilities to the social dancing desires of the city.

July 3, 1863, witnessed the Grand Union Hop at the theatre. This was a social demonstration by the citizens of Great Salt Lake City and vicinity, commemorative of the Fourth of July.

... a day which will ever be memorable as that upon which the fathers of the American Republic, protesting against the illiberal, obnoxious and oppressive conduct of the mother country, shook off a yoke which long had been grievous to be borne. ...³

²Pyper, Romance of an Old Playhouse, p. 102.

³Deseret News, July 8, 1863.
A false floor was placed over the parquet giving the inside dancing area of 140 feet by 75 feet. 4

Tickets were $2.50 a couple, with each additional lady 50¢.

As an indication of the hardy stock of which the pioneers were made as compared to the present-day dancing enthusiasts, the Ball started at the hour of six. The programme was as follows:

1. Grand March.
15. March.
17. Scotch Reel.
21. Cotillon, with 2 ladies.
22. Schottische.
27. Sir Roger de Coverly.

Sets form at the sound of Cornet. 5

After dance number 14, "Sir Roger de Coverly," intermission was held, during which the guests were entertained by

4Ibid. 5Ibid.
the daughters of President Brigham Young.

... while the assembly were making initiative preparations for recess, a piano was placed in the centre of the hall and, while one of President Young's daughters discoursed sweet instrumental tones, some six or eight others executed an appropriate vocal accompaniment in a manner altogether creditable, considering their youth and modest experience. 5

At midnight, refreshments were partaken of, each person, as per invitation instructions, furnishing his own.

Following a grand march and a change of cotillion, patriotic songs were sung by Mr. J. D. T. McAllister; and Professor Thomas aided by his sister, Miss Margaret A. Thomas, gave the "Music Lesson."

The dance being resumed, was continued--filling the programme, till half past four in the morning of the fourth—which will not be deemed a late hour, more especially as the festival was ordered in honor of the National Anniversary--being commenced on Friday evening, that the enthusiasm and eclat of the occasion should not be restricted by the more sacred hours of the Sabbath.

The attendance at this function was estimated to be around 800 adults. This number plus the children present who "like sparkling gems in the queenly coronet, were generously interspersed among the assembled 'beauty and chivalry'" would have swelled the number to the vicinity of 1,000.

The 16th of July witnessed another Grand Ball at the theatre. This occasion was the commemoration of the organization of the Mormon Battalion in 1846. Invitations were extended by President Young to all former members who might be in position to avail themselves to be present. Also invited

6Ibid. 

7Ibid.
were those who were pioneers of 1847.

Of the 500 men who composed the Battalion, there were 181 present at the festival. Of the 143 pioneers there were 55 present, which

... together with the wives, mothers, sons and daughters of the "Battalion boys" and Pioneers and a few special guests, swelled the number present to about eight hundred.\(^8\)

Several songs were sung by Mr. J. D. T. McAllister during intermission. Dancing was continued till four o'clock in the morning when

... the festive amusements of that memorable and interesting occasion were closed by the benediction of President Brigham Young.\(^9\)

In the year 1863 the first benefit performance was given at the theatre. It was held August 1 and was for Professor C. J. Thomas. Lending their services for the evening were: Mrs. Cook, Mrs. Lynch, Miss Ursenbach, Miss M. Thomas, and William Dunbar. President Young's orchestra (the theatre orchestra), the Tabernacle Choir, and (by permission of Mr. David O. Calder) a portion of the Deseret Musical Association were also present. A fine program was presented and was well received by a near-full house.

The Deseret Musical Association, founded by Mr. David O. Calder, gave an excellent program October 7, 1863. This concert was nearly cancelled due to the ill health of its director, Mr. Calder. It was noted in the press that it was with "great bodily suffering" that Mr. Calder could arise from

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\(^8\)Deseret News, July 22, 1863.  \(^9\)Ibid.
his seat to conduct the singing of his pupils.\textsuperscript{10}

There was standing room only at the concert with a reported 1,453 tickets sold.\textsuperscript{11}

It was with the criticism of this concert that the talents of John Tullidge were displayed for the first time. He was a man of much import during this period of history and, but for his untimely death, would surely have had greater influence upon the tastes of the people. He arrived in Salt Lake City during this year and his first musical criticism appeared in the \textit{Deseret News} October 21, 1863. His work is easily detected by its high literary style and frequent use of Italian and French musical terms, a style not in use in the Salt Lake papers up to this time. He left no doubt in one's mind that he considered himself a trained musician. His first critique appearing under the pen name "Musicus" (the only time he used this name) was too lengthy to be carried in the newspaper the week following the Deseret Musical Association concert, and was held till the next week. It was some four thousand words in length, a few parts of which will be given here so as to display his style.

The concert opened with one of Professor Thomas' pieces, which did him credit as a composer. The introduzione by the Cornet was a chaste piece of rendering, and the band did well in giving the gentleman an opportunity of doing justice to that beautiful strain---in fact the gem of the piece---instead of destroying the effect by loud playing.

\textsuperscript{10}\textit{Deseret News}, October 14, 1863.

\textsuperscript{11}"Ticket Ledger," p. 39.
The horns however were out of tune at the finale, but it may be here parenthetically observed that I have since heard the same gentlemen play with fine expression. The horns are favorites with me and an orchestra would not be complete without those beautiful instruments.  

The duet "Hark 'tis Music Stealing," by Mrs. Trosper and Mrs. Horsley, would have been, for they both have good voices, a favorable performance, but for the non-conception of the piece, and the stiff execution of one of the passages. In the first place it was a "leetle" too slow, and in the second the triplets were unskilfully treated. The first fault can easily be remedied, and the second also. To avoid the second, the mouth should be kept moderately opened and the tongue still and horizontal. The passage would then be of easy execution, while the moving of the tongue causes a stiff and uncouth delivery of the notes.

The following is the section that seemed to unseat Miss Ursenbach:

The stabet mater of Rossini was his last, best, and most classical work. Every piece in that Cantata is of the highest school of composition. The bravura passages require great animation and volubility of execution, and it cannot be rendered effective without the study and experience of a great artist—at present I must say Maddle. Ursenbach is not qualified to render such pieces with the effect that is required to excel. In the first place, her execution was not regular, and again, her ascending division of tones were anything but faultless. Let Maddle. Ursenbach study—as all great singers are required to study for excellence—and doubtless in time she will find her reward by being pronounced an accomplished vocalist. Moreover, Italian music is not the element of an English or an American audience; and I could advise her to study well the English language—if she be not already acquainted with it—and select for her performances some of the excellent cavatines of Bishop: such as "Tell Me My Heart," "Ho! Hear the Gentle Lark," "Trifler Forbear," and a host of compositions of this class.

This last comment of Miss Ursenbach's talents had a telling effect, for she appeared no more on the stage of the Salt Lake Theatre.

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12Deseret News, October 21, 1863.
13Ibid.
14Ibid.
Miss Ursenbach was not the only one irritated by his dissecting style. Of Mr. William Dunbar he wrote:

... "Who Will Care for Mother Now," is a composition of great expression; and I must say that the singing of the solo part by Mr. Dunbar was a creditable performance; but that irresistible comic face and attitude of his is much against him in this style of composition. . . .

The blow was softened by a comparison of Mr. Dunbar's talents with those of the celebrated English comedian, "Leston." But it is to be noted that from this point forward Mr. Dunbar confined himself to comic songs and seemed to leave the "serious" ones alone.

John Tullidge was a great directing force, from behind the scenes, of the city's musical tastes. He aided the orchestra by frequently copying music (for which he received monetary reward), evidenced below:

April 24, 1866
Orchestra
To Jno Tullidge
As per bill for copying Music $76.50

On occasion, he appeared in vocal work, singing tenor either with a group or solo as when he later gave a concert of selections from Tancred, The Creation, and The Messiah. 17

The winter season saw the addition of a corps de ballet at the theatre in the production of The Warlock of the Glen. 18

This was staged November 25, 1863. Also presented

15Ibid.
17Deseret News, January 6, 1895.
18Handbills, November 25, 1863.
at the last of the season were the new vocal talents of Mrs. Selden Irwin and Mr. Henry Mabian. Mrs. Irwin, along with her husband, joined the stock players of the theatre on November 4, 1863, and stayed until April 9, 1864. During this engagement the local players advanced in their work to a marked degree, taking their places on a plane with professionals.  

The year 1863 had a fitting climax in the December 15 Grand Juvenile Concert presented by the Deseret Musical Association, David O. Calder, Director.

The choir consisted of 300 voices, a grand number for any locality, but doubly so when conceived as being in Salt Lake City in 1863. These were his students, and, as advertised, they were the product of the Tonic Sol-Fa method which he used in his teaching.

Presented on the program were songs by "Misses Phebe Croxall, Julia D. Young, Rachel Clayton, Clara F. Stenhouse, Ann and Emily Smith." Piano solos were played by "Misses Anna and Emma Robbins, Misses Ella and Mary Young and the accompanist was Miss Fanny Young."

The public comment of this fine concert was summed up and expressed in a poem by Eliza R. Snow printed in the Deseret News, December 19, 1863:

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20 Deseret News, December 9, 1863.

21 Ibid.
THAT CONCERT

Respectfully inscribed to Prof. David O. Calder
by E. R. Snow

That Concert—that scene—all was form'd to inspire
Thoughts of Eden's fresh bowers of love;
And it seem'd, as I gaz'd on that beautiful choir,
As a type of the choirs above.

The music—the singing—saluting the ear,
Spread Elyssian sensations around,
As the sweet tones were utter'd in sounds full and clear,
And the words were not swallowed by sound.

The order was perfect—the beauty was rare:
The fair Goddess of Purity too
Embellish'd the grandeur that brilliantly, there,
Illum'd the magnificent view.

God bless the kind Teacher with fullness of joy,
For his patience in "labors of love,"
From ennobling progression, may nothing decoy,
The blest youth, whom he toils to improve.

Success crowns his efforts in what he has done—
His example, a beacon, will shine,
In refining improvement, to lead others on
Where the Muses their laurels entwine.

God bless those young children—yes, bless that whole
Such pure strains may they long live to sing/choir;
And all join in the chorus with Gabriel's lyre,
At the crowning of Zion's great king.

G. S. L. City, Dec. 19, 1863

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22Deseret News, December 19, 1863.
The first event of musical importance for the year 1864 was the benefit for the orchestra which took place on February 27 and received a monied response that was very pleasing. The hit of the evening appeared to be the solo by Mark Croxall on the cornet-a-piston. It was so well received that the Deseret News felt to add that occasionally the Professor could afford to give the public a little more frequently a solo from that cornet without any special occasion. . . .

The following week there appeared another extended critique by John Tullidge. He set the tone of his article thus:

Our orchestra, the most useful and necessary appendage to the dramatic corps of the City Theatre, has been sadly neglected. . . . With these views I have determined to notice the Orchestra occasionally and my great aim will be truth and instruction. I will praise where it is deserving and mildly point out errors for the improvement of those who have committed them. . . .

He then proceeded to analyze each composition almost measure-for-measure:

... These instruments [cornet and clarinet] were finely accompanied by this string band per arco in the mezzo.

1Deseret News, March 16, 1864.
2Ibid.
legato style. But the most excellent effect was the return of the combined orchestra to the coda in the energicamento fortissimo form, which gave a splendid close to the quadrille.³

Here and there he offered corrections and suggestions to the various players:

... By the bye our flute player appears to be more at home with the piccolo than he does with the concert instrument. With the piccolo, his intonation is good as well as his execution, but with the large flute he places his lips over the embouchure too far or not far enough, which causes him to be sometimes too flat, at others too sharp; this should be avoided.⁴

The article being too lengthy, it was carried over to the following week's paper.

During the interim he must have received some reactions to his various comments because he was moved to declare his intentions and justify his position at the beginning of his second article.

If I did not feel convinced that music in general, in this City and Territory, required a representative, I should not take upon myself the responsible and unpleasant task of criticism; but as I do feel the work to be in a measure my mission, I am quite willing to be any spiteful remarks that might be made on my opinion.⁵

There can, however, be detected here a more mellow tone of writing and no noticeable barbs. He ended his article with a charming tribute to Professor Careless:

The Professor's teaching and conducting requires no eulogy from me, for what he has accomplished is too well known for me to depreciate his talents in that line; but I may add that I believe the management has chosen the "right man for the right place."

John Tullidge, Senr.⁶

³Ibid. ⁴Ibid. ⁵Ibid. ⁶Ibid.
The real service that John Tullidge performed was in a journalistic re-awakening of the regular critics to the importance of the orchestra. There appeared the beginning of a rash of musical notices which, to be sure, would have been encouraging to all of the performers as exemplified by the praise given the performance of the Caliph of Bagdad Overture, April 2:

MUSICAL.—We were pleased to hear the overture—from the Caliph de Bagdad—on Saturday, between the first and second acts of the play. The usual moving and talking between plays prevented the audience from hearing the commencement; but the silence which eventually ensued and the applause that followed demonstrates the soundness of our critic's judgment on the wishes and tastes of the people. Professor Thomas has reason to be satisfied with the progress of his orchestra and the public. The first have made astonishing progress and the latter are never backward in its exhibition of appreciation.

It was during the month of April that David O. Calder retired from the orchestra to again devote his time and talents to the Deseret Musical Association, a venture that received excellent community support as evidenced by the concert of December 15, 1863.

The patriotic fervor attached to the war between the states penetrated as far west as Utah and was displayed in the theatre by many patriotic songs by Dunbar, Hardie, and McAllister, such as "Just Before the Battle, Mother," "When This Cruel War Is Over," "Union Marseillaise," and "When Johnnie Comes Marching Home."

Utah was opposed to secession. When the first

7Ibid., April 6, 1864.
telegraph message was sent over the newly constructed line to Utah in October, 1861, President Young stated to the president of the company, J. H. Wade, "Utah has not seceded, but is firm for the Constitution and laws of our once happy country." Though Utah was opposed to slavery, there appeared in the theatre during this period many Negro songs that met with success, such as "Why Did My Sarah Sell Me?" and "Kingdom's Coming."

"Heavy" drama was the mode for this year. William Tell, Richard III, The Duke's Motto, and Belphegor the Mountebank are but samples of the style. All of the above mentioned were presented with "Appropriate music, New Dances, Beautiful Choruses, and Efficient Casts of Characters."

Belphegor the Mountebank even had, in addition to the above, a "Grotesque Ballet."  

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8 Preston Nibley, Brigham Young, the Man and His Works (Salt Lake City: Deseret News Press, 1937), p. 369.

9 Handbills, December 28, 1864.
THEATRE!!!
GREAT SALT LAKE CITY.

Manager, 
H. B. CLAWSON.

Stage Manager, 
JOHN T. CAINE.

Extraordinary Night!
MONDAY EVENING,
FEBRUARY 8, 1864.
FOR THIS NIGHT ONLY
The Eminent Young American Humorist,
ARTEMUS WARD,
(CHARLES F. BROWNE)
with
"SPEAK A PIECE"
AND DELIVER HIS CELEBRATED
Comic Oration.
ENTITLED
THE BABIES IN THE WOOD,
IN MOURN
He will touch on many topics,
Tell many thrilling anecdotes,
 Attempt a few pleasant jokes,
And
MAKE AN OCCASIONAL ALLUSION to his SUBJECT.
The THEATRE ORCHESTRA will be in attendance, and perform Choice Selections of Music prefatory to the Lecture.

DOORS open at 7 o'clock. OVERTURE to commence at half-past 7.

Prices of Admission same as usual.
CASH or GRAIN only can be received in payment for TICKETS on this occasion.

Professor SIMMONS
has recently performed in all the Chief Cities of
CHINA, JAPAN, THIBET, S. W.,
COCHIN CHINA, AUSTRALIA, and CALIFORNIA,
where his feats of NATURAL MAGIC and PSYCHOLOGY
have stamped him
THE WONDER OF THE WORLD.

Professor SIMMONS
will perform the great FORTUNES feat of writing on the Arm in
INCARNADINED CHIROGRAPHY.

The THEATRE ORCHESTRA will give an
ENHARMONIC PROLEGOMENA.

DOORS open at 7 o'clock. OVERTURE at half-past 7.

Prices of Admission same as usual.

Babies in arms $10 Extra.

CASH or GRAIN only can be received in payment for TICKETS on this occasion.

Fig. 6.---Salt Lake Theatre Handbills 1864.
Macbeth was the opening feature of the year 1865. This was a significant event in the theatre's musical history and an undertaking of sizable proportions. Locke's original music was procured and arranged for the orchestra by Professor Thomas. The talents of the Tabernacle Choir and portions of the Deseret Musical Association were trained and used. The production was "performed to a large audience on Wednesday night [January 4] and drew an immense house on Saturday night. . . ."¹

The choruses and orchestra performed well and reflected much credit on Professor Thomas and the musical talent assisting him.

The members of the Orchestra are entitled to much commendation for the manner in which the music set down in the programme was rendered. That's right, Professor, and you gentlemen of the Orchestra; we are pleased to hear you "bring down the house."²

The year 1865 was the last Professor Thomas acted as leader of the orchestra until he returned from the southern part of the state in 1871. That the orchestra was now a

¹Handbills, January 4, 1865.
²Deseret News, January 25, 1865.
well-rehearsed and proficient one is evident by the enthui-
astic comments of the press and writers of the period.

... By-the-bye, Professor, that was a good programme of
music you gave us on Saturday night, and well executed
too. Keep it moving, we like it, and so do the public. 3

Not all can go well, and once in a while a bad per-
formance occurred. Professor Thomas must have had a bad
moment or two with the chorus during the February 1 performance
of Rob Roy, enough at least to elicit from the News the follow-
ing statement:

... Professor, hadn't you better rub up that chorus a
little: we believe the music is very fine, but couldn't
for the life of us appreciate some of it: perhaps that's
because our ear is faulty. 4

Starting with the January 21 performance, a regular
feature of the program was a series of numbers by Professor
Thomas and the orchestra, the usual number of announced se-
lections being four.

Saturday, January 21, 1865.
The ORCHESTRA
Will perform during the evening the following Pieces:
Overture—Zampa, by Von Harold. POLKA—Gem of the Valley,
by C. J. Thomas, with Cornet Solo by Mr. Mark Croxall.
QUADRILL—The Wedding; VALSE—Genevieve, by C. d 'Albert. 5

Saturday, January 26, 1865.
The ORCHESTRA
Will perform during the evening the following pieces
of Choice Music:—
OVERTURE—Titus, by Mozart
REDOWA—The German, by d'Albert

3 Deseret News, February 1, 1865
4 Ibid., February 8, 1865.
5 Handbills, January 21, 1865.
QUADRILL—Bomarsund, by G. d'Albert
VALSES—Violante, by C. d'Albert

These selections were well received and it became a standard procedure under Professor Thomas to include such selections each performance during the remainder of his term.

On Saturday, March 4, 1865, the theatre joined the nation in celebrating the inauguration of President Abraham Lincoln. There was presented a "patriotic song and chorus" written expressly for the occasion by E. L. Sloan, Esq., an amateur musician and editor of the Salt Lake Herald; and the orchestra played "national and patriotic airs" in addition to four regularly scheduled concert selections.7

The impact of historical events was felt in the theatre on many occasions. Holiday celebrations, significant events such as completion of the Transcontinental Railroad and deaths in high offices were registered in the history of this theatre. The routine schedule was sometimes interrupted, as by the assassination of President Lincoln.

April 12, 1865, the program for the following Saturday night was published:

On Saturday night we are promised a treat in Old Phil's Birthday and the Forty Thieves. The latter belongs to a style of pieces entirely new here, embracing beautiful scenery, magnificent costumes, fine mechanical effects, and concludes with the greatest effort at grand spectacular effect that has yet been attempted on our stage. Fairies, thieves, demons, mortals—comical and serious, good and bad—singing, dancing, and a gorgeous

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6Ibid., January 28, 1865.

7Handbills, March 4, 1865.
illuminated tableau ought to afford an entertainment both pleasing and amusing. There is every opportunity for display and effect in it, and these the Management will doubtless do justice to.  

This presentation never materialized on the date intended, despite its professed merits. Its cancellation was explained to the public April 19, 1865:

THEATRICAL:--The performance announced for Saturday evening was postponed until Monday evening, in consequence of the tragic event that filled the nation with mourning and brought its Chief Magistrate to the grave by the hand of a wicked assassin. . . .  

The Brass Band from Ogden, Utah, journeyed to Salt Lake City the week end of April 8, 1865, and were guests of the Management of the theatre. They appeared on the program for Saturday evening, April 8, playing a "selection of choice pieces." They received complimentary tickets for themselves and their families or friends Friday, Saturday, and Monday nights. The "Ticket Ledger" for this year indicates that Friday, April 7, thirty-nine tickets were given the Ogden Band; Saturday night, the same; and Monday evening, only eighteen.  

This was the first of many later appearances of brass bands in the theatre. The brass band organized by Mark Croxall played quite an extended engagement in 1870 and the Ogden Brass Band re-appeared on other occasions.

8Deseret News, April 12, 1865.

9Ibid., April 19, 1865.

10"Ticket Ledger," April, 1865.
A social evening was spent by the Deseret Dramatic Association and attaches of the theatre on April 26. The stage was cleared of its usual garniture and decorated and illuminated by oil-lamp chandeliers; and a dance was held. Guests included President Young and President Kimball, John Taylor, George A. Smith, Wilford Woodruff, A. M. Lyman, and George Q. Cannon. Dancing was kept up with spirit... till a late hour, and "all went merry as a marriage bell" till the wee small hours began to enlarge, when the company separated after having had a "good time" together. 11

In the year 1865 Professor Thomas was called to St. George on a special assignment by President Young to organize and train musicians in that area. The first public mention of George Careless performing in the theatre was September 13, 1865. On this occasion he performed a violin solo, which was well received.

The "Swiss Bell Ringers," a traveling troupe of entertainers, performed two nights at the theatre, September 8 and 9. Total money taken in for the two nights was $1,176.35, indicating that they had a good engagement. 12

Salt Lake City was still reached only by the overland stage route, but such groups appeared quite frequently, and more frequently as the fame of the theatre spread. Usually they would play an extended engagement of one or two weeks at a time, or even longer in the cases of some of the dramatic

actors and actresses traveling singly or in pairs.

The Ladies and Gentlemen of the Association had three benefit performances in September; the dates were the 16, 20, and 23. The ticket sales totalled $2,544.05 for the three evenings. The share disbursed to the orchestra was $600.00 cash and $150.00 in store orders, to be divided up among the members.13 This did not amount to a very handsome annual salary for the members, of course. It was not long after George Careless became director of the orchestra that he set out to put them on a steady salary basis. When the management failed to see President Young about the matter as promised, Professor Careless threatened to walk out that very Saturday. Seeing that Professor Careless was in dead earnest, negotiations went forward and Professor Careless named and received his own price—"Three dollars a night, in cash."14

Thus the year was finished out with a reorganized, smaller, but better-paid orchestra totaling seven men.

13Ibid., September, 1865.
14Pyper, Romance of an Old Playhouse, p. 141.
CHAPTER X

THE YEAR 1866

The first work of a large scale for the year 1866 was the "semi-opera" (as it was referred to then), "Guy Mannering." This was prepared for a benefit for the "Gentlemen of the Association," April 14, 1866. "Guy Mannering" was announced as

... one of the most popular, if not the most popular, pieces of its class that has ever been produced on the stage... and the songs and choruses are intrusted to the best musical talent of the city, embracing a very strong body of auxiliaries...

For this presentation the chorus was supplied by the Deseret Musical Association. Of this group, it was written:

One fact was demonstrated on Saturday evening, that the Deseret Musical Association can furnish a chorus difficult to excel and rarely equalled on any boards outside the walls of a first class opera house.

Included among the vocalists were: John Tullidge, Miss Triplett, Mrs. Oliphant, and Henry Bertram. George Careless was musical director.

It was well received by the audience, which totalled 1,920 and represented an income of $1,185.65. The ticket

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1Deseret News, April 12, 1866.
2Ibid., April 19, 1866.
3"Ticket Ledger," April, 1866.

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ledger also noted that there were 658 persons in the parquette, which included thirty-five chairs and five persons standing.

The first indication of difference in musical taste between Careless and Thomas was shown April 5 when a string quartet, the first to play in the theatre, performed "Selections from Norma," arranged by Professor Careless. The personnel of the quartet were: George Careless, first violin; Ebenezer Beesley, second violin; John Toone, viola; and Joshua Midgley, contra bass.4

The orchestra, under its new director, received many compliments from the press during the first part of the year. They were usually short but flattering statements, such as:

We are pleased to note the excellent music rendered by the orchestra under Professor Careless. It is a source of enjoyment to the audience, who appreciate the labors of the "men of note."5

... The Satanella Waltzes, arranged by Professor Careless, played between the pieces was a choice selection, and admirably executed.6

We were quite delighted with the orchestra on Saturday evening. Keep at it, Brother George—we all admire you.7

... We had not the pleasure of hearing the orchestra waltzes, but accept the public verdict so highly commendatory. ... 8

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4Deseret News, April 5, 1866.
5Ibid., March 29, 1866.
6Ibid., June 28, 1866.
7Semi-weekly Telegraph, October 16, 1866.
8Daily Telegraph, September 7, 1866.
All articles were not of one accord, however, for it was this year that Professor Careless received a complaint from the Daily Telegraph:

... Professor Careless will oblige by some light music now and again. For some time the orchestra has been very excellent, but terribly "ponderous." Yankee Doodle, or Pop Goes the Weasel would ever be a variety, if nothing better can be had.

Solos by Careless and Croxall appeared frequently this year. Croxall's were always well received. The Professor's were likewise, but on one occasion the solo was admired with some reservation:

The Sonata for Violin and Pianoforte was very admirably executed; though the style of music which it represents is too classic for the untrained ear to properly appreciate its beauties.

Mark Croxall organized his brass band this year and after a performance on November 7, 1866, it was reported that Captain Croxall's capital brass-band dressed in their elegant uniform, alternated with the orchestral band, in producing harmony for the audience. They discoursed some excellent music, and were warmly greeted with applause.

A new vocalist appeared during March of 1866. She was announced simply as "Mrs. Leslie" and sang March 28 and April 5, 1866. Of the latter appearance it was reported that she was received "with much applause" and sang an encore. No further mention was made of her.

9Ibid., September 14, 1866.
10Deseret News, September 12, 1866.
11Ibid., November 7, 1866.
12Ibid., April 5, 1866.
It was during this year, 1866, that Lavinia Triplett married George Careless. She appeared up to September billed as "Miss Triplett" and as "Mrs. Careless" after that month. Appreciation for her talents grew at the theatre, as noted by an article of November 21, 1866:

... The singing of Mrs. Careless was well executed and encored. She is an accomplished songstress, and is becoming very popular.\(^{13}\)

One of the traveling artists of this year who received much attention was Mr. John Kelly. He performed on the violin and harp and sang ballads. He was assisted by an Indian boy, called "Willie," who danced, played "fair" violin, performed a "bone solo," and was noted for his "Grecian Statuary."\(^{14}\)

Mr. Kelly played two programs in the theatre in July and announced that he was planning a tour through the "settlements."\(^{15}\) He reappeared at the theatre November 30, 1866.

The "sensation" of the year 1866 was the presentation of the play Ten Nights in a Bar Room, with "Little Dellie Clawson" singing the famous "Come Home, Father." She had appeared intermittently from the age of four, and now at the age of "a little over seven" she "took the house again and again" as Mary, the drunkard's child.\(^{16}\) This play was so

\(^{13}\textit{Ibid.}, November 21, 1866.\
\(^{14}\textit{Daily Telegraph}, July 27, 1866.\
\(^{15}\textit{Ibid.}, July 28, 1866.\
\(^{16}\textit{The Evening Curtain}, December 20, 1866.\)
successful that it was the talk of the town, and much moralizing was done by the citizenry with this play as its theme, as evidenced by newspaper articles of the time.

Two special holiday performances occurred this year. One was on the Fourth of July, a matinee and an evening performance of Cinderella. The other was a Christmas Eve performance of The Elves.

At the matinee performance of Cinderella an audience of 2,181 was recorded, with an income of $809.03. The evening performance drew an audience of 1,393 and an income of $931.97, indicating a large number of children were in attendance at the matinee. J. D. T. McAllister sang "The Star Spangled Banner" at the evening performance and was received with "immense applause, the entire audience joining in the chorus at his request."

The Christmas Eve performance of The Elves drew much comment from the newspapers. The dances and dancers in particular were praised. Advertising the performance The Evening Curtain said,

... There is a bevy of pretty little elves, attendants on the fairy queen, who execute a couple of ballet dances and sing some choruses: Ethelinda /Miss Alexander/ proves that with vitality she has gained terpsichorean ability in a solo dance and by assisting at the ballet; ...

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17 "Ticket Ledger," July, 1866.
18 Deseret News, July 12, 1866.
19 The Evening Curtain, December 25, 1866.
Miss Alexander appeared as the Marble Bride and received much praise for her dancing:

... The dancing scene where the Marble Bride (Miss Alexander) trips the light fantastic toe, surrounded by her attendant nymphs, who also move to the coquettish charms of music, was a masterpiece of the art Terpsichorean.20

The year 1866 concluded with the play Temptation, or the Irish Immigrant, during which Mr. Dunbar sang the "popular Irish Song, 'Pat Malloy'" and between plays, "May Lyle" was sung by "the popular vocalist," Mrs. Lavinia Careless.21

20Semi-weekly Telegraph, December 27, 1866.
21The Evening Curtain, December 29, 1866.
CHAPTER XI

THE YEAR 1867

The year 1867 was ushered in with a performance of The Elves, or the Marble Bride, January 1, featuring Miss Sara Alexander in solo and ballet dances. During the evening, she and Mr. George Brower were featured in a "Grand Fancy Dance—Columbine and Harlequin." ¹

January 17, Mr. George Brower presented his specialty, "The Dance of the Animals, or the Great Dancing Giraffe," during which he represented the following animals:

- The Black Sheep
- The Crawling Caterpillar
- The One Humped Camel
- The Lord Dundreary and the Dancing Giraffe²

This was so well received the audience demanded a repetition.

Mr. Henry Maiben was another member of the Deseret Dramatic Association who frequently appeared in dance. March 5, 1867, he danced with Miss Alexander performing a Pass de Dux [sic].³ On May 1 he was featured in "The Great Dancing Giraffe."⁴

¹The Evening Curtain, January 1, 1867.
²Ibid., January 17, 1867.
³Ibid., March 5, 1867.
⁴Ibid., January 17, 1867.
Little Miss Clive made her dance debut at the theatre April 17, 1867, dancing a Sailor's Hornpipe that "took the house by storm. The dance had to be repeated." She was twelve at the time and became an immediate success and was in continuous demand.

Dance numbers received much attention during this year. The artists appearing in dance were: Miss Alexander, Miss Clive, Mr. Maiben, Mr. Brower and Miss Louisa Young.

March 16, Miss Alexander and Mr. Brower danced an Irish Jig; April 17, they introduced a dance called the "Pas Styrian"; April 24, Miss Alexander and Little Miss Clive danced a double Sailor's Hornpipe; April 30, Miss Alexander danced "The Cachucha." These were but a few of the many performed, but they are indicative of this year's programs.

The featured vocalists were again Mrs. George Careless, William C. Dunbar, and J. M. Hardie. Appearing for only one performance, though well received, was Mrs. DeWitt Waugh in a "Yankee Character Song."

Also making a debut during this year was Miss Elizabeth Nunn, having just arrived from Sheffield, England. That she was an experienced songstress is noted in the announcement: "... a lady of whom fame speaks highly as a most excellent and brilliant songstress. ..."

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5Deseret News, April 17, 1867.

6The Evening Curtain, January 17, 1867.

7Ibid., October 16, 1867.
performance was

... loudly encored in her sentimental song " Scenes That Are Brightest" to which she responded with a most Laughable one, which we will call "Try, Boys, Try," inviting all the young bachelors to try their luck at wooing and winning the fair sex.

One of the travelling artists to appear this year was Mr. Robert Heller, performer of "illusions, mirth and music." He appeared nightly from May 20 to May 30 with moderate success, as noted by an article in The Evening Curtain,

... His music is of itself an attraction that in ordinary times would fill the house... 

The ticket ledger is more specific as to his success. It shows an income for the first two nights of $816.20 and $507.63, respectively. His receipts steadily declined until the low of $153.40 on the ninth appearance and a final appearance of $323.35.

Four social dances were held during the month of July while the theatre was closed for the summer. The events celebrated were: The Fourth of July; a Mormon Battalion Ball, July 16; a Pioneer Party, July 24; and a Juvenile Party given Saturday afternoon, July 27, for the young people.

Concerning the dance celebrating the Fourth of July, it was reported:

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8Ibid., October 17, 1867.
9Deseret News, May 29, 1867.
10The Evening Curtain, May 24, 1867.
11"Ticket Ledger," May, June, 1867.
The Ball at the Theatre was a success on Thursday evening. The immense stretch of flooring, formed by the parquette being covered over on a level with the stage, gave room for such a number to join in the "maze dance" as is seldom seen "on the floor" at one time. . . .

The Ball given in commemoration of the enrollment of the Mormon Battalion was well attended. The admission was $5.00 per couple and $1.00 for each additional lady. The orchestra for the occasion was "seated in a balcony erected in front of the dress circle, as on the evening of the fourth. . . ."

The Pioneer Party was the main event in the day's celebration commemorating the entry of the pioneers into the valley. At this party "a very large company enjoyed themselves exceedingly until about four o'clock on the morning of the twenty-fifth. . . ."

The Juvenile Party held July 27 was one of the first parties of its kind in the Territory to be held in the theatre. An article appearing in the Deseret News reported that a good time was had by all and apparently the younger people were not unfamiliar with the various dancing steps:

... The crowds of interesting and much interested, young people who assembled, induced everybody present to declare that this is a great country for little men and women. ... The dancing was engaged in by the juveniles with the utmost spirit, and they manifested a thorough acquaintance with the "enchanting maze."

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12 Deseret News, July 10, 1867.
13 Ibid., July 17, 1867. 14 Ibid.
15 Ibid., July 31, 1867. 16 Ibid.
Additions to the performing musical talent were Amy Stone and her husband, H. F. Stone. Of their first performance, September 6, 1867, it was recorded:

There was an excellent house on Thursday evening, on the debut of Amy Stone and Mr. Stone. . . . She is an exceedingly clever actress. . . . She is also an accomplished songstress and a graceful, clever dancer. Mr. Stone is a very admirable comedian, and dances a comic hornpipe with all the easy grace and neatness of an accomplished artist.1

Amy Stone customarily sang two or more songs during the course of the evening's performance, and Mr. H. F. Stone usually performed a dance, either solo or with one of the ladies of the company. Their engagement ran from September through November, during which time they added much to the musical as well as dramatic entertainment.

The orchestra was nearly forgotten during this year as far as publicity or printed recognition goes. One of the very few references made to the orchestra for this period appeared in The Evening Curtain, June 8, 1867:

"Our young man" is not much of a musician . . . and although his ear is not very large for concerted pieces, he believes that the music made by the orchestra at the Theatre is most excellent, though the instruments are not so numerous as they were at one time. We believe so too, more especially as an eminent musical friend of ours of sound judgement and exquisite taste, says that "our young man" is correct.18

That the orchestra was active can only be inferred by the presentation of performances calling for orchestral

17Ibid., September 11, 1867.

18The Evening Curtain, June 8, 1867.
support such as Bombastes Furioso, January 19, and Macbeth, March 27. Another indication was the advertisement for December 23, 1867, which read in part

Messrs. H. B. Clawson, W. C. Dunbar, H. E. Bowring, Adam Duncan, Little Miss Clive, & Gentlemen of the orchestra have in the kindest manner volunteered their professional services for a Benefit for Mr. J. M. Simmons. \[19\]

During the year 1867, the orchestra had a substitution of Charles Sansom, trombone, for Horace K. Whitney, flute, and the addition of Charles Evans, French horn. The list of personnel appeared in the ticket ledger showing the number of tickets used by each member:

<table>
<thead>
<tr>
<th>Jan. 19, '67 Orchestra</th>
<th>To Tickets</th>
</tr>
</thead>
<tbody>
<tr>
<td>As per day book</td>
<td>E. Beezeley $5.63</td>
</tr>
<tr>
<td></td>
<td>D. Evans 4.25</td>
</tr>
<tr>
<td></td>
<td>C. Evans 6.50</td>
</tr>
<tr>
<td></td>
<td>J. Midgeley 6.75</td>
</tr>
<tr>
<td></td>
<td>O. Pratt, Jr. 1.50</td>
</tr>
<tr>
<td></td>
<td>C. Sansom 3.75</td>
</tr>
</tbody>
</table>

\[20\]Handbills, December 23, 1867.

\[20\]"Ticket Ledger," January, 1867.
CHAPTER XII

THE YEAR 1868

A performance by Miss Louisa Young, daughter of President Young, opened the year 1868 at the Salt Lake Theatre. With Miss Sara Alexander she danced a number entitled the "Drum Polka."

... the demand for a repetition was so strong and continued, that the business of the scene had to be suspended until the audience were gratified. Both young ladies danced very well, but Miss Louisa astonished everybody, with her grace, abandon, and excellent time, on her first appearance in a pas de deux.¹

Professor Careless drew attention when a benefit was announced for him, February 8. That he was quiet and unassuming is noticeable in the announcement of the benefit.

Professor Geo. Careless takes a benefit tomorrow night. Our orchestral leader is a gentleman whose greatest noise is made from the auditorium side of the footlights, and then it comes in sweet sounds, often in ravishing strains.²

George Careless received more public attention this year than in 1867. Following the benefit, which received only a "fair house" (income $497.50),³ he next drew notice as violin soloist, accompanied by Orson Pratt, Jr., March 7, at

¹Deseret News, January 4, 1868.
²Ibid., February 7, 1868.
³"Ticket Ledger," February, 1868.
an evening of readings by Lesle Lester, a travelling artist.\(^4\)

The major event for Professor Careless and the musical talent of the Deseret Dramatic Association during the year 1868 was the preparation and presentation of Rossini's "Grand Operatic, Scenic, Ballet and Romantic Fairy Spectacle of CINDERELLA."\(^5\) It was presented "after weeks of preparation" with

... all of Rossini's beautiful, original music of Cinderella, under the direction of Professor CARELESS. For the more efficient production of the different Concerted Pieces and Choruses, Mrs. Careless has been specially engaged. Mr. Hardie and the best musical ability of the Company will also appear.\(^6\)

Cinderella was presented July 7, 9, 11, 13, and 24, and met with much success. Much of this success was due to the talent of Madame Maria Methus Scheller, an outstanding traveling artist whose presence dominated the theatrical events of 1868.

Between the dates of May 19 and December 31, Madame Scheller made fifty-nine stage appearances. She introduced such plays as Under the Gaslight, Cinderella, Child of the Regiment, and La Samnambula.

Although Madame Scheller was an excellent artist and contributed much to the musical, as well as acting, growth of the theatre, the high point of the year was still the Parepa Rosa concerts of November 14 and 16. These concerts have been

\(^4\)The Evening Curtain, March 7, 1868.

\(^5\)Deseret News, July 2, 1868. \(^6\)Ibid.
discussed in detail in Chapters IV and V so will be but men-
tioned at this time.

There was one other fact connected with her appearance
that needs comment. Madame Parepa Rosa was the first "prima
donna" and her company was the first opera troupe to make the
"great overland trip across the continent." The troupe came
from the east to San Francisco by way of the Panama Canal.

... Having visited the principal cities in California,
the great overland trip was entered upon. To accomplish
it in such a manner as to keep appointments made by
Madame Rosa's agent, they engaged a special stage for
themselves, from Wells, Fargo, & Co., at immense expense;
visited Virginia, Austin, &c., in Nevada, and on to Salt
Lake City, which they left last evening for the East.

The Salt Lake Minstrels was a local group that ap-
peared upon the stage, in addition to Madame Scheller, for
three nights, November 29, 30, and 31. They were reported as
giving "fair entertainment and their puns and songs were
greatly relished by the Audience." The box office receipts
tell a more accurate story. The first night's receipts were
$522.35; second night's receipts, $297.15; third night's
receipts, $303.82.

Local vocalists appearing during this time were Miss
Nellie Colebrook, Miss Elizabeth Nunn, and Mrs. George
Careless. Mr. George Teasdale appeared in a duet with Miss
Nunn, "Matrimonial Sweets." Miss E. Lindsey and John

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7*Deseret News, November 18, 1868.
8*Ibid.
9*Ibid., December 30, 1868.
10*"Ticket Ledger," November, 1868.
Tullidge appeared only at Professor Careless' benefit, February 8, 1868.

A new talent appeared briefly in the person of Mr. E. G. St. Ledger, Esq., who performed a skating act on Parlow Skates and later an exhibition was given by Mr. St. Ledger using Indian War Clubs.¹²

One other incidental talent to appear very briefly was a Mr. Brown, who volunteered a dance,

... though his name was not on the bill, and showed that he could dance, though he did not weary the house by prolonging it too extensively.¹³

Captain Croxall's band volunteered their services February 4, presenting the following music:

- Lucknow Gallop (new)
- Wild Rose Waltzes (new)
- Selections from Les Vespers (Verdi)
- Champagne Charlie, and other selections

They appeared February 3, 4, 18, and March 3 and 26, and were well received by the audiences at all appearances.

The audience was called to task by the Deseret News on August 4 for disrespect shown to the musical performances at the theatre:

FEET STAMPING.--If people who are in the habit of keeping time to music in places of amusement, such as the theatre, only knew what an intense feeling of annoyance they cause in those who appreciate good, delicate and

¹²Ibid., February 18, 1868.

¹³Ibid., May 6, 1868.

¹⁴The Evening Curtain, February 4, 1868.
refined music; if they possessed even a slight degree of human compassion, they would at once cease from indulging in that vulgar habit. Surely the slight gratification this stamping can afford those who do it ought to be sacrificed for the benefit of those who consider that the noise made by knocking the feet against a board lends no additional charm to the music, loud whispering, munching candy, apples, etc., during the rendition of the most sublime and interesting arts of a play are bad enough goodness knows, and have an annoying effect upon the nervous appreciator of the drama, and therefore should only be indulged in between acts; but at any rate do spare the feelings of the lovers of the "Divine Art" and don't stamp the feet to keep time to the tune...\textsuperscript{15}

The audience was again criticized November 12. This time disapproval was shown toward the practice of "turning opera glasses upon the audience."

\textbf{NOT GOOD MANNERS.}--We notice a custom growing in our Theatre which claims correction, for it is in bad taste and does not display good manners. We allude to the practice of turning opera glasses on the audience, and staring through them at the people in all parts of the house. Field glasses, too, are sometimes brought into requisition; and it must be highly flattering to a lady or gentleman, to have their faces drawn within a few inches of the starer's nose, through the medium of the powerful lenses of a field glass...\textsuperscript{16}

Success or failure was not noted to these pleas for better audience manners.

\textsuperscript{15}Deseret News, August 4, 1868.

\textsuperscript{16}Ibid., November 12, 1868.
CHAPTER XIII

THE YEAR 1869

This was the year that marked a dramatic turn of events at the Salt Lake Theatre, for this was the year that the transcontinental railroad was completed. The evolutionary changes appearing at the close of this year were but a prelude to what lay ahead.

For the theatre management, there was a note of expectancy as they made the following statement:

Our theatregoers may now confidently look forward to entertainments of more than ordinary excellence at the Theatre. The completion of the railroad greatly facilitates the acquisition of first-class talent of this description from the East, and Salt Lake City is very likely to become a point of attraction to theatrical "Stars." To meet the wants of the times the lessees of the Theatre, Messrs. Clawson and Caine, have already secured a combination of talent rarely to be met with except in first-class metropolitan theatres. In addition to their excellent home-made stock company, they have Miss Lockhart, Mr. Horne and Miss Lucille Western, all three being acknowledged as artists of great ability. Next week this talented trio will appear in combination, when performances that have never been equalled here, and which would be hard to excell elsewhere, will surely be presented. Should the enterprise evinced by the Management meet with a fitting response on the part of the public, the services of the "great lights" of the theatrical firmament will no doubt be secured for their delectation.\(^1\)

The railroad was completed May 10, 1869, and one of the first groups of traveling artists to come to the theatre

\(^1\)Deseret News, March 12, 1869.
via the new means of transportation was the Howson Opera Troupe. They presented three Offenbach operas: *La Grande Duchesse de Gerolstein; Tromb-al-ca-zar, or the Dramatic Criminals;* and *Pierette, or La Rose St. Fleur.*

It should be noted that the chorus for these operas was composed of members of the local company and the theatre orchestra performed under the direction of Professor Careless.

Another note of changing times was the appearance in Salt Lake City of the first circus ever to be seen there, June 28, 1869.\(^2\) It was mentioned at the time that the theatre attendance slacked off somewhat because of this competition.

The next traveling artist to arrive at the theatre was Mr. Kennedy, "the renowned Scotch vocalist," July 26, 1869, for a two night engagement "prior to returning to Auld Scotland."\(^3\)

Following Mr. Kennedy came Miss Geraldine Warden, appearing in a "Grand Operatic Concert." She performed July 28, 29, 30, and 31.

From San Francisco and Maguire's Opera House came Murphy and Mack's Minstrels to appear nightly (except Sunday) from August 18 to August 28. The opening announcement pointed out that

THE INSTRUMENTAL DEPARTMENT will be the most complete and perfect ever with any company in California, and will be under the direction of H. Schreiner.\(^4\)

\(^2\)Ibid., June 28, 1869.

\(^3\)The Evening Curtain, July 27, 1869.

\(^4\)Ibid., August 18, 1869.
This was an example of not only the stock company being replaced by "outside" talent but the orchestra as well. That the orchestra of the minstrel show did not go unnoticed is evidenced by The Evening Curtain comment:

... Next followed the Nightingale Polka by the orchestra, which in itself was worth the price of admission.\(^5\)

Apparently this temporary release from work on the part of the stock company was capitalized upon since a society note was added to The Evening Curtain concerning a picnic enjoyed by the theatre personnel.

The ladies and gentlemen of the Tabernacle Choir and the members of the theatre orchestra and of Captain Croxall's Brass, and Major Huntington's Marshal \(^{sic}\) Bands, have to-day been passing a few happy hours at Calder's Farm. We have no doubt that with the sweet strains of the bands and the amusements provided at the farm the day has passed most joyously.\(^6\)

The next "outside" artist to appear at the theatre was Kate Denin, "an actress that made a distinct impression on that generation."\(^7\) It was reported that she had a very good voice and could use it effectively.\(^8\) Her engagement at the theatre extended from November 15, 1869, to February 19, 1870. One of her specialties was an operatic farce titled Jenny Lind at Last. In it she was cast as "Jenny Leatherlungs." Of this performance it was recorded:

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\(^5\)Ibid., August 19, 1869.

\(^6\)Ibid., August 24, 1869.

\(^7\)Pyper, Romance of an Old Playhouse, p. 172.

\(^8\)The Evening Curtain, November 16, 1869.
As Jenny Leatherlungs . . . Kate Denin was afforded a fine opportunity of displaying her extraordinary talent as a vocalist. She has a soft, clear, mellow voice which she controls with admirable effect. Her singing last night was beautiful.

During the first half of the year 1869, prior to the coming of the railroad, the local artists presented their usual ambitious productions. Madame Scheller continued her extended engagement on through the opening months of this year.

Cinderella was re-staged for three nights starting January 14, with Madame Scheller as the lead and J. M. Hardie cast as the prince, the whole being under the direction of Professor Careless.

The Naiad Queen, or the Water Nymph's Revolt was produced January 28, for three evening performances and a matinee. Madame Scheller and Mr. Hardie were again the leads. Concerning the production, the Deseret News reported:

... Its naiads and demons; ... its songs and choruses; costumes and appointments; and plenty of exquisite music composed and arranged expressly for this piece by Professor Careless, make it one of the most attractive spectacles ever presented on the boards of our theatre. Professor Careless has worked hard on the music, and deserves special mention for his efforts to make the piece a success.

February 24, Professor Careless took his annual benefit and received a good audience. The income was $581.60, which was a good average amount for this particular season.

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9Ibid., December 2, 1869.
10Deseret News, January 28, 1869.
11"Ticket Ledger," February, 1869.
During the benefit evening, the orchestra played "Men of Prometheus Overture" by Beethoven, "Naples Quadrille," "Claribel Waltzes," and "Eleanor Waltzes." The musical interlude was composed of the following numbers:

1. Grand Selection--"Il Trovatore" . . . . . Lavotte Orchestra
2. Duet--"Singing Lesson" . . . . . . . . . Hewitt
   Mr. and Mrs. Careless
3. Operatic Selection--"Lucretia Borgia"
   Professors Careless, Pratt and Croxall
4. Song--"All in the Merry May" . . . . J. R. Thomas
   Mrs. L. Careless
5. Comic Song--"Grecian Bend"
   Mr. W. C. Dunbar
6. Duet--"Good Night" . . . . . . . . . Glover
   Mrs. L. Careless and Miss M. Triplett
   Prof. Orson Pratt, Jr., Accompanist

It was at this concert that William C. Dunbar introduced the "Grecian Bend," a comic song so successful that he had to repeat it three times that same evening.  

Macbeth was staged again by the local company on June 30, September 20, and October 7, of this year. Mrs. Careless and J. M. Hardie performed the principal solos and the Tabernacle Choir was the chorus of the evening. All were under the direction of Professor Careless.

Madame Scheller reappeared in October and, with the assistance of the local group, performed Donizetti's Child of the Regiment.  

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12 *Deseret News*, February 24, 1869.
14 *The Evening Curtain*, October 14, 1869.
This year was the most active year to date for the theatre. It was open for a total of 283 performances. This was just over a forty-seven week season, if averaged by a six-day week. George Pyper pointed out that during the month of March, 1869,

... there were produced twenty-six distinct plays and farces, with elaborate scenic investiture, costumes and properties that made the old theatre famous. In a corresponding month of the year 1928 ... there came to the same playhouse three attractions. Certainly around 1869 was the golden age of playdom at the old theatre.15

15Pyper, Romance of an Old Playhouse, p. 166.
CHAPTER XIV

THE YEAR 1870

The year 1870 was a year full of changes. It was a year noted for its many dances held at the theatre, for the resignation of Professor Careless, for the death of Little Miss Clive, for the appearance of Ole Bull, violinist, for the increased number of other "outside" talent, and for the completion of the Utah Central Railroad.

The event of great significance to the people of Salt Lake City for the year 1870 was the completion of the Utah Central Railroad, January 10, 1870. This line connected Salt Lake to the "overland line" and made the run down to Salt Lake "one of the easiest things in the world."¹

There was much celebrating in the city upon the completion of the "Utah Central." The Ball at the theatre, however, was the grand affair of the night.

... The scenery had been carefully removed, the wings put to flight, the borders covered up, and the mimic ballroom of the drama became a monster one, where two hundred gaily disposed persons could glide through the mazes of the dance. In the front of the dress circle a gallery had been erected for the orchestra, which was decorated with the National Red, White and Blue. The Proscenium curtain was also neatly draped with the same colors; while the side-light boxes, on the stage, were covered in a tasteful manner, red and white intertwined, the national colors

¹The Evening Curtain, March 10, 1870.
surmounting them. The back of the stage was finely carpeted and formed into a recess for ladies, being seated with sofas and lounges, and fronted by a beautiful place column scene. The green room was also luxuriously furnished for ladies, with lounges and sofas; the Grand Piano occupying its old place in the southeast part of the room. . . .

Tonight and tomorrow night there will be again balls in the theatre, before it is restored to its former condition for the resumption of the drama.2

The third dance of the scheduled three was a Military Ball. It too was a successful dance and the partners continued it "until the first rays of dawn were almost observable on the eastern horizon."3

The next dance held at the theatre was a Grand Ball in honor of the birthday of General Washington. It was estimated that "about a thousand ladies, and gentlemen participated, including a large number of the most prominent citizens of the Territory. . . ."

A "Grand Social Ball" was advertised for the following Friday evening, February 25, with $2.50 per couple the admission charge. The announcement read in part, "All persons of respectability invited to attend."5 The next day a Juvenile Ball was held in the afternoon.

The Grand Ball held March 2 may have been considered the last one of the winter season, but it certainly was not

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2Ibid., January 11, 1870.
3Ibid., January 13, 1870.
4Ibid., February 23, 1870.
5Ibid., February 24, 1870.
the final one of the year. The same month, but on the nine-
teenth, a "Calico Ball" was held.

... This party is being gotten up in compliance with the
wishes of many of the ladies of this city, and we can ex-
pect to see such an assembly of beauty in calico as is
seldom seen. We may add that home-made will be equally
a la mode with calico on the occasion.

The traditional Fourth of July dance was held at the
theatre "commencing at eight o'clock." Another dance, a
"Grand Social Ball," was indeed the last of this year, being
held July 7, 1870. These dances, in addition to being a
special form of entertainment and recreation for the local
citizenry, formed a minor source of revenue for the theatre.
Profits were recorded in the usual ticket ledger along with
play receipts. The "Celebration Ball" on the Fourth of July
recorded receipts of $267.50, with a reported expense of
$45.00 for "musicians and callers." The "Social Ball" of
July 7 reported receipts of $135.50, with $36.00 for "musicians
and callers." One other ledger entry concerning the above
two dances should be mentioned. It is self-explanatory and
gives an interesting sidelight into the customs of this era.

July 8, '70. Party A/c suppers for
Music, callers, a/c for
two nights. $35.00

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6Ibid., May 19, 1870.
7Ibid., June 29, 1870.
8"Ticket Ledger," May, 1870-November, 1870.
9Ibid.
10Ibid.
The Art of the Dance was not a heavy contributor to the enjoyment of the patrons of the theatre during this year, quite possibly due to the unexpected death of Little Miss Clive, April 12. Of special note was the appearance of Mrs. C. DeBar, of Salt Lake City. She performed a "Highland Fling," in costume, "as danced by her twenty years ago."\(^{11}\)

Miss Susie Young appeared in a "Spanish Dance," April 2, and Mr. H. E. Stone, who was almost considered "local" due to his well-received engagements at the theatre, performed an "Army and Navy" dance the same evening.\(^{12}\)

Little Miss Clive appeared frequently during the early months, performing a variety of solo dances. Her last appearance was April 8, at which time she performed a "Sword Dance," on the same bill with the visiting Dramatic Company from Ogden Opera House. It indeed must have been a shock to all concerned when her death was announced four days later.

\[\ldots\] The news of the death of this promising young lady will probably give the community as great a shock as it did us, for we had not heard of her illness, though we learn this morning that she has been rather feeble for some time past.\ldots\]\(^{13}\)

Out of respect to Little Miss Clive or perhaps by coincidence, there was no record of any person from the local stock company appearing in solo dance following her death, for the remainder of the year.

\(^{11}\)The Evening Curtain, February 2, 1870.

\(^{12}\)Ibid., April 2, 1870.

\(^{13}\)Ibid., April 13, 1870.
Professor Careless took his last benefit at the theatre on February 9. For this program it was noted that the orchestra was "reenforced by several excellent musicians." The strength of labor unions had been increasing in Salt Lake City during this period, and for some time the unions had been trying either to force the theatre orchestra members, and in particular, Professor Careless, to join the union or else have the management replace them with a union group. It was Professor Careless' belief that a member of the Church should not join any such society. The unions at this time had sufficient strength to threaten a boycott of the theatre if the management did not employ union members. Professor Careless chose to resign his position instead.

The last reference made to him as director of the theatre orchestra was April 2, 1870. It read:

... A full and efficient orchestra under the direction of Professor G. Careless. ...

The theatre was not entirely without concerted music as a result of losing Professor Careless. Some of the traveling groups provided their own orchestras. An example of this was the troupe known as "The British Blondes," appearing during July and August for nine appearances. Their orchestra, under the direction of a Mr. Schreiner, received much praise.

14Ibid., February 8, 1870.

15Pyper, Juvenile Instructor, LIX, 177.

16The Evening Curtain, April 2, 1870.
Starting September 2, the Brass Band of Captain Croxall became a frequent performer. It is to be noted that now he and his group were paid for their services rather than "volunteering" as in the past. The theatre ledger shows a payment to Croxall, November 28, 1870:

Orchestra
To Croxall's Band
Playing in Orchestra 10 nights as per M. Croxall's report $300.00

On October 8 it was announced that "a new and efficient orchestra under the direction of Mr. E. Beezley" was to appear. The members of this new orchestra were: Magnus Olsen, George Hedger, George Smith, Henry J. Smith, John Toone, Charles Evans, Joseph Daynes, Ebenezer Beesley, and Joseph Midgley. Captain Croxall's Band was also present at this appearance.

The same month, on October 22, an article was carried in The Evening Curtain telling of the new classes in vocal music to be opened at the Deseret University under the management of Professor Careless.

Vocal music continued strong during this year. Mrs. Careless appeared frequently and was fast becoming recognized as the best and most popular vocalist of the area. Of a February 11 performance it was recorded:

... In the interlude Mrs. Careless sang beautifully

17"Ticket Ledger," November, 1870.
18The Evening Curtain, October 8, 1870.
19Ibid., October 22, 1870.
and with great power, "Thou are so near and yet so far." We do not recollect having heard anything finer on our boards, not even by Parepa Rosa. . . . 20

Mrs. M. A. Romney re-appeared February 16, after a long absence, and sang "Kemo Kimo." Mr. W. D. Harris appeared with great frequency during this year. He performed such songs as "Captain Jinks," "Love among the Roses," "Kaiser Der Yer Vant Ter Puy a Dorg," and "Teutonicalities." 21 Conspicuous by his absence during this year was Mr. William C. Dunbar. There was no mention of his performing during 1870.

The stage was dominated this year by the influx of "outside" talent. The first and perhaps most outstanding artist to appear was Ole Bull, March 8 and 9. With him were

Miss Hattie Safford, The Favorite Soprano;
Mr. William Macdonald, The Popular Tenor;
Mr. Edward Hoffman, The Distinguished Pianist and Composer. 22

The concerts were both well attended and well received. The reception given to Ole Bull was described in The Evening Curtain as follows:

The concert last night was well attended by a highly appreciative audience, and the performance was all that could possibly be desired, both instrumental and vocal. . . . The appearance of Ole Bull was greeted in the most enthusiastic manner, and it is doubtful whether such a reception was ever accorded to any artist who has preceded him here. His performances on the violin were of the most extraordinary character, each solo being vociferously encored, the encores being responded to each time. 23

20 Ibid., February 12, 1870.
21 Ibid., February 5, 1870.
22 Ibid., March 2, 1870.
23 Ibid., March 9, 1870.
Summing up the performance of Ole Bull and also prognosticating a bit, the Management of the theatre wrote:

The visit of this company will not be soon forgotten by the citizens of Salt Lake; and we hope they will be followed by other musical "stars." We have had Parepa and Carl Rosa and Ole Bull, now come along Urso, Levy and company; the way is clear now; the Utah Central line makes a run down from the overland line one of the easiest things in the world. . . .

During the month of April, Amy Stone and H. F. Stone returned for a one-performance engagement (April 2, 1870). The Dramatic Company from the Ogden Opera House also appeared for one night only (April 8, 1870). The new ease in traveling permitted one-night appearances; previously, when an Ogden group appeared, they made a week end of three or four performances. On April 22 and 23 Mr. Alf Burnett, "America's favorite humorist and elocutionist," appeared. With him was Mr. J. W. Sharplet, billed as "one of the finest Concertina Players in the World." On April 27 there was presented "Satsuma's Royal Japanese Troupe," a group of twenty artists, acrobats and jugglers. Scheduled to appear May 14 was Mr. P. T. Barnum

. . . whose reputation as a great and successful Showman is World Wide. . . . [He] has volunteered to give a series of his popular lectures . . . THE ART OF MONEY GETTING or, how to be HEALTHY, HAPPY AND RICH.

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24 Ibid., March 10, 1870.
25 Ibid., April 22, 1870.
26 Ibid.
27 Ibid., April 27, 1870.
28 Ibid., May 12, 1870.
The "British Blondes" appeared the last of July for nine performances of music and dance. Following them, Duprez and Benedict's Minstrels performed two evenings. They were billed as

. . . coming from their Beautiful and Elegant Opera House, Philadelphia.\(^\text{29}\)

This was a minstrel group of thirty players which included a brass band. They returned to Salt Lake in September and gave another performance on the sixteenth of that month.

Thus can be seen the influence of the railroad on the type of presentations given the patrons of the theatre. There were still "local" performances, but they seemed to be "fill-ins" between the performances of the bigger artists brought in by rail. There were still performances by amateur talent. An example of this took place December 2 when Mr. Graham, "one of the '20th Ward rebels,'" appeared and sang a song, entitled "Militia Man's Lament," composed by "the 'insurrectionists' during their incarceration in that military prison at Camp Douglas."\(^\text{30}\)

The above song had great local significance at the time. There had been friction between the army troops stationed at Camp Douglas (now Fort Douglas) and a group of men from the 20th Ward in Salt Lake. As a result, the men were held in prison for a few days. Their internment and

\(^\text{29}\)Ibid., August 3, 1870.

\(^\text{30}\)Ibid., December 2, 1870.
subsequent release made them "heros" and brought about their appearance at the theatre.

This example of amateur talent was a rare thing. The amateur performer no longer had the opportunity once given him during the formative years prior to the advent of the railroads.

The year 1870 was filled out by the engagement of "Professor Gschwandner's Celebrated Tyrolean Troupe."

The amount of money taken in at the theatre during their stay was quite indicative of this year. Perhaps the city was reaching the saturation point with regards to theatre offerings; perhaps the imported talent lacked appeal. Nevertheless, a performance in the first years of the theatre would yield an income in the neighborhood of five or six hundred dollars; the Gschwandner troupe had first, second, and third night receipts of $124.50, $108.75, and $220.20, respectively.\(^{31}\)

A group in November, "Macevoy's Great Pictorial, Musical and National Entertainment," realized for its four performances: $372.55, $232.10, $167.90, and $159.65, respectively.\(^{32}\)

This year marked the end of an era.

\(^{31}\)"Ticket Ledger," December, 1870.

\(^{32}\)Ibid., November, 1870.
CHAPTER XV
SUMMARY AND CONCLUSIONS

Construction work started on the Salt Lake Theatre July 1, 1861, and the building was completed for temporary use May 5, 1862. April 19, 1862, the theatre closed temporarily in order to complete interior decorations; and although still not complete, it reopened December 24, 1862, for the winter season.

The first director of the orchestra was Charles J. Thomas. His original orchestra consisted of two flutes, two clarinets, two French horns, three first violins, two second violins, two violas, two cellos, one contra bass, one trombone, and one ophicliede. The addition of Mark Croxall, cornetist, December 24, 1862, gave a well-balanced instrumentation to the group. By March 11, 1863, through the addition of four new members, the theatre orchestra totalled twenty-four players.

Since salaries, such as they were, were not entirely sufficient for the members of the Deseret Dramatic Association, which included the orchestra, occasional benefit performances were held, the profits of which were divided proportionately among the members. Charles J. Thomas received the first individual benefit held at the theatre.
The orchestra progressed under the directorship of C. J. Thomas to a point that they were given special theatre billings during the year 1865. This same year, C. J. Thomas left for a southern Utah "mission" and George Careless was named director in his place.

One of the first things that George Careless did was to cut the size of the orchestra down to seven pieces and arrange a more stable salary of $3.00 per man, per night. His orchestra consisted of flute, cornet, two violins, viola, cello, and piano. This group continued until 1870. During this year, 1870, George Careless left the orchestra and went into private teaching. Ebenezer Beesley assumed command of the orchestra after the resignation of Professor Careless. Beesley enlarged the group again and directed them until 1871 when C. J. Thomas returned to head the orchestra once more.

Vocal music was the predominant type of musical activity within this period of investigation. A vocal solo was customarily presented between the two plays of the evening. Many times songs were included in the plays. The outstanding female vocalists of this period were Miss Margaret Thomas (later Mrs. M. A. Romney) and Miss Lavinia Triplett (later Mrs. George Careless). Outstanding male vocalists were William G. Dunbar, J. D. T. McAllister, and J. M. Hardie.

When a special chorus was necessary, it was the common practice to use the Tabernacle Choir or the Deseret Musical Association Choir, an independent choir founded and directed by David O. Calder.
Important travelling artists who influenced both the musical taste of the community and the talents of the local artists were Mr. Seldon Irwin, Madame Scheller, and Madame Parepa Rosa. The outstanding vocal events during this period were the Parepa Rosa Concerts, the presentations of the Howson Opera Troupe, and the concerts of the Deseret Musical Association.

A regular part of the entertainment at the theatre was the Dance. Sarah Alexander was the main dancer of the theatre during these formative years. She started dancing publicly March 1, 1865, at the theatre, and continued until July 1, 1869, at which time she went to San Francisco to appear at the Metropolitan Theatre.

The second most famous dancer of the time was "Little Miss Clive." Priscilla Charlotte Clive started dancing at the age of twelve, April 17, 1867, and was enthusiastically received by the public. Her untimely death April 13, 1870, ended her rising career at the age of fifteen.

Well-known male dancers of the period were M. Lenzi, William Poulter, and George Brower.

It is interesting to note that ten of Brigham Young's daughters appeared frequently in the corps de ballet, and two other daughters, Miss Louisa and Miss Susie, performed solo dances quite regularly.

The theatre was used for one other type of musical activity, and that was ballroom dancing. By extending a false floor out over the orchestra pit and first few rows of seats,
a floor of surprisingly large size was available and many successful dances were held there on occasion.

The material in this thesis has been presented in two ways: the horizontal approach and the vertical approach. The three main areas, instrumental music, vocal music, and dance, were each traced from 1862 to 1870 to give an overview of each specific area. Then all three areas were presented in their interacting relationship in a year-by-year chronology. This vertical approach tended to show each of the three main areas in its proper relationship and to point out the highlights of each year.

It has been the purpose of this thesis to bring to light as much of the music as possible, all the performers that could be recorded, and sufficient audience reaction to indicate the musical preferences of the area in order to provide an accurate, detailed account of these early years. There was also the desire to present these things in such a way that they would be reliable, factual, complete, and still, if possible, interesting. An attempt was made to capture the spirit of the times, to make the characters "live," to transport the reader back to those early pioneering times in the theatre.

The traveling artists were necessary to the growth of the local talents. Their influence could not be measured, but nevertheless could be seen. It could be seen in the efforts of the Management, in the music played by the orchestra, and by the songs sung by the vocalists. The more impressive
a traveling artist was, the more the local musicians excelled themselves. This was witnessed during the Parepa Rosa concerts by the type of music played by the orchestra and the excellent way that they performed it. There was seen the necessity of playing the best music, of singing the latest songs, and of imitating the greatest stars.

The necessary years of growth were given the local talents, but year after year, as the fame of the theatre grew, the travelling artists began to increase in numbers. The entry of the railroad changed the picture even more. The completion of the transcontinental railroad in 1869, and the completion in 1870 of the Central Utah line, caused the occasional traveling artist to become a steady stream of talent into the theatre. What once nurtured the embryo talent of the territory, began to replace it entirely. The golden years of local talent were changing to golden years of a different sort. They were golden years for the theatre and for the audience since here were presented the finest talents of the nation in a seemingly unending flow, but their increased coming ended an era of local resourcefulness.

In the beginning years the community made its own entertainment. With the advent of the railroad, the entertainment became supplied to them. There will be those who argue "progress," or that the presentation of the nation's best performers was a justifiable cause for the near-extinction of the amateur.

The reason for concentrating on the area of this study
is beautifully stated in the words of Horace G. Whitney:

... but to my mind the most interesting period since the doors of the famous structure were opened, was the first decade, between the '60s and early '70s, when the community was passing through its formative period—when the crude material assembled by the pioneers first began to come in contact with actors and actresses from abroad, and when the foundations were laid for the dramatic and musical culture which radiated from the players in the Salt Lake Theatre, and formed the basis of the taste and appreciation so widespread throughout the state today...

The process of collecting this material was a thrilling experience. One gains a new insight into this period of history, a new respect, bordering on awe, for the pioneers of these years, the Church leaders, the construction workers, the actors, and the musicians. One problem raised was: what should be done with the collections of items from the Salt Lake Theatre?

It would be well if these theatre artefacts were all collected in one place. Investigations of this and other types should not be hindered by the inaccessibility of the materials because of multiple "ownership."

A collection of the handbills, as complete as possible, should be assembled, arranged in order, and then preserved on microfilm.

A collection of the actual music performed should be started as soon as possible. Envelopes containing theatre music composed and arranged by Thomas and Careless lie in the bottom of a file drawer in the Church Historian's Office,

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1Whitney, op. cit., p. 583.
labeled "Brigham Young's Band." One wonders where the remainder is located.

While these items are available and before the past becomes more distant, this part of Utah's musical heritage should not go unattended. Biographical studies should be made of such contributors to this heritage as: William C. Dunbar, Sara Alexander, J. M. Hardie, J. D. T. McAllister, Mark Croxall, Ebenezer Beesley, and David O. Calder, to mention a few of the more prominent performers who to date have received little attention.
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MUSIC HISTORY OF THE SALT LAKE THEATRE,
THE FORMATIVE YEARS: 1862 - 1870

An Abstract
of a Thesis Presented
to the Department of Music
Brigham Young University
Provo, Utah

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

by
Alfred S. Morris, Jr.
August, 1957
ABSTRACT

The purpose of this thesis was to bring to light as much of the music as possible, all the performers that could be recorded, and sufficient audience reaction to indicate the musical preferences of the area in order to provide an accurate, detailed account of the early years in the Salt Lake Theatre, 1862 - 1870. There was also the desire to present these things in such a way that they would be reliable, factual, complete, and still, if possible, interesting. An attempt was made to capture the spirit of the times, to make the characters "live," to transport the reader back to those early pioneering times in the theatre.

This period is now almost beyond the recollection of the living. Its importance is overshadowed by the present, or the near-past. When touched upon historically the mention is brief, due to the lack of correct knowledge, or the lack of easily accessible correct information.

That the beginning of anything, be it a social or cultural movement, is important cannot be denied. It was with this thought that this thesis was prepared. The all-important beginning years of the Salt Lake Theatre needed recording. There was also felt the need for more complete accuracy in reporting information of early Utah history. All too often
the heart ruled the head, so to speak, in earlier historical writings. Assumptions and hearsay were frequently recorded as fact with little or no attempt at verification. It was with this thought of accuracy in mind that the material for this thesis was collected.

The primary source material has been the preserved records of the period: The Deseret News, The Semi-weekly Telegraph, Salt Lake Theatre handbills, programs and posters, The Evening Curtain (a publication of the theatre), ledgers and ticket sales books of the Deseret Dramatic Association, and the recorded minutes of the same association. The personal diaries of some of the characters performing during this period were used whenever possible. The writings of the period and following were studied, checked, and, when possible, used. The bibliography to the thesis contains the complete list of sources. These were all consulted, but greatest dependence and reliance was given to the periodicals and publications of the years investigated.

The issues of The Deseret News printed during this period were searched for any reference to music or dance performed at the theatre. The availability of these papers on microfilm greatly facilitated the process. The handbills and programs of theatre presentations were tied in bundles and located in the basement of the Office Building of the Church of Jesus Christ of Latter-day Saints, as were the stored copies of The Semi-weekly Telegraph. These, too, were carefully searched for references.
Construction work started on the Salt Lake Theatre July 1, 1861, and the building was completed for temporary use May 5, 1862. Following the Saturday evening performance, April 19, 1862, the theatre closed temporarily in order to complete interior decorations; and although still not complete, it reopened December 24, 1862, for the winter season.

The first director of the orchestra was Charles J. Thomas. His original orchestra consisted of two flutes, two clarinets, two French horns, three first violins, two second violins, two violas, two cellos, one contrabass, one trombone, and one ophicleide. The addition of a cornet gave a well balanced instrumentation to the group. By March 11, 1863, through the addition of four new members, the theatre orchestra totalled twenty-four players.

The orchestra progressed under the directorship of C. J. Thomas to the point that they were given special theatre billing during the year 1865. This same year, C. J. Thomas left for a southern Utah "mission," and George Careless was named director in his place. Professor Careless subsequently became the director of the Tabernacle Choir. C. J. Thomas had also been director of both.

One of the first things that George Careless did was to cut the size of the orchestra down to seven pieces and arrange a more stable salary of $3.00 per man per night. His orchestra consisted of flute, cornet, two violins, viola, cello, and piano. This group continued until 1870. It was during this year that George Careless resigned because of
union pressures and went into private teaching. The theatre was without an orchestra for a few months of this year. Mark Croxall's Brass Band performed in its place. Ebenezer Beesley organized a new and larger orchestra during the latter months of 1870 and directed the group until 1871, when C. J. Thomas returned to the head of the orchestra once more.

Vocal music was the predominant type of musical activity within this period of investigation. A vocal solo was customarily presented between the two plays of the evening. Many times songs were included in the plays. The outstanding female vocalists of this period were Miss Margaret Thomas and Miss Lavinia Triplett (later Mrs. George Careless). Outstanding male vocalists were William C. Dunbar, J. D. T. McAllister, and J. M. Hardie.

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A regular part of the entertainment at the theatre was the Dance. Sara Alexander was the main local dancer of this era. She started dancing publicly March 1, 1865, at the
theatre, and continued until July 1, 1869, at which time she went to San Francisco to work in the Metropolitan Theatre, one of that city's best theatres.

A second famous dancer of the theatre was "Little Miss Clive." Priscilla Charlotte Clive started dancing at the age of twelve, and was enthusiastically received by the public. Her untimely death April 13, 1870, ended her rising career at the age of fifteen.

Well-known male dancers of the period were M. Lenzi, William Poulter, and George Brower.

Ten of Brigham Young's daughters appeared frequently in the corps de ballet, and two of his daughters, Miss Louisa and Miss Susie, performed solo dances quite regularly.

These three main categories, instrumental music, vocal music, and dance, were treated in both a general overview plan and a specific year-by-year chronology. Each category was traced from its beginning in 1862 to the year 1870 under separate chapters, and then all three were grouped together and the relationship of each to the total was shown by a chronological study of each year's happenings in the theatre.

In the beginning years, the community made its own entertainment. The talent presented was talent of the city and surrounding area. Their development was stimulated by two main factors, the audience and the traveling artist. If a song, a dance, or a particular piece of music was well received, that particular type of performance was pursued. If poorly received, a new direction was taken. The traveling
artist exerted a great influence upon all concerned. Styles were copied, new materials obtained, and there was that necessary effort expended to appear in the best form due to the presence of these "eminent" artists.

The area covered in this thesis shows this growth of musical talent. Aided by a few traveling artists during these early years, the local performers progressed rapidly and did much in the way of contributing to the musical heritage of Utah.

The advent of the transcontinental railroad in 1869 and the completion of the Central Utah Railroad in 1870, connecting Salt Lake City to this overland line, prepared the way for an increasing number of traveling artists and troupes, thereby diminishing the need for local talent and closing the period under investigation.