

## SOUSA AND BAND AS POPULAR AS EVER

Charmed Two Big Audiences  
at Central Park.

A rather small, but thoroughly appreciative audience greeted Sousa and his band at Central Park yesterday afternoon, at the initial concert of the fall season of that well-known organization. A characteristic Sousa program was rendered, including suites, poems and other high-class selections, the famous Sousa marches as encores, and a very clever rendition of the popular song "When the Midnight Choo-Choo Leaves for Alabama" with variations which gave a majority of the members of the band a chance to show their ability as soloists. The one selection, however, which struck the chord of popular approval was what is conceded to be the March King's most catchy composition, "Stars and Stripes Forever." The most effective part of this march is where the air is carried by six cornets and five trombones in unison, with three piccolos carrying it with variations.

Herbert L. Clarke, the cornet soloist, played in his inimitable style an original composition entitled "The Southern Cross" and as an encore gave "The Lost Chord," his rendition of this difficult masterpiece being particularly effective. The other soloists were Miss Virginia Root, who sang a soprano solo "La Valse D'Amour", and Miss Margel Gluck, a violinist, who played the "Introduction and Rondo" by Vieuxtemps.

There was a complete change of program at the evening performance and a very much larger crowd in attendance than at the afternoon concert. At the conclusion of the evening performance Mr. Sousa and Mr. Clarke and a majority of the band members were the guests of the Allentown Band at their hall at an informal reception. Light refreshments were served.

*Allentown, Pa. 1913*

### SOUSA'S BAND IS DIFFERENT

The first musical impulse with the majority of human beings is to whistle or hum a tune which he or she can keep step to. The melody may be something popular, or an air never heard before, but it will involuntarily fit the rhythm of regular motion. The natural instinct is what makes march music so universally popular. A stirring march, played by any band, will bring a stimulating thrill to the most unemotional. And when the band is Sousa's, conducted by John Philip Sousa, and the march is a famous one of his own—such as will be heard at the Sousa concert at Central Park on Sunday, August 10th, the exhilaration is indescribable.

## JOHN PHILIP SOUSA CAPTURES HANDICAP

Noted March King Easily Scores Highest Card in Trap Shooting Meet at Ocean City, Md.

### GETS 94 BIRDS OUT OF 100

John Philip Sousa handily won out in the Berlin (Md.) handicap yesterday, getting ninety-four birds out of a possible 100. This trap shooting event was held at Ocean City, Md., and many crack shots were entered.

Bandmaster Sousa, with an eighteen-yard handicap, pulled the trigger consistently, and, in spite of a screaming bay wind, perforated the earthen discs every time they showed their nose above the dug-out. Six "birds," however, were not "dead" in the opinion of the referee, so his march kinglets had to be satisfied with a record of 94.

Though Mr. Sousa has received many medals and decorations in recognition of his musicianly art, he has won quite as many trophies by reason of his skillful gunnery at the traps.

Sousa.....	94	Pratt.....	88
Worthington.....	91	Floyd.....	83
Newcomb.....	87	N. Peters.....	72
Joslyn.....	89	Reis.....	86
Storr.....	91	Purnell.....	75
Oliver.....	91	Taylor.....	74
Slear.....	93	A. Peters.....	69
Hammond.....	89	Tingle.....	91
Holland.....	92	Reis.....	88
Martin.....	88	H. C. Ludlam.....	79
Morgan.....	91		



# THOUSANDS HEAR SOUSA AND HIS BAND

World's Greatest Band Master  
Gets Flattering Reception  
—Grand Solo Work.

From Rubenstein to ragtime and from the sublime to the "Stars and Stripes Forever," a very large audience took a little musical journey with Sousa, the inimitable, at the theatre in Central Park yesterday. The same audience was treated to everything between double forte and double piano, including the two, and when it was all over there was an "Ah" expressed in chorus, for it was a great concert.

That portion of the theatre which is called the orchestra was crowded with the city's music lovers, of whom there are many. Those who could not secure seats were taken care of in the uncovered portion of the theatre. On the appearance of the famous leader, the audience burst into cheers and hurrahs which lasted for two minutes. After making the proper acknowledgements he turned to the band and, at the wave of his baton, the air of the symphonic poem, "The Carnival of Paris," was struck. Svendsen's melody appealed and the audience quickly grasped the composer's intention and swayed to the rhythm of some of the beautiful passages. The spontaneous response of the band to the command of the conductor, the splendid blending of reed and brass, the touching color and the hilarious allegro caused even those whose appreciation of music is generally expressed in the nasal rendering of "Everybody's Doing It," to applaud the piece to the echo.

The next solo was a cornet solot by Herbert Clarke, wherein the master of the expressive instrument awed the audience by his wonderful grasp of technique. "The Southern Cross" was the piece, and Mr. Clarke put his instrument through a series of musical pyrotechnics in response to the score. As an encore he gave "The Lost Chord." This is a piece with which almost all present were familiar. It is marvelous that a cornet can be made to express such a depth of feeling, such sweetness of tone and color. Mr. Clarke gave Sullivan's immortal reverie all the expression and feeling the composer intended.

After the rendering of a suite, in which the characteristics of the different races merged in the civilization of the Western World were expressed Miss Virginia Root sang Creneau's "Valse D'Amour." Her voice is strong and sweet and blended beautifully with the reed accompaniment. Her exquisite rendering prompted a call for an encore.

The finest selection of the day was given in Rubenstein's Komennoi Ostrow. This is a portrait in music, painted with a greater attention to detail than any painting could give to his canvas. Every mood and emotion was expressed in the vigorous style of the genius Rubenstein. The piece made one feel that the man painted stood before you. The author has, on innumerable occasions, been killed in the cabaret, but the band of Sousa resurrected him.

Some very fine selections were given after the intermission, chief among them being Markey's "Kismet" and the marches of Sousa.

The playing of Miss Margel Gluck, a violinist of note in European musical circles, was very much appreciated. She extracts a good deal of feeling from her instrument and displays the possession of a fine technique.

Altogether the concert was one of the finest ever heard in this city and surpasses by far the one given last year. Sousa is still the master and his band is really one of the finest aggregations of talented musicians that could be gotten together.

At the conclusion of the concert of Sousa's band at Central Park last night, the members of that body were entertained in the quarters of the Allentown Band. Martin Klingler, the director of the local organization, acted as host on behalf of the band, and Sousa's men voiced an opinion to the effect that Mr. Klingler and the boys were more than jolly good fellows. A table piled with refreshments was uncovered when the musicians arrived, and they were told to forget restraint.

Mr. Sousa himself was unable to be present, because of a slight indisposition, and he sent a note of regret to Mr. Klingler, expressing the gratitude of his men for the hospitality of the Allentown band.

Mr. Klingler was the recipient of a beautiful photograph of the famous conductor with his autograph on it. Mr. Klingler prizes the gift highly and is showing it to his friends with becoming pride.

In an interview, Mr. Sousa said that he thought the Allentown Band to be one of the greatest musical organizations in the country and he paid a tribute of respect to Mr. Klingler when he said that he thought him to be an accomplished scholar of the best sort of music, and a force in the musical education of the people of the state.

The Allentown  
Chronicle and News  
Monday Aug. 11 1913

## RICH MUSICAL FEAST BY GREAT SOUSA BAND

The terrific heat of yesterday afternoon and storms of last evening had the effect of cutting down the attendance at the two band concerts given by John Philip Sousa and his peerless band at Central Park. It is to be regretted, for it was easily one of the greatest musical feasts of the season in this vicinity. The program took the audiences through a varied selection of compositions from Rubenstein to rag time and the sinuous glide to the crashing march. The great bandmaster was exceedingly liberal with his music. He graciously responded to every encore and where a second was demanded turned on the music of his incomparable march compositions and had his hearers swaying with the graceful motions of his baton.

Herbert Clarke, master of the cornet, gave several charming selections. Miss Virginia Root sang Creneau's "Valse D'Amour." Her voice is strong and sweet and blended beautifully with the reed accompaniment. Her exquisite rendering prompted a call for an encore.

The playing of Miss Margel Gluck a violinist of note in European musical circles was very much appreciated. She extracts a good deal of feeling from her instrument and displays the possession of a fine technique.

At the conclusion of the concert of last night, the members of the band were entertained in the quarters of the Allentown Band. Martin Klingler, the director of the local organization, acted as host and Sousa's men voiced an opinion to the effect that Mr. Klingler and the boys were the "goods." A table filled with refreshments was uncovered when the musicians arrived.

Mr. Sousa himself was unable to be present, because of a slight indisposition, and he sent a note of regret to Mr. Klingler, expressing the gratitude of his men for the hospitality of the Allentown Band and expressed high praise for the organization.

Mr. Klingler was the recipient of a beautiful photograph of the famous conductor with his autograph.

On Sunday evening while Sousa and his band visited Central park the stork brought a bouncing baby boy into the home of Mr. and Mrs. Truman Mentzell of Rittersville. And they say the band's fine music lured the bird.



Asbury Park, N. J.  
Mon. Aug. 11, 1913

## ASBURY PARK MORNING PRESS.

TUESDAY, AUGUST 12, 1913.

### 17,000 GREET MARCH KING AT AUDITORIUM

Seventeen thousand persons heard the Sousa band at its two concerts in the Ocean Grove Auditorium yesterday. About 7,000 were present at the afternoon performance and an estimated 10,000 filled the big building to its capacity in the evening. The band was well received by both audiences.

The number on both programs that was most generously applauded was "The Lost Chord," played by Herbert Clarke, the band cornet soloist, accompanied by the band and the Auditorium's great organ. The composition was splendidly rendered. Mr. Sousa's favorite, "The Stars and Stripes Forever" also pleased both audiences.

Miss Virginia Root, soprano, the band's vocalist, and Miss Margel Gluck, the violin soloist, both scored decided successes. Miss Root's "La Valse D'Amour," and "Annie Laurie," won merited applause from the audiences.

One of Mr. Sousa's own compositions, a suite, "Dwellers in the Western World; the Red Man, the White Man and the Black Man," was thoroly enjoyed, being well adopted for public appreciation. "The Crystal Lute" and "The American Maid," also won the approval of the audiences.

There were only brief intermissions between the program numbers, which is said to be one of the secrets of Bandmaster Sousa's popularity.

Mat. Aug 12-1913  
Dover, N. J.

### THE IRON ERA, DOVER, N. J.

#### Theatre Gossip.

John Philip Sousa and his band furnished a rare musical treat to the patrons of the Baker Theatre, Tuesday afternoon. Mr. Sousa expressed himself after the matinee by saying that it was one of the most appreciative audiences that he had ever appeared before. He responded to twenty-two encores. The program of classical selections was evenly mixed with his own inspiring marches, which force applause in any city of the world. One of his most pleasing selections was a novelty giving an imitation of the band leaving on a train playing "When That Midnight Choo Choo Leaves for Alabam." This selection was started with the full power of the band and diminished in volume until the puffing of the engine and other train effects were heard above the band playing in the distance. It is an assured fact that if Sousa and his band were to return to Dover, that the added capacity of the local playhouse would be taxed to the limit.

Wonderfully known as the "Choo Choo"

Del. Water Gap.

ered into one grand whole—Sousa's great success, "With Pleasure."

What pleased many in the audience was Clarke's beautiful encore, solo, "Moonlight Bay" and the old dark melody, "When That Midnight Choo Choo Leaves for Alabam'."

Another beautiful production in the second part was "Through Spain with Don Quixote," by Rupprecht, one of the author's latest writings. In his piece more than any other, Sousa's great mastery of his band was revealed as well as his power as a director.

In fact so good were all the numbers that it is hard to tell which one was the best. Sousa was, as ever, free with his encores, and because the audience always demanded two at least, they got them. Sousa's visit was one of the events of the season and Joseph H. Graves, through whom the band was procured, deserves great credit and commendation for bringing such an attraction to the Water Gap. May Sousa give his third annual concert here next year!

Wed. Aug. 12  
Del. Water Gap

## 700 HEARD GREAT BAND

### Feast of Exquisite Music Served

### CONCERT AT CASTLE INN

Perhaps Finest Number on Program Was "The American Maid" Harmonic Marvel—H. L. Clarke, Great Cornetist, Fairly Transported Hearers With His "Caprice Brilliant," Etc., While Miss Root's Wonderful Voice Excited Rapture and Loud Applause—M. Gluck Great Violinist.

Perfect unison, control and technique, with beauty of expression and depth of feeling, making its music go where words even cannot, Sousa's band, the world-famed,—personally directed by the great March King himself,—gave its annual concert at Castle Inn Music Hall, Delaware Water Gap, last evening.

Music lovers of note who are numbered among the summer colony here, local music lovers of growing fame, music lovers of no fame at all, yet all music lovers, filled the big auditorium last evening and for two hours followed every movement of the great director's hands, straining their ears for every note, however hidden, which his great band might give forth. They have, indeed, played before kings and queens of nations, making their own music brand them as kings and queens of their own profession.

Herbert L. Clarke, Sousa's solo cornetist for the last ten years, was never seen better than in his "Caprice Brilliant," written by himself, which was played last evening. Miss Virginia Root, whose voice breathes out over the audience as though thrown from a silver resonator, was as clear as the lute itself, of which she sang in "The Crystal Lute," a piece written by Sousa himself. Encore after another greeted the rendition of Miss Margel Gluck on the violin, of "Aus der Heimat" and then the more catchy "Leibesfreund."

Perhaps the finest number on the program was the suite, "The American Maid," written by Sousa and taking the hearer through three different stages of musical excellence: Ronda, "You do not need a doctor;" dream picture, "The Sleeping Soldiers" and ending up with that dance hilarious in which one grand climax is climaxed again—music tossed tossed about, brought back and gath-

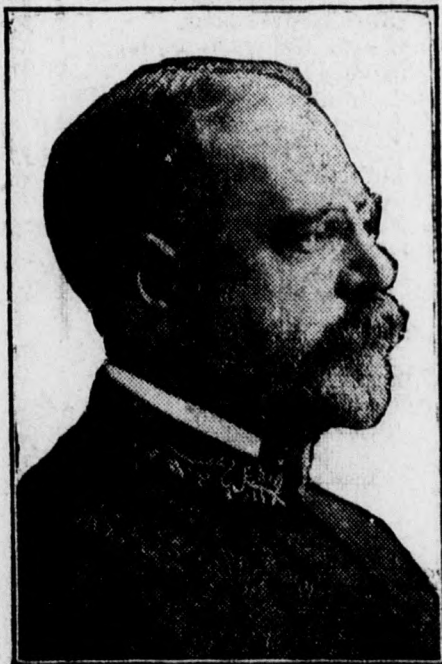


Mat - Eve. Aug. 13<sup>th</sup> 1913

POTTSVILLE, PA., THURSDAY EVENING, AUGUST 14, 1913.

## SOUSA, MASTER MUSICIAN; PLEASES LARGE AUDIENCES

"Es gibt nuhr ein Kaiser Stadt, Es gibt nuhr ein Wien." And there is but one Sousa. He was in this city yesterday with his world-famed band which gave an afternoon and evening performance at the Academy. There came lovers of music from every section of this and adjoining counties. Among the audiences were many musicians, especially those of cornet bands, who came to learn and to receive inspiration. They were edified and they are inspired, and an improvement in their organizations may be reasonably expected. Many of our own popular organization, the Third



Brigade Band were there, some of them being present at both performances, and they were delighted, and they were profited. Groups of them could be seen after the performance discussing and commenting upon the merits of the music and the equilibrium, that is the balancing of instrumentation to bring out the wonderful effects which this organization so expressively produces and in the "only" Sousa's artistic style.

Each member is a master of his particular instrument. He is an artist, and these upward of a half hundred units of this musical organizations are in complete control and command of this king of band masters. They respond to his every look and beck. His graceful form poised upon a dais with his men facing him is a picture in itself. With his baton in his right hand and with his gloved left hand he draws out of the instruments such tones and they modulated as he desires. They are responsive to his will. This was markedly demonstrated when the band was playing one of his great marches. It was at the closing strain. Sousa, with baton and left hand extended above his head to their full stretch, brought from these units a thunder of harmony and as his hands decrescendo became a zephyrlike pianised until his hands reached his side, and the thunderous forte in gradual decreased became a zephyrlike pianissimo. Not an instrument of the many was too prominent in this movement.

The shading and the embellishment characteristic of this band need not be referred to. It is world renowned. It is a revelation. While there were but nine numbers upon the program, there were three times that many given, so generous was he with the encores. Thus was given an opportunity to enjoy music of the grave character and on down to the mirthful. Many were of his own composition.

As a diversion the large audience of last evening was favored with vocal music by Miss Virginia Root, who sang "The Crystal Lute," her voice and her control of it without the sem-balance of pyrotechnic efforts. Her range is large and her tone quality sweet and even. She gave an encore.

Miss Margel Gluck gave several numbers upon the violin which she skillfully masters. Her selection on the program was "Aus der Heimath" by Smetana. So well was it executed that she had to respond with "Liebesfreud" and again by a Minuet by Beethoven.

And such cornet playing as that by Herbert Clark whose number was a composition of his own, "Caprice Brilliant," is seldom heard. It is well named "Moonlight Bay" and "Carnival of Venice" were responsive selections to the hearty hand clapping he received.

Mr. Sousa come again!

## PEOPLE APPRECIATE MUSIC

### Sousa's Band Given Rousing Reception By Local Musical Enthusiasts.

Sousa, the world famous band King, was the attraction at the Academy of Music on Wednesday afternoon and evening. His afternoon audience was large while in the evening every seat in the house had been sold. The manager of the organization, as well as John Phillip Sousa himself, was highly gratified at the showing. It was surprising how many of the afternoon audience attended the evening concert as well. It was also remarked by a number of people that there were many local musicians and members of the Pottsville Band in both the afternoon and evening audiences.

The support that Pottsville people gave Sousa's Band went far to show how much the concerts of the Third Brigade and organizations like the Gerhard Symphony Orchestra are appreciated by Pottsville people. These organizations make a wonderful sincere effort to bring before local people music of the better class and they heartily appreciate the coming of an organization such as Sousa's Band.

The young people in Wednesday's audiences were delighted with the "ragtime"



JOHN PHILIP SOUSA.

encores that Sousa gave. The regular programs were made up of a number of selections of the best music, many of which were new to Pottsville audiences, and as there were a number of requests for encores, Sousa responded liberally with some of the latest song hits played in the inimitable Sousa style.

As a whole, Pottsville people appreciated the concerts that Sousa gave and particularly are the musicians of town anxious for the management of the Academy to include in their winter bookings concerts by other well-known organizations.

These concerts only serve to increase the loyalty of Pottsvillians to the Third Brigade Band, as a comment overheard as the audience was coming out of the Academy, Wednesday evening, will bear witness. This local enthusiast turned to her escort and said, "Gee, but wasn't that great! I don't know, though, I'd just as soon listen to the Third Brigade Band any day in the week. I go to every concert they give and only wish there was some place in town where they could give a concert every week during the winter." After that, do you believe that local people don't like our own band? Rather is it the reverse. The coming of outside organizations makes the local people more than ever proud of the excellent playing of our local organizations.



# NOT SOUSA BUT POTTSVILLE BAND NEEDS YOUR HELP

Show Your Appreciation of Our  
Home Talent, Free, Open-air  
Music Rather Than Paying  
a Big Price for no Better  
Renditions by a Traveling  
Organization.

The Chronicle, backed by a number of prominent citizens, makes this final appeal to the people of this community and those of other towns, in this vicinity, in the interest of the Pottsville Band, one of the most talented musical organizations to be found anywhere in Pennsylvania. This appeal is made on the eve of the visit of John Philip Sousa's Band, an organization that draws big audiences, wherever it appears and an aggregation that is really wealthy from the patronage, of most liberal character, that it has received from season to season. It doesn't need your dollar but the Pottsville Band, which is in sore financial straits, is in greatest need of it or any smaller sum which you can give toward its financial aid.

It must be borne in mind that the Pottsville Band, under its capable director, Frederic Gerhard, has been extremely liberal, for some time past, in discoursing its music, in the form of open air concerts, which have been offered, on an average of twice a week, all summer. The character of the programs, presented without a cent of expense being exacted of the people, has been varied, embracing a line of music calculated to please the public fancy and the numbers, as they have been rendered, have been received with generous applause. The music that the Pottsville Band renders, at its every appearance, is of the most delightful character.

Those who will give up a dollar, tomorrow afternoon and evening, to hear the traveling musicians render numbers indoors, will get no better class of musical numbers than is the general trend of the entertainments which the Pottsville Band contributes, free of all charge, in the open air, where, on occasions of hot weather, people do not swelter. As a business proposition, it is apparent, on the face of it, that it's a very poor move to pay for what you can hear for nothing. Sousa's Band are an aggregation of talented musicians. So are the members of the Pottsville Band. Sousa's Band, from its frequent itineraries through the United States and Europe have had an opportunity of gaining the wider reputation, which the local organization could not acquire without it took the road for steady engagements. Even at that, there are many people, who have heard both organizations play, who will make the assertion that Sousa's Band, really has nothing on the Pottsville Band, unless it is in numerical numbers. They can't play with any better affect.

Not intending to take aught from the Sousa aggregation's reputation as a first class band, for criticising from the standpoint of a finished traveling ensemble of musicians of ability, they are par excellence, it is recognized that they are out to take the "coin of realm" wherever they can get it. The purpose of their concerts, scheduled here for tomorrow, is to carry away from Pottsville, at least several hundred dollars, as their share of the box office receipts that will be taken in at the ticket window at the Academy of Music. As far as Sousa's Band is concerned, it's up to them to get all they can, but what will our citizens do in this instance? Can they give toward Sousa's players, who do not need help, being professional musicians, what ought to be devoted toward the depleted treasury of the Pottsville Band so that they can be able to purchase new uniforms and meet other standing expenses?

Were the Pottsville Band "tight" in giving their music, the Chronicle would not say a word in their behalf. But they have shown, by their desire to please the public, in the many open air concerts, which they have given free of charge, that they are liberality, personified. Their music, this summer, has done much toward entertaining our people and have assisted, in making this season one long to be remembered. In the face of such consideration toward the general public can you spend a dollar or a fraction thereof, to hear these traveling players and pass by the most worthy organization at home? The Pottsville Band needs your contributions. They merit all you can give them. If you are at all appreciative of their efforts to entertain the public, you must give to them what you would otherwise spend to help Sousa's treasurer to leave town carrying well-filled money-bags. A moment's thought, in this connection, will induce you to forego any intention you might have had to pour your money into the coffers of Sousa and instead you will stay at home and give what you have to spare to the Pottsville Band, a home talent organization possessing real merit.

Shamokin Daily News  
Fri. Aug. 15, 1913

## SOUSA AND HIS BAND RENDERED GREAT CONCERTS

John Phillip Sousa and his world-famous band made its first appearance here yesterday in eighteen years and delighted appreciative audiences at both matinee and evening concerts. The concerts were the most classical and artistic ever heard in this vicinity and it is to be regretted that the attendance was not greater. An effort will be made by the music lovers of Shamokin to have the opera house management procure a return engagement for a later date in the season, when it is believed, the house will be filled to capacity.

SHAMOKIN, PA. FRIDAY, AUGUST 15, 1913

## SOUSA GAVE *The Dispatch* FINE CONCERT

The concert given last evening at the G. A. R. opera house by Sousa's band was a brilliant musical success and was enjoyed by a large and appreciative audience. The soloists, soprano, cornet and violin, were artists of high class and the band selections were fully up to the Sousa standard.



HARRISBURG, PENNA., SATURDAY, AUGUST 16, 1913

## WANTED TO MAKE SOUSA PAY TO HEAR HIS BAND

Policeman Ordered to Stop All Without Tickets, Blocks Bandmaster's Path

John Philip Sousa, who with his band, is in the city for two days of concerts, came close to being forced to pay his way into the Paxtang Park Theatre yesterday, just a few minutes before the afternoon concert was to start.

The "march king" in citizens' clothes walked up the pathway toward the roped enclosure about the theatre. A lot of people were crowding about the ticket seller's stand and Policeman "Big Bill" Balthaser, strong as a horse, was on guard to see that no one passed through without a pasteboard.

Mr. Sousa wedged his way through the crowd and being late, was bent on getting to the stage. This was "Big Bill's" cue.

"Where's your ticket?" said the obedient policeman, blocking the band master's progress.

Director Sousa looked the bluecoat over.

"You'll have to have a ticket, that's all there is to it," said the policeman, still in the dark as to who the "intruder" was. That's my orders and wherever and whenever they're given, I enforce 'em."

And the bandmaster smiled good naturedly, even though he was late. Meanwhile the crowd grew.

"You'll have to have a ticket," said the bluecoat earnestly.

"What, to hear the band I own?" asked the march king.

The policeman shrank a couple of inches and the bandmaster passed on.

Telegraph - Harrisburg Pa  
Aug. 16<sup>th</sup>

### Sousa Delights Big Audiences at Paxtang

Will Play Here To-night and Then  
Goes to Willow Grove For  
Two Weeks

John Philip Sousa and his famous band entertained 10,000 people at Paxtang Park last evening at one of the most delightful concerts ever given in Harrisburg. The band had a large audience at the afternoon concert yesterday and a record-breaker this afternoon. A fourth and last program will be rendered this evening, after which Sousa and his musicians will go to Willow Grove Park for two weeks.

Sousa is the same old Sousa, only more so. Both he and his band improve with the years. He played all of his old favorites last night in the way that only Sousa can play them, and in addition many new numbers and not a little ragtime by way of encores. But Sousa plays ragtime in a fashion truly sublime. As interpreted by his band it bears no more resemblance to that of the vaudeville stage than a Strauss waltz does to a turkey trot. Even such a glaring example of musical monstrosity as "When the Midnight Choo Choo Leaves For Alabam" became merely a pleasing fanciful oddity as played by Sousa.

This evening the band will play the following program:

Scenes from "The Miracle" (new), Humperdinck; cornet solo, "Rondo Capriccioso," Clarke, Herbert L. Clarke; suite, "Tales of a Traveler," (a), "The Kaffir on the Karoo," (b), "In the Land of the Golden Fleece," (c) "Grand Promenade at the White House"; soprano solo, "Will You Love

When the Lilies are Dead?" Sousa, Miss Virginia Root; "The German Requiem," Brahms; Intermission; two numbers from "The Jewels of the Madonna," Wolf-Ferrari; (a), Caprice, "The Little Leaden Soldiers" (new), Pierne, (b), march, "From Maine to Oregon" (new), Sousa; violin solo, "Souvenir de Moscow," Wieniawski, Miss Margel Gluck; rhapsody, "Slavonic," Friedmann.

Telegraph.

### ANDREW S. MCCREATH DINES FAMOUS BANDMASTER

Andrew S. McCreath gave a dinner last evening at the Senate after the concert at Paxtang Park, in honor of John Philip Sousa, the famous bandmaster. The guests were Mr. Sousa, Miss Virginia Root, Miss Marget L. Gluck, Miss Jean McCreath, Mr. and Mrs. Lesley McCreath and William McCreath.

The Patriot  
Aug. 16<sup>th</sup> 1913

### SOUSA'S BAND SCORES BIG ON FIRST DAY

With all the martial spirit of his old-time music, Sousa and his band gave the first of a series of four concerts at Paxtang Park yesterday. Big crowds greeted and applauded the "march king" and his big crowd of musicians at both the afternoon and evening programs. Concerts will be rendered this afternoon and evening.

The crack band of America, which is one of the few to make a world tour, has been out of spring quarters only a few weeks, having played at Ocean Grove, Allentown and Shamokin before coming here. From Paxtang they go to Willow Grove to finish the park season.

In addition to the favorites of music, the organization included its favorite soloists: Herbert L. Clarke, cornetist; Miss Margel Gluck, violinist, and Miss Virginia Root, soprano. They all participate in every program.

Director Sousa, smiling under the tan of summer, part of which he acquired on his recent shooting trip here, conducted his musicians with that apparent ease of motion that is the delight of the audience. Encores were given generously and virtually all were old time favorites of his, the "Stars and Stripes Forever," "Manhattan Beach" and others that were known by every urchin a dozen years ago.

His program contained several of his new compositions. His march, "From Maine to Oregon," a suite, "The American Maid," were among them. He has also written for Miss Root a solo, "The Crystal Lute," which she sang most effectively. As always, his program was ideally balanced for all musical tastes. His band moved from Rubinstein's "Kamennoi Ostrow" to "When the Midnight Choo Choo Leaves for Alabam," with the grace and ease of a finger-snap. Interest in Mr. Sousa's comparatively new suite, "Dwellers in the Western World," was widespread.

### DINNER TO SOUSA

After the concert at Paxtang Park last night, A. S. McCreath, 119 South Front street, gave a dinner at the Senate Hotel, to Mr. Sousa and two of his soloists. At the dinner were Mr. Sousa, Miss Margel L. Gluck, Miss Virginia Rott, Mr. and Mrs. Leslie McCreath, Miss Jean McCreath, William McCreath and A. S. McCreath.



*The Star Independent  
Harrisburg Pa.  
Aug. 16. 1913*

## THE BAND CONCERT PLEASED

Sousa and His Band Played to Large  
Crowds Yesterday—Program  
Varied and Excellent.

Great crowds heard two concerts yesterday by John Philip Sousa and his band at the Paxtang Park pavilion. His musicians moved through the best known Sousa selections and his most recent ones. The crowd, no matter what kind of music it liked, certainly enjoyed the entertainment, for the program was excellently arranged.

There was the soft classic, the martial air and even rag time. With the band is Herbert L. Clarke, cornetist. His number on last evening's program, "Caprice Brilliant," gave him opportunity to show his remarkable playing. His encore, "Moonlight Bay," was so excellent that hearers remarked that they did not know the selection was so beautiful.

"The Crystal Lute," written by Bandmaster Sousa for Miss Virginia Root, soprano soloist, is light and airy. Miss Root is an excellent singer and pleased the audience in this selection. "Aus der Heimat," a violin solo rendered by Miss Margel Gluck, was well received.

The band played so well that the audience could almost see the girl gliding through the strains of "The Gliding Girl," and the well-known Sousa selections, "From Maine to Oregon" and "The Stars and Stripes Forever," wound up one of the best musical programs ever given in Harrisburg.

## DINNER IN SOUSA'S HONOR

Andrew S. McCreath Host to Famous  
Bandmaster at Senate Last  
Evening.

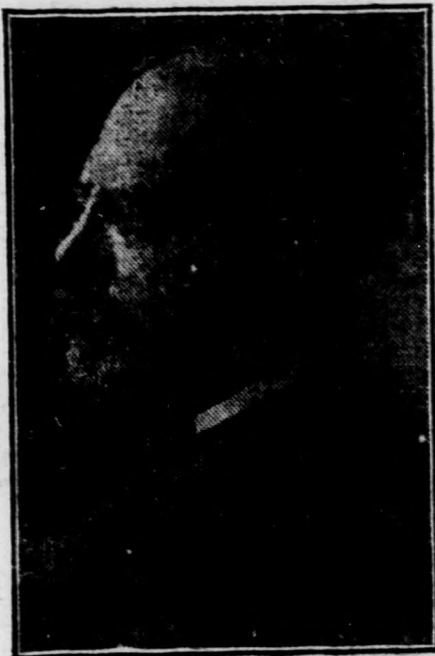
John Philip Sousa and his soloists, Miss Virginia Root and Miss Margel L. Gluck, were guests of honor at a dinner given by Andrew S. McCreath, at the Senate last evening after the evening concert.

Covers were laid for Mr. Sousa, Miss Virginia Root, Miss Margel Gluck, Mr. and Mrs. Leslie McCreath, Miss Jean McCreath, William McCreath and A. S. McCreath.

## SOUSA'S BAND TO-NIGHT.

Famous Musicians to Make Their Appearance at Paxtang.

Sousa and his band have the wonderful record of having given concerts in sixteen different countries, comprising a large part of the civilized world. After having gone through all of the



JOHN PHILIP SOUSA.

United States and Canada, Great Britain, Europe, Africa, Australia, New Zealand, Tasmania and Hawaii, he is contemplating going to South America.

Sousa can already say truthfully that he has taken his organization around the world.

However, before the plans for such a trip are completed Sousa and his band will be heard at Paxtang Park this evening, with Miss Virginia Root, soprano; Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist, as soloists.

*Patriot  
Harrisburg Pa  
Sat. 16 - 1913*

## SOUSA STILL "KING."

No person who heard the delightful music of Sousa's band at Paxtang Park yesterday will dispute the right of John Philip Sousa to retain the title of "March King." There was in every number the rhythm and charm and technical accuracy approaching perfection that everyone who has ever heard this wonderful group of musicians has learned to expect in a Sousa concert, but there is no ground to dispute that both audiences took their keenest delight in the inspiring marches to which Sousa owes his greatest distinction as a composer and conductor.

The strains of "El Capitan," "Semper Fidelis" and others from the list of old favorites that have made Sousa famous, were introduced, at the night concert, merely as encores, but they struck the popular chord and set every pulse beating with the same keen sense of delight as when the public was inspired by them years ago.

*t is  
slau  
d th*

Mr. Sousa now has a bald head, which disproves the theory that a good band conductor has to wear flowing locks.

*Pittsburg Post 9/9/13*

## ALL OF THE SOUSA VIGOR AND MASTERLY RHYTHM

March King's Opening Concert at the  
Expo Distinguished by Pulse-  
Quickening Music.

If you would like to have 10 years taken off your age, all in a moment as it were, go down to the Exposition this week and hear Sousa. He will give four concerts daily, and each concert is sure to make care roll off the troubled mind as easily as water rolls off a duck's back. At his opening concert, which was given at 2 o'clock yesterday afternoon, he proved that he has lost none of his vigor; that his wonderful control of rhythm is still with him that—but after all, why go into details? He's just Sousa, which means that to hear him is to have your blood stirred, your pulse quickened, your spirits lightened.

Personally we prefer Sousa when he sticks closely to music that is not classical, and as his opening program presented only numbers especially suited to a conductor who has confined himself wholly to the conducting of a band, it gave enjoyment throughout. There were some stirring encores. (How that man can play a march!) Among the more poetical selections, "Batten's 'Idyl'" received a charming interpretation.

Miss Virginia Root, soprano, was heard in one solo number—Lohr's "Rose of My Heart," and an encore. She possesses a sweet voice of moderate volume. There were times when the band drowned her out. The audience gave her a hearty reception. J. M.



Phile Inquirer  
Mon. Aug 18. 1913

The Germantown  
Public Spirit  
Aug 23<sup>rd</sup> 1913

WILLOW GROVE PARK.

Sitting in his office at the Music pavilion at Willow Grove Park, John Philip Sousa, the March King, who, with his famous band is playing the closing engagement of the 18th Willow Grove season, said last Sunday:—

"To my mind, what the patrons of Willow Grove want is "new" music. They have been educated musically to a remarkable degree, by the feasts of fine music given them every day during the season; and, while they unquestionably appreciate this condition, they are ready and waiting for a change. They want the new compositions—fast, snappy forms of music. And, I'm going to give it to them."

The March King is the idol of Willow Grove crowds—has been for years. These crowds know Sousa and Sousa music—and they like both. They know that when the March King comes it means a continuous feast of new marches, new operas, new songs by the soloists, new Clarke compositions. Their appetite is whetted for just these things—and Sousa maintains his hold on his audiences just as much by his versatility in writing "new things" as he does by his inimitable method of presenting them through his Sousa organization in the Sousa style.

His new march, "From Maine to Oregon" has made a hit. Mr. Sousa, himself, regards it as "one of the strongest things I have ever written." The same statement applies to the suite which he has drawn from his opera, "The American Maid"—in which he tells the story of the nurse and volunteer lieutenant who are in love, gives the dream picture of the soldiers sleeping before Santiago, and shows strikingly the life of the factory girl in his dance hilarious, one of the trio of themes selected for the suite.

For Miss Root, his soprano soloist, the March King has written a number of new songs. Always a popular favorite at Willow Grove Miss Root has won many additional friends during the last week. On Tuesday—Scots' Day—both she and the March King were enthusiastically received. In the reserved portion of the music pavilion were 285 delegates to the convention being held in Philadelphia, and Mr. Sousa directed his band through a number of compositions dear to the hearts of the Scots, while Miss Root sang the old-time theme-songs of Scotland. Miss Gluck's triumph as a violinist is no less marked—she is an artist of rare quality and talent. And, of Herbert L. Clarke, it can be said that, as he grows more mature, he simply grows better in his absolute control of that instrument of which he is so absolutely the master—the cornet.

After all, a Sousa concert is—a Sousa concert. With absolutely no reflection intended upon conductors of other organizations, there is but one leader who could compile a Sousa concert and interpret it—and that man is Sousa, with his band and his new music. And, there's just one thing for Willow Grove patrons to remember—after today, there remain but 15 days of the Sousa engagement—a total of sixty concerts. September third will be a notable date in the history of the engagement, for Mr. Sousa, on both afternoon and evening of that day, will interpret nothing but Sousa writings. It will be in actuality a "Sousa day," devoted entirely to the works of this master musician and composer.

Sun. Aug. 31. 1913  
Phile Sun Record

WILLOW GROVE PARK

Sousa Will Give a Day of Concerts of His Own Works.

Today at Willow Grove Park John Philip Sousa, with his Band, will reach the fifteenth day of his engagement. There now remains but one full week of the 1913 season of Willow Grove Park, as the closing date is next Sunday, September 7. Sousa and his Band will be the musical attraction for the last week.

Tomorrow, Labor Day, the usual large holiday crowd is expected. A "big" day of the week, however, will be Wednesday—an All-Sousa Day, on which every number in the concerts will be a composition by Sousa himself. In his recent engagements, wherever his band has played in repertoire, Sousa has instituted in response to a popular demand the "Sousa Day"—and that the move has been appreciated has been apparent by the interest created and the remarkably large audiences which have heard the "All-Sousa" concerts. Next Wednesday the programs as compiled will include the four leading suites written by Sousa—"Tales of a Traveler," "The American Maid," "Three Quotations" and "Looking Upward." Many of his important and favorite marches have been included, and the selections for Miss Root and Miss Gluck, soloists, are all Sousa writings.

SOUSA STILL "MARCH KING"

Large Crowds Attend His Concerts at Willow Grove Park

Conclusive proof that John Philip Sousa is still the musical idol of the Philadelphia public was demonstrated by the large crowds which, despite unfavorable weather conditions, yesterday and on Sunday visited Willow Grove Park, where "The March King" and his band are giving four concerts daily.

The wonderful hold which Sousa has upon the music-lovers of this city and the surrounding territory was never more forcibly shown than since his engagement opened at the recreation centre on Sunday. Yesterday it is estimated that at least 10,000 persons heard him play. Both last evening and the evening previous threatening clouds and slight rain-falls doubtless prevented additional thousands from visiting the park, for 20,000 is not an unusual number for Willow Grove when Sousa is the centre of attraction in the great pavilion.

The program yesterday was typical of the March King. During the two evening concerts five of his own productions were on the program, and others were introduced as encores. For the first time Philadelphia had a chance to hear and pass upon "The Gliding Girl," a new tango by one of the world's most famous band leaders. And naught but favor greeted the new production. Another new march, played here on Sunday for the first time, and repeated as an encore last evening, was "From Maine to Oregon." This bids fair to rank with the best that Sousa has done.

Sousa in Willow Grove.

Die Saison in Willow Grove erreicht ihren Höhepunkt mit dem Auftreten des amerikanischen Marschkönigs John Philip Sousa. Wer da noch einen von den 10,000 Sitzplätzen vor dem Musik-Pavillon haben will, muß zeitig kommen. Sousa ist die Hauptanziehungskraft für die Amerikaner. Er hat aber auch ein ganz vorzügliches Orchester mit vielen Musikern, welche sich als Solisten qualifizieren und als solche auftreten. Zu diesen gehört Margel Gluck, eine bereits renommierte Violonistin, der Cornettist Herb. L. Clark und andere. Ferner tritt als Sopranistin Virginia Root auf.

In den heutigen Concerten giebt es Nachmittags und Abends neue Nummern und die Programme sind überaus reichhaltig. Heute findet auf dem herrlichen Park auch die Jahres-Reunion der "Grand Army of the Republic" statt, welche Gelegenheit stets riesige Mengen von Besuchern anzieht.

Phila. Germantown  
Willow Grove  
Thursday Aug 21<sup>st</sup> 1913



Phil Inquirer

Sun. Aug 31. 1913

## SOUSA PLANS FINE MUSIC

**Bandmaster Will Give Notable Concerts at Willow Grove**

Today at Willow Grove Park John Philip Sousa, with his band, will reach the fifteenth day of his engagement, and will play four notable concerts. There now remains but one full week of the 1913 season of Willow Grove Park, as the closing date is next Sunday, September 7. Sousa and his band will be the musical attraction for the last week, which means that, including the concerts of this afternoon and tonight, just thirty-two concerts remain to be given.

The final week at the resort will be a notable one. Tomorrow, Labor Day, the usual large holiday crowd is expected, and the program for the day will be varied and interesting. The big day of the week, however, will be on Wednesday—an All-Sousa Day, on which every number of the four concerts to be given by Sousa's Band will be a composition by Sousa himself. In his recent engagements, wherever his band has played in repertoire, Conductor Sousa has instituted in response to a popular demand the "Sousa Day"—and that the move has been appreciated has been apparent by the interest created and the remarkably large audiences which have heard the "All-Sousa" concerts.

As indicative of the musical importance of the Sousa Day on next Wednesday, the programs as compiled will include the four leading suites written by Mr. Sousa—"Tales of a Traveler," "The American Maid," "Three Quotations" and "Looking Upward." Many of his important and favorite marches have been included, and the selections for Miss Root and Miss Gluck, soloists, are all Sousa writings. "Sousa Day" is regarded as one of the most important musical features of the entire season, and plans have been perfected accordingly to handle exceptionally large numbers of visitors on Wednesday.

Programs of musical interest and importance have been compiled for today's concerts—Sousa's third Sunday at the resort. With but one remaining Sunday and with the usual Sunday crowd enlarged by the fact that it is a part of the Labor Day holidays, a record-breaking crowd is expected today.

Phil.  
The Evening Times Thursday Aug 28

## March King Preparing to Write American Grand Opera

Some day soon, he says, John Philip Sousa, the march king, who is the center of attraction just now at Willow Grove, may begin the writing of a grand opera, and when he does he will enter upon the work wholeheartedly, and with a definite idea of the sort of finished product he will achieve.

It will be an American theme, as

Sousa is American to the core, and he is sure that his greatest inspiration will be in the selection of that romantic period in the history of the country when Dolly Madison was a toast, or when the Mexican war was imminent.

"It is curious," said Sousa, "that 'The American Maid' was the first comic opera that I have written on an American theme. It was the custom in times now past to set the scene of action in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting that strange and unfamiliar land. That seeming necessity for migrating no longer exists.

"Fifteen or twenty years ago an American personage in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be if only there were a suggestion of foreign environment in the character of dress. Today that is changed. The American as a stage character in grand opera has received recognition in 'Madame Butterfly' and in 'The Girl of the Golden West,' and he will continue to receive recognition."

"For some years I have had in mind the writing of a grand opera with the theme on an American subject. The time of Dolly Madison, or of the Mexican war, seemed to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something that would be wholly original and distinctive.

"The American public is gaining in appreciation of music. The public demands good music because the people know music better, and how quickly the cheap 'hits' go out! That means that the people know music better—they have finer attuned ears and keener appreciation. The popular music may win applause, but it will be found that there is needed the leaven of big music, and almost any program will convince you that conductors recognize this cosmopolitan taste."

The Phil Press

Sept 4<sup>th</sup> 1913  
Thursday

### PLAYS ALL SOUSA MUSIC AT WILLOW GROVE PARK

Thousands of Philadelphians heard John Philip Sousa conduct his band through four programs composed entirely of the musical writings of Mr. Sousa at Willow Grove Park yesterday afternoon and night.

It was "All-Sousa Day," and it was the first time in the history of the resort that a conductor or composer has interpreted a program of this character—possibly because there are few musicians of such versatility that a musical event of this type is possible.

Among the numbers interpreted were "El Capitan," "The Fairest of the Fair," "From Main to Oregon," "The Federal," "The Free Lance" and "The Stars and Stripes Forever," all marches. Four of the most popular suites written by Mr. Sousa were played—"Tales of a Traveler," "Looking Upward," "The Dwellers in the Western World" and "The American Maid." Miss Root, soloist, sang two Sousa songs, "The Crystal Lute" and "Will You Love When the Lilies Are Dead?" Miss Gluck, violinist, interpreted "Nymphalin" and "Reverie," while Herbert Clarke, cornetist, selected "O Warrior Grim." A striking number was the sextet from the "Bride Elect," played by Messrs. Clarke, Pechin, Russell, Coss, Perretto and Williams.



## Trio of Sousa's Leading Soloists



MISS VIRGINIA ROOT



H. L. CLARKE



MISS MARGEL GLUCK

John Philip Sousa has discovered the public's chief demand is "new music." The band king, therefore, has summoned his chief talent—consisting of three capable soloists—for today's concert at Willow Grove Park.

### SOUSA TO SATISFY PUBLIC IN "NEW MUSIC" DEMAND

Famous Band Leader Finds Philadelphians Want Ditties Fresh from Press.

John Philip Sousa, March King, with his famous band, will give the final concert of the first week of the engagement today—after having played to large audiences at every concert yet given. While interest naturally centres in the work of the band itself, the striking work of the trio of soloists has called for much of decided approval from the audiences. In an interview Conductor Sousa said:—

"What Willow Grove audiences want just now is 'new music.' They have been thoroughly educated and are accustomed to receiving the very best in both the band and orchestral forms of music, played by the very best organizations. In sequence, therefore, they now want the 'new things in music.' In the preparation of my programs (and I personally compile every program in order to preserve a desired 'balance') I have given particular attention to the newer music. Audiences at the grove have already noticed this condition and have strongly approved it."

The singing of Miss Virginia Root, soprano, has been a notable feature of the engagement. On last Tuesday—Scotts' Day—both the band and Miss Root interpreted only Scottish music and songs at one entire concert, for the pleasure and entertainment of the delegates who were spending the day at Willow Grove. For Miss Root Mr. Sousa has written a num-

ber of new things, included in the list being the "Crystal Lute," "The Belle of Bayou Teche," "The Red Cross" and others, all of which Miss Root will present at one or another of the remaining concerts.

Vieing with Miss Root for popular approval is Miss Margel Gluck, violiniste, whose work with that instrument has shown her an artist of wide ability and granted talent. Herbert L. Clarke, cornetist, whom Philadelphians know almost as well as they do Mr. Sousa himself, has played his own compositions almost exclusively, and he, like Mr. Sousa, has many new things which are interesting.

Deep interest is apparent among Philadelphia music lovers over the announcement of an exclusively "Sousa Day" program. On September 3, at all four concerts, the noted conductor will play nothing but his own writings. The program is now being compiled. There will be

several special events of interest during the two weeks yet remaining of the park season.

The programs which will be interpreted tonight and tomorrow are strikingly typical of those prepared for the entire engagement—new music by Sousa, new music by other composers, new songs for Miss Root, the newer writings of the important composers for interpretation by Miss Gluck, and the new Clarke compositions, to be played by Clarke himself.

Public Ledger, Phila  
Sept. 4<sup>th</sup> 1913

### "ALL-SOUSA DAY" AT PARK

Bandmaster Renders Music of His Own Composition.

Thousands of Philadelphians heard John Philip Sousa conduct his band through four programmes composed entirely of the musical writings of Mr. Sousa himself, at Willow Grove Park, yesterday afternoon and last night. It was "All Sousa Day."

Among the numbers interpreted were "El Capitan," "The Fairest of the Fair," "From Maine to Oregon," "The Federal," "The Free Lance," and "The Stars and Stripes Forever," all marches. Four of the most popular suites written by Mr. Sousa were played, "Tales of a Traveler," "Looking Upward," "The Dwellers in the Western World," and "The American Maid." Miss Root, soloist, sang two Sousa songs, "The Crystal Lute," and "Will You Love When the Lilies are Dead?"

Miss Gluck, violiniste, played, "Nymphs," and "Reverie," while Herbert Clarke, cornetist, selected "O, Warrior Grim." A striking number was the sextette from the "Bride Elect," played by Messrs. Clarke, Pechin, Russell, Corey, Perfetto and Williams.

### SOUSA MUCH APPLAUDED AT FAREWELL CONCERTS

Bandmaster Is Liberal With Encores of Old Favorites.

The season at Willow Grove Park ended yesterday, with concerts by the ever-popular Sousa's Band. One of the largest crowds of the year was present in the evening to hear the veteran conductor's farewell programme, and a throng of almost equal size attended the afternoon concerts. Mr. Sousa was loudly greeted each time he appeared. And as it was the last day of his engagement at the park he was more than usually generous of encores and over and over played the most popular of the military march successes that have made him famous. Such favorites as "The Stars and Stripes Forever" and "El Capitan" were repeated several times.

Manager Davis said last night that the season just closed was one of the most successful in the history of the park. The greatest musical attractions of the year, he said, were Sousa's Band and the Victor Herbert Orchestra. At every concert given by these two organizations the large music pavilion by the lake was crowded, even when the weather was not of the finest.



# SOUSA FINDS TIME TO WORK ON NEW OPERA

*Composer and Bandmaster in  
Interview Predicts America  
Will Be the Home of Next  
School of Music.*

*Personal Side of Sousa—This  
His Last Week at Willow  
Grove, Which Closes Season  
With Next Sunday's Concert.*

John Phillip Sousa, the world-famous bandmaster and composer, who is entering the last week of his engagement at Willow Grove Park, for some time past has been working on a new opera. The situations are to be laid in the time of Dolly Madison, and it will be finished within two or three years. Being a man of many activities he cannot foresee just how much time he will have to work on it. The park will close its season September 7.

In addition to being a popular musical conductor, Mr. Sousa is a sportsman and a reader, and he is always at home to his friends. In spite of his Portuguese name, Mr. Sousa is an American, and an unusually patriotic American. He believes in America and in American music and art. The United States he predicts will be the home of the next great school of music.

"Music," said he, yesterday, "is, however, not national. It is the same the world over. It is the same as it has been since the beginning, the same as when the morning stars sang together. C and G always made a chord, and always will, just as three and three always made six and always will. The principles of mathematics and music remain immutable. Therefore, music, I say, is not national. It seems rather to be geographical. Musical genius is exotic and apt to spring up anywhere.

## German Fostering Conditions.

"Fostering conditions, of course, are necessary to develop it and perfect it. It is the German fostering conditions that made it geographical.

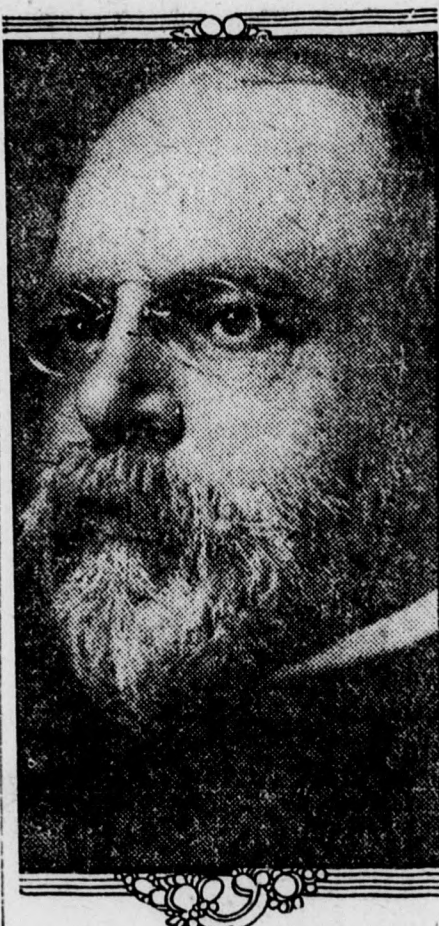
"But who can say which German musician represents German music, Johann Strauss, for example, or Richard Wagner. Each is typically German, but each is the antithesis of the other. Or who is representative of American music, Edward MacDowell or myself, shall I say?

"Italy has had its era of musical creativeness. France, Germany, the Slavonic countries and at last Russia, have developed similar eras."

Mr. Sousa was asked his opinion of the influence of this latest school, which now is predominant.

"The Russians to my mind," replied Mr. Sousa, "have reached the apogee of their development. I think their influence has already begun to diminish and will continue to diminish steadily. They are, it cannot be gainsaid, great orchestrators. Tchaikowsky is incomparable. Then there is Rubenstein and Glinka, but they were at their height twenty years ago. I said then, as far back as twenty years ago, what I reaffirm to-day and what is realizing itself to-day in actuality. I said that America would produce a great school of music or rather that the wave of musical creation will next reach America. There are no modern composers of greater technical excellence or harmonic skill than Americans I might name.

## Plans New Opera



John Phillip Sousa, world-famous bandmaster now entering the last week of a nengagement at Willow Grove Park, discusses his future work, and declares music is not national but international, and the same the world over. Musical prodigies, he thinks, may be born anywhere in musical centers or in uncivilized wilds.

## Favors American Composers.

"There are, or were, Chadwick, Foote, Dudley Buck, who died not so long ago, MacDowell and Horatio Parker, who wrote the opera 'Mona.' And even if we had not developed such high excellence, I should still base my opinion on the fact that the United States has the population and the brains to produce great musicians. I do not think there is such a thing as a natural-born hod-carrier, but I know there is such a thing as a natural-born musician.

"In days gone by it did not pay commercially to be a musician. The man having both brains and musical talent was in this position: if he chose music, he in all probability would earn a bare subsistence; if he went into business, he would have the opportunity, perhaps, of making a fortune.

"To-day the situation is different. It is as if two avenues were open, both offering, I will say, ten thousand dollars a year. One avenue leads to music, the other to business. A man will decide on the avenue his talents best fit him for, and in which he will find most happiness. The musical man will take the avenue to music.

## Musical Development Coming.

"Although our musical development has no more than begun, what we have is well-known in Europe. In addition to our music of the higher sort, one hears everywhere on the continent, our popular melodies, our ragtime and Foster's songs, 'Suwanee River,' 'Ol' Black Joe.' The musical development that I am prophesying may take twenty-five years, but it certainly is coming.

"Opera will come first. With its appeal to eye as well as to the ear, and with its definite human dramatic interest, it appeals to the primitive in the individual more than any other form of musical art. And almost everybody is fond of music. I consider it the commonest and the strongest inspirational instinct in man."

One of the first steps in our musical development here in America, Mr. Sousa believes, will be the classification of our performances of grand opera. German opera will be given exclusively in a particular opera house, French in another, and Italian in another.

## Great Singers in Background.

"To-day, there are many great singers kept in the background," said Mr. Sousa, "because we have only one operatic establishment where they may be brought before the public.

"I believe that opera will be so organized here that singers can discover from the start whether they are best fitted to interpret Wagnerian roles or those of Puccini or of Debussy, so that no time or effort will be lost, so that they will not have to take any backward steps, and will go to the big cities, continuing the same class of performances they have elected. New York will become the Mecca for all composers, actors and librettists."

As to the contention that the English language is unmelodic and not adapted to grand opera, Mr. Sousa asserts that some of the lyrics of Tenbyson, Shelly and Poe are as easily singable as if they were mellifluous Italian or Spanish. And as to the assertion we are lacking poets and that our librettists are not well grounded in music, though he grants there are foreign operas that have better plots and better music, Mr. Sousa declares that he knows of no continental operas that are so splendidly coherent as those of Gilbert and Sullivan, which, taken as a whole, words and music, are units of utterance.



### Training for His Band.

Mr. Sousa was asked concerning his methods of training his men. He has the reputation of "licking" a new band "into shape" in a remarkably short time, especially since his way of conducting is like that of no other leader.

"I never permit myself to deal in personalities," he replied. "When a new man joins my band, he is made to feel that his position is the most important one in the band. No harshness is ever used. I drill very fast, and that is perhaps the reason that the men learn their cues quickly, by having to concentrate."

It is said that Sousa has a remarkable ear for tone, that no matter which instrument in his band sounds a note, he can identify it.

"Though it is rather embarrassing to have to say so," said he, "I do have the sense of absolute pitch."

### "Stars and Stripes" Most Popular.

Mr. Sousa was asked what composition of his he likes best.

"I am fond of them all," was his response. "They are like babies of your own. You cannot tell which one you are most fond of. 'The Stars and Stripes' is the most popular."

Mr. Sousa was asked about the decorations he has received. He is probably the only American decorated with the Victorian order. This was conferred on him in 1901 by King Edward and personally affixed by the present King, then Prince of Wales. After the Paris Exposition, he received the palms of the Academy of France. He has also received the rosette of public instructors and a medal from the Fine Arts Association of Hainaut, Belgium.

"The greatest compliment I ever had paid me," said Mr. Sousa, "the one I like best was a remark made by Harkness Plimmer a brilliant journalist of New Zealand. It was in 1911 when we were on our trip around the world. Almost on our arrival in New Zealand, we met Plimmer. We saw him almost constantly for a week and became very well acquainted with him. When we parted, he said that I was the sanest man he had ever met."

### Tells of Hobbies.

Mr. Sousa's hobbies are horses and dogs.

"I pity the man that hasn't a hobby," said he, "and I condemn a man who expects everybody else to ride it."

Tanned a dark brown, he has just finished a three months' hunting trip, which extended from Haines' Landing, Me., to New Orleans. He shot in some thirty tournaments and won ten trophies.

"I shot better than I ever did before," he said with pleasurable satisfaction. "This proves that shooting is a science and does not depend on a person's age. I am not, you see, as young as I was last year."

Mr. Sousa is fifty-nine, but he looks easily fifteen or twenty years younger. His health is robust and looks thoroughly happy.

"Clay bird shooting," he commented, "is becoming the rival of golf. It is a clean sport, and it attracts men that do not keep late hours nor imbibe too freely of the flowing bowl."

### Fond of Long Rides.

Mr. Sousa not only takes long shooting excursions, but he goes on long riding trips, covering as many as five or six hundred miles. Sometimes only his man accompanies him. Sometimes his wife or his two daughters who are all expert horsewomen, go with him. Mr. Sousa rides every morning. His daughter remarked that she had that very morning had to be ready by eight o'clock to take a two-hour gallop with him.

While he has been at Willow Grove, Mr. Sousa and his family have been staying at the Whitmarsh Country Club. He will be there as long as the park is open. Sunday, September 7, is closing day. On Labor Day, tomorrow, a special program is planned, and on Wednesday, September 3, there will be the annual "All Sousa Day," when all of the selections will be of Sousa's composition. His most recent works are "Gliding Girl," "American Maid Sweet," "Dance Hilarious," and "From Maine to Oregon."

In giving a short account of his life, Mr. Sousa said that his father was a Portuguese, that his mother was a Bavarian and that he was born within sight of the Capitol at Washington. His first instructors in music were a man named Esputa and George Felix Benkert. When he was about fourteen he had made plans to run away with a circus, the management of which had made him an offer to play the trombone in the band and the violin in the orchestra. His father got wind of the scheme and next day placed him in the Marine Band in the White House. Several years later he became the leader of this organization and remained in this position for twelve years.

Phil North  
American  
Mon Aug 18 1913

## SOUSA AND HIS BAND PLAY TO THOUSANDS

Noted Leader Returns to Willow Grove for Season of Eighty-eight Concerts

### WORKING ON NEW OPERA

John Philip Sousa, director of the Sousa Band, writer of innumerable marches and quite a few operas, returned to Willow Grove Park yesterday with his band. He was just a trifle more gray, but otherwise he was the mature director, always in absolute mastery of his musicians.

When the March King stepped upon the platform at Willow Grove for the first of eighty-eight concerts which he will direct he received a warm welcome from an audience which filled pretty nearly every one of the 12,500 seats.

Instituting his program with a new Massenet composition, "The Concert," an overture, the march king got into the good graces of his auditors immediately by giving "El Capitan," one of his marches, as an encore. Another new composition by Sousa, "Too Much Mustard," featured the first afternoon concert. Much interest centered in the suite which he has compiled from his opera, "The American Maid."

Each of the Sousa soloists appeared in the initial day concerts. Miss Virginia Root, popular with Willow Grove audiences for several years, has lost none of her vigor or talent. She was at her best in the "Crystal Lute," which, incidentally, is still another "something new" by Sousa. Interest in the appearance of Miss Gluck, violiniste, was strongly apparent. Herbert L. Clarke, cornetist, and Philadelphia favorite, interpreted two of his own compositions.

An announcement of distinct interest by Sousa was that one day and night will be given over to concerts composed exclusively of Sousa compositions. The date for this interesting event will be September 3, and the programs are now being compiled under the direction of Sousa. The bandmaster is working on a new opera.

### EXPOSITION—

The very contrast between a modern symphony orchestra, such as opened the Pittsburgh Exposition this season, and the highest type of a concert band, such as is represented there this week with the engagement of John Philip Sousa and his wonderful organization, has provided an edge to the interest and pleasure given by the musical features of the present season in Exposition Music Hall. The largest crowds that have ever filled the big Point Buildings are nightly gathering there. This splendid band with its amazing power and combining the strong points of an orchestra and a great band as well, is showing the benefit of years of experience and development under the master hand of its leader and is being applauded and given more ovations than ever before. The programs that are being presented are filled with the most appealing music, some classic and much of the popular and yet highly artistic type, with a generous sprinkling of the works of the leader whose compositions are known the world over. The widespread demand for Sousa and his band is being met this season in the extended engagement for two full weeks. Each program presented is different and each has its own delight and appealing power.

Pittsburg Bulletin 9/13/13



## SOUSA'S FAMOUS BAND STARTS INITIAL CONCERTS

"There are many of the greatest works of the old masters that an orchestra of strings can not produce properly, while there are few of these master pieces that a perfectly balanced concert band can not produce effectively and in the purest form. The band, as constituted in my organization, therefore, fills a position in the concert world that is broader and with greater possibilities than any symphony orchestra that is possible to construct with strings."

In substance, this was the view expressed by John Philip Sousa concerning his remarkable development of what is regarded as the highest type of concert band in the world. It is this band that opened a two-weeks' series of concerts at the Exposition this afternoon. It contains 50 artists and masters of horns and reeds, with a few strings as well. It is accompanied by three of the best known soloists on the concert stage in Herbert Clarke, cornetist; Miss Virginia Root, soprano soloist, and Miss Margel Gluck, violinist.

MONDAY, SEPTEMBER 8

Evening—7:30 to 8:30

Overture, "The Chase of Prince Henry" ..... Mehul  
Gems from "The Sunshine Girl" (new) ..... Rubens  
Cornet solo, "Caprice Brilliant" ..... Clarke  
Scenes from "Quo Vadis" (new) ..... Nougues  
Violin solo, "Aus der Heimat" ..... Binetana  
Introduction to Third Act, "Lohengrin" ..... Wagner  
John Philip Sousa, conductor  
Miss Virginia Root, soprano  
Miss Margel Gluck, violinist  
Mr. Herbert L. Clarke, cornetist  
Mr. Joseph Norrito, clarinetist

Evening—9:30 to 10:30

Love Scene from "The Feuersoth" ..... R. Strauss  
Clarinet solo, "Rigoletto Fantasia" ..... Norrito  
Suite, "The American Maid" (new) ..... Sousa  
(a) "You Do Not Need a Doctor."  
(b) Dream Pictures, "The Sleeping Soldiers."  
(c) Dance Hilarious, "With Pleasure."  
Soprano solo, "The Crystal Lute" (new) ..... Sousa  
(a) From the Orient, "Kismet" (new) ..... Markey  
(b) March, "From Maine to Oregon" (new) ..... Sousa  
Themes from "The Nibelungen" ..... Wagner

## SOUSA'S BAND IS AT EXPO FOR TWO WEEKS

"There are many of the greatest works of the old masters that an orchestra of strings can not produce properly. While there are few of these masterpieces that a perfectly balanced concert band can not produce effectively and in the purest form. The band, as constituted in my organization, therefore, fills a position in the concert world that is broader and with greater possibilities than any symphony orchestra that is possible to construct with strings." In substance, this was the view expressed by John Philip Sousa concerning his remarkable development of what is regarded as the highest type of concert band in the world.

It is this band that opened a two weeks' series of concerts at the Exposition this afternoon. It contains 50 artists and masters of horns and reeds, with a few strings as well. It is accompanied by three of the best known soloists on the concert stage in Herbert Clarke, cornetist; Miss Virginia Root, soprano soloist, and Miss Margel Gluck, violinist. The programs offered by Sousa and his band this evening are as follows:

## WILLOW GROVE PARK

The eighteenth season of Willow Grove Park will be terminated tonight, with the rendition of "The Stars and Stripes Forever," by Conductor Sousa and his band—a rather fitting finale of an interesting and successful season. The final number of the last night concert will be interpreted at about 10.45, and at just about the midnight hour the switches will be thrown to darken the thousands of lights in the resort—and the eighteenth season will be formally ended.

As an entirety the season which opened on May 24 and which has continued for 107 days, has been strikingly successful. Philadelphians and residents of Bucks, Montgomery and Delaware counties to an aggregate number of many hundreds of thousands have taken advantage of the musical opportunities offered during the season, and of the numerous improvements and betterments made by the management. The basic idea of the present management has been to make the reputation of Willow Grove Park even wider and more far-reaching than ever before, and in this way have succeeded.

Conductor Sousa for the final concerts of today has compiled strikingly artistic programs, in which he has incorporated just sufficient of Sousa writings to make each concert of deep interest and significance.

With the interpretation of the final number tonight Conductor Sousa and his musicians will board a special train for a fast trip to Pittsburgh. In that city tomorrow Mr. Sousa will institute an engagement which is to continue for a period of two weeks.

Programs of today and tonight are:

FIRST CONCERT, 2.30 TO 3.15.

1. Overture, "Tannhaeuser" ..... Wagner  
2. Suite, "Tales of a Traveler" ..... Sousa  
(a) "The Kaffir on the Karoo"  
(b) "In the Land of the Golden Fleece"  
(c) "Grand Promenade at the White House"  
3. Soprano Solo, "The Red Cross" (new) ..... Sousa  
Miss Virginia Root.  
4. Valse, "Immerfellen" ..... Gungl  
5. March, "King Cotton" ..... Sousa

SECOND CONCERT, 4.30 TO 5.30.

1. Portrait, "Kamennost Ostrow" ..... Rubinstein  
2. Cornet Solo, "The Debutante" ..... Clarke  
Mr. Herbert L. Clarke.  
3. Suite, "The American Maid" (new) ..... Sousa  
(a) Rondo, "You do not need a Doctor"  
(b) Dream Picture, "The Sleeping Soldiers"  
(c) Dance Hilarious, "With Pleasure"  
4. Violin Solo, "Souvenir de Moscow" ..... Wieniawski  
Miss Margel Gluck.  
5. March, "From Maine to Oregon" (new) ..... Sousa

THIRD CONCERT, 7.45 TO 8.30.

1. Grand Overture of Concert ..... Massenet  
2. Suite, "Three Quotations" ..... Sousa  
(a) "The King of France."  
(b) "And I, Too, Was Born in Arcadia."  
(c) "Nigger in the Woodpile."  
3. Soprano Solo, "The Crystal Lute" (new) ..... Sousa  
Miss Virginia Root.

4. Two Movements from "The Jewels of the Madonna" ..... Wolf-Ferrari  
5. Ballet Music, "Vineland" (new) ..... Wenzel

FOURTH CONCERT, 9.30 TO 10.30.

1. Gems from the Works of Richard Wagner.  
2. Cornet Solo, "Stars in a Velvety Sky" ..... Clarke  
Herbert L. Clarke.  
3. Suite, "Looking Upward" ..... Sousa  
(a) "By the Light of the Polar Star."  
(b) "Under the Southern Cross."  
(c) "Mars and Venus."  
4. Violin Solo, "Rhapsodie Piedmontese" ..... Sinigaglia  
Miss Margel Gluck.  
5. March, "Stars and Stripes Forever" ..... Sousa

## ENCORES ARE FEATURE OF SOUSA'S CONCERTS

Popular Melodies Make Hit With  
Large Audiences Nightly.

Encores give a better impression of the real Sousa programs than the regular list for each of the four concerts that this magnetic bandmaster and his wonderful band is presenting daily at the Exposition this week.

The programs for the four concerts today follow:

Phila Inquirer  
Sun - Sept 7.

## WILLOW GROVE'S LAST DAY

Special Sousa Concert Will Close  
Season at Park

The eighteenth season of Willow Grove Park will be terminated tonight, with the rendition of "The Stars and Stripes Forever," by Conductor Sousa and his band—a rather fitting finale to an interesting and successful season. The final number of the last night concert will be interpreted at about 10.45, and at just about the midnight hour, the switches will be thrown off to darken the thousands of lights in the resort—and the eighteenth season of the park will be formally ended.

In its entirety, the season which opened on May 24, and which has continued for 107 days, has been strikingly successful. Philadelphians, and residents of Bucks, Montgomery and Delaware counties aggregating many hundreds of thousands of pleasure seekers, have taken advantage of the musical opportunities offered during the season, and of the numerous improvements and increased facilities made at the park. The basic idea of the present management has been to make the reputation of Willow Grove Park even wider and more far-reaching than ever before, and in this they have succeeded.

Conductor Sousa, for the final concerts of today has compiled strikingly artistic programs, in which he has incorporated just sufficient of the Sousa writings, to make each concert of deep interest and significance.

With the interpretation of the final number tonight, Conductor Sousa and his musicians will board a special train for a fast trip to Pittsburgh. In that city tomorrow, Mr. Sousa will institute an engagement which is to continue for a period of two weeks.

## CELEBRATED SOUSA BAND COMING BY SPECIAL TRAIN

Organization Whose Members Are  
All Soloists Will Be Heard  
at Expo Today.

Shortly before 10 o'clock this morning a special train will arrive at the Pennsylvania station from the East, bearing Sousa and his great band of musicians, who will spend the next two weeks at the Exposition. No other organization travels as Sousa's does, nor covers so much territory in a year.

Every member of this band is an artist with his own instrument, a soloist in fact. The special soloists are Herbert Clarke, cornet; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. At the Exposition concerts this afternoon and evening there will be a demonstration of the claim that Sousa has always made in connection with his band, that a concert band built upon his ideas contains not only the wonderful power of the stringed orchestra, but the broader powers of expression that come from the band instruments.

Pittsburgh Exposition audiences will have abundant opportunity to hear this wonderful organization the next two weeks. Pupils from the Northside schools will be guests at the Point today. The Sousa programs today:

Phila Post 9a



## SOUSA AND HIS BAND COMING TO THE EXPOSITION TODAY

Every Member of the Great Aggregation Is in Fact a Soloist

A special train will arrive at Pennsylvania Station this morning bearing Sousa and his great band of musicians, who will spend the next two weeks at the Exposition. Scores of the members of the band have been members for years and have reached a marvelous degree of proficiency in their line of work. By 2 o'clock the big organization will be in its place in Exposition Music Hall ready for the signal for the first concert, under the direction of its noted leader.

There is an inspiration in the methodical and military system of movement by this great American band. Every member is an artist with his own instrument, a soloist in fact, and with them comes the special soloists, Herbert Clarke, the cornet soloist; Miss Virginia Root, soprano soloist, and Miss Margel Gluck, violinist. At the Exposition concerts this afternoon and evening there will be a demonstration of the claim that Sousa has always made in connection with his band. It is that a concert band built upon his ideas contains not only the wonderful power of the stringed orchestra, but the broader powers of expression that come from the band instruments.

## Sousa Wins Welcome At First Expo Concert

Soprano Soloist, With Cornetist and English Violinist Please Large Audiences.

A royal welcome was tendered Sousa and his band at the opening concerts at the Exposition yesterday afternoon and evening. Sousa opened the week with the Grand Overture from "The Concert," by Massenet, a magnificent production and the first time heard in Pittsburgh. He brought out, too, a charming fantasia from the "Opera Mirror," a new composition by Tobani and "Idyl" a new work by Batten, in his, "Clover Blossoms." Miss Virginia Root, the charming soprano soloist with the band appeared at the opening concert with a new song by Lohr, "Rose of My Heart," which won applause from the large audience.

In the later concerts, Miss Margel Gluck, one of the finest violinists to be heard at the Point concerts at any time was a strong feature and her performances, made a deep impression. Herbert Clark, the noted solo cornetist was also among the early attractions. There was a freshness in all that was presented and in the evening the same charm of newness and extreme brightness of the music was noted. In the latter programs Sousa gave some of his latest productions such as "The American Maid," while Miss Root sang a new song by Sousa, "The Crystal Lute."

ern World" ..... Sousa  
(a) "The Red Man."  
(b) "The White Man."  
(c) "The Black Man."  
Violin Solo—"Liebesfreud" ..... Kreisler  
Spanish Rhapsody ..... Chabrier  
March—"On to Victory" ..... Sousa  
AFTERNOON—4 to 5.  
Scenes from "Madame Butterfly" ..... Puccini  
Morceau Elegant (for Flute and Clarinet)  
..... Howgill  
Messrs. Fritze and Norrito.  
Reminiscences of Grieg.  
Soprano Solo—"April Morn'" ..... Batten  
Airs from "Oh! Oh! Delphine" (new) ..... Caryll  
March—"The Federal" ..... Sousa  
EVENING—7:30 to 8:30.  
Suite—"Peer Gynt" ..... Greig  
(a) "In the Morning."  
(b) "Death of Ase."  
(c) "Anitra's Dance."  
(d) "In the Hall of the Mountain King."  
Scenes from "I Pagliacci" ..... Leoncavallo  
Cornet Solo—"Showers of Gold" ..... Clarke  
Suite—"At the King's Court" ..... Sousa  
(a) Her Ladyship, "The Countess."  
(b) Her Grace, "The Duchess."  
(c) Her Majesty, "The Queen."  
Soprano Solo—"A Little Love, A Little  
Kiss" (new) ..... Silesu  
Songs of Uncle Sam ..... Hosmer  
EVENING—9:30 to 10:30.  
First Suite, "L'Arlesienne" ..... Bizet  
Quartet—"Come Where My Love Lies  
Dreaming" ..... Foster  
Trombones—Messrs. Corey, Clmera, Perfetto  
and Williams.  
Descriptive Piece—"The Old Cloister  
Clock" ..... Kunkel  
Violin Solo—"La Guitarre" ..... Moskowski  
Dance Hilarious, "With Pleasure" (new) ..... Sousa  
Military Scene—"Fomp and Circum-  
stance" ..... Elgar

Post, 9<sup>th</sup>

## EXPO THRONGS WELCOME SOUSA AND HIS ARTISTS

New Features in the Many Exhibits  
Are Attracting Larger Attendance Than Ever.

A royal welcome was tendered to Sousa and his band at the opening concerts for the season at the Exposition by this world-famous organization yesterday afternoon and evening. It would be difficult to portray the expressions of delight and enthusiasm that dominated the Exposition Music Hall. The attendance was large, in spite of the showery weather.

Pitt Sun. 9<sup>th</sup>

## MANY PAY TRIBUTE TO SOUSA AT EXPO

Free Lecture Course Is Feature at Point Show.

Any one doubting the popularity of John Philip Sousa and his band in Pittsburgh could have had all doubt eliminated at the Point yesterday when the conductor and his band played four concerts in Exposition Music hall. The big hall was crowded in spite of showery weather. The programs, including three soloists, Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert Clarke, cornetist, were new, bright and full of fire.

Audiences gave vent to their approval in applause that told plainly of their appreciation. Sousa presented one of his newest works in the evening, a suite from "The American Maid," vivaciously characteristic of the composer. An unexpected pleasure was the solo by Joseph Norrito, clarinetist, who played one of his own compositions.

Dispatch 9<sup>th</sup>

## ROYAL WELCOME IS GIVEN TO SOUSA AND HIS BAND

Popular Master and Clever  
Soloists Make Distinct  
Hit at the Expo

A royal welcome was given Sousa and his band at his opening concert at the Exposition yesterday. The organization is in splendid form. Miss Virginia Root, a charming soprano soloist, appeared at the opening concert and won an instant applause from the large audience. In the later concerts, Miss Margel Gluck, violinist, was a strong feature and her performances made a deep impression. Herbert Clark, the solo cornetist, was also among the attractions. There was a freshness in all the numbers presented and a distinct charm of newness and brightness in the selections was noted.

It would be difficult to portray the expressions of delight and enthusiasm that dominated the Exposition Music Hall all of yesterday. The attendance was large, in spite of the showery condition of the weather and the attendance of the school children in the afternoon and the large audience of lovers of concert band music in the evening was evidence of the popularity that has always been a marked feature of the Sousa concerts at the Point. The program for this afternoon and evening concerts follow:

## EXTRA MUSICAL NUMBERS GIVEN AT EXPO CONCERTS

Request numbers added to the Sousa program at the Exposition concerts are numerous. The band seldom stops from the moment the concert begins until it ends and each number is followed by some unique encore, that is as delightful as the regularly listed numbers. There is richness of melody, brilliancy and appeal in all the music that Sousa gives. He recognizes his audience and knows its humor.

Pitts Leader 11 Sent



## Two Suites by Sousa Charm His Audiences

Increasing Interest in Exhibits at  
Exposition Is Noted, Especially  
in Industrial Ones.

Two of the brightest numbers on the Sousa programs at the Exposition last evening, were the suite, "The Last Days of Pompeii" and in the closing program, that stirring and highly dramatic work of Sousa's pen, "Sheridan's Ride," which deals with historical scenes of the Civil War times, both in theme and in the character of the music that was brought out.

This afternoon and evening, the series of programs while extremely appealing and full of new and attractive numbers, will have encore numbers that are certain to be inspiring and appeal to the audi-

ences. There is no repetitions or dullness in any of the program numbers, and the remarkable freshness and appealing brightness has proven a greater magnet than many had anticipated this season. But beside the wonderful concerts at the Point today there is a steadily increasing interest being taken in the exhibits and just now with the presence in Pittsburgh of the convention of smoke inspectors. The display in this connection in the main building by the Smoke and Dust Abatement League, has crowds about it all the time. Since the exhibit was placed, a new feature has been added in a huge single block of coal, taken from the mines of the Pittsburgh-Buffalo company, weighing 3,800 pounds, and representing figuratively, the coal consumption of Pittsburgh, which is 16,000,000 tons a year. The program for today follows:

Afternoon—2 to 3.  
Cortege of the Sirdar, from "Caucasian Sketches".....Ippolitow-Ivanow  
Harp Solo—"Annie Laurie".....Toulmin  
Joseph L. Marthage  
Suite—"Maidens Three".....Sousa  
(a) "The Coquette."  
(b) "The Summer Girl."  
(c) "The Dancing Girl."  
Soprano Solo—"The Red Cross".....Sousa  
Miss Virginia Root  
(a) Waltz—"The Old Wedding Gown" (new)  
.....Smith

(b) March—"The Bride Elect".....Sousa  
Soldier's Chorus from "Faust".....Gounod  
Trombone Section—Corey, Cimeria, Lyon, Williams, Perfetto and Garing.

Afternoon—4 to 5.  
Two Numbers from "Country Wedding"  
Symphony.....Goldmark  
Cornet Solo—"Caprice Brilliant".....Clarke  
Herbert L. Clarke  
Ballet Suite—"Coppella".....Debussy  
Violin Solo—"Adagio" from Spanish Rhapsody.....Lalo  
Miss Margel Gluck

(a) Moonlight Madrigal.....Willeby  
(b) March—"From Maine to Oregon" (new)  
.....Sousa  
Caprice—"Folie Bergere".....Fletcher

Evening—7:30 to 8:30.  
Gems from the works of Chopin.  
Romance—"Oh, Thou Sublime Evening Star".....Wagner  
Euphonium Solo by John J. Perfetto  
Gems from the works of Richard Wagner.  
Violin Solo—"Moto Perpetuum".....Ries  
Miss Margel Gluck

Suite—"L'Arlesienne".....Bizet  
Extracts from "Lohengrin".....Wagner  
Evening—9:30 to 10:30  
Scenes from "Siegfried".....Wagner  
Cornet Solo—"Inflammatus" from Stabat Mater.....Rossini  
Herbert L. Clarke

Gems from the works of Mendelssohn.  
Soprano Solo—"Esclarmonde".....Massenet  
Miss Virginia Root  
Invitation a la Valse.....Weber  
The Ride of the Valkyries.....Wagner

## March King Continues To Charm at the Expo

Sousa's Generous Encores Not  
the Least Delightful of  
Band's Offerings.

One of the charms of the Sousa programs at the Exposition this week which has early been featured this season is the encore numbers which this master of popular music is always generous with. The heartiness with which the audience in Music Hall greeted the burst of the "Stars and Stripes Forever" proved as much an attraction as the music itself. The music presented yesterday was of a delightfully refreshing character. There were selections from "Madame Butterfly" and the Sousa march, "The Federal," which, with delightful solos from Miss Root, soprano, and a flute and clarinet solo by Mr. Fritz and Mr. Norrito, two of the best artists with these instruments ever heard here, gave zest to the general musical offerings. Herbert Clark also made an impression with solos for the

cornet. The evening concerts were illumined with a trombone quartet and violin solos by Miss Gluck.

The free lectures at the California booth today will contain illustrated talks on the Yosemite and old missions and picturesque California, also Southern California, which is to be added to the topics which will be presented in attractive form.

The programs for today's concerts follow:

2 to 3 P. M.  
Suite, "Lake of the Swans".....Tchaikowsky  
Trombone solo, "Teresa Polka".....Waldron  
Ralph Corey  
Suite, "Tales of a Traveler".....Sousa  
(a) The Kaffir on the Karoo.  
(b) "In the Land of the Golden Fleece."  
(c) "Grand Promenade in the White House."  
Soprano solo, "Eyes of Blue" (new).....Orth  
Miss Virginia Root.  
(a) "Tango Land" (new).....Lodge  
(b) March, "From Maine to Oregon" (new)  
.....Sousa  
Grand Galop, "Equestrian".....Hosmer  
4 to 5 P. M.  
Second suite, "L'Arlesienne".....Bizet  
Cornet solo, "The Lost Chord".....Sullivan  
Herbert L. Clarke  
Scenes from "La Traviata".....Verdi  
Violin solo, "Dance Andalucia".....Sarasate  
Miss Margel Gluck.  
(a) Valse, "Phrygne".....Zulueta  
(b) March, "From Maine to Oregon" (new)  
.....Sousa  
Gems from the works of Berlioz.  
7:30 to 8:30 P. M.  
Scenes from "La Boheme".....Puccini  
Serenade for flute and horn.....Till  
Messrs. Fritz and Lindenbahn.

Suite, "Looking Upward".....Sousa  
(a) "By the Light of the Polar Star,"  
(b) "Under the Southern Cross,"  
(c) "Mars and Venus."

Excerpts from "Il Trovatore".....Verdi  
Violin solo, "Souvenir de Moscow".....Wieniawski  
Miss Margel Gluck.

March, "The Invincible Eagle".....Sousa  
9:30 to 10:30 P. M.  
Grand fantasia, "Robert le Diable".....Meyerbeer  
Cornet solo, "From the Shores of the Mighty Pacific".....Clarke  
Herbert L. Clarke.

Suite, "Three Quotations".....Sousa  
(a) "The King of France,"  
(b) "And I, Too, Was Born in Arcadia,"  
(c) "Nigger in the Woodpile."

Soprano solo, "Tis Spring" (new).....Ware  
Miss Virginia Root.  
(a) Serenade, "Rococo".....Meyer-Helmund  
(b) March, "From Maine to Oregon" (new)  
.....Sousa

Galop de Concert, "The Chase of the Lion"  
.....Kolling

## BATTLE SCENES DESCRIBED IN MUSIC AT EXPOSITION

Sousa's musical programs at the Exposition are a succession of thrills and lulls. He carries you into the heat of battle, makes it seem real, and then drifts gently down a peaceful stream, or travels over farm and through woods into dells, until you almost imagine you see what he sees, as his great band plays on at the sign of his baton. Last night Sousa gave two of his most delightful works, one a suite from his "Last Day of Pompeii," the other, "Sheridan's Ride," which depicted that dramatic scene of the Civil war.

## SOUSA'S BAND MAKES USUAL HIT AT EXPO

Any one who has the slightest doubt as to the well grounded popularity of John Philip Sousa and his great American concert band in Pittsburgh could have had all that doubt eliminated at the Point yesterday, where this organization of artists appeared for the first time this season in four concerts in Exposition Music hall. The big hall was crowded in spite of the showery condition of the weather, and the programs presented by Sousa and his band, with three delightful soloists, Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert Clarke, cornetist, gave evidence of the chief charm of these concerts, in that they were new both in music presented, bright in method of production, and full of fire and enthusiasm by every one taking part.

FRIDAY, SEPTEMBER 12.

Evening—7:30 to 8:30.  
Mr. John J. Perfetto, Euphonium.  
Gems from the works of Chopin.  
Romance—"Oh, Thou Sublime Evening Star".....Wagner  
Euphonium Solo by M. John J. Perfetto.  
Gems from the works of Richard Wagner.

Violin Solo—"Moto Perpetuum".....Ries  
Miss Margel Gluck.

Suite—"L'Arlesienne".....Bizet  
Extracts from "Lohengrin".....Wagner  
Evening—9:30 to 10:30.

Scenes from "Siegfried".....Wagner  
Cornet Solo—"Inflammatus" from Stabat Mater.....Rossini  
Mr. Herbert L. Clarke.

Gems from the works of Mendelssohn.  
Soprano Solo—"Esclarmonde".....Massenet  
Miss Virginia Root.

Invitation a la Valse.....Weber  
The Ride of the Valkyries.....Wagner



Pitts. Tel. 9th.

## SOUSA AND HIS BAND AT EXPO

Will Give Four Concerts Daily  
for Next Two Weeks — Solo-  
ists Will Feature Programs.

### PUBLIC SCHOOL ART EXHIBIT

Director C. V. Kirby Explains That  
Aim of Instruction Is to Help the  
Mass, Not the Occasional Genius.

PRACTICAL USE IS OBJECT



MISS MARGEL GLUCK.

Sousa and his band became the great special feature of the Exposition at the Point today. They arrived here this morning on a special train and at once began rehearsals for the four concerts daily that they are to give for the next two weeks. The schedule of concerts is: From 2 to 3 and from 4 to 5 in the afternoon, and from 7:30 to 8:30 and from 9:30 to 10:30 at night. With Sousa come the special soloists, Herbert Clark, the cornetist; Miss Virginia Root, soprano; and Miss Margel Gluck, violinist. The programs for tonight are as follows:

7:30 to 8:30.  
Overture, "The Cause of Prince Henry".....Mehul  
Gems from "The Sunshine Girl" (new).....  
.....Rubens  
Cornet Solo, "Caprice Brilliant".....Clarke  
Scenes from "Quo Vadis" (new).....Nougues  
Violin Solo, "Aus der Heimat".....Smetana  
Introduction to Third Act, "Lohengrin".....  
.....Wagner  
9:30 to 10:30.  
Love Scene from "The Feuersnoth".....R. Strauss  
Clarinet Solo, "Rigoletto Fantasia".....Norrito  
Suite, "The American Maid" (new).....Sousa  
(a) "You Do Not Need a Doctor."  
(b) Dream Picture, "The Sleeping Soldiers."  
(c) Dance Hilarious, "With Pleasure."  
Soprano Solo, "The Crystal Lute" (new).....Sousa  
(a) From the Orient, "Kismet" (new).....Markey  
(b) March, "From Maine to Oregon" (new).....  
.....Sousa  
Themes from "The Nibelungen".....Wagner

Potts Sun. Sept 9th

## SOUSA AND BAND HOLD EXPO STAGE

March King's Rule in Point  
Music Hall Begins With  
Quartet of Concerts Today.

"There are many of the greatest works of the old masters that an orchestra cannot produce properly," said John Philip Sousa today. "while there are few of these masterpieces that a perfectly balanced concert band cannot produce effectively and in the purest form. The band, as constituted in my organization, therefore fills a position in the concert world that is broader and with greater possibilities than any symphony orchestra that is possible to construct with strings."

In substance this was the view expressed by the popular bandmaster concerning his development of what is regarded as the highest type of concert



Miss Virginia Root.

band in the world. This band will open a two-weeks' series of concerts at the Exposition this afternoon. It contains 50 men. It is accompanied by three soloists, Herbert Clarke, cornetist; Virginia Root, soprano, and Margel Gluck, violinist.

Two weeks of brilliant music is promised Exposition audiences. Four programs a day are in store. There will be new attractions and many additions with the opening of this week. Thousands of school children will gather at the Point this afternoon, as the second delegation of Northside schools is guest of the Exposition society.

### New Compositions.

During the present engagement Sousa will bring out his newest compositions, which have been whistled and hummed in the streets and produced in the theaters all over the world. He will also give some of the old-time favorites.

Despatch. 11th

## SOUSA'S CHARM GROWS GREATER; ENTHUSIASTIC CROWDS ATTEST

Wealth of Melody Draws Thou-  
sands of Music Lovers to Big  
Point Show Nightly

It is not alone the listed of each of the four concerts that the Sousa Band is giving daily at the Exposition this week that makes them a constant delight, but it is the wealth of encores and specials which grow into magnitude until it is the wonder of the audiences that the rich array of brilliant and captivating music can be compressed into the time allotted to the concert. It is the burst of martial airs, the whispering of some far-away stream, the plaintive song of the plantation, that appeals, charms and thrills, and fairly makes the blood rush and the heart quicken.

The lovers of popular melodies hear the "Midnight Choo Choo" with rhythm that catches the fancy and brings ripples of laughter from over the vast sea of humanity that nightly fills the big music hall until hundreds stand. Sousa is seldom seated, and the intermissions are in name only, for the band plays and produces one delightful number after another.

This is the nightly experience at the big Exposition Music Hall. No more brilliant assemblages have been seen at the Point in the past. Today the programs are new and full of delightful features. Sousa's "Last Day of Pompeii" will be one of the notable suites of the early evening concert. The programs for the four concerts follow:

AFTERNOON—2 to 3.  
Suite, "The Mascarade".....Lacome  
Fantasia, "In Scotland".....Lampe  
Prelude, "The Bells of Moscow".....Rachmaninoff  
Violin solo, "Polonaise in A".....Wienlawski  
Miss Margel Gluck.  
Suite, "People Who Live in Glass  
Houses".....Sousa  
(a) "The Champagnes."  
(b) "The Rhine Wines."  
(c) "The Whiskies: Scotch, Irish and  
Kentucky."  
(d) "The Cordials."  
American Rhapsody.....Schoenfeld  
AFTERNOON—4 to 5.  
Overture, "William Tell".....Rossini  
Cornet solo, "My Love for You".....Clarke  
Herbert L. Clarke.  
Suite, "Americana".....Thurban  
Soprano solo, "The Voice of Spring".....Strauss  
Miss Virginia Root.  
Valse, "The Beautiful Blue Danube".....Strauss  
Entrée, "Triumphale des Boyards".....Halvorsen  
EVENING—7:30 to 8:30.  
Songs and Dances of Little Russia.....Glinka  
Scenes from "The Bride Elect".....Sousa  
Suite, "The Last Days of Pompeii".....Sousa  
(a) "In the House of Burbo and Stra-  
tonice."  
(b) "Nydia."  
(c) "The Destruction of Pompeii and  
Nydia's Death."  
Soprano solo, "Soldier Will You Take My  
Heart".....Willeby  
Miss Virginia Root.  
Three Argentine Tangos.....Valverde  
(a) "Y-Como le Va?"  
(b) "El Albaicin."  
(c) "Zambra Gitana."  
Bridal music from "Lohengrin".....Wagner  
EVENING—9:30 to 10:30.  
Overture, "The Kaiser".....Westmeyer  
Cornet solo, "Sounds From the Hudson"  
.....Clarke  
Herbert L. Clarke.  
Scenes Historical, "Sheridan's Ride".....Sousa  
(a) "Waiting for the Bugle."  
(b) "The Attack."  
(c) "The Death of Thorburn."  
(d) "The Coming of Sheridan."  
(e) "The Apotheosis."  
Violin solo, "Thais".....Massenet  
Miss Margel Gluck.  
Valse, "Forbidden Love" (new).....Von Praag  
Plantation Songs and Dances.....Clarke



Pitts Press. 12<sup>th</sup>

## SOUSA'S PROGRAMS HAVE WIDE APPEAL

Sousa's musical programs at the exposition are a succession of thrills and lulls. He carries you into the heat of battle and makes it seem real, and then drifts gently down a peaceful stream or travels over farm and through woods and into dells, and you almost imagine seeing the things that he sees as his great band plays on at the sign of his baton.

This was the expression heard at the close of one of the concerts this week in Exposition Music hall. The crowds seem to grow nightly and the enthusiasm increases with the passing of the week. Last night Sousa gave two of his most delightful works, one being a suite from his "Last Days of Pompeii" and the other "Sheridan's Ride," which depicted with dramatic effect that historical scene of the Civil war.

Programs for the Sousa concerts this evening follow:

7:30 to 8:30.  
Gems from the works of Chopin.  
Romance—Oh, Thou Sublime Evening Star... Wagner  
Euphonium solo by John J. Perfitto.  
Gems from the works of Richard Wagner.  
Violin solo—Moto Perpetuum.....Ries  
Miss Margel Gluck  
Suite—L'Arlesienne.....Bizet  
Extracts from Lohengrin.....Wagner  
9:30 to 10:30.  
Scenes from Siegfried.....Wagner  
Cornet solo—Inflamatus from Stabat Mater... Rossini  
Herbert L. Clarke  
Gems from the works of Mendelssohn.  
Soprano solo—Esclarmonde.....Massenet  
Miss Virginia Root  
Invitation a la Valse.....Weber  
The Ride of the Valkyries.....Wagner

## CLASSIC PROGRAM BY SOUSA TONIGHT

Four Soloists for Two Evening  
Expo Concerts.

Crowds grow nightly and enthusiasm increases with the passing of the week. Last night, Sousa gave two of his works, one being a suite from his "Last Day of Pompeii," and the other "Sheridan's Ride." Two delightful programs are prepared for this evening. The treatment is in store for the Exposition visitors is promising.

## MANY SOLOISTS BOOKED FOR TONIGHT'S EXPO CONCERT

Four of the most attractive Sousa programs have been scheduled for the concerts at the Exposition today. Miss Virginia Root, soprano; Miss Margel Gluck, violinist; Herbert Clark, cornetist; Ralph Corey, trombone; Messrs. Fritze, with the flute and Lindenhahn with the horn, will figure conspicuously, while the numbers are taken from the brightest and most inspiring of popular and classic works of modern and old masters.

## Audiences Charmed By Sousa's Encores

Concerts at Exposition Are Al-  
most Without Intermissions  
During Band's Stay.

One obtains but a slight impression of the real Sousa programs from the regular list for each of the four concerts that this magnetic bandmaster and his wonderful band is presenting daily at the Exposition this week. It is not only the listed numbers that make the concerts a constant delight, but it is the wealth of encores and specials which grow into magnitude, until it is the wonder of the audience that the rich array of brilliant and captivating music can be compressed into the time allotted to the concert. Sousa seldom is seated, and the intermissions are in name only, for the band plays and produces one delightful number after another without stop for an hour. This is the nightly experience at the big Exposition music hall. It is a popular assembling place, and thousands of Pittsburghers go there. The illuminations and maze of attractions and exhibits are absorbing and interesting to the crowds. No more brilliant assemblages have been seen at the Point in the past. Today the programs are new and full of delightful features. Miss Margel Gluck will appear in the afternoon and evening with her in the evening, the soloists will be Herbert Clark and Miss Root, Sousa's "Last Day of Pompeii" will be one of the notable suites of the evening concert, one of his best and most expressive compositions.

The programs for today follow:

2 to 3 p. m.  
Suite—"The Mascarade".....Lacome  
Fantasia—"In Scotland".....Lampe  
Prelude—"The Bells of Moscow".....Rachmaninoff  
Violin Solo—"Polonaise in A".....Wienlawski  
Miss Margel Gluck.  
Suite—"People Who Live in Glass

## SOUSA GENEROUS WITH HIS MUSIC

Gives Many Request Numbers  
and Responds to Many Encores.  
Band Heard by Great Throngs.

## EXHIBITS GET ATTENTION

Request numbers added to the Sousa programs at the Exposition concerts every night are numerous. The bandmaster has been flooded with them since he came to Pittsburgh. Every day the audiences are growing in size. Sousa has his old time buoyancy, humor and love of the beautiful with him. The band seldom stops from the moment the concert begins until it ends.

The crowds at Exposition Music Hall have become so large that hundreds are standing almost nightly. Sousa recognizes his audience and knows its humor. He meets it with what it desires and when the band stops there is regret everywhere.

Houses".....Sousa  
(a) "The Champagnes."  
(b) "The Rhine Wines."  
(c) "The Whiskies: Scotch, Irish and Kentucky."  
(d) "The Cordials."  
American Rhapsody.....Schoenfeld  
4 to 5 p. m.  
Overture—"William Tell".....Rossini  
Cornet Solo—"My Love for You".....Clarke  
Herbert L. Clarke.  
Suite—"Americana".....Thurban  
Soprano Solo—"The Voice of Spring".....Strauss  
Miss Virginia Root.  
Valse—"The Beautiful Blue Danube".....Strauss  
Entree—"Triumphale des Boyards".....Halvorsen  
7:30 to 8:30 p. m.  
Songs and Dances of Little Russia.....Glinka  
Scenes from "The Bride Elect".....Sousa  
Suite—"The Last Days of Pompeii".....Sousa  
(a) "In the House of Burbo and Stratonice."  
(b) "Nydia."  
(c) "The Destruction of Pompeii and Nydia's Death."  
Soprano Solo—"Soldier, Will You take My Heart?".....Willeby  
Miss Virginia Root.  
Three Argentine Tangos.....Valverde  
(a) "Y Come le Va?"  
(b) "El Albaicin."  
(c) "Zambra Gitana."  
Bridal Music from "Lohengrin".....Wagner  
9:30 to 10:30 p. m.  
Overture—"The Kaiser".....Westmeyer  
Cornet Solo—"Sounds from the Hudson".....Clarke  
Herbert L. Clarke.  
Scenes Historical "Sheridan's Ride".....Sousa  
(a) "Waiting for the Bugle."  
(b) "The Attack."  
(c) "The Death of Thorburn."  
(d) "The Coming of Sheridan."  
(e) "The Apotheosis."  
Violin Solo—"Thais".....Massenet  
Miss Margel Gluck.  
Valse—"Forbidden Love" (new).....Von Praag  
Plantation Songs and Dances.....Clarke

Pitts. Ledger. 13

## SOUSA'S ENCORE LIBERALITY ADDS TO CHARM OF EXPO PROGRAMS

Lovers of Popular Music Are  
Enjoying a Rich Treat  
Down at the Point

The encore numbers with which Sousa, the master of popular music, is embellishing his attractive musical programs at the Exposition this week, constitute an irresistible charm. And his generosity in the matter of encores is as liberal as ever. The heartiness with which one of yesterday's audiences in Music Hall greeted that old favorite, "Stars and Stripes Forever," proved as much of an attraction as the music itself. Yesterday's music was of a delightfully refreshing character. There were selections from "Madame Butterfly," and the Sousa march, "The Federal," which with delightful solos by Miss Root, soprano, gave a zest and constantly appealing variation to the general musical offerings. Herbert Clark's solos for the concert were given with exceptional feeling and inspiration. Today's programs embrace selections from "Tales of a Traveler," by Sousa, and they are all interspersed with novelties and popular works of many composers.

Pitts Tel. 13.



## Varied Music Tastes Met by Sousa's Band

Music and Exhibits at Exposition  
Daily Attract Growing  
Audiences.

Four programs, including not only some of the most popular works of Sousa, but of other leading composers, will be given at the Exposition this afternoon and evening, and in the arrangement of the numbers there will be a variation that will be sufficiently broad to meet the demands of everyone. All of the special soloists are scheduled and the additional number for solo work will be by Joseph Norrito, clarinet soloist. In the afternoon as well as the evening Sousa will have features that will thrill and delight audiences which on Saturdays usually grow to the largest proportions of the week. His closing program for the week will be especially attractive and the finale will be the brilliant production of his own, "Hands Across the Sea." Herbert Clarke will add to the delight of the evening's concert with the rendition of his own pleasing composition for the cornet, "Romantique," and Miss Margel Gluck will present one of her most delightful violin solos, "Polonaise in A," by Wieniawski. Every feature of the Exposition is glistening with new ideas and the old ones are being presented in better form. The coming week of the new electric welding demonstration in Mechanical Hall promises to become a feature. The programs for this evening's concerts follow:

2 to 3 P. M.  
Overture—"Poet and Peasant".....Suppe  
Gems from the works of Pablo Tosti  
Paraphrase—"Home Sweet Home, Around the World".....Lampe  
Violin solo—"Souvenir de Moscow".....Wieniawski  
Miss Margel Gluck.  
Scenes from "El Capitan".....Sousa  
March—"The Liberty Bell".....Sousa  
4 to 5 P. M.  
Rhapsody—"The Welsh".....German

Cornet solo—"The Great Beyond".....Carrington  
Herbert L. Clarke.  
Symphonic poem—"Finlandia".....Sibelius  
Soprano solo—"The Belle of Bayou Teche".....Sousa  
Miss Virginia Root.  
(a) Valse—"Fascination" (new).....Marchetti  
(b) March—"From Maine to Oregon" (new).....Sousa  
Caprice—"Danse Negre" (new).....Ascher  
7:30 to 8:30 P. M.  
Overture—"The Emperor".....Westmeyer  
Clarinet solo—"Norma Fantasia".....Norrito  
Joseph Norrito.  
Character studies—"Dwellers in the Western World".....Sousa  
(a) "The Red Man"  
(b) "The White Man."  
(c) "The Black Man."  
Soprano solo—"The Crystal Lute".....Sousa  
Miss Virginia Root.  
Valse—"The Queen's Own".....Coots  
March—"The Thunderer".....Sousa  
9:30 to 10:30 P. M.  
Prelude—"The Golden Legend".....Sullivan  
Cornet solo—"Romantique".....Clarke  
Herbert L. Clarke.  
Suite—"The American Maid" (new).....Sousa  
(a) "You Do Not Need a Doctor."  
(b) Dream picture, "The Sleeping Soldiers."  
(c) Dance hilarious, "With Pleasure."  
Violin solo—"Polonaise in A".....Wieniawski  
Miss Margel Gluck.  
Grand scene, "The Benediction of the Polignards".....Meyerbeer  
March—"Hands Across the Sea".....Sousa

## SOUSA LIBERAL WITH REQUEST NUMBERS

Request numbers added to the Sousa programs at the Exposition concerts every night are probably more numerous than at any other time during the season at the Point. The accommodating band master, has been flooded with them since he came to Pittsburgh and the way they are being crowded into the programs is amazing. Every day the audiences are growing in size. Mr. Sousa has his old-time buoyancy, humor and love of the beautiful with him to a greater extent this season than ever before. Novelties that come as a sprinkling of sparkling water throughout the programs at each concert produce mirth, that is infectious and delightful.

The programs for this evening follow:

7:30 TO 8:30.  
Songs and Dances of Little Russia.....Glinks  
Scenes from "The Bride Elect".....Sousa  
Suite—"The Last Days of Pompeii".....Sousa  
(a) "In the House of Burbo and Stratonice."  
(b) "Nydia."  
(c) "The Destruction of Pompeii and Nydia's Death."  
Soprano solo—"Soldier, Will You Take My Heart?".....Willeby  
Miss Virginia Root.  
Three Argentine Tangos.....Valverde  
(a) "Y-Como le Va?"  
(b) "El Albaicin."  
(c) "Zamba Gitana."  
Bridal Music from "Lohengrin".....Wagner  
9:30 TO 10:30.  
Overture—"The Kaiser".....Westmeyer  
Cornet solo—"Sounds from the Hudson".....Clarke  
Herbert L. Clarke.  
Scenes Historical, "Sheridan's Ride".....Sousa  
(a) "Waiting for the Bugle."  
(b) "The Attack."  
(c) "The Death of Thorburn."  
(d) "The Coming of Sheridan."  
(e) "The Apotheosis."  
Violin solo—"Thais".....Messenet  
Miss Margel Gluck.  
Valse—"Forbidden Love" (new).....Von Praag  
Plantation Songs and Dances.....Clarke

## Audiences Charmed By Sousa's Encores

Concerts at Exposition Are Almost Without Intermissions  
During Band's Stay.

One obtains but a slight impression of the real Sousa programs from the regular list for each of the four concerts that this magnetic bandmaster and his wonderful band is presenting daily at the Exposition this week. It is not only the listed numbers that make the concerts a constant delight, but it is the wealth of encores and specials which grow into magnitude, until it is the wonder of the audience that the rich array of brilliant and captivating music can be compressed into the time allotted to the concert. Sousa seldom is seated, and the intermissions are in name only, for the band plays and produces one delightful number after another without stop for an hour. This is the nightly experience at the big Exposition music hall. It is a popular assembling place, and thousands of Pittsburghers go there. The illuminations and maze of attractions and exhibits are absorbing and interesting to the crowds. No more brilliant assemblages have been seen at the Point in the past. Today the programs are new and full of delightful features. Miss Margel Gluck will appear in the afternoon and evening with her in the evening, the soloists will be Herbert Clarke and Miss Root, Sousa's "Last Day of Pompeii" will be one of the notable suites of the evening concert, one of his best and most expressive compositions.

The programs for today follow:

2 to 3 p. m.  
Suite—"The Mascarade".....Lacome  
Fantasia—"In Scotland".....Lampe  
Prelude—"The Bells of Moscow".....Rachmaninoff  
Violin Solo—"Polonaise in A".....Wieniawski  
Miss Margel Gluck.  
It—"People Who Live in Glass

Houses".....Sousa  
(a) "The Champagnes."  
(b) "The Rhine Wines."  
(c) "The Whiskies: Scotch, Irish and Kentucky."  
(d) "The Cordials."  
American Rhapsody.....Schoenfeld  
4 to 5 p. m.  
Overture—"William Tell".....Rossini  
Cornet Solo—"My Love for You".....Clarke  
Herbert L. Clarke.  
Suite—"Americana".....Thurban  
Soprano Solo—"The Voice of Spring".....Strauss  
Miss Virginia Root.  
Valse—"The Beautiful Blue Danube".....Strauss  
Entree—"Triomphale des Boyards".....Halvorsen  
7:30 to 8:30 p. m.  
Songs and Dances of Little Russia.....Glinka  
Scenes from "The Bride Elect".....Sousa  
Suite—"The Last Days of Pompeii".....Sousa  
(a) "In the House of Burbo and Stratonice."  
(b) "Nydia."  
(c) "The Destruction of Pompeii and Nydia's Death."  
Soprano Solo—"Soldier, Will You take My Heart?".....Willeby  
Miss Virginia Root.  
Three Argentine Tangos.....Valverde  
(a) "Y Come le Va?"  
(b) "El Albaicin."  
(c) "Zamba Gitana."  
Bridal Music from "Lohengrin".....Wagner  
9:30 to 10:30 p. m.  
Overture—"The Kaiser".....Westmeyer  
Cornet Solo—"Sounds from the Hudson".....Clarke  
Herbert L. Clarke.  
Scenes Historical, "Sheridan's Ride".....Sousa  
(a) "Waiting for the Bugle."  
(b) "The Attack."  
(c) "The Death of Thorburn."  
(d) "The Coming of Sheridan."  
(e) "The Apotheosis."  
Violin Solo—"Thais".....Messenet  
Miss Margel Gluck.  
Valse—"Forbidden Love" (new).....Von Praag  
Plantation Songs and Dances.....Clarke

## SOUSA'S SATURDAY PROGRAMS MADE UP TO PLEASE MASSES

Clever New Compositions and  
Popular Favorites Have  
a Place Today

Sousa has arranged a program for the four concerts at the Exposition for this afternoon and evening that will provide entertainment and amusement as well as charm because of the sweetness and melody. Some of these selections will be repetitions, by request, particularly the suite from "The American Maid," one of his own works, that has won much favor wherever it has been given and which aroused keenest enthusiasm when given earlier in the week. In the evening Sousa will present one of his most pleasing studies, "Dwellers in the Western World," in which is depicted the Red man, the White man and the Black man.

The closing number on the evening program is Sousa's famous "Hands Across the Sea," which is known to millions who have applauded in the past and have been raised to high pitch of enthusiasm during its rendition.



*Pitts. Sun. 9th*

# RHYTHM THAT IS CROSS-EYED, THE THEME OF SOUSA

Bandmaster, Here for Exposition Concerts, Lauds Turkey Trot as Youth's Elixir.

"CHITS UNTIL FORTY."

Composer Declares Modern Dances Have Postponed Age of Discretions for Women.

"No dark vale of middle age shall there be. Years of discretion shall be postponed until the fiftieth birthday. Women are to remain mere 'chits of girls' until forty."

Thus John Philip Sousa sketched Utopia 15 minutes after he had arrived in Pittsburgh this morning, preparatory to appearing at the Exposition with his band this afternoon. Radiating geniality and violet rays, the latter emanating from one of the most wonderful silk shirts outside a haberdashery, Mr. Sousa chattered enthusiastically, upon several topics, chief among which was the bright and health giving future of the "trot" species of dances.

## Elixir of Youth.

"A positive aid to longevity is the turkey trot when danced as it should be," announced Mr. Sousa with the staunch defensiveness of one expecting contradiction. It is simple and so natural in form that any one can dance it. Why, this summer at various watering places I saw young men trotting satisfactorily, who reminded me of young recruits in civil war time, who were obliged to tie wisps of straws and hay to their feet in order to know one foot from the other. Their idea of rhythm was certainly cross-eyed, but there they were trotting with ease and glee.

"Another splendid feature of the turkey trot is its appeal to all—old and young alike. I never saw anything like the way this dance has been taken up by middle-aged, and even elderly people, as well as boys and girls. And I certainly am glad of it. For, because one person has youth is no reason why he or she should have all the fun. A woman should be able to have as much pleasure when she is 40 as when she was 20. Really, it's a cheerful sight, when gray-haired men and women do the trot.

"Starting with bicycles and golf and proceeding with the trot, the rejuvenation of men and women is being worked. I can remember when pale, depressed Pittsburgh boys, with Allegheny water instead of blood in their veins, thought they were really men. Of course, they were mistaken, as they later would have admitted, after they had got out on their bicycles and had some healthful exercise and fresh air.

"Golf has transformed business men. And now the turkey trot is doing wonders for the whole family."

## Speaking Personally.

A shadow of sadness seemed to cloud the brow of Mr. Sousa at this point. Perhaps it was only imagination on the part of an observer. But, at any rate something of gladness seemed to die when Mr. Sousa, he, the possessor of the most graceful musical back in all America, stated that he did not dance. No excuse or apology was tendered. Mr. Sousa simply said:

"Personally, I don't dance."

"But my wife and daughter, they dance a great deal," said Mr. Sousa, with returning cheer, "and they tell me that my military marches make fine one-steps. And that certainly helps some."

An unusually large number of new compositions will feature the programs which Mr. Sousa and his band will present at the Pittsburgh Exposition this week.

"Cleverness is what counts musically in Pittsburgh, I should say," remarked Mr. Sousa on the subject of Pittsburgh's musical tastes. It is unfair to say that a symphony is as dry as dust and a jig is enjoyable. It all depends upon what the composer puts into his music.

"A jig may be as dry as dust, while a symphony may be a refreshing treat to untrained listeners, as well as music lovers."

*Pitts. Tel. 10. Sept*

## CUBIST MUSIC? NO, SAYS SOUSA

Bandmaster Declares Impressionistic Music Cannot Live in Domain of Art.

## NATURE MUST DOMINATE

Even as Man Admires Curves in Nature, So He Does in Melody, Says March King.

## WILL NOT QUIT PROFESSION

John Phillip Sousa, the bandmaster, does not think the cubist art in music will live. Lounging on a divan at the Hotel Lincoln this morning the composer talked entertainingly on the question of cubist art in music and the vagaries of various composers who kill their efforts by reproducing the work of someone gone before.

"I do not think that anything of the impressionistic school will live in music," said Mr. Sousa, "and this, I understand, is what the cubist endeavors to do—impress. He does impress, for the time being, but his work does not linger in the minds of the public. It is flashy, for a time, but like all flashes soon expires."

## Music Full of Nature.

"Looking down the long corridors of time we find that the most melodious number of old composers is the one that lives longest and remains with a music-loving world. There is a great deal of impressionistic music written, but none of it lives. Music must be inspired and full of nature to live. Nature is fond of curves and so is man. The three most beautiful things in existence, women, birds and trees, are loaded down with curves. I can understand how we can stand and gaze upon the contour of beautiful women, trees and birds, but I'll be hanged if I can understand how anyone can stand and look at the angularity of a slab of slate."

"This applies to the cubist art in music. The cubist music is built along angular, impressionistic lines. Natural music, the kind that lives, is full of curves. Therefore I cannot see any future for impressionistic music, other than a passing fancy, a blare on the ears. It impresses, truly, for a time, but music of that sort, when I hear it, I cannot remember it; nor can others."

"The writing of music is nothing; the inspiration is everything. Impressionistic music is written, it is not inspired. Therefore it cannot live. Sometimes the cheapest of music is the most natural. I mean by that, that I can take two base drums and produce from them a natural thunder that would make Jupiter Pluvius turn in his grave; I can take a tin whistle and a glass of water and produce a bird song that will cause a nightingale to turn green with envy. But it is only imitation. When you see the drums, the glass and the tin whistle you laugh."

## Melodies Can't Be Forced.

"After all, now, isn't there a great deal of music composed along ideas somewhat similar to this? And do you imagine that music of this sort can live? No, it is too hollow to live. You cannot force melody upon the public ear. Melody must find its own way there and it must be melody to do this."

Mr. Sousa emphatically denies that he ever has thought of deserting music for story writing. He takes up fiction as a side issue, something with which he may fill idle hours and because he loves to weave into romance the same spirit that he breathes forth in his melodies.

"To paraphrase an old saying," he said, "I was born a musician; I will live a musician, and I shall die a musician. I shall never make a so-called 'farewell tour.' Such things are humbugs. My farewell tour—or, to be exact—my farewell appearance will be the last concert I give before I die. I mean by that, that I shall some day give a concert and before I can give one the succeeding day or so, I shall quit this world forever. The newspaper men shall say, 'John Phillip Sousa made his farewell appearance in this city, because he died ere he could conduct another concert.' Yes, that is how I shall make my farewell tour."

## Hears His Music in Borneo.

Mr. Sousa talked of his recently completed tour of the world, which took 14 months, the expenditure of over \$600,000 and required steady work on his part to fill all the engagements. It was his fifth tour of Europe, a feat which no other musician ever accomplished, he says. He told a little story, coincident to the description of his trip, that shows how his music has reached to the uncivilized corners of the earth.

On the island of Borneo, where Mr. Sousa has never been, a hunter heard someone playing Sousa's piece, "The Washington Post." Carefully parting the bushes, the hunter gazed upon a native who had pinned the march to a tree and, on a crude violin, was playing. The hunter afterward learned that the native had learned to play and read music from a foreign missionary. Where he picked

up "The Washington Post" Mr. Sousa was unable to conjecture.

Mr. Sousa arrived in Pittsburgh this morning and immediately began preparations for his concerts at the Pittsburgh Exposition, where he is booked for this week. He has brought with him a large number of new pieces and will introduce them during his appearance here.



# Sousa, the Imperturbable; Paragon of Bandmasters



Whether wielding mighty baton over obedient musicians, or social cigar before entranced listeners, March King is eminently decorative and delectable, in feminine eyes.

BY CAROLYN PRESCOTT.

Bandmasters there are who worry an audience with the complications of their art. After watching them give a concert one thanks his stars he earns a living doing something easy—like laying bricks or pitching hay.

John Philip Sousa, however, makes conducting a band as simple as beating an egg. One graceful gesture of his white gloved hand and a crowd of horns turn somersaults with the musical scale. A turn of the wrist and a burst of melody is born. The ease of the operation would put the blush of shame to a ball-bearing sewing machine.

Were a person stone deaf, yet might he enjoy John Philip Sousa and his band giving a concert. For, while far from spectacular, Sousa is one of the most eye-satisfying band masters in America. The bride at a wedding looks no more appropriate to the occasion than Sousa conducting his band. With his justly renowned back to the audience, baton in hand, he is the making of a bandsman and landscape, just as the bride, in white satin and orange blossoms, casts all the bridal party, bridegroom included, into blurred shadow.

Whether on the stage, or chatting in his sitting room, naturalness is the keynote of Mr. Sousa's personality. Impossible to imagine would be Mr. Sousa embarrassed, Mr. Sousa constrained, or Mr. Sousa adhering to any code of etiquette or manner not absolutely his own.

He talks with the ease and fluency of a man supplied with a host of good stories and countless observations and experiences. He recounts an incident in such a way that it seems part of a listener's personal experience. A flavor of geniality that would temper the ferocity of a pirate, marks all Mr. Sousa's observations on people. He can draw a laughable picture of an awkward man, but he would make him appear likable, nevertheless.

## SOUSA GOES ON FOREVER



From the Columbus, Ohio, Sunday Dispatch, September 22, 1917.

## SOLOISTS FEATURE OF EXPO CONCERTS

Sousa Provides Many for  
Daily Programs.

Four attractive Sousa programs are scheduled for concerts at the Exposition today, with solos by clarinetists, flute and trombone players. Miss Virginia Root, soprano; Miss Margel Gluck, violinist; Herbert Clark, cornetist; Ralph Corey, trombone; Messrs. Fritz, with the flute, and Lindenbahn, with the horn, will figure conspicuously. Sousa has been generous with encores and wins applause with familiar works of his own.

Free lectures on California, Arizona, Southern California, with stereopticon views, have been a magnet for crowds. The model of the Panama canal attracts much interest. The Government display continues a source of wonder.

The chief delights of the big Exposition, aside from its music, is, to many, the gayety of its throngs day and evening and the brilliant illuminations and decorations.

The programs for this evening by Sousa and his band follow:

7:30 TO 8:30.  
Scenes from "La Boheme".....Puccini  
Serenade for flute and horn.....Titl  
Messrs. Fritz and Lindenbahn.  
Suite, "Looking Upward".....Sousa  
(a) "By the Light of the Polar Star."  
(b) "Under the Southern Cross."  
(c) "Mars and Venus."  
Excerpts from "Il Trovatore".....Verdi  
Violin Solo, "Souvenir de Moscow".....Wieniawski  
Miss Margel Gluck.  
March, "The Invincible Eagle".....Sousa  
9:30 TO 10:30.  
Grand Fantasia, "Robert le Diable".....Meyerbeer  
Cornet Solo, "From the Shores of the Mighty  
Pacific".....Clarke  
Herbert L. Clarke.  
Suite, "Three Quotations".....Sousa  
(a) "The King of France."  
(b) "And I, Too, Was Born in Arcadia."  
(c) "Nigger-in-the-Woodpile."  
Soprano Solo, "Tis Spring" (new).....  
Miss Virginia Root.  
(a) Serenade, "Rococo".....Meyer-Helmund  
(b) March, "From Maine to Oregon" (new)  
Sousa  
Galop de Concert, "The Chase of the Lion".....Kolling

## SOUSA MARCH IS CONCERT FINALE

All Soloists to Play in Expo  
Week-End Programs.

Four programs, including works of Sousa and of other notable composers, will be given at the Exposition today. All of the special soloists are scheduled and the additional number for solo work will be by Joseph Norrito, clarinet soloist. In the evening Sousa will have features that will delight Saturday audiences. His closing program for the week will be especially attractive and the finale will be the brilliant production of his own "Hands Across the Sea."

Herbert Clarke will play his own composition for the cornet, "Romantique," in the evening concert, and Miss Margel Gluck will present one of her most delightful violin solos, "Polonaise in A," by Wieniawski.



## SOUSA PROLONGS STAY AT THE EXPO

America's March King Will Thrill  
Pittsburgh Lovers of Band  
Music Another Week.

PROGRAMS HAVE WIDE RANGE

Miss Virginia Root Is Proving  
Prime Favorite as Soprano  
Soloist.

For a week, Sousa with his concert band, has stirred big audiences at the Exposition four times a day, bringing out new and surprising elements in band music that gave emphasis to what this noted leader has always said, that the concert band filled a position in the music world that was broader, more comprehensive and of greater importance than is possible for a string organization with its limited powers. The organization has presented every phase of band music from the artistic rendition of the greatest classics to the jolly outburst of the humorous and popular melodies. As the week passed, the crowds increased



Miss Virginia Root.

in Exposition Music Hall until Saturday witnessed the best attendance of all.

Under such conditions as developed during the week it is good news that Sousa will remain through the coming week, and has prepared a new series of concerts, which will embody a wide variation of music, from the grave to the gay and from the novelty to the greatest classic. The drama and the tragedy of war and the peaceful music of the woodlands and streams are in the collection. On Tuesday, there is to be a special "Sousa Day." It will be composed of Sousa compositions, and will give a better idea of the wonderful versatility of this composer and band leader than has been possible to obtain under ordinary conditions.

### Soloists Share in Triumph.

The charm of the Sousa concerts, while chiefly centered in the delightfully varied programs, has been heightened by the work of his special soloists, Miss Virginia Root, whose soprano solos the past week won for her new honors and applause, and Miss Margel Gluck, whose wonderful violin work has delighted thousands almost every day at the Point. Herbert Clarke, the cornetist who made a most favorable impression in Pittsburgh last season, merely added to

the splendid record of work with his cornet. Mr. Clark also displayed his ability as a composer of music particularly suited to the cornet and in this dual position of composer and soloist, with the cornet as the basis for his efforts, put new ideas into concert work that have not been seen in the past.

## SOUSA DRAWING BIG AUDIENCES AT EXPOSITION

Another Week of Music That  
Appeals to All Varied  
Tastes

ATTRACTIONS ADDED

Diversified Exhibits at the  
Point Show Interest  
Daily Throngs

For a week, Sousa with his remarkable concert band has stirred big audiences at the Exposition, four times a day, bringing out new and surprising elements in band music that gave emphasis to what this noted leader has always said, that the concert band filled a position in the music world that was broader, more comprehensive and of greater importance than is possible for a string organization with its limited powers. For a week the great organization has presented every phase of band music from the artistic rendition of the greatest classics to the jolly outburst of the humorous and popular medlies. And as the week passed, the crowds increased in Exposition Music Hall until Saturday witnessed the best attendance of all, with the crowning feature of intense enthusiasm and delight by the vast throngs who applauded the work of the musicians.

Under such conditions as developed during the week it is good news that Sousa will remain through the coming week, and has prepared a new series of concerts, which will embody a wide variation of music, from the grave to the gay and from novelty to the greatest classic. On Tuesday there is to be a special Sousa day of music. It will be composed of all Sousa compositions and will give a better idea of the wonderful versatility of this composer and band leader than has been possible to obtain under ordinary conditions.

### Soloists Win Honors

The charm of Sousa concerts, while chiefly centered in the delightfully varied programs and appealing to so many tastes in music, has been heightened by the work of his special soloists, Miss Virginia Root, whose soprano solos the past week won for her new honors and applause, and Miss Margel Gluck, whose wonderful violin work has been admired and has delighted thousands at the Point. Herbert Clarke, the cornetist, who made a most favorable impression in Pittsburgh last season, added to the splendid record of superb work with his cornet. He also displayed his ability as a composer of music particularly suited to the cornet, and in this dual position of composer and soloist, with the cornet as the basis for his efforts, put new ideas into concert work.

Sun. Sept 14.  
Pitts Leader

## EXPO PLANS SOUSA DAY

Great Bandmaster Will Play  
Only His Own Composi-  
tions Tuesday

SCHOOLS TO ATTEND



MISS VIRGINIA ROOT  
Soprano Soloist with Sousa's Band.

For a week Sousa with his remarkable concert band has stirred big audiences at the Exposition four times a day, bringing out new and surprising elements in band music. His repeated successes give emphasis to what that noted leader has always said, that the concert band fills a position in the music world that is broader, more comprehensive and of greater importance than is possible for a string organization.

For a week the great organization has presented every phase of band music from the greatest classics to the humorous and popular medlies. So it is good news that Sousa will remain through the coming week, and has prepared a new series of concerts, which will embody a wide variation of music.

Tuesday there is to be a special "Sousa day" of music. It will be composed of all Sousa compositions and will give a better idea of the wonderful versatility of this composer and band leader than has been possible to obtain under ordinary conditions.

The charm of the Sousa concerts, while chiefly centered in the delightfully varied programs, has been heightened by the work of his special soloists, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. Herbert Clarke, cornetist, last week added to his splendid record.



Sun. Post - Pitts. Sept. 14,

21

## SOUSA REMAINS AT EXPOSITION

Popular Bandmaster and His  
Musicians to Continue  
Entertainments.

AUDIENCES ARE STIRRED.

For a week Sousa, with his remarkable concert band, has stirred big audiences at the Exposition four times a day, bringing out new and surprising elements in band music. Under such conditions as developed during the week it is good news that Sousa will remain through the coming week, and has prepared a new series of concerts.

The charm of Sousa concerts has been heightened by the work of his special soloists, Miss Virginia Root, whose soprano solos the past week won for her new honors and applause from the large audiences that gathered nightly at the Exposition, and Miss Margel Gluck, whose wonderful violin work has been admired and has delighted thousands almost every day at the Point. Herbert Clarke, the cornetist, who made a most favorable impression in Pittsburgh last season, merely added to the splendid record of superb work with his cornet.



MISS MARGEL GLUCK, violinist  
with Sousa's band.

## "SOUSA" DAY AT EXPO IS TRIUMPH

March King Given Ovation for  
Own Compositions.

To present four well selected and thoroughly diversified programs with a great concert band each day for two weeks is no small task for any conductor, and when one of these sets of four is composed exclusively of his own compositions and so widely differing in theme and character that they bear no resemblance, the task becomes the more difficult and the success the more amazing. This has been the work of John Philip Sousa during the last 10 days at the Exposition with the crowning event of his engagement yesterday with all Sousa music.

Throngs applauded vigorously yesterday afternoon and evening in Music hall. The band and the soloists were all inspired with the characteristic Sousa fire and enthusiasm. The versatility of the man and the band stood out prominently in the concerts, giving new and startling evidences of the real greatness of Sousa, who, both as a band leader and a composer, has become famous all over the civilized world.

Today the four concerts arranged for the Exposition audiences have been carefully chosen.

There is not a feature of the Exposition this jubilee year that is not changing and being made more attractive as the season passes. Tomorrow night will be Pittsburgh Credit Men's Night at the Point and is expected to bring thousands of business men to the big show.

The programs for this evening follow:

7:30 TO 8:30.  
Gems of Ireland.....Godfrey  
Cornet solo, "Scherzo".....Clarke  
Herbert L. Clarke.  
Idyl, "An Evening in Toledo".....Schmelling  
Violin solo, "Spanish Dance".....Sarasate  
Miss Margel Gluck.  
Nocturne, "Kamennol Ostrow".....Rubenstein  
Gems from the "Most Admired Works of  
Brahms."  
9:30 to 10:30.  
Overture, "Columbus".....Zitterbart  
Sextette from "Lucia de Lammermoor".....  
Donizetti  
Messrs. Clarke, Pechin, Russell, Corey, Williams and Perfetto.  
(a) Intermezzo—"Hearts Ease".....Macbeth  
(b) Idyl—"La Manola".....Ellenberg  
(c) Serenade—"Aubade Printaniere".....  
Lacomb  
Soprano solo—"The Philosophic Maid".....  
Sousa  
Miss Virginia Root.  
Valse—"Morning Journals".....Strauss  
Scenes from "Faust".....Gounod

## SOUSA'S BAND WILL DELIGHT EXPO CROWDS FOR ANOTHER WEEK

Some Interesting Features  
Have Been Arranged for the  
Throngs Expected

For a week, Sousa with his remarkable concert band has stirred big audiences at the Exposition four times a day, and it is good news that Sousa will remain through the coming week, and has prepared a new series of concerts, which will embody a wide variation of music, from the grave to the gay and from the novelty to the greatest classic.

## SOUSA'S MUSIC MADE ITS APPEAL TO THOUSANDS AT THE EXPOSITION

Four Programs From March  
King's Compositions Afforded Delight

No better illustration has ever been given of the real versatility of John Philip Sousa than was presented at the Exposition yesterday, when Sousa and his remarkable concert band gave four complete programs selected from his own works. There is always the danger of finding the personality of the man so strong as to make such an elaborate portrayal of his work somewhat monotonous, but in this case there was no such thought apparent. It was the wonderful diversity of theme and a working out of ideas by the composer that carried him into different paths for each of the compositions, that impressed the listeners.

Warm applause greeted Sousa at each appearance. His soloists seemed to be inspired with some of the leader's enthusiasm, and their renditions were full of delightful surprises and pleasing contrasts. The Exposition never looked more attractive than last night.



## "SOUSA DAY" HELD AT THE EXPOSITION

Programs Devoted to Composi-  
tions of March King.

Today is "Sousa Day" at the Point, and tonight will be "Sousa Night" of this week, which closes the engagement of Sousa and his band at the Exposition. There will be a series of musical selections throughout the four concerts from the wealth of musical works of the march king, and with the composer directing them himself. It is doubtful if there ever has been such an opportunity offered in Pittsburgh for hearing a strictly Sousa concert by his own organization and by his own direction. The numbers are from his best and brightest works, with a suite from some one of his noted compositions of the more elaborate character included in each of the concerts. There will be selections for all of the soloists also, and these are supplied from the Sousa compositions.

## 'SOUSA DAY' OBSERVED AT THE EXPOSITION

Today is the great "Sousa Day" at the Point, and tonight will be the greatest "Sousa Night" of the week which closes the engagement of Sousa and his band at the Exposition, because it will be a series of musical selections throughout the four concerts from the wealth of musical works of John Philip Sousa, and with the composer directing them himself. Tremendous crowds filled Exposition Music hall this afternoon and this evening the special attractions are expected to make the Point throngs notable. In addition to the music will be the appearance of the new feature in Mechanical hall where electric welding of metals of all kinds will be done, illustrating the wonderful power of electricity over metals of all kinds. The panama canal working model, complete in the smallest detail, with boats passing through locks and being lifted and lowered is a source of interest and grows in popularity. The program for this evening follows:

7:30 TO 8:30

- (a) "In the House of Burbo and Stratonice"
- (b) "Nydia"
- (c) "The Destruction of Pompeii and Death of Nydia"

Character Studies, "The Dwellers in the Western World".....

- (a) "The Red Man"
- (b) "The White Man"
- (c) "The Black Man"

Soprano Solo, "Will You Love When the Lilies Are Dead".....

Miss Virginia Root

Airs from "The Bride Elect".....

Suite, "Maidens Three"

- (a) "The Coquette"
- (b) "The Summer Girl"
- (c) "The Dancing Girl"

March, "The Federal".....

9:30 TO 10:30

Admired Portions of "The Free Lance".....

Cornet Solo, "Oh, Warrior Grim".....

Herbert L. Clarke

Suite, "The American Maid" (new).....

- (a) "You Do Not Need a Doctor"
- (b) Dream Picture, "The Sleeping Soldiers"
- (c) Dance Hilarious, "With Pleasure"

Violin Solo, Reverie, "Nymphalini".....

Miss Margel Gluck

Excerpts from "The Three Quotations"...

- (a) "The King of France"
- (b) "In Darkest Africa"
- (a) Valse, "La Reine de la Mer".....
- (b) March, "The Stars and Stripes Forever"

## SOUSA NIGHT AT THE EXPOSITION

Bandmaster's Own Composi-  
tions, Given Under His Per-  
sonal Direction, Are to Feature

CORNETIST IS TO PLAY SOLO

Today is "Sousa Day" at the Point and tonight will be the greatest "Sousa Night" of the week. It marks the height of the engagement of Sousa and his band at the Exposition. It will be a series of musical selections throughout the four concerts from the wealth of musical works of John Philip Sousa, and with the composer directing them himself. It is doubtful if there ever has been such an opportunity offered in Pittsburgh for hearing a strictly Sousa concert by his own organization and by his own direction. The numbers are from his best and brightest works, with a suite from some one of his noted compositions of the more elaborate character included in each of the concerts. There will be selections for all of the soloists also, and these are supplied from the Sousa compositions.

Crowds filled Exposition Music Hall yesterday and last evening and were the largest in point of attendance for a Monday since the opening. This afternoon and evening with the special attractions the Point throngs will be notable. In addition to the music will be the appearance of the new feature in Mechanical Hall, where electric welding of metals of all kinds will be done.

Thursday evening is to be given this week as a special night for "Pittsburgh Credit Men's Association visitors," who at noon will entertain Sousa as a guest of honor at a luncheon. All of the remaining days of the week are to be made especially interesting from a musical standpoint, and the best and brightest of Sousa music will be presented each afternoon and evening. The free lectures at the California booth on scenes and incidents of the great West and all illustrated with lantern slides continue through the week.

The program for this evening is as follows:

9:30 TO 10:30

Admired Portions of "The Free Lance".....

Cornet Solo, "Oh, Warrior Grim".....

Herbert L. Clarke

Suite, "The American Maid" (new).....

(a) "You Do Not Need a Doctor"

(b) Dream Picture, "The Sleeping Soldiers"

(c) Dance Hilarious, "With Pleasure"

Violin Solo, Reverie, "Nymphalini".....

Miss Margel Gluck

Excerpts from "The Three Quotations".....

(a) "The King of France"

(b) "In Darkest Africa"

(a) Valse, "La Reine de la Mer".....

(b) March, "The Stars and Stripes Forever"

## CROWDS ENTERTAINED

### BY SOUSA PROGRAMS

Conductor and Soloists Show Enthu-  
siasm in Concert Work.

No better illustration has ever been given of the real versatility of John Philip Sousa than was presented to the vast audiences in Exposition music hall last evening when they heard the Sousa programs by Sousa and his concert band. Applause greeted the conductor at each appearance. His soloists seemed to be inspired with some of the leader's enthusiasm and their renditions were full of delightful surprises and pleasing contrasts.

## FINE MUSIC AND LECTURES TO ENTERTAIN AT THE EXPO

Tonight will be "Sousa Night" at the Exposition. It is doubtful if there ever has been such an opportunity offered in Pittsburgh for hearing a strictly Sousa concert by his own organization and under his own direction. The numbers are from his best and brightest works.

In addition to the music will be the appearance of the new feature in Mechanical hall, where electric welding of metals of all kinds will be done, illustrating the wonderful power of electricity over metals of all kinds. The lectures at the California booth on scenes and incidents of the great west, illustrated with lantern slides, continue through the week. These talks are only a half-hour long, but there is crowded into that short time a mass of information that is of absorbing interest. The programs for this evening at music hall are as follows:

## Sousa Delights Throngs With Own Compositions

Pittsburgher Will Be Represented  
on Program of Tonight's  
Concerts at Expo.

No better illustration has ever been given of the real versatility of John Philip Sousa, than was presented to the audiences at Exposition Music Hall last evening when they heard the Sousa programs by Sousa and his concert band. To give four complete programs selected from the works of a single composer in one day, is a severe test on the composer to say the least. It was the wonderful diversity of theme and a working out of ideas by the composer that carried him into different paths for each of the compositions that impressed the observer. Without the knowledge before them that Sousa was the composer of each number, many of the numbers would not seem of the Sousa character, yet all were delightfully bright, many were brilliant and all were appealing in melody and uniqueness.

There was an increase in the attendance at the Panama Canal booth with its working model and the government exhibit was surrounded all afternoon and evening with people studying the many remarkable features that were so well presented by Uncle Sam in the models of battleships, cruisers, gunboats and other vessels. The historic papers of state, the portraits and pictures of incidents of American history that come from official collections, and the army wagon of Gen. Sherman's army all help to make this display interesting.

The programs for the remainder of the week will have much new and much familiar Sousa music along with other compositions. A notable feature for this evening will be the overture from "Columbus," the work of a well known Pittsburgh composer, Zitterbart.

The programs for this afternoon and evening follow:



Times 15

23

## Last Week of Sousa and His Band at Expo

Works of Famous Leader and  
Composer to Be Featured at  
Concerts Tomorrow.

The second and last week of Sousa and his band, opens at the Exposition this afternoon. The programs for today include one of Nevin's works, Sousa having selected a suite from "A Day in Venice," which will be presented in the afternoon series. In the evening the program turns more to the classic and there will be numbers from Grieg, Gounod, Gautier and Schubert. To add to the interest there will be a violin solo by Miss Gluck, who has selected Handel's "Largo."

Miss Virginia Root will also take a

conspicuous part in the evening program, with a soprano solo, and Herbert Clarke with a cornet solo entitled "Bride of the Waves," one of his own compositions, will be a delightful feature. These selections added to the encore numbers which are plentifully interspersed, assure a full day of pleasing music and entertainment at the Point. This week, too, arrangements have been made for the additional illustrated free lecture at the California booth on "Yellowstone Park," along with other subjects of strong appeal in interest. The lectures are at the regular half hour periods and are being thoroughly enjoyed by hundreds daily.

There are two notable events scheduled this week at the Point, tomorrow being a "Sousa Day," in which Sousa music will be featured, and Thursday evening when the Pittsburgh Credit Men's Association night will be especially observed with a large out-turning of the business men of the city. Sousa is to be the guest of honor at a luncheon of the Credit Men's Association Thursday evening. All the attractions of the Exposition are enlarged and improved and new ones have been added for the season today. The electric welding demonstration in Mechanical Hall begins today.

The programs follow:

AFTERNOON—2 TO 3.  
Overture, "Life is a Dream".....Ellenberg

Duet for Clarinet and Saxophone, "Villanelle".....Dell'Acqua  
Messrs. Norrito and Schensley.  
Ballet Suite, "Springtime".....Delibes  
Soprano Solo, "Will You Love When the Lilies Are Dead?".....Sousa  
Miss Virginia Root.  
Suite, "A Day in Venice".....Nevin  
Caprice, "The Trooper's Joy".....Spindler  
AFTERNOON—4 TO 5.  
Overture, "The Bartered Bride".....Smetana  
Gems from "The Spring Maid".....Rubens  
Suite, "At a Spanish Fair".....Lacome  
Violin Solo, "Aus der Heimat".....Smetana  
Miss Margel Gluck.  
Valse, "Woman's Eyes" (new).....Reinhardt  
Rhapsody, "Slavonic".....Friedmann  
EVENING—7:30 TO 8:30.  
Overture, "The Peace Festival".....Reincke  
Suite, "La Russe".....Luigini  
Norwegian Dances.....Grieg  
Violin Solo, "Largo".....Handel  
Miss Margel Gluck.  
Caprice, "King Carnival".....Myddleton  
March, "Semper Fidelis".....Sousa  
EVENING—9:30 TO 10:30.  
Grand Fantasia, "Don Carlos".....Verdi  
Cornet Solo, "Bride of the Waves".....Clarke  
Herbert L. Clarke.  
Ballet Suite, "The Egyptian".....Luigini  
Soprano Solo, "Romeo and Juliette".....Gounod  
Miss Virginia Root.  
(a) Intermezzo, "Le Secret".....Gautier  
(b) March, "From Maine to Oregon" (new).....Sousa  
Marche Militaire.....Schubert

Dispatch 15

## SOUSA ARRANGES SPECIAL MUSIC FOR WEEK AT EXPO

Features at the Great Point  
Show Will Appeal to  
the Multitude

The last week of music by Sousa and his band opens at the Exposition this afternoon. The program this afternoon includes one of Nevin's works, Sousa having selected a suite from "A Day in Venice." In the evening the arrangement is turned more to the classic and there will be numbers from Grieg, Gounod, Gautier and Schubert, and to add to the interest will be a violin solo by Miss Gluck, who has selected Handel's "Largo." Miss Virginia Root will give a soprano solo, and Herbert Clarke a cornet solo. These selections added to the encore numbers, which are plentifully interspersed, assure a pleasing entertainment.

Pittsburg Sun 9/18/13

## CREDIT MEN CHEER SOUSA AND RAUH

John Philip Sousa, the bandmaster, and Councilman Enoch Rauh divided honors at the luncheon of the Pittsburgh Association of Credit Men at the Fort Pitt Hotel today at noon. Conductor Sousa was the honor guest, and in a few remarks he told of several interesting episodes he has had during his travels throughout the world with his band.

Mr. Rauh, who is president of the association, and who received thousands of votes more than any of the other candidates for council at the primaries Tuesday, was greeted with cheer after cheer. He refused, however, to make any statement whatever about the primaries or the coming election.

Leader 16

## PITTSBURG CREDIT MEN TO VISIT EXPO TONIGHT

Sousa and his band begin the last week of his engagement at the Exposition today. This afternoon Pittsburgh composers will be honored, and in the evening the most popular of old masters' works are to be given by the band and by the soloists. One of the treats will be a violin solo, Handel's "Largo," by Miss Margel Gluck this evening, and Miss Virginia Root is to appear in a soprano solo, "Romeo and Juliet," from Gounod's pen.

"Sousa day" will be the strong feature for those who delight in Sousa music, and tomorrow the programs will be entirely of Sousa music, selected by the composer himself.

Thursday night the Exposition will observe "Pittsburg Credit Men's night," as the members of that large association of business men will be at the Point in a body. For the concerts this evening the programs will be as follows:

7:30 to 8:30.  
Overture, "The Peace Festival".....Reincke  
Suite, "La Russe".....Luigini  
Norwegian Dances.....Grieg  
Violin solo, "Largo".....Handel  
(Miss Margel Gluck.)  
Caprice, "King Carnival".....Myddleton  
March, "Semper Fidelis".....Sousa  
9:30 to 10:30.  
Grand Fantasia, "Don Carlos".....Verdi  
Cornet solo, "Bride of the Waves".....Clarke  
(Herbert L. Clarke.)  
Ballet Suite, "The Egyptian".....Luigini  
Soprano solo, "Romeo and Juliet".....Gounod  
(Miss Virginia Root.)  
(a) Intermezzo, "Le Secret".....Gautier  
(b) March, "From Maine to Oregon" (new).....Sousa  
Marche Militaire.....Schubert

Times 16

## Day of Sousa Music At the Point Show

Famous Leader's Compositions  
Feature Afternoon and Evening Programs.

With throngs at the Exposition last week and yesterday's interest more marked than on any Monday, the second week's engagement of Sousa and his band starts out with every indication of being the most notable of all the past seasons of this famous organization in Pittsburgh. The programs yesterday were bright and pleasing, and with the encores, gave evidence that the band had only touched lightly on its wealth of reserve supply of surprise productions for encores which Sousa gives so freely. The crowning event, however, will come this afternoon and evening when the four programs will be given over entirely to Sousa compositions, under the direction of Mr. Sousa himself. In each of the programs, Sousa has selected a suite from one of his more noted compositions. He has also arranged for the notable "Sextet" from his "Bride Elect" for the early afternoon while from Miss Gluck will come a violin solo from "The Snow Baby."

The second concert of the afternoon will have a soprano solo by Miss Virginia Root, who will sing "The Crystal Lure" one of Sousa's later works and not heard until this season in Pittsburgh. There will be exceptionally bright selections for all of the programs and the soloists will appear in each one with some particular favorite from among the amazing collection of Sousa musical works.



# THE WESTY HOGAN TOURNAMENT

The seventh annual tournament of the West Hogans was brought to a successful close on Saturday afternoon, September 20, when Louis Colquitt of Orange, N. J., Henry Eyre and Fred Plum of Atlantic City, N. J., won respectively first, second and third prizes in the Westy Hogan Handicap, the new feature on the program, and one which drew 117 entries, of which number only six withdrew, notwithstanding that it was just about as bad a day for trap shooting as one would want to experience. Not a ray of sunshine, an easterly breeze, amounting to almost "wind" occasionally, driving the heavy "Scotch mist" through even the best of cravenettes, etc. No better testimonial to the wisdom of the Westy Hogans' tournament committee in promoting such an event on the last day of really a five days' tournament could be asked for. The shoot commenced on Tuesday afternoon with 101 starters in the practice events, so it was surely "some shoot." The bad weather alone prevented the total number of entries from reaching those of the previous year, but as it was there were some 225 different shooters on the grounds during the shoot.

The records from which the following figures are given were the official ones: Entries: Practice day, 101; first day, 167; second day, 168; third day, 164, and fourth day, 144. The targets thrown were 127,526 all told, including those thrown at Charlie North's "Only Square Game on the Island"—the miss-and-out, one dollar for three tries, targets thrown any height, any angle and any distance, "10 targets a throw." In other words, if a man broke ten straight, he was sure of a division of first money; in case no straight score was made (and there was not at this shoot), it was a case of "high gun division." As a matter of interest it is worth noting that "eight straight" on the first day, and there were only two of them, paid over \$35 apiece. To those who were not there, the above may sound incredible, but when good shots, really good shots, too, went up and missed three straight, or broke one out of four, it can be seen that Charlie North, his trappers and his two expert traps, gave the boys something to shoot at. The game was a popular one and the chance of a big pot almost irresistible. The complete records of targets thrown per day were: Practice day, 13,160; first day, 32,525; second day, 32,113; third day, 26,128, and last day, (about) 24,100.

Another innovation on the program, and one which is sure to become quite popular at future tournaments—the annual Westy Hogan gatherings included—was due to the extremely clever suggestions of one John Philip Sousa by name, known to fame both in concert halls and at the trap shooting gatherings of the entire United States. The only regret the Westy Hogans registered at this last gathering of theirs was that "John Philip" could not himself have been on hand to see the success of his idea, and to hear the many warm complimentary remarks uttered in connection with his name as the father of a new tournament idea that proved a success the first crack out of the box. Mr. Sousa's thought was as follows:

He wanted to donate a trophy to be shot for at this tournament, but the ground in that line seemed to have been so thoroughly covered as to leave him no

loophole to get in by. Hence he thought up a new plan. He would give a trophy to be shot for, and the winner of same to be decided by the number of targets he broke over any one of the five traps from which the targets were thrown. He left the number of the trap to the management of the tournament, and the management selected No. 1, giving Mr. Sousa the right of the line by virtue and in recognition of his having thought out a scheme which promised so well as an interesting feature on the program. As soon as Mr. Sousa's idea became known, four other popular shooters, and good friends of the Westy Hogans, came to the front and donated trophies to be shot for under similar conditions. These were B. M. Shanley Jr. of Newark, N. J.; C. H. Newcomb of Philadelphia; H. W. Smith of Syracuse, N. Y., and Geo. L. Lyon of Durham, N. C., their prizes being apportioned to traps 2, 3, 4 and 5 respectively. The program for the first three days called for 175, 175 and 150 targets respectively, arranged so that a total of 100 targets was shot on each trap. The events which counted for the Sousa trophy were Nos. 1 and 6 each day; for the Shanley trophy events 2 and 7; for the Newcomb trophy, 3 and 8; for the Smith trophy, 4 and 9, and for the Lyon trophy, events 5 and 10. Keeping track of the scores made for the respective trophies entailed, of course, some extra work on the office force, but the Westy Hogans were fully equal to it, and by the time the last event was shot on the third day, all was in readiness for the several shoot-offs required to decide the ownership of the five different trophies. Mr. Sousa's trophy was a beautiful gold wristlet with a watch in it; Mr. Shanley's an exquisite scarf pin, while the other three were jeweled gold watch fobs of much more than ordinary design and value. In fact, every one of the five prizes was much coveted, and each produced not only a most interesting original contest but, with the solitary exception of the Shanley trophy, also produced keen competition in the shoot-offs for final ownership. While on the subject of these trophies, it might be as well to tell how they were won before passing on to other matters.

Mr. Sousa's trophy went to Jay Clark Jr. of Worcester, Mass., who broke 98 out of 100 on No. 1 trap, and who defeated J. C. Griffith of Philadelphia, in the shoot-off, by the score of 18 to 17. Frank Stephenson of New York was close up with 97 and George McCarty scored 96. No. 1 trap was the hardest of all the five, and many a good shot stubbed his toe when facing that trap.

*Pittsburgh Post 9/24/13*

## The Sousa Concerts.

To the Editor of The Post:

Pittsburgh is a musical city, and after two weeks of Sousa and his matchless band we can congratulate ourselves for

the enjoyment we have had. But of the million people in the Pittsburgh district but a small percentage took advantage of this opportunity. These concerts, it is true, were not neglected, but there are tens of thousands who should have heard them who did not take advantage of the opportunity. I cannot understand this indifference.

We have organ recitals and other musical attractions that draw but a small number. And still we felicitate ourselves on the music-loving population of Pittsburgh. Those who heard the Sousa concerts were fortunate, indeed. Those who didn't are to be pitied.

MUSIC LOVER.

Pittsburgh, September 20, 1913.



Path Chronicle Telegraph  
9/9/13

## SOUSA'S BAND IS HIT AT EXPO

Music Hall Crowded, Despite  
Weather Conditions, Yester-  
day—Four Concerts for Today

HAS THREE FINE SOLOISTS

Anyone who has the slightest doubt as to the well-grounded popularity of John Philip Sousa and his American concert band in Pittsburgh could have had all that doubt eliminated at the Point yesterday when this organization appeared for the first time this season in four concerts in Exposition Music Hall. The big hall was crowded in spite of the showery condition of the weather and the programs presented by Sousa and his band with three soloists, Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert Clarke, cornetist, were excellent. They were new in music presented, bright in method of production and full of fire and enthusiasm.

In the evening Sousa presented one of his newest works, a suite from "The American Maid." An unexpected pleasure was the solo by Joseph Norrito, clarinetist, who gave one of his own compositions that won rounds of applause.

### SOUSA AND HIS BAND ARE ENTHUSIASTICALLY RECEIVED

Mr. John Philip Sousa and His Band drew a packed house at the Majestic theatre last evening. He was brought here under the auspices of the Morning Musical society and his concert was a beautiful, finished performance, and characteristic of Sousa. His selections were grave and gay and at times his band was tuned to an orchestra pitch. His great charm lies in his variety and his power of making unusual, unlooked-for, fantastic effects. He was most generous with his encores and played all the old favorites from his famous "El Capitan," "The Stars and Stripes," to his new "Snooky Ookums." His characteristic directing is always interesting and easy. His program included many of his own compositions, which are always joyous and happy. Among the more serious compositions on the program was an enchanting composition of Rubenstein, which he gave as an encore and the encore given by Miss Margel Glick, the soloist on the violin, which was a meditation from the opera, "Thais." The soprano, Miss Virginia Root, who gave a few selections, was very pleasing and has a sweet voice. The harp interludes in several pieces were among the pleasantest features of the evening. An oriental conceit, "Kismet," by Markey, was a weird composition where the fascinating kettle drums played a prominent part. The program was so entirely delightful and so full of compositions which entirely pleased the audience that it would almost be impossible to say which part of the evening was most enjoyed.

GUS SCHUBERT

For Wayne News  
9/10/13

## AMUSEMENTS

### Sousa and His Band.

It was a packed and extremely enthusiastic house that greeted John Philip Sousa and his band upon their appearance at the Majestic theater last evening, under the auspices of the Morning Musical. So enthusiastic was the audience that Mr. Sousa was forced to give encore after encore. There was not a single number during the entire evening that did not please. The program was characterized by the fact that popular pieces predominated and to this fact was undoubtedly due much of the audience's enthusiasm. Mr.

Sousa also gave a number of his own famous pieces, such as "El Capitan," "The Gliding Girl," "Manhattan Beach," "The Stars and Stripes Forever," and two or three others. "Snooky Ookums," one of the popular rag time pieces of the day, was also rendered by the band with variations that pleased the hearers immensely. One of the features of the concert that was particularly good was the manner in which the names of the various encores were announced to the audience. As soon as the band began playing an encore, a man came from the wings bearing a big placard on which the name of the piece appeared. This placard was displayed to all parts of the house. That the various numbers were all rendered with the greatest artistry goes without saying. It would be hard to conceive of a band having a higher percentage of efficiency than this one. Appearing with the band were Miss Virginia Root, soprano, with a most delightful voice, and Miss Margel Glick, a Buffalo violinist, whose selections were delightful and whose appearance was charming. The Morning Musical is to be congratulated on the success of its first professional program of the fall.

Pittsburgh Index 9/10/14

The very contrast between a modern symphony orchestra, such as opened the Pittsburgh Exposition this season, and the highest type of a concert band, such as is represented there this week and next, with the engagement of John Philip Sousa and his organization, has provided an edge to the interest and pleasure given by the musical features of the present season in Exposition Music Hall. The splendid band is showing the benefit of years of experience and developments under the master hand of its leader and is being applauded and given

more ovations than ever before. The programs presented are filled with the most appealing music, some classic and much of the popular, with a generous sprinkling of the works of the leader, whose compositions are known the world over.

Buffalo Commerce  
10/10/13

## BAND CONCERTS MUCH ENJOYED.

Sousa and His Band Heard at Elm-  
wood Music Hall Yester-  
day.

John Philip Sousa and his band opened the regular musical season with two concerts at Elmwood Music Hall yesterday. The band is just as good as in former seasons and the programs presented were varied and very pleasing and entertaining. Mr. Sousa conducts with that same charm that made him famous as a band master many years ago, and he has his men under complete control at all times.

The brass section of the band is a little blurred at times, but the reeds are especially fine. The soft round tones of the clarinet and oboes blended beautifully with the flutes and bassoons and the French horns added greatly to the ensemble.

"The Chase of Prince Henry," a descriptive overture by Mehul, opened the afternoon program and other numbers very much enjoyed were "The Dwellers in the Western World," by Sousa; "Siegfried's Death" from "Gotterdammerung," and a new Sousa march, "From Maine to Oregon." Miss Margel Gluck, violinist; Herbert Clark, cornetist, and Joseph Marthage, harpist, were the soloists.

Miss Gluck was heard in Adagio and Moto Perpetuum by Ries in the afternoon and in the evening she played two numbers from a concerto by Vieuxtemps. In all her numbers she produced a rich, full tone of much sweetness and beauty and her bowing was praiseworthy. Miss Gluck has improved very much since her last appearance here.

Herbert Clarke was heard to good advantage in his own compositions and Mr. Marthage gave two delightful harp solos. He has a sweet, singing tone and his playing is very artistic.

The band opened the evening program with a stirring performance of Massenet's "Overture de Concert." A new composi-

tion by Sousa, "The American Maid," was warmly received and "Kamennoi Ostrov" by Rubinstein, "African Dance" by Ascher and numbers by Markey and Lacome, besides the many Sousa encore numbers, made the evening program very interesting.

This evening Mr. Sousa and his band will give a Sousa program at Elmwood Music Hall. The same soloists will assist.



Leader, 18

## BUSINESS MEN'S NIGHT WITH A SOUSA PROGRAM

"It will be a 'Business Man's Night' at the Exposition this evening with the turnout of the Pittsburgh Credit Men's association, which will first entertain Conductor Sousa at luncheon and then attend his concerts of the evening. With over a thousand members, this organization, with its friends, will make a decided impression in the Exposition building. Besides Sousa's delightful concerts for the evening include some of his best compositions. Yesterday was a big day in attendance.

The remaining days of the week will be the biggest and best of all. The special solo features are of interest because several are new. One will be a harp solo by Joseph L. Marthage, while Herbert Clarke will render "From the Shores of the Mighty Pacific," specially arranged for the cornet by Mr. Clarke himself.

Press - Sept 17

## BRIGHT SOUSA MUSIC AT THE EXPO TODAY

Today the four concerts arranged for the Exposition audience by J. P. Sousa have been as carefully chosen in compositions as any other with a richness in the best and brightest of Sousa music and with the added interest of other noted composers, so as to make each program new and attractive. Besides the musical attractions, the Exposition has a number of new attractions in both its huge buildings, with the electric welding equipment at work in Mechanical hall as the latest addition to the displays there. Government and state exhibits are surrounded by vast crowds all the time. In the main building, the Panama Canal model in working order adds continually to the interest of the visitors.

There is not a feature of the Exposition this Jubilee year that is not changing and being made more attractive as the season passes. Tomorrow night will be Pittsburgh Credit Men's night at the point and is expected to bring thousands of business men to the Point, the association extending its welcome in that manner to Mr. Sousa who will be its guest at an informal luncheon in the early evening.

The programs for this evening follow:

7:30 TO 8:30  
Gems of Ireland.....Godfrey  
Cornet Solo, "Scherzo".....Clarke  
Herbert L. Clarke  
Idyl, "An Evening in Toledo".....Schmeling  
Violin Solo, "Spanish Dance".....Sarasate  
Miss Margel Gluck  
Nocturne, "Kamennol Ostrow".....Rubenstein  
Gems from the Most Admired Works of Brahms  
Overture, "Columbus".....Zitterbart  
Sextette from "Lucia de Lammermoor".....  
Donizetti  
Messrs. Clarke, Pechin, Russell, Corey,  
Williams and Perfetto  
(a) Intermezzo, "Heart's Ease".....Macbeth  
(b) Idyll, "La Manola".....Ellenberg  
(c) Serenade, "Aubade Printaniere".....Lacomb  
Soprano Solo, "The Philosophic Maid".....Sousa  
Miss Virginia Root  
Valse, "Morning Journals".....Strauss  
Scenes from "Faust".....Gounod

Feb. 18

## FOUR CONCERTS AT THE POINT

Sousa and His Band Continue  
to Attract Large Crowds to  
the Exposition.

### SOME NEW MUSIC TONIGHT

To present four well-selected and thoroughly diversified programs with a great concert band each day for two weeks, has been the work of John Philip Sousa during the last 10 days at the Exposition with the crowning event of his engagement on Tuesday with all Sousa music.

Throngs applauded yesterday afternoon and evening in Music Hall. The versatility of Sousa and the band stood out prominently in the concerts, giving new evidence of the greatness of Sousa.

Today the four concerts arranged for the Exposition audiences have been as carefully chosen in compositions as any other with a richness in the best and brightest of Sousa music and with the added interest of other noted composers, so as to make each program new and attractive.

There is not a feature of the Exposition this jubilee year that is not changing and being made more attractive as the season passes. Tomorrow night will be Pittsburgh Credit Men's night at the Point and is expected to bring thousands of business men to the Point, the association extending its welcome in that manner to Sousa who will be their guest at an informal luncheon in the early evening.

The program for this evening follows:  
EVENING-9:30 TO 10:30  
1-Overture, "Columbus".....Zitterbart  
2-Sextet from "Lucia de Lammermoor".....  
Donizetti  
Messrs. Clarke, Pechin, Russell, Corey,  
Williams and Perfetto  
3-(a) Intermezzo, "Heart's Ease".....Macbeth  
(b) Idyll, "La Manola".....Ellenberg  
(c) Serenade, "Aubade Printaniere".....Lacomb  
4-Soprano Solo, "The Philosophic Maid".....Sousa  
Miss Virginia Root  
5-Valse, "Morning Journals".....Strauss  
6-Scenes from "Faust".....Gounod

Leader 18

## CONCERTS BY SOUSA'S BAND AT THE EXPO THIS EVENING

To present four thoroughly diversified programs with a great concert band each day is no small task, and when one is composed exclusively of his own compositions, widely differing in theme and character, the task becomes almost phenomenal. This has been the work of John Philip Sousa during the past 10 days at the Exposition with the crowning event of his engagement Tuesday with all Sousa music.

Great throngs applauded delightedly yesterday. The band and soloists were inspired with the characteristic Sousa enthusiasm. The wonderful versatility of man and band stood out with evidences of the real greatness of Sousa, who, as conductor and composer, is famed all over the civilized world.

Sum - 17

## "SOUSA" DAY AT EXPO IS TRIUMPH

March King Given Ovation for  
Own Compositions.

To present four well selected and thoroughly diversified programs with a great concert band each day for two weeks is no small task for any conductor, and when one of these sets of four is composed exclusively of his own compositions and so widely differing in theme and character that they bear no resemblance, the task becomes the more difficult and the success the more amazing. This has been the work of John Philip Sousa during the last 10 days at the Exposition with the crowning event of his engagement yesterday with all Sousa music.

Throngs applauded vigorously yesterday afternoon and evening in Music hall. The band and the soloists were all inspired with the characteristic Sousa fire and enthusiasm. The versatility of the man and the band stood out prominently in the concerts, giving new and startling evidences of the real greatness of Sousa, who, both as a band leader and a composer, has become famous all over the civilized world.

Today the four concerts arranged for the Exposition audiences have been carefully chosen.

There is not a feature of the Exposition

Times - 18

## BUSINESS MAN'S NIGHT AT POINT

Pittsburgh Association of Credit  
Men Will Hear Bandmaster  
Sousa Play His Music.

### ENTERTAIN THE CONDUCTOR

It will be "Business Man's night" at the Exposition this evening with the visit of the Pittsburgh Credit Men's Association. They entertained Conductor Sousa at luncheon in the afternoon. Sousa has arranged a series of concerts for this evening which will appeal strongly to the audiences. The numbers include some of his best compositions and there is sure to be a series of extras.

The close of the Sousa engagement is near. It has been one of the most successful of the entire history of the Exposition concerts under Sousa. The final programs have been selected to bring out some of the best and latest of the bandmaster's compositions. The remaining days of the week will be the biggest of all. The special solo features are of interest because several are new. One will be a harp solo by Joseph L. Marthage, while Herbert Clarke will render "From the Shores of the Mighty Pacific," especially arranged for the cornet by Mr. Clarke.



# Press - 18.

## CREDIT MEN'S NIGHT AT THE EXPOSITION

It will be a "Business Man's Night" at the Exposition this evening, with the turnout of the membership of the Pittsburgh Credit Men's association at the Point, who will first entertain Conductor Sousa at luncheon in the early afternoon and then attend his concerts of the evening.

The close of the Sousa engagement is near. It has been one of the most successful of the entire history of the Exposition concerts under Sousa. The final programs have been selected to bring out some of the best and latest of the bandmaster's compositions and the delightful encores are brilliant with fire and enthusiasm, arousing the audiences to a high pitch of excitement and pleasure.

The programs for this evening follow:

7:30 TO 8:30  
Overture, "1812".....Tschalkowsky  
Reve Angeliue, "Celeste".....Mayer  
Reverie, "The Chimes" (new).....Armstrong  
Suite, "The Nations".....Moszkowski  
(a) "Spain"  
(b) "Germany"  
(c) "Hungary"  
Soprano Solo, "Mary of Argyle".....Kneass  
Miss Virginia Root  
Tango, "The Gliding Girl" (new).....Sousa  
March, "Jack Tar".....Sousa  
9:30 TO 10:30  
Ballet Music from "Faust".....Gounod  
Cornet Solo, "From the Shores of the  
Mighty Pacific".....Clarke  
Herbert L. Clarke  
Suite, "Sylvia".....Delibes  
Violin Solo, "Caprice Viennois".....Kreisler  
Miss Marge Gluck  
(a) Novellette, "Spring Thoughts" (new)  
(b) March, "From Maine to Oregon" (new)  
Sousa  
Overture, "Zampa".....Harold

# Press, 19

## SOUSA'S BAND HERE ONLY ONE MORE DAY

The last opportunity for Pittsburgh music-lovers to hear the brilliant music and entertaining novelties that are so amazingly interspersed in Sousa's programs at the Exposition for the present season will come with the concerts this evening and Saturday. The usual four programs are offered each day. There will be something new in each of them and the general arrangement of the offerings has been so complete that the freshness that noted the opening concerts will be equally as distinctive at the final concert tomorrow evening. The schools that are enjoying the Exposition today are the Browns, Glenwood, Greenfield, Hazelwood, J. M. Logan, Madison, Miller, Minersville, Moorehead, Penn. Rose, Roosevelt, Summers and Scutrell Hill. The programs for this evening's concerts follow:

7:30 TO 8:30  
Grand Dedication March.....Foerster  
(Dedicated to Andrew Carnegie, and introducing "The Old Folks at Home")  
Cornet Solo, "Air Varie".....Clarke  
Herbert L. Clarke  
Tone Poem, "Les Preludes".....Liszt  
Violin Solo, "Adagio and Rondo" from  
Concerto.....Vieuxtemps  
Miss Marge Gluck  
Scenes from "The Meistersinger".....Wagner  
Grand March and Chorus, "Tannhauser"  
.....Wagner  
9:30 TO 10:30  
Prelude and Love's Death from "Tristan  
and Isolde".....Wagner  
Ballet Suite, "The Queen of Sheba".....Gounod  
Scenes from "Die Walkure".....Wagner  
Soprano Solo, "Prayer from La Tosca".....Puccini  
Miss Virginia Root  
Scenes from "Lohengrin".....Wagner  
Wedding March from "Midsummer Night's  
Dream".....Mendelssohn

# Post, 19 27

## FINAL SOUSA CONCERTS TODAY AND TOMORROW

With the concerts at the Exposition today and tomorrow, the Sousa engagement will come to an end. Many new and attractive features have been reserved for the final programs.

Big crowds continue to throng the Exposition buildings each day, and even when the rain fell there was a remarkable outpouring of people for the afternoon and evening series.

In spite of the rather threatening weather, "Credit Men's Night" was decidedly interesting at the Point. There was a fine turnout of members of the business organization and there was unusual warmth and compliment in the applause that the bandmaster received after each of his productions.

Today's concert program:

AFTERNOON—2 TO 3.

Suite—"The Crown of India" (new)....Elgar  
In the Spinning Room.....Dvorak  
Ballet music from "Henry VIII"....St. Saens  
Soprano solo—"Valse D'Amour" (new)....  
.....Cremieux

Miss Virginia Root

Grand Fantasia—"Herodiade".....Massenet  
Tone Picture—"The Emperor's Review"....  
.....Ellenberg

AFTERNOON—4 TO 5.

Grand Festival Hymn, "St. Anne" (new)....  
.....Bartlett

Cornet solo—"The Southern Cross"....Clarke  
Herbert L. Clarke

Suite—"Les Alsaciennes".....Massenet  
Violin solo—"Nocturne".....Chopin

Miss Marge Gluck

(a) Praeludium.....Jahnfelt  
(b) Valse—"Immortellen".....Gungl

Gems from the works of Chaminade.  
.....Wagner

EVENING—7:30 TO 8:30.

Grand Dedication March.....Foerster  
(Dedicated to Andrew Carnegie, and introducing "The Old Folks at Home.")

Cornet solo—"Air Varie".....Clarke  
Herbert L. Clarke

Tone Poem—"Les Preludes".....Liszt  
Violin Solo—"Adagio and Rondo" from  
Concerto.....Vieuxtemps

Miss Marge Gluck

Scenes from "The Meistersinger".....Wagner  
Grand March and Chorus, "Tannhauser"  
.....Wagner

EVENING—9:30 TO 10:30.

Prelude and Love's Death from "Tristan  
and Isolde".....Wagner

Ballet Suite—"The Queen of Sheba".....Gounod  
Scenes from "Die Walkure".....Wagner

Soprano solo—"Prayer from La Tosca".....Puccini  
.....Puccini

Miss Virginia Root

Scenes from "Lohengrin".....Wagner  
Wedding March from "Midsummer Night's  
Dream".....Mendelssohn

Depot, 19

Sousa and his band will bid farewell to Pittsburgh audiences this afternoon and evening. His reception has been a splendid one and the appreciation of the bandmaster and his organization of the hearty welcome given them will be shown in the final programs for the day. In the grand finale, the "Stars and Stripes Forever" will be rendered with all the enthusiasm that can be put into this stirring composition.

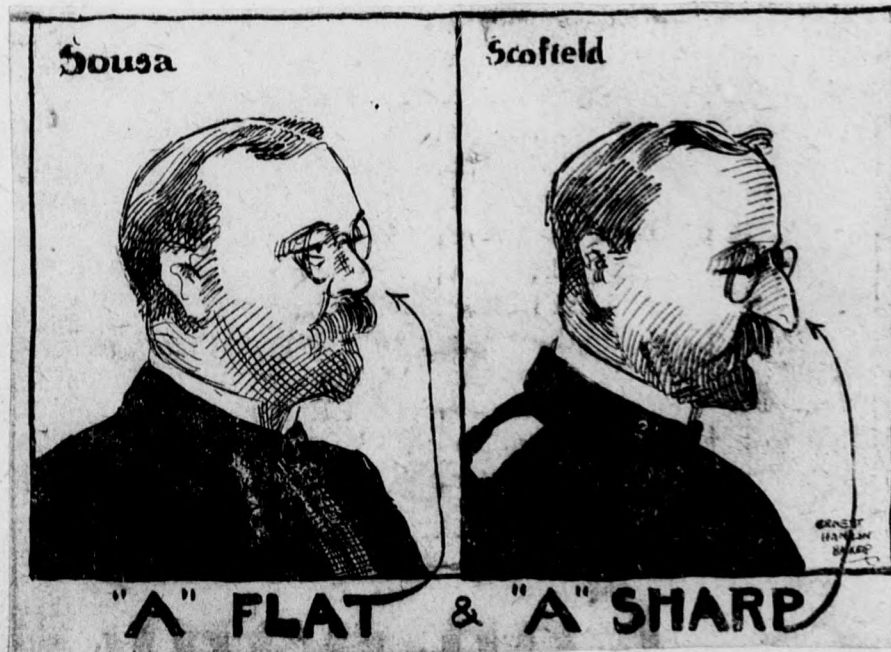
# Times 19.

## Sousa Engagement Drawing to a Close

March King Prepares Most Attractive Programs for Last Two Days.

With the concerts at the Exposition today and tomorrow, the Sousa engagement will come to an end. The programs that have been prepared for these last two days are in every detail, as vigorous and fresh in character as the first of the series, with many new and attractive features that have been reserved for the final programs. That Sousa and his band have met with popular approval in Pittsburgh is attested by the big crowds that have thronged the Exposition buildings each day. Last evening the rendition of the overture from Tschalkowski's "1812" was a strong feature of the program. Sousa presented "The Gliding Girl" from his Tango, a new composition, with much spirit and aroused enthusiasm.

In spite of the rather threatening weather, "Credit Men's Night" was a decidedly interesting event at the Point. There was a fine turnout of members of the business organization and there was unusual warmth and compliment in the applause that the bandmaster received after each production. The soloists were also ovations and the encores which from the musicians under Sousa's direction were as pleasing as were the numbers.





# SOUSA TO SOON SAY FAREWELL

Bandmaster Will Conclude His  
Present Engagement at Expo  
Tomorrow Night With Concert

## SCHOOL PUPILS HEAR BAND

The last opportunity for Pittsburgh people to hear the brilliant music and entertaining novelties that are interspersed in Sousa programs at the Exposition, for the present season will come with the concerts tonight and Saturday. There will be the usual programs offered each day. There will be something new in each of them and the general arrangement of the offerings has been so complete that the freshness that noted the opening concerts will be equally as distinctive as the final concert tomorrow evening. The schools that enjoyed the Exposition today are the Brown, Glenwood, Greenfield, Hazelwood, J. M. Logan, Madison, Miller, Minersville, Moorhead, Penn, Rose, Roosevelt, Sommers and Squirrel Hill.

This evening will be of especial interest from a musical standpoint, as there will be presented a purely local composition in the rendition of Ad Foerster's "Grand Dedication March," which is familiar to many Pittsburgh people. But there will be a more generous sprinkling of the old masters in the program for the evening which insures features that are especially attractive to music lovers. Saint-Saens, Dvorak, Massenet, Chopin, Liszt and Wagner are included. An event, too, of much interest today will be a special lecture in the California booth on "Yellowstone Park," which is illustrated with some of the finest lantern slide views ever seen. The Exposition season is advancing and with it there has been a number of important additions to the exhibits and attractions. The "Water Nymphs" in the Theatorium, is one of the late arrivals.

The large attendance last evening at the Exposition due to the special interest of the Pittsburgh Credit Men's Association in its reception to Sousa, was a feature of unusual interest. The soloists included Miss Virginia Root, Miss Margul Gluck and Herbert Clarke.

The program for this evening's concerts follow:

7:30 TO 8:30 O'CLOCK.  
Grand Dedication March.....Foerster  
(Dedicated to Andrew Carnegie, and introducing "The Old Folks at Home.")  
Cornet Solo, "Air Varie".....Clarke  
Herbert L. Clarke.  
Tone Poem, "Les Preludes".....Liszt  
Violin Solo, Adagio and Rondo from Concerto.....Vieuxtemps  
Miss Fargel Gluck.  
Scenes from "The Meistersinger".....Wagner  
Grand March and Chorus from "Tannhauser".....Wagner  
9:30 TO 10:30 O'CLOCK.  
Prelude and Love's Death from "Tristan and Isolde".....Wagner  
Ballet Suite from "The Queen of Sheba".....Gounod  
Scenes from "Die Walkure".....Wagner  
Soprano Solo, Prayer from "La Tosca".....Puccini  
Miss Virginia Root.  
Scenes from "Lohengrin".....Wagner  
Wedding March from "Midsummer Night's Dream".....Mendelssohn

*Wilkens, Richard 11/8/19*

**The Sousa Concert**

The great Sousa Band played two concerts at the Grand yesterday. In the afternoon, though the band was not greeted by an overflowing house, the audience got all that a massive audience would have had—generous encores and infinite pains in the ensemble and solo numbers. A substitution was made in the afternoon, the Smetana's Bartered Bride took the printed number. Herbert Clark, the cornet soloist, par excellence of the day—and of any other day for that matter—gave his latest, "The Southern Cross," replete with tests of virtuosity and of exceeding technical difficulty, wide in its tonal range, and employing the legato of which he is so great a master. He has never appeared here to so great advantage. Miss Root, though singing "above a cold," revealed a charming tone and impeccable bar and graceful style of manner and of phrase. For encore she gave the old ballad, "The Maid of Argyle." Miss Gluck, the violinist, won large favor for limpid beauty of tone, excellent bowing and grace of nuance, and she too had an encore.

The band in all essentials is as fine as any aggregation Mr. Sousa has ever conducted, and in certain details, it is beyond compare the best of all his coteries. The brass choir is seemingly more brilliant in its cornets and trumpets and yet the brass blend is so rich and ample that this brilliance stood forth like gleaming figures in a warp and woof of color sympathy and blend. But the reeds are the best this famous band or any other band has mustered. The coherence was so artistically contrived that they shone without obtrusion and with delicious spice and flavor. We may no longer consider it essential or even desirable to speak of attack, precision and other fundamentals of accuracy. The band has never lacked these things. As to the program itself, its scope included appeal, all the way from the delightful fooling of the "Snooky Oakums," and delicious impudence of admixing some of the Lohengrin as counterpoint, through dreamiest of waltz threnodies and melodies to pulse pushing marches, the syncopated eccentrics and Spanish rhythms so much in vogue—to the musical depth and imaginative resources of the charming suite, "The Dwellers in the Western World," with its calm voyage and rolling depths, and the rising of the accents of the pioneer axes, and the swelling tide of a glorious melody—following the tradition of the sailor's hymn of thanksgiving—and thence to the apex of appeal in the wonderful tragic potency of the Siegfried with its mysterious shadows and impending imminence of the spirit of dissolution. If there were even a doubt of the master grasp of Mr. Sousa's mind—though there isn't—the musical agnostic would have been swung into a world of introspection and of solitary aloofness at this glorious rendition—big in its grasp, immense in its subtle appeal, eminently musicianly in its reading. It is Mr. Sousa's arrangement.

The scheme was opulent to a degree in flashing swiftly on the delighted ear the mellow glory of brass, the thrill of reed ensembles, the penetrating spice of oboe, the limpid purity of flute. And then too there was revealed an endowment of Sousa that has been remarked before—his absolute synchronizing with all rhythms—the absolute at-home-ness with march, waltz or exotic syncopation, as well as with the sweep of the slow movements of classic form and beauty. "In the beginning was rhythm," said Brahms, and this is a gigantic epigram, for rhythm connotes power of suggestion and interpretation generally. And Sousa is the living, breathing incarnation of rhythm. And that pretty nearly includes all. It was a delicious brace of concerts—delightful at the moment, broad, catholic, inclusive, colorful, respecting the highbrow, and tempting him, and not disdaining "just the melody lover," and offering him a relish—and an educational experience that the music expert and the musical tyro ought to regret having missed—if he did miss.

W. E. W.

## SOUSA AND HIS BAND WILL ARRIVE TONIGHT

*Clark, Smith 9/20/19*

Sousa and his band of sixty will arrive from the east at 5:55 this afternoon, and if the present plans materialize all of the bands taking part in the festival tournament will be assembled at the depot to greet the "march king." The concert at the Bucklen will start at 8:30 this evening, and judging from the large advance sale of tickets the theatre will probably be filled to capacity. Mr. Sousa and E. G. Clark, the manager of the band, will be entertained by the former's brother, Herbert L. Clarke, at his residence on Riverside. At Mr. Sousa's earnest request, Herbert Clarke is making a tour of eight weeks with the band. After the contract expires, he will return to this city. Besides Mr. Clarke, the soloists include Miss Virginia Root, violinist, and Miss Margul Gluck, soprano. This season the band numbers 60 musicians, the largest ensemble ever carried by Mr. Sousa on his tours. The reception at the depot this evening will be a complete surprise to Mr. Sousa and his party and a large crowd will probably be on hand to greet the distinguished musicians.



Columbus Journal 9/22

Columbus Dispatch 29  
9/28/13

## SOUTHERN.

## Sousa Concerts.

A characteristic Sousa program and a typical Sousa audience were both at the Southern theater Sunday afternoon at the first of the concerts given by the great American bandmaster. The first was fully up to the high standard of legitimate entertainment which Mr. Sousa has set in the past and the second was superabundantly satisfied by the offerings laid before them.

Perhaps the most dignified and authoritative of the classical numbers given was the second "L'Arsellenne" suite by Bizet, but among the most interesting of the Sousa numbers were his group of descriptive studies of the three races in the western world. The passages devoted to the red man were inherently Indian-like; those concerning the Caucasians full of the exaltation that came over the discoverers when first they sighted the new world and "The Black Man" replete with the syncopated abandon and joyousness that characterize the Ethiope.

Mr. Sousa was generous with his incomparable marches and many of the old favorites, like "El Capitan" and "Manhattan Beach" were included in the encores. "From Maine to Oregon" was one of the newer ones which was full of majestic swing and a spirit of patriotic enthusiasm. The comic number this year, variations on "Snooky Ookums," which corresponded with similar treatment given last year to "Everybody's Doin' It," was greeted with much laughter. One of the amusing parts of this was working this popular rag in connection with Offenbach's "Barcarolle" with which Mr. Sousa doubtless became familiar when he was a member of the composer's orchestra. It is small wonder that the German government chooses Sousa numbers when it must play characteristically American music.

The assistants were very competent. Herbert L. Clarke, playing his own compositions, was the same almost faultless cornetist whom we have known before. His "Southern Cross" was played with such pure tone, such freedom of movement and such enthusiasm that the reviewer was thrilled with its melodic and tonal beauty. The audience was most cordial. The violinist was Miss Margel Gluck, who appeared here last season with Myron Whitney. She has a finished technical equipment which was brought to light in Ries "Adagio and Moto Perpetuum." She suffers only from a suggestion of impassivity in method and manner. Miss Virginia Root continues as the soprano soloist, singing some of Mr. Sousa's own song numbers.

The evening program was of the same high order. Mr. Sousa's directing at both performances evidenced the fact that he is of that genius of leaders who divest themselves of overplus of energy in rehearsal rather than in concert. His grace of directive movement and his winning of every variety of response from his men entitle him to genuine respect. A new suite of his, "The American Maid," was introduced at this performance.

## SOUSA'S BAND.

The popularity of Mr. John Phillip Sousa and his band was again demonstrated yesterday afternoon and last night, when two large audiences assembled in the Southern Theater to hear the excellent programs which Mr. Sousa provided for his annual visit here. At both performances the programs were doubled in length by encores. Mr. Sousa's inimitable style of conducting and the excellence of his organization are so well known here that extended comment seems unnecessary. Let it be said, however, that his band can still lay claim to being the best to be heard in this country, and his visits here will always be welcome to the lovers of the best in band music. The programs yesterday contained music to suit all tastes, ranging all the way from Seigfried's "Death March," from Wagner's "Gotterdammerung," to Mr. Sousa's unique arrangement of that "classic," "Snooky Ookums." Several novelties were offered in yesterday's concerts; a descriptive overture, by Mehul, "The Chase of Prince Henry," and Massenet's concert overture being especially interesting. Mr. Sousa has delved into the almost forgotten literature of music for the Mehul composition, and he is to be thanked for bringing it forward, for it proved well worth while. The Massenet overture is scored in the composer's rich style and the band played it in fine fashion. Homer Bartlett's "Grand Festival Hymn," built on the familiar hymn "St. Ann," was likewise a very interesting number. It is wrought in the well-known American composer's musicianly manner. One of the band's finest achievements was put forward in the Wagner excerpt from "Gotterdammerung." This was given an unusually fine reading by Mr. Sousa and his band. A Sousa concert without a plentiful number of Sousa compositions would not be complete, so the genial conductor was most obliging in this regard. He gave us of his more serious music in "The Dwellers of the Western World," and many of his inimitable marches. "The Stars and Stripes," "El-Capitan," "Manhattan

Brach" were among the old favorite heard, and a stirring new march that is bound to be popular, namely, "From Maine to Oregon." Miss Virginia Root soprano; Miss Marzel Gluck; violinist and Herbert Clark, cornetist, were the soloists. All three were in great favor with the audiences and were obliged to add extra numbers.

Both concerts went with the dash that characterizes a Sousa concert. This fact enters largely into the enjoyment of this band's concerts.

OLEY SPEAKS.

## H. E. CHERRINGTON.



It is with not a little gusto that a musical reviewer sets down his first Sunday words in this new season in Columbus. Part of this may come from the old familiar "cacoethes scribendi" which has possessed the scribbling craft ever since Gutenberg perfected his art—and even before. At the present time, however, most of this comes from the fact that Columbus is going to have considerably the most attractive season musically that it has known. It remains to be seen whether it will witness an equal number of concerts as was offered to the public last winter. They were, indubitably, considerably above the average for which the local public is prepared at the present time. If the total is somewhat lowered and the average of merit raised it will be for the betterment of patronage and also for the relief of those who always travel concert-wise.

The old familiar Sousa band, with its matchless marches by the leader himself, and its meritorious renderings of certain classics, really opened the music season last Sunday. Their playing served to reiterate in our minds the high opinion always previously entertained of the organization of this man who knows how to write music that is at once popular and also technically good. His assistance was notable also, especially that of the wonderful cornetist, Herbert Clarke.

It is so seldom that one hears a real cornet virtuoso in these parts that the work done by this artist-composer seemed especially fine. He was interrupted even in the midst of his numbers by enthused hearers and at the close the applause was significantly large. The melody and tonal quality in his "Southern Cross" was of that enchantingly sweet variety which moves the heart and stirs the fount of tears.



Delaware Gazette  
Ohio.  
Sept. 23. 1913

## FINE PROGRAM GIVEN BY SOUSA

### Third Visit of the Famous Composer to City.

GOOD AUDIENCE FOR AN AFTER-  
NOON CONCERT ENJOYED THE  
SELECTIONS BY NOTED BAND,  
AND CLEVER SOLOISTS, A C-  
COMPANYING ORGANIZATION.

Sousa's famous band visited the city for the third time Monday afternoon, and gave a delightful concert at the city opera house. The band was on its way from Columbus to Marion, from which point it was billed for a western and southern tour, in a season which closes at Washington, D. C., Nov. 24. Sousa being somewhat of a millionaire does not propose to work too hard these days.

The band was accompanied by Miss Virginia Root, soprano, Miss Mabel Gluck, violinist, and Herbert L. Clarke, cornetist, all of whom participated in the program. Beginning with Massenet's "Grand Overture de Concert," played in Delaware for the first time, there was not an uninteresting moment until the program closes with Ascher's new African dance, "Dance Negre."

The audience was a good one for an afternoon program in this city, and Mr. Sousa and his musicians are assured of a royal welcome by those who heard them, should they again stop off in Delaware.

REWARD OF COURTESY

UNE

## SOUSA PLEASES DESPITE COLD

Big Crowd Attends Concert  
at Pavilion.

### BAND NEARLY AN HOUR LATE HERE

But Marionites Sit in Cold  
and Wait.

Splendid Concert is Reward, the Pro-  
gram Being One of Especial Merit.  
Soloists, Local Favorites, Win Ad-  
ditional Favor—Crowd Seeks Many  
Encores.

In spite of the frosty air, the attendance at the concert given by John Philip Sousa and his band in the Chautauqua pavilion Monday night was very good. Many came early in the evening in order to secure good seats and sat through the long wait and the concert, without yielding to the effects of the cold.

Owing to a delayed baggage car containing the trunks in which the famous band carries its music, the concert did not begin until nearly nine o'clock.

John Philip Sousa is the same dignified, erect and immaculate conductor he has shown himself to be during the past, with perfect control of the factors making up the splendid organization he has headed so long. As usual, the majority of his encores were numbers from his earlier marches, and were heartily enjoyed.

Miss Virginia Root, whose splendid voice won the hearts of her audience, sang but one number on account of the cold atmosphere. Miss Margel Gluck, a violinist who has delighted Marion audiences on several previous occasions, played but a single number also.

Herbert L. Clarke, whose wonderful execution on the cornet has delighted Sousa's audience for many years, proved that his record as an instrumentalist is still undimmed. For an encore, he played a beautiful arrangement of the old hymn, "Nearer My God to Thee."

Other encores rendered by the band were Sousa's El Capitan, Fairest of the Fair and Stars and Stripes Forever, and Snooky Ookums, Knockout Drops and American Patrol.

### SOUSA AND HIS BAND.

Sousa and his famous band gave a matinee performance at the Majestic theatre yesterday afternoon, assisted by Herbert L. Clark, cornetist, and Miss Virginia Root and Miss Margel Gluck, sopranos. It is one of the most finished organizations of the kind that has ever appeared before a Findlay audience. The applause at the end of each number gave sufficient evidence of the sincere appreciation of the various efforts. The encores were generous. The company left for Lima on a special car where it appeared in the evening.

### SOUSA AND HIS BAND ARE ENTHUSIASTICALLY RECEIVED

Mr. John Philip Sousa and His Band drew a packed house at the Majestic theatre last evening. He was brought here under the auspices of the Morning Musical society and his concert was a beautiful, finished performance, and characteristic of Sousa. His selections were grave and gay and at times his band was tuned to an orchestra pitch. His great charm lies in his variety and his power of making unusual, unlooked-for, fantastic effects. He was most generous with his encores and played all the old favorites from his famous "El Capitan," "The Stars and Stripes," to his new "Snooky Ookums." His characteristic directing is always interesting and easy. His program included many of his own compositions, which are always joyous and happy. Among the more serious compositions on the program was an enchanting composition of Rubenstein, which he gave as an encore and the encore given by Miss Margel Gluck, the soloist on the violin, which was a meditation from the opera, "Thais." The soprano, Miss Virginia Root, who gave a few selections, was very pleasing and has a sweet voice. The harp interludes in several pieces were among the pleasantest features of the evening. An oriental conceit, "Kismet," by Markkey, was a weird composition where the fascinating kettle drums played a prominent part. The program was so entirely delightful and so full of compositions which entirely pleased the audience that it would almost be impossible to say which part of the evening was most enjoyed.



Indianapolis Star

BY PAUL R. MARTIN.

Sousa's Band was heard in Indianapolis yesterday afternoon and last evening. Suffice it, then, to say that the music lovers of the city were given two treats, and it is also worthy of comment that the ranks of local music appreciators are always swelled considerably when Sousa comes to town. The attendance at the matinee yesterday was small, but last evening the Murat was comfortably filled and the long program was enjoyed from beginning to end. John Philip Sousa is just as gracious as he was last season, and encore numbers were given with a generosity which must have satisfied the most enthusiastic of the claques.

Why is it that Sousa encores always meet with such a cordial reception? There is but one answer to offer and that is that they are Sousa numbers. There are a lot of us who enjoy classical music and we of the critical guild delight in devoting a column or so of good newspaper space to its discussion, but the present writer must go on record right here as saying that there must be something radically wrong with the man who does not enjoy a Sousa march. It is no wonder that "El Capitan," "The Manhattan Beach," "The Stars and Stripes Forever," "The Gliding Girl," "Fairest of the Fair" and all the rest of the Sousa repertoire made the audience sit up and take notice. They have a swing and rhythm that no other march composer has ever been able to equal, and, from the number of new compositions heard last evening, it is safe to say that we shall continue having good marches just as long as John Philip Sousa sees fit to write down notes on music paper.

The programs rendered yesterday were characteristic of the programs Sousa has given us on former occasions. He accomplishes wonders with the body of musicians under his command and secures an orchestral effect at times which does credit to such numbers as "Siegfried's Death," from Wagner's "Götterdämmerung," and expresses beautifully the colorful and melodic weaving found in Massenet's "Overture de Concert." Homer Bartlett's "Grand Festival Hymn" was given the dignified treatment it deserved and the Intermezzo, "A Night in Spain," from Lacome's "La Verbena," proved one of the most enjoyable numbers on the evening program. In short, the band measured entirely up to its old standards and for an organization which numbers as many friends as does this one extensive comment as to its merit is far from necessary.

### What Is Fame?

John Philip Sousa, world-famed band master, looked into hundreds of faces as he walked from Meridian to Illinois street on Washington yesterday afternoon, and was recognized by three persons—all men.

Women touched his elbow in their hurry to reach street cars; other women hastened into waiting automobiles; men rushed by, intent on matters of business; others sauntered past him aimlessly.

Ah! here comes a professor from Indiana University. Surely there will be a look of recognition. The two men faced each other—both distinguished. The professor, too, was in a hurry. A man stood leaning against a store when Sousa came into view. The man's pleased smile lasted till the bandmaster was lost in the crowd.

Another, a youth, turned to gaze admiringly at the well-known figure, a look of real homage in his clear, blue eyes.

But the real devotee was the lad in shirt sleeves on the corner, who neglected his paper stand so long that he almost missed a sale. There was no mistaking the fascination in the boy's rapturous gaze, which followed the musician across the street to the corner of his hotel.

### NEW MUSIC ENJOYABLE.

Particular attention, however, should be directed to some of the new Sousa music which formed part of the regular programs. His group of character studies, "The Dwellers in the Western World," is especially noteworthy, being illustrative of three distinct types of composition, all of which may be called truly American. The red man, the white man and the black man are depicted, and through the medium of this music we are made to feel the basic principles of these races. "The American Maid" is also a charming suite which follows closely the better-known method of Sousa, especially in its first part. Of the new marches particular stress must be laid upon "From Maine to Oregon," which bids fair to become as popular as are those older ones utilized last evening for encore purposes, and if this notice serves to stimulate the sale of the published copies of the work, you're entirely welcome, Mr. Sousa. This season "Snooky Ookums" plays the comedy role on the Sousa program, and although the arrangement is humorous and was provocative of hearty laughter, it is not so good as was the Wagnerian travesty offered by Mr. Sousa last year.

Herbert L. Clarke, corneter, and Miss Virginia Root, soprano, were both heard in Indianapolis at English's last season and both sustained the excellent impression they made at that time when they appeared as soloists last evening. It is perhaps not going too far to say that Herbert Clarke is the best cornet player in America, if not in the world. After hearing the good, bad and indifferent corneters which the variety theaters inflict upon present-day audiences, it is a genuine treat to hear a man who is a complete master of the instrument as is Mr. Clarke. He secures tones which are as true and as sweet as those of a violin, and he also interprets with splendid feeling.

Miss Root sang two numbers, both of which were composed by Mr. Sousa. At the afternoon concert she gave "The Carrier Pigeon" and last evening "The Crystal Lute" was her programmed offering. Both of these are admirably adapted to her vocal prowess, but, as was the case last season, it was with her encore, "The Goose Girl," that she scored her biggest success. Miss Margel Gluck, violinist, is new to Indianapolis, and while the violinist, who plays with a band accompaniment, is confronted by an ungrateful task, this young woman made the best of it and gave a good account of herself.

### THE MURAT.

Responding to encores with compositions by the famous director, John Philip Sousa's band delighted two large audiences yesterday at the Murat. The audience would applaud a regular number and the genial bandmaster smilingly would swing his musicians through "El Capitan," "The Stars and Stripes Forever," or some other composition for which he is famed. Naturally these brought an even more liberal "hand" than the regular numbers.

In individual performances of Herbert L. Clark, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, added a pleasing digression to the regular band program. All their offerings were received with enthusiasm. In the evening Miss Root's scheduled offering was "The Crystal Lute," by Sousa. This was so graciously received that she followed with "The Goose Girl." Miss Gluck's violin offering also was so pleasingly rendered she was compelled to respond to an encore.

Many new Sousa compositions were on the program, showing that the director still is active creating as well as directing.

## SOUSA WOULD MAKE A FINE TRAFFIC OFFICER

SHOWS IT IN GRACEFUL CONTROL OF MUSICAL MOTION.

AND HE NEVER GETS EXCITED

John Phillips Sousa, with his band, made two audiences happy at the Murat theater yesterday afternoon and night and looked happy himself. There is a neat and natty perfection about what he does that extends to his own personal appearance and the appearance of his musicians, for the whole organization has an alert, intelligent and well-groomed look. Mr. Sousa has been entertaining us for 10, these many years, and has thoroughly established a feeling of intimate cordiality between himself and his audiences. Yet ripping, rollicking, joyous and humorous as much of his music is, he never departs from gentlemanliness and gracefulness, nor degenerates into mere riot. All the excitement is under complete control and never for an instant is there the slightest trace of frenzy, irritation or doubt.

### Not the Least Rattled.

What a splendid corner traffic officer Sousa would make! Just the slightest little underhand jerk of his baton brings out a reverberating crash from the bass instruments. That would start the heavy trucks and the street cars. Then a graceful wave brings in the clarinets and other more timid instruments. That would be very encouraging to the ladies to cross. That gentle, contented, swaying back and forth of the arms would keep things running a long time under ordinary conditions. The occasional raising of the white gloved hand and delicate closing of the fingers as if he were sprinkling a bit of salt on a particularly delicious note would gratify any passing personal friends and still leave him perfectly free to keep his mind on the mass of other people and vehicles and send them moving and sweeping along as he sends the music. It would be impossible to think of him as getting rattled by the greatest conglomeration of unexpected motion any more than by the most outlandish rag time mixture which he now turns into brilliant concert cloth.

### Motions Have Meaning.

And, by the way, there is something so finely suggestive in the unexcited motions of Mr. Sousa that when one saw him raise his arms and draw his hands apart as the band began to play "Snooky Ookums" one could practically hear the tearing of a very large rag. And then, although he did not move an inch from where he stood, his graceful gliding movements as the band played his "Gliding Girl," slight as they were, gave one a sense of sweeping about deliciously in a big ballroom.

That Mr. Sousa is not so young as he once was is shown by increased white hairs in his well-trimmed beard as he faces the audience to bow and the increased size of the bald spot which is turned toward the audience the greater part of the time. But his spirit is fresh and unchanged. And there was freshness and crispness even in the rendering of the Sousa marches, which everybody has been hearing for many years, but which the audience was glad to have played as encores after the newer things.

### Encore Numbers Numerous.

The encore numbers were more numerous than the regular program and as each one began a colored assistant brought out on the stage and held up a large placard telling what the encore number was—whereupon there was much applause at the recognition of old favorites. Mr. Sousa's young women soloists, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, were good looking and acquitted themselves well. Herbert L. Clark pleased as a cornet soloist and from time to time various members of the band marched to the front to show just who it was that was playing those very emphatic and far-reaching notes.



### Believe Me, Some Band.

Come again Mr. Sousa, was the opinion of the large audience that attended the matinee at the popular Majestic theatre, Tuesday afternoon, and we will all bring our friends the next time. A program which appealed to and pleased the entire audience was rendered by this organization of sixty-five finished musicians under the leadership of the world-famed John Phillip Sousa. Classical numbers, popular melodies and ragtime made up the diversified program and each selection was given with the percision and accuracy which has placed this band at the head of the profession.

John Phillip Sousa as conductor is a treat himself as he carefully presides and directs each of the sixty-five instruments, and through his painstaking efforts each note is perfect, each selection enthralling. The opening number was Massenet's "Grand Overture de Concert," and won the attention of the audience at once, so throughout the entire two hours a pin could have been heard drop in the remotest corner of the play house.

Mr. Herbert L. Clark, cornetist, won instant recognition in his solo, "Caprice Brilliant," and the encore, "Moonlight Bay." The audience regretted the fact that his name appeared but once upon the all too short program. Miss Virginia Root sung beautifully, "The Crystal Lute," Sousa's own composition, and when the numerous encores called for a response she sang sweetly the old favorite, "Annie Laure." Miss Margel Gluck, violinist, introduced a new type of artist as the master of this instrument and in her rendition of Adagio and Rondo, she carried her listeners far away to a beautiful and foreign country, while she lulled them to fond recollections in playing Beethoven's "Minuet."

Possibly the favorite selections of the audience during the afternoon in which the band was heard, as we might say at its best, was the suite, "A Night in Spain," from La Verbena; "Oriental Conceit," from Kismet, and the March, "The Stars and Stripes Forever."

Other encores responded too during the afternoon program were El Capitan, The Gliding Girl, Fairest of the Fair, Snookey Ookums and The American Patrol.

**"Sousa" At The Majestic**  
Sousa's famous band, in all its splendor and glory, thrilled a large and appreciative audience at the Majestic theatre yesterday afternoon. The concert program rendered in Port Huron on this visit was made up of airy, swingy marches; selections from Sousa's own compositions and soprano, violin and cornet solos. With Sousa, on his present tour, are three artists of exceptional talent in the persons of Miss Virginia Root, soprano soloist; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist. Two or three of the modern popular song-hits, including "Snookey Ookums" were rendered to the delight of lovers of that class of music. Many of the selections offered at yesterday's concert were new and were heard for the first time here by many. Owing to an overflowing schedule of engagements, the management of the Majestic considered itself fortunate in securing this famous aggregation of musical talent for one concert, an evening concert being an impossibility to secure.

### MARINE BAND PLAYS HERE.

Gives Two Concerts in the Hippodrome and Wins Deserved Applause.

Coming over from Washington, the United States Marine Band gave concerts in the Hippodrome yesterday afternoon and last night. Mr. William H. Santelmann, who leads the band on so many occasions in Washington during the season, wielded the baton and the musicians played with spirit and precision and won deserved applause.

The program in the afternoon included music by von Weber, von Blon, Lewin, Wagner, Chopin, Saint-Saëns and Rogan, and at night Bizet, Mascagni and Liszt were among the others represented. That other famous bandmaster was not forgotten and Sousa marches were plentifully interspersed both as regular numbers and encores. But the Hippodrome was not filled as when "the march king" leads his men in "The Stars and Stripes Forever" and other pieces.

The soloists were Miss Mary Sherier, soprano; Mr. Peter Lewin, xylophone; Mr. George O. Frey, euphonium, and Mr. Joseph Stoopack, violinist.

## Ever Popular Sousa is Greeted By Two Appreciative Crowds at Fuller Theater Saturday

The ever popular Sousa with his equally popular band gave two enjoyable concerts at the Fuller yesterday afternoon and evening. Both entertainments attracted large and appreciative audiences, and Sousa, as is always his custom, was very generous in the matter of encores.

The program was replete with music new to Kalamazoo concert goers. None of the old-time standard compositions were played, though the encores were largely Sousa's marches, which have a firm hold on the affections of the American people.

In the afternoon the concert opened with Mehul's descriptive overture, "The Chase of Prince Henry." Herbert L. Clarke, cornetist, played his own composition, "The Southern Cross."

"The Dwellers in the Western World," character studies by Sousa, was the next number and it is full of the Sousa swing and easy time.

Miss Virginia Root sang in a sweet soprano voice, "The Carrier Pigeon," by Sousa, while the first part closed by the band playing "Siegfried's Death the Gotterdammerung," by Wagner.

The second part consisted of four numbers. Bizet's "L'Arlesienne,"

"Fascination" (new), by Machetti, "From Maine to Oregon" (new), Sousa; "Tempo Marziale," from Rupprecht's "With Don Quixotte in Spain," were played by the full band, while Miss Margel Gluck, violin soloist, played most acceptably "Adagio and Perpetuum Mobile," by Reis.

The evening concert opened with Massenet's "Grand Overture de Concert," new to Kalamazoo and a very effective composition. "Caprice Brillante," cornet solo, was played by Mr. Clarke. Sousa's latest composition, "The American Maid," in three parts, followed. Miss Virginia Root sang most acceptably "The Crystal Lute," a Sousa composition.

Homer Bartlett's stately "Grand Festival Hymn" was followed by "Snookey Ookums."

The intermezzo, "A Night in Spain," from Lacome's "La Verbena," was a beautiful thing, full of the sentiment of that bewitching land. "Kismet," by Markey, Sousas march, "From Maine to Oregon" and Ascher's new "African Dance" completed the band program, while Miss Gluck gave a creditable rendition on the violin of Vieuxtemps' "Adagio and Rondo."



# GOSSIP WORTH

LL

## Sousa Among High Guns at Shooting Tournaments

John Philip Sousa, who is in Kalamazoo today with his noted band, is ever a busy man. He has never been known to be an idler. It has been said of him that if he were cast away upon an uninhabited island he would lay out a town site the first day or be equally active in some other direction.

In city or country it is all the same. When not composing a march, a suite, an opera or writing a book, a story or something for a magazine, one can depend upon it that Sousa is either at the traps shooting the feathers off clay pigeons in some gun club tournament, or is riding horseback some hundred miles from somewhere to somewhere else. Often he rides from New York to Washington or reverse, 225 miles in six days or less, and has ridden other times from Hot Springs, Va., to Washington, 300 miles, in eight days or less.

Among trap shooters Sousa ranges along with the top-notchers. A shooter must be as good as a 90 per cent man in order to get in the greater

American, eastern, southern and interstate handicaps and various state and other events of like class. Sousa long ago qualified in all these. It is an off day, in fact, when he doesn't range along with the prize winners. He won the Berlin handicap at Ocean City, Md., on July 22, by a score of 94 out of 100 targets, at 18 yards. At Atlanta, Ga., he broke 71 out of 75 targets, and at Augusta, Ga., at the Augusta Gun club, he broke 95 out of 100 targets, at 16 yards. His score in the Keystone Shooting league handicap at Pleasantville, N. J., was 46 out of 50, March 14, 1913. This was high gun. One of his best efforts was 141 targets out of 150, at 16 yards.

During the spring and summer, up to August 1, Sousa was engaged at the traps in some part of the country much of the time. On August 7 rehearsals for the present tour began and Sousa's pastime at the traps is over until another season. Sousa will be in Detroit next Sunday at the Detroit opera house with his band and soloists.

AMONG the nifty-looking girls on the Avenue last week I saw trim and prim little Priscilla Sousa in an uncommonly becoming little black velvet bonnet and a dainty, modish frock. Miss Priscilla has just returned from a sojourn in Willow Grove, where riding and tennis gave her eyes and complexion the glow that makes them so attractive.

*Town Topics.*

\*\*\*

Sound a fanfare of greeting and congratulation! There is one famous public performer who asserts that he never will make a "farewell tour." His name is John Philip Sousa and this is his opinion of the scheme invented by Adelina Patti: "My farewell tour—or to be exact, my farewell appearance—will be the last concert I give before I die. I mean by that, that I shall some day give a concert and before I can give one the succeeding day or so, I shall quit this world forever. The newspaper men shall say, 'John Philip Sousa made his farewell appearance in this city, because he died ere he could conduct another concert.' Yes, that is how I shall make my farewell tour."

\*\*\*

### SOUSA'S BAND DREW EXTREMELY LIGHT ROUSE.

Sousa's band drew a very light house at the Jeerson Friday afternoon. The band is a stronger organization both in numbers and in personnel than ever before. The band entrained immediately after the concert. A splendid program was rendered.

### Sousa and His Band.

Sousa and his band of artists, playing as only Sousa's band can and rendering such music as only Sousa can compose, delightfully entertained a fair sized audience at the Gladmer last night. There were new selections by Sousa and other composers but the famous conductor's old-time hits were the most enthusiastically received. Interspersed throughout the program were numbers by Herbert L. Clarke, cornetist; Miss Margel Gluck, violinist, and Miss Virginia Root, soprano, which were highly appreciated. All three responded to encores. Throughout the evening Sousa was most generous with his encores.

That Sousa is different must be admitted. He does not need long hair to attract attention. It is unnecessary for the conductor to continually peer around to the audience to see if he is being noticed. Old Glory was not waved and the "Star Spangled Banner" not rendered to bring forth thunderous applause. Sousa received that almost before concluding his numbers.

It is good to hear a great American band, directed by an American, who acts like an American.

### SOUSA AT THE GLADMER.

Sousa and his band again delighted a Lansing audience at the Gladmer last night. The band is just the same as ever and Sousa just the same old leader although a trifle grayer.

The soloists this year include Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist. The entire bill with the regular numbers, supplemented with the usual Sousa encores was greatly enjoyed by the audience.



*Detroit Journal Sept 21*

## SOUSA'S REAL BAND OFFERS REAL MUSIC

John Phillip Sousa, composer of stirring music and director of a sterling band, played two concerts in the Detroit opera house Sunday afternoon and evening before large audiences that went away fully satisfied with what they had received.

The Sousa band ranks as perhaps the finest band in this country—at least, it has but one or two equals, and they have not been heard here recently. It is resonant without being raucous, its volume is as well adjusted to an enclosed building as is possible, and Mr. Sousa interprets the scores with an unmistakable musical intelligence. Within the limitations of his instruments he achieves splendid results. Siegfried's death music from "Götterdämmerung" was perhaps the most exacting composition he attempted, but by careful management of the wood-winds he made it most enjoyable.

Of course, in the less delicately shaded pieces, notably in his own marches, that solidness of tone which characterizes a stringless organization was allowed full sway. Of the many encores, "El Capitan," "Stars and Stripes Forever" and "Snooky Oukums" proved the most popular in the afternoon, while his own set of character studies, "The Dwellers in the Western World," was an interesting composition and keenly appreciated.

The presence of a harp adds not a little to the quality of the Sousa band. It was used with particularly good effect in the Bizet suite "L'Arlesienne."

Diversity was added to the program by the presence of three soloists, Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, who won much approval with two selections, and Miss Margel Gluck, a violinist of unquestionable ability.

*Detroit Free Press Sept 29*

## SOUSA'S MUSICIANS CHARM AUDIENCES

### Celebrated Band Gives Two Concerts at Detroit Opera House.

John Phillip Sousa brought his golden-voiced band to the Detroit opera house yesterday for afternoon and evening concerts which he offered with all his old-time success, to two very well pleased audiences.

Assisting the band were three capable soloists, Miss Virginia Root, a sweet voiced soprano; Miss Margel Gluck, a finely equipped violinist, and Herbert L. Clarke, a cornetist whose work has long been one of the sensational features of the Sousa concerts.

The march king's organization lacks the flexibility, the power to give delicate shadings, and the passionate expression which are characteristic of Creatore's band, but in lieu of these excellencies it has a richness of ensemble and a many-colored brightness in its tones which establish for it a place of its own among the bands of the world.

It is very natural that the band should be at its best in Sousa's own compositions, of which a large number were given yesterday. The interpretations of these numbers are authoritative, and of unusual interest on this account alone. Among the principal Sousa numbers given yesterday were the suite, "The Dwellers in the Western World," "From Maine to Oregon," a brand new march, and "The American Mail." Along with these, Sousa included in his programs several numbers of a more pretentious nature.

*Pontiac Gazette Sept 30*

## Theatrical Notes.

### Sousa's Band Delights.

Pontiacers who were fortunate enough to attend the Sousa concert at the Howland theater yesterday afternoon heard band music at its best. Seldom does an aggregation of artists the equal of this band come to this city and it is unfortunate that more people did not turn out to support it. John Philip Sousa is indeed a wonderful conductor and much of the program was made up of his own compositions. His band numbers 50 pieces and is perfectly balanced. He weaves 50 instruments into a harmonious whole in a manner which makes one feel as if the music came from a single instrument played by a master hand. So delicately were the tones shaded in a number of the selections that the listener marvels, while at times there were bursts of harmony which showed the possibilities of so many instruments. Sousa conducts in an easy and graceful manner and his band responds to his will like the keys of a piano to the fingers of the player.

The program opened with Massenet's "Grand Overture De Concert," a brilliant selection which brought out in places splendid tone shading. As an encore Sousa played his old time march "El Capitan," which is always good. Herbert L. Clarke, cornet soloist, was heard in the next number, "Caprice Brilliant," by (Clarke). Probably never before has his equal on the cornet been heard in this city. He was enthusiastically encored and responded with "Moonlight Bay," played in a charming manner. The band next played three selections, "The American Mail," (Sousa); Dream Pictures, "The Sleeping Soldiers;" and "Dance Hilarious." The first was inspiring after the type of Sousa's marches, the second dainty, and the third full of dash. The encore was Sousa's "The Gliding Girl."

Miss Virginia Root, soprano soloist, was heard in the next number, "The Crystal Lute," (Sousa), which displayed to the fullest a sweet voice of surprising range and clearness. She responded to an encore. The closing number of the first part was the "Grand Festival Hymn," (Homer Bartlett). This was one of the big numbers on the program. At times the music resembled that of an immense pipe organ.

After a short intermission the second part opened with Lacome's "A Night in Spain," from La Verbena. As encores Sousa played those rag time favorites, "Snooky Oukums" and "Knock-Out Drops." Both were loudly applauded. An Oriental conceit, "Kismet," (Markey) was mysterious and was followed by Sousa's new march, "From Maine to Oregon." The last was played with all the enthusiasm which characterizes the Sousa marches. As an encore the band played "Stars and Stripes Forever," (Sousa).

Miss Margel Gluck, violiniste, displayed marvelous ability on that most difficult of musical instruments, the violin, in her numbers "Adagio and Rondo," from Concerto in E. (Vieuxtemps). She was accompanied by the full band. Her encore was "Madrigal Simoette" with harp accompaniment played in a sweet and pretty manner.

The band's closing number was a fitting finish to a musical entertainment of excellence. It was Ascher's African dance, "Dance Negro."

*Detroit News Sept 21*

## SOUSA PLEASES LARGE HOUSES AT THE DETROIT

Sousa and his band entertained a good sized audience at the Detroit opera house yesterday afternoon and filled the house for the evening performance. This was a one-day stop in Detroit for the march king, and he brought along three new offerings — a caprice, "Fascination;" a march, "From Maine to Oregon," and a martial air, "With Don Quixote Through Spain." There were a number of "extras," one the "The Childing Girl," waltz, an offering which met with as much favor as anything else on the bill. The new march appeared to be greatly enjoyed.

*Detroit News 9/29/12*

### Sousa at the Detroit.

John Phillip Sousa and his band played afternoon and evening concerts at the Detroit opera house yesterday before large audiences. Many encores were demanded and the concerts were featured by a trio of new Sousa compositions, which were received with much acclaim. The engagement was for one day only.



# THE SOUSA BAND IS WELL RECEIVED

GREATEST MUSICAL TREAT THAT  
HAS EVER BEEN GIVEN IN  
THIS CITY

APPRECIATIVE AUDIENCE IS CAR-  
RIED AWAY BY SPLENDID  
WORK OF SOLOISTS

Sousa and His Stars Submit to Inter-  
view; Declare Mt. Clemens  
Beautiful Place

A delighted audience listened to the marvelous music produced by Sousa's Band, last night at the Bijou. While every seat was not taken, yet every number was heartily encored and Sousa very graciously responded. Surely Manager Peltier deserves much credit for giving Mt. Clemens such a treat and should be encouraged to bring similar attractions here.

The great number of musicians in the band crowded the stage to the wings, and when the opening overture had started there was hardly a seat vacant in the house.

The program as rendered, follows:

Grand overture de concert, to which there were three encore numbers. These were followed by a cornet solo, to which an encore was given, by the greatest living cornetist, Herbert L. Clarke. Following this a suite of four numbers, "The American Maid," (a) "You do not Need a Doctor," (b) "Dream Picture," "The Sleeping Soldiers," (c) Dance Hilarious, "With Pleasure," to which several encore numbers were added. Following this was a soprano solo, "The Crystal Lute," with an encore number, which was very well rendered by Miss Virginia Root. This was followed by "Grand Festival Hymn. An intermission of five minutes followed.

Intermezzo: "A Night in Spain," which was followed by two numbers, (a) "Oriental Conceit," (b) March "From Maine to Oregon." This was followed by a violin solo "Adagio and Rondo," to which an encore was given by Miss Margel Gluck. The program ended with "African Dance."

The soprano soloist work of Miss Virginia Root, and the violin soloist work of Miss Mabel Gluck were especially well rendered, and received by the audience. In all it may be said that this is one of the best attractions that has ever appeared in Mt. Clemens.

## Sousa Interviewed

Once behind the scenes it was not hard to find Mr. Sousa. He was standing behind a mass of trunks talking to a crowd of the members of his band when approached by a Leader representative, but on learning that a reporter would like to speak to him he quickly came forward with a smile on his face

SDAY, SEPTEMBER 30, 1913

height with a sprinkling of gray hair, and a twinkle in his eye that is irrepressible.

When asked what he thought of our city, he replied: "Of course I came in to your city in the night time, but from all that I could see of it this must be a very beautiful spot. I have been to Detroit so many times that I feel as if I almost know it backwards but I never have had the pleasure before of visiting your city." When asked how long he had been before the public, he replied: "I have been before the public for forty years, and have had this band for twenty-one years. I was director of the Marine band for twelve years prior to the time that I took up this band. Asked his opinion on Bohumir Kryl as a cornetist, he said: "In my opinion, Mr. Clarke, who played for you tonight, is the greatest living cornetist, and I think that Bohumyr Kryl follows him. Bohumyr Kryl was connected with my band for a season and I always thought very well of him. You will observe that the highest note that Mr. Clarke reached on his cornet this evening was the highest note that has been able to be reached on any cornet by any living cornetist." When asked how the people in the state had received him, he said: "We turned away probably five hundred people at the Detroit Opera House Sunday evening. A funny thing happened in connection with our evening performance. Mr. Raymond Hitchcock, who opened the week at the Detroit with 'The Candy Shop,' is a personal friend of mine, as I have known him for a number of years, so of course on his arrival in the city he came to the opera house and tried to engage a box for the evening's performance, but was politely told that there was not a seat in the house let alone a box, so he was obliged to stand in the aisle during the whole performance." This with a few questions from Mr. Sousa,

closed the interview as the musicians on the stage were awaiting him to proceed with the second part. As he started to leave, he said: "I want you to particularly notice the next number on the program which is 'A Night in Spain,' as I think it is one of the prettiest and most easily interpreted pieces on the program this evening. With the Spanish music, the castanets and tambourines one can almost imagine himself in sunny Spain with the dance going on before him. With a 'very pleased to have met you' parting he was again back on the stage directing the most famous band in the world.

Mr. Sousa, with his manager, Miss Virginia Root, soloist, and Miss Margel Gluck, violiniste, are guests at the Park hotel. They left the city at eleven o'clock this morning.

After finding an usher who was dispatched with a card to the dressing room of Miss Virginia Root, soloist, with Sousa's band, which played in this city last evening, the reporter sat down to await his fate from the dressing room. He was not long waiting, however, as Miss Root very graciously agreed to see him. As he entered, Miss

Root arose from her chair and advanced to meet him. She is a beautiful young lady, of medium height with bewitching large brown eyes, and with one of the softest voices that it has ever been the privilege of the reporter to listen to.

When Miss Root was asked whether or not she favored woman's suffrage, she said: "It seems to me that the women have demonstrated, and are showing more day by day that they ought to be recognized in the matter of voting if they care to. In the number of women's colleges and the increasing number of women that are required to earn their daily bread, not only for themselves, but also for indolent husbands, it is shown that the women certainly have some sense of justice and should be given the right to exercise that sense if they care to. However, I am not a suffragist in the strict sense of the word, but only as it appeals to my sense of justice. I do not personally think that many of the women would take advantage of this privilege even though it might be their share to enjoy it. I suppose that the most noble way of looking at this question would be to acknowledge man as the superior in such matters, but when one sees how often some men use this privilege for their own worldly gain and not for the good of the common people, it only seems right that woman should have a chance to show her stand if she so cared to do so. I am not in favor of militancy, and, in my opinion, they are spoiling the cause for all woman-kind by their unwomanlike actions.

When asked how long she had been before the public she sighed and with an elusive smile she replied that, "That is almost too far back to think about." But when the reporter with a laugh told her that he did not see how that could be possible, she laughed and said: "I have been before the public since I was eighteen years old" and with a shake

of her finger and a twinkle in her eye she said: "I refuse to tell you anything more along that line as it would not be in accordance with my idea of women's suffrage to tell my age." After some persuasion however, she said that she had been with Sousa's band for three years and during her career had sung in all of the principal cities of the world." As it was time for her to leave the theatre the reporter excused himself from her presence, but not without a warning from her that the statements she had made were not to be quoted. With another one of those elusive smiles and a hurried goodbye she was gone.

Mt. Clemens Leader, Sept 30<sup>th</sup> 1913 35



## Sousa Hushes Big Audience Into Breathless Delight

John Philip Sousa, the world's well-beloved march king, was given an enthusiastic welcome to Toledo by a large audience of his admirers at the Valentine Saturday night. The famous composer and director has grown older, but his figure is still erect and alive with the fire and grace and swing of his own music.

Sousa's band of some sixty pieces is like a single instrument under his superb leadership and he carries with him three artists of the finest quality—Herbert L. Clarke, considered the world's greatest cornetist; Miss Virginia Root, a soprano whose tones are of the smoothest and sweetest, and Miss Margel Gluck, a young violinist whose music sets one dreaming.

The program ranged from the popular to the classic, but even the lighter music was dignified by a perfect rendition. "The Grand Festival Hymn" of Homer Bartlett was given with the effect of an organ. There were several other brilliant and pretentious numbers, but Sousa's own compositions, and especially his marches, were plainly the favorites. A new one, "From Maine to Oregon," was received with enthusiasm, but the old familiar "El Capitan," "Stars and Stripes Forever," "Manhattan Beach," et cetera, were accorded something like an ovation. Of the newer ones, "The Gliding Girl" is fullest of the

wonderful rhythm and poetry of motion characteristic of Sousa's music.

The addition of a harp to a brass band would seem an anomaly. But the effect of its shower of golden notes at every lull in the storm of brazen throated instruments was a thing not soon to be forgotten.

Herbert Clarke's cornet solos were a rare treat; in particular, his rendition of "On Moonlight Bay," into which he threw an expression and appeal that hushed the big audience into breathless delight.

A matinee concert was also given, to an audience not so large, but equally enthusiastic. "Siegfried's Death" from Wagner's "Gottterdammerung," and a descriptive group by Sousa, entitled "The Dwellers in the Western World," were the most important features of the afternoon program. And Miss Root's singing of "Mary of Argyll" was a joy.

A bit of comedy was introduced into both programs by the band's playing of the popular "Snooky Ookums," with grand opera variations strongly suggestive of some of Wagner's big climaxes.

The Sousa band came under the management of Miss Kathryn Buck, to whose enterprise and high standards Toledo owes so many of its best attractions.

GRACE MARGARET WILSON.

### Sousa's Inimitable Band.

It is a graven image that can keep from marking time with his feet when Sousa's famous band swings into a march and there were no cigar store Indians in the audience at the Academy last night. There are other great bands, but in one class of music Sousa excels—he has raised popular marches and ragtime to their highest expression. He puts a spirit into them that sets the feet swinging and the blood tingling. And of it all the most popular bit, the one that carried the audience last night as it had carried Saginaw music lovers before, was his own composition, the old, favorite "Stars and Stripes Forever," played as only a Sousa band can play it.

No band master better understands the quality of his instruments or gets more varied expression out of them perhaps than Sousa. For absolute musical humor, delightful, almost farcical absurdity, nothing better has been heard here than his version of "Snooky Ookums." It was a far cry from that to the brisk and vigorous Knock-Out Drops or the patriotic thrill of his Stars and Stripes Forever, but the band was equal to whatever mood he chose to express.

He was assisted by able soloists, including the old favorite cornetist, Herbert L. Clarke, a brilliant soprano, Miss Virginia Root, and a violinist of attractive and unaffected personality, of facile bow and velvety tone, Miss Margel Gluck.

## SOUSA'S GREAT BAND PLEASES HEARERS

Big Crowd Attends Matinee Concert  
Given by Famous Organization Thursday

John Phillip Sousa and his famous band thrilled a big audience at the Owosso theatre Thursday afternoon in the first appearance of the organization in Owosso. The concert was a feast for lovers of good music and a treat that will long be remembered.

The program was one suited to the audience, containing enough of the classical to please those musically educated and enough of the lighter compositions for those not versed in music, but admirers thereof.

The work of the famous musicians was beyond criticism and merited the thunderous applause the audience gave. The three soloists, were excellent. Herbert L. Clarke, cornetist, pronounced by many the greatest man in his line, in the country, was brilliant and almost indescribable. Misses Virginia Root soprano and Margel Gluck, violinist, pleased greatly with their selections.

Owosso Press  
Mich.

Owosso Argus.  
Mich.

## SOUSA'S BAND PLEASES HERE

Large Owosso Audience Enjoyed  
Splendid Concert on Thursday

Bands may come and bands may go, but John Phillip Sousa and his band appears to gain popularity with each tour. For those who declare there is nothing new in music, the march kind always has a surprise in store and his program at the Owosso theatre Thursday afternoon was no exception. The old favorite "El Capitan" and "Stars and Stripes Forever" were there of course, but they appeared in the role of encores, albeit they were as much in favor as ever. There was a new march also, "From Maine to Oregon," a typical Sousa composition, which could not fail to please. Another new selection was the suite, "The American Maid."

The soloists, Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert L. Clark, cornetist, were received with much applause.

Probably the most pleasing number of the entire program was the "Grand Festival Hymn," by Homer Bartlett. In this, particularly, the famous director demonstrated his perfect control over his aides and the result was a harmonious blending with the effect of a huge pipe organ. The audience here was a large one.

### Warm Welcome For Victor Welte

Many of the old friends of Victor Welte, who plays first trumpet in the band, accorded him a warm welcome at the close of the concert Thursday afternoon. It is a matter of much satisfaction to Victor's friends that he is a prominent member of this splendid musical organization, and after years of absence it seemed good to see one of Owosso's former boys. The time of his stay was much too short as Owosso people would have been glad to have seen more of him and show him their appreciation of his success.



N.Y. Morning Tel.  
Oct. 17.  
1913

#### Sousa a Millionaire.

George N. Loomis, manager for John Philip Sousa, offers a few interesting facts regarding America's most spectacular bandmaster.

"Sousa is loved by the members of his band," he says, "they delight in serving him, because he is liberal with them and because every man in the organization is an artist in his way. If a man who suits Sousa asks him for \$50, he is offered \$75 so that he may be thoroughly satisfied."

"Sousa is now a millionaire and his royalties sometimes amount to over \$50,000 a year. He is as well known in the Fiji Islands as in Buffalo. There is something about his music that makes a worldwide appeal. He does not make the long jumps he did years ago, but his activities are directed in other channels. He never rests unless change of employment be rest, for when he isn't directing his band, he's composing music, writing magazine articles or working at something. Sousa never will join the ranks of the idle rich."

Next to Sousa, in the affections of Mr. Loomis, comes the memory of Emma Abbott, whom he served as "man ahead" for many years.

"She was a most wonderful little woman," he asserts, "and unequalled on the stage to-day. In some respects she was what is known as a 'stickler.' For instance, she insisted upon opera in English for English audiences. She insisted upon prices running no higher than \$1.50. She made enormous outlays on costumes, yet the Abbott company cleared \$28,000 the worst year it ever saw and her profits ran as high as \$75,000. It makes me smile when I hear some of the modern managers talk about not being able to send out their little musical ventures at less than \$2."

## SOUSA'S BAND GAVE DELIGHTFUL MATINEE

*Adrian Times*

John Philip Sousa and his famous band appeared at the Croswell at a matinee, Friday afternoon and were greeted with a good house and a very appreciative audience. The band which consists of fifty-five pieces including the eminent soloists, Miss Virginia Root, soprano, Miss Margel Gluck as violinist and Herbert E. Clark, cornetist, gave a program which was one of the best ever presented at the local theatre. His marches for which he is so widely known interspersed the program and his well known production "The Stars and Stripes Forever" was quite the hit of the afternoon. As one selection he played "Meditation" by Prof. Morrison, Adrian's well known composer, which was rendered most exquisitely. Herbert L. Clarke, the famous cornetist, in his cornet solos which have made him so universally popular, pleased the audience as did Miss Root and Miss Gluck. As an encore Miss Root sang "Annie Laurie" in a most feeling manner. The band left immediately after the concert on a special train for Ann Arbor where they appeared last evening.

## TELEGRAM, SATURDAY

### SOUSA AND HIS BAND COMPLIMENTED ADRIAN

Played Morrison's "Meditation" During the Concert Here.

Sousa and his famous band made Adrian a brief visit yesterday, coming at noon and leaving at 5 p. m. for Ann Arbor. During that time they gave a concert to a small audience at the Croswell opera house. The program was full of things very much Sousa. The great leader was liberal with his encores and as the audience insisted on three or four after each number, they had the privilege of a double entertainment practically. When they played the "March King's" Newest, "From Maine to Oregon," there was a whirlwind of applause, and then followed the familiar "Stars and Stripes," "Manhattan Beach," and a couple of real trombone ragtime smooth ones, which brought the smiles.

The feature of the program was a surprise. Instead of the "Grand Festival Hymn," No. 5 on the program, the band presented "Meditation," a composition that has given fame and no little amount of money to C. S. Morrison of this city. It was rendered as never before and received its share of applause. Mr. Morrison was in the audience, and he was as much surprised as any of the others.

The soloists with the organization are Herbert L. Clarke cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violin soloist. Their numbers were appreciated, recalls being insisted upon in each instance. The band is as good if not better than on its last visit here, and it is to be regretted that they did not come in the evening, when more people could have heard them.

*Toledo Blade 9/6/13*

#### SOUSA'S MUSIC AMERICAN

Of all American music it must be conceded that the music of John Philip Sousa is the most American.

The splendid concert of Conductor Sousa, his typical American band, Miss Margel Gluck, violinist; Miss Virginia Root, soprano, and Herbert L. Clarke, cornetist, given in the Valentine Saturday night, pleased the large audience generally and generously. But the better part of the varied and excellent program was the Sousa martial music which thrilled the obviously American audience into an unconcealed enthusiastic demanding of repeated responses. The latest Sousa marches proved the numbers for which the assembly had gathered and was waiting. And of all the inspiring and inimitable Sousa selections, the Stars and Stripes Forever won greatest favor.

## SOUSA AND HIS BAND CAME FROM LANSING

Will be in Ann Arbor Tonight, and Will Then go to Toledo for Tomorrow.

*Adrian Times*

The world famous Sousa and his band arrived here at noon today from Lansing, and were playing one of their concerts at Croswell Opera House this afternoon before a good sized audience, beginning at 2:30. The band consists of 55, including Miss Virginia Root, soprano, Miss Margel Gluck, violinist and Herbert L. Clarke, cornetist. The concert of course was highly appreciated by all those who were present. The name of John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa Band music is different from other band music. The real reason for this is because Sousa's instrumentation is elaborate and his resources for producing effects are much more emphatic than is usual with either bands or orchestras.

After the concert here a special train will be waiting at the Wabash station here, and the organization will go immediately to Ann Arbor, where a concert will be played tonight. Tomorrow the band will be in Toledo for matinee and night concerts.

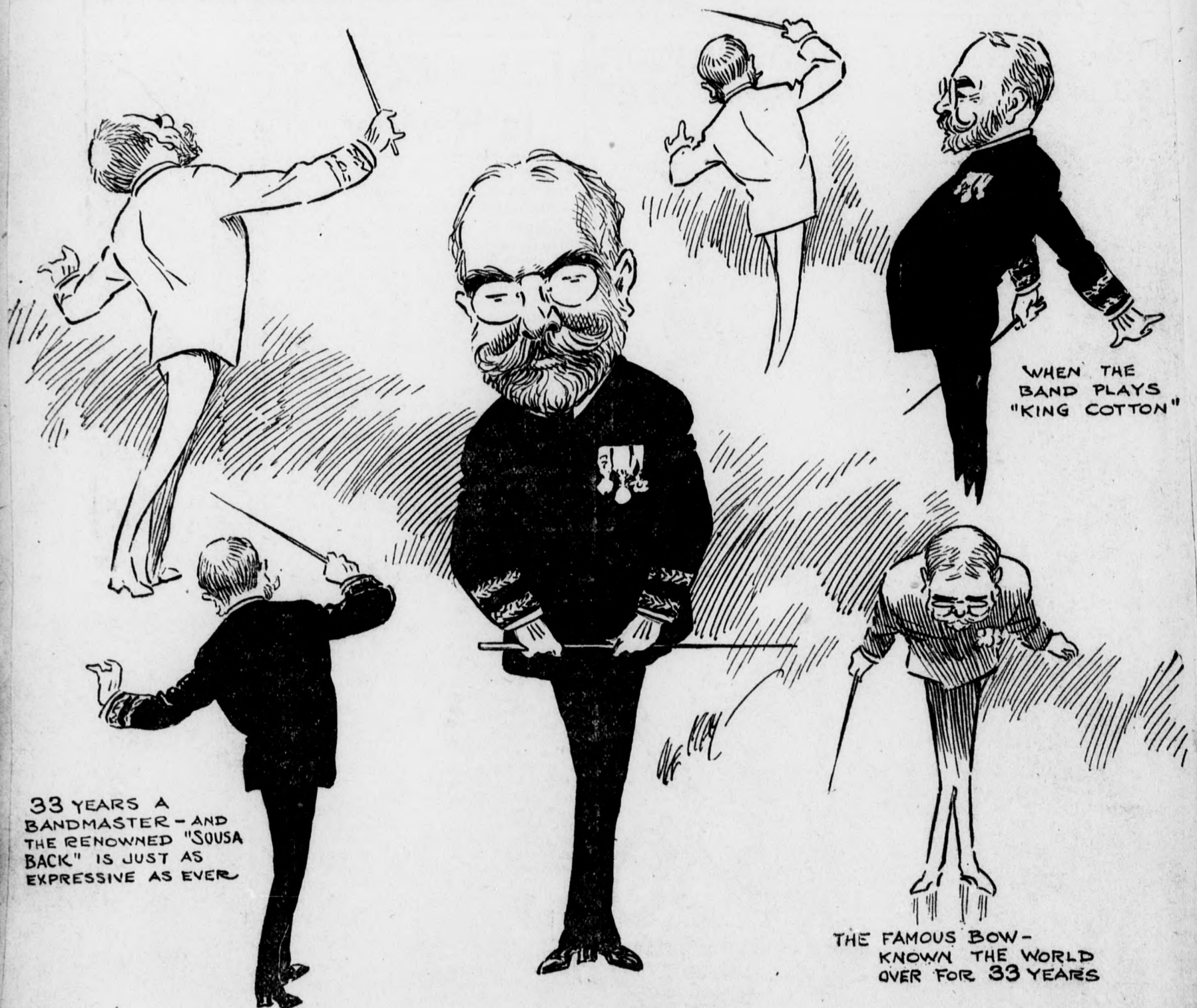
Every detail of the concert was worthy of special commendation. Even that prevalent classic, Snookey Ookums, burlesqued almost beyond recognition, was a novel and amusing feature. Sousa's newest March, From Maine to Oregon, measured well up to Sousa standards, and Hands Across the Sea, Manhattan Beach and Fairest of the Fair were delivered on demand.

Violin numbers of Miss Gluck were exceptional in merit and were so recognized.

Miss Root's solo numbers were entirely pleasing. Cornet numbers of Herbert L. Clarke were warmly received. The Sousa concert was one of the most generally approved popular band concerts ever given in the city.



## John, May You Go On Forever!



IT IS just thirty-three years since John Philip Sousa became leader of the United States Marine Band. During the twelve years he conducted that famous organization it became known far and wide as America's greatest band. But the fame of the Sousa marches became world-wide, and long before he left the government service he was known in every nook and cranny of the globe as the greatest composer of stirring march melodies old Mother Earth has ever produced.

The Sousa Band, as it exists today, was organized in 1892. It has played time and again before all the crowned heads of Europe and its brilliant conductor has been decorated by the King of England, the Emperor of Germany, the Czar of Russia and the King of Italy.

Two years ago Sousa took his band around the world—the most remarkable tour ever accomplished by any musical organization. In Australia and all the European and Oriental countries visited the trip was a veritable march of triumph and the band was universally acclaimed as the world's best.

Symphony orchestras may come and go till the end of time, but they can never reach the great masses like a fine military band. John Philip Sousa is more than an individual—he is an American institution of which we are all proud. Therefore we say again: "John, old scout, may you go on forever!"

OLE MAY.



# SOUSA AND HIS BAND DELIGHT BIG CROWDS

Hippodrome Filled at Two Performances and Throngs Applaud  
Stirring Marches, Classic Numbers and Soloists.

BY RAYMOND O'NEIL.

Playing in opposition to a warm and otherwise out-of-doors inviting October Sunday, John Philip Sousa, his band and his three soloists twice filled the Hippodrome to its capacity yesterday afternoon and evening.

For the same organization twice to play to practically sold-out houses in the same day is almost a local record. It is doubtful if any other musical body other than Sousa's could turn the trick. The houses were not only filled up and down, but auditors from boxes to gallery gave Sousa remarkable welcomes and applauded for encores, which were given with the usual Sousa prodigality.

The two programs were even a little more popular in the music they presented than the programs of other years have been. That of the afternoon had Wagner and Bizet for its heavyweights with Sousa, Mehul and Clarke, cornet soloist, contributing the other numbers.

In the evening Massenet and Vieuxtemps kept company with Clarke, Sousa, Bartlett, Lacome, Markey and Ascher. Both programs took the fancy of the audiences and what with the ever living Sousa marches such as the "Fairest of the Fair," "The Stars and Stripes Forever" and others that drew warm applause from the auditors as soon as the band had played their first few notes, it was one of the most successful of the many musical visits that the veteran Sousa has paid appreciative Cleveland.

Sousa, besides playing in the academic manner, put his instrumentalists through their usual tricks. He turned his band inside out, so to speak, and made the various instruments stand on their heads while his hearers laughed, applauded or did both together. Perhaps one of the greatest reasons for Sousa's popularity is his willingness to make his band uniquely interesting and humorous rather than an awe-inspiring organization that demands thought

and profound attention from an audience. His success in his own path is tremendous.

Herbert L. Clarke, cornet soloist, played his own compositions with his usual great degree of success. His recalls were countless. His hearers absolutely could not hear enough of his efforts.

Margel Gluck played her violin with a rich and sweet tone and an unusual technical ability. As soprano soloist, Virginia Root sang with a sympathetic quality of tone and displayed good control of the mezza voice. She was somewhat handicapped in the compositions she sang.

## Sousa Scores Big Hit at Yesterday's Concert

Twice yesterday the Hippodrome was packed with people who, if not grand opera fans at least know what they want. They wanted Sousa—and they got him in large chunks. Of course, Sousa is an institution, but he is a good institution and if he gives the people what they want, he also gives them what is good.

Sousa's band attained a maximum of efficiency many years ago and successive seasons have but ripened and mellowed it. It seemed better than ever yesterday, but it probably wasn't. It is pretty much the same organization. It's just good to hear it again, that's all.

There's Herbert L. Clarke, for instance, for years Sousa's cornet soloist, and a tower of strength in the band as a whole. The audience always expects him to charm it and he always does. Yesterday, both at the matinee and in the evening, the Hippodrome throngs were warm and hearty in their welcome to Clarke.

Just why a brass band should have a vocal soloist, however, isn't quite so plain. But Virginia Root is popular in Cleveland and again she is with Sousa's band, so that if one must hear a vocalist at a band concert a pleasing one is preferable. Miss Root is no world-shaking genius but she has a sweet voice which she uses acceptably. Miss Margel Gluck struck the audiences' fancy by a well rendered violin solo.

Both programs were typical Sousa ones, classical, medium and his own rhythmic, melodious pieces discreetly placed.

## Sousa at the Hipp Cleveland Press, Oct. 6

By Wilson G. Smith.

During the past summer a flock of a hundred or more blackbirds periodically visited our yard and spent the day in harmless chatter and industrious food searching. Just what brand of insect enticed them to my lair I do not know, but they came and went and the world in my vicinity moved on just the same.

This little incident was recalled when at the two Sousa concerts Sunday afternoon and evening I saw the Hippodrome filled from pit to dome. They were audiences that enjoyed every measure played by the band, and expressed their pleasure in close attention, enthusiastic applause and swaying heads and rhythmic foot-taps.

There was no doubt as to the particular brand of music they derived sustenance from—it was the rhythmic lilt and sparkle of Sousa's famous marches, which were played in the same old way and directed with the famous Sousa mannerisms. Sousa's music makes no emotional or intellectual appeals, but the rhythmic cadences of his tunes possess a verve and vitality that more than compensate for their commonplace banality.

While other composers were on the programs, the brunt of supply and demand was Sousa, whose popular marches were given in encores that outnumbered the program pieces. Sousa has diagnosed

American popular sentiment and won a popular esteem that admits of no rivalry.

Herbert Clark, cornet virtuoso; Margel Gluck, violiniste, and Virginia Root, soprano, were the soloists who divided popular approval with the march king.



Oct-8-1913

# The Theatres

## GRAND—

Beloved of the people, John Philip Sousa, the most American of all Americans, was applauded every time he turned around at the Grand Monday. Not only enjoyment of his work, but a deep pride in the man who made all Europe whistle the "Stars and Stripes Forever," made the audience so demonstrative. He played the old favorites, "El Capitaine," "Girls Who Have Loved," "The Gliding Girl," as encores.

From the strains of Rubinstein's "Kammenoi Ostrow" to "Snooky-Ookums," the veteran conductor led his men through semiclassics and popular selections, satisfying all classes of listeners.

The selections were, for the most part Sousa's newest compositions, full of melody and interesting variations, delicately played by the flutes and piccolos, while the brasses, never brassy, as is usual in bands, emphasized the leading airs.

Herbert Clark, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, responded to encores.

## ENTERTAINED SOUSA.

Famous Bandmaster Was the Guest of David Nyvall, Jr.

David Nyvall, Jr., entertained a small party at the Hotel Samuels Thursday evening in honor of John Philip Sousa, the luncheon being given after the band concert at the Opera House. Before the concert Mr. Nyvall was Mr. Sousa's dinner guest. The famous bandmaster spent considerable time going over compositions of Mr. Nyvall which are now in the hands of the publishers and he stated his intention of using them. Miss Gluck, violinist in Sousa's Band, is to use a minuet recently composed by Mr. Nyvall.

Mr. Nyvall has appeared in concert on numerous occasions with Miss Nicolene Zedeler who accompanied Sousa and his band on their last trip around the world.

Utica Dispatch

## SOUSA'S BAND HEARD BY PLEASED AUDIENCE

Popular Musical Organization Greeted by a Good Sized Audience at the Majestic Theater Last Night.

John Philip Sousa's Band, always popular with Utica audiences, came back last night for another appearance here and was greeted by a large gathering at the Majestic Theater. The same John Philip Sousa, with all his old-time masterful leadership, the accompanying swing and rhythm that has held the interest of so many thousands, was given an enthusiastic reception by the delighted audience that heard him last evening.

If anything, Sousa's Band has gained brilliancy since its last appearance here. Each number was carried out in that splendid style which has become distinctive of the work of this superior musical organization and the audience heard with renewed pleasure the old favorites of the concert master. "El Capitan," of pleasant memory; "Manhattan Beach," "Fairness of the Fair" and that ringing and inspiring "Stars and Stripes Forever," that gained its composer fame, were given by the band last night. Sousa gave a new march last night that will make its bid for popularity. "From Maine to Oregon" is the title of the new and rollicking march which, while bristling with spirit as most of Sousa's marches do, has a sweetness of melody all its own. There were numbers by Massenet and Rubenstein in the varied and well selected programme heard last night and the work of the musicians was excellent in every particular.

Solo features lent additional interest and entertainment to the performance last night. Herbert L. Clarke won favor with the audience with his cornet solo, "Caprice Brilliant," and he gave as encores "Moonlight Bay" and "Carnival of Venice." Joseph Martin, the band's harpist, played Scotch melodies, "Men of Harlech" and "Annie Laurie," in a skillful manner. Miss Margel Gluck, violinist, showed exceptional skill in her playing of the Adagio and Rondo from the Viouxtemps Concerto in E. For encores Miss Gluck gave "The Meditation" from "Thais" and "Lieberfreud" by Kreisler. Miss Root, the vocal soloist of the company, was prevented from appearing owing to a hard cold.

## SAME OLD SOUSA; SAME OLD BAND

After Four Years John Philip Returns to Shake Rafters at the Grand

John Philip Sousa, plus 57 varieties of musical instruments and performers thereon, appeared in a two hours' concert program at the Grand Monday evening. John Philip earns precedence over his band, because, while bands are plentiful, there is but one John Philip.

Having been denied the light of his presence for four years, it is interesting to note the physical and artistic changes wrought in the personality of the famous bandmaster by the passage of years. His bald spot has crept down towards his collar, his hair is more gray than of old and his rotunda more round. Whereas the artistic temperament is not usually given credit for flesh-producing powers, the fact remains that the successful musicians all seem very well kept indeed. The truth is that musicians, like the rest of us, eat well when they can afford to. The reason for so many lean musicians is not temperament, but poverty. Nevertheless, John Philip's increasing corpulence is distinguished from mere inartistic fat by the fact that it is concentrated at one point—the embonpoint. Though he stoops a little more each year, he still preserves something of the natty insouciance that marked his early performances upon the dais. As long as he kept his back to the audience and those elegant fingers tapping the air, the illusion of youth was fairly well preserved.

The audience liked John Philip and his band. They liked his own compositions better than those of all the rest of creation, and the old ones better than the new. El Capitan and the Stars and Stripes Forever, rendered as encores, were heartily received. The soloists earned full measure of applause. Miss Root, the soprano, was at her best in Annie Laurie, which she gave as an encore. Mr. Clarke's exhibition proved that even a cornet can achieve melody in solo work, Moonlight Bay being all that could be asked for in skill. Miss Margel Gluck's rendition of Viouxtemp's "Adagio and Rondo" showed much technique and small feeling.



Oct - 10 - 1913

JAMESTOWN MORNING POST, THURSDAY,

## SOUSA'S BAND AT SAMUELS

Famous Organization Play-  
ed to an Appreciative  
Audience.

OVATION FOR THE LEADER

Among Members of Band Is  
A. J. Garing Who Led  
Celoron Orchestra Sev-  
eral Years Ago.

Sousa's Band played to a fair-sized audience in the Samuels Opera House last night with the famous bandmaster and composer, John Philip Sousa, in charge. As might have been expected, the band made a tremendous hit, for among instrumental organization it is doubtfully if any stands higher than Sousa's band.

It is at least seven or eight years since this famous band came to Jamestown; consequently many old friends were included in the audience that greeted this splendid aggregation of the best musicians in the country, and Mr. Sousa was given an ovation when he appeared. It was a matter of interest to Jamestown people that among the members of the band was included A. J. Garing, who led the orchestra in the Celoron Theater in 1897. Mr. Garing also played in the Celoron Gold Band for two years after that time and also played in the Celoron ice skating rink in the winter. He now plays the euphonium with the Sousa band.

Many of Jamestown's music enthusiasts were in attendance at the concert, and it was the general opinion of all that the band played up to the standard of its world-wide reputation. The various numbers were repeatedly encored. Among the notable numbers

were those of Herbert L. Clarke, termed the greatest of American cornetists, and the harp solo given by Joseph Marthage.

As to the band numbers, it was hard to select one and call it the best, for all were uniformly excellent. It is an excellently balanced band, and after one has heard its music there remains no more wonder as to why it has made good in its trips around the world.

The programme follows:  
Grand Overture de Concert, (first time here) ..... Massenet  
Cornet Solo—"Caprice Brilliant" .....

..... Herbert L. Clarke.  
Suite—"The American Maid" (new)..... Sousa

(a) "You Do Not Need a Doctor."  
(b) Dream Picture, "The Sleeping Soldier."  
(c) Dance Hilarious, "With Pleasure."

Harp Solo..... Joseph Marthage

Grand Festival Hymn (new).....

..... Homer Bartlett

Intermezzo ..... Lacome

"A Night in Spain," from "La Verbena," (new).

(a) Oriental Conceit, "Kismet" (new) .....

(b) March, "From Maine to Oregon," (new) .....

Violin Solo—"Adaigo and Rondo" from Concerto in E.....

..... Vieuxtemps

Miss Margel Gluck.

African Dance, "Danse Negre," (new)..... Ascher

ST. FAITH'S CHAPTER.

## SOUSA'S BAND

*Jamestown Journal*  
FAMOUS ORGANIZATION AT THE  
SAMUELS WEDNESDAY  
EVENING.

The Famous Bandmaster, John Philip Sousa, Was Given an Ovation When He Appeared—A Program of Uniform Excellence Entertained Until a Late Hour in the Evening a Thoroughly Appreciative Audience.

It is safe to say that there are few cities in the United States in which band music is more thoroughly appreciated than in Jamestown and for that reason the concert given at the Samuels last evening by the famous Sousa's band was attended by a fair sized audience, which showed its appreciation by frequent applause.

Sousa's band has been in Jamestown before, but not in a number of years. The famous bandmaster, John Philip Sousa, was given an ovation when he appeared. The program follows:

Grand Overture de Concert (first time here) ..... Massenet  
Cornet solo—"Caprice Brilliant" .....

..... Herbert L. Clarke.

Suite—"The American Maid" (new) .....

..... Sousa

(a) You Do Not Need a Doctor.

(b) Dream Picture, The Sleeping soldier.

(c) Dance Hilarious, With Pleasure.

Harp solo ..... Joseph Marthage

Grand Festival Hymn (new).....

..... Homer Bartlett

Intermezzo ..... Lacome

A Night in Spain, from La Verbena (new)

(a) Oriental Conceit, Kismet (new) .....

(b) March, From Maine to Oregon (new) .....

Violin solo—"Adaigo and Rondo," from Concerto in E.....

..... Vieuxtemps

Miss Margel Gluck.

African Dance, Danse Negre (new) .....

..... Ascher

A former resident of Jamestown plays in this band. He is A. J. Garing, who at one time led the orchestra in the Celoron theater and who once played in the Celoron Gold band

The numbers on the program given above were so uniformly excellent that it would be difficult to particularize.

Many lovers of band music were in attendance at the concert and it was the general opinion that the band was up to the world wide reputation it had attained. Various numbers on the program were enthusiastically encored.



Youngstown  
NG, OCTOBER 8, 1913.

# SOUSA'S BAND

Famous Director and Big  
Organization Scored Hit  
Last Night

Program Included Much Popular  
Music—Sousa March Numbers En-  
thusiastically Received.

John Philip Sousa and his band de-  
lighted a large and demonstrative au-  
dience at the Grand Opera house, Tues-  
day evening with a regular Sousa pro-  
gram. The famous director following  
his custom of old, was gracious in re-  
sponding to encores, using for the most  
part his famous marches which were  
enthusiastically applauded compelling  
him to give two encore numbers to  
most of the regular program pieces.  
The famous Sousa marches such as the  
"Stars and Stripes Forever," "El Cap-  
itan" and the old "Manhattan Beach  
March" were received with great ap-  
plause. Sousa's leading is as graceful  
as ever. While the program contained  
one or two heavy numbers, it was com-  
posed for the most part of light and  
popular music in which the band ex-  
cels. Of course the Sousa marches  
are never played with the swing, snap  
and dash they receive under the direc-  
tion of the composer himself and for  
that reason these numbers were the  
best on the program.

One of the encore numbers, a para-  
phrase on "Snooky Ookums," a popular  
song, fairly convulsed the house. The  
melody was first played in its entirety,  
then taken up by the trombones with a  
slide effect, then by the reed section  
and finally played as a fugue.

Miss Virginia Root, soprano soloist  
who was scheduled to appear was suf-  
fering from a cold and her place was  
taken by Marksell, the harpist of the  
organization, who played several solos  
in a pleasing manner.

The premier soloist with the band  
this year is Herbert L. Clarke, cornetist,  
considered by many to be the greatest  
in the world. His solo work of last  
night was a revelation to local theater  
and concert goers as nothing like it has  
ever been heard here before. In ad-  
dition to a marvelous technique which  
enabled him to run up and down the  
scales and thrill flawlessly, Mr. Clark  
has a beautiful tone. Instead of using  
the cornet as a loud and blatant in-  
strument Mr. Clarke depends for a lot  
of his effects on softness and beauty of  
tone.

Miss Margel Gluck, violinist, is a  
young player, who, while in the embryo  
stage yet shows promise of becoming  
a great artist as she matures in her  
art. Her fingering was crisp and her  
tone was very pleasing. She was com-  
pelled to respond to several encores.

## SOUSA AND HIS BAND

Admirers of John Philip Sousa  
who filled the Grand Tuesday eve-  
ning found that the noted composer  
and director has lost none of his  
vigor and magnetism. From the  
time he bowed his acknowledgements  
to the tremendous round of applause  
that greeted his first appearance  
on the stage, until the curtain fell  
at the conclusion of the closing num-  
ber, Sousa dominated the scene with  
all of his old time magnetism, the  
players seeming to respond to every  
wave of his hand, every snap of his  
fingers, and even to the slightest  
wriggle of his shoulders.

A more perfectly balanced organ-  
ization of harmonists has never been  
assembled. The brasses blend like  
a mammoth church organ, the reeds  
and wind instruments sound like a  
soothing human voice, and even the  
drums and tympanies seem to fur-  
nish tones that build out and solid-  
ify the general harmony.

While the program Tuesday night  
included a great variety, it was the  
Sousa marches that called for the  
most enthusiastic applause. The  
first of these, good old "Stars and  
Stripes Forever," was given a re-  
ception that must have delighted  
"The March King."

It has been said that Sousa bears  
the same relation to the march that  
Strauss does to the waltz. No one  
can deny that the Sousa marches  
have a strong hold on the American  
public.

On account of the illness of Miss  
Virginia Root, the harpist of the  
band played several solos that were  
greatly enjoyed. The other soloists,  
both of whom were warmly applaud-  
ed, were Margel Gluck, an accom-  
plished violinist, and Herbert Clarke  
the well known cornet virtuoso.

## LISTEN TO THE BAND

Directing his skilled musicians  
with the same spirit and dash that  
has made both he and his marches  
famous, John Philip Sousa and his  
band pleased two large audiences  
at the Valentine theater Saturday.  
The program, ranging from "Sieg-  
fried's Death" and Wagner "Götter-  
dämmerung" to Berlin's "Snooky  
Ookums," proved interesting to  
those of classical tastes and the  
other extremes.

As usual, Sousa's numerous en-  
cores were made up with his fav-  
orite old compositions as "El Cap-  
itan," "The Stars and Stripes For-  
ever," and others. Several of his  
new compositions were heard here  
for the first time Saturday.

Solo work of Herbert L. Clark,  
first cornetist in the band, was  
easily the feature of both perform-  
ances. Besides playing several of  
his own compositions, Clark played  
the popular melody, "On Moonlight  
Bay," in which he more clearly  
showed his mastery of the instru-  
ment than in more difficult numbers.

## SOUSA'S BAND PLAYS.

Noted Conductor Leads Two Concerts  
in Mechanics Hall.

Sousa and his band played to two au-  
diences in Mechanics hall, yesterday, the  
smaller one in the afternoon, the larger  
one at night. With all the musicianship  
for which he and his men are noted, the  
great conductor and his band charmed  
his audiences again and encores were fre-  
quent. The band plays in perfect time  
and tune, which goes almost without say-  
ing now, after years upon such a pin-  
nacle of excellence.

Sousa is called the model of conductors  
and he finds no difficulty in getting just  
the tone and time desired for any se-  
lection from his players. His soloists in-  
clude Herbert L. Clarke, cornetist, who is  
considered unequalled as a cornet soloist;  
Miss Margel Gluck, violinist, recently  
from England, and with a name for bril-  
liant playing in the British Isles. Her  
temperament and technic fit her for the  
prominent part she has on the program.  
Miss Virginia Root, soprano, is the third  
of the soloists, with beautiful voice and  
dramatic power. She has been nearly  
four years with Sousa's band.

The afternoon program opened with the  
"Grand overture de concert," Massenet;  
played here for the first time. Mr. Clarke  
next gave a cornet solo, "The southern  
cross," written by himself. Character  
studies, Sousa, was then played and the  
red man, the white man and the black  
man figured in the melodies.

Miss Root's solo was, "April morn."  
Batten, and the band played "Siegfried's  
death," from "Die Gotterdammerung,"  
Wagner.

After intermission, the numbers were:  
"Second suite, L'Arlesienne," Bizet; "Ca-  
price, fascination," Machetti; march,  
"From Maine to Oregon." Sousa; violin  
solo, "Adagio and moto perpetuum,"  
Ries, Miss Gluck; "Tempo marziale," Rup-  
precht, and "With Don Quixote through  
new Spain."

The night concert opened with a de-  
scriptive overture, "The chase of Prince  
Henry," Mehul; after which came a cor-  
net solo, "Caprice brilliant," Clarke;  
suite, "The American maid," Sousa, one  
of his several new pieces that won much  
applause; and the soprano solo, "Caro  
noma," Verdi.

Then came the nocturne, "Kammenol  
Ostrow," Rubinstein, and after intermis-  
sion "Intermezzo," Lacome; "A night in  
Spain," from "La Verbane"; an oriental  
concert, "Kismet," Markey; also new like  
the preceding; a march as in the after-  
noon, and a violin number, "Adagio and  
rondo," Vieuxtemps, Miss Gluck.

The finale was "African dance," Asher,  
another new number. The program was  
replete with novelties and was highly ap-  
preciated.



Rochester  
Sms. Harold

THI

## "MARCH KING" HAS OLD CHARM

Sousa and His Band Heard Twice  
at Shubert Theater.

### PLENTY OF SPIRITED MUSIC

Popular Composer of Swinging Melodies Gives Typical Programme for Enthusiastic Audience.

There may be some people of such painfully developed musical sense that they are unable to enjoy a Sousa band concert; if so, they have the sympathy of some millions of other people who love the swing and dash of the "March King's" music and would rather hear one of his programmes than all the classics in the musical album. As an exponent of a typically American style of music, John Philip Sousa occupies a niche by himself. His marches are loved because of their vigor and virility and inspiring rhythm, and his



JOSEPH MARTHAGE,  
Rochester harpist with Sousa's Band.

band is loved because it knows how to play them more effectively than any other.

It was a characteristic Sousa audience that listened to a characteristic Sousa concert at the Shubert Theater last evening, an audience enthusiastic and delighted with everything that was offered, and a concert that contained all the brilliance and dash expected of it. Mr. Sousa's band this year, as always, is full toned and complete, and gives forth a robust, ringing volume of sound that can be held down to mere accompaniment dimensions or made to swell forth until it fills every crevice of the theater. Every musician understands perfectly the requirements of the conductor, and there is a unity of attack and a clean-cut, definite quality in the playing of every selection that shows how perfectly the players are under the control of the leader. It is notable also that in all of the selections, of whatever character, Mr. Sousa infuses his own individuality and interprets them in his own fashion, so that it would be easy to believe that all were Sousa compositions.

The programme last evening contained several selections which Sousa had never before played here. It opened with the "Grand Overture de Concert" of Massenet, calling forth the full strength of the band, and serving to display the admirable balance of instruments. Herbert L. Clarke, the Rochester cornetist with the band, played "Caprice Brilliant" and several encores, including "The Carnival of Venice," in vigorous fashion. He is a cornetist of wonderful control of his instrument, which shows to best advantage in the light numbers selected.

Owing to the illness of Miss Virginia Root, the soprano soloist with the band, Joseph Marthage, another Rochester man, played several selections on the harp, including variations on "March of the Men of Harlech" and "Annie Laurie." Mr. Marthage is not a great harpist, but he plays well enough to give genuine enjoyment. The first part closed with a "Grand Festival Hymn" of Homer Bartlett, a majestic and stately composition, in which the heavy brasses carried the burden of the melody in pipe organ effect.

The second part opened with Lacombe's intermezzo, "A Night in Spain," from "La Verbena," in which the reeds had their opportunity. Then came "Kismet," a picturesque Oriental number, and Sousa's new march, "From Maine to Oregon." Miss Margel Gluck gave delight with her violin solo, adagio and rondo from Vieuxtemps "Concerto in E." She plays with feeling and with exquisite touch. A new African dance, "Danse Negre," by Ascher, brought the concert to an end.

Not the least part of the enthusiasm displayed by the audience was due to the many encores in which Sousa favored with his best known march numbers. There was "El Capitan," "Manhattan Beach," "Stars and Stripes," and others, and as the swinging melodies filled the theater, with even beat of drum and all the little Sousa flourishes, it was cold blood indeed that was not stirred to quicker action. Mr. Sousa conducted in the graceful, picturesque fashion he has made his own and held his players under complete control of his baton every second.

Rochester  
Democrat  
Oct-12.

### SOUSA AND HIS BAND. Exhilarating Music Enjoyed by Two Audiences at the Shubert.

The joyful welcome extended to Sousa's Band by two large audiences at the Shubert Theater, yesterday afternoon and evening, was an excellent tribute to the continued excellence and popularity of this famous organization. The concerts were characterized by the real Sousa quality, which means that they were full of sparkle, variety and "go." There were some new descriptive compositions by the prince of bandmasters; arrangements from Bizet, Massenet and other great composers; several miscellaneous pieces, and several of the well known Sousa marches, given in response to tumultuous recalls, all of which were received with demonstrations of rapturous delight.

Herbert L. Clarke, long a favorite in Rochester—and everywhere else—played cornet solos with the beautiful tone and expression for which he is noted. Miss Margel Gluck was promptly recognized as a violinist of unusual skill and her selections from Ries and Vieuxtemps displayed real virtuosity. Miss Virginia Root was unable to sing on account of a slight attack of bronchitis. By order of her physicians she will rest for a day or two, and it is expected that she will soon be able to use her voice without fear of further complications.

Rochester Union Advertiser  
10/12/12

### SOUSA'S BAND.

John Phillips Sousa's Band pleased two large audiences at the Shubert Theater Saturday afternoon and evening. The programme was a characteristic Sousa one which means that it was varied and sparkling. In addition to the numbers played by the famous band several soloists were heard. Herbert L. Clark rendered several beautiful cornet solos and Miss Margel Gluck displayed fine skill on the violin. Miss Virginia Root, vocalist, was unable to sing because of a slight bronchial attack.



Buffalo Inquirer  
Oct 16

## SOUSA AND HIS BAND ARE HERE

*Great Enthusiasm at Yesterday's Excellent Concerts  
—Sousa Compositions to be Played Tonight.*

Buffalo's musical season was officially opened yesterday with a matinee and evening concert in Elmwood Music hall by the famous Sousa and his world-famous musicians. The same old enthusiasm was manifest by those who attended the concerts yesterday that is shown wherever Sousa appears, and frantic applause followed each number rendered.

Every section of the band is perfect in harmony and tone and the wonderful blending of the instruments is an achievement which is seldom equaled by other leaders. Mr. Sousa has never come to Buffalo with his players in better form than at present.

The new Sousa suite, was a feature of last night's concert. This is called the "American Maid" and has these subtitles: "You Do Not Need a Doctor," "Dream Picture," "The Sleeping Soldiers" and "Dance Hilarious." Scored in Mr. Sousa's irresistible style the suite called forth voluminous applause. Another telling number on the programme was a clever arrangement of Rubenstein's "Kamennoi Ostrow." A Massenet overture, an African dance by Ascher, and smaller pieces by Lacombe and Markey, completed the official numbers, supplanted by the many encores which are always demanded by Sousa's audiences.

Miss Margel Gluck, gifted violinist, a daughter of the late James Fraser Gluck, of this city, played "Adagio" and "Moto Perpetuum" with much effect. Miss Gluck shows wonderful promise as a solo violinist. She draws a full, rich tone from her instrument, and her phrasings are wonderfully artistic. She was given a warm welcome.

Herbert L. Clarke, cornetist, played the "Southern Cross," one of his own compositions, with success. Joseph Marthage gave a harp solo which was one of the big events of the evening.

A programme entirely composed of Sousa compositions will be presented tonight.

## CROWD DELIGHTED WITH SOUSA AND MISS GLUCK

Sousa night at Elmwood Music hall last evening was the occasion for a great demonstration of the popularity of John Philip Sousa and his splendid band. It was an all-Sousa programme, to which double encores after nearly every number had to be given to satisfy the crowd. Mr. Sousa was in fine form and imbued his players with a vitality that stirred the audience to demonstrative approval.

The opening selection, "Sheridan's Ride," five historical pictures, exhibited some wonderful effects in tonal color. In the suite "Looking Upward," the third movement, "Mars and Venus," was a combination of striking contrasts. The "Valse Romantique," one of Mr. Sousa's happiest works, was lovely and was received with rapturous applause. Many old-time favorites were played with stirring swing and dash that worked a potent charm.

The popular march king received a flattering ovation at the end of the concert. Miss Margel Gluck, of whom Buffalo is proud, as one of her talented daughters, played "Reverie, Nymphalia," composed by Mr. Sousa, an alluring work and was recalled for two encores, her first, "Moment Musical," by Schubert being a fine exhibition of her splendid musicianship. Herbert Clark, cornetist, in his solo, "Oh, Warrior Grim," by Sousa, won a double encore.

Joseph Marthage, the harpist, played two Scottish airs with excellent tone and was enthusiastically applauded.

## SOUSA IN TRIUMPH; ALSO MISS GLUCK

Oct. 16.

Sousa with his irresistible baton, to which his musicians respond as one man, gave two delightful concerts yesterday afternoon and last evening in Elmwood Music hall, arousing the same enthusiasm, which each succeeding year means recalls after every number and frantic applause when old-time favorites like "Stars and Stripes Forever," are played.

If anything, the programmes presented in this engagement are of a higher character than those of previous years, and serve better to display the full resources of this superb body of musicians.

The programme yesterday afternoon opened with the Descriptive Overture, "The Chase of Prince Henry," by Mehul, a stirring and dramatic performance. In "The Dwellers of the Western World," composed by Mr. Sousa and a series of three character studies, some strikingly beautiful tonal pictures were obtained, and Mr. Sousa was accorded a flattering tribute of applause. Of impressive dignity and magnificent tonal quality was "Siegfried's Death" from "Götterdämmerung," Mr. Sousa's ability as a Wagnerian scholar being brilliantly disclosed. Other enjoyable numbers included a new march by Mr. Sousa entitled "From Maine to Oregon." This found in stant favor.

Miss Margel Gluck, gifted violinist, daughter of the late James Fraser Gluck of this city, played Adagio and Moto Perpetuum by Ries, disclosing her brilliant musical equipment and fine style. She draws a full rich tone from her instrument, her bowing is graceful and her phrasing artistic. She received a warm welcome.

Herbert L. Clarke, cornetist played "The Southern Cross," one of his own compositions, which won such applause he was compelled to give two encores.

The programme presented last evening was equally fine, and drew a large audience. The opening number, "Overture de Concert," by Massenet, played for the first time here, was a beautiful offering, while the Suite "The American Maid," a new work by Mr. Sousa with its contrasting style in the three movements aroused a great demonstration. In the "Festival Hymn," by Homer Bartlett, the band rose to great heights of musical achievement. The intermezzo, "A Night in Spain," from "La Verbena," by Lacombe, a new work, won an ovation.

Miss Gluck achieved a triumph in her violin solo, Adagio and Rondo, from Concerto in F by Vieuxtemps. She has gained enormously in poise since last heard here.

In place of Miss Root, the soprano soloist, who is suffering from a cold, there was a harp solo by Joseph Marthage, which was one of the gems of the evening. This artist was given an enthusiastic encore, but owing to a broken string merely bowed his acknowledgments.

Herbert Clarke in his cornet solos again won a share of the honors. This evening an all-Sousa programme will be presented, with Miss Gluck and Mr. Marthage as soloists.

Buffalo Inquirer

## EXCELLENT CONCERT.

Sousa and His Band to be Heard  
Again This Evening.

The musical season in Buffalo was officially opened this week with a matinee and evening concert yesterday, and a third concert this evening in Elmwood Music Hall, by John Philip Sousa and his band. Mr. Sousa has never come to this city with his players in finer form than at present. Every section of the band is praiseworthy, with the oboes, clarinets and harp deserving special prominence for fullness and beauty of tone. The cornets and trombones have often proven their strength and reliability in the Sousa organization and they are no less substantial and stirring than in former years. In short, both for individual excellence, mellowness and brilliance of tone, and for collective smoothness, shading and sympathy, the Sousa band has never compelled more genuine admiration than this season.

A feature of last night's programme was the new Sousa suite, The American Maid. Its three movements, with the sub-titles, You do not need a Doctor; Dream Picture, the Sleeping Soldiers, and Dance Hilarious, were strains very agreeable to the ear and of musical coherence, in spite of the rather disconnected titles. Scored in Mr. Sousa's most effective style, the suite made a strong impression and was enthusiastically received. Another telling number, not on the programme, was a clever arrangement of Rubinstein's Kamennoi Ostrow, which lent itself well to treatment by the band.

A Massenet overture, an African Dance by Ascher, and smaller pieces by Lacombe and Markey, completed the official numbers, supplemented by the innumerable encores always demanded by a Sousa audience.

The soloists scheduled were Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist. Miss Root was unable to appear on account of illness, and in her place Joseph Marphage, harpist of the band, gave a transcription of the March of the Men of Harlech. He has a remarkably full tone and a splendid control of the technic of his instrument. His solo was greatly enjoyed and it was a pity that a broken string impossible to replace quickly prevented his performance of a much-desired encore.

Miss Gluck was warmly welcomed by hosts of friends in her native town. She has gained notably in authority and breadth of interpretation since she last played in Buffalo. In the Vieuxtemps Adagio and Rondo which she elected to play last night she showed a tone of charming sweetness and clarity, fine mastery over harmonics and admirable facility in passage playing. Her tone is not large, and it was sometimes lost in the too forceful accompaniment. She was therefore heard to better advantage in the encore, the Meditation from Thais, given with the harp alone. It was delightfully played and won for her a genuine outburst of approval.

Mr. Clarke in a Caprice Brilliant of his own composing, revealed all the merits which have raised him to the rank of great cornet players. Surprisingly large compass and volume, as well as sweetness of tone, remarkable breath control and command of cornet florituri were all present in his playing, which is one of the features of a Sousa programme.

There has been a big demand and a large sale for an all-Sousa programme, which will be given this evening in Elmwood Music Hall. Several compositions new to Buffalo will be heard.

Express Oct 16 M. M. H.



Buffalo Evening Times, Oct 11

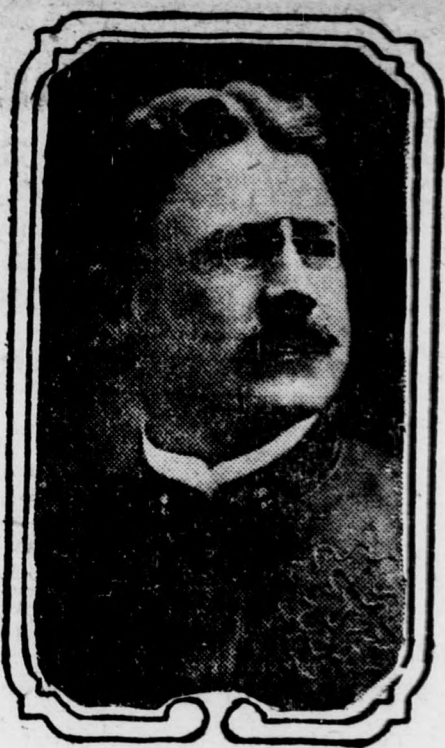
**Sousa, Miss Gluck,  
And Herbert Clarke  
Score Big Successes**

As a prelude to the musical season John Philip Sousa, the eminent bandmaster, with his excellent organization was heard in Elmwood Music Hall yesterday afternoon and evening. Associated with him on the program were Miss Margel Gluck, violinist, former resident of this city; Herbert L. Clarke, cornetist; and Miss Virginia Root, soprano. Owing to a severe cold Miss Root was not able to appear last evening and a selection by the harpist, Joseph Marphage, was substituted.

A large audience greeted the well known leader and demonstrated by its expressions of approval that he had lost none of his popularity. Nearly all of the numbers on the program were new and were generously supplemented by encores, all of which were given with a verve and exhilarating rhythmic swing, stirring in the extreme. Two of these new numbers were of the conductor's composition, a suite, "The American Maid," and a march, "From Maine to Oregon." The custom of bringing to the front of the stage those who were to perform the solo parts was adhered to in last night's concert.

Miss Margel Gluck, violinist, played "Adagio" and "Rondo" by Vieuxtemps in which she revealed excellent control of technique and variety of tone shading smooth bowing and velocity of execution, completely capturing the audience. She added two encores, one with harp accompaniment, and the other with that of the orchestra.

A cornet solo "Caprice Brilliant," was played by the composer, Mr. Her-



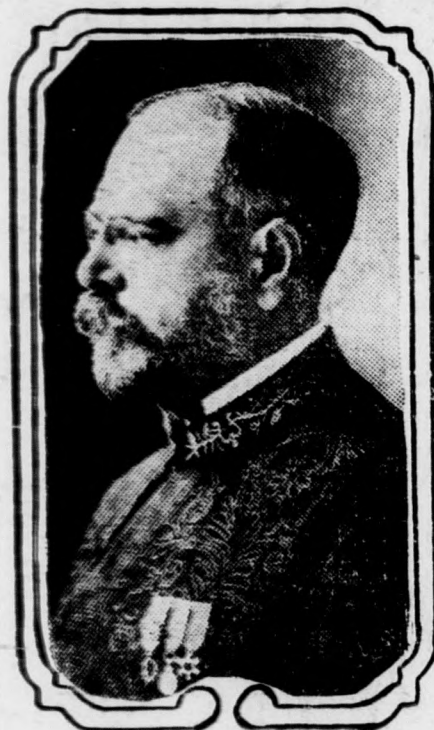
HERBERT L. CLARKE.

bert L. Clarke, displaying a brilliancy of technique and variety of tone shading that were highly commendable.

The main theme of the harp solo, "Scots, Wha' Hae," by Joseph Marphage, was given with a decisive clearness and was in admirable contrast to the delicacy of the pianissimo passages. This evening's concert will be a special Sousa program.

Buffalo Eve. Times Oct 11 45

**Great Bandmaster,  
John Philip Sousa, Is  
in Buffalo Today**



JOHN PHILIP SOUSA.

Looking almost as hale and hearty as he did on the occasion of his first visit to Buffalo 21 years ago, John Philip Sousa, bandmaster, composer and author, strolled into the lobby of the Hotel Iroquois yesterday.

After opening a batch of letters and telegrams he sat down to talk for a few minutes with a few old friends who came up to greet him.

"Don't you ever think about retiring?" one of them asked jocularly.

"Well, yes, I do," replied Sousa, thoughtfully, "but that is about as far as I get. The greatest pleasure of my life today is to produce music that pleases the American people and so long as they continue to show an interest in it, I shall remain in harness."

"During the 21 years since I first visited Buffalo I have traveled over 600,000 miles and have given something like 9,000 concerts. I attribute my good health despite the strain of this travel to the recreation I take during the summer months. This summer I rode over 400 miles on horseback on one trip, and I have attended a large number of shooting tournaments, one of them here in Buffalo. If you would live long, keep out in the open."

Sousa and his band with a company of brilliant soloists will give a final concert this evening at Elmwood Music Hall.

**SOUSA'S BAND DELIGHTS  
TWO BIG AUDIENCES**

**Margel Gluck Gives Evidence  
of Steady Advance in  
Her Art.**

John Philip Sousa opened the musical season in Buffalo yesterday afternoon and evening with Sousa concerts. Sousa with his band has become a national institution. The interest in his art never ceases. It was a fine attendance at both performances yesterday, especially in the evening, and the audiences were greatly pleased and enjoyed to the full the work both of the band and of the special artists who assisted.

The evening concert especially was devoted to a variety of composers and the special feature of it was the new Sousa suite, entitled "The American Maid." It has three movements with sub-titles of "You Don't Need a Doctor," "A Dream Picture of the Sleeping Soldiers," and concluded with "The Dance Hilarious." These titles themselves indicate the nature of the composition and under the brilliant handling of the great conductor-composer the suite won very warm applause.

The especial interest in the concert perhaps centered as much around Miss Margel Gluck, violinist, as upon any other part of the program. In her own city she was welcomed by a large number of her lifelong friends and admirers and she responded splendidly to their expectations. Her work gives evidence of her steady advance in her art, especially in power of interpretation, that renders her playing of such a nature as to correspond to eloquence in speech.

Buffalo News Oct 11.

Herbert L. Clark played a Caprice of his own composing, which enabled him to display his accomplishments as one of the great cornet players of the day. Miss Root, soprano, advertised to appear, was ill and unable to sing, and in her place the harpist of the band, Joseph Marphage, gave a transcription of the march "The Men of Harlech."

No words of praise could add anything to what has been said for years of the supreme excellence of Sousa's band. In its own field it is unsurpassed in America or anywhere else and probably unrivalled. The program for tonight is made up exclusively of Sousa compositions and there is so great an interest in that program as to have already resulted in a very large sale for the evening performance, especially since some of his very latest compositions will be heard for the first time in this city.



## THE DRAMA

### VAN CURLER.

Sousa and his band gave one of their pleasant concerts at the Van Curler, last night, with several new things and many of the good old tunes that we all used to whistle when we were little boys. There is something stirring and satisfying to the more primitive sensibilities in this loud music that the brass band with its wood winds can make. That is, when it is not too vociferous. When Mr. Sousa lines up six trombones, or, worse yet, trombones, cornets and flutes, across the front of the Van Curler stage, and lets them blow their terrific voices directly at the audience, in a manner that might be effective in Madison Square Garden, the result is painful. But mostly the band stayed in its place and played enjoyably. The soloists contributed some good numbers. The singer, Miss Virginia Root, did not sing on account of a cold, and Joseph Martin, the harpist, proved an excellent substitute. He played two songs with variations—"Men of Harlick" and "Annie Laurie"—on his fascinating instrument.

The young violinist, Miss Margel Gluck, had the difficult task of coming in with a violin number after many band selections, and she did not quite succeed in gaining her audience's thoughts from the swing of the big band numbers. Her numbers were prettily executed and the encore from "Thais," with harp accompaniment, was particularly enjoyable.

The numbers by the band included besides those announced on the program, many encores generously given by the popular leader, mostly from his own compositions, which everyone always wants to hear the band play.

From the time when the bald spot of John Philip Sousa looked no larger than a quarter of a dollar, as he stood with his back to the audience conducting his band, to the present, when that spot has grown so large that it can be seen from the back of the theater and there is only hair around the suburbs, as it were, he never gave a better concert than at the Wieting last night. It was a program of new things, with the famous old marches as encores. Nobody sleeps at a Sousa band concert, and more novelties are crowded in than with any other band. Herbert L. Clarke, the cornet soloist, was in one of his most brilliant moods. Miss Margel Gluck, the violinist, was especially enjoyable in her "Thais" "Meditation" number, and Joseph Marthage, the harpist, was the other soloist. There are few more joys of the kind in the course of a season than Sousa's band.

## SOUSA'S BAND PLAYS MARCH FAVORITES

Many of the marches which have made the name of John Philip Sousa famous were given again under his direction at the Wieting last evening. It was Sousa's annual visit to Syracuse, and there was a large audience of Sousa enthusiasts present. The band this year consists of about fifty pieces.

Chief among Sousa's new selections is the stirring march song, "From Maine to Oregon," featured in his new opera, "The American Maid," which opened in Syracuse under the name of "The Glassblowers." The song has the genuine Sousa swing and it brought forth a round of applause.

"El Capitan," "The Stars and Stripes," and other well known Sousa marches were given during the evening. Miss Virginia Root, soprano, who was scheduled to appear, was ill with a cold, and a harp solo was substituted for her number.

The afternoon audience was smaller.

## CORDIAL RECEPTION HERE FOR SOUSA AND HIS BAND "March King" Delights Two Enthusiastic Audiences at the Wieting.

John Philip Sousa made his annual visit to Syracuse yesterday. He came from New York with his talented players and appeared twice at the Wieting. Just as dignified as ever in his conducting and generous to the limit with encores, Sousa was given an enthusiastic reception by both the afternoon and evening audiences.

The majority of the patrons of a Sousa concert expect a Sousa programme, and they like the marches and light opera selections. It was in these works that the band excelled yesterday. A more delightful rendering of "Moonlight Bay," for instance, could not be conceived that that of Herbert L. Clarke, cornetist, assisted by the full band. It was done in such a way that it made a classic of a terribly worn popular air.

Miss Virginia Root, soprano, was unable to appear because of illness, and her place was filled by Joseph Marthage, an excellent harpist. Miss Margel Gluck, violinist, played a part of the Vieuxtemps concerto in E with considerable brilliancy. She was well received.

Sousa opened the programme with a Hassenet overture and concluded with an African dance. The suite from his "American Maid" and his march, "From Maine to California," were followed by long applause and the march king graciously responded with two or three popular tunes for encores. The more serious numbers, such as Homer Bartlett's festival hymn and the Massenet overture, were handled well.

## "THE MARCH KING"

Splendid Concert By the Sousa Band Last Evening.

John Philip Sousa and his band, world renowned, and deserving of that reputation, delighted a fair-sized audience at the Majestic Theatre last evening, and although the program was short in selections named it was generously lengthened by encores. The rendition of each number was artistic in the highest degree, and each of the merited encores was graciously responded to by the band and the soloists.

Few conductors make as light of their work as does John Philip Sousa. The ease with which he conducts the most difficult interpretations is always apparent. He seldom puts the baton to vigorous use, but it is readily seen that his control over his musicians is perfect and the understanding between conductor and band is mutual.

The band is assisted by three soloists, Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, but as Miss Root was suffering from a cold she was unable to appear. Her place on the program was admirably filled by Joseph Marthage, the harp soloist, who played a fantasy on the old Welsh national song, "Men of Harlech." As an encore number he played "Annie Laurie" with variations. In the first number a harp string broke, but he did not appear to affect the artist's rendition of the piece.

The humoresque and it was heartily applauded.

The Grand Overture de Concert, by Massenet, which opened the concert, is an exceptional number for band, and the phrasing and its general interpretation by Sousa were excellent. Especially notable were the chromatics, as played by the bass horn.

The cornet solo, "Caprice Brilliant," by Mr. Clarke, was executed by that virtuoso with ease and delicacy. It was interspersed with delightful cadenzas and was a beautiful sample of the artist's capability. His response to an encore, "On Moonlight Bay," was played with fine tonal effect, a mute being used in the repetition of the choral strain. While the final chorus of that popular air was being played by Mr. Clarke a complete hush fell over the audience and it was greatly contrasted by the persistent applause which followed when the last note died away. He then played "The Carnival of Venice," with variations.

"The Sleeping Soldiers," a dream picture from the suite, "The American Maid," contained an oboe solo, with harp accompaniment, a combination which gave the number a rich effect.

In "A Night in Spain" the oboe was again in the foreground, and the cadenzas by that sweet-toned instrument were of unusual beauty. The oboe soloist for Sousa's Band is an artist of the foremost type and his work is worthy of commendation. In almost every number the oboe was prominent in a pleasing way.

A fine example of the crescendos in unison was given in the Grand Festival Hymn. In this number the first movement consisted of a duet for the French horns and the oboes, with the clarinets accompanying. It was odd, but entrancing.

For an encore to "From Maine to Oregon," "Stars and Stripes Forever" was played. In the trio the piccolists marched to the front of the stage and played an obligato. In the repetition of the trio the piccolos were joined by the trombones, trumpets and cornets in great military effect.

Miss Margel Gluck, the violinist, was with Sousa last season, and made a fine impression on all who heard her. The Adagio and Rondo movements from Vieuxtemps's Concerto in E, as played by Miss Gluck, were beautiful. Her playing is unaffected, but perfect. Her faculties for pure tone, double stops and even execution are highly developed. She was twice encored. Her first response was the Meditation from "Thais," with harp accompaniment, and her second, "Liebesfreud," that beautiful Viennese waltz, by Fritz Kreisler, which was also played by her last season.



# OVATION FOR JOHN PHILLIP

PACKED HOUSE GREETED SOUSA AT  
TEMPLE YESTERDAY

MASTER OF POPULAR MUSIC  
GAVE A DELIGHTFUL PRO-  
GRAMME—PLEASED WITH  
CITY.

Mr. A. A. Van De Mark scored again yesterday when the Temple Theatre was packed and many had to be turned away from the John Philip Sousa concert. The great American composer of popular music and his band of 50 pieces received an ovation which pleased the master-leader and caused him to give generous appreciation of Lockport. The audience was the largest matinee crowd to which Sousa has played this season, not excluding the larger cities. Extra chairs were placed in every available space but these did not take care of the many who struggled for admission and Mr. Van De Mark had to turn them away.

It was Sousa's first appearance before a Lockport audience. He was in the mood for his best and the programme was delightful from beginning to end. The thrilling music which Sousa alone can give thrilled the audience in demands for many encores, no less than two be given to every selection.

Miss Virginia Root, soprano soloist, was unable to appear, but the musical menu was complete withal. The Grand Overture by Massenet and Cornet Solo by Herbert Clark, the latter the effort of a master, were given responses by the audiences which could be heard for blocks, but when Sousa launched into his own compositions, the first The American Maid, his newest piece, the applauding was deafening. So it was with the Grand Festival Hum and his fascinating march Maine to Oregon.

Sousa was compelled to give many of his famous selections known to every American as The Stars and Stripes Forever in which the sextette of cornetists accompanied at the octalights. When Snooky Oakums was given neach instrument chirped consecutively the chorus line "Cut it Out," the thrill was catching and the house shook with delight. A Sousa programme is unlike any other. The wonderful sway of the music reaches any heart and cannot be resisted.

Miss Margel Gluck gave a pleasing violin solo. The whole programme consumed two hours time and the audience reluctantly let the curtain fall.

It is worth mentioning that Sousa did not care to play Lockport. Music artists however had told him of Mr. Van De Mark's enterprise and he "took a chance." His surprise was great and he will come to this city again.

MANCHESTER, N. H., DAILY MIRROR

## SOUSA AT CLOSE RANGE. NO MUSICAL TASTE AS A LAD.

John Philip Sousa, who was here last Saturday and conducted two of the most delightful instrumental concerts that Manchester ever listened to, began his career in Washington, D. C., at the age of eight years. His name is Sousa, by the way, his remote antecedents coming from Portugal. He is an American. In his early youth he had no taste for music whatsoever, could not even hum or whistle a tune, took up a course of instruction in music only because a friend of his father's had established a conservatory in Washington and was desirous of training some fresh boy voices, and induced Mr. Sousa's father to allow young John to attend the school. He showed no special interest for a long time in his studies, but finally his ambition was aroused and he began to love his work and quickly to absorb instruction.

### Earned Five First Prizes.

He remained in the institution three years, and at his graduation earned five first prizes in different studies, but only received three awards, as the principal thought the public would believe favoritism had been shown if he was given what he had won. The first musical instrument he learned to play was the violin, next the flute, after that about every instrument that a first-class orchestra contains, but his favorite has always been the violin.

### His First March.

His progress was rapid after his graduation and soon he wrote selections of various kinds. He has no copy of his first march and does not recollect it sufficiently well to rewrite it. Naturally his early written efforts fell flat. He tried his hand at opera, with little or no success. At 25, however, he became conductor of the Marine band in Washington, which position he filled for many years with great credit.

### 20 Years Ago Organized a Band.

A fifth of a century ago he was induced to organize a band of his own, and with that soon established immense success, which has continued. Between his appearance here last Saturday and his previous visit several years ago, at Mechanics' hall, he has made a tour of the world, being fourteen months en route. There were sixty-nine members in the company. His wife and daughter accompanied him. Miss Root was one of the soloists. The enterprise was financed by a London concern. The expenses, of course, were immense, but the receipts were likewise, and Mr. Sousa cleared a very handsome sum. He played to record-breaking houses in London. In six performances he drew \$24,000, and many more thousands would have been received if the auditorium had been larger. His tour this season will occupy only sixteen weeks, the present one being the thirtieth.

### An Enthusiast on Hunting.

He is interested in a game preserve of several thousand acres in South Carolina, in conjunction with Dupont, the powder man, and others. When his trip closes

this season he will go down there on a hunting expedition. He is a great lover of trap shooting, and when he is in prime condition can break clay pigeons with some of the best of them. Two years ago he shot in Maine with Congressman Reed and ex-Police Commissioner Thomas Rice Varick, who remember their bout with him with pleasure. "King Philip" is an enthusiastic horseback rider, and he enjoys endurance jaunts very much, the best one he ever pulled off being a test of a thousand miles, on which he averaged forty-five miles a day in the saddle.

### Hiring the Musicians.

The hiring of the members of the band is left almost entirely to Herbert L. Clarke, the cornetist, who is assisted by his brother, who for many years has been Mr. Sousa's business manager, attending to all the details incident to traveling, looking after the tickets and money, accommodations and general running expenses. He cleans up his accounts every performance, and submits a statement to Mr. Sousa, who, being thus freed from the petty trials of routine work, can devote his entire energies to conducting his band. A valet accompanies Mr. Sousa and looks after his personal wardrobe and dressing.

The expenses of the band are so large, running often over \$7000 a week, that it is imperative to play twice a day in order to meet current expenses. The members of the band are paid every Saturday. His highest priced artist is Mr. Clarke, who receives a salary of \$150 a week. The lowest priced performers are second clarinetists, who get \$35. All the performers have their traveling expenses paid, but not their hotel accommodations.

### Musical Ability Not Inherited.

Mr. Sousa does not believe that musical ability is inherited. He has a son who has graduated from Princeton and was quite an athlete during his college life. During his band campaign he allows no side issues to interfere with his work. He does not even shoot, even if he has an opportunity, and when he hunts he does not let band matters come into his thoughts. He sees great things in the future for the moving picture business in conjunction with the phonograph. He has given special performances by his band to kings and queens and potentates all over the world, and has been presented medals enough to make both breasts bullet proof.

### "From Maine to Oregon" His Favorite.

Modest, retiring, genial, a pleasant, easy conversationalist, a student and a scholar, possessing a fine mental equipment and a fund of anecdote, considerably under threescore years, possessing robust health, with a passion for music, it is presumed he will entertain the public for many years to come with his band concerts and compositions. His latest piece is "From Maine to Oregon," a march, which he played both afternoon and evening Saturday. He favors it above either of his other compositions.



Albany  
THE KNICKERBOCKER

## SOUSA BAND AGAIN DELIGHTS ALBANY

Inimitable Leader and Accomplished Musicians Give Two Fine Concerts.

### PLAYS OWN OPERA SUITE

Selections From "The American Maid," by Sousa, Promise Great Success for Composition.

John Philip Sousa, the man who has done more to impart to distinctively American music a world-wide popularity than any other individual, gave his annual band concerts at Harmanus Bleeker Hall yesterday, matinee and night, to appreciative audiences. There was not so much of the dashing march, great volume and the loud crash as in former years, but instead we heard more of the symphony orchestra melody. But as of yore he beckoned and cajoled, he waved out diminuendos and snatched crescendos from the air and with his magic hands sprinkled them into the harmonies and melodies that poured profusely from his band of selected musicians.

#### SOUSA'S FINE CONCERT.

The March King Again Visits Albany With His Famous Band.

The American March King, John Philip Sousa, once more visited Albany with his world-famous band and gave a most delightful concert at Harmanus Bleeker Hall, matinee and night yesterday to audiences which bubbled over with enthusiasm and praises. There were nine numbers on the program, but these were more than doubled with encores, and Herbert L. Clark, his celebrated cornet soloist, was applauded most vociferously. One of the numbers which brought forth highest praise was Sousa's new opera, "The American Maid."

Miss Virginia Root, soprano soloist, was forced to absent herself on account of tonsillitis, and her place was taken by Joseph Marthage, harpist. Miss Margel Gluck, violin virtuoso, was warmly received in her several numbers. The engagement was for yesterday afternoon and last night only.

There were nine numbers on the program, but he more than doubled them in encores. Herbert L. Clark, his cornet soloist, wrought some wonderful notes in triple tongue playing. The velvet tones of the instrument were brought into splendid service when muted in the popular "Moonlight Bay."

The place of Virginia Root, soprano, whose absence was caused by tonsillitis, was taken by Joseph Marthage, a harpist. He gave an effective rendition of "Anna Laurie" as an encore. Miss Margel Gluck, violin virtuoso, was warmly received, especially in her last number, "Liebsfreund," by Kreisler. She plays with splendid technique and while not as powerful as some violinists, her interpretation drew forth all the beauty and sweetness afforded by this exquisite composition.

The program opened with "The Grand Overture de Concert" by Massenet. It was designed for woodwinds principally and its theme consists of a plaintive, lilting movement that readily adapts itself to the ear.

Sousa's new opera, "The American Maid" provided the only suite on the program. There were three divisions. The first was an optimistic, rollicking lyric and the second greatly favored the reedy tones of the fading music of a far off atmosphere. The last, entitled "The Dance Hilarious" was appropriately named. It was markedly spirited and was punctuated sharply by the brasses. Its powerful sweep fascinates and if Mr. Sousa's opera contains more of the same brand of music as is revealed in this suite, he has produced a rare work and one that ought to meet popular favor.

The inimitable master literally waltzed through the "Blue Danube" number, and when it comes to picturesque leadership his image is fixed in the mind's eye of all music lovers.

"The Grand Festival Hymn" by Homer Bartlett proved very impressive. It was a descriptive piece abounding in sonorous organ tones and the solemn measures of sacred music.

The laugh came in the rendition of "Snookey Ookums". The Sousa band, organized in 1892, sounds better and better as it grows older. G. A. W.

Schenectady Times Star  
10/15/13

A fair sized audience greeted John Phillip Sousa and his band at the Van Curler Opera House last evening and greatly enjoyed a varied program. Every number was greeted with favor and responded to encores and double encores after every number. The heavier numbers of course pleased the audience, but it was the Sousa marches, played in the swinging style only attained by Sousa, that got the heartiest reception. Variety was given to the program by solo numbers by Herbert Clark, the peer of all American cornetists; two numbers for the harp by Joseph Martin, his numbers being given to take the place of the soprano solos of Miss Root, who was unable to sing on account of a cold; and two excellent violin solos by Miss Margel Gluck. Her numbers were especially pleasing and showed the young lady to be an artist of no small degree. The concert as a whole was the most pleasing that has been heard in this city in some time.

Albany Eagle Journal 10/16/13  
Albany Journal  
PAGE ELEVEN

## Amusements

### HARMANUS BLEECKER HALL.

#### Sousa and His Band.

John Philip Sousa, who some years ago gained the title of "March King," with his band filled matinee and evening engagements at Harmanus Bleeker hall yesterday. Appreciative audiences, which proved to be about the same size as of last year and the year previous, enjoyed the two-hour program.

The nine numbers on the program proved hardly half of what was played. Every number was encored, sometimes twice, and Sousa and his men were generous throughout. There is wide contrast in the numbers chosen. The opening selection by Massenet, "Grand Overture de Concert," brilliantly played, was followed by Herbert L. Clarke, cornetist, who gave his own "Caprice Brilliant." The house was insistent, and he responded with the familiar "Carnival of Venice" and "Moonlight Bay."

Sousa's suite from "The American Maid" proved one of the treats. The first part has many possibilities for the woods, the second is softly harmonious and delicately treated, and the last is a number full of romp and spirit, rightly termed "Dance Hilarious." The band also played an intermezzo from "La Verbena," Lacome, "Kismet," Markey, and a new Sousa March, "Maine to Oregon." In addition there were the old favorites, "Beautiful Blue Danube," "Girls that Have Loved," "El Capitan," "Snookey Ookums," showing the possibilities of the brasses and woods in this popular stuff, and the stirring "Stars and Stripes Forever." "Grand Festival Hymn" was most impressive.

In addition to Mr. Clarke, the soloists were Margel Gluck, violinist, and Joseph Marthage, harpist, who substituted for Virginia Root, soprano, who is suffering from a cold. Miss Gluck played a Vieuxtemps composition, the Adagio and Rondo from Concerto in E, giving it fine tonal expression and good execution. Her encore was the Meditation from "Thaïs," Massenet, and she was obliged to respond a third time with Kreisler's "Liebsfreund." Miss Gluck is a decided acquisition to Mr. Sousa's organization. Mr. Marthage played two numbers, including "Annie Laurie." He does not play from memory, and while not a great artist, is capable of pleasing expression, combined with careful reading.

Albany Times



Albany Argus 10/16/13

# SOUSA GIVES A FINE CONCERT AT THE HALL

The annual Sousa concert, which comes as regularly as Christmas and the Fourth of July, took place at the Hall last night and was just as welcome as ever. There is nothing new that can be said about the March King and his band, but there is always pleasure in listening to him—to say nothing of watching him—and he has held his public for long past a decade so firmly that a chronicle of his concerts is but a rewording of the same old tale.

Sousa is as thoroughly American as Coney Island, Pittsburg or baseball. In brass he tells the story of our blatant boastings, our virility and our supremacy. More than this, his marches reflect in harmony the strenuous idealism of this country and its slap-dash way of doing things. We may stray after the false gods of Viennese waltzes, ragtime and Tango time, but way down in our hearts we like Sousa because he is our reflection of ourselves.

And then there is the Sousa back, which shares with Mary Garden the rear view fame of the stage. There is melody peeping out from between the shoulder blades and march time in the sway of his waist line. Last night the March King payed tribute to the Waltz King by playing "The Beautiful Blue Danube" as an encore. During his leading he performed a stepless waltz that would have done credit to Donald Brian. At one moment he suggested Walter Travis making a telling golf play, and at another one thought of Miss Eleanor Sears in the throes of tennis. It was the old Sousa, leading his band with his whole body and one almost forgot the fine playing of the good old waltz in amusement over his calisthenics.

The first number was the Grand Overture de Concert of Massenet. Then Herbert Clarke played his own "Caprice Brilliant" and "Moonlight Bay" on his cornet and really reconciled one to this particular instrument. Sousa played excerpts from his latest opera, "The American Maid," full of gaiety, poetry and rythm. The last bit, a Dance Hilarious, was particularly enjoyable. He

closed the first part of the concert with the Grand Festival Hymn of Homer Bartlett. "A Night in Spain" of Lacombe was a fanciful piece of Castilian color and the Markey Oriental conceit, "Kismet," conjured pictures of eastern bazaars, hidden faces and minarets. By way of contrast came the latest Sousa march, "From Maine to Oregon," which is proof that he has not lost his cunning. It was encored vociferously.

The final number programmed was an African Dance of Ascher. The marches, that always have monopolized the encore section of past programs, were held down to three last night. Sousa played "The Fairest of the Fair," "El Capitan" and the stirring, martial "Stars and Stripes Forever," the best American march ever composed. The trombones still forge to the front and fill the Hall with sound and the old enthusiasm still holds. Another encore that was hugely enjoyed was the "Snookey Ookums" number, in which Sousa took amusing liberties with Irving Berlin's tune. It brought as many laughs as would a star comedian. "Knockout Drops" was another march that only proved by contrast what a master of the march is Sousa.

Miss Virginia Root, soloist of other concerts, was compelled to return to New York before the concert with a bad cold, and Mr. Joseph Marthage substituted with two charming harp solos. He has a fine command of this instrument and gets the utmost tone out of it. His "Annie Laurie" was particularly pleasing. The harp is so seldom a concert feature that Sousa would do well to give this artist other chances not forced by accident.

Miss Margel Kluck, the violinist, won a triumph and played three numbers. Her first was an adagio and rondo from Vieuxtemps' concerto in E, a difficult task, which proved Miss Kluck expert in bowing and fingering. She seems thoroughly en rapport with her violin and is a fine musician. As an encore she played a violin arrangement from "Thais," a beautiful bit of soothing melody. A third number gave evidence of her artistry.

There was a matinee concert of much the same quality as the one last night, and, while Sousa did not draw overflowing houses, he found that he still has many friends in Albany.

## SOUSA AS HE IS SEEN BY AN ALBANY CRITIC

The Albany Argus has the following to say about Sousa which will interest those who attended the concert here yesterday:

Sousa is as thoroughly American as Coney Island, Pittsburg or baseball. In brass he tells the story of our blatant boastings, our virility and our supremacy. More than this, his marches reflect in harmony the strenuous idealism of this country and its slap-dash way of doing things. We may stray after the false gods of Viennese waltzes, ragtime and Tango time, but way down in our hearts we like Sousa because he is our reflection of ourselves.

And then there is the Sousa back, which shares with Mary Garden the rear view fame of the stage. There is melody peeping out from between the shoulder blades and march time in the sway of his waist line. The March King payed tribute to the Waltz King by playing "The Beautiful Blue Danube" as an encore. During his leading he performed a stepless waltz that would have done credit to Donald Brian. At one moment he suggested Walter Travis making a telling golf play, and at another one thought of Miss Eleanor Sears in the throes of tennis. It was the old Sousa, leading his band with his whole body and one almost forgot the fine playing of the good old waltz in amusement over his calisthenics.

LAI D TO DECT

Although he now wears his hair V-shaped in the back, it's the same Sousa, with the same airy grace in conducting, the same good-humored prodigality in encores, the same brilliant and irresistible marches, moving with the hearty energy that has given to their composer the well won title of the March King. And that's what the audiences at Rand's yesterday afternoon and evening enjoyed, and enjoyed it thoroughly. Mr. Sousa introduced his new suite "The American Maid," the second movement of which was delightfully dreamy, and the third or dance movement had all the emphasis that has become familiar from the Sousa marches. His band also played the new Sousa march "From Maine to Oregon," which though not as individual as some of his better known compositions, still has plenty of well-defined movement. Herbert L. Clark showed again the beauty and facility of his wonderful cornet-playing. Miss Margel Kluck, a young violinist, was charming in appearance and proficient in playing. She is a promising performer. The band members abounded in those up-to-the-second effects that are characteristic of the Sousa players, and every man seemed to have the mastery of his instrument. The soprano singer alone was not up to the Sousa's Band standard.

The Argus, Albany  
Oct 16



## SOUSA AND HIS GREAT BAND

HEARD IN SPLENDID PROGRAM

*Utica Press*  
The King of Band Masters Is Enthusiastically Greeted on His Return to Utica With His Corps of Players—Soloists on Cornet, Violin and Harp Delight Their Audience.

John Philip Sousa has again demonstrated his kingship in the world of band music to a Utica audience which gathered last night in large numbers at the Majestic to hear a splendid program rendered as it could be only under the direction of such a man. It is Sousa's personality that dominates the entire concert when his band plays and that was felt just as strongly a ever last night. The band is what he has made it and the music is so because of him. And yet one never feels that he intrudes himself or attempts to make himself of more importance than the music. It is only that one cannot get away from the knowledge that here is the master who makes possible the pleasure given by the program.

The facts of his conduct of the band are never forced upon one for he seems to exemplify perfect control, guiding the large group of players without an unnecessary motion and making his leadership mental rather than physical as is the case with so many less notable band masters. And through it all he gives the impression that he is enjoying the concert himself, that it is a pleasure to him to make an evening of enjoyment for the audience and if he appears to show a touch of pride in the success of his compositions it is almost naive and just expressive of a natural delight in such an occasion that years of brilliant successes have never changed into a bored attitude toward applause and genuine enthusiasm.

As is always the case, the printed program last night was but a small part of the actual program, for it gives an added pleasure to the audience to have the favorite marches and popular numbers that they have wanted to hear, played unexpectedly. So it was that such numbers as the "El Capitan March," the "Fairest of the Fair," the "Manhattan Beach" and the ever-inspiring "Stars and Stripes Forever" aroused long and delighted applause that even broke in on the playing as soon as the opening strains were recognized. A march that will doubtless soon take its place in the ranks of the selections that people listen for is "From Maine to Oregon" that has the same flow of melody and rousing rhythm as the older ones. But the band did not confine itself to this style of playing by any means for the program included a Grand Overture de Concert by Massenet and "Kamen-Ostrow" by Rubenstein as well as other selections of the highest standard musically that were played with beautiful shadings of expression and interpretive power, such as are hardly thought possible from the wood-wind instruments.

The cornet solos by Herbert L. Clarke were a popular feature of the program and his splendid rendition of "Caprice Brilliant" called for two encores, "Moonlight Bay" and "Carnival of Venice." In the place of Miss Root, who was prevented by a cold from singing, Joseph Martin, the harpist of the band, played the Scotch melodies, "Men of Harlech" and "Annie Laurie" with elaborate variations that showed his technical skill and his ability to give to the music of the harp remarkable virility. The violin soloist, Miss Margel Gluck, gave a particularly fine rendition of the Adagio and Rondo from the Vieuxtemps Concerto in E. Her playing shows power and control, with the charm of delicacy of touch also. In this concerto the band played the second part in a way that brought out what was most beautiful of the violin music, with a fine restraint and feeling. As encores Miss Gluck played the "Meditation" from "Thais," with the accompaniment of the harp, an exquisite selection in which there was no suggestion of sentimentality, but always a realization of strength, and she also played "Lieberfreud" by Kreisler.

## SOUSA AS HE IS SEEN BY AN ALBANY CRITIC

The Albany Argus has the following to say about Sousa which will interest those who attended the concert here yesterday:

Sousa is as thoroughly American as Coney Island, Pittsburg or baseball. In brass he tells the story of our blatant boastings, our virility and our supremacy. More than this, his marches reflect in harmony the strenuous idealism of this country and its slapdash way of doing things. We may stray after the false gods of Viennese waltzes, ragtime and Tango time, but way down in our hearts we like Sousa because he is our reflection of ourselves.

And then there is the Souza back, which shares with Mary Garden the rear view fame of the stage. There is melody peeping out from between the shoulder blades and march time in the sway of his waist line. The March King paid tribute to the Waltz King by playing "The Beautiful Blue Danube" as an encore. During his leading he performed a stepless waltz that would have done credit to Donald Brian. At one moment he suggested Walter Travis making a telling golf play, and at another one thought of Miss Eleanor Sears in the throes of tennis. It was the old Sousa, leading his band with his whole body and one almost forgot the fine playing of the good old waltz in amusement over his calisthenics.

## SOUSA SCORES BIG HIT IN HUDSON

AUDIENCE ENJOYED NUMBERS  
RENDERED AT PLAYHOUSE  
YESTERDAY.

*Hudson Register*  
John Philip Sousa and his wonderful musicians highly pleased a good-sized audience at The Playhouse yesterday afternoon. Lovers of music had their fill to a plenty in the varied program which was offered. It seemed that the fifty odd pieces were being controlled by one man, so much for their leader. Mr Sousa personally directed his famous band, and without a flaw the harmonious strains filled the auditorium and almost died to a whisper as the notes were reached.

It was a rare treat, and all who possibly could availed themselves of an afternoon of real pleasure. The program opened with a grand overture which gave full sway to the brass pieces. Herbert L. Clarke, the clever cornet soloist, next rendered a number of selections which were very well received.

Owing to illness Miss Virginia Root, an accomplished soprano soloist, was unable to appear here. She has been suffering from a bad cold and yesterday she was informed by her physician to discontinue her singing for several days. Altho Hudsonians lost by her absence, they gained, as Mr Sousa substituted numbers that more than made up the difference. The program offered was wonderful, and was touched off delightfully by the solo work. Of these, the violin number was a feature.

Miss Margel Gluck, the violinist, was fascinating. It was her first appearance in Hudson, but she made an immense hit, and the enthusiastic encore which she received told of the appreciation of her art. Coupled with Miss Gluck's ability are a magnetic personality and a temperament that fit her admirably for violin work. Her technique was excellent and in the general rendition she fairly rivalled the far-famed Kubelik, whose celebrated bowing is in no sense superior to the fine work of Miss Gluck in this line.

It was one of the best musical entertainments Hudson has staged in years, and Mr Sousa quite upheld his reputation here. The company, immediately after the matinee, left for Poughkeepsie, where they were heard in the evening.

## SOUSA'S BAND AT ONEIDA.

Crowded House Greet Musicians at  
Matinee Performance.

ONEIDA, Oct. 13.—One of the largest audiences that ever assembled at Madison Theater crowded the local playhouse to the doors this afternoon at a concert given by Sousa's Band.

Manager Kallett of the Madison was able to secure the attraction owing to the engagement of the band in Utica this evening.



Poughkeepsie  
eagle  
Oct. 17.

17, 1913.

## COLLINGWOOD THEATRE ATTRACTIONS

### Sousa and His Band.

What is the matter with Poughkeepsie's music-loving people? Last night when Sousa and His Band appeared at the Collingwood Theatre there were any number of vacant chairs when the big theatre should have been packed from pit to dome. The great bandmaster and his fifty musicians gave a most delightful two hours concert, every minute of it proving most enjoyable and encores were frequent, every selection being warmly applauded, the leader and his band responding once and sometimes twice to every encore. Because of a severe cold, Miss Virginia Root, the soprano soloist was unable to participate in the concert and her place on the programme was taken by Joseph Martin, the band harpist whose execution on the beautiful instrument was little short of marvelous. His rendition of "Annie Laurie" with variations as an encore was exquisite.

Herbert Clarke, the cornet soloist, played "Caprice Brilliant," his own composition in a masterful manner and rendered as an encore, "Moonlight Bay," a popular selection which caused most enthusiastic approval. Miss Margel Gluck, the violinist rendered "Adagio and Rondo," from Concerto in E., by Vieuxtemps, showing her masterful work on the instrument, rendering "Thias" as an encore.

The programme played by the band was varied and most entertaining and Sousa played as encores some of his old time numbers, such as "El Capitan," "Fairest of the Fair" and the ever-popular and greatest of all Sousa marches, "Stars and Stripes Forever," which was greeted with intense applause.

As encores to an Intermezzo, the band played the popular song, "Snooky Ookums," transposing it into a most humorous selection in which about every instrument in the band had a solo, even the drums. This was immediately followed by "Knockout Drops," a raggedy, rag time selection, the great bandmaster demonstrating that even in "rag time" there is great music and the audience was stirred to great enthusiasm. The programme closed with an African dance, "Danse Negre" but in spite of the loud applause there was no encore. The entire concert was a rich musical treat and it is hoped Sousa and His Band will be yearly visitors in Poughkeepsie.

TER. N. H. DAILY MIRROR AND AMERICAN

## SOUSA'S VERSATILITY. A TIMELY SKETCH OF BANDMASTER.

John Philip Sousa has as a social personality a great following. He has fared all over the world and has met with high favor from people anxious to do him honor. He has spoken to throngs of people in England, South Africa and other far away places, and has been called on times without number to respond to sentiments of good will at companies of people around the festive board. And in such places he is even more at home than on the conductor's stand. Men whose effort has been largely concerned with the great problems of law, science and education have long recognized in Mr. Sousa a man eminent for qualities of heart and brain. He is a ready and resourceful writer, a brilliant conversationalist, and a man at home with most of the world's topics. In fact it takes the intimate friend some time to find out the wide range of his mental activity, for it has been revealed here and there in companies of prominent people that Mr. Sousa has been a voracious reader of history, all his life and that he hardly ever forgets anything he has read. So that his music fame is only a part of it when all his characteristics are considered. And perhaps as fine a thing for American public opinion to consider as anything else is that this man, prominent in the eye of the professional world so many years, has maintained the reputation without exception of a worthy and dignified private life; a man of wholesome thought—whose conduct and life have been unmarred either by the unseemly jest or the poisonous anecdote. It was not less a person than Supreme Court Justice Vernon M. Davis, who remarked when the large mental and personal qualities of Sousa were under discussion that "John Philip Sousa is a great man."

Musically speaking the career of Sousa has been at once so overpowering and so brilliant that it has challenged the world of melody and rhythm and the solons of harmonic structure. He has written close to 100 military marches besides innumerable suites, symphonic tone poems, songs and forms of serious compositions. A great part of his work will live. After all then it is small wonder that in the opinion of the American public there is only one Sousa despite the coming into limelight of many imitators.—Wilkes-Barre Record.

### SOUSA AND HIS BAND HEARD AT PLAYHOUSE

#### March King and His Company Please All With a Fine Program.

The Sousa band gave a concert at The Playhouse this afternoon, which was largely attended. The first number was the Grand Overture de Concert of Massenet. Then Herbert Clarke played his own "Caprice Brilliant" and "Moonlight Bay" on his cornet and really reconciled one to this particular instrument. Sousa played excerpts from his latest opera, "The American Maid," full of gaiety, poetry and rhythm. The last bit, a Dance Hilarious, was particularly enjoyable. He closed the first part of the concert with the Grand Festival Hymn of Homer Bartlett. "A Night in Spain" of Lacome was a fanciful piece of Castilian color and the Mar-bey Oriental conceit, "Kismet," conjured pictures of eastern bazaars, hidden faces and minarets. By way of contrast came the latest Sousa march, "From Maine to Oregon," which is proof that he has not lost his cunning. It was encored vociferously.

Hudson, N. Y.  
Registers.

The final number programmed was an African Dance of Ascher. The marches, that always have monopolized the encore section of past programs were held down to three. Sousa played "The Fairest of the Fair," "El Capitan" and the stirring, martial, "Stars and Stripes Forever," one of the best American marches ever composed.

Miss Virginia Root, soloist of other concerts, was compelled to return to New York before the concert with a bad cold, and Joseph Marhtage substituted with two harp solos. He has a fine command of this instrument and gets the utmost tone out of it. His "Annie Laurie" was particularly pleasing.

Miss Margel Kluck, the violinist, won a triumph and played three numbers. Her first was an adagio and rondo from Vieuxtemps' concerto in E, a difficult task, which proved Miss Kluck expert in bowing and fingering. She seems thoroughly en rapport with her violin and is a fine musician. As an encore she played a violin arrangement from "Thais," a beautiful bit of soothing melody.



## TWO CONCERTS GIVEN BY SOUSA AND BAND

First Appearance in Four Years  
Greeted by Large Audience.

The popular Sousa and his fine band visited Providence yesterday for the first time in four years plentifully supplied with soloists and generous as ever with encores.

Among the several novelties offered were two descriptive suites of his own, "The American Maid" and "The Dwellers in the Western World," which, outside of any degree of interest they might arouse as representing particular conditions or scenes, were enjoyable as music alone, they being both melodious and skillfully arranged.

The precision and swing always so noticeable at Sousa's concerts were present in last evening's performances and in one particular the band seems to have improved. There is more smoothness, more beauty of tone in the softer passages and fewer noisy climaxes than in former years. The accompaniments to the soloists were a little too loud, excepting the solo of Mr. Clarke, who played brilliantly, and was rewarded by great applause and a floral offering from old Providence friends.

Miss Root's numbers were well received, and Miss Gluck's selections were played with a sweet sympathetic tone, but with a tendency to occasionally lapse from a correct intonation.

The programme for both performances read as follows: Afternoon—Descriptive overture, "The Chase of Prince Henry." Mehul; cornet solo, "The Southern Cross," Clarke, Mr. Herbert L. Clarke; character studies, Sousa, "The Dwellers in the Western World"; soprano solo, "The Carrier Pigeon," Sousa, Miss Virginia Root; "Siegfried's Death," from "The Gotterdammerung," Wagner; second suite, "L'Arlesienne," Bizet; (a) caprice, "Fascination" (new), Machetti; (b) march, "From Maine to Oregon" (new), Sousa; violin solo, "Adagio and Moto Perpetuum," Ries, Miss Margel Gluck; tempo marziale, Rupprecht, "With Don Quixote Through Spain" (new), Evening—"Grand Overture de Concert" (first time here), Massenet; cornet solo, "Caprice Brilliant," Clarke, Mr. Herbert L. Clarke; suite, "The American Maid" (new), Sousa; (a) "You Do Not Need a Doctor," (b) dream picture, "The Sleeping Soldiers," (c) dance hilarious, "With Pleasure"; soprano solo, "The Crystal Lute" (new), Sousa, Miss Virginia Root; "Grand Festival Hymn" (new), Homer Bartlett; intermezzo, Lacomme, "A Night in Spain," from "La Verbane" (new); (a) Oriental conceit, "Kismet" (new), Markey, (b) march, "From Maine to Oregon" (new), Sousa, violin solo, "Adagio and Rondo," Vieuxtemps, from Concerto in E, Miss Margel Gluck; African dance, "Dance Negre" (new), Ascher.

At the matinee the Sousa suite and Bizet's "L'Arlesienne" were splendidly played, and the new Sousa march, "From Maine to Oregon," which appears on both programmes, was played with fine rhythmic swing.

As an effective march, however, it suffered in comparison with two of Mr. Sousa's earlier and simpler marches, "Stars and Stripes Forever" and "Manhattan Beach," which were given as encores.

The attendance in the afternoon was small, but in the evening Infantry Hall held a large audience.

## SOUSA'S BAND AT COLONIAL

Large Audience Pleased with Attractive Program.

Sousa and his band played to a large house at the Colonial Theatre last night. There were nine attractive selections, as well as the usual numerous encores. Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, aided decidedly in presenting an attractive program.

This week Sousa and his band will play in a number of the smaller New England cities.

## SOUSA AND BAND HAVE BIG AUDIENCE

John Philip Sousa and his band entertained a big audience at the Colonial Theatre last night. Just to spice his program with variety, the popular bandmaster put pieces by other composers, great and small, on the program, but the best liked of all were his own tunes. Some of them were new, but nearly all of the old favorites found places among the numerous encores that always mark a Sousa concert. The audience began to applaud just as soon as the band would strike up one of the marches whose names for years have been household words. Not even the tango can make the public forget a stirring Sousa march.

Marcel Gluck, violinist, and Herbert L. Clarke, the brilliant cornetist, were the principal soloists last night.

There will be another Sousa concert next Sunday night at the Colonial.

## Sousa Pleases at Colonial Theatre

"March King" Presents Attractive Sunday Program.

At the Colonial Theatre Sunday evening Sousa's concert introduced his band in selections largely different from those of the previous Sunday, the soloists also varying their numbers. The program as scheduled comprised works by Rupprecht, Wagner, Bizet and others in the classic vein, with Sousa's "Character Studies" and "Maine to Oregon" march, which were supplemented by the usual stirring and popular encore pieces, in which the "March King" was represented by several compositions to the great delight of the large audience which filled the theatre.

Sousa's music is presented in a way to win popularity; his energy and peculiar style make an infectious combination, and last evening he was greeted with the usual enthusiasm by his delighted auditors.

## SOUSA'S BAND GIVES OPENING CONCERT

Sousa's band and soloists, with two new Sousa marches delighted an exceptionally large audience at the Colonial Theatre, last evening, in the first of a series of two Sunday night concerts.

The soloists included Herbert L. Clarke, cornet; John Marks, harp; Miss Margel Gluck, violin, and Miss Virginia Clark in vocal selections.

## SOUSA IS WELCOMED HERE.

Crowd Appreciates Leader and His Band—Fourteen Encore Selections, Five New Compositions.

John Philip Sousa and his famous band delighted a full house at the Colonial Theatre last evening. Mr. Sousa giving no fewer than five new selections, two of them his own compositions and one of these being his latest march, "From Maine to Oregon." In all, the band and its soloists played 23 pieces, the encore responses numbering 14.

On the regular program were "The Chase of Prince Henry," a descriptive overture by Mehul; "Caprice Brilliant," a cornet solo by Herbert L. Clarke; a new suite by Mr. Sousa, "The American Maid"; a harp solo by Mr. Martyn, who substituted for Miss Virginia Root, soprano, who was prevented from appearing by a severe cold; "Kammenoi Ostrow," the Rubenstein nocturne; an intermezzo from "La Verbane," by Lacomme; "Kismet," an Oriental conceit, and new; Mr. Sousa's new march; a violin solo, "Adagio and Rondo," from Concerto in E, by Vieuxtemps, played by Miss Margel Gluck, and "Dance Negre," a new African dance.

Of the 14 encore selections five were marches that have helped to make Mr. Sousa famous all over the world, and the others were, for the most part, popular songs.

## SOUSA BAND CONCERT

Conductor Gives First of Two at the Colonial Theatre.

Philip Sousa and his band gave the first of two concerts in Boston at the Colonial Theatre last night, where they have appeared with market success in former years. The numbers ranged from classical to popular, including Mr. Sousa's new march, "The American Maid." Virginia Root sang Verdi's "Caro Nome." The program was as follows: Overture, "The Chase of Prince Henry"

Cornet solo, "Caprice Brilliant"....Clarke  
Herbert C. Clarke.  
Suite, "The American Maid" (new)...Sousa  
Soprano Solo, Aria, "Caro Nome"....Verdi  
Virginia Root.  
Nocturne, "Kammenoi Ostrow"....Rubinstein  
Intermezzo, "A Night in Spain"....Lacomme  
Oriental Conceit, "Kismet" (new)...Markey  
March, "From Maine to Oregon" (new)  
Sousa  
Violin solo, "Adagio and Rondo" from  
Concerto in E.....Vieuxtemps  
Margel Gluck.  
African dance, "Dance Negre" (new)  
Ascher

Next Sunday evening the band will give the second concert of the series at the Colonial Theatre, with a complete change of program.



Union 10/31/13

THE SPRINGFIELD UNION

## The Theaters

### SOUSA AND HIS BAND.

#### March King Delights Two Court Square Theater Audiences.

When all is said and done, there is only one "Sousa and His Band." Others may play better, others may give more classical programs, but none give the same sustained satisfaction as John Philip Sousa. He wears well. For 21 years he has been playing his stirring marches to audiences all over the world, and today his popularity is as great as it ever was. It is only the most sophisticated of music cranks that cannot be swept along with the crowd by the virile, snappy melodies and the forceful crashing ensembles. If there is any change to be noted in America's famed composer over the last time that he was here, it is in his growth. All the eccentricities usually attributed to him are gone, and now he conducts with reserve, assurance and complete control over his men.

The band has a splendid brass section. The fine quality of tone and immense volume produced were a marked improvement over other bands heard here lately. Unfortunately the same cannot be said of the wood-winds. The clarinets, especially, were harsh, strident and at times, colorless. Margel Gluck, a young violinist, was the best of the three soloists, Herbert L. Clarke, cornetist, and Virginia Root, soprano, being the others. Miss Gluck has mastered the intricacies of technique, playing with a finesse not usually found in artists her age. The tones she gets from her instrument are full and round and delightful to listen to. However, she lacks the power to work up to an impressive climax. That she may acquire this strength as she gets older is to be hoped. Miss Gluck played in the afternoon Ries' "Adagio and Moto Perpetuum," giving Dossec's "Gavotte" as an encore. In the evening she played "Adagio and Rondo" from Vieuxtemps with a fine display of technique. Her best performance of the day was given in the "Meditation," from Massenet's "Thais," which was her evening encore. It is exactly to this kind of work that Miss Gluck is fitted. She put a wealth of feeling into the beautiful intermezzo, which won for her unstinted applause. As in the afternoon, Miss Gluck was accompanied in her encores by the harp.

Waterfall, me  
Last night's audience gave evidence that the Sousa marches have lost none of their popularity.

Mr. Clarke is a cornetist of no mean ability. His tones are pleasant, and his mastery of the instrument superb. There is but little blatant quality to his solo playing, even the very high notes ringing rich and clear. His one shortcoming is in the bravura work. Here Mr. Clarke seems to have but little control over his tongue, many of the tones being too "breathy." Mr. Clarke's afternoon solo was his own "The Southern Cross," which was encored with an effective rendition of "Moonlight Bay." He did far better in the evening, the improvement continuing through the playing of "Caprice Brilliant," also composed by himself. His encores were his own variations of "The Carnival of Venice," and for the second time, "Moonlight Bay." Miss Root has a pleasant voice of sufficient range, but seemingly devoid of character, and individuality. She is suffering now from a cold, so it would be unfair to press this point. Unlike Mr. Clarke, she did her best work in the afternoon. She sang Sousa's "April Morn," encoring with Nelson's setting of Jeffrey's old ballad, "Mary of Argyll." Miss Root did very well in this, singing with a great deal of expression. In the evening her solo was "Caro Nome," from "Rigoletto," an unfortunate choice for one with a cold. Her encore was "Annie Laurie."

Nearly every number the band played was encored at least once. Massenet's "Grand Concert Overture," which opened the afternoon was encored with Sousa's "El Capitan" march, which also served as the first encore to the overture by Mehul. "The Chase of Prince Henry," the first number in the evening. Sousa's character studies, "The Dwellers of the Western World," was the most interesting number of either concert. The first part is descriptive of "The Red Man." It is a conventional impressionistic composition with the tom-tom, the war dance, and the imitations of the war cry playing prominent parts. Its distinguishing features are the absence of travesty and presence of melody. "The White Man," the second part, is a very good tone poem, in which the composer describes the departure of Columbus and his crew from Spain in search of the new passage to the West Indies, then a good imitation of a storm out of which rises a prayer of thanks. After some rather hazy music the joy upon sighting of land is depicted, and above the clatter of the other instruments rises the prayer of thanks again, only fortissimo in unison brass. This is an effective climax to a not unskilled piece of instrumentation. The third part was a rather unconvincing picture of "The Black Man."

The remaining numbers in the afternoon were "Siegfried's Death," from "The Götterdämmerung," with Sousa's "Fairest of the Fair," as an encore; Bizet's "L'Arlesienne" suite, the best-played piece of the day, encored by Bellstedt and Sousa's paraphrase of "Snooky-ookums." Machetti's "Fascination" caprice, Sousa's "From Maine to Oregon" march, from the finale of the second act of his "American Maid," and Rupprecht's march, "With Don Quixote Through Spain." In the evening besides the clever descriptive work already mentioned, which was encored not only by the "El Capitan," but Sousa's "Girls Who Have Loved," there were three numbers from "The American Maid," the duet, "You Do Not Need a Doctor," which has a most expansive trio, the pretty dream picture, "The Sleeping Soldiers," and "With Pleasure," which lived up to its descriptive title; "Dance Hilarious," encored with Sousa's tango, "The Gliding Girl"; Rubinstein's "Kammenoi Ostrow," with "Fairest of the Fair" as an encore; Lacombe's intermezzo, "A Night in Spain," from "La Verbene," which had two encores, "Snooky-ookums," and "Knockout Drops"; Markkey's "Kismet," and the "Maine to Oregon" march, encored with the "Stars and Stripes Forever" (this being vigorously applauded as soon as the first strains were caught by the audience) and finally Acher's African "Dance Negre."

Springfield  
Republican  
Oct. 31/13

Main street. Wherever shown, these diagraph exhibits attract many curious people.

### SOUSA AND HIS BAND.

#### Audience at Court Square Theater Evinces Its Liking for Old Favorites in the "March King's" Repertoire.

Mr Sousa, the "march king," appeared with his famous band at the Court Square theater yesterday afternoon and evening before audiences that were small but exceedingly friendly. One new Sousa march was heard—"From Maine to Oregon"—and after it several old favorites as encores. In the evening the audience applauded while the band was playing the opening measures of "The Stars and Stripes Forever," which, if memory serves, was composed in the year of the Spanish war, and applauded again when the attendant held up the placard on which the title of the march was printed. This was more warmly received than any other work, old or new, and Mr Sousa added as a second encore "Manhattan Beach," which also was immediately greeted with applause. There can be no doubt of the affectionate regard in which these older marches of Sousa are held by a great number of the American public. Indeed, there can be no doubt that a similar regard is felt for Mr Sousa himself.

A new suite of Mr Sousa's composition was performed at the evening concert. It is entitled "The American Maid," and the three movements bear the titles: "You do not need a doctor," "The sleeping soldiers" (dream picture) and "Dance hilarious." Thus, Mr Sousa pays tribute to the American girl's good health, her sentiment and her fondness for dancing. The music is brisk and characteristic, though hardly adding to the composer's reputation. When the subject of the "American girl" is mentioned, no doubt almost as many different types are suggested as there are persons to give attention to the theme; but the lover of literary types thinks first of all of Daisy Miller. It is only the more obvious aspects of Daisy Miller's character that Mr Sousa can be said to have reflected in this suite, and the music, therefore, is applicable to a much wider class than the Daisy Millers compose.

Mr Sousa is rather more sparing of gestures than he used to be, but no one can detect any lessening of the band's response to his genially-enforced will. Like Dr Muck, he occasionally discontinues the beat, and the musicians play on without loss of mythical precision. The sonorities of the band are still impressive, and a Sousa march played by Sousa's band is still for the average American a treat. Mr Clarke gave excellent solos on the cornet at both performances. Miss Root, soprano, sang arias, and Miss Gluck played violin solos. Both are young women of pleasing appearance and sincere, if not very mature, musicianship. At the evening performance there were bouquets for the esteemed conductor. The audiences should have been larger.



## MUSICAL WORLD

### The Sousa Band Concert

Sousa's Band has the distinction of being the one musical organization that can draw a full house in Lewiston. The usual large and delighted audience greeted him with hearty cheer at the Empire theatre Thursday evening, after an absence of four years.

Sousa has extended his fame from America to other continents and his is now, probably, the most popular band in the world. For reasons as different as the people themselves he suits everybody. Some like him for the snap and "go" of his concerts, some for the wonderful tone of the band, some for its arrangement, the preponderance of the reeds which give the softer passages all the delicacy and beauty of an orchestra. Sousa has added to his band several new pieces since his last appearance here, including a harp, which adds greatly to the effect in some compositions. He has a unique arrangement for getting orchestra effects by making the solo clarinetists take the part of violins and other clarinets the clarinet soloists' parts.

This great bandmaster has the happy faculty of making the classics popular, that is of making them enjoyable to the ordinary listener and of lifting the popular piece out of the ordinary. No grand overture is above him and not even "Snooky Oookums" and its like are beneath his careful attention.

Sousa is fond of springing novelties and surprises on his audience, now a piccolo trio, again a trombone sextet, the players coming to the front of the stage. And then Sousa has a sense of humor. Occasionally he likes to make his audience laugh.

According to the printed program the numbers for Thursday evening were as follows:

Grand Overture—The Chase of Prince Henry—Mehul  
Cornet Solo—Caprice Brilliant—Clarke, Mr. Herbert L. Clarke  
Suite—The American Maid (new)—Sousa  
(a) You do not need a Doctor  
(b) Dream Picture—The Sleeping Soldiers  
(c) Dance Hilarious, With Pleasure  
Soprano Solo—Aria—Caro Noma—Verdi, Miss Virginia Root  
Nocturne—Kammenoi Ostrow—Rubinstein

Intermission  
Intermezzo—Lacome  
A Night in Spain from La Verbane (new)  
(a) Oriental Concert—Kismet (new)—Markey  
(b) March—From Maine to Oregon (new)—Sousa  
Violin Solo—Adagio and Rondo from Concerto in E—Vieuxtemps, Miss Margel Gluck  
African Dance—Danse Negre (new)—Ascher

But everyone who has attended a Sousa concert knows that wasn't half. There were a couple of encores for almost every regular number and to many, this ex-tempore part of the program is best of all. To the true musician, Rubinstein's nocturne, "Kammenoi Ostrow," was the richest treat of all. Like everything chosen by Sousa, it has a lovely melody, carried along by the horns, with an accompaniment of clarinets, and the deep undertone of a cathedral bell. The richness of the basses, too, is very noticeable, almost like a great organ in effect.

There was a brand new Sousa march on the program, "From Maine to Oregon," played for the first time on this concert tour, and, we may suppose, for the express purpose of it. It is as original as spirited and as characteristically Sousasque as those that have gone before. Then there was one of the bandmaster's favorite suites, without which no program of his could be complete, winding up with a "Dance Hilarious," a veritable whirlwind of joy.

The encores included a gratifying number of those good old-time Sousa two-steps and marches, which the March King has never excelled and no one else has ever equalled. The audience recognized and tumultuously applauded old "Manhattan Beach" and "El Capitan" and the "Stars and Stripes Forever," when the piccolo and trombones and cornets came forward and make the house fairly reverberate. Other Sousa compositions were "Girls I Have Loved," a light, flirtatious thing, mostly played by the reeds with bells and the humming of oboes distinctly audible, "The Gliding Girl," with its flowing movement and sway so perfectly carried out in the rhythmic motions of the composer-conductor. And lastly "Snooky-Oookums," a bit of band comedy.

The soloists were quite worthy of the rest of the program. Herbert L. Clarke, whom Mr. Sousa considers the best cornetist in the world, an opinion shared by many musicians, won a large share of applause. He first played a Caprice Brilliant of his own composition, with its trills and runs, most difficult for a cornet. There is little any player can do with a clarinet that Mr. Clarke cannot do with his cornet and that with seeming ease. His perfect control and the clearness, sweetness and flexibility of his tones aroused afresh the wondering admiration of his hearers. For encores he played "Carnival of Venice" and "Moonlight Bay," the latter with muted cornet. "The possibilities of the instrument are yet unknown; the cornet is in its infancy," says Mr. Clarke.

It was gratifying to have the soprano soloist, Miss Virginia Root, who has just rejoined the company, after an illness of two weeks. Her voice showed no signs of her recent indisposition. Beautifully clear and smooth, she sang one of Verdi's arias with fine art and pleased everybody with the old favorite, "Annie Laurie," as an encore.

Miss Margel Gluck's solo, a violin concerto, was exquisitely played as was the encore, the Meditation from "Thais," and the audience showed their appreciation of her art. The harp was especially effective in the solo accompaniments.

## BRIGADE WAS HOST FOR SOUSA AND HIS BAND

John Philip Sousa and the members of his band, who appeared at the Empire Theatre, last evening, were guests of the Brigade Band of this city at the close of the performance.

They were met at the theatre by Director Arthur N. Pettengill, C. M. Plummer, A. W. Rafnell and George B. Baker comprising the reception committee, and escorted to the band rooms on Lisbon street.

During the evening refreshments were served and the time spent informally. Music, of course was the principal topic of discussion.

The rooms were decorated for the occasion, pictures of Sousa occupying a prominent place. The committee on decorations included Herbert Whitney, D. O. Chapman, Fred Bard and Otis Parker.

Members of the committee on refreshments were William Ittner, John Rafferty, I. J. Martin, Louis Filiault and Henry Reikel.

Frederick G. Payne, a former director of the Brigade Band, was present. Sousa's Band will leave, this morning, for Portsmouth, N. H., where they will appear tonight.

Although he now wears his hair V-shaped in the back, it's the same Sousa, with the same airy grace in conducting, the same good-humored prodigality in encores, the same brilliant and irresistible marches, moving with the hearty energy that has given to their composer the well won title of the March King. And that's what the audiences at Rand's yesterday afternoon and evening enjoyed, and enjoyed it thoroughly. Mr. Sousa introduced his new suite "The American Maid," the second movement of which was delightfully dreamy, and the third or dance movement had all the emphasis that has become familiar from the Sousa marches. His band also played the new Sousa march "From Maine to Oregon," which though not as individual as some of his better known compositions still has plenty of well-defined movement. Herbert L. Clark showed again the beauty and facility of his wonderful cornet-playing. Miss Margel Gluck, a young violinist, was charming in appearance and proficient in playing. She is a promising performer. The band members abounded in those up-to-the-second effects that are characteristic of the Sousa players, and every man seemed to have the mastery of his instrument. The soprano singer alone was not up to the Sousa's Band standard.



*Lewiston Journal*

## MUSIC MAKERS MAKE MERRY

Sousa's Band Guest of  
Members of Brigade  
Band, Last Night.

It was just a good, sociable band "get-together," at the Brigade band rooms in Lewiston, Thursday evening, the Brigade band being hosts and Sousa and his band the guests of honor. The local bandmen enjoyed it immensely and so, to all appearances, did the guests, who showed a hearty appreciation.

They were met after the concert at the Empire theatre by a reception committee of Director Arthur N. Pettengill and Messrs. C. M. Plummer, A. W. Rafnell and George B. Baker and escorted to the band rooms. All but three or four of the men were there with Mr. Sousa, and the 50 odd men with the local men filled the rooms to overflowing. They are the most friendly, social and entertaining lot of men imaginable and treated their hosts like old friends. They enjoy meeting local people and are frequently entertained in the towns where they play, tho this is the first invitation accepted by Mr. Sousa personally this season and his presence gave great pleasure.

Naturally, the conversation took a musical turn, and the company divided into little groups, clarinetists fraternizing with clarinetists, cornetists discussing the points of their instruments and trombone players exchanging notes.

"Mr. Sousa is a man of rare charm to meet," says Mr. Pettengill, "a man of magnetic presence, ready sympathy and a kindness that stands out above everything else. What strikes one most forcibly is the attitude of the men towards their leader and towards each other. It is like one big mutual admiration society, each full of praise for the others and their admiration for Mr. Sousa amounts almost to worship. They don't hesitate to show it either. I believe they love him like a father. It is Sousa's first desire that his men be gentlemen, then musicians. It is this very human side of the great bandmaster that has won the devotion of every member. 'If one of my men is ill, it makes me about ill myself,' says he. He never blames a man for not playing right, but blames the part for not being played right. His discipline is always gentle, tho firm."

"Mr. Sousa is a striking looking man, seen at close range. His hair and beard, coal black when he first used to visit us, are now almost gray, but the fire of youth is in his eye, and there is a wonderful depth, every line of his face expresses strength. His voice is especially pleasing, rich and vibrant; so also is the voice of Mr. Clarke, the clarinetist. Clarke is another remarkable man. He is one of those who believe in the simple life and getting happiness out of work. He has been in concert work for 28 years and next to his work his interest centers in a farm in Elkhart, Ind. 'My father,' said he, 'was an organist and I was brought up on all the creeds of the churches where he played.' He is a Shriner as are several members of the band. He and his brother, the band manager, are members of Palestine Temple, Providence. Sousa is a Knight Templar. While in Sydney, Australia, the Masons worked the third degree on a local musician in honor of the band. Various members of the band, especially Mr. Harris, leader of the second clarinets, talked interestingly of their experiences on their trip around the world. The band is now looking forward to playing at the California exposition in 1905."

Mr. Sousa and other members of the band went over to Mr. Pettengill's studio, which was very attractive with its simple decorations for the occasion, and called forth expressions of admiration from the visitors. Mr. Sousa discovered a photograph of himself, which he said was used for advertising purposes on his second concert trip to Lewiston 20 years ago. He has been making these tours for 22 years and Lewiston was visited in his second season. He expressed much pleasure at the size and appreciation of audience of Thursday evening and recalled the big crowds to which he used to play in City Hall.

Mr. Clarke, the clarinet soloist, accompanied Mr. Rafnell to his music rooms on Lisbon street. Mr. Clarke is himself in the business of musical instruments, as he is inspector of all the cornets and some other instruments that go out from the great C. G. Conn manufacturing company. The two had a good deal of merry controversy over the merits of different makes of instruments. "Mr. Clarke is one of the most admirable and broad-minded men I ever met," announced Mr. Rafnell, adding as an afterthought, "he believes in woman's suffrage."

Another old band man who enjoyed reminiscing with Mr. Clarke, was William Plummer, an old-time bass with the Brigade, now an honorary member. It was found that quite a number of the Sousa men were well acquainted with Fred Currier, a former member of the Brigade, now in New York. Fred G. Paine, well-known local band man, was also a guest of the evening.

Thru the entire evening refreshments were served from an attractively decorated table in the middle of the main room and from the small room adjoining.

Sousa and his band left early Friday morning for Portsmouth, N. H., where they give a matinee with a concert at Dover in the evening and at Manchester Saturday.

cast.—Adv.

*Augusta's Journal*  
Delights Audience, Tuesday Afternoon,  
At the Augusta Opera House.

John Philip Sousa and his world-famous band were greeted by a fair-sized audience, Tuesday afternoon, at the Opera house. Sousa and his group of musicians need no introduction to Augusta music lovers.

Several new selections on the program were: "The American Mail," by Sousa; "A Night In Spain," from "La Verbane," by Lacombe; Oriental concert "Kismet," by Markey, and march, "From Maine to Oregon," by Sousa.

Opening with the descriptive overture, "The Chase of Prince Henry," an evident portrayal of the chase of a prince, the rattling of hoofs, the increase beat being told until all ends in a glaring finish. "El Capitan March" was rendered as an encore.

A cornet solo, "Caprice Brilliant," by Herbert L. Clark, another of Sousa's well-known soloists, proved his mastery of the instrument. He would swell the tones until one seemed to be lifted by their depth, and yet suddenly they would wither away and drop, drop to a tiny thread of sweet melody.

"Moonlight Bay" he rendered in a plaintive sort of way, seeming to come from some moonlit lake, shaded by gigantic trees, casting a spell o'er the glistening water. Clarke is truly a musician.

Sousa's new composition, "The American Maid," combining "You Don't Need a Doctor," "Dream Picture," "The Sleeping Soldiers," "Dance He-larious," "With Pleasure," are all portrayals of their titles, "The Dream Picture" being especially attractive.

Miss Virginia Root, the soprano soloist, was unable to sing, because of a cold, and the rendition of a harp solo took her place. "Bonnie Annie Laurie" rendered on the soft, mellow tones of

a harp, together with other old-fashioned tunes, seemed to speak of times, when years ago, the old tunes were common and carried one back on the wings of time, to the old open fireplace with "mother" gently humming the old-fashioned ballad.

"Kamnaenoi Ostrow," and Fairest of the Fair," furnished the program before intermission, the first being a variety, the second a slap-bang affair with a crashing, yet pleasing melody.

The intermezzo, "A Night In Spain," one of the new pieces, "Snooky Ookums," where the big bass fellow called "Snooky Ookums" and the little fellow over across pipes shrilly in answer, "Snooky Ookums."

"Oriental Concert," typical of the Orient, march, "From Maine to Oregon," with "Stars and Stripes Forever" were all cordially received.

Miss Marzel Gluck, Sousa's violin soloist, rendered "Adagio and Rondo," a rippling, laughing piece, that ripples with laughter, louder, louder until it bursts with hilarity, and suddenly grows soberly into a little plaintive note, to scold gently, and then again to ripple, as if with suppressed humor.

Miss Gluck is a thorough mistress of her instrument. She makes it talk to you and her rendition of the plaintive selection "Meditation," from "Thais," was particularly pleasing. A plaintive song this, telling of deep meditation, perhaps an old wound unhealed, reopened, or perhaps the meditation of one who thinks of the past and opportunities lost. "African Dance," a new selection, pleasingly finished an afternoon of music. *Augusta*



all River  
news  
FALL R

## SOUSA AND HIS FAMOUS BAND

TWO ENTHUSIASTIC AUDIENCES  
ENJOY CONCERTS AT THE  
SAVOY THEATER.

After an absence of several years, John Philip Sousa and his band came back to Fall River Monday, giving two concerts under the local management of O. Elton Borden at the Savoy theater which were thoroughly appreciated. The afternoon house was not especially large, but in the evening the theater was packed. Mr. Sousa, as usual, was generous in his recognition of encores, and in the evening double and even triple responses were a source of additional delight to the auditors.

Mr. Sousa is a trifle more bald and stout, perhaps, than on his last appearance here, but he is the same magnetic, masterful, all-persuasive conductor as of yore, free from the violent gyrations and gesticulations which characterize some band directors. To watch him is a constant gratification and pleasure. Both his programs Monday were well selected, and without particularizing it is sufficient to say that their great variety and excellence were well attested by the enthusiastic applause which was the regulation thing at both concerts.

Of the soloists, Herbert L. Clarke, master of the cornet, needs no introduction to Fall River audiences, and the kindly greeting his splendid work received must have convinced him that he was in the house of his friends. Miss Virginia Root of New York, soprano, and Miss Margel Gluck, violinist, were also well received, and fully met all expectations. Miss Gluck's selection in the afternoon was hardly sufficient to establish her as a favorite, but in a more taking number from Vieuxtemps in the evening she bore off the highest honors. A native of Buffalo, she has been abroad for many years, and has just returned from St. Petersburg, where she studied with Leopold Aur, teacher of Zimbalist and Mischa Elman.

Of the encore music, the popular "Stars and Stripes Forever" probably aroused the greatest enthusiasm. In the evening audience was Rev. Fr. Maxwell, who had previously expressed to the management his hope that the band might play the famous sextet from "Lucia." When this word was conveyed to Mr. Sousa, the genial bandmaster replied, "I shall be honored," and the sextet was given to the pleasure of the entire audience.

## SOUSA DELIGHTS WITH HIS BAND

Encore After Encore Demanded  
by Enthusiastic Audiences at  
Afternoon and Evening Con-  
certs at the Savoy.

John Philip Sousa and his band were greeted yesterday by a fair-sized audience in the afternoon and another that filled the Savoy in the evening, and it is safe to say that every man, woman and child present left the theatre with the firm conviction of time well spent. If the audiences were appreciative, and they certainly were, for round after round of applause followed each selection, the "March King" and his men were equally so, for a more generous response with encores could scarcely be possible in the few hours allotted to the program. There were nine numbers of the latter and there were fully 15 additional pieces played at each concert.

Herbert L. Clarke, bandmaster and cornet soloist, was as true of tone and as correct of technique as ever. The other soloists were Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, who handled her instrument as becomes a virtuoso.

Sousa's own compositions were played generally as encores, as is the conductor's custom, and each and every one of them seemed to be as popular as ever.

The evening program opened with the descriptive overture, "The Chase of Prince Henry," Mehul, followed by "El Capitan" and "Girls Who Have Lived," a pretty theme for the harp running through the melody. Then came a cornet solo, "Caprice Brilliant," Clarke, "Moonlight Bay" and "Carnival of Venice," all of which were excellently rendered and showed the music a horn possesses when in proper hands. The band followed with a Sousa suite and "The Gliding Girl," in characteristic snap and sympathy.

Miss Root here made her second appearance of the day, singing "Aria, Caro Norma" and "Mary of Argyle," being accorded unstinted applause. Rubenstein's "Kammenosi Ostow," with "Fairest of the Fair" and "King Cotton" as encores, concluded the first section of the program.

After a few minutes rest the intermezzo from Lacombe's "La Verbane," "A Night in Spain" was followed by "Snookey Ookums," with an orchestration that convulsed. The second encore was the "Sextet from Lucia," played by request of Rev. Fr. Downing, and the third "Knockout Drops." No. 7 on the program was an Oriental conceit, "Kismet," by Markey and a new march by Sousa, "From Maine to Oregon." Both were well rendered and pleased, but the latest work of Sousa did not seem to be as inspiring as his earlier marches. "Stars and Stripes Forever" and "Manhattan Beach" were the encores.

Miss Gluck was given a fine ovation and played the "Adagio and Rondo" from Vieuxtemps' "Concerto in E" in a manner that merited the approbation that followed. There were times, however, when the band accompaniment seemed to be a trifle too heavy. Her responses were "Thais" and the ever popular and harmonious "Liberfreud" by Kreisler. An African dance, "Danse Negre," Ascher, concluded the concert, although the auditors continued to applaud as the musicians were leaving the stage.

## FINE CONCERTS AT SAVOY BY SOUSA'S BAND.

John Philip Sousa, composer of note and director of the band which bears his name, was given a hearty welcome by local music lovers at the Savoy theatre yesterday afternoon and evening. The afternoon concert drew a fair audience and the evening attendance was very good. The composer-director was more than liberal in responding to the applause and requests for special numbers. Both concerts were received with marked enthusiasm and in fact the audiences seemed much more appreciative than usual in their reception of the various numbers.

At the evening concert among the requests submitted was one from a local clergyman who asked that the sextette from Lucia be played. Mr. Sousa was prompt in his response and the sextette was vigorously applauded at the conclusion of the number. The visit of Sousa and his famous band will be very pleasantly remembered by all who attended the concerts. The soloists, Miss Root, soprano; Miss Gluck, violinist, and the ever popular Herbert Clark, cornet, were all warmly received and applauded.

Fall River  
Daily Globe

Atlanta Journal 11/13/12

### Sousa Drew Huge Audience To New York Hippodrome

The New York Herald of Monday tells of the final performance of Sousa's band in New York Sunday night at the Hippodrome, just before the band left to play at the auditorium show in Atlanta. Under the heading "Mr. Sousa's Band Again Fills the Hippodrome—Many Encores and Much Enthusiasm Mark Concert—New March by the Conductor," the Herald describes the audience as "huge," and adds "there was no lack of enthusiasm." Describing the numbers by Herbert Clark, the cornet soloist, who is in Atlanta with the band, the Herald says "it is doubtful if anyone today plays the cornet more brilliantly or produces a better tone than Mr. Clark." It compliments also the work of Miss Virginia Root, the soprano soloist, and that of Miss Margel Gluck, "a violinist with talent and temperament."

Fall River Herald



# SOUSA AND HIS BAND CHARM OPERA HOUSE AUDIENCE

John Philip Sousa—Sousa and His Band,—who reign alone in the domain which they have made so peculiarly their own,—came to Milford last night at the Opera House to give, in special compliment to Manager C W Currier a concert. For reasons that should be well estimated by local people, Manager Currier brought Sousa and His Band to Milford. There has been never a more distinguished assembly of artists in music in this neighborhood; the small patronage was the one reflection from the visit of Sousa that ought to make the occasion for Milford itself a matter of regret.



JOHN PHILIP SOUSA.

Conductor Sousa stated it as one of his regrets, at the conclusion of the concert, that the audience in the Opera House last night was the smallest he has played to in the 21 years he has been before the public with his band. It was a treat that has never been here before.

Sousa in Milford last night conducted his band in the same concert program music that will have delighted the admiration of populations in eleven New England cities and towns before this New England tour is ended. It is difficult to comment in towns like Milford on such men as John Philip Sousa; for 21 seasons now he has carried the glory of his great name into the affections of the people of the civilized world,—and yet it was not until last night that Sousa came, after all the years,—to Milford. It is because of this that a situation compels regret in realization of the smallness of the greeting. Yet, and this was a pleasing fact, the audience was there with its Milford greeting with every number on the program. When Sousa's band played Sousa's "Stars and Stripes Forever," particularly did the assembly give vent to its feeling of pride in the great band master.

Viewing the visit of Sousa to Milford as a general compliment to the entertainment projects of the community, Manager Currier deserves cordial commendation for having brought the attraction here. Viewing the spectacle of the great band master, one occupies a seat in the some of the Sousa programs, with the addition of an organ, it is even more beautiful. The encore for this number

was "Fairest of the Fair," the air being played by the six trombone soloists at the front of the stage.

Perhaps as particularly delightful as was the arranged program itself were the specialty numbers used as encores by Sousa. Following Lacombe's intermezzo, "A Night in Spain," from "La Verbarge," which is a new composition, Sousa and the band gave the popular "Snooky Ookums;" his own new march "From Maine to Oregon" was followed in medley style by "Stars and Stripes Forever" and grouping to bring before the footlights in its rendition three artists on the piccolo with six each of cornet and trombone soloists on either side.

Below, The Journal prints the program as given, exclusive of the encores; to the lover of music, the printed type reveals through interpretation by Sousa, that whatever his interesting mannerisms may be, one thing is certain—the great bandmaster is the magician controlling the finest band in all the world today. The complete understanding that exists between conductor and players is not the least charm of the performances which are as near perfection as any human being ever needs to be. It was good to hear the organization; it helps to remind what John Philip Sousa does in behalf of music; the band is the closest approach to a full string quality that this generation will ever know.

Of the soloists, Miss Margel Gluck, violiniste, came from England for this season's tour with Sousa. She is the latest acquisition to the list of soloists. Miss Gluck has made a name for herself in Great Britain and Europe—that of a violiniste of exceptional merit, with delightful temperament and technical powers. Herbert L. Clarke, cornetist, has been a favorite with Sousa audiences for years. He has the unchallenged reputation of being the greatest of all cornetists. Last night, Mr. Clarke's number, "Caprice Brilliant" and that by Miss Gluck, "Adagio and Rondo" from concerto in E, by Vieuxtemps, with the encore so generously given were the spoken word for the great love that artists of the kind make for the sweetness of real music.

Miss Virginia Root, soprano soloist, is making her fourth tour with Sousa. She has a beautifully clear voice; it is of wide range, with dramatic quality and is charmingly effective. Miss Root's number was the aria from Verdi's "Care Noma," a selection which provided exceptional opportunity for the young artist to show forth the great talent that she has as a truly great artist. Miss Root, regretfully to the audience, because of a cold, did not give an encore number. Miss Gluck, for the number on encore favored the audience with a Madrigal by Simonetti, with accompaniment on the harp.

The program was:  
Descriptive Overture—The Chase of Prince Henry, Mehul  
Cornet Solo—Caprice Brilliant, Clarke  
Mr. Herbert L. Clarke.  
Suite—The American Maid, (new)  
Miss Margel Gluck.  
African Dance—Danse Negre (new), Ascher

## A WONDERFUL CONCERT.

*Oneonta*  
Sousa's Band Played to Record Breaking Matinee Audience.

Though there have been some splendid concerts given in Oneonta during the past few years it is doubtful if there was even one that pleased so many people as did that of yesterday afternoon given by Sousa's band, and the theatre crowded to the very doors contained nearly 400 visitors from other places who came to hear the greatest band in the world led by the greatest conductor. From every town on the D. & H., the U. & D. and the trolley road within a radius of many miles people began to gather in the city in the morning. From Delhi alone nearly 40 people came to the concert and from Schenectady there were dozens of men and women and in this number were the faculty of the Schenectady High school, with a single member missing.

Each selection played by the wonderful organization received applause that would not be denied, and three and four encores were given every number. In speaking of the performance yesterday Manager Clark of the band said that it was one of the best matinee houses that they had met in any city of the country, both for size and appreciation. The soloists were all especially good and were applauded to the echo. As one encore, the band played Sousa's Stars and Stripes Forever, probably his best known march, and both before and after the selection the applause of the audience knew no bounds.

## John Philip Sousa Visits Boston Again

Music Lovers Given Program Varying from Verdi to Ragtime.

John Philip Sousa, America's foremost bandmaster, visited Boston last night and with his band appeared before a big audience at the Colonial Theatre.

The concert was one of the best ever given in the city. Of course, the leader was the same Sousa. The program was varied and music lovers were given everything from ragtime to Verdi. Mr. Sousa will appear at the Colonial next Sunday evening and then bid farewell to Boston for another year.

The soloists, Herbert L. Clarke, cornetist, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, won their share of applause.

Mr. Sousa was at his best. The big audience was captured with "The American Maid," which is a Sousa composition. Herbert L. Clarke made a hit with "Caprice Brilliant." Miss Margel Gluck, who executed "Danse Negre" on the violin, proved that she was an artist. "Kismet" was another selection received with great applause.

such talent, it might be said that description beggars itself. Having seen Sousa, and heard his band, one cannot but be proud indeed that America it is that nurtured such a son.

The program was delightfully varied; encores were most graciously

- (a) You Do Not Need a Doctor.
- (b) Dream Picture—The Sleeping Soldiers.
- (c) Dance Hilarious—With Pleasure.

Nocturne—Kammenoi Ostrow, Rubenstein  
INTERMISSION.



# SOUSA AND HIS BAND CHARM OPERA HOUSE AUDIENCE

John Philip Sousa—Sousa and His Band,—who reign alone in the domain which they have made so peculiarly their own,—came to Milford last night at the Opera House to give, in special compliment to Manager C W Currier a concert. For reasons that should be well estimated by local people, Manager Currier brought Sousa and His Band to Milford. There has been never a more distinguished assembly of artists in music in this neighborhood; the small patronage was the one reflection from the visit of Sousa that ought to make the occasion for Milford itself a matter of regret.



JOHN PHILIP SOUSA.

Conductor Sousa stated it as one of his regrets, at the conclusion of the concert, that the audience in the Opera House last night was the smallest he has played to in the 21 years he has been before the public with his band. It was a treat that has never been here before.

Sousa in Milford last night conducted his band in the same concert program music that will have delighted the admiration of populations in eleven New England cities and towns before this New England tour is ended. It is difficult to comment in towns like Milford on such men as John Philip Sousa; for 21 seasons now he has carried the glory of his great name into the affections of the people of the civilized world,—and yet it was not until last night that Sousa came, after all the years,—to Milford. It is because of this that a situation compels regret in realization of the smallness of the greeting. Yet, and this was a pleasing fact, the audience was there with its Milford greeting with every number on the program. When Sousa's band played Sousa's "Stars and Stripes Forever," particularly did the assembly give vent to its feeling of pride in the great band master.

Viewing the visit of Sousa to Milford as a general compliment to the entertainment projects of the community, Manager Currier deserves cordial commendation for having brought the attraction here. Viewing the spectacle of the great band master himself, one occupies a seat in the some of the Sousa programs, with the addition of an organ, it is even more beautiful. The encore for this number

was "Fairness of the Fair," the air being played by the six trombone soloists at the front of the stage.

Perhaps as particularly delightful as was the arranged program itself were the specialty numbers used as encores by Sousa. Following Lacombe's intermezzo, "A Night in Spain," from "La Verbane," which is a new composition, Sousa and the band gave the popular "Snooky Ookums;" his own new march "From Maine to Oregon" was followed in medley style by "Stars and Stripes Forever" and grouping to bring before the footlights in its rendition three artists on the piccolo with six each of cornet and trombone soloists on either side.

Below, The Journal prints the program as given, exclusive of the encores; to the lover of music, the printed type reveals through interpretation by Sousa, that whatever his interesting mannerisms may be, one thing is certain—the great bandmaster is the magician controlling the finest band in all the world today. The complete understanding that exists between conductor and players is not the least charm of the performances which are as near perfection as any human being ever needs to be. It was good to hear the organization; it helps to remind what John Philip Sousa does in behalf of music; the band is the closest approach to a full string quality that this generation will ever know.

Of the soloists, Miss Margel Gluck, violiniste, came from England for this season's tour with Sousa. She is the latest acquisition to the list of soloists. Miss Gluck has made a name for herself in Great Britain and Europe—that of a violiniste of exceptional merit, with delightful temperament and technical powers. Herbert L. Clarke, cornetist, has been a favorite with Sousa audiences for years. He has the unchallenged reputation of being the greatest of all cornetists. Last night, Mr. Clarke's number, "Caprice Brilliant" and that by Miss Gluck, "Adagio and Rondo" from concerto in E, by Vieuxtemps, with the encore so generously given were the spoken word for the great love that artists of the kind make for the sweetness of real music.

Miss Virginia Root, soprano soloist, is making her fourth tour with Sousa. She has a beautifully clear voice; it is of wide range, with dramatic quality and is charmingly effective. Miss Root's number was the aria from Verdi's "Care Noma," a selection which provided exceptional opportunity for the young artist to show forth the great talent that she has as a truly great artist. Miss Root, regretfully to the audience, because of a cold, did not give an encore number. Miss Gluck, for the number on encore favored the audience with a Madrigal by Simonetti, with accompaniment on the harp.

The program was:  
Descriptive Overture—The Chase of Prince Henry, Mehul  
Cornet Solo—Caprice Brilliant, Clarke  
Mr. Herbert L. Clarke.  
Suite—The American Maid (new)  
African Dance—Danse Negre (new), Ascher

## A WONDERFUL CONCERT.

*Oneonta*  
Sousa's Band Played to Record Breaking Matinee Audience.

Though there have been some splendid concerts given in Oneonta during the past few years it is doubtful if there was even one that pleased so many people as did that of yesterday afternoon given by Sousa's band, and the theatre crowded to the very doors contained nearly 400 visitors from other places who came to hear the greatest band in the world led by the greatest conductor. From every town on the D. & H., the U. & D. and the trolley road within a radius of many miles people began to gather in the city in the morning. From Delhi alone nearly 40 people came to the concert and from Schenectady there were dozens of men and women and in this number were the faculty of the Schenectady High school, with a single member missing.

Each selection played by the wonderful organization received applause that would not be denied, and three and four encores were given every number. In speaking of the performance yesterday Manager Clark of the band said that it was one of the best matinee houses that they had met in any city of the country, both for size and appreciation. The soloists were all especially good and were applauded to the echo. As one encore, the band played Sousa's Stars and Stripes Forever, probably his best known march, and both before and after the selection the applause of the audience knew no bounds.

*Boston American 10/20*

## John Philip Sousa Visits Boston Again

Music Lovers Given Program Varying from Verdi to Ragtime.

John Philip Sousa, America's foremost bandmaster, visited Boston last night and with his band appeared before a big audience at the Colonial Theatre.

The concert was one of the best ever given in the city. Of course, the leader was the same Sousa. The program was varied and music lovers were given everything from ragtime to Verdi. Mr. Sousa will appear at the Colonial next Sunday evening and then bid farewell to Boston for another year.

The soloists, Herbert L. Clarke, cornetist, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, won their share of applause.

Mr. Sousa was at his best. The big audience was captured with "The American Maid," which is a Sousa composition. Herbert L. Clarke made a hit with "Caprice Brilliant." Miss Margel Gluck, who executed "Danse Negre" on the violin, proved that she was an artist. "Kismet" was another selection received with great applause.

responded to and not only the band and the great conductor but the soloists each took to themselves the appreciative approval manifested in the applause with each selection. Perhaps a selection played by the band which receives most applause is "Kammenoi Ostrow," a nocturn, composed by Rubinstein; sometimes in

Intermezzo—A Night in Spain, from La Verbane (new), Lacombe  
(a) Oriental Concert—"Kismet" (new), Markey  
(b) March—From Maine to Oregon (new), Sousa  
Violin Solo—Adagio and Rondo, From Concerto in E, Vieuxtemps



# THE SOUSA CONCERTS GAVE GREAT ENJOYMENT TO 2000 PERSONS.

"Up rouse ye then my merry, merry men,  
It is our opening day."

Of the vast audience that emerged from the Franklin-street church Saturday evening, after hearing the second concert by the Sousa band, I venture to say that there was scarcely one whose pulse was not quicker and step lighter, after listening to the inspiring music. Surely the citizens of Manchester have reason to congratulate themselves on such an auspicious opening to the musical season in our beautiful city.

But oh, the weather! A more unfavorable day could hardly have been selected, yet the attendance was large, attesting that love of music is inherent in our people. A fig for the weather, tho', when Sousa is round! And Sousa was on hand in all his pristine glory, but a much improved Sousa from the time he first appeared on the opera house stage some years ago. Tho' the "snowfall of time" may be stealing in on the edge, and the thack may be coming scant on the top of his intellectual dome, there is no glint of winter or paucity of substance in the music his band produces.

Every number goes with a snap and precision that shows fine training and makes it clear that a musician-general is at the head of the forces. Monotony or the daily grind in no way shows itself, and every man seems to feel that the success of the performance devolves on himself personally. This homogeneity amongst the members of the band is what makes it unique among such organizations. The Sousa band is a great combination and richly deserves its well-merited success.

## The Matinee.

The afternoon performance opened with a concert overture by Massenet and proved to be a delightful work and well worthy of the composer of "Werther." It starts in with a motive for the flute followed by a reply in the wood wind, merging into a concerted melody by the full band. This works up into what would seem from its rhythm to be a hunting scene and ends in fine and fitting climax. It was one of the best, if not the best played, at either concert.

Mr. Herbert Clarke, the cornet virtuoso, next gave a long composition by himself, "The Southern Cross," that entitled him to the appellation of the prince of cornetists. The cornet is a hard instrument to get pleasing music out of, but Mr. Clarke played it as we have never heard it played before in Manchester.

A group of character studies by Sousa followed, descriptive of "Dwellers in the New World"—the red man, the white man, the black man. In the first he had modern musical instruments trying to imitate the abominable jargon accompanying an Indian war dance, scalping, tomahawking, etc., etc., ad infinitum. Imitating modern by Indian music may be interesting, but it is hardly edifying. The civilized theme of the white man was well depicted, as was the negro jingle in the sketch of the black man.

Whatever may be said of Sousa's music as to its profundity or shallowness, there is no doubt as to its immediate effect in giving pleasure. And after all even great music would cease to be such if even in its most tragic forms it ceased to afford pleasure.

Miss Virginia Root

guishes more pretentious places. But for sterling appreciation and a keen sense, as to the merits of what was going on I believe that it was surpassed by few others. And Mr. Sousa must have felt a conscious pride that the organization which he directs could elicit such a testimony to their worth on such a night.

A pleasing feature of the performances was the promptness with which everything was done—no delays, no guessing—all thought out beforehand.

The concert opened with a movement from Tchaikowsky's Symphony 1812, played by request.

It is unfortunate to take this movement out of the Symphony without the others, as they follow in natural sequence, each one a development of the other. The charming delineation of calm and peace, the waving corn, the grazing kine, the hillside teeming with plenty, the beauty of the sylvan scene soon to be blotted out by the shock and poison of war.

The movement given deals with the last phase when Napoleon seeks to invade Russia. In the whole field of music there is nothing so barbaric depicted in music as this, and the only excuse for it is the attempt of a patriotic Russian to make music the means of conveying his hatred of the invader. The burning of Moscow, the shrieks of the wounded and the abomination of desolation found only in war, all have a place in this composition. The final driving back of the French portrayed in the discordant snatches of the Marseillaise dying away in the distance. That the resources of the band were taxed to the limit goes without saying, but that they were equal to it was abundantly evident.

In the next number, "Caprice brilliant," Mr. Clarke not alone showed his virtuosity as a performer but also his versatility as a composer. 'Twas a charming composition, magnificently given. But his encore was his piece de resistance of the evening, "The Lost Chord," by Arthur Sullivan. This selection took the hearers by storm and almost brought them to their feet. There is no composition that lays more happily for the accompanying wind instruments than does this. The suspended tones overlapping and merging into one another form a concatenation of harmonic development that is a delight to listen to. In this the horns shone conspicuously. But who can forget the climax of the crescendo, as the full power of the band is backed up with the full pedal bourdon of the organ. The effect was ponderous and overpowering. In this number as in others Mr. McBride did creditable and effectual work at the organ. The possession of this noble instrument adds greatly to the value of the building for concert purposes. The suite, "The American Maid," by Sousa, was next given and proved a treat, especially the numbers, "Dream picture" and "Dance hilarious." This suite is delightful music and proved the best of the Sousa numbers.

Miss Root sang the well-known Caranome, by Verdi, as the 4th number. This trying air, with its cadenza and trills, is one of the ambitions and pitfalls of young singers. She however sang it creditably, considering an apparent nervousness.

The Kammenoi Ostrow, by Rubinstein, so well known to pianists, was the next

Malden  
Mass

EVENING NEWS

## BIG HOUSE

## FOR SOUSA

His Favorite Marches and His Inspiring and Unique Leadership Captivate Sunday Audience at Scenic.

The celebrated band master John Philip Sousa made his second and last local appearance yesterday at the Malden Scenic Temple and a large audience assembled in spite of the weather.

Sousa was assisted in making the concert a success by Miss Virginia Root soprano, Herbert L. Clarke cornetist and Miss Marge Gluck violinist.

Miss Root was heard in Sousa's own song "The Carrier Pigeon" and for an encore responded with "Annie Laurie" in which she made a lasting impression.

Mr. Clarke the cornetist played his own selection "The Southern Cross" and when encored gave "Moonlight Bay" with no end of success.

Miss Gluck the violinist was also a favorite and her first selection was Adagio and Moto Perpetuum by Ries and when encored gave with even greater success "Carznetta" in which the fine talent of the artist was cleverly demonstrated.

Sousa was unusually with liberal numbers each one of which brought well merited applause.

The program opened with the descriptive overture "The Chase of Prince Henry" by Mehul and other numbers on the program were "Character Studies" by Sousa, Siegfried's death from "The Gotterdammerung" by Wagner, "L'Arlesienne" by Bizet, "Fascination" by Macchett, March, "From Maine to Oregon" by Sousa, "Tempo Marziale" by Rupprecht.

Among the encore numbers were "King Cotton," "Girls who have Loved," "The Gliding Girl," "Fairest of the Fair," "The Stars and Stripes Forever" and a description rendition of the popular song craze "Snooky Ookums" in which nearly all the instruments had a short solo part causing unusual merriment.

The ladies from the Home for Aged Persons attended as guests of the management.

OCTOBER 20, 1913

## SOUSA AND BAND AT AUDITORIUM

Great Bandmaster Given Great Greeting as His Band Played his own Compositions Corne ist and Violinist Applauded.

The world's most celebrated band master John Philip Sousa and his band of equally popular musicians gave a two hour concert yesterday afternoon at the Malden Scenic Temple with Herbert L. Clarke, the famous cornetist and Miss Marge Gluck, the English violinist, as soloists.

This concert opened with a descriptive overture entitled "The Chase of Prince Henry" by Methul.

Among the most popular selections were two of Sousa's own compositions "The American Maid" and the catchy march number "From Maine to Oregon."



MISS MARGE GLUCK

Violin Soloist with Bandmaster Sousa

Miss Virginia Root, the soprano soloist, announced to sing was unable to appear, and several additional selections were rendered by the band. The applause was generous and deserving and for encore numbers "The Stars and Stripes" was pleasingly rendered with the piccolos, cornets and trombones playing in front of the stage. "Manhattan Beach" was also played to good advantage and a selection which caused much merriment was a descriptive rendition of the popular song craze "Snooky Ookums."

Herbert L. Clarke, who has the unchallenged reputation of being the greatest of all cornetists rendered "Caprice Brilliant," a piece of his own composition and on an encore responded with "Moonlight Bay."

The other soloist, Miss Gluck was heard in "Adagio and Rondo" by Vieuxtemps and she too was recalled and played "Thais" with exceptional merit proving herself a violinist of delightful temperament and technical powers.

Other selections rendered by the band were "You do not need a doctor," "The sleeping soldiers," "With Pleasure," by Sousa, "Kammenio Ostrow" by Rubinstein "A night in Spain" from La Verbanc, "Kismet" by Markey and "Dance Negre" by Ascher and others.

Sousa will appear in Malden again next Sunday.



Malden  
Mass

EVENING NEWS

## BIG HOUSE

## FOR SOUSA

His Favorite Marches and His Inspiring and Unique Leadership Captivate Sunday Audience at Scenic.

The celebrated band master John Philip Sousa made his second and last local appearance yesterday at the Malden Scenic Temple and a large audience assembled in spite of the weather.

Sousa was assisted in making the concert a success by Miss Virginia Root soprano, Herbert L. Clarke cornetist and Miss Margel Gluck violinist.

Miss Root was heard in Sousa's own song "The Carrier Pigeon" and for an encore responded with "Annie Laurie" in which she made a lasting impression.

Mr. Clarke the cornetist played his own selection "The Southern Cross" and when encored gave "Moonlight Bay" with no end of success.

Miss Gluck the violinist was also a favorite and her first selection was Adagio and Moto Perpetuum by Ries and when encored gave with even greater success "Carznetta" in which the fine talent of the artist was cleverly demonstrated.

Sousa was unusually well liberal numbers each one of which brought well merited applause.

The program opened with the descriptive overture "The Chase of Prince Henry" by Mehul and other numbers on the program were "Character Studies" by Sousa, Siegfried's death from "The Gotterda Meung" by Wagner, "L'Arlesienne" by Bizet, "Fascination" by Machetti, March, "From Maine to Oregon" by Sousa, "Tempo Marziale" by Rupprecht.

Among the encore numbers were "King Cotton," "Girls who have Loved," "The Gliding Girl," "Fairest of the Fair," "The Stars and Stripes Forever" and a descriptive rendition of the popular song craze "Snooky Ookums" in which nearly all the instruments had a short solo part causing unusual merriment.

The ladies from the Home for Aged Persons attended as guests of the management.

Malden  
Mass

DECEMBER 20, 1913

## SOUSA AND BAND

## AT AUDITORIUM

Great Bandmaster Given Great Greeting as His Band Played his own Compositions Cornetist and Violinist Applauded.

The world's most celebrated band master John Philip Sousa and his band of equally popular musicians gave a two hour concert yesterday afternoon at the Malden Scenic Temple with Herbert L. Clarke, the famous cornetist and Miss Margel Gluck, the English violinist, as soloists.

This concert opened with a descriptive overture entitled "The Chase of Prince Henry" by Methul.

Among the most popular selections were two of Sousa's own compositions "The American Maid" and the catchy march number "From Maine to Oregon."



MISS MARGEL GLUCK  
Violin Soloist with Bandmaster Sousa

Miss Virginia Root, the soprano soloist, announced to sing was unable to appear, and several additional selections were rendered by the band. The applause was generous and deserving and for encore numbers "The Stars and Stripes" was pleasingly rendered with the piccolos, cornets and trombones playing in front of the stage. "Manhattan Beach" was also played to good advantage and a selection which caused much merriment was a descriptive rendition of the popular song craze "Snooky Ookums."

Herbert L. Clarke, who has the unchallenged reputation of being the greatest of all cornetists rendered "Caprice Brilliant," a piece of his own composition and on an encore responded with "Moonlight Bay."

The other soloist, Miss Gluck was heard in "Adagio and Rondo" by Viexemps and she too was recalled and played "Thais" with exceptional merit proving herself a violinist of delightful temperament and technical powers.

Other selections rendered by the band were "You do not need a doctor," "The sleeping soldiers," "With Pleasure," by Sousa, "Kammenio Ostrow" by Rubinstein, "A night in Spain" from La Verbane, "Kismet" by Markey and "Dance Negre" by Ascher and others.

Sousa will appear in Malden again next Sunday.

frequently half the battle in winning an audience. She might even sing a miserere with a smile. She has a good soprano voice with much power and range, but its goodness appears only in spots, just now, with bare patches between. She sang "April Morn," by Batten, but her enunciation of the words was poor. She gave Annie Laurie as an encore. It truly takes a great artist to sing a simple melody effectively. Being devoid of vocal pyrotechnics which may be mechanical, he has to rely on the music in his soul to make it effective. Miss Root sang this melody well but for the abnormal long hold on the word "and." She has much to learn in the vocal art, and with study and determination she will likely overcome these faults.

Siegfried's death from Gotterdamung, by Wagner, followed. This selection is a marvelous example of sound painting by the greatest musical alchemist the world has ever seen. Sombre throughout, it is filled with crashing brasses, musical upheavals, without ever a hint at melody. The music dramas of Wagner are liads, and as such appeal principally to the educated in music.

The L'Arlesienne by Bizet begins with a flute solo to the accompaniment of horns and harp. 'Tis a lively selection in the best style of the composer of Carmen. A charming selection, "Fascination by Machetti," was the next number, and it proved a fascination and was one of the most attractive numbers of the concert. "From Maine to Oregon," by Sousa, is a fine stirring march and received a fine reception.

Miss Margel Gluck besides having a famous name has a fine stage presence. Her simple, unaffected manner won the audience at once. She plays with great feeling and delicacy, and with sure intonation. One of the most pleasing features of the concert was the charming accompaniment by the wood-wind to the Adagio movement of her first number, by Ries. The tones of the violin seemed to rest on a velvety bed of harmony, producing a captivating effect long to be remembered.

The concert was brought to a close with a selection by Rupprecht, "With Don Quixote through Spain." It was a musical melange with a good deal of Spanish flavor, depicting the Knight of La Mancha tilting windmills for castles in the hope of delivering imaginary ladies from thrall-dom.

Every number on the program was enthusiastically encored, and Mr. Sousa generously responded in most cases with compositions of his own which seemed to hit the popular pulse, and in which he featured the quartet of trombones in all their massive brassiness, producing an effect in muscular music which was at least as striking as it was original.

### The Evening Concert.

Those whose good fortune it was to have attended the evening concert witnessed a scene which for brilliancy, enthusiasm and for musical effect in its way has never been excelled in the city and reminded one of the halcyon days of the Philharmonic, with its chorus of 500 and orchestra of 75.

The building was almost packed with as cultured and as appreciative an audience as could be found in any city throughout the land. It may have lacked the gorgeous dresses, diamonds, jewels and foil-dollery of that kind that distin-

number, but the Kammenio Ostrow of the piano and that of the band or orchestra is a different proposition. The melting melody of the opening was charmingly given by the wood-wind, with its original sextolet accompaniment. This is a noble composition and is worthy of the genius of Rubinstein. As in the Lost Chord, the harp with its brilliant arpeggic effects was much in evidence, as was also the well filling background of the organ.

After the intermission the Intermezzo "A Night in Spain," by Lacombe, was performed. This is a sparkling effusion, permeated with the luscious melody and the perennial gaiety of the sunny land of Spain. With its castanet and tamborine accompaniment, it is a whirlwind of harmony. In this as in many other numbers the tympani player with his traps does great execution. One that did not know would hardly believe when told that his is as important position as any in the band.

A novelty—"Oriental Concert," by Markey—a jolting composition with odd rhythms picturing musically eastern customs was next on the program, followed by the Sousa march, "From Maine to Oregon," which was given with even greater eclat than in the afternoon.

No. 8 on the program was a violin solo by Miss Gluck, Adagio and Rondo, by the great French violin virtuoso, Viexemps. In this number Miss Gluck surpassed her former effort and the weather seemed to have improved for strings. The same delicacy of tone and facility of technique marked her performance, though the harmonies rasped here and there at times. She needs though more aggressiveness in the dramatic and passionate parts, but this will come with experience and honest effort.

This triumphant concert wound up with a work which was a fitting finish to those which preceded it—"March, Pomp and Circumstance," by Edgar Elgar, the greatest of living English composers, and practically a self-taught man.

It is a work conceived on broad lines, with fine chordal and contrasting effects, which at the close gave the full band and organ an opportunity of showing what can be done with music in its most powerful and pompous moods. It was an effort that was a worthy climax with which to crown a concert that for its kind will go down in the musical history of the city as a remarkable one.

As at the afternoon performance, encore after encore for each number was demanded and given with a lavishness unusual. And though the auditors did not "go wild," still they reached the limit of applause for an audience that is noted for its saneness and discrimination in matters musical.

The gentlemen who are the projectors of this musical rejuvenation deserve the highest commendation and congratulation at this successful opening. 'Twas truly a rousing opening day, and is a good omen for the success which is sure to crown their future efforts in this respect.

The dawn of a brighter musical day is appearing on the edge of our horizon, and the sun, which with Arctic instinct has for some time refused to appear above the rim, is about to burst forth again in all the glorious effulgence of a new day, brightening our homes and giving a roseate tinge to the monotonous and hum-drum lives that most of us have to live.

We have been living in the dark ages of our musical life for some years past, but there are cycles of effort in music as there have been in the development of the world's civilization—the crest of the wave followed by the depression, and let us hope that we are about ascending the slope with good promise of again reaching the crest.

Without doubt such successes as that of Saturday are a premonition that Manchester, so progressive in many ways, will again take her place in the vanguard of music, and that she will not stop till she has planted her standard on the heights, inscribed with the hopeful motto, Resurgam!

JOSEPH S. DUGGAN.



11/6/13

## SOUSA OFFERS FINE CONCERT

*Elmira Star*

Great Aggregation of Talented Musicians, Under Wonderful Leadership, Entertain Elmira People.

Probably no band concert was ever given in Elmira with more popular features than in that offered by the famous Sousa organization at the Lyceum last evening. The selections were gathered from far and near. The Orient and the Occident contributed. Australia, Asia, Europe and the home country provided the best popular selections of the day.

Sonorous solos, dashy quartets, massing of instruments in infinite variety were quickly caught up by an intensely applauding audience in great appreciation.

The soloists in every respect sustained the popular program. Herbert L. Clarke maintained his reputation as one of the greatest cornetists of the day and in his muffled encore with band obligato he took the audience by storm.

Miss Virginia Root possesses an echoing soprano of wide range with a dramatic intensity which is very charming and beautifully manipulated. An addition to the band is Miss Margel Gluck, a violinist from England, who is winning endorsement whenever heard. Her thrilling, octaves and string playing are quite marvelous. She is bound to make an enviable reputation.

Sousa gave his audience a multiplied program, trebled and quadrupled, with surprising parts added, to which his hearers listened with unabated interest. His band, made up of musicians from all parts of the world, is fully entitled to its great reputation and his place as the cosmopolitan band leader of the world is justified. He has won his place by an unsurpassed genius for popular music and ability to provide what the populace likes best.

Most interesting among the program numbers were those of Sousa's compositions, new and old, the rendition of the familiar marches bring unstinted approval. His leadership is unique and characteristic, his physical expressions being far from the least entertaining feature of his concerts.

## FINE CONCERT BY SOUSA

*Elmira Herald*

Large Audience is Present at Lyceum Theater to Hear Varied Program of Exceptional Enjoyment — Classical and Popular Music Was Delight.

A large audience enjoyed Sousa's band concert at the Lyceum theater last evening. The program was one of the best ever heard in this city. Every piece was varied, and the program grew more interesting as the evening passed.

Leader John Phillip Sousa conducts the band with the most remarkable ease. His interpolations of popular airs was wonderful. "Snookey Ookums" was played perhaps in the cleverest way that it will ever be heard in this city.

The classical features of the program were rendered in such a way as to prove a delight to those who heard them. Every feature was excellent, and perhaps no other leader in the world can produce such unexpected wonderful results from a musical organization as Mr. Sousa.

Miss Margel Gluck, violinist; Miss Virginia Root, soprano, and N. L. Clarke, cornetist, rendered several delightful solos. Miss Root had a wonderful control of her voice and she produced a profound impression on her audience. Miss Gluck delighted her audience so that it was necessary for her to render two encores.

Mr. Clarke was an innovation in the way of a cornetist, and he was encored several times.

*Providence News 10/30/13*

## SOUSA'S BAND GIVES CONCERT

Sousa and his band visited this city yesterday for the first time in four years, plentifully supplied with soloists and as generous as ever with encores. Two concerts were given at Infantry hall the attendance being small at the afternoon concert but the evening a large audience was present.

Several novelties were offered among them being two descriptive suites of his own, "The American Maid" and "The Dwellers in the Western World," which, outside of any degree of interest they might arouse as representing particular conditions or scenes, were enjoyable as music alone, they being both melodious and skilfully arranged.

In one particular the band seems to have improved, there is more smoothness, more beauty of tone in the soft passages and fewer noisy climaxes than in former years. The accompaniments to the soloists were a little too loud, excepting the solo of Mr. Clarke, who played brilliantly, and was rewarded by great applause and a floral offering from old Providence friends.

*Waterville Me*

## SOUSA AND BAND GIVEN WELCOME

### Appreciative Audience at Opera House Last Evening.

Sousa's band, an organization of world wide reputation, with John Philip Sousa, the march king, as leader, gave a delightful concert at the City opera house last evening. The band was greeted by a packed house and the audience greatly appreciated every number played. The famous leader was given a warm welcome when he first stepped upon the stage. Features of the program were the cornet solos by Herbert Clarke, the violin selections of Miss Margel Gluck and harp selections by Mr. Hart. It was announced with regret that Miss Virginia Root, owing to illness, would be unable to appear on the program. Mr. Hart substituted for the well known soprano.

Sousa has always borne the reputation of being generous with his encores and last evening was no exception. He graciously acknowledged each encore and in several cases returned for a second encore, playing in many instances selections of his own composition. For encores in the opening selection the band played "El Captain" and "Girls Who Have Loved."

A feature of the evening was the cornet solos by Herbert L. Clarke. The first encore, "Moonlight Bay," was rendered with such pleasing effect that he was forced to respond again, playing "Carnival Venice."

Several selections of recent composition by Sousa were heard for the first time in this city. The march, "From Maine to Oregon," made a big hit, when "Stars and Stripes Forever," played as an encore was warmly applauded.

Miss Margel Gluck charmed the audience with her masterly violin selections, accompanied by the band. Her first selection was "Adagio au Rondo" from Concerto in E. For the encore she rendered "Thais" with pleasing effect.

It was a grand night for the music lovers and people came from many sections to hear the famous musicians. The compositions of Sousa have always been popular here, but since last evening's entertainment will be more so than ever.



# CORRECTION



THE FOLLOWING PAGE (S)  
HAVE BEEN REFILMED TO  
INSURE LEGIBILITY.



11/6/13

## SOUSA OFFERS FINE CONCERT

*Elmira Star*

Great Aggregation of Talented Musicians, Under Wonderful Leadership, Entertain Elmira People.

Probably no band concert was ever given in Elmira with more popular features than in that offered by the famous Sousa organization at the Lyceum last evening. The selections were gathered from far and near. The Orient and the Occident contributed. Australia, Asia, Europe and the home country provided the best popular selections of the day.

Sonorous solos, dashy quartets, massing of instruments in infinite variety were quickly caught up by an intensely applauding audience in great appreciation.

The soloists in every respect sustained the popular program. Herbert L. Clarke maintained his reputation as one of the greatest cornetists of the day and in his muffled encore with band obligato he took the audience by storm.

Miss Virginia Root possesses an echoing soprano of wide range with a dramatic intensity which is very charming and beautifully manipulated. An addition to the band is Miss Margel Gluck, a violinist from England, who is winning endorsement whenever heard. Her thrilling, octaves and string playing are quite marvelous. She is bound to make an enviable reputation.

Sousa gave his audience a multiplied program, trebled and quadrupled, with surprising parts added, to which his hearers listened with unabated interest. His band, made up of musicians from all parts of the world, is fully entitled to its great reputation and his place as the cosmopolitan band leader of the world is justified. He has won his place by an unsurpassed genius for popular music and ability to provide what the populace likes best.

Most interesting among the program numbers were those of Sousa's compositions, new and old, the rendition of the familiar marches bring unstinted approval. His leadership is unique and characteristic, his physical expressions being far from the least entertaining feature of his concerts.

## FINE CONCERT BY SOUSA

*Elmira Herald*

Large Audience is Present at Lyceum Theater to Hear Varied Program of Exceptional Enjoyment — Classical and Popular Music Was Delight.

A large audience enjoyed Sousa's band concert at the Lyceum theater last evening. The program was one of the best ever heard in this city. Every piece was varied, and the program grew more interesting as the evening passed.

Leader John Phillip Sousa conducts the band with the most remarkable ease. His interpolations of popular airs was wonderful. "Snookey Ookums" was played perhaps in the cleverest way that it will ever be heard in this city.

The classical features of the program were rendered in such a way as to prove a delight to those who heard them. Every feature was excellent, and perhaps no other leader in the world can produce such unexpected wonderful results from a musical organization as Mr. Sousa.

Miss Margel Gluck, violinist; Miss Virginia Root, soprano, and N. L. Clarke, cornetist, rendered several delightful solos. Miss Root had a wonderful control of her voice and she produced a profound impression on her audience. Miss Gluck delighted her audience so that it was necessary for her to render two encores.

Mr. Clarke was an innovation in the way of a cornetist, and he was encored several times.

## SOUSA'S BAND GIVES CONCERT

Sousa and his band visited this city yesterday for the first time in four years, plentifully supplied with soloists and as generous as ever with encores. Two concerts were given at Infantry hall the attendance being small at the afternoon concert but the evening a large audience was present.

Several novelties were offered among them being two descriptive suites of his own, "The American Maid" and "The Dwellers in the Western World," which, outside of any degree of interest they might arouse as representing particular conditions or scenes, were enjoyable as music alone, they being both melodious and skilfully arranged.

In one particular the band seems to have improved, there is more smoothness, more beauty of tone in the soft passages and fewer noisy climaxes than in former years. The accompaniments to the soloists were a little too loud, excepting the solo of Mr. Clarke, who played brilliantly, and was rewarded by great applause and a floral offering from old Providence friends.

*Waterville  
Me*

## SOUSA AND BAND GIVEN WELCOME

### Appreciative Audience at Opera House Last Evening.

Sousa's band, an organization of world wide reputation, with John Philip Sousa, the march king, as leader, gave a delightful concert at the City opera house last evening. The band was greeted by a packed house and the audience greatly appreciated every number played. The famous leader was given a warm welcome when he first stepped upon the stage. Features of the program were the cornet solos by Herbert Clarke, the violin selections of Miss Margel Gluck and harp selections by Mr. Hart. It was announced with regret that Miss Virginia Root, owing to illness, would be unable to appear on the program. Mr. Hart substituted for the well known soprano.

Sousa has always borne the reputation of being generous with his encores and last evening was no exception. He graciously acknowledged each encore and in several cases returned for a second encore, playing in many instances selections of his own composure. For encores in the opening selection the band played "El Captain" and "Girls Who Have Loved."

A feature of the evening was the cornet solos by Herbert L. Clarke. The first encore, "Moonlight Bay," was rendered with such pleasing effect that he was forced to respond again, playing "Carnival Venice."

Several selections of recent composition by Sousa were heard for the first time in this city. The march, "From Maine to Oregon," made a big hit, when "Stars and Stripes Forever," played as an encore was warmly applauded.

Miss Margel Gluck charmed the audience with her masterly violin selections, accompanied by the band. Her first selection was "Adagio au Rondo" from Concerto in E. For the encore she rendered "Thais" with pleasing effect.

It was a grand night for the music lovers and people came from many sections to hear the famous musicians. The compositions of Sousa have always been popular here, but since last evening's entertainment will be more so than ever.

*Providence News 10/30/13*



11/8/13  
Willkesbarre Record

### The Sousa Concert

The great Sousa Band played two concerts at the Grand yesterday. In the afternoon, though the band was not greeted by an overflowing house, the audience got all that a massive audience would have had—generous encores and infinite pains in the ensemble and solo numbers. A substitution was made in the afternoon, the Smetana's Bartered Bride took the printed number. Herbert Clark, the cornet soloist, par excellence of the day—and of any other day for that matter—gave his latest, "The Southern Cross," replete with tests of virtuosity and of exceeding technical difficulty, wide in its tonal range, and employing the legato of which he is so great a master. He has never appeared here to so great advantage. Miss Root, though singing "above a cold," revealed a charming tone and impeccable bar and graceful style of manner and of phrase. For encore she gave the old ballad, "The Maid of Argyle." Miss Gluck, the violinist, won large favor for limpid beauty of tone, excellent bowing and grace of nuance, and she too had an encore.

The band in all essentials is as fine as any aggregation Mr. Sousa has ever conducted, and in certain details, it is beyond compare the best of all his coteries. The brass choir is seemingly more brilliant in its cornets and trumpets and yet the basses and the tubas as counterpoint, through the warmest of waltz threnodies and melodies to pulse pushing marches, the uncoordinated eccentrics and Spanish rhythms so much in vogue—to the musical depth and imaginative resources of the charming suite, "The Dwellers in the Western World," with its calm voyage and rolling depths, and the rising of the accents of the pioneer axes, and the swelling tide of a glorious melody—following the tradition of the sailor's hymn of thanksgiving—and thence to the apex of appeal in the wonderful tragic potency of the Siegfried with its mysterious shadows and impending imminence of the spirit of dissolution. If there were even a doubt of the master grasp of Mr. Sousa's mind—though there isn't—the musical agnostic would have been swung into a world of introspection and of solitary aloofness at this glorious rendition—big in its grasp, immense in its subtle appeal, eminently musicianly in its reading. It is Mr. Sousa's arrangement.

The scheme was opulent to a degree in flashing swiftly on the delighted ear the mellow glory of brass, the thrill of reed ensembles, the penetrating spice of oboe, the limpid purity of flute. And then too there was revealed an endowment of Sousa that has been remarked before—his absolute synchronizing with all rhythms—the absolute at-home-ness with march, waltz or exotic syncopation, as well as with the sweep of the slow movements of classic form and beauty. "In the beginning was rhythm," said Brahms, and this is a gigantic epigram, for rhythm connotes power of suggestion and interpretation generally. And Sousa is the living, breathing incarnation of rhythm. And that pretty nearly includes all. It was a delicious brace of concerts—delightful at the moment, broad, catholic, inclusive, colorful, respecting the highbrow, and tempting him, and not disdaining "just the melody lover," and offering him a relish—and an educational experience that the music expert and the musical tyro ought to regret having missed—if he did miss.

Willkesbarre Record W. E. W.

## Willkesbarre AND BULLETIN, WILLIAMS

### SOUSA CONCERT WAS DELIGHTFUL

His Band Played as Only Sousa's  
Splendid Band Can  
Play.

HIS SOLOISTS WERE  
OF THE VERY BEST

And the Concert Was a Regular  
Birthday Celebration  
For Him.

Fifty-nine years ago yesterday John Philip Sousa first waved that graceful left hand of his in time to his own young music, which may or may not have been strictly musical. Last night that part of Williamsport which doesn't let the good things go by without taking the best, there is out of them had the extreme pleasure of the result of fifty-nine years of life devoted wholly to music, the full result of the hard work combined with genius and intelligence that John Philip Sousa represents as the head of his extraordinary and famous organization of musicians. The concert given by Sousa's band in the Lycoming opera house last night was of such immense worth that it can never be forgotten. Every number on the program was wonderful, and every single encore, almost all of them Sousa marches except one by our own Dr. Butler and another the tantalizing naughty "Snooky-Okums," was a lively bit of musical comedy.

#### A Descriptive Number.

The opening number was a descriptive overture, "The Chase of Prince Henry," by Mehul. So marvelous was the perfect rhythm and co-ordination of the instruments in this immense overture that the musicians were effaced and listeners were conscious only of the clearness of a picture of the madness of a chase, the gaining and gaining of one horse upon another, the rush of flying hoofs, the sudden cry of a shot, the moaning silence after it, the final excited triumph. And throughout the whole, the gracefully moving baton in the right hand of Sousa, the rhythmic white-gloved left faintly suggestive of motion, seemed nothing more than the spirit of the chase, encouraging, urging, reassuring.

A more exquisite rendition of the nocturne, "Kammenoi Ostrow," by Rubenstein, will surely never be heard here. The appeal of it brought through the dozens of sensitive instrument voices, sometimes clear, sometimes quivering, always seconding or maintaining others in harmony, was intensely penetrating.

### ENTERTAINED SOUSA.

Repasz Band Was Host After Last Night's Concert.

Following the concert of the Sousa band last night, the members were guests of the Repasz band in its quarters on the top floor of the Opera house block. The Repasz proved Royal hosts and had a buffet lunch for all. Mr. Sousa was unable to be present, his absence being the one blur to the late evening's pleasure. Short talks were given by local and out of town bandmen and all had a good time.

#### A Dream Picture.

In descriptive numbers the power of description of the Sousa organization is as keen as if it were written out in words. The "dream picture," entitled "Sleeping Soldiers," by Sousa, was charming and the composer was forced to bow repeatedly his acknowledgement of the audience's appreciation of its perfection. In an Oriental conceit from "Kismet," by Markey, the artistic grouping was so patent that the audience could very easily see harem ladies performing queer and fascinating dances.

The soloists with the Sousa band were excellent. Herbert L. Clark, cornetist, played a solo entitled "Caprice Brilliant," of his own composition, exhibiting the most remarkable technique and producing wonderfully clear and sweet tones.

#### Miss Root's Beautiful Voice.

Miss Virginia Root made a profound impression by her soprano rendition of the aria, "Caro Noma," Verdi. The selection demands the broadest use of vocal technique, to which demand Miss Root's fresh young voice, with its extraordinary flute tones and its perfect control and shading, was entirely equal.

Miss Margel Gluck, violinist, gave a very worthy rendition of a Vieuxtemps concerto in E. Miss Gluck responded to an encore by playing the "Meditation," from Thais, with harp accompaniment.

The band concluded its most generous performance with an African dance by Ascher.

After the third number on the program a big basket of yellow chrysanthemums, tied at the handle with lavender ribbon, in which was caught a bouquet of wonderful orchids, was sent up to the director, the gift of his band in honor of his birthday.

Mr. Sousa was entertained at dinner last night by Brue C. Keefer, at the Ross club. After the concert many members of the band enjoyed a social hour in the band room of the Repasz organization of Williamsport.



## SOUSA AND HIS BAND PLEASE GOOD AUDIENCES

John Philip Sousa, master of rhythm, has accomplished two things for music in America. As a composer of stirring marches, which swept him into favor years ago, he did much to improve the standard of popular music. And as a conductor he has built up a band which for its dash and precision of playing has never been surpassed, if indeed, it has been equalled.

It is no wonder, therefore, that his band, concerting with tremendous enthusiasm, and for the two audiences that attended the Lyceum theater on Saturday, roundly applauded the nine numbers on each program, demanding an equal number of encores.

Everyone who has heard Sousa knows the typical Sousa program—the overture, the characteristic studies, the solo numbers, the humorous, eccentric, whimsical novelty, based on some passing air of the day and, above all, the old familiar march encores always greeted and followed by a thunder of applause.

The new Sousa march, which was played at both performances, is called "From Maine to Oregon," a stirring, sweeping composition, but not so much of an applause producer as the two old ones which followed—"Manhattan Beach" and, best of all, "The Stars and Stripes Forever," with the piccolos, cornets and trombones lined up before the footlights, making the house fairly pulsate with the volume of their tones.

Herbert Clarke, whose wonderful cornet solos are one of the distinctive features of the South programs, played two of his own compositions, "The Southern Cross" and "Caprice Brilliant," following his solo at the evening performance by "Moonlight Bay," played with the mite, in which he contracted his brilliant playing of an intricate and technically difficult selection by his mastery of a soft legato tone.

Miss Virginia Root's rendition of Verdi's "Caro Noma" was well received, as was Miss Margel Gluck's violin solo, "Adagio and Rondo," from Vieuxtemps' Concerto in E.

As to the ensemble work of the band it may be summed up in the single phrase—perfection of tone and rhythm. Particularly fine was their playing of Rubenstein's "Kammenoi Ostrow."

The eccentric number, in which the melody is tossed about from piccolo to tuba in a surprising, mischievous manner, always ending with the plaintive pipe of the English horn, was "Snooky-Ookums." No Sousa program would be complete without one of these novelties and "Snooky-Ookums" furnishes a basis for a musical concoction quite as droll as did "Bedelia" and the other popular airs of other years.

## THE MARCH KING

A burst of applause had followed the delicately rendered intermezzo. The March King—dignified and impassive—turned, and with the reserve and poise of an emperor, bowed his acknowledgments.

Before the applause had died the baton was lifted again and the great band was again blended in a melody—



MARCH KING AT WORK.

this time a simple, familiar tune—something that everyone had whistled but couldn't remember the name until—

There was an instant's hush before the refrain. Then—"A-l-l-l-l Night Long She Calls Him, Snooky-Ookums, Snooky-Ookums. The cornets alone were blaring out the absurd air with every bit of might they could muster. Then they stopped. The clarionets picked up the strain. "All night long the neighbors shout: Cut it out! Cut it out!" grumbled the big tuba, all by itself.

The tuba subsided and tossed the refrain over to the trombones, who, after waiting so long to have a whack at it snorted indignantly. They in turn passed it over to the piccolos, who shrieked it in agony. Then—when they had all caught it up again and had borne it to a howling crescendo, suddenly the sound was hushed just before the last phrase and a plaintive little voice—the most pathetic, whimsical, absurd little instrument in all the wood wind choir—the English horn—piped out, all alone, the last—"Snooky-ooky Ookums."

There was more of it—all mixed up with Lohengrin—an audacious thing to do—and then the refrain was again passed around among the different instruments for each to tear to shreds after its own particular fashion, but always ending with the one humorous, plaintive pipe, which, after the crash of the whole band in unison, sounded in comparison no louder than the whistle on a peanut stand, singing through its nose. And it sounded quite as absurd and droll as that.

No Sousa program is ever played without one of these eccentric novelties—concoctions which no one but Sousa can create. But there are several other distinctive features to a Sousa program, each of which was thoroughly enjoyed by the two audiences that attended the Lyceum theater on Saturday.

There was the cornet solo by Herbert L. Clarke—that master of tone and technique. There was a new Sousa march, "From Maine to Oregon," and three of the old familiar ones, "El Capitan," "Manhattan Beach," and, best of all, "The Stars and Stripes Forever." And when that piece was played, with the long line up in front of the footlights—the trombones blaring, and the cornets throbbing and the piccolos shrilly shrieking their staccato variations—everyone in the audience felt like standing up and cheering.

That is the way a Sousa band concert acts. And those who were so fortunate as to have heard the evening concert may congratulate themselves that the program they heard was the one which had been prepared for the immense audience which heard Sousa last night at the New York Hippodrome.

## Band Concerts Feature of Buffalo's Early Season

Sousa and United States Marine Give Attractive Concerts—"Capacity" for Melba-Kubelik—Several Local Musicians Return from Study Abroad.

Buffalo, Nov. 10.

Sousa and his band appeared last month at Elmwood Music Hall opening the season and gave the usual exhilarating programs on which Mr. Sousa added many of his newer compositions to the "old favorites." The soloists were Virginia Root, soprano, who sang with taste, and Margel Gluck, the charming young Buffalo violinist who made her first public appearance in her home town since her study abroad. The applause which greeted her on her entrance was proof positive of the admiration felt for a talented young artist. Her playing showed purity of tone and skilful bowing and her interpretations were colorful and logical.

## Wide Range of Music Marks Week in Boston

Sousa marched as usual on Tuesday evening at the Colonial Theatre, and the program had enough of the classic to hold it down, with quite enough "Sousa" and popularity to make it soar. It must be inspiring to have your audience always with you, and Mr. Sousa's is never allowed to stray.

Chi Mrs. Leada 11/6/13

Chicago Mrs. Leada 11/20/13



Pittsfield Journal

## SOUSA AND HIS BAND

### Entertain Big Audience At Colonial

John Phillip Sousa and his band were at the Colonial theatre last evening and for over two hours gave a concert that was greatly enjoyed by the large audience present. Mr. Sousa always pleases with his talented aggregation of musicians and he quite upheld his high reputation last night. The concert proved to be one of the best musical entertainments of the year and lovers of music and their fill to a plenty in the varied program Mr. Sousa offered.

The program offered here was practically a new one with the exception of the favorite Sousa marches which were given frequently as encores. And these old numbers, such as "El Cap-

itan," "Carnival of Venice," "Stars and Stripes Forever" seemed to take the audience by storm, judging from the applause. "Girls Who Have Loved" was especially entertaining. The grand festival hymn which closed the first part, and "A Night in Spain," and Oriental Conceit, "Kismet" in the second part were finely rendered. "From Maine to Oregon," a new Sousa march is fully up to his former marches.

Herbert L. Clarke, the clever cornet soloist gave "Caprice Brilliant" in a way that made everyone sit up and take notice. His notes are well-nigh perfect and the variations he gets in appear to be the easiest thing in the world to do.

Owing to illness, Miss Virginia Root, an accomplished soprano soloist was unable to appear here. She has been suffering with a severe cold and her physician has advised that she discontinue singing for a few days. Clarence J. Russell of this city, who

is a member of the band, playing the cornet, made the announcement that Miss Root would be unable to sing and that the harpist would fill in her number on the program. The harp solos were very enjoyable.

Miss Margel Gluck, the violinist, was fascinating and her solo "Adagio and Rondo," by Vieuxtemps from Concerto in E, was charmingly given. The enthusiastic encore she received told of the appreciation of her art. Coupled with Miss Gluck's ability are a magnetic personality and a temperament that fit her admirably for violin work. Her technique was excellent.

One of the most entertaining numbers was "Snokey Ookums" given as an encore. The "African Dance" by Ascher closed the program. In the afternoon the band played at the Mahaiwe theatre in Great Barrington.

Pittsfield Eagle

10/18/12

Williamsport Sun

11/7/12

## SOUSA AND BAND

Please Great Audience at the Colonial Theatre.

Sousa and his band appeared at the Colonial theatre last night and was greeted by an unusually large audience. The program, like all programs that Sousa has ever presented here, was a very enjoyable one. Miss Virginia Root, the soprano soloist, was indisposed because of throat trouble and her place on the program was taken by the harpist, who rendered two solos. Mr. Sousa as usual was very generous with his encores and among the extra numbers rendered were his noted favorites, including "El Capitan," "Girls Who Have Loved," "Moonlight Bay," "Carnival of Venice," "The Gding Girl," "Fairest of the Fair," "Smokey Ookums," "Knockout Drops" and "Stars and Stripes." Solos were rendered by Herbert L. Clarke, cornetist, and Miss Mabel Gluck, violinist, and both responded to encores. Clarence J. Russell of this city, cornetist, was with the band.

## SOUSA AND HIS BAND DELIGHTED AUDIENCE

### FAMOUS ORGANIZATION PLAYED SPLENDID PROGRAM AT LYCOMING OPERA HOUSE.

John Philip Sousa and his band came and saw and conquered. Their concert at the Lycoming opera house last evening was wonderful and the fair-sized audience was not satisfied with the limited program but demanded numerous encores.

A varied program was presented. Now the band played some dreamy selection and the volume would be like some great organ, and immediately afterwards the band delved into some lively inimitable Sousa march and there was a dash and vim in the music that is equalled by no other musical organization. It is the rhythmic march that has made Sousa famous the world over.

"The Stars and Stripes Forever," with a piccolo, cornet and trombone grandiose—a march that has never been surpassed in popularity. "From Maine to Oregon," "Fairest of the Fair," "El Captain," "Knock Out Drops,"

"Snokey Ookums," "Girls Who Have Loved," and other popular marches were played by the band. It was in the dashing march that Sousa was in his element. He was a part of the band and every little motion of his hand had in it a grace and meaning that belongs only to the bandmaster.

The program was not limited to marches. Rubenstein's beautiful nocturne, "Kammenoi Ostrow" was played with great effect. The rendition of this classic did not seem like band music but like some great pipe organ. Herbert L. Clark, cornet soloist, made one of the hits of the evening with his solo, "Caprice Brilliant." For an encore he played with band accompaniment, "On Moonlight Bay."

Miss Virginia Root, soprano, was in remarkably good voice last night and her rendition of the difficult aria, "Caro Noma," from Verdi, was wonderful. Miss Margel Gluck played a violin solo, "Adagio and Rondo," from concerto in E by Vieuxtemps and for an encore played a selection from Thais.

"What Happened to Mary?"

Journal of Commerce

11/10/12

Williamsport Sun

11/8/12

## SOUSA AT THE HIPPODROME.

### Famous Band Makes First New York Appearance of Season.

John Phillip Sousa and his band made their first New York appearance of the season at the Hippodrome last night and also ended their regular season, although they will give a post-season series of concerts in the South. The programme last night was especially attractive, including "Kammenoi-Ostrow," a Rubinstein nocturne; "The Chase of Prince Henry," a descriptive overture by Mohul; "Kismet," a new Oriental conceit by Markey, and "From Maine to Oregon," a new Sousa march.

The soloists of the evening were Miss Virginia Root, a charming young lyric soprano, who sang with good effect "Caro Noma," from "Rigoletto"; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, who played the "Caprice Brilliant," a composition of his own. Miss Root, who has sung her way round the world with the band, made a most favorable impression, as did Miss Gluck, who played the Adagio and Rondo from Vieuxtemps' concerto in E.

Sousa and his band gave a wonderful concert at the Lycoming this week and the fact that the audience was remarkably small is certainly no credit to Williamsporters, who are supposed to be lovers of music and art. John Philip Sousa is known all over the civilized world and his varied concert Thursday night showed beyond a semblance of a doubt that his prestige as a bandmaster has been placed on the right shoulders.



# SOUSA HERE

*Portland Press*

Band Gave Two Delightful  
Concerts, City Hall.

WERE LARGE AUDIENCES.

Encores? Why, There Were  
Lots of Them.

Maybe it rained somewhat yesterday in the afternoon and evening and maybe the wind blew and there were all sorts of other disagreeable things doing, but nobody in the City hall knew anything about it or gave it a thought for Sousa and his incomparable band was there and how they did play. Just to listen to them made one feel happy and gay and youthful. The sun shone full as at noontide and there was a glow and color and sparkle on all the world. No matter what your age, your heart leapt, and the blood coursed through your veins as though you were not gray-haired or had ever known a care in the world. If for no other purpose than to put one in good humor, to carry away the blues, or to act as a tonic, one of Sousa's marches is sufficient for they are the brightest, most wholesome, most stirring compositions that can be found in musical literature. But played by Sousa's band, with the composer, himself at the conductor's desk, there is a combination that is inimitable and if you were there yesterday you know just how the applause rang out after "El Capitan," the "Stars and Stripes," "The Gliding Girl" and all the others. Not only were encores demanded, but double encores and then triple, for Mr. Sousa is most gracious and generous in granting favors and seemed as willing to have his men play as the assemblage was to hear them. While he is certainly the march king par excellence and never builds his programs without including some of these telling compositions, his concerts possess many other features that have a strong, if not so wide an appeal.

John Philip Sousa is a musician through and through. He loves it and loves to pass on the delight his art gives him to others. Therefore one hears not only the military sweep and glow, but delicate tender things, a caprice perhaps, or folk songs, or still again the big and throbbing measures of a concert overture and of this you may be sure whatever he gives will be done with a musician-ship, a grace and intelligence that will be infinitely satisfying.

Yesterday in City hall among the special features of his program was the Massenet overture played with a brilliancy and skill that was almost electric in effect. Quite in contrast was his own composition, "Character Studies" where one was given a glimpse in musical phrase of the three types, the Indian, the black man, and the white man, that was wonderfully graphic and picturesque. Then in the Wagner number, "Siegfried's Death" there was so much pathos, so much grandeur, that it seemed almost impossible that so much expression could possibly be brought from brass and wood winds.

# SOUSA HERE WITH HIS FAMOUS BAND

*Bangor Me*

An audience that filled three-fourths of the seats in Bangor Opera House—and should have filled the other fourth—heard John Philip Sousa and his band last night. The concert was unquestionably the finest of its kind given here in many a day, frequently arousing enthusiasm quite remarkable in a Bangor audience. The reeds were massed on the left of the stage, the brass and percussion sections on the right; and they played as one man—as one grand instrument—with infinite variety of tone and color. It was the perfection of band music, transcending any ordinary review.

It has been more than a dozen years, we believe, since Sousa was last here. They have not dealt so very kindly with the world's greatest bandmaster, who looked a trifle old in the uncertain light—for the footlights were not turned on; but he directs with the quiet dignity and easy grace so vividly remembered. One move of his hand or arm means more than the most violent pyrotechnics of other conductors. He is the exact opposite of some who are known here—Creatore, for instance; or even our own William R. Chapman.

The program was almost fantastically varied, ranging from Rubinstein to that pleasing vaudeville tit-bit, Snook-eyookums. On the whole it was a good, middle-class program, appealing straight to popular sentiment, and made up in large part of Sousa's own compositions. His famous marches, King Cotton and The Stars and Stripes Forever, given as encores, were played with a verve and sparkle that almost lifted the hearers from their seats; and the stirring finale of The Fairest of the Fair, with six trombones leading off, aroused quite exceptional enthusiasm. In The Gliding Girl waltz, a pretty, rhythmical little thing, which may be described as smartly sensuous—as opposed to the dreamily sensuous kind—Sousa added a little touch of comedy to his conducting, by the movements of his hands.

Miss Virginia Root, the soprano soloist, had a cold and hence was unable to appear. Her place was taken by the harpist, whose name should have graced the program, and who made his harp sing like some fine violin. His notes were like silver in the hush of the auditorium,—notes drawn from the instrument's very soul by the touch of a master. Then there was a brilliant cornet artist, Herbert L. Clarke, and also a violinist, Miss Margel Gluck, whose playing was a rare pleasure.

*Waterville Me*

# SOUSA AND BAND GIVEN WELCOME

Appreciative Audience  
at Opera House  
Last Evening.

Sousa's band, an organization of world wide reputation, with John Philip Sousa, the march king, as leader, gave a delightful concert at the City opera house last evening. The band was greeted by a packed house and the audience greatly appreciated every number played. The famous leader was given a warm welcome when he first stepped upon the stage. Features of the program were the cornet solos by Herbert Clarke, the violin selections of Miss Margel Gluck and harp selections by Mr. Hart. It was announced with regret that Miss Virginia Root, owing to illness, would be unable to appear on the program. Mr. Hart substituted for the well known soprano.

Sousa has always borne the reputation of being generous with his encores and last evening was no exception. He graciously acknowledged each encore and in several cases returned for a second encore, playing in many instances selections of his own composure. For encores in the opening selection the band played "El Capitan" and "Girls Who Have Loved."

A feature of the evening was the cornet solos by Herbert L. Clarke. The first encore, "Moonlight Bay," was rendered with such pleasing effect that he was forced to respond again, playing "Carnival Venice."

Several selections of recent composition by Sousa were heard for the first time in this city. The march, "From Maine to Oregon," made a big hit, when "Stars and Stripes Forever," played as an encore was warmly applauded.

Miss Margel Gluck charmed the audience with her masterly violin selections, accompanied by the band. Her first selection was "Adagio au Rondo" from Concerto in E. For the encore she rendered "Thais" with pleasing effect.

It was a grand night for the music lovers and people came from many sections to hear the famous musicians. The compositions of Sousa have always been popular here, but since last evening's entertainment will be more so than ever.



Portland Press 10/21/13

## SOUSA LIKES CURTIS ORGAN

John Philip Sousa, world-wide known as a composer and conductor of his famous Sousa band, was delighted with the cordial reception which he received from the music lovers of Portland yesterday afternoon and evening in spite of the weather conditions. He was pleased with the large audience which greeted him at both afternoon and evening concert and he was high in his praise of the Curtis organ, which he described as simply wonderful.

Mr. Sousa, when seen by a PRESS representative at the close of last evening's concert, spoke in highest terms of the enthusiasm with which Portland people met the efforts of himself and his band at both concerts.

"The nocturne 'Kammenoi Ostrow,' by Rubenstein, was played tonight in connection with the organ," he said, "and Portland people met this rendition with immediate approval. This selection is written for both band and organ but it is only once in a great while that I have the opportunity to play this with such an excellent organ and such an excellent organist for an accomplishment."

"The new march, 'From Maine to Oregon,' pleased them and I am sure that this shows that the people of your city are wide-awake to selections which are new and meet their ideas of that which pleases."

"But then," he said with one of his whole-hearted smiles, "I have been coming to Maine for the past 20 years and the people of Maine and I are old friends. I have never found any of the so-called coldness from Maine audiences."

"I had the opportunity and pleasure this afternoon to go through your organ and can readily say that it is a fine instrument. It is better than fine, it is wonderful and it has a terrific power. At one place on the 'Kammenoi Ostrow,' the full power of the band and organ is required and it was a wonderful power that the organ showed."

"In spite of the weather conditions, there were two large and appreciative audiences in the City building today."

Portland Press

### SOUSA AND HIS BAND.

It is very evident that inclement weather will not keep Portland people from a concert by Sousa's Band which fact was demonstrated by the many people who greeted this wonderful man and his fine instrumentalists yesterday afternoon and last evening in City Hall. John Philip Sousa is a most remarkable conductor and his easy manner of conducting such a large body of musicians is marvelous. Every move is graceful and there is no seeming over-exertion as is the case with so many conductors. His personality has won him a place with the public that no other can fill. There is but one Sousa and he has achieved much for he has taken his band and his music into every civilized part of the world and has won universal praise and he is justly entitled to the opinion of one of the leading musical critics of England who said in the London Globe:

"When Mr. Sousa retires he will leave a gap in the world of music which no one can possibly fill. Others have tried to imitate his method, but none have succeeded, and he and his famous band reign alone and unrivalled in the domain which they have made so peculiarly their own."

The programme was delightfully varied and encores were graciously responded to oftentimes two and three encores being given to each selection. Perhaps the selection which received the most applause was the 'Kammenoi Ostrow' by Rubenstein, which was made even more beautiful by the addition of the organ played by Mr. Macfarlane. This number received a tumultuous encore and they played 'The Lost Chord.' Words are inadequate to express the grandeur of these two selections. It is a compliment which citizens of Portland may be proud that this is one of the few times that Sousa has been able to have an organ played with his band.

The soprano, Miss Virginia Root, whose name appears on the programme was unable to sing owing to a severe cold but her place was ably supplied by Mr. Joseph Marthage in pleasing harp solos.

Miss Margaret Gluck in violin solos was also very pleasing and was obliged to respond to a double encore. The cornet solos by Mr. Herbert L. Clarke were particularly pleasing and he too received much applause and was obliged to respond to an encore.

The opportunity to hear Sousa, this peerless master and his band should never be missed.

The programmes follow:

#### AFTERNOON CONCERT.

Grand Overture de Concert, Massenet  
Cornet Solo—The Southern Cross

Mr. Herbert L. Clarke.  
Character Studies—The Dwellers  
in Western World, Sousa  
(A) The Red Man.

Portland Argus

New Haven Journal 11/3/13

### SOUSA'S BAND

#### Review Of The Two Concerts At Woolsey Hall.

John Philip Sousa and his band gave two concerts at Woolsey hall Saturday afternoon and evening to the delight of the large body of Sousa admirers which exist here as elsewhere.

There is joy for all in a Sousa concert as his program covers a wide range. There was "Seigfried's Death" from Gotterdammerung, the essence of dignity and among the encores a grotesque arrangement of "Snookey Ookums." Surely no one can ask for greater contrast. Sousa is a clever program maker, never forgetting the popular side, nor that melody makes the strongest appeal in music.

Three character studies by Sousa were a feature of the program. These were admirably descriptive, highly colored and rich in instrumentation. A new march found favor with the audience as did also a new suite "The American Maid," in Sousa's best vein.

Herbert Clarke played with fine tone and expression a solo of his own, "The Southern Cross," and in response to a vigorous encore, "Moonlight Bay."

Miss Virginia Root, who has a brilliant and highly trained soprano voice, was well received and generously applauded. The violinist, Miss Margel Gluck, appeared with Sousa for the first time this year. Her tone is not large, but she has temperament and artistic feeling. In the afternoon she played the "Adagio and Moto Perpetuum," by Ries and for an encore Grieg's dainty "Berceuse." Her reception was cordial and she is a valuable acquisition.

Two interesting features of the program were compositions by local musicians as encores. "Bachelor Buttons," by Mr. Edward Wittstein, a pleasing and well written composition displayed the ability of the popular march, "Hail Yale," by Mr. Arthur Troostwyk. Both were received with enthusiasm and generous applause. Sousa has a magnetic personality which is imparted to both band and audience. His concerts are in a class by themselves and a clientele of enthusiastic admirers gather when he appears. Encores were the rule at Saturday's concerts and Sousa responded generously. All the old favorites such as "The Stars and Stripes," "Fairest of the Fair" and the "Gliding Girl," were given, to the delight of the audience.

The band was in fine fettle, Sousa was in his happiest mood and the vigorous applause proved that the "March King" has lost none of his popularity.

T. M. P.



# PEOPLE'S FORUM

BRIEF Communications Not Liberal, and of Current Interest Will Be Published Under This Head.

## Impressions of Sousa and His Band.

"I would rather be the composer of an inspirational march than of a manufactured symphony."—John Philip Sousa.

Sousa and his band have come and gone, but the memory of his wonderful and inspiring music lingers in the minds of we who were fortunate enough to hear at least one, if not both, of the concerts given by the "March King" and his superbly trained body of musicians. The sentiment expressed by Mr. Sousa (as written above) is indicative of his soul-stirring march compositions. Who can listen to the immortal "Stars and Stripes Forever," as played by the composer and his incomparable organization, without feeling an intense, fiery glow of patriotic enthusiasm? Aye, who can listen to his rendition of the beautiful "Liberty Bell" without undergoing a thrill of pride at the thought of living in this glorious "land of the free, and the home of the brave?"

Miss Virginia Root, the accomplished and versatile soprano soloist now touring with Sousa's band, is a real American girl. She is a lineal descendant of Captain Miles Standish, of "Mayflower" fame. She is also related to George F. Root, her grandfather being first cousin to the well known composer of American war-time songs. Miss Root is a

very beautiful young woman of charming personality, being extremely gracious in her manner. She sings with much feeling, and displays an amazing technique in her renditions of the various classical and operatic airs.

Miss Margel Gluck, at present the lady violinist with Mr. Sousa, is also an American, born in Buffalo, where her father was a distinguished lawyer. She was a pupil of the world-renowned Prof. Sevcik, the teacher of Kubelik and Marie Hall. She remained with him three years, and during that time acquired the extraordinary dexterity of the left hand which is so conspicuous and fascinating a feature of her playing. Miss Gluck was not satisfied with first fruits easily won, and she therefore sought broader artistic development under the master of Elman, Kathleen Parlow, and Zimbalist, the famous Professor Leopold Auer. Since then she has made many happy appearances, and has everywhere met with that success which an intensely artistic temperament and an enthusiastic and sympathetic personality such as hers can not fail to command.

Mr. Herbert L. Clarke, Sousa's world-famed cornet soloist, is also an American. Relative to Mr. Clarke's ability as a soloist, Mr. Sousa wrote to a certain editor as follows: "In my opinion, Herbert L. Clarke is the best cornetist before the public today. I have had under my baton nearly every cornetist of note during the last twenty-five years, and I consider Clarke the best. His technique is impeccable (faultless) in the three possibilities of the cornet, the cantabile, the coloratura and the bravura. He has the same qualities as a cornet player that made Patti great as a singer—penetration without vibrato, purity in compositions, clearness in rapid passages." A marked tribute,

to be sure, yet Mr. Clarke deserves every word of it. He was cornet soloist with Patrick Gilmore's band in 1892. It had been originally planned that he should accompany Mr. Gilmore around the world in 1894, but when the greatest bandmaster of his time died in 1893, Mr. Clarke accepted the first chair position with Mr. Sousa, where he has remained ever since. He is without question the foremost cornet virtuoso of all time, being even more skilled as an all-round player than the noted Jules Levy, who died in 1905.

Sousa's band was organized in 1892. The first rehearsal ever held took place on September 12, that same year, and fourteen days later, on the 26th day of September, 1892, the inaugural concert was given at Plainfield, N. J. Since then the band has steadily improved along all lines relative to good music, and today John Philip Sousa is universally acknowledged to be the greatest living bandmaster throughout the entire world. Some of the original men who attended the opening rehearsal twenty-one years ago are still with Mr. Sousa. Mark Lyon, the baggagemaster of Sousa's band and second trombonist with that organization, is a veteran of fifty years experience. Joseph Norrito, clarinet soloist, is another player of note who has occupied the first chair position with Sousa's band since the beginning. E. A. Williams, bass trombonist, is still another. Ralph Corey, solo trombonist, has been a member of the band for only eight years, but he is probably the best trombone player in the country today, excepting the peerless Arthur Pryor.

Edwin G. Clarke, brother of Herbert L. Clarke, is business manager for Sousa's famous organization. He is a capable and efficient man in his position, having the success of the band (and his brother's as well) at heart. Of business-like methods, of pleasing personality, Mr. Clarke is well-liked by all the members of the band, and by all with whom he comes into contact.

As is customary with all great bands, Mr. Sousa employs a harpist in his organization. Mr. Marthage, a harpist of note, is now on tour with Sousa's band. His playing has called forth words of admiration from all who have heard him. His tone is sympathetic and full of rich warmth, his accompaniment playing to the different soloists being of beautiful nature.

It may not be generally known that Mr. Sousa is a man of widely diversified talents, a part from a musical standpoint, but such is the case. His fame as the "March King" is a matter of musical history. He has composed no less than one hundred of these compelling martial strains. In addition, he has written ten operas and many orchestral suites, songs and waltzes. He frequently writes both words and music for his songs. In another field he has also met with success. He has written two novels, "Pipetown Sandy" and "The Fifth String," rich in humor and characterization; and shorter sketches and magazine articles. Mr. Sousa is the only bandmaster who has successfully toured the world with a brass organization.

May the time hasten when Sousa's band shall return to our midst, and may we show our appreciation of his marvelous musical genius by turning out "en masse" to hear him and his matchless array of musicians! May his music never be forgotten and may the time speed fast when every critic shall unite in heartfelt acclaim: "All hail, John Philip Sousa. Thou art the 'March King'!"

CURTIS H. LARKIN.

Brennan On the Carbondale

N.Y. Evening Telegram 11/10/13 N.Y. Journal & Herald 11/10/13

At the Hippodrome in the evening Sousa, the patron saint of the march, and his splendid band gave a programme of a

rather popular nature, many of the selections being of his own composition, and a crowded house demanded encores and received them with good measure. Especially effective was Rubinstein's "Kamennoi-Ostrov," in the rendition of which Mr. Sousa omitted his usual Delsarte movements. Reminiscent of the days when Sousa was more often with us were "Stars and Stripes Forever," "El Capitán" and several others equally famous. Miss Margel Gluck's playing on the violin of Vieuxtemps' "Adaigo and Rondo," from his concerto in E, was very much worth while and was roundly applauded. Miss Virginia Root sang the "Caro Nome" aria and Mr. Herbert L. Clarke, cornetist, played his "Caprice Brilliant."

## Im Hippodrome

ging es besonders lebhaft zu, da der Herr Sousa mit seiner beliebten Militärkapelle das Publikum durch die rauschenden Klänge zu lebhaften Beifallsgesteunungen inpirierte. Da auch noch mehrere Solisten auftraten, die Sopranistin Miss Virginia Root, die Violinistin Miss Margel Gluck und der Cornetist Herbert L. Clarke. Wenn auch alle diese Künstler vom Auditorium ausgezeichnet wurden, so ging diesen doch erst das Herz voll auf, wenn die feurigen Klänge eines Militärmarsches ertönten, die in dieser herausragenden Weise eben nur ein "Sousa" wiedergeben kann.

N.Y. Deutsches Journal 11/10/13

## Sousa im Hippodrom.

Im Hippodrom konzertierte gestern Abend John Philip Sousa mit seiner Kapelle unter solistischer Mitwirkung der Sopranistin Virginia Root, der Violinistin Margot Gluck und des Cornetisten Herbert L. Clarke. Das Programm war durchaus populär gehalten, auch die üblichen Sousa-Zugaben fehlten nicht. Ein zahlreiches Publikum, das mit feinem Beifall nicht geizte, wohnte dem Konzert bei.



N.Y. Post 10/10/13

N.Y. Sun.

N.Y. Press 67

At the Hippodrome, in the evening, the ever-popular and indefatigable world's band-master, John Philip Sousa, closed his annual tour with a concert that was heard by a huge audience, which was so pleased that it demanded encore after encore, eager to hear some of the "March King's" own pieces. The soloists were Virginia Root, Margel Gluck, and Herbert Clarke. At the Century Opera House, at the same time, the usual Sunday concert was given, leading members of the company being the soloists.

Brooklyn Citizen

# **SOUSA AT HIPPODROME.** **Several New Compositions Heard,** **but Old Ones Are Favorites.**

John Philip Sousa and his famous band of seventy musicians held the interest of a capacity audience at the New York Hippodrome for more than two hours last evening.

From the opening number of the descriptive overture, "Prince Henry," to the final strains of the "Danse Negre" the audience was alternately thrilled and delighted with the work of the "March King" and his men.

Though several new compositions of Mr. Sousa were heard in New York for the first time, it was with his old favorites, such as "Stars and Stripes Forever," "King Cotton" and "Hands Across the Sea," that he gained the most applause. In all the band had to render no less than twenty-four selections before the audience was appeased.

Mr. Sousa was assisted by three soloists, Herbert L. Clarke, who played his own composition, "Caprice Brilliant," in masterly style on the cornet, and who gave as encores "Carnival of Venice" and "Moonlight Bay"; Miss Virginia Root, soprano, who sang Verdi's aria, "Caro Nome." In response to the applause of the crowd she sang "Will You Love Me When the Lilies are Dead."

In the second half of the programme Miss Margel Gluck was the soloist with her violin. Her first number, the adagio and rondo from Vieuxtemps's Concerto in E major, was played with the assistance of the full band, but her second number, from "Thais" with a harp obligato, was far more effective in reaching the audience. She also played Kreisler's "Liebesfreud" in good style.

A sextet of trombones was in evidence in "Fairest of the Fair," which was played as an encore to Rubinstein's nocturne, "Kamennoi-Ostrow." In addition to the popular marches, other band numbers were the intermezzo from "La Verbena," by Lacombe; "Kismet," by Markey; a new march by Mr. Sousa, "From Maine to Oregon," and an African dance by Ascher.

N.Y. Evening Mail.

Sousa's return to New York drew an immense audience to the Hippodrome last night. The programme included solos by Virginia Root, a light soprano with agreeable voice, and Margel Gluck, a young violinist, who played with musical feeling Vieuxtemps's adagio and rondo for violin. The band programme contained all the old Sousa favorites and several new ones, including a new march, "From Maine to Georgia," which will no doubt be popular. There was also a suite from Sousa's latest comic opera, "The American Maid," bright, sparkling and well written.

## **SOUSA AT THE HIPPODROME.**

**Closes His Annual Tour Before a Large Audience.**

John Philip Sousa and his band closed his twenty-second annual concert tour last night at the Hippodrome, although this year he will give a supplementary season of one week in the South. The popularity of the March King and his organization was evidenced by the audience, big even for the big Hippodrome. The audience called for encore after encore of Mr. Sousa's marches.

Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornetist, were the soloists. Aside from Mr. Sousa's works the programme included a descriptive overture, "The Chase of Prince Henry," by Mehul; Rubinstein's nocturne, "Kamennoi-Ostrow"; an intermezzo, "A Night in Spain," from "La Verbena," by Lacombe; an Oriental conceit, "Kismet," by Markey, and an African dance, "Danse Negre," by Ascher. Mr. Clarke played Clarke's "Caprice Brilliant," Miss Root sang Verdi's aria "Caro Nome," and Miss Gluck played Vieuxtemps' adagio and rondo from concerto in E.

Brooklyn Standard

## **SOUSA AND HIS BAND** **AT THE HIPPODROME**

John Philip Sousa, the "March King," and his incomparable band, closed their twenty-second annual concert tour at the Hippodrome last night, although a supplementary season of one week in Southern cities is scheduled. Mr. Sousa's popularity increases with the progress of time, a fact amply attested by the size of last night's audience, which practically filled the big Hippodrome. Encore after encore of Mr. Sousa's marches were called for and given.

The soloists were Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, who sang with charm and effect Verdi's aria, "Caro nome," and Miss Margel Gluck, violinist, whose selection was Vieuxtemps' "Adagio and Rondo," from concerto in E. In addition to Mr. Sousa's works the programme included a descriptive overture, "The Chase of Prince Henry," by Mehul; Rubenstein's nocturne, "Kamennoi-Ostrow"; "A Night in Spain," from "La Verbena"; Markey's "Kismet," a new Oriental conceit, and "Danse Negre," a new composition by Ascher.

N.Y. World

## **SOUSA'S BAND HERE AGAIN.**

**Need of Some Strict Rehearsing Shown at Concert.**

Although there were vacant seats in the Hippodrome last evening when Sousa's band gave its first New York concert, the attendance was large. And those present received every selection on the programme with vigorous applause. The encores, as usual, outnumbered the scheduled selections.

The band played with sonority and a good deal of life, but it would accomplish better things if it received some strict rehearsing. Herbert L. Clarke, cornetist, performed his solos with marked technical facility, though in careless style. The soprano, Virginia Root, displayed a fine if not well used lyric voice which is not adapted to the coloratura aria she sang. Margel Gluck, violinist, was the third soloist.

# **SOUSA PERFORMS** **LIKE OLD TIMES**

**Concert Shows Bandmaster Still Can Arouse Gathering.**

**FAMILIAR TUNES**  
**GAIN MOST FAVOR**

**Herbert L. Clarke, Composer,**  
**and Two Women Soloists**  
**Also Well Received.**

In these days of tortuous Argentine tangoes, turkey-trots, grizzly-bears, bunny-hugs and other suggestive and sinuous dances, Sousa's stirring marches awaken memories of good old times not unmingled with feelings of pathos.

But the big gathering of enthusiasts which filled almost completely the Hippodrome last night enjoyed the experience.

They applauded frantically the wholesome strains of the famous bandmaster's "El Capitan," "King Cotton" and "Hands Across the Sea."

This music evidently met with more sympathetic response than such new works on the programme as the suite entitled "The American Maid" and the march, "From Maine to Oregon."

With the rest of those who have vivid recollections of the years when those exhilarating two-step rhythms, with all their buoyant sonorities, were the rage, Sousa has grown older since his first triumphant musical conquests.

**Still Holds Public.**

But he has not lost his grip on the public, nor has he forgotten the various gesticulatory tricks which are quite as essential in the minds of his admirers as the playing of the band.

In Mehul's descriptive overture, "The Chase of Prince Henry," with its startling pistol shot, the conductor wielded his baton in the most decorous manner.

But as soon as he and his men had drifted into the customary encores he began to exhibit an assortment of studied poses and movements that surely must have satisfied every demand.

Particularly effective, at least to the naively impressionable eye, were the slow oscillations of his pendant arms from side to side in certain measures of "The Gliding Girl," which he offered as an encore.

**Plays Own Composition.**

Herbert L. Clarke also aroused much enthusiasm with his own "Caprice Brilliant."

The popular cornet player and composer added in response to tumultuous demands "Moonlight Bay" and variations on "The Carnival of Venice."

Other soloists were Miss Virginia Root, who revealed her high soprano to advantage in the "Caro Nome" aria from "Rigoletto," and Miss Margel Gluck.

She won the approval of her audience in the Adagio and Rondo from Vieuxtemps's concerto for violin in E.

The programme closed with a new African dance by Ascher.



N. Y. Journal.

# THE SOUSA CONCERT.

John Philip Sousa and his band made their annual visit to New York last night with a concert at the Hippodrome and drew a large and enthusiastic audience. There were old and new Sousa marches and solo performances by Herbert L. Clark, Miss Virginia Root and Miss Margel Gluck.

N. Y. Evening World 11/10/13

## SOUSA, AT THE HIPPODROME, DELIGHTS A BIG AUDIENCE.

John Philip Sousa and his band made what is become his only annual visit to New York in a concert at the Hippodrome last night that drew an audience that pretty nearly filled the auditorium and extracted three or four times the measure of the original programme. Some one was overheard to remark that "The March King" might also be called "The Moving Picture King." Perhaps! But Mr. Sousa's intimates know that he is a profound musician, a devotee of Bach and Beethoven and Wagner, who to-day, if he had so willed it, might have been the conductor of a symphony orchestra competing with the best. Instead he chose to organize a band than which there is none better anywhere and to carry it all over the world to proclaim its excellence and to charm hundreds of thousands of people.

Mr. Sousa last night had for soloists Virginia Root, soprano; Herbert L. Clarke, cornetist, and Margel Gluck, violinist, the latter showing talent of no mean order. He also exploited several composers other than himself; but it was the familiar Sousa numbers for which the audience clamored, and they were delivered in abundance and splendidly played.

Brooklyn Daily Eagle

### Sousa at the Hippodrome.

Sousa and his band gave their first concert of the season last night at the New York Hippodrome, and there were few vacant seats when the veteran conductor raised his baton for the first number on a programme which was marked by versatility and general excellence. The numbers of special significance were the suite from "The American Maid," his own composition, and the Rubinstein nocturne, "Kammenoi-Ostrow." In response to the enthusiasm of the audience, many encores were given, mainly of the familiar Sousa marches. The soloists were Herbert L. Clarke, cornettist, whose "Caprice Brilliant" was superbly played; Miss Virginia Root, soprano, who sang indifferently the "Caro Nome" from "Rigoletto," and Miss Margel Gluck, a new aspirant for violin honors, whose work was full of promise. Miss Gluck's technical work in the Vieuxtemps "Adagio" and "Rondo" movements from the "Concerto, in E," was wonderfully accurate and the tonal quality was sweet, rich and full.

N. Y. Times 11/10/13

## SOUSA AT THE HIPPODROME.

### Large Audience to Greet Bandmaster at End of Annual Tour.

John Philip Sousa and his band came to the Hippodrome last night for the New York appearance at the end of his annual tour. There was a large audience on hand to greet the bandmaster, and it was a typical Sousa evening in every respect. The numbers on the programme for the band included "The Chase of Prince Henry," by Mehul, where a revolver shot aided the climactic moment; a suite from Sousa's recent comic opera "The American Maid," Rubinstein's "Kammenoi-Ostrow," intermezzo from "A Night in Spain," by Lacomme; "Kismet," by Markey, and the march "From Maine to Oregon," by Sousa, and "Danse Negre," by Ascher. These were the scheduled numbers, but not the least important thing in a Sousa concert are the encores, sometimes three to a number. The first encore was the "El Capitan" march, and the moment its opening strains were heard the audience applauded in affectionate remembrance. It was so for the old favorites all through the evening.

The soloists were Herbert L. Clarke, who played a cornet Caprice Brilliant of his own composition; Virginia Root, who sang "Caro nome" from "Rigoletto," and Miss Margel Gluck, playing Vieuxtemps's Adagio and Rondo for violin.

N. Y. American

## Sousa Band Concert Stirs Hippodrome

### Soloists Arouse Less Enthusiasm Than Leader's Old Marches.

Sousa and his band of seventy gave a characteristic concert at the Hippodrome last evening. The promise of old marches and new marches was attractive to admirers of rhythm and the huge auditorium held an enormous audience.

As a concession to precedent, the great bandmaster engaged solo talent. Miss Margel Gluck, violinist, gave a finished and capable performance of the Adagio and Rondo movements from the Vieuxtemps Concerto in E. Miss Virginia Root, coloratura soprano, sang "Caro Nome" from "Rigoletto," and a charming little ballad as an encore. Herbert Clarke played his own "Caprice Brilliant" for the solo cornet.

But while the audience appreciated these numbers, it was evident that the band's performance with Sousa at the desk was the most enjoyable part of the evening.

N. Y. Tribune

At the Hippodrome Sousa and his band returned, triumphant as of yore, with all his old marches, a new suite, "The American Maid," and a number of other selections, all enjoyed hugely by a large audience. The solo performers were Herbert L. Clarke, cornettist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist.

N. Y. Herald 11/10/13

## Sousa's Band Again Fills Hippodrome

Many Encores and Much Enthusiasm Mark Concert—New March by the Conductor.

Mr. John Philip Sousa and his ever popular band was the attraction in the Hippodrome last night. The audience was huge and there was no lack of enthusiasm. Encores were extremely numerous, and as usual they consisted chiefly of old but not forgotten marches of the genial March King.

One of the permanent features of Sousa's Band, although it often is overlooked, is the excellent cornet playing of Mr. Herbert Clark, who for many years has been appearing as a soloist. While the instrument may have its limitations, it is doubtful if any one to-day plays the cornet more brilliantly or produces a better tone than Mr. Clark. He played last night a composition of his own called "Caprice Brilliant."

The concert opened with Mehul's "The Chase of Prince Henry" and included a suite from Mr. Sousa's operetta "The American Maid" and Rubinstein's "Kammenoi-Ostrow," which closed the first half of the programme. A soprano solo, with band accompaniment, the Caro nome from Verdi's "Rigoletto," sung by Miss Virginia Root, proved to be a popular number.

The second half of the concert was made up chiefly of new music, the only exception being a violin solo by Miss Margel Gluck, a violinist with talent and temperament. Her selection was the adagio and rondo from Vieuxtemps' Concerto in E major. Other band numbers were the intermezzo from "La Verbena," by Lacomme; "Kismet," by Markey; a new march by Mr. Sousa, "From Maine to Oregon," and an African dance by Ascher.

Staats Zeitung 11/10/13

abrischtaur N. Y.

In dem gefrigen Sonntagkonzert war Sousa, der mit seiner Kapelle den Hauptantheil des Programms bestritt, der Held des Abends. Er wurde schon mit stürmischem Applaus empfangen und mußte nach jedem programmmäßigen Stück noch mindestens zwei bis drei Biecen zugeben. Besonders hervorzuheben sind die feinen Pianissimos, welche er zu erzielen weiß, es ist dies kein Leichtes mit einem nur aus Holzbläsern und Blechinstrumenten bestehenden Orchester. Herr Herbert Clarke spielte ein von ihm selbst komponirtes "Caprice Brilliant" auf dem Cornet mit großer Technik und feinem Ton. Fräulein Virginia Root hatte mit der von ihr gesungenen Arie "Caro Nome" von Verdi großen Erfolg. Fräulein Margel Gluck trug das "Adagio und Rondo" aus Vieuxtemps' Concert mit viel Geschmac vor und erntete reichlichen Beifall.



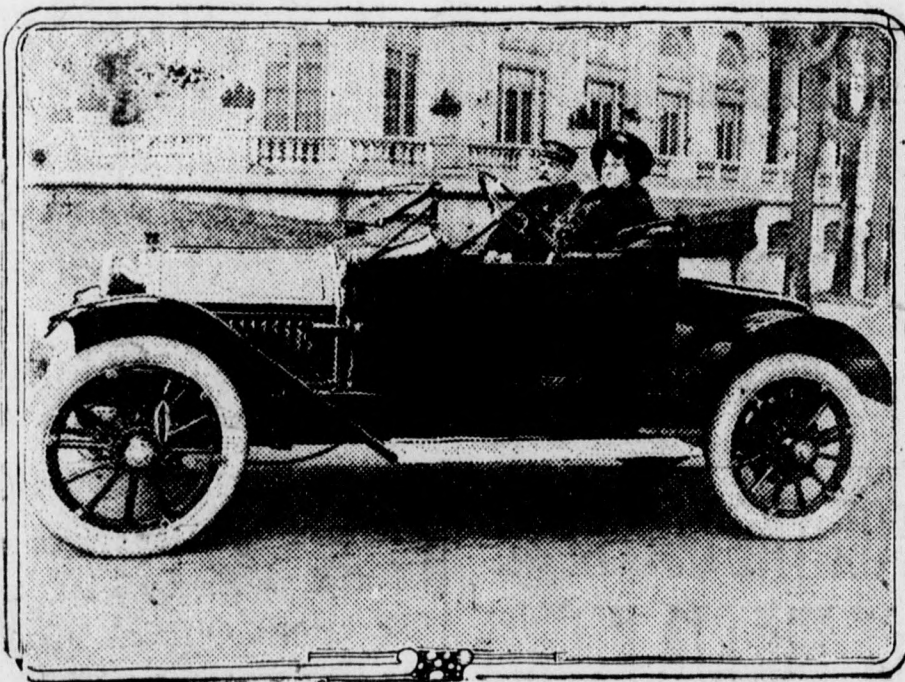
## Stars Who Are Entertaining at Auto Show



John Philip Sousa, Miss Virginia Root and Miss Marge Gluck.

Atlanta Constitution 11/14/13

Staats Zeitung 11/10/13



John Philip Sousa, the "March King," and Miss Virginia Root, his coloratura soprano soloist, taking a spin in the new 1914 model Paige "36" roadster on exhibit at the show. The Constitution photographer caught them in front of the Georgian Terrace hotel.

John Philip Sousa, the great bandmaster, whose band is now playing at the "million-dollar automobile show" at the Auditorium-Armory, and Miss Virginia Root, his pretty coloratura soprano soloist, took a spin over Atlanta Wednesday morning in the new 1914 made Paige "36" roadster, by courtesy of the Atlanta agency of the Paige cars.

Sousa and Miss Root were the first to try the new model Paige since its arrival in Atlanta for the show. The nifty little "boat" skimmed along Peachtree street and Ponce de Leon avenue like a breeze.

In her charming womanish way Miss Root sized the new car up. "It is a perfect dream," she said. Its lines are graceful and pleasing, and it is so comfortable. I do love comfort! I would never know the car was moving unless I happened to glance out and watch the world go spinning by me!"

Incidentally, of all the innumerable times that Sousa has been photographed by the newspaper "gunmen" over the country, this is the first time he has had his picture taken in an automobile in America. Twice before he has been "snapped" in an automobile, once in London and once in Australia.

Der Riesentraum des Hippodrome war gestern Abend besetzt wie bei den festlichen Gelegenheiten. Der populärste aller "Bandmasters" hatte seinen Lokruf erschallen lassen, und ein gewaltiges Publikum hatte sich herzugebrängt, um die temperamentvollen und eleganten Leistungen John Philip Sousa's nach Kräften zu applaudieren. Natürlich schwoll das Programm durch Zugaben ungefähr auf das Dreifache seines ursprünglichen Umfangs an. Die Solisten des Konzerts, die Sopransängerin Fräulein Virginia Root, die Violonistin Fräulein Marge Gluck und der Kornettist Herr Herbert L. Clarke befriedigten das Publikum gleichfalls in hohem Maße. H.

N.Y. Evening Journal 11/10/13

### THE SOUSA CONCERT.

John Philip Sousa and his band made their annual visit to New York last night with a concert at the Hippodrome and drew a large and enthusiastic audience. There were old and new Sousa marches and solo performances by Herbert L. Clark, Miss Virginia Root and Miss Marge Gluck.



# SOUSA'S FAMOUS BAND DRAWS BIG CROWDS TO SHOW

JOHN PHILLIP SOUSA.



## Swarms of Visitors Charmed by Music, but Do Not Neglect to Inspect Fine Cars.

That all records for attendance at the Great Southern Automobile Show in the Auditorium will be shattered this year is a certainty. The automobile exhibitors assured this when they engaged John Philip Sousa, "The March King," and his famous band of 52 talented musicians.

Sousa came and conquered. Thousands heard the afternoon and evening concerts of his first day here. It was the largest crowd ever at an Atlanta automobile show. The dealers were correspondingly gratified.

The new models were not neglected by the swarms of visitors. During the intermissions in the concert program they wandered through the maze of cars just out of the factory. They kept the local dealers and factory salesmen jumping to show them this advantage and that advantage of each particular make.

### Society Enjoys Music.

Society turned out afternoon and evening for the concert. Smart gowns and costly jewels were on every side. And the majority seemed to be there to have a good look at the 1914 cars as well as to hear the incomparable Sousa.

It was a bit incongruous to see young women—and older—whose presence has graced many a function up on the seat of a huge motor truck drinking in the music from the great stage. But they were there and hugely enjoying it, too; more so probably than as if they had been ensconced in the soft, luxurious cushions of one of the high-priced touring cars or electric.

Sousa's concerts will continue throughout the remainder of the show. He has arranged a program for Wednesday that should attract even larger crowds than greeted his initial appearance the day before. Miss Margaret Gluck, violinist, and Miss Virginia Root, soprano, who won great applause Tuesday, are on the program again in the afternoon and evening.

Sousa, delayed seven hours by a

wreck ahead of his train, arrived in Atlanta just in time Tuesday to keep his engagement. He was somewhat worn by his experience, but his fatigue did not show in the masterly manner in which he conducted the various numbers through the day.

### Miss Root and Miss Gluck Score.

Miss Root and Miss Gluck proved great favorites. Their appearance was an invariable sign for a burst of applause. Miss Gluck displayed especial feeling and ability in her rendition of "Moto Perpetuum." Miss Root at the evening concert sang "Will You Love Me When the Lilies Are Dead?" and responded to the encore with "Mary of Argye."

Sousa highly praised the auto show, but he reserved his warmest tribute for the beauty of Atlanta's women.

"I am not a stranger in the South, you know," he said. "I have seen many of the Southern belles and beauties, but I am forced to say that your young women of Atlanta surpass them all. I am not saying this just because I happen to be here at the present time, but I am saying it out of my own personal observation."

Sousa laughed when he was asked if he might not in the near future compose a new march and dedicate it to the Atlanta girl or the Southern woman.

"Possum and Taters" may be the name of the next march which the great Sousa composes. For Friday night he and his band were tendered a delicious possum supper by Mays Badgett, of the Mays Badgett violin studio, and the March King expressed unqualified delight.

At the close of the Automobile show Friday night, the members of the band and a few friends hid themselves backstage, and until dawn was almost creeping over the horizon dull care was forgotten amid the revelry. About 150 guests were present.

## POSSUM AND TATERS SERVED SOUSA AND BAND

Members of John Philip Sousa's band are wearing a broad smile of satisfaction Saturday—the smile that bespeaks an appetite satisfied by a delicious Georgia possum feast.

The famous bandmaster's musicians were the guests Friday night of Mays Badgett, the violin maker, at a possum supper at 341-3 Peachtree street. Thirty fat, persimmon flavored possums were dispatched. The feast was enjoyed by 250 guests.

## Sousa's Musicians Are Possum Feast Guests

Atlanta News

**SOUSA TO PLAY TODAY FOR FEDERAL PRISONERS**

A rare treat will be for the prisoners at the Atlanta federal prison when John Philip Sousa plays there for them at 10:30 o'clock this morning.

At the request of the authorities of the prison and by the special dispensation of the Atlanta Automobile and Accessorites' association, with whom Sousa is under exclusive contract to play in Atlanta this week, Mr. Sousa has agreed to have his band present a concert of an hour's duration.

Mr. Sousa and his band will leave the Auditorium-Armory Saturday morning at 10 o'clock in a squadron of automobiles for the federal prison. They will play in the big mess hall at the prison and none there will be deprived of this chance of hearing the great bandmaster.

Miss Virginia Root, soprano soloist with Sousa's band, who scored triumph at opening concert.

**SOUSA AND HIS BAND AT COLONIAL THEATRE**

"King Cotton," "El Capitán," "Manhattan Beach," "The Stars and Stripes Forever." It is scarcely necessary to explain that Sousa came back last night and that these are some of the things he played at the concert in the Colonial Theatre. They were not on the program, of course, but they were the things the audience had come to hear and the veteran bandmaster, recognizing the fact, did not force his hearers to weary themselves in asking for them. Nearly every number on the program was immediately followed by one, two and sometimes three of the leader's own compositions, and the big audience enthusiastically applauded.

The program also included a new suite by Sousa, "The American Maid," which was characteristic of his other work, and his latest march, "From Maine to Oregon." There will be another concert next Sunday evening with a different program.

**SOUSA'S SECOND CONCERT.**

**"March King" Presented Attractive Program Last Evening.**

Last evening at the Colonial Theatre Sousa's last concert introduced his band in selections largely different from those of the previous Sunday. The soloists also varying their numbers. The program as scheduled comprised works by Kupperecht, Wagner, Bizet and others in the "Suite" with Sousa's "Chorale," "The Stars and Stripes," "Manhattan Beach," and "The Stars and Stripes Forever," which were supplemented by the usual stirring and popular encore pieces, in which the "March King" was represented by several compositions, to the great delight of the large audience which filled the theatre.

Sousa's music is presented in a way to win popularity; his energy and peculiar style make an infectious combination, and last evening he was greeted with the usual enthusiasm by his delighted audience.

Sousa and his band have been achieving exceptional triumphs at Atlanta, Ga., where they were the main attraction at the great Southern Automobile Show. The Atlanta Georgian and News says: "John Philip Sousa and his famous band have drawn thousands to the show who do not care particularly for the display of cars."

Atlanta Georgian 11/26/13

Atlanta News 10/26/13

Atlanta Georgian

Atlanta Journal



Atlanta Constitution

## OPENING CONCERT GIVEN BY SOUSA FOR AUTO LOVERS

Great Bandmaster Delayed  
Seven Hours in Reaching  
Atlanta by a Wreck in  
North Carolina.

HONORS ARE CAPTURED  
BY MISS VIRGINIA ROOT

Ten Thousand People and  
Hundreds of Machines  
Line Peachtree Street to  
Witness Floral Parade.

The largest crowd that ever attended an automobile show in Atlanta on any one night was present at the evening concert of John Philip Sousa's band Tuesday evening at the Atlanta million-dollar automobile show.

The crowd was variously estimated at from 3,000 to 4,000 people.

Sousa, with his great band and fine artists, made such a tremendous hit that it is certain that the Auditorium will be packed almost to its capacity at every concert from now until Saturday evening, when the show closes.

Both Sousa and his soloists were encored time after time. The Tuesday evening crowd seemed never to get enough. Mr. Sousa and all his company were very gracious in responding.

So many encores, too, were undoubtedly rendered not without being against considerable odds.

### Sousa Jump to Atlanta.

Sousa finished an engagement at Scranton, Pa., Saturday night and went directly to New York city, where he played at the Hippodrome to 5,600 people Sunday night. At midnight Sunday he left New York for Atlanta, expecting to arrive at 5 o'clock Tuesday morning, but was delayed seven hours by a wreck just above Reidsville, N. C. He arrived in Atlanta but an hour and a half before time for his first concert. The car containing his instruments was an hour in being placed on the siding, but with this thirty minutes' margin he was able to get to the Auditorium-Armory just in time not to be late.

Mr. Clarke, his manager, said that this is one of the closest calls the company has ever had to keep from breaking its record of never having been late for an engagement.

Playing under the great fatigue resulting from these arduous experiences in reaching Atlanta, however, Sousa made a phenomenal hit.

Tuesday evening Atlanta was given the opportunity of hearing all three of Sousa's soloists. Miss Margel Gluck, the violiniste, in her rendition of the difficult selection, "Moto Perpetuum," displayed rare ability with her instrument, and was called back. Herbert L. Clarke was encored in his cornet solo, "From the Shores of the Mighty Pacific," one of his own compositions. Miss Virginia Root, Sousa's coloratura soprano, who had scored a great success at the afternoon concerts, again won the praise of her hearers when she sang, "Will You Love When the Lilies Are Dead?" As an encore she sang "Mary of Argyle."

A large number of people availed themselves of the balconies Tuesday evening, instead of remaining on the show floor. In this they showed wisdom, for from the rear balcony of the Auditorium is probably the best place in the building to hear Sousa's band. The remarkable acoustics of the building render the slightest shading of a tone by great bandmaster's baton instantly translated and appreciated, whereas much of the effect is lost on the ground floor.

Mr. Clarke, Sousa's manager, was invited to make a special trip to this balcony to get the wonderful effect.

"The acoustics of your Auditorium are the best I have heard in any building the world over," he said. "I thought Sunday night, when thousands of people sat in the balcony of the New York Hippodrome, that that building probable was about the best, but I honestly believe that your building has a shade the better of the Hippodrome from an acoustical standpoint."

### Sousa Gives First Concert.

John Philip Sousa, with his great band, gave the first concert of his series of twenty at the Million-Dollar automobile show, at the Auditorium-Armory Tuesday afternoon at 2 o'clock. The first air was enough to show that Sousa is the same great Sousa that the world has worshiped for the last decade and more.

The honors of the Tuesday concert go to Miss Virginia Root, Sousa's coloratura soprano soloist. Miss Root has one of the most beautiful voices that has ever been heard in the Auditorium-Armory, and it must be remembered that all of Atlanta's grand opera performances have been staged in the Auditorium. Miss Root has a voice of remarkable range and charm and her control is admirable. Her rendition of "The Crystal Lute" Tuesday afternoon was encored a number of times. One of her encores which was greatly enjoyed was "Annie Laurie." "The Crystal Lute" is one of Sousa's new compositions, and had never before been heard in the south.

The work of Miss Margel Gluck, Sousa's violiniste, in her rendition of "Souvenir de Moscow" was also highly appreciated.

Incidentally, this is the second time that Sousa has run into a wreck in coming to Atlanta. Mr. Sousa is a mighty hunter in the sight of the Lord. Several years ago while on his way to Augusta to take part in a southern championship shooting tournament being held there Mr. Sousa's train was wrecked. The engine and several cars went down an embankment, but the car in which were Mr. and Mrs. Sousa fortunately remained on the track.

"Atlanta is a lucky place for me," said Mr. Sousa Tuesday afternoon. "No matter what happens on the way, I have learned to feel that fate will somehow look out for me and bring me through all right."

## FEAST OF MUSIC TO END DIXIE AUTO SHOW

Sousa to Play Ragtime—Dancing  
Allowed—Million-Dollar Show  
Breaks Records.

The great Southern Automobile Show—the million-dollar display of 1914 model cars, considered one of the finest exhibits ever seen in the South—will come to a close at the Auditorium Saturday night, after ten days of unparalleled success.

All records have been broken at this show. The crowds have been larger, the volume of business done by the dealers and agents has been greater, and the entertainment offered by the show management has been of a higher class.

The crowd Saturday night is expected to be the largest of the week. It has been announced that the removal of the exhibits will not begin until Sunday morning, and the show will remain intact until the last visitor has left the building.

Agents and dealers will be "on the job" with as much vim and vigor Saturday night as they have shown all during the show, and even though the majority of those who will attend probably have seen all the cars on exhibition, the dealers expect their phenomenal run of business to continue.

John Philip Sousa and his famous band have drawn thousands to the show who do not care particularly for the display of cars.

The noted bandmaster will close his engagement Saturday night, and by special request will dispense with the set program that has been a feature of the previous afternoons and evenings of the show, and will show his appreciation of Atlantans and their love for music by playing whatever is requested of him.

Though it was announced Friday night that all requests for selections to be played Saturday night must be in the hands of R. N. Reed, chairman of the show committee, by noon Saturday, they kept coming in all day. It is estimated that Mr. Sousa had received more than 100 requests, many of them being for his own noted compositions. Most of the requests were for ragtime music, and ragtime enthusiasts will revel in the closing hours of the show. All of the latest tangoes and turkey trots are included in the requests, and Mr. Sousa and his assistants have been busy all day digging the music out of the vast piles stowed away in his big trunks.

Mr. Reed announced that those of the younger generation—and the older, too—who desire to trip the light fantastic—are at liberty to dance all they want to if they can find a place to do it.

There is no limit to the fun you may have at the show Saturday night. If you hear a tango come wriggling and rolling from the horns of the band, and you feel like cutting a few capers, all you have to do is to get a partner and get out in the aisles, in the lobby, in Taft Hall, or anywhere you can find room, and dance till your feet drop off and your shoulders are weary.



# What's This? Mr. Sousa A Crap Shooter? Indeed, No! Not This Mr. Sousa

What He Did Say Was: "I'm a Trap Shooter," and the Reporter just Misunderstood

Gentle reader, have you by any chance ever noted the great similarity of sound between the two expressions "trap-shooting" and "crap-shooting?"

If you have not, read no further. You will not appreciate what happened when John Philip Sousa was interviewed by two reporters Tuesday night at the auditorium-armory.

Mr. Sousa is well known for his passion for horses and guns. It was not so many months ago that he proved himself one of the best of marksmen at a big trap-meet at the Brookhaven Country club; but this fact for the moment, must have escaped the mind of the two interviewers.

They had encroached "behind the scenes" at the auditorium Tuesday night, they had found Mr. Sousa between concerts in his little dressing room, warming his hands over a small oil stove, his feet propped on the table his lips tenderly caressing one of those long, light-brown cigars.

And they had found out just how great he thought the auto show, how beautiful Atlanta's girls, how much the city had grown since he was here last, and a dozen or more of those stock remarks which are attributed to every great man who visits the city from Theodore Roosevelt to Lew Dockstader.

As they started out the door, Mr. Sousa said:

"Well, boys, I'd like to do a little trap-shooting while I'm in Atlanta."

If you were a poor reporter, especially an Atlanta reporter, who had won and lost full many a "buck" with the "bones," and if, for the time, your ears were slightly dulled, would you have thought of clay pigeons when Sousa thusly spoke?

Eager and hospitable, back into the room started one reporter. "Come around to the room, Mr. Sousa," he urged. "We'll get up a little game just for your benefit."

"Yes?" interrogated Mr. Sousa, slightly puzzled.

The other reporter was six yards away when Mr. Sousa spoke. In two seconds he was back in the room. "Sure, Mr. Sousa," he smiled, "I'd like to take some of your money away from you."

"Eh?" said Sousa.

Bowing and smiling, the reporters backed out of the room. "Didn't know you were a crap-shooter, Mr. Sousa." "We'll clean you out sure." "Come around tomorrow night." "Just a small game, you know."

Mr. Sousa muttered thickly to himself in the silences of his room; "Take my money away, indeed. There's southern hospitality for you."

The two reporters pushed through the crowd.

"Gay old sport, isn't he?" said one enthusiastically.

"Ain't he, though?" replied the other.

Atlanta Journal

Atlanta Georgian

## MARCH KING SOUSA PLEASES CROWD AT BEST MOTOR SHOW

Famous Bandmaster Growing  
Gray but Spirit Is Still There,  
Plays Both Old Airs and  
New

FINE SELECTIONS BILLED  
FOR WEDNESDAY CONCERTS

Daring Venture In Bringing the  
Great Band to Exhibit Prom-  
ises to Prove Splendid In-  
vestment

Our idea of an orchestra leader has always been one who tears his hair, plucks at his collar, jumps frantically up and down and pulls the music out of the instruments by main strength and contortions.

But John Phillip Sousa isn't that kind. In the first place Mr. Sousa hasn't got any too much hair to pull, and in the second place he wouldn't pull it if he had, and the mere idea of bobbing up and down is foreign to his calm and equable leadership.

Straight as a die, he stood on the small platform at the auditorium-armory Tuesday evening, waving his little baton in slow circles, not a muscle moving save his arms.

Perhaps the reason is that Mr. Sousa isn't leading an orchestra, but a band, forty-nine musicians, who apparently need only the slight gesture of their leader to sink to the softest melody or plunge into the loudest strains of martial music.

And his audience listened spell-bound. Scattered throughout the galleries and packed among the gleaming automobiles on the big floor, every face was turned upward to the platform, and even the hustling salesman was silent while the concert lasted.

### CROWD FILLS HALL

It was the biggest crowd that has attended an automobile show in Atlanta, declared officials of the show. They crowded thick in the main auditorium, in Taft hall, in the lobby, in the corridors where the accessories are on exhibition.

While Mr. Sousa and his band were the undoubted attractions of the evening, many of the spectators paused to exclaim over the beauties of this car or that, some of them with an appraising and speculative look that meant a purchase. And even as the wife listened breathless to the strains of Wagner's "Evening Star," the husband might have been seen plucking at her sleeve and whispering, "Say, take a look at this boat, will you?"

It was the first time Mr. Sousa has ever played at an automobile show, and he realized that he would have to divide honors with a machine.

### ITS JUST SHOW MUSIC.

To adapt himself to circumstances he has selected a program which will not need any extreme quiet or riveted attention to bring out the finest effects. His music is auto show music, and one can enjoy it and the cars at the same time.

At the four concerts Tuesday afternoon and night encore after encore was called for and given by the "March King," while great applause greeted Miss Margel Gluck, the violiniste, Herbert L. Clarke, the soloist, and Miss Virginia Root, Sousa's colatura soprano.

Mr. Sousa's train was seven hours late Tuesday, and he had but half an hour in which to get to the auditorium by 2 o'clock Tuesday afternoon, the hour scheduled for the start of the first concert. But he got there, thereby keeping intact his wonderful record of never being late for a concert engagement, a record which has extended over many years, and has been tried again and again by hard circumstances.

Wednesday's concert starts at 2 o'clock, and will hold the same hours, 4 o'clock, 8 and 10 o'clock at night. Several grand opera selections will be played, the soloists and violinists heard again, and the feature will be "King Cotton," which Sousa wrote for the Cotton States exposition here in 1895, and which will be played as the last number at the 4 o'clock concert Wednesday.

While Mr. Sousa is in Atlanta he may take the opportunity to buy a motor car, and he has shown quite a bit of interest in the display of cars at the show.

### TRYING TO SELL SOUSA.

Automobile men have been tipped off to his intentions, and there are many competing for the honor of selling the March King a machine of their make. Mr. Sousa's son was in the automobile business for some time, and while the March King up to ten years ago had absolutely refused to enter a car, he has since had one and is a great motor enthusiast. He has no car at present, and declared Tuesday night that he saw no reason why he shouldn't buy one right here.

There were many personal friends of Mr. Sousa's in the audience and many of these took the opportunity to visit him behind the scenes between the concerts.

Among these were Mr. and Mrs. Frank Pearson, and the trio enjoyed a pleasant chat, recalling old times and discussing the old stars.

### PRAISE FOR AUDITORIUM.

Mr. Sousa was enthusiastic in his praise of the auditorium. The last time he and his band were here, which was several years ago, before the auditorium was built, they played at the Grand opera house.

"This auditorium is a great place for a concert," declared Mr. Sousa. "The acoustics appear to be perfect, and people have told me they can hear the band perfectly at any place in the building."



# Attendance Record Is Broken at the Great Southern Automobile Show When Atlanta Society Turns Out

**Sousa's Band Catches Spirit of Occasion Thursday Night and Plays as It Never Played Before—Concert Programs Friday and Saturday Will Surpass Those Arranged First of Week**

Today's success at the automobile show is never enough unless tomorrow's is greater.

Now, society night Thursday had everything—the crowd, the spirit, and concerts beginning with exquisitely sweet operatic music and ending with Irish songs that would have made a Scotchman tap his feet.

But the show Friday afternoon is to be better, and Friday night is to be best of all, with the exception of Saturday.

You see, the show managers at the outset picked Saturday for the climax, and it has been progressing steadily toward that end, getting a little better every day, the crowd growing larger,

the music sweeter, and the sales more satisfying.

But the band must choose its program carefully Saturday and the crowds must attend in unusual number to make the last day better than this next to the last.

At the Friday afternoon concert, for instance, the program for Sousa's band will be:

**FRIDAY AFTERNOON.**  
2 to 3 o'clock.  
Gems from the works of Weber.  
Euphonium Solo—"Let Me Like a Soldier Fall" .....Wallace

Mr. John J. Perfetto.  
Suite—"Americana" .....Thurban  
Violin Solo—"Largo" .....Handel

Miss Margel Gluck.  
Fantasia—"The Opera Mirror" .....Tobani  
March—"The Federal" (Dedicated to the Australasians.)

**FRIDAY AFTERNOON.**  
4 to 5 o'clock.  
Gems from "The Free Lance" .....Sousa  
Cornet Solo—"La Veta" .....Clarke

Mr. Herbert L. Clarke.  
Suite—"The Mascarade" .....Lacome  
Soprano Solo—"The Great Beyond" (new) .....Wallace

Miss Virginia Root.  
Idyll—"The Old Cloister Clock" .....Kunkel

March—"El Capitan" .....Sousa  
**FRIDAY EVENING.**  
8 to 9 o'clock.

Gems from the works of Chopin.  
Piccolo Solo, "The Nightengale," Filipovsky—Mr. Kelsey Mackey.

Scenes from "Cavalleria Rusticana"—Mascagni.  
Soprano Solo, "Un Pen D'Armour," Silesu—Miss Virginia Root.

First Hungarian Rhapsody—Liszt.  
March, "The Directorate"—Sousa.  
**FRIDAY EVENING.**  
10 to 11 o'clock.

Ballet Suite, "Robert le Diable"—Meyerbeer.

Cornet Solo, "Showers of Gold," Clarke—Mr. Herbert L. Clarke.  
Suite, "Last Days of Pompeii," Sousa.

(a) "In the House of Burbo and Stratonice."

Within the room were placed several small tables: round these were seated several knots of men, some drinking, some playing at dice.

(b) "Nydia."  
"Ye have a world of light  
When love in the loved rejoices.  
But the blind girl's home is the House of Night."

And its beings are empty voices."

(c) "The Destruction of Pompeii and Nydia's Death."  
Violin Solo, "La Guitarre," Moszkowski—Miss Margel Gluck.

Rhapsody, "Slavonic"—Friedmann.  
March, "The Thunderer"—Sousa.

**HARD TASK IS SET.**  
For the shows on Friday to surpass in interest, in attendance, and in pleasing music the event of society night Thursday also will be a task.

It seemed that Thursday night brought everyone to the automobile show. Instead of being packed, the hall was comfortably filled—just the right-sized crowd. But everyone you knew seemed to be there, and the atmosphere was a little brighter, a little gayer than it has been other evenings.

Not only was Thursday called society night, but it was exactly that. Most of those who wore dress suits had automobiles to sell, but this little detail made no difference.

The show really was at its best when the second concert by Sousa's band began with that sweetest of all music from "La Boheme."

Even the smallest electric and the largest touring cars lost interest then, and as the music changed its operatic tone and became Sousa's own swinging, dashing, march airs, maybe, yes, maybe, the interest increased.

Soon Miss Virginia Root, who has a voice that reminds you in a way of Alma Gluck, sang a little ditty from "The Goose Girl," and the band swung triumphantly into the Irish songs.

**BAND CATCHES SPIRIT.**  
It must have been that the vivacious spirit of the evening was an incentive, for Mr. Sousa's excellent band has seldom played so well.

But, then, everything about society's own particular evening was "best." Even from the purely commercial standpoint of the number of sales made and the good prospects gained, it stands out from the other days of automobile week.

Between the two band concerts the crowd was busy seeing automobiles, and doing both seriously. There were not so many casual inquiries as there were really earnest questions of the dealers, handicapped by their dress suits, but nevertheless capable of telling the crowd all the mysteries of automobiles.

What was more, the crowd arrived early and stayed late. From 8 o'clock until after 11 there was not a moment when the auditorium was not a really brilliant sight.

But it is always the policy of the automobile show to follow what is good with what is better, so difficult as it may seem, the shows of Friday are to surpass even the society event of Thursday night.

**Sousa and Band Given Great Welcome—Big Attendance Is Expected Throughout Week.**

That all records for attendance at the Great Southern Automobile Show in the Auditorium will be shattered this year is a certainty. The automobile exhibitors assured this when they engaged John Philip Sousa, "The March King," and his famous band of 52 talented musicians.

Sousa came and conquered. Thousands heard the afternoon and evening concerts of his first day here. It was the largest crowd ever at an Atlanta automobile show. The dealers were correspondingly gratified.

The new models were not neglected by the swarms of visitors. During the intermissions in the concert program they wandered through the maze of cars just out of the factory. They kept the local dealers and factory salesmen jumping to show them this advantage and that advantage of each particular make.

**Society Enjoys Music.**

Society turned out afternoon and evening for the concert. Smart gowns and costly jewels were on every side. And the majority seemed to be there to have a good look at the 1914 cars as well as to hear the incomparable Sousa.

It was a bit incongruous to see young women—and older—whose presence has graced many a function in Atlanta's exclusive set, perched up on the seat of a huge motor truck drinking in the music from the great stage. But they were there and hugely enjoying it, too; more so probably than as if they had been ensconced in the soft, luxurious cushions of one of the high-priced touring cars of electric.

Sousa's concerts will continue throughout the remainder of the show. He has arranged a program for Wednesday that should attract even larger crowds than greeted his initial appearance the day before. Miss Margel Gluck, violinist, and Miss Virginia Root, soprano, who won great applause Tuesday, are on the program again in the afternoon and evening.

Sousa, delayed seven hours by a wreck ahead of his train, arrived in Atlanta just in time Tuesday to keep his engagement. He was somewhat worn by his experience, but his fatigue did not show in the masterly manner in which he conducted the various numbers through the day.

**Miss Root and Miss Gluck Score.**

Miss Root and Miss Gluck proved great favorites. Their appearance was an invariable sign for a burst of applause. Miss Gluck displayed especial feeling and ability in her rendition of "Moto Perpetuum." Miss Root at the evening concert sang "Will You Love Me When the Lilies Are Dead" and responded to the encore with "Mary of Argyle."

Sousa highly praised the auto show, but he reserved his warmest tribute for the beauty of Atlanta's women.

"I am not a stranger in the South, you know," he said. "I have seen many of the Southern belles and beauties, but I am forced to say that your young women of Atlanta surpass them all. I am not saying this just because I happen to be here at the present time, but I am saying it out of my own personal observation."

Sousa laughed when he was asked if he might not in the near future compose a new march and dedicate it to the Atlanta girl or the Southern girl.

**Praises Auditorium.**

"That certainly would be a sufficiently inspiring theme," he said. Sousa regarded the acoustics of the Auditorium as equal to or surpassing those of any of the large buildings in which he has played.

"I was playing in the Hippodrome in New York last Sunday," he said, "and I thought then that the Hippodrome probably was as excellent in respect to its acoustics as any place I had played in, but I really believe the Atlanta Auditorium is as good or better."

A good sized crowd was on hand Wednesday when the show reopened at 10 o'clock, but during the remainder of the week the biggest attendance will be in the afternoon and evening when Sousa plays.

Atlanta News Georgian Wed. Nov. 13.



# Society Set Will Fill Auditorium and Sousa Promises Special Program in Honor of the Ladies

"KING COTTON" MAKES  
HIT WITH THE CROWD

Dealers Making Sales Every  
Hour—Great Southern Show  
Proving a Success in Every  
Way

Thursday night has been officially designated as "Society night" by those in charge of the great automobile show at the auditorium-armory.

The honors of the evening will be given a triple division: to the gleaming exhibition of cars, to Sousa and his band, and, more than all, to the women of Atlanta who will gather for this, the gala night of auto week.

Since the auto show started and it was announced that one night of the week would be given over to society, interest has been keen among the members of Atlanta's Four Hundred. Many seat reservations have been made for Thursday by leaders in social and civic life, and a large audience is sure to be present to hear the special program.

Both Thursday afternoon and evening Sousa's band plays some of the best music in its Atlanta booking. At the 2 o'clock concert the band will play "El Capitan," composed in Atlanta by Mr. Sousa many years ago.

Music from Verdi and Wagner will

## EDWARD CLARKE, SOUSA'S MANAGER, BUYS A BUICK

Edward Clarke, business manager of Sousa's band, who has been one of the best boosters Atlanta's million-dollar automobile show has had, on Thursday evening bought an automobile from the Buick booth at the show.

Probably no man ever was more pleasantly surprised than was George D. McCutcheon, manager of the Atlanta branch of the Buick Motor company, when Mr. Clarke strolled into the Buick booth and bought the car.

Mr. McCutcheon had met Mr. Clarke before, so he thought nothing of it when Mr. Clarke loitered about looking at the big Buick touring car on exhibition. Mr. Clarke asked a casual question about the car now and then, and presently, covering a slight yawn with the tips of his fingers, he said:

"I believe I'll take this car, Mr. McCutcheon. You may deliver it at my home in Boston, if you will."

And before Mr. McCutcheon had hardly had time to recover from his surprise, Mr. Clarke was handing him a check.

"If you don't mind," said Mr. McCutcheon, "will you tell me how you happened to make up your mind so quickly?"

"Why, you could have said nothing that would have helped to sell me a car," replied Mr. Clarke, with a smile. "You see, my brother at Elkhart, Indiana, has owned a Buick for four years, and I know a Buick as well as you do."

be heard in the afternoon concerts, and many other selections, several of them solos by Miss Virginia Root, Messrs. Clarke and Cory and Miss Margel Gluck.

### SOUSA MARCHES FOR NIGHT.

Three of Sousa's own compositions are on the evening programs, two of which are the famous marches, "Hands Across the Sea" and "The High School Cadets." While gems from Scottish minstrelsy will be played at the afternoon concerts, the last concert in the evening will be featured by Jewish melodies. These are sure to be pleasing. Miss Gluck, Miss Root, Mr. Clarke and Mr. Joseph Norrito are all on the evening program.

Wednesday night drew one of the largest crowds that ever has attended an auto show in Atlanta. It is apparent that Atlanta people have lost none of their love for John Philip Sousa and his music, and encore after encore greeted the two evening concerts of the March King Wednesday. And when Sousa's band struck the first notes of "King Cotton," the famous march he wrote for the 1895 exposition, the big building resounded with cheers.

It takes a Sousa march played by Sousa's band to thrill, and of them all there is none more stirring than this selection that has endured for nearly a score of years and will live in the hearts of Atlanta folk for many more years to come.

### CARS SELLING RAPIDLY.

Nor is the auto show all looking and listening. A great part of it is buying, as the dealers have found to their great joy. Not a day or night goes by that some of the exhibitors do not land a big purchase, and to date the picks have been pretty equally divided among the many cars on exhibition.

Many of Atlanta's leading citizens were present Wednesday night and several of these were prospective purchasers. It appears that they are doing their 1914 automobile shopping early, and the new models are selling fast both to local motorists and to people from all over the state. A number of the latter who live not far from Atlanta drove their own cars, just bought, home Wednesday afternoon.

Another feature of Wednesday evening was the presentation of the prizes to the winners in Tuesday's floral parade. Mr. Sousa presented the prizes in a short speech, following his introduction by J. K. Gewinner, chairman of the floral parade committee. The winners were as follows:

PRIZE WINNERS

Williamsport Lem 11/7/13

Wherever Sousa's name is mentioned the mind automatically associates it with stirring band music and thrilling marches. His fame is international, and it was to be expected that in a city boasting of so many musical organizations as does Williamsport that the opera house would be filled to overflowing when the march king was to be heard leading his famous musical aggregation. The attendance last night was disappointing. Had the band paraded the streets there is no doubt that the sidewalks would have been lined with cheering admirers, provided a collection was not taken up.

## "SOCIETY NIGHT" IS UNBOUNDED SUCCESS Atlanta Constitution Nov. 14 New Fall Styles Worn by the Ladies Vie With New Models of Autos—Today's Concert Programs.

Society placed its stamp of approval on the new 1914 model automobiles on exhibition at Atlanta's million-dollar automobile show at the Auditorium-Armory Thursday evening, which was "society night."

Both Sousa's concerts and the offerings of the automobile men were enthusiastically received.

A more fastidious and discriminating assemblage, perhaps, never attended an automobile show anywhere than that which saw the show Thursday night. They were of the most representative social, business and professional leaders of Atlanta people who know when an automobile as well as a show and its attractions measure up to "scratch." On all sides were to be heard nothing but compliments for the new models and for the great show which the automobile men of Atlanta have staged.

It was stated—and not merely on the word of an agent in charge of a booth—that a number of sales were made last night to leading society and business people, and in a short time a large number of well-known faces will probably be seen on Peachtree street in the niftiest 1914 models.

### Souvenirs for Ladies.

The automobile men made great preparations for society at the show Thursday evening. All of them had attractive souvenirs to give away, and no fair lady was there but toyed with some frivolous trinket that proclaimed the merits of a new car. All of the booths were spick and span. Beautiful tables and chairs had been placed in them, and there were handsome vases of roses and chrysanthemums to enhance the beauty of each. One or two exhibits gave away several thousand roses to the ladies.

Society returned the compliment by turning out in flattering numbers, and all dressed in regalia wonderfully and fearfully made. Truly, the 1914 model gowns of the fastidious fair ones were serious rivals of the beauty of the new designs of the automobiles.

In the boxes or loitering from exhibit to exhibit were the most prominent people of the city.

Sousa and his band were accorded great applause, and were encored innumerable times. Miss Virginia Root, Mr. Sousa's wonderful coloratura soprano soloist, and Miss Margel Gluck, his violiniste, completely won their audiences.

Large crowds are expected at the show on Friday afternoon and evening.

Sousa's concerts for Friday are as follows:

### SOUSA AND HIS BAND.

Mr. John Philip Sousa, conductor.  
Miss Virginia Root, soprano.  
Miss Margel Gluck, violiniste.  
Mr. Herbert L. Clarke, cornetist.  
Mr. John J. Perfetto, euphonium.  
Mr. Kelsey Mackey.



# U. S. PRISONERS HEAR SOUSA'S BAND PLAY

March King's Musicians Cheer  
Convicts With Fine Program.  
Miss Gluck Sings.

The "March King" swept into the Federal Prison Saturday morning, and with him went his band—Sousa's band—and a stirring breath of the big outside, and a marching lilt from the world's refrain.

And for an hour and a quarter 1,200 men with numbers instead of names sat spellbound under the swing and dash of Sousa's music, given with all the spirit and fire that the famous bandmaster could inspire.

The courtesy of the Atlanta Automobile and Accessory Association permitted Mr. Sousa, playing for the big motor show here, to accept an invitation from Warden Moyer. And Mr. Sousa took the whole works along—band of 60 instruments, Miss Virginia Root, soloist; Miss Margel Gluck, violinist, and Herbert Clarke, cornetist—all in twenty motor cars furnished by the dealers exhibiting in the show.

## New Ring to Lock Step.

Everything went off on time, as is expected in Government institutions. Mr. Sousa and his band were waiting on the stage of the assembly room when the hour came, 10:45, and by his own suggestion the martial strains of "El Capitan" rang out as the nameless men began their march to the hall.

In they came, file on file, but the lock-step had a new ring to it; the heels came down more smartly; there was a certain jaunty spring in the tread under the fire of Sousa's band.

The room filled. A fringe of spectators gathered around the edge—officers' wives, persons interested in the prison work, even a few children.

## Sousa Is Gracious.

The Warden introduced Mr. Sousa and a crash of hand-clapping came from the wordless men—an amazing burst of sound. It was only a fair sample of the applause.

Mr. Sousa's face lighted up in a smile and he turned to offer Bendix's "Tone Pictures of the North and South."

It was a good selection. The well-known melodies reached the silent men from every section.

Here a gaunt old man raised a hand to his face as "Yankee Doodle" pealed out; here the whole company shifted in its place as the band played "Dixie."

And there a gray-haired negro bowed his head as he listened to "Old Black Joe."

## The Band Holds Sway.

Sousa captured them at the start, and he held them well. In attention that huge audience would serve as a model to any theater—any church. Of course, this was somewhat due to the iron discipline—but there was the stern-faced monitor, seated on his raised platform in the rear, keeping

time with his foot as Sousa's Band played.

Sousa and his band held a perfect sway.

After the pictures from the North and South, and the inevitable encore, Mr. Clarke played "From the Shores of the Mighty Pacific" on the cornet, and then, very softly and sweetly, "Moonlight Bay," to tremendous applause.

"Songs of Grace and Glory" came next, "Rock of Ages," "Beulah Land," "Lead, Kindly Light," "Palms" and "Nearer, My God, to Thee," and all with the characteristic Sousa warmth and grace, and especially the Sousa swing, to them.

## Miss Root Sings.

And then Miss Root sang. She came in from a side room off the stage, and she looked out over the strangest assembly she had ever faced. Then she smiled.

And then she sang "Will You Love When the Lillies Are Dead?" And then she bowed—and bowed again, and again, before such a storm of hand-clapping as it is likely never had greeted any of her triumphs before. Not a voice—not a "bravo." Simply a tremendous wave of crashing hands.

Of course, Miss Root sang again, with the color in her cheeks and a suspicious brightness in her eyes. She sang what is perhaps Mr. Sousa's gayest and most rollicking little operatic song "The Goose Girl," from "The Free Lance."

## Rollicking Dance Played.

And after that, the band played Sousa's famous Tango, "The Gliding Girl," and "With Pleasure," the maddest of hilarious dances, after which it was Miss Gluck's time.

She appeared like a fairy, all in light blue, and bowed, and played "Souvenir de Moscow," with its wonderful airy heights of tone.

It was painful, in a way, to watch the men listen. They seemed to fear to breathe. The quiet was absolute, and by all the greater contrast came the crash of applause at the end. And then she played "Humoresque," of course. Somehow, that inimitably appealing bit of music would have been guessed as the encore piece

before ever the player appeared again.

## "Stars and Stripes."

And then—well, you've heard Sousa's band, though probably not in a penitentiary; and you've seen Mr. Sousa.

And you know that odd, characteristic little jerk of the head he gives at times when he really feels inspired with what he is doing?

Well, Mr. Sousa gave that little jerk of the head and then he sent his band tearing into the opening chords of "The Stars and Stripes Forever."

They played it with the piccolos out in front, and then the long, shining line of trumpets and trombones—played it as no other band plays it.

## Applause Deafening.

The applause was stunning this time.

And when the chaplain arose to thank the famous bandmaster, the applause did not stop. So Mr. Sousa spread his hands and smiled in a sort of appeal, and the chaplain smiled and bowed, and Mr. Sousa touched the great band like a trumpet of hope and promise. He played "Liberty Bells" for the men who knew what liberty meant.

Then the dull blue ranks arose and marched out, but not in the "dead march" of the lock step. For they were marching to Sousa's music, played by Sousa's band.

The concert was over.

## Sousa's Musicians Are Possum Feast Guests

Members of John Philip Sousa's Band are wearing a broad smile of satisfaction Saturday—the smile that bespeaks an appetite satisfied by a delicious Georgia possum feast.

The famous bandmaster's musicians were the guests Friday night of Mays Badgett, the violin maker, at a possum supper at 341-2 Peachtree street. Thirty fat, persimmon flavored possums were dispatched. The feast was enjoyed by 250 guests.

Atlanta Georgian

Concert, Sat, morning

Nov. 15<sup>th</sup> 1913



# "Rag" And Tango To Hold Sway At Auto Show Today

Sousa Promises to Play "Any Old Thing," and Chairman Reed Says "Dance Who Will"

TAPS SOUND TONIGHT FOR GREAT EXHIBITION

Large Attendance Expected at Close of Most Successful Show Ever Held in the South

Taps will be sounded for the great Southern Auto show of 1913 at 11 o'clock tonight.

After a most delectable week, in which the appetites of motorists and music lover have been pampered by the best auto diet in the world and the most luscious of music, the desert dish will be served with a spice of ragtime, a garnishing of turkey trot, and the meat of many sales and prosperity.

From the announced program, the last night at the auto show will far surpass all the others, for Sousa will turn his band over to the whims of the audience, will play any old kind of rag time you want, and Chairman R. N. Reed, of the show committee, has told the young folk they can turkey trot to their heart's content.

While the week has been a prosperous one for the many dealers at the show, it is expected that sales will reach their climax during the afternoon and night Saturday. Many purchasers have put off choosing their car until the last moment, giving 'em all the "double O" before they decided, and these and buyers of 1914 stock are expected to give the exhibitors a busy time of it.

But the turkey and the rag—they put the finishing touches to the fun.

"Atlanta people have treated me so fine," Mr. Sousa told the show people, "that I'll certainly have to give them what they want. And Atlanta people want rag time. They've been asking me for it every day this week. So if they'll only turn in their requests by noon Saturday so we can get the music, rag time they shall have."

And besieged by pleas from all the young folk who have been regular attendants at the show, and, confidentially, not a few old ones as well, Chairman Reed has announced that the turkey and the tango may be danced by those who will.

Where they are going to dance it, Mr. Reed himself doesn't know. The large crowds that have been turning out to the show nightly are sure to be considerably augmented Saturday night, and even on the dullest of nights there hasn't been room enough for a bunny hug.

But the turkey trotters told Mr. Reed they could find a place all right, and they probably will.

Sousa will give his regular program Saturday afternoon at 2 o'clock and at 4 o'clock. The rag time will be played at both the evening concerts, and the March King indicates he will not be stingy with the encores.

The last number of the Saturday afternoon 4 o'clock concert will be "King Cotton" again. Mr. Sousa having been urged to let that be his farewell to Atlanta.

Atlanta Constitution

Sousa Agrees to Play Ragtime, Instead of Set Programs, as Wind-Up of the Great Show at Auditorium.

How would you like to own Sousa's band, which plays its last series of concerts at Atlanta's million-dollar automobile show today, just to make it play anything you took a notion you wanted to hear? There would be a little class to that, maybe!

Well, you can do that very thing tonight, if you want to! Tonight Sousa's band is your very own! You can make it play what you wish and turkey-trot to the music if you want to. That's a fact!

The two concerts which Mr. Sousa will give at the auto show Saturday evening will be his last for the show engagement. And Friday night he announced that the set programs which have been published for Saturday night will be done away with, and his entire band will be placed at the disposal of the audience in attendance at the show.

## Many Requests Received.

Mr. Sousa came to this decision because of the great number of requests he has received since his stay in Atlanta for ragtime tunes and his popular marches.

"The people of Atlanta have treated me so royally," said he, "that I simply will not leave without filling at least a few of these requests. So, on Saturday evening, we will play whatever the public wants. The numerous requests for more of my own compositions has been very flattering, and it will give me great pleasure to play them. And ragtime? If it's ragtime they want, ragtime it shall be!"

The rumor leaked out at the show Friday night that Mr. Sousa had agreed to do this, and a large number of requests were sent to him for ragtime music, so the prospects are that at the automobile show on Saturday night will be turned into a ragtime carnival.

Now, here's a another treat—you may turkey-trot!

Shortly after it got around at the show that Sousa would play ragtime Saturday night, R. N. Reed, chairman of the show committee, was besieged by a battalion of the younger contingent at the show, pleading to be allowed to turkey-trot and tango to Sousa's music.

"Please, just a few steps, Mr. Reed," they asked.

Mr. Reed agreed then to allow the turkey-trot and the tango.

"I don't see just where you are going to dance," said he, "but if you think you can find room, you may dance."

## Dance in Aisles.

His besiegers pleaded that they could dance in the aisles and open spaces of the auditorium and Taft hall, if he would only let them.

"Well," said Mr. Reed, "go ahead. Anywhere you think you can find room to do a step or two and feel inclined, you are free."

And so, Saturday night will wind up the show with much jollification.

Your special requests for music, however, must reach R. N. Reed, chairman of the show committee, in written form before noon, or Mr. Sousa will not, except by mere chance, be able to comply with your wishes. The reason for this is that the great bulk of Mr. Sousa's ragtime music is stored away in his music trunks, and several of his assistants will have to be delegated to select the pieces requested before the concerts begin Saturday afternoon.

With record-breaking crowds on Friday, and with business as great as the heart could desire, the Atlanta million-dollar automobile show moved on to its closing day, which will be today.

All day Friday the people from all parts of the south poured in a continuous stream in and out of the Auditorium-Armory.

Large crowds were out to hear John Philip Sousa, the great bandmaster, and his famous band, while there were numbers equally as large present on strictly business missions. None failed to take a great interest in the new 1914 models on exhibition.

The agents from other cities in Georgia and in the neighboring states were on the increase in numbers, and business picked up appreciably. Many men from about the south looking for lines to handle landed agencies for their respective territories on Friday, while those who already had their contracts for the coming year bought their stock of cars.

Sousa remains the center of a great host of admirers. He was roundly applauded and encored time and again on Friday, as were also his soloists.

It is expected that one of the largest crowds that has ever been to the Auditorium-Armory will be out Saturday, the last day of the show, to see the new models and hear Sousa play.

## Program for Today.

Sousa's programs for Saturday will be as follows:

### SOUSA AND HIS BAND.

Mr. John Philip Sousa, conductor.  
Miss Virginia Root, soprano.  
Miss Margel Gluck, violiniste.  
Mr. Herbert L. Clarke, cornetist.  
Mr. Ralph Corey, trombone.

### SATURDAY AFTERNOON, NOVEMBER 15.

2:00 to 3:00 O'clock.  
Gems from the works of Verdi.  
Trombone Solo—"Polka Caprice"....Waldron  
Mr. Ralph Corey.  
Suite—"People Who Live in Glass Houses".....Sousa  
(a) The Champagnes.  
(b) The Rhine Wines.  
(c) The Whiskies, Scotch, Irish and Kentucky.  
(d) The Cordials.  
Soprano Solo—"Crossing the Bar"....Puccini  
Miss Virginia Root.  
Scenes from "Madam Butterfly"....Puccini  
March—"Manhattan Beach".....Sousa  
4:00 to 5:00 O'clock.  
Overture—"Rienzi".....Wagner  
Cornet Solo—"Sounds from the Hudson".....Clarke

### Mr. Herbert L. Clarke.

Suite—"At the King's Court".....Sousa  
(a) Her Ladyship, "The Countess."  
(b) Her Grace, "The Duchess."  
(c) Her Majesty, "The Queen."  
Violin Solo—"Caprice Viennoise".....Kreisler  
Miss Margel Gluck.  
Scenes from "The Bride Elect".....Sousa  
March—"King Cotton".....Sousa

### SATURDAY EVENING.

8:00 to 9:00 and 10:00 to 11:00 O'clock.  
Newest ragtime songs and dances.



16  
Atlanta Constitution  
Sun.

## Crowd on Saturday Largest of Week — Sousa's Band Scores Great Hit at All Performances Last Day.

Sousa's band, the \$7,000 contract for which, on the part of the automobile men, represented what is perhaps one of the most daring financial flyers for a show attraction that any show ever attempted, was quite the success that the business end of the show proved to be.

Great crowds flocked to hear the eminent bandmaster all the week. With four concerts a day and with encores times without number, Mr. Sousa has had as busy and as strenuous time as anybody at the show.

### Receive Hearty Praise.

He and his band and soloists have at all times received the heartiest praise from the automobile men and the visitors at the show.

Rochester Post Express  
10/13/13

### Sousa's Band.

Sousa and his Band gave two enjoyable concerts at the Shubert theater on Saturday, in both of which were present the characteristics that have made this leader and his organization so uniquely successful all over the world. Sousa is always generous with encores and at both concerts one and often two additional numbers were added to the programmed ones. Many of these were Sousa's own marches, those favorites, with all their dash and blare and splendid rhythm: it is, however, too much like degradation when a musical organization of this kind descends to playing such a thing as "Snooky Ookums." Such things should be left in their own habitat of vaudeville, where we endure them because we must.

Several selections from Sousa's last produced light opera, "The American Maid," were given; and apart from the text, which was too much for the work, and played as they were, they gained much in the interpretation.

At the evening concert the new Massenet number proved to be of brilliant and varied cast, while the Bartlett Festival Hymn was impressive and was particularly well rendered, the instruments approximating an organ quality both in their tone and in their unity of sound impression. Throughout the playing was as fine as is expected of this organization, and Sousa as a leader never loses in interest.

Because of the illness of the soprano soloist, Miss Root, Joseph Marthage played some pleasing harp solos in her stead. Miss Gluck is a violinist whose most noticeable characteristic in playing is delicacy; needless to say she is proficient on the technical side of her art; she does not show much ability to produce powerful or commanding effects nor very great emotional warmth, which may be in part due to the character of the compositions she presents which are of the display order; but her every note has a quality of dainty precision and delicate texture such as is seldom heard. Mr. Clarke's cornet solos proved popular, as seems to be always the case.

Atlanta Constitution Sun.  
**SOUSA'S BAND PLAYS  
AT FEDERAL PRISON**

A great treat was enjoyed Saturday morning by the men at the federal penitentiary when Sousa's band gave them a concert.

The band, by special permission of the Atlanta Automobile and Accessory association, which engaged them for the week in Atlanta, was taken to the prison by the automobile men in decorated machines and played for the prisoners, all of whom were enthusiastic in their enjoyment of Sousa's music.

variety 11/14/13

### SOUSA DRAWS \$4,400.

The Sousa concert at the Hippodrome Sunday night drew \$4,400, all "window sale." The rain during the day prevented an advance demand and also held down the size of the house, which was nearly capacity, at \$1.50. Sousa rented the house for \$1,000 for the night, the usual price.

The Hip evening marked the end of a two years' tour by the great bandmaster, who left New York immediately after the performance with his musicians to start a supplementary season of nine weeks, opening at Atlanta Tuesday for the Automobile Exposition there, remaining a week. After the supplementary trip, Sousa has no immediate plans.

The band came into New York from the road, and after just finishing 22 weeks of one-nighters. It carried 50 musicians out of town, had 70 on the Hippodrome stage, and there is a waiting list of 200 for the Sousa organization which the leader may draw from at any time.

Sousa seemed in good spirits Sunday evening. He led with vim, vigor and grace, and yielded easily to encores, going as far back as "The High School Cadets" and "Manhattan beach" in the list of his own march compositions. The applause was continuous, and extended to Herbert L. Clarke, the cornet soloist, who besides playing "Caprice Brilliant" by himself, displayed how much melody has been overlooked in "Moonlight Bay," used for an encore.

For one encore Sousa took "Snooky Ookums" and tore it to pieces, with assistance from Thanhauser. A new Sousa march, "From Maine to Oregon," was given with the Sousa swing, and this maker of rhythm never appeared in better form.

Virginia Root was the soprano soloist, doing very well with Verdi's aria, "Caro nome," in the huge playhouse, but falling off with "Will You Love When the Lillies are Dead," a song not seemingly suited to her voice in that place. Margel Gluck played the violin, and the band concluded with a new ditty called "Danse Negre," by Ascher.

Atlanta Georgian

## U. S. PRISONERS HEAR SOUSA'S BAND PLAY

Music by America's greatest band relieved the somber darkness of the gray walls and cheered the hearts of the thousand prisoners of the Atlanta Federal Penitentiary Saturday. Sousa and his band left the Georgian Terrace Hotel at 10 o'clock in automobiles to give a concert in the auditorium of the prison, the first that the noted band has ever rendered in a Government penal institution. The concert was scheduled to begin at 10:45 o'clock.

The Sousa concert is the greatest event in the lives of the prisoners since the visit of Enrico Caruso to the prison during the grand opera season last winter. There were many in the crowd of gray-clothed, silent men who filed into the auditorium who had heard Sousa and his band under circumstances vastly different, and the music, played as only the "march king" and his band can play it, was reminiscent of happier times.

Here is the program Mr. Sousa said he would render:

"Tone Pictures of the North and South," Bendix.

Cornet solo, "From the Shores of the Mighty Pacific," Clarke—Mr. Herbert L. Clarke.

"Songs of Grace and Songs of Glory," Sousa.

Soprano solo, "Will You Love Me When the Lillies Are Dead?" Sousa—Miss Virginia Root.

Tango (a) "The Gliding Girl," Sousa; (b) "Dance Hilarious," Sousa.

Violin solo, "Souvenir de Moscow," Wienlawsky—Miss Margel Gluck.

"Stars and Stripes Forever," Sousa.

Mr. Sousa declared just before he left for the prison that he hoped the music of his band would prove an inspiration and encouragement to the prisoners.

"We have given concerts at many charitable institutions," he said, "and several at State prisons, but to-day will be the first time we have ever played at a Government penal institution.

"I hope the prisoners will find inspiration and encouragement in our music, and we will be amply repaid for giving the concert if we make one heart happier and lighten the burden of one man."

Atlanta Sun, American

Sousa and his band did not keep to a formal program the last night, but turned from one air to another and kept the large throng in delight with everything from old-time songs and harmonies to the latest ragtime. Students celebrating the football game also helped make the last night gay.



Complimentary Concert  
— AT THE —  
United States Penitentiary  
ATLANTA, GEORGIA

WILLIAM H. MOYER, Warden

Saturday, November Fifteenth, 1913

AT 10.45 A. M.

— BY —

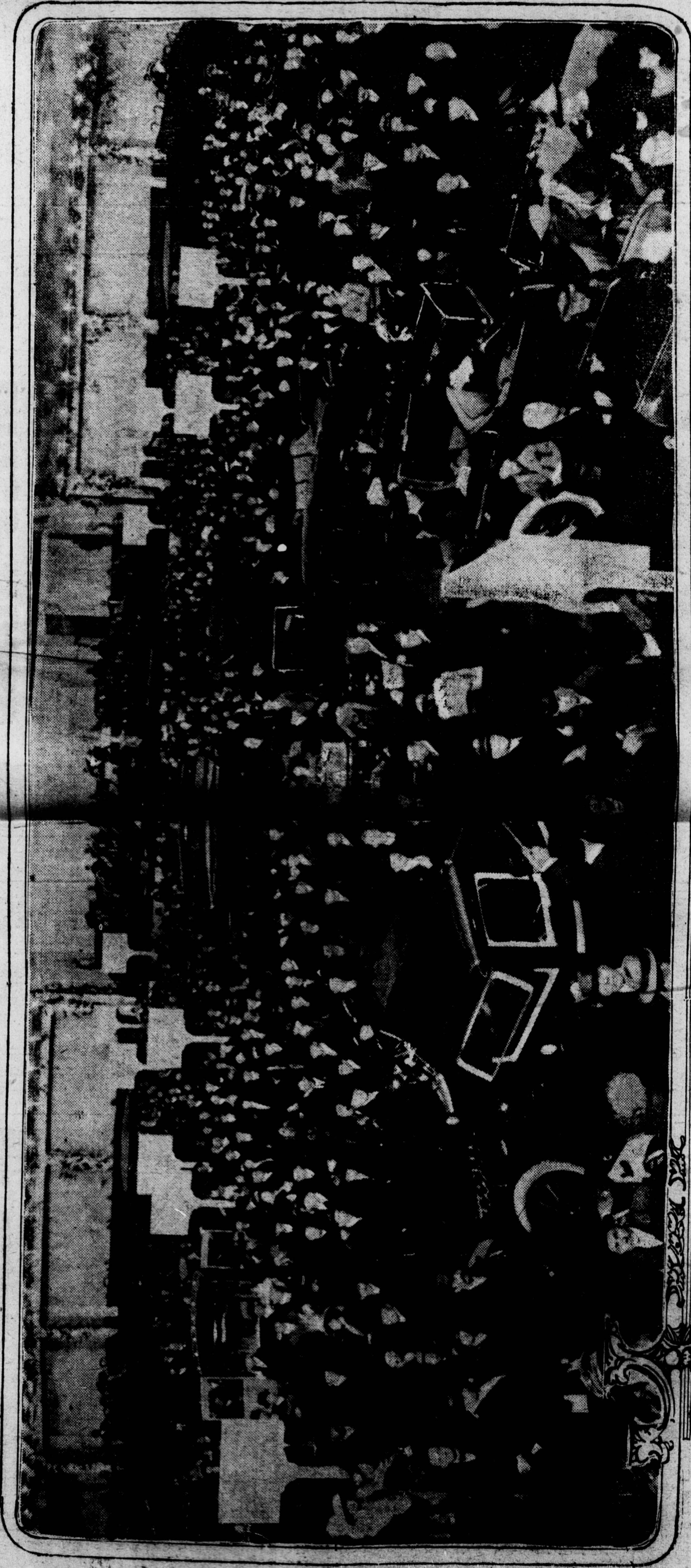
SOUSA AND HIS BAND

Mr. John Philip Sousa  
Miss Virginia Root  
Miss Margel Gluck  
Mr. Herbert L. Clarke

Conductor  
Soprano  
Violiniste  
Cornetist



LISTENING TO SOUSA'S BAND AT THE GREAT SOUTHERN AUTOMOBILE SHOW



—Staff Photo by Wm

Atlanta Journal,



42

# Atlanta Prison

## PROGRAM

- 1 *Tone Pictures of the North and South* ..... Bendix
- 2 *Cornet Solo, "From the Shores of the Mighty Pacific"* Clarke  
MR. HERBERT L. CLARKE
- 3 *Songs of Grace and Songs of Glory* ..... Sousa
- 4 *Soprano Solo, "Will you love when the lilies are dead?"* Sousa  
MISS VIRGINIA ROOT
- 5 (a) *Tango, "The Gliding Girl"* ..... Sousa  
(b) *Dance Hilarious, "With Pleasure"* ..... Sousa
- 6 *Violin Solo, "Souvenir de Moscow"* ..... Wieniawski  
MISS MARGEL GLUCK
- 7 *March, "The Stars and Stripes Forever"* ..... Sousa

THIS CONCERT PERMITTED BY COURTESY OF THE  
ATLANTA AUTOMOBILE AND ACCESSORY ASSOCIATION

[GOOD WORDS PRESS]



Greensboro N.C.

A small but appreciative audience heard Sousa and his band at the Grand last night. Each musician in the company is an artist and each number of the program was rendered in excellent style. Solos by Mr. Herbert L. Clarke, cornetist, Miss Virginia Root, soprano, and Miss Margel Gluck, violiniste, were especially pleasing.

Judging from the thunderous applause which greeted the rendering of "Snooky Ookums" and kindred selections given as encores, Greensboro people are not exempt from the ragtime craze which seems to have swept the entire country. Mr. Sousa's new march, "From Maine to Oregon," also came in for a liberal share of the applause. "Stars and Stripes Forever" was another number which appeared to make a decided hit.

The concert ended with "Dixie" (by special request), which brought the usual hilarious applause from the audience.

Portland Express  
10/21/13

#### SOUSA AND HIS BAND.

The great Sousa and his band never received a more cordial greeting in Portland than yesterday when two concerts were given at City Hall, afternoon and evening. The attendance at both concerts was large and all of the numbers rendered were well applauded. Many encores were played and included for the most part compositions by Sousa himself. These numbers were given great ovations the moment that the audience received the first strains.

The band is one of the best that Sousa has ever presented the public of Portland and the soloists are of a caliber that place them in a class by themselves.

One of the features of the evening program were selections in which the band and the Kotschmar memorial organ were heard, proving a feature not easily duplicated. The band and organ blended beautifully and the number was so successful that it was necessary to play encore numbers. Sousa was delighted with his reception in Portland and was enthusiastic over the organ. After yesterday's concert Organist Macfarlane rendered a short concert for the band members. The band left today for a short tour through the State.

#### Theatrical Notes

An audience that almost taxed the Academy of Music to its capacity last night thoroughly enjoyed Sousa's world famous band which appeared with John Philip Sousa, its organizer, as conductor. Sharing honors with the band were Miss Virginia Root, soprano; Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist.

The program rendered by the band was varied and pleasing, including selections that were calculated to appeal to the musical tastes of all. There were several new compositions by the "March King" and with several exceptions the encores were invariably responded to with one of the old favorites among which were "Stars and Stripes Forever," "El Capitan," and others. The new compositions included: "From Maine to Oregon" and "The American Maid."

The cornet solos of Mr. Clarke were splendid and he was compelled to respond to several encores. Especially well appreciated was his rendition of "Moonlight Bay." Miss Root delighted the audience with the solo-aria, "Cari Nome" by Ver and "Love When the Lillies Are Dead." Miss Root has a soprano voice of great power and range which she has under almost perfect control.

A decided feature of the program were several violin renditions by Miss Gluck, the audience showing its appreciation of her playing by repeatedly calling her back.

The "house" last night was one of the largest, if not the largest this season, but few seats remaining unfilled.

#### THE NORFOLK LEDGER-DISPATCH

### SOUSA AND FAMOUS BAND ARE WELCOMED

After skipping us for seven years John Philip Sousa and his famous band came back to Norfolk yesterday and they were greeted like old friends by two large and highly pleased audiences. "The March King" and his splendid organization have made visits to this city many times, but never was the audience that heard the organization more appreciative than the two that attended the performances at the New Wells yesterday. Not only was the instrumental part of the program up to the Sousa standard, but the vocal solos by Miss Virginia Root and the violin solos by Miss Margel Gluck were of high order and showed both to be artists in their respective lines of work.

While Sousa has lost much of the fire and energy that formerly characterized his direction of the band he still has it under the same wonderful control, with the result that there is never a harsh tone or discord to mar a perfect rendition of any number played. With selections from many other well-known composers several of Sousa's own pieces were given and the applause they received attested how popular they still remain. El Capitan and the Stars and Stripes Forever were two of Sousa's marches that created much enthusiasm. The Sextette from Lucia, followed cornet solos by Herbert L. Clarke and this classic was about the only substitute that the audience would accept in lieu of more of Mr. Clarke's remarkable work. He is master of the cornet and the audience showed its recognition of his

skill by a demonstration that has seldom been given a cornetist in this city.

Sousa and his band will always be welcomed back to Norfolk.

### SOUSA'S BAND GAVE SPLENDID PROGRAM

The Leader Accommodating With Large  
Number of Encores Which Au-  
dience Called for.

Only a moderately good crowd greeted Sousa and his band last night, but those who did go were treated to such a concert as only Sousa can give. From the descriptive overture, "The Chase of Prince Henry" down to "Dixie," (by request), the program was always interesting and often magnificent. The solos by Herbert Clarke, cornetist, Miss Virginia Root, soprano and Miss Margel Gluck, violiniste, were appreciatively received, especially the last.

Mr. Sousa has several brand new numbers, but his new march "From Maine to Oregon" while fine, can hardly be said to reach the brilliance of some of his earlier efforts. The leader is as accommodating as ever in the matter of encores, and some of the most pleasing numbers last night were encores. The versatility of his organization was displayed to especial advantage when he slipped from the magnificent intermezzo "A Night in Spain" into "Snooky Ookums"—and the rendering of the latter, by the way, was one of the most exquisitely absurd things that has been heard in the opera house this year. The trombone sextette was on hand in all its pristine glory, and when, during the rendering as an encore of "The Stars and Stripes Forever," the three fies, the six trombones and the six cornets were lined up just behind the footlights the effect was so tremendous that one trembled for the safety of the roof.



Norfolk, Va.

VIRGINIAN-PILOT AND THE N

## SOUSA PLEASES LARGE AUDIENCES

"The March King's" Band  
Presents Attractive Program; Soloists Delightful

Two large Norfolk audiences enjoyed John Phillip Sousa and his band yesterday at the Wells and found keen delight, too, in the appearance of Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, who are the soloists with Mr. Sousa on his present tour.

The program last evening was typically Sousa and for this reason was all the more enjoyable. Nearly all of the many encore numbers were the compositions of "The March King" and to hear a Sousa march played by Sousa's own band is something of a treat. The formal numbers were selected from a wide range, embracing works of Verdi, Rubenstein, Lacome, Ascher and other composers, but by far the most pleasing pieces were those written by the director himself. Just to show that he had lost none of his genius as a composer of martial music, Mr. Sousa threw in with "El Capitan" "The Stars and Stripes Forever," "Semper Fidelis" and other old favorites, some of his newer works, among them "From Maine to Oregon," which is as fine as any of the old ones.

The cornet solos of Mr. Clarke were simply wonderful. He makes his instrument sound like a violin in the hands of a master and reaches notes seldom heard. Especially fine was his encore number, "Moonlight Bay." The brass sextet playing the ever popular number from Donizetti's Lucia will not be soon forgotten by those who heard it.

Miss Root is the possessor of a remarkably well trained and perfectly controlled soprano, but she lacks temperament and expression in her singing. The violin solos by Miss Gluck were played with a great depth of feeling.

## SOUSA IS SOUSA AND SO PLEASES

Richmond Virginian  
TWO ENJOYABLE CONCERTS

HEARD BY RATHER SMALL  
CROWDS.

Richmond's desire for more and higher class music was not demonstrated by the attendance upon the Sousa concerts yesterday.

And never in his long career had Sousa given a better or more diversified program.

From the opening number at the matinee to the "chaser" at night, there was a constant flow of melody embracing everything in the category. Massenet's overture, with its tuneful swing, to Siegfried's death and its doleful accompaniment of agonizing wails.

Interjected throughout the delightful offering were a number of selections, entirely Sousa-esque—including the ever popular "El Capitan" march. Other pleasing contributions not on the program were "Snookum Ookums," "Knock-out Drops," and "Moonlight Bay."

Sousa introduced his newest march, "From Maine to Oregon," which bore all the ear-marks of the Sousa swing, and which was well received.

Miss Virginia Root, the soprano soloist, sang beautifully "April Morn," "Annie Laurie" and "Caro Nome," while Miss Margel Gluck gave a number of selections on the violin, which brought enthusiastic applause.

Herbert L. Clarke, well-known as one of the leading American cornetists, gave several enjoyable numbers, including his own composition, "The Southern Cross."

Both programs yesterday teemed with good things and should have been heard by larger audiences.

but it can play a military march in a manner that would almost inspire a Governor's staff with martial ardor, while it can "rag" so infectiously that Adeline Genée herself could not help wiggling her shoulders in Barbary Coast style.

As an example of comic music, Mr. Sousa's playing of Berlin's "Snooky Ookums" was unapproachable. He tossed the foolish little name-phrase all over the band, from piccolo to tuba, from whining oboe to banging tympani, from blaring trombone to tinkling harp, and as each voice sounded the house laughed again.

Herbert L. Clarke, the fine cornetist of the band, played very brilliantly, indeed, his own "Caprice Brilliant," runs, trills, cadenzas, and triple-tongued phrases flowing with wonderful rapidity and absolute accuracy from the flare of his horn, and then, by way of showing the beautiful tone at his command, he came back and played "Moonlight Bay" in hushed voice, finally muting his cornet and merely whispering the melody. I saw him breathe once, but only once.

Virginia Root, the soprano, sang "Caro nome" from "Rigoletto" and, for encore, "Will You Love When the Lilies Are Dead?" The audience liked both numbers. It also warmly approved of the violin playing of Margel Gluck, a good, but not extraordinary performer.

But, after all, what we particularly like in a Sousa concert is the lining up at the footlights, and we got that last night to our hearts' delight. When Mr. Sousa's "Fairest of the Fair" was played, six trombones filed out and nearly blew the top off the house piano. But when the conductor's famous "Stars and Stripes Forever" began to wave, three piccolos, four cornets, two trumpets, and the same six trombones stretched themselves all the way across the stage and rattled the windows in the waiting street cars, so that we couldn't hear the talking around us.

Douglas Gordon.

Richmond Times

### Sousa's Band.

"What the audience lacked in numbers it made up in enthusiasm"—the expression has become as much a classic as "Now is the time for all good men to come to the aid of the party," and is, therefore, fully entitled to the dignity of quotation marks. It is also often quite as meaningless as the typewriters' delight, but it happens to be literally true of the audience that welcomed John Philip Sousa and his band at the Academy of Music last night, and all the patiently excavated or carefully constructed circumlocutions of which the English language is capable could not be more aptly descriptive.

After every number, from overture to finale, at least one encore was demanded, and frequently two or three, for most of which Mr. Sousa gave of the inexhaustible store of his own stirring marches, to the huge pleasure of everybody in the aforesaid enthusiastic audience.

Sousa's band may not be the ideal instrument for the interpretation of a Rubinstein nocturne, though at times last night Mr. Sousa obtained a remarkably orchestral-like tone from it,

Richmond Times



# Baltimore Sun

## HE'S SAME MARCH KING

John Philip Sousa Slightly Grayer  
Than On Last Visit.

### TALKS OF BAND AND ITS WORK

Says Only Music That Can't Be  
Played By It Is That Of The "Old  
Fellows" And Classic Symphonies

We happened to be standing in the lounge of the Belvedere yesterday afternoon, passing an idle moment before it was time to go to the Sousa concert at the Lyric, when John Philip himself walked into the hotel. He had come on from Richmond.

The train was late in reaching Washington, and after wiring ahead to have the New York express held for him and his "soloists" he finally reached Baltimore with no more time to spare than was sufficient for him to look around the room that had been assigned to him and to wash his hands.

Except that he is a little more gray than when he was last seen here and that his hair is not quite so thick on the top of his pate, the "March King" has changed but little since the early days of his wonderful achievement. One would recognize him anywhere by his flashing eyes, which were always so arresting a feature of his personality.

"Can we talk to you for just a few moments?" we pleaded.

"Certainly; come right up to my room while I rid myself of some travel dust," he answered.

"Tiresome business, this travelling, but then it is all in the day's work."

#### Scope Of The Orchestra.

"Tell us," we ventured, plunging in medias res, "to what lengths it is possible to go in orchestrating the modern composers for the wind orchestra. Could you, for instance, play the Richard Strauss tone-poem, 'Till Eulenspiegel,' with effect?"

"That is just the kind of music that can be played with the most telling effect," he enthused. "I have been playing 'Till Eulenspiegel' all over Europe. The one thing that we cannot play on a 'band,' so called, is the music of the old fellows. I think we had best leave Mozart and Haydn and Beethoven, except in certain isolated instances, alone. The classic symphonies I do not attempt. They were written for few instruments, merely for certain limited choirs of strings, wood, brass and percussion instruments, and they have no special variety of tonal color, as we understand tonal color today. Long repeated passages on the violins, for example, cannot effectively be reproduced on the wood. They then become tiresome. But with the moderns it is an entirely different thing.

#### Wind Instruments Effective.

"If you stop to analyze it, you will find that all the greater effects of color in modern orchestral compositions are made with the wind instruments, so that these works lend themselves most admirably to production on a band. In a stringed orchestra, when the wind instruments are being played with fervor, the strings are often entirely drowned. But this can never be the case in a wind orchestra, in which you can get the long-sustained notes ordinarily supplied by the strings without any loss of tone at all. I venture to say that the effects produced by a fine band in playing certain Wagner numbers, for instance, are actually more beautiful and much more effective than when these same things are played as they were originally scored.

#### Well-Suited For Bands.

"Wagner in particular, and Tschalkowsky also, and Strauss," he went on, "are peculiarly well suited for band orchestration. But, of course, the men of an older generation will have none of it. But,

after all, it is merely a tradition that the strings are more effective than the clarinets, so when I play the greater compositions on my band I often meet with much critical opposition.

"But, as I have said, this is an attitude of mind. I am willing to wager that of everything that Wagner wrote, except, let us say, the 'Vorspiel' to 'Lohengrin,' which is essentially a violin composition, my band can give even more satisfying renditions than would result from playing them on a so-called 'regular' orchestra.

"I feel safe in saying," he said in conclusion, as we rode away in his cab to the Lyric, "that there is no music written for the strings, except the classic music that I spoke of, which may not, perfectly legitimately, be 'translated' for production on the wind orchestra and that when it is played by capable musicians who are artists in their own line only the very prejudiced will find it less worthy and beautiful than if it were played on a stringed band."

J. O. L.

### SOUSA AT THE LYRIC

He Again Displays His Great Gift  
As Bandmaster.

Two band concerts of the greatest interest and artistic merit were given at the Lyric yesterday by John Philip Sousa, the "March King," and his great band, the performance on both occasions serving not only to illustrate the strength of this organization but also the remarkable things that can be done with a band of this type. For Mr. Sousa has a very great gift in his knowledge of instruments and in using them in orchestrating the many and varied things that appear on his programs. He maintains that few people, unless told beforehand, can distinguish the absence of the violins in such works as "Siegfried's Funeral March," from Wagner's "Götterdämmerung," and one can very readily believe this after hearing it played as it was yesterday.

This band of Sousa's is a very unusual one. Certainly no band concerts that have been given here have in any way approached the skill and variety of its performances. The first impression it conveys is that of its extremely brilliant tone. So that in the early numbers there seemed to be a lack of mellowness and roundness in the wood that was entirely lost sight of as the concert proceeded and one's ears became accustomed to the timbre of the offering.

At the afternoon concert, for instance, a curious, unfamiliar overture by Massenet was played, a concert work dug up from the archives by Mr. Sousa, and in this the wood seemed almost strident, but when the great "Götterdämmerung" number was reached the wealth and richness of the tone produced was arresting. Apparently no other bandmaster has succeeded in giving quite the same variety of color to work of this kind. Mr. Sousa played, for instance, a kind of little tone-poem of his own, called "The Dwellers in the Western World," that was remarkably suggestive not only in its anthropologic thought but in its breadth of purpose and its characterization. It portrayed the red, the white and the black races in various moods and was very interesting.

While the beauty of the work produced and its very patent skill and cleverness made a sufficiently strong impression on the audience, it was the numerous encore numbers that drew forth the real enthusiasm of the auditors, who responded eagerly to the spirited rhythms of the old Sousa marches and two-steps and to the charm of the modern glides and tangoes which he presented with striking accent and rhythmic forcefulness.

Herbert L. Clarke did some very fine bravura playing on his cornet at both concerts and Miss Virginia Root sang some pleasing songs, while Margel Gluck played some violin numbers, making an impression because the quality of the single violin, accompanied by wind instruments, produced an unusual effect, very much the same relative effect produced by the piano when accompanied by a stringed orchestra, always an interesting and agreeable contrast.

A striking feature of both concerts was the skill with which Mr. Sousa uses his big band as an accompanying instrument. The pianissimos of this organization are remarkably beautiful.

J. O. L.

### SOUSA AT THE LYRIC Baltimore American Gives Two Splendid Concerts—New Numbers Please.

The old Lyric trembled to the tapping of a thousand toes yesterday afternoon and last evening. Sousa and his band were there. Two brilliant programs were presented, each including a number of new compositions which were received enthusiastically. The concerts were made more enjoyable by three soloists, Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, who long ago won his place among the foremost cornetists of his time.

The programs were wonderful in their diversity. Sousa led his audience from the sublimity of Siegfried's death in Wagner's *The Gotterdammerung* to the ragtime jollity of Snooky Ookums. Encores were so frequent that before the audiences had departed he had played all his famous compositions which gained him his title of "The March King"—*Manhattan Beach*, *Stars and Stripes Forever*, *El Capitan* and the rest. Vociferous applause greeted them all.

But Sousa has a new march this time, and in it he has almost out-Sousa-ed Sousa. From Maine to Oregon it is called, and it is the most irresistible, fascinating air that he has ever composed. From Maine to Oregon will be the most popular march in America within a few months.

The afternoon program opened with a new and superbly beautiful composition of Massenet, *Grand Overture de Concert*. It is no easy selection for a band, and in less capable hands might not have called for the tumultuous appreciation which it received. After Sousa had granted several encores, Mr. Clarke offered one of his own compositions, *The Southern Cross*. It gave him ample opportunity to show his skill. In his hands the cornet becomes a marvel of flexibility. As an encore, he played a popular selection which was well liked.

Character studies of red, white and black men gave the band a chance for impressive ensemble work, and also showed the March King's versatility as a composer. After responding to more encores, Sousa led Miss Root to the footlights. She has a sympathetic soprano voice with a deep appeal in its lower and middle registers. So much applause greeted her solo, April Morn, that she sang *Annie Laurie*, and she sang it beautifully.

Miss Gluck proved a capable violinist. She was very successful in an adagio movement of Ries, and to the *Moto Perpetuum* of the same composer she gave considerable brilliancy and vigor. Fascination, a new Machetti caprice; Bizet's well-known *L'Arlesienne*, second suite, and *With Don Quixote* through Spain, completed the afternoon program.

A large audience was there at night. From Maine to Oregon was repeated and scored heavily again, and *Kismet*, a whimsical Oriental bit by Markey, was also heard here for the first time. It was highly appreciated. Mr. Clark played another of his original works, *Caprice Brilliant*, and did well. The exquisite *Aro Nome* from *Rigoletto* was sung acceptably by Miss Root, and Miss Gluck showed to advantage in the adagio and rondo from a concerto by Vieuxtemps. Another new number was an *African Dance* by Ascher, which closed the program.

He is the same old Sousa, vigorous, enthusiastic, thoroughly in love with his art. His band is still up to the fine standard he has always maintained. It was good to hear him.



# SOUSA AND BAND GAVE PLEASURE

Enthusiastic Audiences Enjoyed  
Two Excellent Concerts by  
Famous Aggregation.

Sousa and his world-renowned band gave two concerts yesterday in Infantry Hall before enthusiastic audiences. At the afternoon performance the attendance was small, but in the evening it was much larger. Applause was almost continuous, indeed occurring in the middle of several numbers as well as at the end. Encores were freely given, as is customary at Sousa concerts, nearly doubling the length of the original programme.

The programme in the afternoon was as follows:

Grand Overture de Concert (first time here) ..... Massenet  
Cornet solo, "The Southern Cross".....Clarke  
Mr. Herbert L. Clarke.

Character studies, "The Dwellers in the Western World" .....Sousa  
(a) The Red Man; (b) The White Man;  
(c) The Black Man.

Soprano solo, "April Morn".....Batten  
Miss Virginia Root.

"Siegfried's Death," from "Die Gotterdammerung" ..... Wagner  
Second Suite, "L'Arlesienne".....Bizet  
Caprice, "Fascination" (new).....Machetti  
March, "From Maine to Oregon".....Sousa  
Violin solo, "Adagio and Moto Perpetuum" ..... Ries  
Miss Margel Gluck.

Tempo Marziale, "With Don Quixote Through Spain" (new).....Rupprecht  
In the evening the following numbers were given:

Descriptive Overture, "The Chase of Prince Henry" .....Mehul  
Cornet solo, "Caprice Brilliant".....Clarke  
Mr. Clarke.

Suite, "The American Maid" (new).....Sousa  
(a) "You Do Not Need a Doctor;" (b) Dream picture, "The Sleeping Soldiers;"  
(c) Dance hilarious, "With Pleasure."  
Soprano solo, Aria "Caro Nome," from "Rigoletto," ..... Verdi  
Miss Root.

Nocturne, "Kammenol Ostrow".....Rubenstein  
Intermezzo, "A Night in Spain," from "La Verbane" (new).....Lacome  
Oriental Concert, "Kismet" (new).....Markey  
March, "From Maine to Oregon".....Sousa  
Violin solo, "Adagio and Rondo," from Concerto in E.....Vieuxtemps  
Miss Gluck.

African dance, "Danse Negre" (new).....Ascher

The band played with its usual brilliancy, and seems to have gained in depth and sweetness of tone since it was last here. Particularly interesting was the group of character studies called "The Dwellers in the Western World," which was played in the afternoon. While employing freakish effects to a considerable extent, as a bit of American programme music it is by no means without some real worth. In the "L'Arlesienne" suite the orchestral strings were badly missed, as they were scarcely less so in the Rubenstein selection in the evening. The "Gottterdammerung" selection was completely out of the range of the band.

The new march, "From Maine to Oregon," has all the old Sousa swing which cannot be rivalled elsewhere. It did not, however, seem to please the audiences as well as the old perennial favorites, many of which, including the inevitable "Stars and Stripes Forever," were played as encores.

Herbert Clarke was given somewhat of an ovation and played with his familiar skill and brilliancy. The other soloists were hampered by poor accompaniment.

SAYS WRITING MUSIC  
THAT WILL LIVE IS  
A STAGGERING TASK



John Philip Sousa.

## SOUSA AND HIS BAND ARRIVE FOR CONCERTS

"May Compose Thrilling Rag  
Sometime" Says the Famous  
Bandmaster.

John Philip Sousa, bandmaster, composer and author, arrived in Buffalo this morning. This is Sousa's twenty-second season and during all these years he has visited Buffalo many times. He was here Pan-American year and every succeeding year since then except one when he made his famous trip around the world. He has been in Europe five times since 1900.

In the 21 years Sousa and his band have traveled over 600,000 miles and have given more than 9000 concerts. Despite the strain of so many years of travel, Sousa is hale and hearty and as vigorous a bandmaster as he was a score of years ago.

"Do you ever think about retiring?" Sousa was asked when he got comfortably seated in an armchair at the Iroquois hotel.

"Retire?" replied Sousa thoughtfully. "Well, I have thought about it, but that is about as far as I ever got. The greatest pleasure in my life today is to produce music that will please the public. And so long as they are pleased with it I am going to continue to produce it."

"Have you ever composed any rag-time music?"

"No, but I may some day," he replied with a smile. "If the inspiration comes I might sit down and compose a thrilling rag. All my music was written in that way. I penned the 'Stars and Stripes Forever' some ten years back while on my return from England. I was homesick and I put into the music the elation I felt over my returning home trip."

"Nearly anyone can write music, but the staggering task is to write music that will live. Note how quickly the hits go out of vogue. If one would write music that will endure he must have an inspiration."

## MAIDS AND MOTORS TO DIVIDE ATTENTION AT EXHIBIT TONIGHT

Society Set Will Fill Auditorium  
and Sousa Promises Special  
Program in Honor of the  
Ladies

"KING COTTON" MAKES  
HIT WITH THE CROWD

Dealers Making Sales Every  
Hour—Great Southern Show  
Proving a Success in Every  
Way

Thursday night has been officially designated as "Society night" by those in charge of the great automobile show at the auditorium-armory.

The honors of the evening will be given a triple division: to the gleaming exhibition of cars, to Sousa and his band, and, more than all, to the women of Atlanta who will gather for this, the gala night of auto week.

Since the auto show started and it was announced that one night of the week would be given over to society, interest has been keen among the members of Atlanta's Four Hundred. Many seat reservations have been made for Thursday by leaders in social and civic life, and a large audience is sure to be present to hear the special program.

Both Thursday afternoon and evening Sousa's band plays some of the best music in its Atlanta booking. At the 2 o'clock concert the band will play "El Capitan," composed in Atlanta by Mr. Sousa many years ago.

Music from Verdi and Wagner will be heard in the afternoon concerts, and many other selections, several of them solos by Miss Virginia Root, Messrs. Clarke and Cory and Miss Margel Gluck.

Three of Sousa's own compositions are on the evening programs, two of which are the famous marches, "Hands Across the Sea" and "The High School Cadets." While gems from Scottish minstrelsy will be played at the afternoon concerts, the last concert in the evening will be featured by Jewish melodies. These are sure to be pleasing. Miss Gluck, Miss Root, Mr. Clarke and Mr. Joseph Norrito are all on the evening program.

Wednesday night drew one of the largest crowds that ever has attended an auto show in Atlanta. It is apparent that Atlanta people have lost none of their love for John Philip Sousa and his music, and encore after encore greeted the two evening concerts of the March King Wednesday. And when Sousa's band struck the first notes of "King Cotton," the famous march he wrote for the 1895 exposition, the big building resounded with cheers.

It takes a Sousa march played by Sousa's band to thrill, and of them all there is none more stirring than this selection that has endured for nearly a score of years and will live in the hearts of Atlanta folk for many more years to come.



# MARCH KING SOUSA PLEASES CROWD AT BEST MOTOR SHOW

Famous Bandmaster Growing  
Gray but Spirit Is Still There.  
Plays Both Old Airs and  
New

SOCIETY NIGHT TO BE  
A SPECIAL OCCASION

Daring Venture In Bringing the  
Great Band to Exhibit Prom-  
ises to Prove Splendid In-  
vestment

Our idea of an orchestra leader has  
always been one who tears his hair,  
plucks at his collar, jumps frantically  
up and down and pulls the music out  
of the instruments by main strength  
and contortions.

But John Phillip Sousa isn't that  
kind. In the first place Mr. Sousa  
hasn't got any too much hair to pull,  
and in the second place he wouldn't  
pull it if he had, and the mere idea  
of bobbing up and down is foreign to  
his calm and equable leadership.

Straight as a die, he stood on the  
small platform at the auditorium-ar-  
mory Tuesday evening, waving his little  
baton in slow circles, not a muscle  
moving save his arms.

Perhaps the reason is that Mr. Sousa  
isn't leading an orchestra, but a band,  
forty-nine musicians, who apparently  
need only the slight gesture of their  
leader to sink to the softest melody  
or plunge into the loudest strains of  
martial music.

And his audience listened spell-  
bound. Scattered throughout the galler-  
ies and packed among the gleaming  
automobiles on the big floor, every face  
was turned upward to the platform,  
and even the hustling salesman was  
silent while the concert lasted.

## CROWD FILLS HALL.

It was the biggest crowd that has  
attended an automobile show in At-  
lanta, declared officials of the show.  
They crowded thick in the main audi-  
torium, in Taft hall, in the lobby, in  
the corridors where the accessories are  
on exhibition.

While Mr. Sousa and his band were  
the undoubted attractions of the evening,  
many of the spectators paused to exclaim  
over the beauties of this car or that,  
some of them with an appraising and  
speculative look that meant a purchase.  
And even as the wife listened breathless  
to the strains of Wagner's "Evening  
Star," the husband might have been seen  
plucking at her sleeve and whispering,  
"Say, take a look at this boat, will you?"

It was the first time Mr. Sousa has  
ever played at an automobile show, and  
he realized that he would have to divide  
honors with a machine.

## IT'S JUST SHOW MUSIC.

To adopt himself to circumstances he  
has selected a program which will not  
need any extreme quiet or riveted atten-  
tion to bring out the finest effects. His  
music is auto show music, and one can  
enjoy it and the cars at the same time.

At the four concerts Tuesday afternoon  
and night encore after encore was called  
for and given by the "March King,"  
while great applause greeted Miss Mar-  
gel Gluck, the violiniste, Herbert L.  
Clarke, the solist, and Miss Virginia Root,  
Sousa's colatura soprano.

Mr. Sousa's train was seven hours late  
Tuesday, and he had but half an hour  
in which to get to the auditorium by 2  
o'clock Tuesday afternoon, the hour  
scheduled for the start of the first con-  
cert. But he got there, thereby keeping  
intact his wonderful record of never be-  
ing late for a concert engagement, a rec-  
ord which has extended over many years,  
and has been tried again and again by  
hard circumstances.

Wednesday's concert starts at 2 o'clock,  
and will hold the same hours, 4 o'clock,  
8 and 10 o'clock at night. Several grand  
opera selections will be played, the solo-  
ists and violinists heard again, and the  
feature will be "King Cotton," which  
Sousa wrote for the Cotton States ex-  
position here in 1895, and which will be  
played as the last number at the 4  
o'clock concert Wednesday.

## SOCIETY NIGHT THURSDAY.

Thursday night will be known as "so-  
ciety night" at the automobile show.  
While members of Atlanta's Four Hun-  
dred already have the auto habit and  
have thronged the auditorium nightly to  
look over the big cars, this will be the  
special evening when one and all will  
make it a point to be present.

The auto dealers will make extra pre-  
parations to have their cars attractive  
for this occasion, and very shrewdly be-  
lieve that wealth and beauty will come  
prepared to pick out that 1914 limousine  
or electric or touring car.

An especially attractive concert pro-  
gram has been arranged for "society  
night." It includes "The Welsh," a rha-  
pody which Mr. Sousa himself styles as  
one of the most beautiful selections he  
has ever heard. Three of Sousa's own  
compositions will be played at the two  
night concerts, including the famous  
"High School Cadets," while Joseph Nor-  
rito, Miss Margel Gluck, Herbert L.  
Clarke and Miss Virginia Root will be  
added attractions.

While Mr. Sousa is in Atlanta he may  
take the opportunity to buy a motor car,  
and he has shown quite a bit of interest  
in the display of cars at the show.

## TRYING TO SELL SOUSA.

Automobile men have been tipped off  
to his intentions, and there are many  
competing for the honor of selling the  
March King a machine of their make.  
Mr. Sousa's son was in the automobile  
business for some time, and while the  
March King up to ten years ago had  
absolutely refused to enter a car, he  
has since had one and is a great motor  
enthusiast. He has no car at present,  
and declared Tuesday night that he saw  
no reason why he shouldn't buy one  
right here.

There were many personal friends of  
Mr. Sousa's in the audience and many  
of these took the opportunity to visit  
him behind the scenes between the con-  
certs.

Among these were Mr. and Mrs. Frank

Pearson, and the trio enjoyed a pleas-  
ant chat, recalling old times and dis-  
cussing the old stars.

## PRAISE FOR AUDITORIUM.

Mr. Sousa was enthusiastic in his  
praise of the auditorium. The last time  
he and his band were here, which was  
several years ago, before the auditorium  
was built, they played at the Grand  
opera house.

"This auditorium is a great place for  
a concert," declared Mr. Sousa. "The  
acoustics appear to be perfect, and peo-  
ple have told me they can hear the band  
perfectly at any place in the build-  
ing."

# Traps---Not Craps, Is Sousa's Sport; Merely a Mix-up

Gentle reader, have you by any chance  
ever noted the great similarity of  
sound between the two expressions  
"trap-shooting" and "crap-shooting?"

If you have not, read no further. You  
will not appreciate what happened when  
John Phillip Sousa was interviewed by  
two reporters Tuesday night at the au-  
ditorium-armory.

Mr. Sousa is well known for his pas-  
sion for horses and guns. It was not  
so many months ago that he proved him-  
self one of the best of marksmen at  
a big trap-meet at the Brookhaven  
Country club, but this fact, for the mo-  
ment, must have escaped the mind of  
the two interviewers.

They had encroached "behind the  
scenes" at the auditorium Tuesday  
night, they had found Mr. Sousa be-  
tween concerts in his little dressing  
room, warming his hands over a small  
oil stove, his feet propped on the table  
his lips tenderly caressing one of those  
long, light-brown cigars.

And they had found out just how  
great he thought the auto show, how  
beautiful Atlanta's girls, how much the  
city had grown since he was here last,  
and a dozen or more of those stock re-  
marks which are attributed to every  
great man who visits the city from  
Theodore Roosevelt to Lew Dockstader.

As they started out the door, Mr.  
Sousa said:

"Well, boys, I'd like to do a little  
trap-shooting while I'm in Atlanta."

If you were a poor reporter, espe-  
cially an Atlanta reporter, who had won  
and lost full many a "buck" with the  
"bones," and if, for the time, your ears  
were slightly dulled, would you have  
thought of clay pigeons when Sousa  
thusly spoke?

Eager and hospitable, back into the  
room started one reporter. "Come  
around to the room, Mr. Sousa," he  
urged. "We'll get up a little game just  
for your benefit."

"Yes?" interrogated Mr. Sousa, slight-  
ly puzzled.

The other reporter was six yards  
away when Mr. Sousa spoke. In two  
seconds he was back in the room. "Sure,  
Mr. Sousa," he smiled, "I'd like to  
take some of your money away from  
you."

"Eh?" said Sousa.

Bowing and smiling, the reporters  
backed out of the room. "Didn't know

you were a crap-shooter, Mr. Sousa."  
"We'll clean you out sure." "Come around  
tomorrow night." "Just a small game  
you know."

Mr. Sousa muttered thickly to him-  
self in the silences of his room; "Take  
my money away, indeed. There's south-  
ern hospitality for you."

The two reporters, pushed through  
the crowd.

"Gay old sport, isn't he?" said one  
enthusiastically.

"Ain't he, though?" replied the other.



# BUSINESS GOOD, REPORT AGENTS AT GREAT SHOW

Record-Breaking Crowds at the Auditorium on Friday to View Million Dollars' Worth of Exhibits.

## ALL THE NEW DANCES AT AUTO SHOW TONIGHT

Sousa Agrees to Play Ragtime, Instead of Set Programs, as Wind-Up of the Great Show at Auditorium.

How would you like to own Sousa's band, which plays its last series of concerts at Atlanta's million-dollar automobile show today, just to make it play anything you took a notion you wanted to hear? There would be a little class to that, maybe!

Well, you can do that very thing tonight, if you want to! Tonight Sousa's band is your very own! You can make it play what you wish and turkey-trot to the music if you want to. That's a fact!

The two concerts which Mr. Sousa will give at the auto show Saturday evening will be his last for the show engagement. And Friday night he announced that the set programs which have been published for Saturday night will be done away with, and his entire band will be placed at the disposal of the audience in attendance at the show.

### Many Requests Received.

Mr. Sousa came to this decision because of the great number of requests he has received since his stay in Atlanta for ragtime tunes and his popular marches.

"The people of Atlanta have treated me so royally," said he, "that I simply will not leave without filling at least a few of these requests. So, on Saturday evening, we will play whatever the public wants. The numerous requests for more of my own compositions has been very flattering, and it will give me great pleasure to play them. And ragtime? If it's ragtime they want, ragtime it shall be!"

The rumor leaked out at the show Friday night that Mr. Sousa had agreed to do this, and a large number of requests were sent to him for ragtime music, so the prospects are that at the automobile show on Saturday night will be turned into a ragtime carnival.

Now, here's a another treat—you may turkey-trot!

Shortly after it got around at the show that Sousa would play ragtime Saturday night, R. N. Reed, chairman of the show committee, was besieged by a battalion of the younger contingent at the show, pleading to be allowed to turkey-trot and tango to Sousa's music.

"Please, just a few steps, Mr. Reed," they asked.

Mr. Reed agreed then to allow the turkey-trot and the tango.

"I don't see just where you are going to dance," said he, "but if you think you can find room, you may dance."

### Dance in Aisles.

His besiegers pleaded that they could dance in the aisles and open spaces of the auditorium and Taft hall, if he would only let them.

"Well," said Mr. Reed, "go ahead. Anywhere you think you can find room to do a step or two and feel inclined, you are free."

And so, Saturday night will wind up the show with much jollification.

Your special requests for music, however, must reach R. N. Reed, chairman of the show committee, in written form before noon, or Mr. Sousa will not, except by mere chance, be able to comply with your wishes. The reason for this is that the great bulk of Mr. Sousa's ragtime music is stored away in his music trunks, and several of his assistants will have to be delegated to select the pieces requested before the concerts begin Saturday afternoon.

With record-breaking crowds on Friday, and with business as great as the heart could desire, the Atlanta million-dollar automobile show moved on to its closing day, which will be today.

All day Friday the people from all parts of the south poured in a continuous stream in and out of the Auditorium-Armory.

Large crowds were out to hear John Phillip Sousa, the great bandmaster, and his famous band, while there were numbers equally as large present on strictly business missions. None failed to take a great interest in the new 1914 models on exhibition.

The agents from other cities in Georgia and in the neighboring states were on the increase in numbers, and business picked up appreciably. Many men from about the south looking for lines to handle landed agencies for their respective territories on Friday, while those who already had their contracts for the coming year bought their stock of cars.

Sousa remains the center of a great host of admirers. He was roundly applauded and encored time and again on Friday, as were also his soloists.

It is expected that one of the largest crowds that has ever been to the Auditorium-Armory will be out Saturday, the last day of the show, to see the new models and hear Sousa play.

## SOUSA AND BAND ARRIVE IN TOWN

The Great Composer Has Never Tackled Ragtime, But He May Some Day.

John Phillip Sousa, bandmaster, composer and author, arrived in town this morning with his big band and his famous soloists, who are to be heard in concert at the Van Curler Opera House this evening. Mr. Sousa looks just about as trim and smart as he did when he first came to Schenectady away back in the early nineties, for this is Sousa's twenty-first season, and he has come to Schenectady many times in those years.

Within those years Sousa and his band have travelled more than 600,000 miles and have given more than 9,000 concerts. They have made five trips to Europe, and they have been all around the world, playing American music in every country on the globe. Still Sousa is hale and hearty and as vigorous a bandmaster as he was a score of years ago. His whiskers are cut just as sassy his bald spot is nearly covered; his eye is as bright; his bearing is as military, and he seems as full of life and action and spring as of old.

When asked if he ever thought of retiring, a thoughtful look came into Mr. Sousa's face and then a humorous twinkle came into his eye as he answered: "Yes, I've often thought about it—but that's as far as it ever got. The greatest pleasure in my life is to produce music that pleases the public, and as long as the public is pleased with what I produce, I suspect I shall continue to produce it."

Mr. Sousa said he never had composed any "rag-time" music, but he did not know that he never would. "If the inspiration should come, I might sit down and compose a thrilling rag. All my music is written in that way. I wrote 'The Stars and Stripes Forever' some ten years ago while crossing the ocean on my way home from England. I was homesick, and I put into my music the elation I felt over my home-returning trip."

"Almost any one can write music," added Mr. Sousa; "but the staggering thing to do is to write music that will live. See how quickly the popular 'hits' go out of vogue. It is only the inspired music that lives. If any one would write music that will endure, he must have an inspiration."

Brooklyn Times 11/10/13

## SOUSA AT HIPPODROME.

Large Audience Grets "March King" and Famous Band.

A large audience greeted John Phillip Sousa and his band last night at the Hippodrome, where, after a long tour, the "March King" gave a concert. It was a typical Sousa audience in every respect. During the evening many old favorites were rendered by the famous band. This part of the programme met with instant favor and many of the pieces were encored. The "El Capitan" march was particularly well received.

The soloists were Herbert L. Clarke, the celebrated cornetist; Virginia Root, who sang "Caro Nome," from Rigoletto, and Margel Gluck, who played Vieuxtemps' adagio and rondo for violin.

The numbers on the programme for the band included "The Chase of Prince Henry," by Mehul, where a revolver shot aided the climactic moment; a suite from Sousa's recent comic opera, "The American Maid"; Rubinstein's "Kantemol-Ostrow," intermezzo from "A Night in Spain," by Lacombe; "Kismet," by Markey, and the march "From Maine to Oregon," by



# SOCIETY TO HAVE CONTROL TONIGHT AT BIG AUTO SHOW

Presence of Many Beautifully Costumed Women Will Make Evening Most Notable of Exhibition.

This evening Atlanta's million-dollar automobile show at the Auditorium-Armory will be the scene of the most brilliant social affair that has been held there since grand opera.

Thursday evening has been officially designated as "society night" at the automobile show and, what with Sousa's band to play, beautiful women of Atlanta's society set each vying with the other for a more dazzling costume, the glitter of jewels in the horse-shoe circle, the new 1914 models on exhibit, Thursday night will afford an occasion which but few could wish to miss.

Sousa's band, as was amply demonstrated by the personnel of the crowds which have been attending the auto show, especially Wednesday afternoon and evening, has already become something of a fad with Atlanta's social set. The attendance on Wednesday was not only the largest that any automobile show has ever drawn in Atlanta, exceeding even the record crowd of Tuesday evening, but was one of the most representative Atlanta gatherings ever assembled under the Auditorium-Armory roof. The best known society people and leaders in the civic and business life of the city were out in large numbers, inspecting the new 1914 models on exhibition.

## Wednesday Great Success.

The business men were greatly interested in the new touring cars, roadsters and runabouts—that is, while their wives and pretty daughters were not dragging them from a searching examination of some smart electric or coupe to such a discriminating scrutiny of a languorous and roomy limousine as only the nice eye of fair femininity is capable.

A number of sales were made, not only to Atlanta people, but to people about the state, some of whom started home with their new cars through the country late Wednesday afternoon.

Wednesday of the show was a distinct success from all angles for the automobile and accessory men, who are staging the exhibits.

## "King Cotton" Thrills.

When John Philip Sousa's band swung into the familiar, stirring strains of "King Cotton" Wednesday afternoon at Atlanta's Million-Dollar automobile show at the Auditorium-Armory, the great crowd which had come out to hear him went wild. They felt the thrill of the Sousa of the old days—the days when he wrote that famous march for the cotton States exposition and played it for the first time in Atlanta eighteen years ago.

One, somehow, likes Sousa when he plays one of his own swinging military marches better than at any other time. There is something in it that Sousa has put there—something exciting and thrilling that makes one willing to march through fire and fight for the glory of fighting. Sousa himself is there!

Sousa played grand opera and rhapsodies and ragtime, and all manner of music Wednesday afternoon. These selections were greatly enjoyed by the audience. Maybe "admired" would be a better word than "enjoyed" in this instance, if it partook also of the meaning of the latter word.

Anyway, they were highly worthy, and were encored time and again.

## Sousa Captures House.

But it was when Sousa pitched into one of his own march tunes that brought the house down. When you listen to the grand opera and other music, you are merely listening, but when Sousa's band strikes up a Sousa march, you are standing on the platform helping Sousa direct the band. Man, it gets into your blood!

On Thursday Sousa will play many of the great "Sousarian" marches, and the indications at the auto show box office are that there will be a record-breaking crowd out to hear him.

Sousa has issued instructions to the members of his band to be on their mettle for Thursday evening's concerts, and the greatest concerts of the show are expected from him that night.

## STIRRING CONCERT FOR LOYAL SOUSA FOLLOWING

Conductor Presents His New Works and Revives Old Favorites—Successful Début of Margel Gluck

That loyal following which greets John Philip Sousa when he appears with his band each season at the New York Hippodrome was present in large numbers last Sunday evening, when the March King closed his Fall tour with a stirring concert. Chief favorites with the audience were the Sousa marches, of which the conductor had to go back to some of his earliest compositions in order to satisfy the demand for encores. Several new works were introduced, especially interesting being the excerpts from Mr. Sousa's light opera, "An American Maid," including a suite of three numbers and the march theme, "From Maine to Oregon."

Mr. Sousa brought out a new soloist on this occasion, in the person of Margel Gluck, the young violinist, who proved to be an artist of many commendable qualities. In the Vieuxtemps Adagio and Rondo Miss Gluck demonstrated the plenitude of her technical resources, while her "Meditation" from "Thais" and the Kreisler's "Liebesfreud" revealed other gifts of much potency. The pleasing soprano of Virginia Root seemed to have gained a richer quality since her last New York appearance with the band, and her "Caro Nome" was productive of an encore. Cornetist Herbert L. Clarke aroused enthusiasm with his own "Caprice Brilliant."

K. S. C.

## SOUSA COMES TO WILKES-BARRE

The coming of the great Sousa to Wilkes-Barre in November, has rather more than merely musical interest. John Philip Sousa has as a social personality a great following. He has fared all over the world and has met with high favor from people anxious to do him honor. He has spoken to throngs of people in England, South Africa and other far away places, and has been called on times without number to respond to sentiments of good will at companies of people around the festive board. And in such places he is even more at home than on the conductor's stand. Mer whose effort has been largely concerned with the great problems of law, science and education have long recognized in Mr. Sousa a man eminent for qualities of heart and brain. He is a ready and resourceful writer, a brilliant conversationalist, and a man at home with most of the world's topics. In fact it takes the intimate friend some time to find out the wide range of his mental activity, for it has been revealed here and there in companies of prominent people that Mr. Sousa has been a voracious reader of history all his life and that he hardly ever forgets anything he has read. So that his music fame is only a part of it when all his characteristics are considered. And perhaps as fine a thing for American public opinion to consider as anything else is that this man, prominent in the eye of the professional world so many years, has maintained the reputation without exception of a worthy and dignified private life: a man of wholesome thought—whose conduct and life have been unmarred either by the unseemly jest or the poisonous anecdote. It was not less a person than Superior Court Justice Vernon M. Davis, who remarked when the large mental and personal qualities of Sousa were under discussion that "John Philip Sousa is a great man."

Musically speaking the career of Sousa has been at once so overpowering and so brilliant that it has challenged the world of melody and rhythm and the solons of harmonic structure. He has written close to 100 military marches besides innumerable suites, symphonic tone poems, songs and forms of serious compositions. A great part of his work will live. After all then it is small wonder that in the opinion of the American public there is only one Sousa despite the coming into limelight of many imitators. His impression on the world has rather been strengthened than weakened by the host of those who have followed in his footsteps. Because the attempts have largely shown how great a gulf there is between the master and the others. "Post se intervallo" applies to Sousa as to few contemporaries. He has not a few intimate friends in this valley. Some of these will well remember his first appearance here at the head of his own band. It was some fifteen years ago, and after a Saturday night concert he found the haven of the old Valley House so delightful that he

lingered over Sunday and as far into Monday as he could before taking up the trail of the concert scheme. At that time and since he has always been delighted to get back into the Wyoming Valley for a few hours.

COMING HERE



## SOUSA'S BAND

Large Audience, Tuesday Afternoon,  
At the Augusta Opera House.

John Philip Sousa and his world-famous band were greeted by a fair-sized audience, Tuesday afternoon, at the Opera house. Sousa and his group of musicians need no introduction to Augusta music lovers.

Several new selections on the program were: "The American Mail," by Sousa; "A Night In Spain," from "La Verbane," by Lacome; Oriental concert "Kismet," by Markey, and march, "From Maine to Oregon," by Sousa.

Opening with the descriptive overture, "The Chase of Prince Henry," an evident portrayal of the chase of a prince, the rattling of hoofs, the increase beat being told until all ends in a glaring finish. "El Capitan March" was rendered as an encore.

A cornet solo, "Caprice Brilliant," by Herbert L. Clark, another of Sousa's well-known soloists, proved his mastery of the instrument. He would swell the tones until one seemed to be lifted by their depth, and yet suddenly they would wither away and drop, drop to a tiny thread of sweet melody.

"Moonlight Bay" he rendered in a plaintive sort of way, seeming to come from some moonlit lake, shaded by gigantic trees, casting a spell o'er the glistening water. Clarke is truly a musician.

Sousa's new composition, "The American Maid," combining "You Don't Need a Doctor," "Dream Picture," "The Sleeping Soldiers," "Dance He-larious," "With Pleasure," are all portrayals of their titles. "The Dream Picture" being especially attractive.

Miss Virginia Root, the soprano soloist, was unable to sing, because of a cold, and the rendition of a harp solo took her place. "Bonnie Annie Laurie" rendered on the soft, mellow tones of

a harp, together with other old-fashioned tunes, seemed to speak of times, when years ago, the old tunes were common and carried one back on the wings of time, to the old open fireplace with "mother" gently humming the old-fashioned ballad.

"Kamnaenoi Ostrow," and Fairest of the Fair," furnished the program before intermission, the first being a variety, the second a slap-bang affair with a crashing, yet pleasing melody.

The intermezzo, "A Night In Spain," one of the new pieces, "Snooky Ookums," where the big bass fellow called "Snooky Ookums" and the little fellow over across pipes shrilly in answer, "Snooky Ookums."

"Oriental Concert," typical of the Orient, march, "From Maine to Oregon," with "Stars and Stripes Forever" were all cordially received.

Miss Marzel Gluck, Sousa's violin soloist, rendered "Adagio and Rondo," a rippling, laughing piece, that ripples with laughter, louder, louder until it bursts with hilarity, and suddenly grows soberly into a little plaintive note, to scold gently, and then again to ripple, as if with suppressed humor.

Miss Gluck is a thorough mistress of her instrument. She makes it talk to you and her rendition of the plaintive selection, "Meditation," from "Thais," was particularly pleasing. A plaintive song this, telling of deep meditation, perhaps an old wound unhealed, reopened, or perhaps the meditation of one who thinks of the past and opportunities lost. "African Dance," a new selection, pleasingly finished an afternoon of music.

## JUST MAGNIFICENT

Sousa's Band Gave Two Great  
Concerts at

## BANGOR OPERA HOUSE

Composer's Marches Rendered With  
Marvelous Swing and  
Rhythm.

John Philip Sousa and his famous band paid a visit to Bangor Wednesday, giving two concerts at the Bangor Opera House. That in the afternoon did not draw a large audience but there was an excellent attendance in the evening. The concerts were magnificent and all criticism falls. There is nothing but praise to be accorded to this band of great artists, conducted by one of the greatest of them all.

There are one or two features that were especially appealing. One was the perfect instrumentation, the remarkable balancing of the instruments so that none should overshadow another and when the brasses were blaring forth an extraordinary volume there would still be heard the notes of the less noisy instruments, clear and true, permeating and penetrating.

Some might say that the program was not sufficiently classical but it probably was for the vast majority of the audience and then when one goes to hear Sousa's band he goes to hear Sousa and may expect many Sousa numbers. He would probably be disappointed if he did not.

Sousa is the March King, the daddy of them of all, and naturally many marches were given in the concerts. Wednesday evening, in addition to From Maine to Oregon, Sousa's latest march which is on the regular program, the audience was favored with the ever popular El Capitan and King Cotton and that favorite of a decade ago, Manhattan Beach. And then came Sousa's greatest, declared by many authorities to be the most remarkable march ever written, The Stars and Stripes Forever. With splendid volume and magnificent technique this was rendered while the audience sat entranced.

And there were some new selections, several from Mr. Sousa's opera, The American Maid. These were warmly received, especially the Gliding Girl, which possesses a haunting melody all its own.

Perhaps the selections that were highly appreciated by the critical members of the audience were the descriptive overture with which the program opened, The Chase of Prince Henry, and the nocturne from Rubenstein, most marvelously rendered, the band working to most remarkable climaxes with seemingly no

effort. Time and again as the climax of harmonic sound seemed to have been reached, the volume increased.

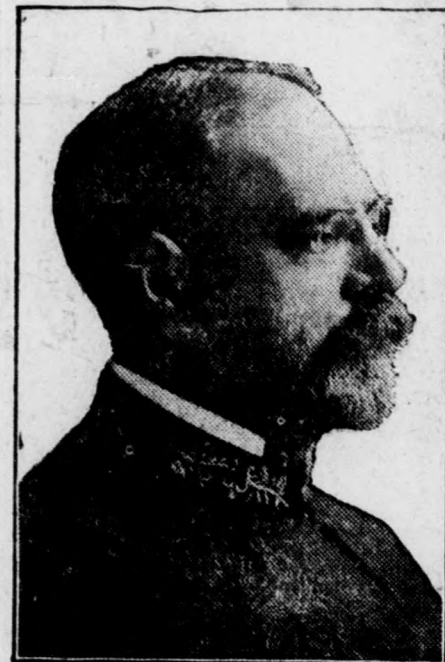
It was a source of disappointment to the Bangor audiences that Miss Virginia Root, the soprano soloist, was suffering from a severe cold and was unable to appear. Miss Root was heard at the festival in 1905 when she won much favor and her Bangor admirers were anxious to accord her a hearty welcome.

Of course Herbert L. Clarke pleased with his cornet solos. He followed the rendition of Caprice Brilliant with Moonlight Bay and the Carnival of Venice, very kindly responding to a double encore. The realms of music have no cornetist equal to Mr. Clarke and his tone and technique were alike remarkable, marking the complete master.

Miss Margel Gluck is a talented violinist and was heard with much pleasure. She was aided by a harp accompaniment and also by the accompaniment of the wind instruments at which very difficult task the Sousa players are preeminent.

*Sagman News 9/27/13*

The United States Marine Band.  
The United States Marine band has probably the finest equipment of in-



JOHN PHILIP SOUSA,

Leader of Famous Band that Will  
Appear at the Academy October 1

struments possessed by any band in the world. It also has the finest musical library owned by any organization of the same class. The liberality of the government in dealing with its favorite military band makes it possible to keep this equipment up to the most exacting demands which the complex orchestration of many modern composers makes upon bands and orchestras. Under no other circumstances would it be possible for the Marine band to give the work it interprets the perfect character which makes its performances so peculiarly enjoyable. This magnificent band will come to the Auditorium Oct. 28, to give concerts at 3 and 9 p. m. With it comes one of Washington's most gifted singers, Miss Mary Sherier, who adds the charms of beauty and personal magnetism to a remarkably brilliant voice.



*American Museum 10/25/13*

## SOUSA AND HIS BAND

### DELIGHT BIG CROWDS

#### Hippodrome Filled at Two Performances and Throngs Applaud Stirring Marches, Classic Numbers and Soloists

Playing in opposition to a warm and otherwise out of doors inviting October Sunday, John Philip Sousa, his band and three soloists twice filled the Hippodrome in Cleveland, Ohio, to its capacity Sunday afternoon and evening, October 5. For the same organization twice to play practically sold out houses on the same day is almost a local record. It is doubtful if any other musical body other than Sousa's could turn the trick. The houses were not only filled up and down, but auditors from boxes to gallery gave Sousa remarkable welcomes and applauded for encores, which were given with the usual Sousa prodigality. The two programs were even a little more popular in the music they presented than the programs of other years have been. That of the afternoon had Wagner and Bizet for its heavyweights, with Sousa, Mehul and Clarke, cornet soloist, contributing the other numbers.

In the evening Massenet and Vieuxtemps kept company with Clarke, Sousa, Bartlett, Lacome, Markey and Ascher. Both programs took the fancy of the audiences and what with the ever living Sousa marches, such as the "Fairest of the Fair," "The Stars and Stripes Forever" and others that drew warm applause from the auditors as soon as the band had played their first few notes, it was one of the most successful of the many musical visits that the veteran Sousa has paid appreciative Cleveland.

Sousa, besides playing in the academic manner, put his instrumentalists through their usual tricks. He turned his band inside out, so to speak, and made the various instruments stand on their heads while his hearers laughed, applauded, or did both together. Perhaps one of the greatest reasons for Sousa's popularity is his willingness to make his band uniquely interesting and humorous rather than an awe inspiring organization that demands thought and profound attention from an audience. His success in his own path is tremendous.

Herbert L. Clarke, cornet soloist, played his own compositions with his usual great degree of success. His recalls were countless. His hearers absolutely could not hear enough of his efforts.

Margel Gluck played her violin with a rich and sweet tone and an unusual technical ability. As soprano soloist, Virginia Root sang with a sympathetic quality of tone and displayed good control of the mezza voce. She was somewhat handicapped in the compositions she sang.—Raymond O'Neil in the Plain Dealer.

*Chicago Mus. Leader 11/13/13*

#### Sousa at the Hippodrome.

Sousa's return to New York is always the signal for large audiences at the Hippodrome and Sunday night was no exception as the bandmaster has won a place in the hearts of the people and it is a gala night when he comes for one short visit. The program included solos by Virginia Root, a light soprano with agreeable voice, Margel Gluck, a young violinist who played Vieuxtemps' Adagio and Rondo with musical feeling. Sousa's offerings contained all the old Sousa favorites and several new. These included a march "From Maine to Oregon," which will no doubt be popular from Maine to Oregon if not to California, and a suite from "The American Maid," written in his usual bright, sparkling style.

*Richmond Va. News Leader 11/22/13*

## Theatres.

#### SOUSA AND HIS BAND PLAY AT THE ACADEMY

John Philip Sousa and his band gave two concerts at the Academy yesterday. Of the two the matinee was more pleasing, as far as the program is concerned, but, ye Gods! what a house. The place was practically empty. Grayce Scott and members of the Bijou players, stage employees of the Academy and Manager Price, who comes in advance of Robert Hilliard's "The Argyle Case" company, helped out the attendance, but neither Mr. Sousa nor his band seemed to mind. They went right through the program, appreciated the sharp volleys of applause from the appreciating few, and handed out encores with a zest that only Sousa and his band displays.

Talk about your symphony orchestras! Take the Boston symphony, the New York philharmonic, the Chicago orchestra now directed by the soon-to-be famous Mr. Stock, add them all together, let the three directors unite in making the program and assist in directing, and even then they would pale in popular estimation before Sousa and his band.

There is nothing like it. Other bands may claim virtuosity, but they lack Sousa. There may be greater band directors than Sousa, but they lack his band. The combination is unbeatable. If you do not believe, just go to one of the concerts if you ever get the chance again, and be convinced.

Why, Sousa's band can play just as well without him as with him, but that is because he has taught his men how to do it. All the bandsmen in the world could not make a symphonic poem out of "Snookey-Ookums"—nobody but Sousa. He has done it. He has arranged "Snookey-Ookums" in such a manner that when his men play it the audience wonders whether it was written by Haydn, Wagner or Victor Herbert, for it contains everything from "Lohengrin" to Herbertian trickiness. This caricature would make the lovers of Strauss, Schonberg and Sibelius gasp.

He is a wonder, is Mr. Sousa, and his band no less so.

As intimated above, the band played with a virtuosity that is simply marvelous. It made no difference whether it was the "Death of Siegfried" from "Götterdämmerung," a colorful Bizet suite—the second from "L'Arlesienne"—that descriptive overture, "The Chase of Prince Henry," or the new Sousa march "From Maine to Oregon," everything was done with a perfection, a finish, a completeness that proclaims master workmanship. Even the old march from "El Capitan" never was heard before. Other bands have merely attempted to play it. Only Sousa's band really can play it.

The opening number after the intermission, at the afternoon concert, the Bizet selection already mentioned, calls for a melody for the flute, a sort of pastoral air, with a harp accompaniment. The name of the soloist was not given on the program but it was a masterly piece of work. That sort of thing is characteristic of Sousa and his band.

Herbert L. Clarke is, if anything,

more wonderful than ever with the cornet and the way he makes that instrument fairly warble would make M. Jules Levy turn green with envy, if that were possible. The other instrumental soloist with the band, Miss Margel Gluck, a violinist, is a performer of merit and one enthusiast rose to his feet to emphasize his applause at the conclusion of her second number. The soprano, Miss Virginia Root, is better at ballads than in coloratura singing, but she has a pure, clear tone. She sang "Caro Nome" last night and a waltz song at the matinee, "April Morn," by Batten, the program said, but it sounded remarkably like a waltz song by Arditelli.

Nor must the Sousa numbers be forgotten. His suite "The Dwellers of the Western World," is particularly pleasing, the second number, if anything, being the best. "The American Maid" is also quite up to the Sousa standard, but the baccarolle-like swing of the other suite seems to be the best of the six numbers, if memory may be trusted.

Of course, Sousa still retains many of his old mannerisms, even if he has become a more grave and reverend signor, a little more grizzled as to his beard and with a somewhat higher forehead where his hair fails to grow. He still picks the notes off the branches of the woodwind with his left hand, still faces the brasses, hands at his sides, with just the slightest motion of his wrists, still has the decisive down beat with both arms and still lets the band apparently run right away from him only to catch it up again, so it is perfectly plain it is the same old Sousa.

There is only one Sousa and only one Sousa's band, and they are great because they play understandable music.

JAY LEWIS.

*Greenville News 11/17/13*

## SOUSA'S BAND WAS NOT SERENADED

#### Did Not Pass Through City at 4:20 as Had Been Announced and Local Band Did Not Play for Him.

Because suitable sleeping accommodations on Southern train No. 32 could not be secured, Sousa's band left Atlanta on No. 30 yesterday and passed through Greenville at 8.20 instead of at 4.20 as had been expected. Members of the local Concert Band had arranged to be at the Southern station to play several selections in honor of the "March King," thinking that he would pass through in the afternoon according to the first announcement, and were distinctly disappointed when they received notice of his change of plans.

A. J. Garing, director of the Greenville Concert Band, who is a member of Sousa's organization, arrived in Greenville early yesterday morning, and spent the day with the local band. In the afternoon a splendid rehearsal was held under his directions. Mr. Garing joined Sousa's band on No. 30 last night, and will continue with them until the end of the present season, the final number of which will be rendered in Washington one week from today. Immediately after the close of the season, he will return to Greenville and from that time to the opening of next year's season, he will devote his time to directing and instructing the local aggregation.



## SOUSA'S CONCERT

Sousa and his incomparable band returned to Lewiston last evening after an absence of four years, during which time they have made one trip round the world, and delighted a goodly audience with the following typical Sousa program:

Grand Overture, "The Chase of Prince Henry" ..... Mehul  
Cornet solo, "Caprice Brilliant" Clarke  
Mr. Herbert L. Clarke  
Suite, "The American Maid" (new) Sousa

(a) "You do not need a Doctor"  
(b) Dream Picture, "The Sleeping Soldiers"  
(c) Dance Hilarious, "With Pleasure"  
Soprano solo, Aria "Caro Noma" Verdi

Miss Virginia Root  
Nocturne, "Kammenoi Ostrow" Rubinstein

Intermission  
Intermezzo ..... Lacomme  
"A Night in Spain" from "La Verbane" (new)

(a) Oriental Conceit, "Kismet" (new) Markey  
(b) March, "From Maine to Oregon" (new) ..... Sousa

Violin solo, "Adagio and Rondo" Vieuxtemps  
from Concerto in E

Miss Margel Gluck  
African dance, "Danse Negre" (new) Ascher

It is too late in the day to attempt to say anything new about either Mr. Sousa or his band. As he said last evening it is twenty-one years since he first gave a concert in this city, and he has been back at intervals of two to four years ever since, his last absence being his longest.

Time has dealt gently with Mr. Sousa himself, and though his once coal black beard is now somewhat plentifully sprinkled with white, and the bare spot on the top of his head is slowly increasing in size, his figure has lost none of its old time perfection, and his conducting is now as ever the poetry of motion.

He also knows the popular taste as of old, and his program, while it contains a goodly amount of solid classics or the deeply musical, abounds also in novelties and in what may termed "popular" numbers, while his encores, with which he is generous as ever, are for the most part his own familiar marches, played as only his band

can play them.

Of course he could not give them all, but he gave a number of them, beginning with the El Capitan, and including the old Manhattan Beach, and the Stars and Stripes Forever, which with its array of piccolos, cornets and trombones lined up across the front of the stage in the final measures brought down the house as it always does.

His soloists last evening were fully worthy of the occasion. Herbert L. Clarke, who has occupied the first cornet chair ever since the band was organized, stands alone today among the cornet soloists of the day, entirely worthy to rank with the Arbuckles and the Levys of the past. His own "Caprice Brilliant" was brilliantly played, and for an encore he gave the familiar old "Carnival of Venice" with splendid effect.

Miss Root, the soprano, has a very pleasing voice, pure and clear, of excellent range and quality. She responded to an enthusiastic recall by singing Annie Laurie very charmingly. Miss Gluck the violinist, won immediate favor with the two movements from Vieuxtemps Concerto in E, which she added to with the beautiful "Thais" number, played with harp accompaniment alone. That he may not allow another four years to pass before he again visits us was the undoubted hope of every one who heard last evening's concert.

## SOUSA PLAYS HERE

### Big House and Great Appreciation—Soloists Pleasing Feature of Concert Last Night.

John Philip Sousa bowed and played himself into added favor last night before a house that almost ran over.

The "March King," who is likewise the encore king, with his popular fifty-piece band and two charming women soloists, went through a popular program that was music enough for the most fastidious and democratic enough for the most untutored. He levied much upon his own pieces in the responses and gave Dixie when encoring was becoming so rapid that the regular program was being lost.

Beginning with the descriptive overture, "The Chase of Prince Henry," the musicians played a program of two hours. The first encore was "El Capitan," one of Sousa's earlier marches that gave him fame. Then Mr. Herbert L. Clarke, cornet soloist, treated the audience to the highest class of blowing heard here in many a day. He made everything of his B. flat bugle and brought down the house.

The group, "The American Maid," with "You Don't Need a Doctor," "The Sleeping Soldiers," and the hilarious dance "With Pleasure," was followed with a trio of encores, "Girls Who Have Loved," "Moonlight Bay," and "The Gliding Girl," at the close of which somebody bore Mr. Sousa an armful of the colossal chrysanthemums and the march king executed his best bow.

Then Miss Virginia Root came out and sang in an unknown tongue. It didn't make any difference. She has a superb soprano. She ascends those notes that hover near E in altissimo with ease and sings in the natural range of a lyric soprano with great mellowness.

It was the latter part of the concert that brought Miss Margel Gluck out in "Adagio and Rondo," from Concerto in E.

It takes somebody to play this, but this pretty woman does it and doesn't half try. Violinists can go through some mighty unlovely gyrations in coaxing harmony from the fiddle, but Miss Gluck doesn't. Her notes may be made in the infinitesimal part of an inch from the bridge, but they are pure. And when she played "Thais" as an encore and picked up a bunch of big white chrysanthemums as preliminary, she struck popular fancy.

A great Italian harp, one of those ancient instruments with which David played off the grouch of King Saul, was used in this accompaniment. The combination was really the most delightful feature of the night.

Mr. Sousa made music last night. It was understandable stuff, the kind always vouchsafed.

## SOUSA SMASHES RECORDS AT ATLANTA AUTO SHOW

### Band Proves Irresistible Attraction—March King Discovers New Kind of Southern Hospitality

ATLANTA, Ga., Nov. 15.—John Philip Sousa and his band have been dividing honors here during the past week with 1914 model motor cars. For the past five days they have played four concerts daily at Atlanta's "Million Dollar Automobile Show," and thanks to Mr. Sousa the records for attendance have been smashed. Mr. Sousa and his band have been the big attractions, naturally, but the "March King" never forgot that he was playing at an automobile show and selected his music accordingly.

This was Mr. Sousa's first trip to Atlanta with his band in many years. He was here alone last Spring, trap shooting. Atlanta has been accustomed to tempestuous conductors, so, when Mr. Sousa, straight as a die, stood on his little platform, waving his baton slowly, not a muscle moving, save in his arms, he caught his Atlanta audience right there. And when, with the slightest gesture, he swung his musicians into the strains of "King Cotton," which Mr. Sousa wrote for the Cotton States Exposition here in 1895, his audience went into raptures.

Many Atlantans are recalling with pleasure an incident of Mr. Sousa's visit here during the exposition, when he and Mr. John C. Freund, editor of MUSICAL AMERICA, were honor guests at the first big dinner at which Atlanta newspapermen had ever gathered in a body. Mr. Sousa, an admirer of Mr. Freund's work for musical uplift, remembers the occasion most delightfully.

At each concert great applause has greeted Margel Gluck, the violinist; Herbert L. Clarke, cornetist, and Virginia Root, soprano. On his trip to Atlanta Mr. Sousa had one of the closest calls his organization has ever had in keeping its record of never having been late for a performance. Owing to a delay on account of a wreck he reached the auditorium with not five minutes to spare.

The automobile men have had great sport trying to sell Mr. Sousa a car. An amusing incident occurred when two reporters interviewed Mr. Sousa in his little dressing-room back of the stage. They found out what he thought of the auto show, how beautiful he thought Atlanta girls and plied him a dozen other stock questions. As they were leaving Mr. Sousa remarked, "Well, boys, I'd like to do a little trap-shooting while I'm in Atlanta." The reporters, accustomed to thinking more of "rolling the bones" than of clay pigeons, misunderstood Mr. Sousa. Eager and hospitable, back into the room they started. "We'll just get up a little game for your benefit, Mr. Sousa," one said.

"Yes?" interrogated Mr. Sousa.  
"Didn't know you were a 'crap shooter,' Mr. Sousa. We'll come around to-morrow and take your money."

"Take my money, indeed," muttered Mr. Sousa. "That's Southern hospitality for you."  
L. K. S.

The present is Sousa's 22d American season. Although Sousa's fortune is large, he will not retire from the concert platform so long as the popular demand for his band continues.



Washington D.C. Herald "1/24/13

## POPULAR COMPOSER DELIGHTS AUDIENCE

**John Philip Sousa Enthusiastically  
Greeted in His Old Home—New  
Opera Planned.**

John Philip Sousa, with his band, appeared yesterday afternoon and evening at the New National Theater. Mr. Sousa has long been justly popular, not only for his excellent leadership of band, but as a composer of a triumphant stirring type of march that is tremendously taking with our American audience.

Sousa is no less popular for his light operas and for many descriptive pieces. Two of the latter were given yesterday. "The Dwellers in the Western World," is a suite inspired by a few lines from Longfellow's "Hiawatha," a stanza or two from Joachim Miller's "Columbus," and a poem of Paul Laurence Dunbar. The other is a quite new composition, "The American Maid." Both closely follow the spirit of the ideas, even to a close imitation in rhythmic phrasing.

Mr. Sousa loves music of the victorious commanding style; music in which the brass plays a dominating part, although he has incorporated in his band a fine woodwind choir, which he uses effectively in toning down at need, the brilliant brass. The stirring, the martial, the enchantment of the vividly rhythmic dominates Mr. Sousa's genius.

Miss Margel Gluck is an able violinist; her tones are exquisite and she plays with musical feeling. Miss Virginia Root's voice is very pleasing. Mr. Herbert L. Clarke did some exceptionally fine cornet work.

Both concerts were attended by the usual enthusiastic audience, that may be counted upon to greet Mr. Sousa at all times. Mr. Sousa intends now to take a rest. He says he has in mind, tentatively, a new opera. He was asked what he should name his next opera. "O," he said, "I never name my babies; they might be squint-eyed, or something of that sort, you know."

W. H. P. "1/23/13

## Dramatic Notes

Sousa's band is regarded as the greatest of them all in the popular opinion. "I played with Sousa," some day will be looked upon with the same distinction in band circles as the claim of the old actor who is proud that he once played with Booth. Sousa's quicksteps are famous the world over and the versatility of his men, who are equally at home in rag-time or symphonic music, is proverbial. Sousa and his band come to the Academy tomorrow for a matinee and a night performance with a complete change of program at each performance.

# The Man of Two Stars

BY ARCHIE BELL.

George N. Loomis, the veteran manager, came to Cleveland yesterday to arrange for the appearance here of his star, John Philip Sousa—and his band—afternoon and evening, Oct. 5, at the Hippodrome. There isn't any-



John Philip Sousa

thing so remarkable about that, for Sousa comes once a year, just like Christmas, and Loomis travels a few days ahead of him; on the other hand, there is something so remarkable about Loomis that all people who have had anything to do with the "artistic temperament" of performers, will quickly recognize and admit that a bronze statue should be erected somewhere to the "man ahead" for Sousa. The remarkable thing is that in all of his long career in the amusement line, he has served but two masters. He managed Emma Abbott and he went with Sousa directly after Abbott died. And now he is in such good health and Sousa is in such a perfect state of preservation, that it is a question which will last the longer. So probably Loomis will end his career with only two stars on his list. Thus he should be classed with Job, who lived so long before Pope that he didn't know "there is a point where forbearance ceases to be a virtue."

"Everyone thought that Emma Abbott was about 100 years old when she died," said Mr. Loomis yesterday "because she was a popular star for such a long time. The fact of the matter is that she wasn't quite 40 years old when she was suddenly stricken. And about the birthplace of the lady, there have been so many versions of the truth that it may perhaps be worth chronicling that she was born in Chicago, although at least twenty cities have claimed the honor. She was a wonderful little creature, who has no equal on the stage today. In fact, I believe there is no actress who holds exactly the place in the affections of the people of America that was Emma Abbott's.

"Miss Abbott was a stickler for several things. She insisted upon opera in English for English speaking people. She insisted upon the prices not running higher than \$1.50, even when she made big productions of such things as 'Aida' and other spectacular operas that required a big original outlay. And she insisted upon pleasing the eye as well as the ear. She would willingly pay \$5,000 for costumes which she thought she should wear in a single opera. And yet did it pay? The Abbott company cleared \$29,000 the worst year it ever saw. Her profits ran as high as \$76,000 one year and usually ran to about \$40,000. It makes me smile when I hear some of these modern managers talk about not being able to send out their little casts in little musical ventures at less than \$2. Emma Abbott left personal property worth \$360,000. That looks as if she 'afforded' to charge \$1.50, doesn't it?

"It was Abbott's great ambition to bring together the greatest combination of artists singing the English language. A short time before she died she called me to her and made me a present of \$5,000 worth of stock in her operatic enterprise, asking in return that I should promise her 'in black and white' never to leave her. I made the promise, but I didn't realize what a short time the 'contract' was to run. Always she had told me that she wanted to be

cremated. Once I told her that she was too beautiful to be burned up, even after death, but she laughed and assured me that it was her wish. And she was cremated, although the protests from her friends were many and at that time it did seem a terrible thing.

### Where She Excelled.

"Perhaps Emma Abbott will not be listed among the most celebrated divas of the world. It's difficult to say just exactly how she ranked as a vocalist. Certainly she had no lower register in her voice. But she had a compelling personality that vast audiences adored. Patti once told her that she could sing 'The Last Rose of Summer' better than any person had ever sung it—which was praise indeed, for Patti was not in the habit of making such admissions. There were a few other things that she did better than they were ever done before her and better than they have been done since her time. I believe she was the only celebrated soprano prima donna who went on six nights a week with two matinees for forty weeks, year after year, and showed no ill effects, in temper or voice."

### Sousa's Ancestry.

Then the talk shifted to Sousa, to whom Mr. Loomis went directly after Miss Abbott died.

"So you don't think his name is 'Sousa?'" he asked. "Well, I have heard that before, but I assure you that 'Sousa' is right. But what does not seem to be generally known is that he is of Portuguese descent. His ancestors have been famous in Portugal for many centuries, numbering among them a governor of Brazil and a governor of the Portuguese possessions in Africa. Just as I think Abbott was the most wonderful woman that the American stage has seen in many ways, there are many points in the spectacular career of Sousa that have never been equaled by any bandmaster of history.

"For example, did you know that he's a millionaire? I've seen him go out for fifteen weeks and clear \$25,000. His royalties sometimes amount to over \$50,000 a year. He is as well known in the Fiji Islands as in Cleveland. There's something about his music that makes a universal appeal and he is a world-wide favorite.

"But these trips of Sousa's nowadays are merely playthings. He goes on tour because he enjoys it, but he will not consent to long trips any more and we are repeatedly turning down offers and even petitions for engagements that he does not care to fill. He has exactly the band that suits him. Sousa will pay a \$45 man \$75 a week just to hold him. Almost literally he could stand on his front steps and blow a horn and his big band would come running, ready for service at the commencement of a new tour. The band isn't together long enough for the men to devote their entire time to it, and they are at liberty to turn an honest penny in an orchestra or band when Sousa doesn't want them, but he has a wonderful system of 'call' and his band can be assembled for rehearsal in a jiffy, after being separated for many weeks or months.

"But don't think because Sousa declines to make such long tours nowadays that he has become lazy. He's the most active man I ever knew. He never rests, unless change of employment is rest, because when he isn't directing his band, he's composing music, writing novels or magazine articles or working at something. That's the sort of a millionaire for you, and think of it, he's self-made, if ever a man was self-made. So you see how it stands. Why should I venture with uncertainties when it was possible to be with two such stars as Abbott and Sousa?"



## And John Philip Sousa Never Danced!

"Do you think there is any harm in dancing?" a reporter recently asked John Philip Sousa apropos of an attack on the tango.

The great musician smiled as he replied:

"There is harm in everything if we are abusive. Dancing is an excellent pastime, an invigorating pleasure, a physical tonic. It is one of the greatest amusements in the world, and there is little doubt but what thousands are benefited by it. But it can be abused. We can make it debasing if we misinterpret it. We can make it demoralizing if we choose, and there is no limitation to the harm it can do if we misinterpret it. There is no harm in dancing—we make it harmful. I think that dancing has been responsible for many

great wrongs; even crimes have arisen out of it.

"Dancing is responsible for a great deal of immorality because of the dancer. No dance is immoral in itself, but, on the other hand, is artistic and beautiful.

"I would not say it is a sin to dance, although there are lots of people who sin in dancing. It is all up to the dancer. It can be used as an instrument for sinning or an instrument for good."

Then the great musician, who has written more dance music, more beautiful waltzes and marches than any living composer, made one of the greatest admissions.

"But, I have never danced," he continued. "In fact I can't dance. I have never even tried. That undoubtedly sounds strange coming from me, but, nevertheless it is true. Dancing never appealed to me."

## WASHINGTON TO BE QUIET AS SHILOH

WASHINGTON, Nov. 22.—It's a nice, peaceful, quiet, "puritanical" Sabbath awaiting the capital tomorrow. On the "Sane Sunday" programme are:

Mrs. Emmeline Pankhurst, with a lecture on suffragette militancy.

Henry Lane Wilson, former Ambassador to Mexico, promises a "Mexican expose" at another theatre.

Sousa's Band holds the boards at still another.

The "blue" law against even giving a neighbor a drink will be "strictly enforced," the police promise.

## SOUSA AND HIS BAND GIVE TWO CONCERTS

Delighted Audiences Hear the March King in Charming Programs.

Back to the scene of his earlier triumphs, back to the city where he first gained renown with his directorship of the Marine Band, came John Philip Sousa and his band for two concerts at the National Theater yesterday. Washington, which has never forgotten the Sousa who made the Marine Band the premier musical organization it is today, responded to the Souserian invasion by mustering large audiences for both performances.

Interest in the afternoon and evening programs centered upon the presentation for the first time in Washington of the March King's latest march, "From Maine to Oregon." The number—filled with all the fire and virility of the earlier Sousa selections—met with instant favor, and was insistently encored at both concerts. As encores, with which he was particularly generous, the bandmaster gave a number of his own selections, including "El Capitan," "The Stars and Stripes Forever," and "Manhattan Beach."

Both the programs were somewhat in the nature of musical vaudeville, the selections ranging from the sublime to

the ridiculous, from Rubinstein's "Kamennoi-Ostrow" to Berlin and Snyder's "Snooky Ookums." The latter number, given with true Sousaesque mannerism, was one of the hits of the evening's concert.

As soloists the March King presented Miss Virginia Root, soprano; Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist. Miss Root's aria from "Caro Nome," Mr. Clarke's "Caprice Brilliant," and Miss Gluck's "Meditation" from "Thais" were the most popular of their numbers.

It does the town good to have John Philip Sousa and his band drop in, if only for a night. Up at the Hippodrome last evening the venerable Public Service Commission and Frank Hedley's hired men of Subway Hollow had an opportunity to see how one conductor makes, not a metropolis alone, but the wide, wide world, step lively, and do it with a chuckle and kind word. That's it; step lively. Sousa stands alone as the Step-lively Czar. The Hippodrome was packed to welcome and enjoy the March King's home-coming from the Antipodes.

Mr. Sousa got close to the heart of the people. He introduced several new compositions which were well received, and that trombone player was kept busy exposing big signs indicating the old-time favorites, which have been whistled and blown around the land of freedom and the circuit of the world. Miss Virginia Root sang acceptably and Miss Nicoline Zedeler charmed with her violin and interpretations of Wierpawski, Bach and Beethoven.

## HOO'S HOO!

By JOHN W. CAREY.

Who dopes the music with the punch, that gets to me and you—the sort that's long on biff and bang and red and white



and blue? Who makes a bow that rattles all the tinware on his chest and then proceeds to pull the stuff that soothes the savage breast? Who bows and scrapes and scrapes and bows and says "All ready, boys," and bows again, then taps the rack and touches off the noise? Who shakes his whiskers in the breeze and throws some forty fits, the while his minions rend the air to smithereens and bits? Who lays your Alexander low as leader of the band? John Philip Sousa, E-S-Q, ye King of Musicland.