



GARRY SANGER ON THE
RINGS



TOM CUNNINGHAM
AND HIS FOOT

GEORGE COOLEY
DIVING

RT POLICEMEN AT PLAY.

as many different theaters.

Then the old timers, to whom nothing modern is meritorious, rubbed their hands with glee, chuckling over the return of the "palmy days of the drama." Yet the leg impressarios did not quake with apprehension. Nay, nay! They simply smiled to themselves and ordered yet more gorgeous undres for their chorus girls.

One Shakespearean production—that of "Julius Cæsar" by the leather lunged ex-preacher George C. Miln—came to town with much flourish of trumpets to plant the standard of the legitimate at the Broadway theater for six weeks. The ex-Rev. Miln had happily been absent from the stage for a number of years and the reverberations of his mighty elocution had about died out in the land when he succeeded in finding one of the most trusting specimens of humanity, a theatrical "angel," who backs him in his latest effort to "take a fall out of Shakespeare."

Miln's voice is of such amazing volume that he could easily out roar the biggest "Ball of Bushan," and during his first week the volume of noise produced by the entire cast of "Julius Cæsar" discounted a rolling mill. Manager T. Henry French, of the Broadway theater, stuffed cotton in his ears and promptly chopped off four weeks of Miln's engagement. On Monday night "Rob Roy" comes in for a week and Mr. French hopes the bare knees and supple calves of the girls in Highland games will soothe his patrons into a nominally appreciative condition.

At Daly's theater Mrs. James Brown Potter, a lady with a past, and Kyrle Bellew, a gentleman with a record, have been presenting "Romeo and Juliet" as abridged, distorted and improved (?) by Augustin Daly. Mrs. Potter and Mr. Bellew have played "Romeo and Juliet" all over the world, and the chamber scene where the lovers part in the morning has been decidedly risqué as given by them with disheveled hair and disordered garments. This was all toned down, however, in the New York production in deference to the refined sensibilities of Mr. Daly's clientele.

The Casino, so long the home of comic opera, the happy hunting ground of the Johnnie and the festive chorus girl, the abode of perpetual gaiety, and

nette beauty whom he had taken off the stage of the Casino a year before. After the announcement of the suit the girl returned to the chorus and every night now the man sits in a front seat at "The Lady Slavey" and admires the statuesque limbs of his charmer encased in silken cerise tights.

These chorus girls must be on the stage for the pure love of art. Although they make no pretensions towards elevating it. All their efforts are expended on elevating their toes. One of the most conspicuous of the lot every week forfeits the greater part of her salary in fines for absence, tardiness, inattention, carelessness, etc. Yet there is no diminution in the splendor of her attire. The other night this girl wore \$50 worth of violets pinned all over her white silk dress, and a huge bunch of the fragrant flowers depended by ribbons from her wrist. She was an object lesson in her class—"they toil not, neither do they spin, yet Solomon in all his glory was not arrayed like this."

After all the position of a \$15 a week chorus girl in a New York leg show is not the least lucrative in the theatrical profession.

BEHIND THE SCENES.

OH! NAUGHTY NEW YORK!

THEY WANT LIMBS INSTEAD OF LEGITIMATE DRAMA.

A Chatty Gossipy Letter From the Metropolis.—Poor Old Shakespeare is Not in Fashion.—Gorgeous Undress for Chorus Girls.

[SPECIAL CORRESPONDENCE.]

NEW YORK, March 20.



THE FIRST TIME for many years the legitimate drama has disputed the supremacy of the leg drama on the New York stage, but as a consequence

the legitimate is humbled and defeated, while triumphant legs flash on high! It is sad to contemplate, perhaps, but it is a fact nevertheless, that Shakespeare is unappreciated on Broadway, while the display of legs and lingerie brings quick profit to the manager who devotes his theater to such exhibitions.

Last season there was but a single performance of a Shakespearean tragedy at a Broadway theater, and that was given by an ambitious amateur who essayed Lady Macbeth, with more or less dire results. At the same time the leg drama flourished at three-fourths of the other play houses. The same condition of affairs has existed this winter until last week when New York theater goers were startled by the announcements of three Shakespearean shows at

the center of the mad whirl of certain currents of rapid metropolitan life, has again gained this distinction which it lost a few years ago when the theater fell into the odium of a music hall and the j - nesse doree drifted away to more congenial resorts.

Such another bevy of beautiful women has never been gathered in the chorus of any show in New York as far back as the memory of man travels as is nightly exhibited in the chorus of "The Lady Slavey." The English burlesque companies, such as "The Shop Girl" and "Artist's Model," with their much vaunted British beauties have had to take a back seat for the amazing loveliness of the Casino's American chorus girls. It is like old times both before and behind the curtain at the Casino.

The male adherents of the chorus beauties may be found in their accustomed places in the orchestra stalls night after night, affording a steady and not to be despised income to the management. Indeed more than one of the chorus of "The Lady Slavey" are said to have been engaged because of their wealthy and faithful following. Behind the curtain the \$15 a week chorus girls who wear sealskins and diamonds are in the majority. It is no uncommon sight to see chorus girls drive up to the stage door in swell broughams, while the modest little, diamondless prima donna arrives on a cable car. More than one of these chorus girls have French or colored maids to assist them in dressing, while some of the principals have to scratch along unaided.

A couple of weeks ago a well known man about town was sued for divorce, the co-respondent named being a bru-



...s.
...and
...wish to keep the
...family circle.

...family are all devout Catholics while the Pomeroy's are Protestants, and George Pomeroy, when asked why Smith's people had objected to the wedding, said: "I suppose it's because they are of a different faith."

Mabel Pomeroy is a tall, well proportioned brunette and is a familiar figure to all residents of the Capital city as her mother's marital troubles caused the people's attention to be drawn towards the entire family.

Mabel before her marriage was a professional equestrienne. That is she was considered to be one of the most graceful and the best lady horseback rider in New England. Five or six years ago when she was a mere slip of a girl she appeared at different country fairs held hereabout particularly in Connecticut, and rode her trick horse which was noted for its ability to perform all sorts of difficult tricks.

Mabel's father used the daughter's abilities as an advertisement for his big carriage business. This is the business which is now controlled by the son who couldn't or wouldn't prevaricate because he had over \$200,000 invested in the concern. The old gentleman left behind many hundred thousand dollars and the family are able to-day to draw checks for almost any reasonable amount. Mabel's share of the estate is enormous and it is worth looking after by a fond mamma who would not care to have it get into the hands of a member of the Smith family.

Mrs. Pomeroy-Grace is and has been for the past two years nothing if not sensational and nothing is thought of her latest move in the gay whirl of Hartford's society.

The outcome of Smith's family will be watched with consid-

ception of the four months I was out of the city a little over a year ago. When I was in the habit of visiting the Allman house to see Katie I have often had a cup of tea and a piece of cake, but I never boarded there in my life. In order to run the bill for what I did have up to \$25 Mrs. Allman would have to figure in the oil and coal consumed to light and heat the house on the occasion of my visits.

"It will be an easy matter for me to prove in court that I did not board there, because as a matter of fact the Allman's only occupy two rooms, one of which is used as a kitchen and the other as a bed room. I am not at all worried as to the outcome of this suit, but I do not relish the idea of having my wages tied up until the case is settled, as it will not come up until March 31.

"The whole amount of the matter is Katie is mad because I 'quit' her and she and her mother have evidently made up their minds to make me as much trouble as possible. After the first suit was settled in my favor Katie bothered me so much by calling at the factory where I was employed to see me that I finally became disgusted and threw up my job and left the city. Since my return she has not bothered me much. She was in the habit of going around with a man named Lancaster who suddenly disappeared last January and since he left town she has once more turned her attention to me.

"A friend of mine told me a short time ago that he heard her make a remark to the effect that she was going to 'pull my leg' to the tune of \$25. I have rather expected that she would stop me on the street and ask me for the money, but I never had the least idea that her mother would attempt to sue me for a mythical board bill. However I am not at all alarmed as to the result of the trial, if it ever does get as far as that. It looks to me more like a blackmailing scheme, as I have been told that the Allmans had an idea that I had fallen heir to some money through the death of my mother.

"One thing I do not like about this matter is the notoriety the case will undoubtedly receive through the newspapers, as the previous fruitless attempt to fasten a crime on me of which I was innocent is still fresh in the public mind."

—It cures in a minute—Nugent's Instant Headache Cure. NUGENT'S Pharmacy, corner of Scovill and South Main streets.

Relief From Ennui.

"Don't you ever get tired of doing nothing?" asked one.

"Oh, yes," replied the other languidly.

"Well, what do you do then?"

"Take a rest."—Philadelphia Call.

The debt of Chicago at the beginning of 1895 was \$17,772,950.

New York, April 23rd, 1893. Musical Courier 1
April 19, 1893

MUSIC HALL.

SUNDAY EVENING, APRIL 16th, 1893,
AT 8.15 O'CLOCK,

EXTRA CONCERT,

...BY THE...

SYMPHONY ORCHESTRA

(The only Permanent Orchestra in New York.)

WALTER DAMROSCH, - Conductor,

ASSISTED BY

SOUSA'S MILITARY BAND.

SOLOISTS:

MISS CARLOTTA MACONDA, - Soprano
SIG. GIUSEPPE CAMPANARI, - Baritone

PROGRAMME.

PART I.

1. TORCHLIGHT DANCE in B flat, - Meyerbeer
ORCHESTRA AND BAND.
2. a. SOLVEJG'S SONG, (Peer Gynt Suite No. 2), Grieg
b. LOVE'S DREAM AFTER THE BALL, Czibulka
SYMPHONY ORCHESTRA.
3. AIR, "Largo al factotum," (Le Nozze di Figaro,) - Mozart
SIG. G. CAMPANARI.
4. a. MILITARY OVERTURE, (Der Koenigs-
lieutenant, - Tittl
b. SERENADE ENFANTINE, - Bonnard
SOUSA'S CONCERT BAND.
5. AIR, "Caro nome," (Rigoletto,) - Verdi
MISS CARLOTTA MACONDA.
6. BATTLE HYMN, (Rienzi,) - Wagner
ORCHESTRA AND BAND.

PART II.

7. a. REVEILLE,
b. EASTER HYMN, } (Damnation of Faust,) Berlioz
c. RAKOCZY MARCH, }
SOUSA'S CONCERT BAND.
8. RECITATIVE and AIR, (Lituani,) - Ponchielli
(First time in America.)
SIG. G. CAMPANARI.
9. THE GATHERING OF THE ARMIES,
from Lohengrin, Act III, - Wagner
ORCHESTRA AND BAND.
10. NIGHTINGALE SONG, (Marriage of Jeanette,) Masse
MISS CARLOTTA MACONDA.
11. MARCH, (Aida,) - Verdi
ORCHESTRA AND BAND.

Damrosch Sunday Concert.—An extra Damrosch Or-
chestra concert was given at Music Hall last Sunday even-
ing at which Sousa's Military Band assisted, the combined
forces numbering 130 pieces. Miss Carlotta Maconda, so-
prano, and Mr. G. Campanari, baritone, were the soloists.
This program was given:

Torchlight dance, in B flat, Meyerbeer
Orchestra and Band.
"Solvejg's Song," Peer Gynt suite No. 2, Grieg
"Love's Dream After the Ball" Czibulka
Symphony Orchestra.
Air, "Largo al factotum," "Le Nozze di Figaro" Mozart
Mr. G. Campanari.
Military overture, "Der Koenigs-lieutenant" Tittl
"Serenade Enfantine" Bonnard
Sousa's Concert Band.
Air, "Caro nome," "Rigoletto" Verdi
Miss Carlotta Maconda.
Battle hymn, "Rienzi" Wagner
Orchestra and Band.
"Reveille"
Easter hymn, "Damnation of Faust" Berlioz
Rakoczy march,
Sousa's Concert Band.
Recitative and air, "Lituani" Ponchielli
(First time in America.)
Mr. G. Campanari.
"The Gathering of the Armies," "Lohengrin," Act III, Wagner
Orchestra and Band.
"Nightingale Song," "Marriage of Jeanette" Masse
Miss Carlotta Maconda.
March, "Aida" Verdi
Orchestra and Band.

The playing of the combined bands under Mr. Damrosch
was very satisfactory, the tone being rich and massive;
the torchlight dance was given with excellent effect. Un-
der Mr. Sousa the band gave their numbers with precision,
vigor and understanding, the wood wind being remarkable
for its evenness and smoothness of tone. Both of the
soloists were very acceptable.

New York Herald
Apr. 17, '93

WITH ORCHESTRA AND BRASS BAND.

The Symphony Orchestra and Sousa's Military
Band were heard together last evening in Music
Hall. A combination of that character is
seldom made, and many persons criticise
the presence of a brass band in the con-
cert room adversely, forgetting that there
are superb dramatic effects which can
only be produced by its union with a large string
orchestra. Notably good were the results in the
Wagner and Meyerbeer selections on last even-
ing's programme. These compositions, scored for
a large number of brass and string instruments,
were wisely selected and beautifully played by
the united musicians under Mr. Damrosch's
baton.

A delightful contrast was afforded in the play-
ing of Czibulka's "Love's Dream After the Ball,"
played by the strings in the daintiest and most
quiet manner, and the "Rakoczy March," given by
the military band with all the dash and spirit
which brass instruments were capable of.

Other conspicuous features of the evening's
programme were the "Aida" march, selections
from Berlioz's "Damnation of Faust" and Bon-
nard's "Serenade Enfantine." As an encore to
the latter Mr. Sousa introduced his new "Beau
Ideal" march.

The soloists were Miss Carlotta Maconda,
soprano, who sang charmingly an aria from
"Rigoletto" and Masse's "Nightingale" song, and
received much applause. Signor Campanari
made a great hit with Mozart's "Largo al Facto-
tum," receiving four recalls from the audience.

New York Press
Apr. 17, '93

SYMPHONY CONCERT.

A New Orchestral Experiment at Music Hall.

The experiment of uniting the efforts of two of the chief musical organizations of the country resulted in a novel and enjoyable concert at Carnegie Hall last night. The Sousa Military Band, joined to the Symphony Orchestra, filled the stage with 150 performers.

The volume of sound produced by so large a body of players was something unprecedented in the annals of the house. This effect was especially noticeable in the concerted numbers that brought both bands under one baton, in which instances the gossamer-like delicacy of the Damrosch strings was quite lost in the richness and fullness of tone from the Sousa brass and percussion instruments.

The rival organizations were best heard apart. It was a contest of skill between the two leaders and their separately trained musicians. The audience bestowed equally enthusiastic approval on both conductors. In his charming delivery of Grieg's "Solvejg's Song" from the Peer Gynt Suite, and Cizbulka's dainty "Love's Dream After the Ball," Walter Damrosch earned as much applause as was given to Mr. Sousa for his spirited rendering of Titi's "Military Overture," Bonnaud's "Serenade Enfantine" and three numbers from "The Damnation of Faust." The competition between these talented conductors for the favor of the audience induced an unusually animated spirit in their musicians, and the concert was, in all matters, one of the most interesting and enjoyable of the Music Hall series.

The programme included Meyerbeer's "Torchlight Dance," in B flat, by the orchestra and band; "Solvejg's Song" and "Love's Dream" by the Symphony Orchestra, a "Figaro" air by Signor Campanari, the Titi Overture and Bonnaud's "Serenade" by the Sousa players, "Caro Nome" by Miss Maconda, the Rlenzi "Battle Hymn" by the orchestra and band, "Damnation of Faust" by the Sousa musicians, a Ponchielli recitative and air, by Signor Campanari, the "Aida" March and the "Gathering of the Armies" from "Lohengrin" by the orchestra and band, and Masse's "Nightingale's Song," by Miss Maconda. This varied entertainment was listened to by a large audience and liberally applauded.

New York Mercury
April 17, 1893.

BOTH ORCHESTRA AND BAND

Combined in the Music Hall Last Night—Elks' Benefit.

The best concert of the season in many respects was given at the Music Hall last night. Sousa's Military Band and the Symphony Orchestra, led by Walter Damrosch, were combined. The effect was stunning to look at and soul-stirring to hear. The members chosen for this mammoth array of musicians to play were selected. The concert programme in full is as follows:

Torchlight Dance.....	Meyerbeer
Solvejg's Song.....	Orchestra and Band.
Love's Dream after the Ball.....	Grieg
Air, "Le Nozze di Figaro".....	Cizbulka
Military Overture.....	Symphony Orchestra.
Serenade Enfantine.....	Mozart
Air, "Rigoletto".....	Sig. G. Campanari.
Battle Hymn, "Rienzi".....	Titi
Damnation of Faust (Reveille, Easter Hymn, Rakoczy March).....	Bonnaud
Recitative and Air.....	Sousa's Concert Band.
The Gathering of the Armies, from "Lohengrin," Act III.....	Verdi
Nightingale Song.....	Miss Carlotta Maconda.
March, "Aida".....	Orchestra and Band.

It was hard to select the best bit of the evening, for every number was good, but, perhaps, Solvejg's song, because of its dainty treatment, and the final triumphant march from Aida by the orchestra and band were the best. Sig. Campanari strengthened the good impression he had already made by his dramatic rendering of the recitative and air from the opera "Lutani" by Ponchielli.

New York World
April 17, 1893.

THE LAST DAMROSCH CONCERT.

Sousa's Military Band and the Orchestra Played Together.

The season of Sunday evening concerts by the symphony orchestra, under the direction of Mr. Walter Damrosch, came to an end last evening at Music Hall. Sousa's Military Band and Miss Carlotta Maconda and Sig. Giuseppe Campanari, as soloists, assisted.

A miscellaneous programme was presented, containing several numbers, permitting of the brass of the band reinforcing the orchestra. These numbers comprised Meyerbeer's "Fackel-Tanz," in B flat; "The Battle Hymn," from Rienzi; "The Gathering of the Armies," from Lohengrin, and the "Aida March."

As far as volume and massiveness of sound were concerned, the conjunction of the two musical bodies produced a decided effect. Its artistic value was doubtful. The orchestra played Solvejg's song, from the Peer Gynt Suite, and Cizbulka's "Love's Dream After the Ball." The band performed Titi's military overture, "The Serenade Enfantine," by Bonnaud, and a few excerpts from "The Damnation of Faust."

The tone of the brass instruments is blaring. In the Rienzi selection the first trombone of the orchestra played the solo part in a rich, full and mellow tone, which was an example to the cornets, trumpets and trombones of the band. The Berlioz number was well executed with precision by Sousa's men. As an encore they played a familiar little Berceuse, generally heard on the violin *con gorgione*—the oboe taking the air and the clarinets the accompaniment. This was performed with good taste. Miss Carlotta Maconda sang "Caro Nome," from Rigoletto, and the Nightingale Song from Masse's "Noces de Jeannette." She was in good voice. In the Masse selection she exhibited the flexibility of her voice and the fluency of her execution.

The cadenza was an elaborate bit of floriture, the obligato being admirably played by Mr. Damrosch's flutist. Sig. Campanari sang "Largo il Factotum" as his second number. He has become a favorite here, thanks to his very agreeable baritone voice. It is very clear and musical in quality. The Symphony Orchestra will shortly leave for a tour of the country.

New York Morning Journal April 17

SYMPHONY AND BRASS.

The Damrosch Orchestra Assisted by Sousa's Military Band.

An extra concert was given last evening at Music Hall by the Symphony Orchestra, under Mr. Walter Damrosch, assisted by Sousa's Military Band, the combined forces numbering 150 musicians. The solo singers were Miss Carlotta Maconda and Signor Giuseppe Campanari.

The following well selected programme was well rendered, and each number was loudly encored:

1. Torchlight Dance in B flat. Orchestra and Band.
2. Solvejg's Song. Symphony Orchestra.
3. Air, "Largo il Factotum" (Le Nozze di Figaro). Sig. G. Campanari.
4. a. Military Overture (Der Koenigsleutnant) b. Serenade Enfantine. Sousa's Concert Band.
5. Air, "Caro nome" (Rigoletto). Miss Carlotta Maconda.
6. Battle Hymn (Rienzi).
7. a. Reveille. b. Easter Hymn. (Damnation of Faust). c. Rakoczy March. Sousa's Concert Band.
8. Recitative and air (Lutani). (First time in America.) Sig. G. Campanari.
9. The Gathering of the Armies, from Lohengrin, Act. III.
10. Nightingale Song (Marriage of Jeanette). Miss Carlotta Maconda.
11. March (Aida). Orchestra and Band.

Sousa's Band and the Damrosch Orchestra.

Mr. Damrosch presented an interesting novelty in Music Hall last night, as a rounding out of the season of Sunday night concerts, which practically closed the Sunday before, in an extra concert by the combined forces of the Symphony Orchestra and Sousa's new military band, admirably assisted by the singing of Miss Carlotta Maconda and Sig. Giuseppe Campanari. The stage was occupied by about 150 musicians, and the numbers in which both bands took part were excellently chosen. The "Battle Hymn" from "Rienzi" and the "Aida" march were notably effective.

Both organizations were also heard separately, under the baton of their respective leaders. Sousa's band earned much applause, and well deserved it, and the Symphony musicians were heard to the usual fine advantage. Campanari well sustained the reputation he has achieved during his short season in New York and was overwhelmed with applause, and Miss Maconda also sang in excellent style.

Commencing of
Spring Tour
with Press Club
Concert Apr. 30, '93.

New York World, May 1.

CONCERT FOR THE PRESS CLUB.

An Excellent Programme by Sousa's Band.

The first concert of the Press Club Fair and of Sousa's Festival Tour was given last evening at Grand Central Palace by Sousa's Band and the following artists: Mme. Fursch-Madi and Mme. Van Cauteren soprani; Miss Minnie Behnne, contralto; M. Guille and Sig. Campanini, tenori; Mr. Wm. Mertens, baritone, and Miss Leonora Von Stosch, violiniste.

The Sousa Concert Band is now, beyond question, the best equipped and conducted organization of its kind in America, vastly superior to recent foreign importations, and a sturdy rival to leading kindred organizations of Europe. Under the musicianly leadership of Mr. Sousa the nicest discrimination in matters of phrasing is at all points emphasized and tonal effects of light and shade are admirably obtained. Great enthusiasm and encores greeted the band numbers, Liszt's Hungarian Rhapsody No. 2 and the Ballet Suite from Rubinstein's "Feramors" meeting special favor. Mme. Fursch Madi and M. Guille evenly shared the vocal honors of the evening, but the central interest in solo work lay in Miss Von Stosch's brilliant playing of Hauser's Hungarian Rhapsody.

For encore the fair young violiniste gave the Intermezzo from "Cavalleria." She has never played with more delightful abandon.

...ers before
e of the Sea of B
tremendous char...

New York Press Club Apr. 30th '93

3

AN EVENING CONCERT PROGRAMME

1. OVERTURE, "Flying Dutchman," - - - - - Wagner
(Adapted for Military Band for this occasion by John Philip Sousa.)
2. BARITONE SOLO, "Charity," - - - - - Faure
HERR WM. MERTENS.
3. BALLET SUITE, "Feramors," - - - - - Rubenstein
a. Bayadere Dance.
b. Candle light dance of the Bride of Cashmere.
c. Second Dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
4. SOPRANO SOLO, "Caro Nome" - - - - - Verdi
MME. VAN CAUTEREN.
5. HUNGARIAN RHAPSODY No. 2, - - - - - Liszt
(Adaptation by John Philip Sousa.)
6. TENOR SOLO, "Celeste Aida," - - - - - Verdi
MONSIEUR GUILLE
7. CHARACTERISTIC PIECE, "In a Clock Store" (new), Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again, and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
8. SOPRANO SOLO, "Queen of Sheba," - - - - - Gounod
MME. FURSCH-MADI.
9. RHAPSODIE HONGROISE, - - - - - Hauser
MISS LEONORA VON STOSCH.
10. TENOR SOLO, "Salve Dimora," - - - - - Gounod
SIGNOR CAMPANINI.
11. SUITE, "Last Days of Pompeii," - - - - - Sousa
1. 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."
2. Nydia.
"Ye have a world of light
Where love in the loved rejoices,
But the blind girl's home is the House of Night
And its beings are empty voices."
3. The Destruction.
"At that moment they felt the earth shake beneath their feet; and, beyond in the darkness, they heard the crash of falling roofs;—a group of men and women, bearing torches, passed by the Temple. They were of the congregation of the Nazarenes; the troop chanted along with the wild horror of the air, 'Behold! The Lord descendeth to judgment! He maketh fire come down from heaven in the sight of men! Woe to the harlot of the sea! Woe! Woe!' At that moment a wild yell burst through the air—and thinking only of escape, whither it knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. —In the silence of the general sleep, Nydia rose gently: 'Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest!'"—Bulwer-Lytton.
12. PRAYER AND FINALE, "Lohengrin," - - - - - Wagner
MME. FURSCH-MADI, FRAULEIN BEHNNE, MESSRS. GUILLE, MERTENS, VIVIANI and BAND.

New York Recorder, May 1.

AN EVENING OF MELODY.

Sousa Gives the First of a Series of Festival Concerts at the Grand Central Palace.

Sousa, as every one knows, was for a long time leader of the famous Washington Marine Band. At the concert last night, for which he and his band, as well as the soloists who appeared, volunteered their services, he proved himself a most cultivated and a most brilliant musician. The large audience was delighted, enthusiastic.

The concert opened with the overture to Wagner's "Flying Dutchman," adapted by Sousa himself for military band rendition for the occasion. The overture was strongly and charmingly rendered. Then Herr William Mertens sang Faure's baritone solo, "Charity," and, for an encore, the Toreador's song from "Carmen." Rubinstein's ballet suite, "Feramors," with its three movements, adapted from the original score by Sousa, was then beautifully given, and was followed by Liszt's Rhapsodie Hongroise No. 2.

M. Guille sang the tenor solo from "Carmen," "Celeste Aida," and an encore was demanded. Then the band gave a new characteristic piece by Orth which ingeniously told the story of an hour in a clock store. Of course such a composition is tricky, but it was vastly popular.

Then there was a feast of song. Mme. Fursch-Madi gave the soprano solo from the "Queen of Sheba;" Miss Leonora Von Stosch, the violinist, a very pretty girl rendered Hauser's Rhapsodie Hongroise most skillfully and brilliantly; Sig. Campanini sang "Salve Dimora" as only he can sing it. He was received with the utmost warmth and pleasure.

A suite descriptive of the last days of Pompeii, composed by Sousa, was then rendered by the band. The music told, as well as Bulwer Lytton's words, the scene in the house of Burbo and Stratonice, the unhappy lot of the blind Nydia and the destruction of the fated city. The concert ended with the prayer and finale from Lohengrin, by Mme. Fursch-Madi, Fraulein Behnne and Messrs. Guille, Mertens and Viviani and by the band.

Philada.

Phila Times May 2nd

MONDAY EVENING, MAY 1st.

1. OVERTURE, "Flying Dutchman," Wagner
(Adapted for military band for this occasion by John Philip Sousa.)
2. BALLET SUITE, "Feramors," Rubenstein
 - a. Bayadere Dance.
 - b. Cardle light dance of the Bride of Cashmere.
 - c. Second dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
3. SOPRANO SOLO, Caro Nome (Rigoletto) Verdi
MME. VAN CAUTEREN.
4. HUNGARIAN RHAPSODY NO. 2 Liszt
(Adaptation by John Philip Sousa.)
5. TENOR SOLO, "Celeste Aida" Verdi
MONSIEUR GUILLE.
6. CHARACTERISTIC PIECE, "In a Clock Store" (new.) Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
7. SOPRANO SOLO, "Queen of Sheba" Gounod
MME. FURSCH-MADI.
8. VIOLIN SOLO, Gypsy Dance Sarasate
MISS LEONORA VAN STOSCH.
9. SUITE, "Last Days of Pompeii" Sousa
 1. 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."
 2. Nydia.
"Ye have a world of light
Where love in the loved rejoices
But the blind girl's home is the House of Night
And its beings are empty voices."
 3. The Destruction.
"At that moment, they felt the earth shake beneath their feet, and beyond in the darkness, they heard the crash of falling roofs:—a group of men and women, bearing torches, passed by the Temple. They were of the congregation of the Nazarenes, the troop chanted along with the wild horror of the air, 'Behold, The Lord descendeth to judgment! Hemaketh fire come down from heaven in the sight of men! Woe to the harlot of the sea! Woe! Woe!' At that moment, a wild yell burst through the air—and thinking only of escape, whither it knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. —In the silence of the general sleep, Nydia rose gently: 'Oh, sacred seal I hear thy voice invitingly—Rest—Rest—Rest!'"
10. PRAYER AND FINALE, "Lohengrin" Wagner
MME. FURSCH-MADI, FRAULEIN BEHNNE, MESSRS. GUILLE, MERTENS, VIVIANI, and BAND.

Philadelphia Press, May 2.

A Crowded Audience Hears Sousa's Band.

No greater success has been scored by Sousa's Concert Band in this city than that made at the Academy of Music last night. Every number was rapturously applauded, and encores were demanded. Wagner's "Flying Dutchman" opened the programme. Three numbers of Rubinstein's "Feramors" (ballet suite) were next given, and then Liszt's Hungarian Rhapsody No. 2. A new characteristic piece by Orth, was introduced, entitled "In a Clock Store," in which the winding, the striking of the hour by the tiny bells, the chimes, the gong and the cuckoo were faithfully imitated. A violin solo, "Gypsy Dance," played by Miss Leonora Von Stosch, was exceedingly well executed, and she was compelled to play other airs. The last of the instrumental numbers was Sousa's new suite, "The Last Days of Pompeii," which was more ambitious than any other feature of the evening, but no more attractive to the audience.

The vocal contributions to the programme were heartily enjoyed. Mme. Van Cauteren sang "Caro Nome," from "Rigoletto;" M. Guille sang "Celeste Aida;" Mme. Fursch-Madi sang an aria from Gounod's "Queen of Sheba;" and the prayer and finale from "Lohengrin" were rendered by Mme. Fursch-Madi, Fraulein Behnne, Messrs. Guille, Mertens and Viviani, and the Band.

Sousa's Concert Band.

Sousa's Band gave a most successful concert to a large audience at the Academy of Music. Mr. Sousa has already brought his new band to a very high state of perfection. Its tone is rich and pure and its execution most refined and exact, so that equally in the broad effects of the "Flying Dutchman" overture and the second Hungarian rhapsody, in the dainty coloring of the "Feramors" ballet suite or in the popular songs given on recalls, it would be hard to demand better effects from an organization of this kind. The programme included also one of Mr. Sousa's programme pieces, descriptive of "The Last Days of Pompeii." The soloists were Madame Fursch-Madi, Madame Van Cauteren and M. Guille, all Philadelphia favorites, and Miss Van Stosch, the charming young violinist. There will be another concert to-night.

Phila. Inquirer May 2nd

Philadelphia Inquirer, May 2.

Sousa's Band Concert.

Sousa's Band gave a highly enjoyable concert at the Academy of Music last evening, where a large and brilliant audience was present. The performance was fully up to the high standard established by Mr. Sousa, and was as artistic as it was charming. Included in the delightful program were compositions by Wagner, Rubinstein, Thomas, Liszt, Verdi, Orth, Gounod, Sarasate and Sousa. The latter's contribution, which proved highly successful, was a suite entitled the "Last Days of Pompeii." The concluding phase of this suite depicting "The Destruction" was strongly dramatic. The soloists were Mme. Van Cauteren, Mons. Guille, Mme. Fursch-Madi, Miss Leonora Von Stosch, Fraulein Behnne, William Merter and Sig. Viviani.

Phila. Record May 2nd

—Sousa's Band was heard in concert last evening at the Academy of Music in a characteristic programme of music for wind and brass instruments—a combination essentially barbaric and adapted only to outdoor music; but which the genius of Sousa has made not only endurable, but almost fascinating. Mme. Fursch-Madi, Mons. Guille and other soloists diversified the programme. Another concert is to be given to-night.

The North American, Philadelphia, May 2, 1893.

Sousa's Band at the Academy.

Mr. Sousa and his new band, however accustomed to success they may be, must have been gratified with their reception last evening at the Academy of Music in the first of the two concerts to be given this week. The band has been heard here before, and had already established its reputation, but at that time, although composed to a great extent of gifted soloists, the band had not acquired the perfect finish of which a delighted and enthusiastic audience manifested every sign of approval. Under the able and artistic leadership of Mr. Sousa the band has reached a position which is probably not excelled by any other organization of its class in the world. The feature of the concert was of course the suite entitled "Last Days of Pompeii," the descriptive music of which, ranging through almost all the forms of music, and commanding and exhibiting all the resources of a great band, was a thing to be heard again with pleasure and profit. In response to repeated requests Mr. Sousa played as an encore his well-known "Cadet March." There was some charming singing by Mme. Fursch-Madi and Mme. Van Cauteren and M. Guille, who are all too well known here to require any comment. Miss Leonora Von Stosch, who played Sarasate's "Gypsy Dance" for the violin, showed herself to have an almost perfect mastery of that most beautiful of all instruments, and for an encore gave the well-known intermezzo of Mascagni's in a manner that was a perfect revelation.

Phila. Bulletin May 2nd

—Sousa's Band gave a concert in the Academy of Music last evening, which delighted a large audience. The programme was varied, including the overture to the "Flying Dutchman," the second Hungarian rhapsody and one of Sousa's famous descriptive pieces, "The Last Days of Pompeii," to say nothing of lighter effects. The soloists were Madame Fursch-Madi, Madame Van Cauteren and M. Guille. There will be another concert this evening.

Phila. North American May 3rd

ENTERTAINMENTS.

The Second Concert of the Sousa Band at the Academy of Music.

The Academy of Music was well filled last evening with an enthusiastic audience, assembled to hear and enjoy the second of the two concerts announced to be given this week by Mr. Sousa's splendid band. The programme was long, skillfully varied, and in every respect attractive. It included such important numbers as the "Tannhauser" overture, the ballet music from Thomas' "Hamlet," and Tschaike's "Dainty and melodious "Nut-Cracker" suite, and it was lightened and relieved by a number of vocal and instrumental solos, which were acceptably rendered by the different artists to whom they were assigned. Altogether the concert was a great success.

Philadelphia Ledger, May 2.

Academy of Music—Concert by Sousa's Band.

There was scarcely an unoccupied seat in the Academy of Music last night at what nearly everybody called the Marine Band concert, for Mr. Sousa was so long and importantly the chief factor in that organization that the one he now heads—probably as fine a military band as there is in existence—is popularly, if not correctly, known by the same title. There was what appeared to be a prodigality of attractions, for, while the band and Sousa could furnish a feast, there were added several excellent singers and a violinist of rare abilities to vary the entertainment.

May 3.

Last evening's audience in the Academy of Music was of the regulation "Marine Band" order, both as to size and enthusiasm, and it is quite gratuitous to add that pretty much every number provided by Mr. Sousa's forces or the assisting soloists was so liberally encored that the programme had to be practically doubled. But then every one expects this lengthening process whenever Mr. Sousa comes here, and, as the leader is obligingly good natured and responsive to the demands of his admirers, the latter never hesitate to put his amiability to the test.

Phila.

TUESDAY EVENING, MAY 2d.

1. OVERTURE, "Tannhauser." Wagner
2. TENOR SOLO, "Lombardi," Verdi
MONSIEUR GUILLE.
3. SUITE, "The Nutcracker," (new) Tschaikowsky
a. Trepak.
b. Chinese Dance.
c. The Mirlitons.
(These pieces are miniature pictures, painted with infinite grace and care.)
4. SOPRANO SOLO, "Polonaise (Mignon)" Thomas
MME. VAN CAUTEREN.
5. BALLET MUSIC, "Hamlet" Thomas
6. TENOR SOLO, "Salve dimora," Gounod
SIG. CAMPANINI.
7. SERENADE ENFANTINE Bonnard
SOPRANO SOLO, "Herodiade" Massenet
MME. FURSCH-MADI
- VIOLIN SOLO, "Rhapsodie Hongrois" Hauser
MISS LEONORA VON STOSCH
- RELIGIOUS MEDITATION, "Songs of Grace and Songs of Glory" Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek Church, "Steal away," "Mary and Martha," "Gloria e Laudamus," from Giorza's Mass, New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, my God, to Thee" with Cathedral Chimes
11. SEXTETTE FROM LUCIA, "Chi mi frena," Donizetti
MME. VAN CAUTEREN, MISS BEHNNE, MESSRS. GUILLE, MERTENS, VIVIANI and CAMPANINI.

Ev'g Call May 2nd Phila

THE SOUSA CONCERT.

An Elaborate Program Highly Appreciated by a Large Audience.

A very large and highly appreciative audience attended the first of Mr. Sousa's concerts at the Academy of Music last night. The band, which, under Sousa's baton, is steadily improving, was in excellent form and its performances evoked considerable enthusiasm, resulting in double and triple encores.

There is in existence such an enormous quantity of music suitable for military bands that it seems somewhat strange that Mr. Sousa should arrange the overture to "The Flying Dutchman," which requires essentially a regular orchestra, and which last night was cut in many places, evidently to overcome its difficulties.

The director's new composition, a suite founded upon "The last days of Pompeii," is highly meritorious and was received with much favor. The assisting artists who gave much pleasure, Mme. Fursch-Madi, sang the aria from "La reine de Saba" superbly, and in response to an encore sang Ambrose Thomas' "Le Soir."

Mme. Van Cauteren seemed somewhat overweighted with the well-known Polonaise from "Mignon," but was more felicitous with Gounod's "Au Printemps." Miss Von Stosch played Sarasate's "Gypsy Dance" exceedingly well. She has a good tone; her bowing is excellent, and her intonation always true.

As an encore she gave a very fine rendition of the Intermezzo from Mascagni's "Cavalleria Rusticana." M. Guille, whose reputation amounted to an ovation, gave a magnificent rendering of "Celeste Aida." It is a long time since such a fine performance of Verdi's "Aida" has been heard in Philadelphia.

For an encore he contributed the romanza from "Martha." Sig. Viviani, Mr. Mertens and Miss Behune joined the above artists in the prayer from "Lohengrin," which concluded the program. A second concert will be given this evening, when in addition to the above-named artists, Signor Campanini will appear.

SOUSA'S BAND AT THE ACADEMY OF MUSIC.

The concert by Sousa's new Military Band at the Academy of Music last evening, under Miss Humis' management, was a very striking success. The house was full in every part and there was evident gratification with the entertainment. The band is very nearly the equal of Gilmore's in its best days, and Mr. Sousa produces all the effects it seems possible to get from an organization of this kind. It is both curious and instructive to note how cleverly orchestral effects are simulated by it, the result mainly of the perfection of the work of the chimes which carry the parts of the violins in the orchestra. The playing of Mr. August Stengler, first clarinet (an equivalent position to concert-master), was very noticeable, and he was finely supported by some twenty-five wood-wind players, many of them good soloists. There is also excellent solo material in the opposite division, at the head thereof being Mr. Raffayolo, euphonium; Mr. Lefebvre, saxophone; and Messrs. A. Stode and H. L. Clark, cornet. These artists (it is entirely proper to call them so) were formerly with Gilmore, and they are invaluable to Mr. Sousa. Raffayolo especially is a player of remarkable force and intelligence. The best things done last night were "The Flying Dutchman" overture, the ballet suite to Rubinstein's "Feranima," and Liszt's 2d "Rhapsody." The shading and coloring showed the high mark which a body of instrumentalists of this order can reach. Naturally, however, the selections which most pleased the general audience were those of the military and popular order, and of these Mr. Sousa offered good measure. A number of favorite vocal soloists assisted, together with Miss Leonora von Stosch, a talented young violinist. Both she and Madame Fursch-Madi and Van Cauteren and Mr. Guille, the popular tenor, were warmly received. Another of the Sousa concerts will be given at the Academy to-night.

Phila Item May 3 1895

ACADEMY OF MUSIC.

The celebrated Sousa's Marine Band was accorded an ovation last night before an audience that crowded into every part of the theatre and fairly taxed the immense capacity of the house. It was, in fact, a red-letter night in the history of the band.

The renowned band comes back better than ever and more acceptable to the public.

The well-known leader, J. Philip Sousa, not only brings the members of his band to regale Philadelphia audiences with superbly-rendered instrumental music, but has also surrounded himself with such capable and favorite solo artists as Mlle. Van Cauteren, soprano; Guille, the wonderful tenor (whose performances at the Grand Opera House are still remembered by the Philadelphia public); Mme. Fursch-Madi, soprano; Miss Leonora Von Stosch, violiniste; Fräulein Behune, contralto; Mertens, baritone; Viviani, basso, and Campanini.

The programme opened with "Wagner's 'The Flying Dutchman' overture, arranged by Sousa himself. This was roundly applauded, and he had to give as an encore before the house was satisfied that pleasing little melody now become popular, "Molly and I and the Baby." After he had followed this with three numbers of Rubenstein, "Feranims," arranged in ballet suite, he was compelled to give in succession "High School Cadets" and "Washington Post" marches which he did so to the intense enjoyment of the house, and especially to the gratification of the gallery, that vented its appreciation in long-continued applause.

Perhaps the two features of the evening's programme were "In a Clock Store" and the "Last Days of Pompeii," arranged by Sousa himself, and were two of the most successful descriptive bits of music played in recent years. The former imitates the various sounds in a clock store, from the winding by the apprentice, during which he whistles a tune to the tolling of cathedral chimes and ticking of tiny bells faithfully portrayed.

The second morceau which is taken from the master-work of Lord Lytton, tells the story of the destruction of the city of Pompeii, from period preceding the earthquake until the moment of silent darkness, when nothing but burning ashes covered the land for miles around.

The rumble of the earth coming nearer and nearer, the crack of falling roofs and the wild, weird chant of the Nazarenes is wonderfully told by note. The rumbles are all well executed by the deep bass instruments. In the midst of it is introduced the shriek of the fire-closed tiger of the desert, and in fact that whole passage of Bulwer-Lytton in which he graphically describes the destruction of the wonderful ancient city is produced with a realism that is astonishing to say the least.

As for vocal selections Mlle. Van Cauteren sang in her sweetest soprano strain the "Caro Nome" from "Rigoletto." Guille delighted the audience in his wonderful tenor with Verdi's "Celeste Aida," and was encored.

Mme. Fursch-Madi made herself a favorite with Gounod's "Queen of Sheba." The finale from "Lohengrin" was participated in by Mme. Fursch-Madi, Fräulein Behune, Messrs. Guille, Mertens, Viviani.

Miss Leonora Van Stosch's violin solo, "The Gypsy Dance," from Sarasate, was a truly delicate piece of artistic execution. Her wonderful manipulation of the bow delighted the audience and the latter found vent for its admiration in rapturous applause. In fact, her advent was an event of the evening's performance, and her graceful pose and ease of carriage had a wonderfully telling effect.

The Band will continue the concert to-night, when as enjoyable a concert will be given. A new suite from Tschaikowsky will be rendered. Campanini will sing the "Salve Dimora." The celebrated Band is indeed a rare treat, and, judging by the audience last night, it will be greeted by one equally as large if not as enthusiastic. E. T. O'LOUGHLIN.

Phila
Ev'g Telegraph
May 2nd

6 Trenton Daily
True American
May 2"

Sousa's Band Plays to a Big Audience.

Sousa's great concert band appeared before a very large audience at Association Hall yesterday afternoon, and as was to have been expected, gave a most delightful and masterly performance, which, together with the efforts of the vocal soloists, was heartily appreciated. Those who heard the organization brought here before, by the same conductor, already knew Mr. Sousa's peculiar capacities as a leader. Energetic, ambitious and a thorough disciplinarian, he contrives to get from his men a neatness of attack, a certainty and precision in which are more to be expected in string organizations than in bands of wood and brass.

Daily State
Gazette May 2nd
Trenton

SOUSA'S BAND concert at Association Hall yesterday afternoon was one of the very few musical events of merit throughout, that Trentonians have opportunity to enjoy in the course of a year. The audience was large, possibly as large as could be expected at a matinee. An excellent programme was offered, which was interspersed with solos by Campanini, Guille, Madame Van Caunteren and Miss Von Stosch. There were six numbers by the famous band, which were supplemented by others given in response to encores. The music was of that delightful quality to which one would be content to listen for days, and the memory of which remains long after the musicians have gone. The great band play in Philadelphia to-night, and are on the way to Chicago, where a series of concerts will be given at the World's Fair.

Ev'g Gazette
Jth. Norwalk
May 4"

Sousa's famous concert band and company of excellent soloists appeared at Music Hall yesterday afternoon before an audience that was very large considering the weather. Everyone present was more than pleased with the concert, the selections by the band and the solos of the different artists, being all that could be desired.

Jth. Norwalk Conn.

Wednesday, May 3.

Sousa {BAND CONCERT.

1. OVERTURE, "Flying Dutchman," Wagner
(Adapted for military band for this occasion by John Philip Sousa.)
2. BALLET SUITE, "Farrars," Rubenstein
a. Bayadere Dance.
b. Candle light dance of the Bride of Cashmere
c. Second dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
3. TENOR SOLO, "Celeste Aida," - - Verdi
MONSIEUR GUILLE.
4. HUNGARIAN RHAPSODY, No. 2, - - Liszt
(Adaptation by John Philip Sousa.)
5. SOPRANO SOLO, "Caro Nome," (Rig.) Verdi
MME. VAN CAUTEREN.
6. CHARACTERISTIC PIECE, "In a Clock store," (new,) - - - - - Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again, and the chimes of a miniature Scotch cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
7. GAVATINA, "Salve Dimora," - - Gounod
SIG. CAMPANINI.
8. VIOLIN SOLO, "Gypsy Dance," - Sarazale
MISS LEONORA VON STOSCH.
9. SUITE, "Last Days of Pompeii," - Sousa

Daily Union
Bridgeport Conn
May 4"

A Delightful Concert.

The weather clerk evidently forgot when he made up yesterday's weather program that John Phillip Sousa, his band and soloists were to appear at the Funnell theatre last night. Notwithstanding his interference they did appear and to a large audience which braved the elements to hear them. They were a revelation in artistic organization work. The program was an exceptionally fine one and was faultlessly interpreted. It consisted of several excellent selection by the band of which "In a Clock Store," the "Last Days of Pompeii," and the Hungarian rhapsody may be mentioned, as well as soprano solos by Madame Fursch-Madi and Madame Van Caunteren; tenor solo by Monsiuer Guille; contralto by Fraulein Behnne; a violin selection by Leonora Von Stosch and a finale by the whole company and orchestra.

Jth. Norwalk
Ev'g Sentinel
May 4"

SOUSA'S BAND CONCERT.

Greeted by a Representative Gathering of Music-Loving People of Norwalk.

The audience which greeted Sousa's great band at Music Hall, yesterday afternoon, did not crowd the house, but it was a representative and appreciative gathering of the music-loving people of Norwalk, and all were amply repaid for venturing out in the severe storm. The band was the largest one ever on this stage; every member of it is an artist of the highest rank, and under the leadership of Sousa they accomplish wonders. The programme opened with the "Flying Dutchman" overture by Wagner, followed by a ballet suite by Rubenstein. Both selections are adaptations by Mr. Sousa from the original score. They were clearly and beautifully played. Verdi's tenor solo, "Celeste Aida," rendered by Monsieur Guille, was very fine, and received a deserved encore. Mme. VanCaunteren, who sang "Caro Nome," has a high soprano of good quality and volume, and was most enthusiastically recalled. Then followed a characteristic piece, "In a Clock Store," by Orth, which gave opportunity for some very striking imitations by the members of the band, and, being new, was heartily appreciated. Signor Campanini, in Gounod's "Salve Dimora," sustained his reputation of being one of the greatest singers in the world, and was warmly applauded. His encore was in keeping with the exceptionally fine character of the concert. Miss Leonora Von-Stosch is a most accomplished violinist, and brought the sweetest harmony from that most difficult instrument. Mr. Sousa's talent for composition was evidenced in the suite "The Last Days of Pompeii," being an elaborate and artistic production, and admirably interpreted by his musicians. The programme concluded with the prayer from "Lohengrin," by Mme. VanCaunteren, Fraulein Behnne, Messrs. Guille, Mertens, Viviani and the band. The various accompaniments by the band were not the least enjoyable features on the programme. They were most artistically and effectively rendered. It is to be regretted that music of such a high order was not heard by more of our townspeople.

Boston News
May 5"

The opening of the Columbian Musical Festival in Mechanics' hall last evening was an event of more than ordinary interest even in musical Boston. The attraction of Sousa's band ought to be sufficient to attract great audiences, but the programmes presented bring forward a large variety of other talent, both vocal and instrumental. As for Bandmaster Sousa himself, we can only say that he stands head and shoulders above any other leader of military bands in this country, and the organization which bears his name is unquestionably the greatest in America.

Bridgeport-Conn.

1. OVERTURE, "Flying Dutchman," (Adapted for military band for this occasion by John Philip Sousa.) WAGNER
2. BALLET SUITE, "Feramors," RUBENSTEIN
 - A. Bayadere Dance.
 - B. Candle light dance of the Bride of Cashmere.
 - C. Second Dance of the Bayaderes. (Adapted from the original score by John Philip Sousa.)
3. SOPRANO SOLO, Polonaise (Mignon) THOMAS
Mme. Van Caeteren.
4. HUNGARIAN RHAPSODY NO. 2, LISZT
(Adaptation by John Philip Sousa.)
5. TENOR SOLO, "Celeste Aida," VERDI
Monsieur Guille.
6. CHARACTERISTIC PIECE. "In a Clock Store," (new) ORTH
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operation of the clock.
7. SOPRANO SOLO, "Queen of Sheba," GOUNOD
Mme. Fursch-Madi.
8. Violin Solo, "Gypsy Dance," SARASATE
Miss Leonora Von Stosch.
9. SUITE, "Last Days of Pompeii," SOUSA
 1. 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."
 2. Nydia.
"Ye have a word of light
Where love in the loved rejoices,
But the blind girl's home is the House of Night
And its beings are empty voices."
 3. The Destruction.
"At that moment, they felt the earth shake beneath their feet; and beyond in the darkness, they heard the crash of falling roofs;—a group of men and women, bearing torches, passed by the Temple. They were of the congregation of the Nazarenes; the troop chanted along with the wild horror of the air, 'Behold! The Lord descendeth to judgement! He maketh fire come down from heaven in the sight of men! Woe to the harlot of the sea! Woe! Woe!' At that moment, a wild yell burst through the air—and thinking only of escape, whither it knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. In the silence of the general sleep, Nydia rose gently: 'O sacred sea! I hear thy voice invitingly—Rest,—Rest,—Rest!'" BULVER-LYTTON
10. PRAYER AND FINALE, "Lohengrin," WAGNER
Mme. Fursch-Madi, Fraulein Behnne, Messrs. Guille, Mertens, Viviani, and Band.

GOOD TIMES
Stonester Daily Times
What We Know About Amusements,
Lectures, etc. April 21

THE COLUMBIAN FESTIVAL.—The arrangements for the great Columbian Musical Festival to be given at Mechanics' Hall, Boston, on May 4, 5, 6 and 7, promise an event of remarkable interest to the music lovers of New England.

The general musical direction of the festival will be in the hands of Mr. John Phillip Sousa, with Mr. Arthur W. Thayer as assistant in the chorus work of the scheme.

There will be an instrumental organization of over 200 musicians, including a grand orchestra of women players; the great military band of which Mr. Sousa was the organizer and is the director, life and drum corps, groups of trumpeters, mandolin and bagpipe players, to which the great organ will be added in some numbers. The solo singers will be Mme. Fursch-Madi, the most famous dramatic soprano; Mme. Van Caeteren, operatic soprano; Fraulein Behnne, contralto with phenomenal voice. Sig. Campanini and Albert L. Guille, the distinguished tenors; William Mertens, dramatic baritone, and Sig. Viviani, basso profundo.

The instrumental soloists will be Miss Leonora Von Stosch, the justly celebrated violinist, Sig. Raffayolo Euphonium, E. A. Lefebre, Saxophone; Albert Bode and H. L. Clark, the famous Cornet players; F. H. Wadsworth and J. S. Cox, Flute Soloists, and Aug. Stengler, Clarinet.

The vocal forces will also include a chorus of 500 voices from the Handel and Haydn Society, and these singers will be heard in some numbers especially suited for such an event. The plans include the use of military and other organizations in a grand production of Mr. Sousa's latest descriptive composition, "The Salute of the Nations," in which all the instrumental and vocal forces will be combined.

The hall is to be profusely decorated and the stage end will be so arranged as to display a grand realistic view of the exposition building at Chicago, which will make a suitable background for the tableau in the finale of Mr. Sousa's new descriptive piece.

Boston Evening Transcript
May 5

THEATRES AND CONCERTS.

Mechanics Hall: Columbian Musical Festival.

The first concert of the festival gotten up by Mr. John Philip Sousa (en route for Chicago and the World's Fair) was given in Mechanics Hall last evening before an immense audience. The programme was as follows:

The forces that take part in this festival are considerable; they comprise, beside those mentioned in the above programme, a band of Spanish students, Swiss yodlers, Scotch bagpipers, a drum and fife corps, and a large fanfare of brass instruments. The chorus, taken for the most part from the ranks of the Handel & Haydn Society, is announced on the bills as five hundred strong; this figure is, however, rather *fantaisiste*, about half that number being probably nearer the truth.

The excellence of Sousa's band has often been testified to in these columns; last evening it maintained its reputation brilliantly. Mr. Sousa's own "Salute of the Nations" to the Columbian Exposition, a rousingly noisy potpourri on national airs, created the wildest enthusiasm in the audience; it is one of the very few things that have ever filled Mechanics' Hall with musical sound.

The Women's Orchestra, about seventy strong, played with excellent precision and dash under Mr. Arthur W. Thayer's inspiring baton, although the place is too large for them to be really effective in. The chorus was so distributed over the vast stage, and was numerically so weak, that it was there more for the eye than for the ear.

The solo performances were exceptionally good, and enthusiastic encores were not wanting. Mme. Fursch-Madi, Signor Campanini and Mr. Mertens all sang admirably, and Mme. Van Caeteren, whom we had not heard before, made a very strong impression in the "Lucia" sextet.

Boston Post
May 5

COLUMBIAN FESTIVAL.

Opening of the Series of Brilliant
Musical Entertainments in
Mechanics' Hall.

THE COMING PRODUCTION AT THE PARK.

News and Gossip From the Different
Theatres in the City—The Coming
Performance of "Romeo and
Juliet."

The Columbian musical festival opened most auspiciously in Mechanics' Hall last evening before an enthusiastic audience, which completely filled the vast structure. The scheme is a most worthy as well as ambitious one, for the performers have all been carefully selected and the programmes have been arranged with regard to artistic as well as popular taste. Sousa's excellent band was supplemented by a women's orchestra, a mixed chorus and Signor Campanini, Herr Mertens and Mme. Fursch-Madi as soloists.

The concert opened with Gilmore's "Columbia," by chorus, band and orchestra and was followed by a Hungarian fantasia played by the orchestra. Rubinstein's ballet suite from "Feramors" was admirably given by the band, the skill of Mr. Sousa as a leader being finely demonstrated. Herr Mertens sang Valentine's song from "Faust" with excellent expression, and as an encore gave the Toreador's song from "Carmen." He has a powerful, well-modulated voice which easily filled the hall. Liszt's Hungarian Rhapsody No. 2 was followed by a soprano solo from Gounod's "Queen of Sheba" and two numbers by

the band. The march "Sem Fidelis," played by orchestra, band, fife and drum corps, was particularly good.

Signor Campanini rendered the famous "Salve Dimara" from "Faust" superbly and the remaining numbers were the overture to "Merry Wives of Windsor," the sextet from "Lucia" and Sousa's "Salute of the Nations," in which the various national airs were introduced.

This afternoon the programme will be composed chiefly of selections from Wagner, and in the evening there will be a mixed programme. These concerts are musical treats and should and doubtless will receive hearty patronage.

Boston Daily Traveler
May 15

COLUMBIAN MUSICAL FESTIVAL.

Opening Concert in the Series of
Seven at Mechanics' Hall.

The Columbian Musical Festival, under the direction of John Philip Sousa, was inaugurated at Mechanics' Hall last evening, before an audience that filled the seats upon the floor of this large auditorium, and largely occupied those in the balcony. The hall was finely decorated in national colors, and there were portraits of George Washington and Abraham Lincoln on either side of the stage, with a centre piece representing Columbus first setting foot upon American soil.

The superb military band known as Sousa's Concert Band was the dominant factor in concert, the assisting organizations and talent embracing a ladies' orchestra of about 50 players; a chorus of 300 or more voices; the sopranos, Mrs. Fursch-Madi and Mrs. Van Caeteren; the contralto, Miss Behnne; Mr. Italo Campanini, the tenor, and Mr. William Mertens, baritone.

V. S.

The festival opened with the patriotic air, "Columbia," P. S. Gilmore, performed by the chorus, band and ladies' orchestra. Sousa's Band played the Ballet music, "Feramors," Rubinstein; Hungarian Rhapsody No. 2, Liszt; Andante from Sonata op. 14, Beethoven, and a March, "Semper Fidelis," composed by Sousa, the orchestra and a drum corps assisting in the latter; and a piece called "Salute of the Nations to the Columbian Exposition," composed by Sousa, which introduces various National Hymns and employs in its execution, besides the band bag-pipes, Swiss warblers, trumpeters, drum and fife corps and the chorus, ending with the "Star Spangled Banner," in which all the forces join, while a tableau of Columbia triumphant is shown at the back of the stage. This piece was received with immense enthusiasm. It will be repeated at each performance.

There were also two numbers played by the ladies' orchestra in a manner that was not discreditable to its efforts, and the performance of the sextette from "Lucia," in which Mrs. Van Cauteren, Miss Behne and Messrs. Campanini, Mertens and Viviani took part. These numbers were conducted by Mr. A. W. Thayer. Mr. Sousa conducted all the other selections. Mr. Mertens sangs "Dio Possente" from Gounod's "Faust" in a throaty and untuneful manner. He was applauded, however, and added the popular "Toreador's Song" from "Carmen." Mr. Campanini created quite a furore with his "Salve dimora" from "Faust," and for an encore gave a song of Tosti's. Mrs. Fursch-Madi, with her fine voice and noble style, sang the great air from Gounod's "Queen of Sheba," and with such success that she was obliged to add another number in response to the enthusiastic applause of the audience. The

Boston news
May 5

FEAST OF MUSIC.

Sousa's Band at the
Mechanics' Building.

The Women's Orchestra and a
Big Chorus Assist.

In Theatrical Circles---Gorgeous
Gowns.

Mechanics' building is in gala attire once more. The flags of all nations, the mottoes of all states in the United States and the red, white and blue star-spangled banner are intermingled in profuse and tasteful decoration of the great concert hall; and last evening the big Columbian Musical festival, under the direction of John Philip Sousa, began in the midst of all this bunting display and before an audience of over 3000 people. In fact, there seemed but few vacant seats in the hall.

The centre of the stage was occupied by Sousa's band; directly in front of the stage sat the women's orchestra, composed of 75 ladies of Boston. On both ends of the stage sat the male portion of the chorus of 500 from the Handel and Haydn chorus, and upon raised seats on each side of the stage sat the ladies who help make up the same big chorus.

The audience was an appreciative and a critical one. The programme was as follows:

Patriotic air, "Columbia".....P. S. Gilmore
Solo, chorus, band and orchestra.
Ballet suite, "Feramors".....Rubinstein
a. Bayadere dance.
b. Candle light dance of the Bride of Cashmere.
c. Second dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
Baritone solo, "Dio Possente" ("Faust").....Gounod
Herr Mertens.
Hungarian rhapsody No. 2.....Liszt
Soprano solo, "Queen of Sheba".....Gounod
Mme. Fursch-Madi.
{ a. Andante from sonata, op. 14..... Beethoven
{ b. March, "Semper Fidelis".....Sousa
Band, orchestra, trumpet and drum corps.
Tenor solo, "Salve Dimora".....Gounod
Sig. Campanini.
Orchestral number.

By the women's orchestra.
Sextet, "Lucia".....Donizetti
Mme. Van Cauteren, Miss Behne, Messrs. Guille, Mertens, Viviani and Campanini.
Chorus, band, orchestra.

Conducted by Mr. A. W. Thayer.
Salute of the nations to the Columbian exposition.....Sousa

The women's orchestra elicited particular applause, and deserved it thoroughly. Of course, Campanini brought forth extra applause, even upon first showing himself, and a generous response when he sang a selection from "Carmen."

The grand "wind up" of the programme was the "Salute of the Nations to the Columbian Exposition," composed by John Philip Sousa, and, by the way, this will be the concluding number in each afternoon and evening programme of the festival.

The following description will convey an idea of the characteristics of the composition of the "Salute of the Nations": A group of trumpeters and drummers first enter, and with a flourish proclaim the 400th anniversary of the discovery of America. Their measures are taken up by other groups of trumpeters and drummers in the distance, and then the band, orchestra, chorus and all the instrumental forces join in an arrangement of "Hail Columbia." Following this is a short fugue on the theme of "Yankee Doodle," which is supposed to accompany the ceremony of the reception of the guests from abroad. The great military band then takes up the Spanish national hymn, which leads up to a concerted number in which a group of Spanish students, playing the mandolin, introduce several airs of that country. This is followed by a grand fanfare, which introduce the playing of the Italian national air by the band. A solo for oboes follows upon the theme of the plaintive Swiss air, "Ranz des Vaches," which introduces a company of Swiss warblers singing their national folk songs. The roll of drums is then heard in the distance, which gradually grows louder as a prelude to the entrance of the band of the Prussian Guards playing "The Watch on the Rhine." After a short prelude by the orchestra, the Russian hymn is sung by a quartet of the principal vocalists of the festival artists, and then the trumpeters announce the approach of the French legions, which is accompanied by the singing of the "Marseillaise," by M. Guille. Attention then is given to the approach of the delegates from the Emerald Isle, whose arrival is announced by the playing of the "Wearing of the Green," by the Irish drum and fife corps. The grand band on the stage then takes up England's national air, "God Save the Queen," which accompanies the entrance of the British Grenadiers. Mr. V. H. Mertens, the baritone, then sings "Scots Wha Hae' wi' Wallace Bled," which is accompanied by the entrance of a band of bagpipers playing "The Campbells Are Coming." The composition ends with a great roll of drums by all the drum corps, and a fanfare by the trumpeters, which makes a prelude to the "Star Spangled Banner," in which all the vocal and instrumental forces or the festival join, as the tableau of Columbia triumphant is shown at the back of the stage.

And right here it seems appropriate to say something about the composer.

John Philip Sousa, the musical director of the Columbian festival, is not only an American by birth, but a native of the capital city of the nation, he having been born on Capitol Hill, Washington, D. C., Nov. 6, 1854.

His father was born in Seville, Spain, but left that country while a child and has been a citizen of the United States for many years, having served in the Marine band for more than 35 years. His mother is a native of Germany, but has also spent the most of a long life in this country. Young Sousa was put to school at an early age, so that by the time he was 14 years of age he was well grounded in the foundation branches of education such as are taught in public and private schools. At the age of 14 he began the study of music under the late John Espata, whose name is widely known among musicians.

He became a member of the Marine band of Washington at the age of 16 years. At the age of 17, he published his first composition. At the age of 18 he became the leader of an orchestra in Washington. In 1878, he became the director of the famous Philadelphia Church Choir company, and the larger part of the success of that organization was due to his intelligent training. In the fall of 1880, while in the West, the authorities at Washington tendered him the position of director of the Marine band, by telegraph, and he accepted it at once.

Mr. Sousa has composed three comic operas, "The Smugglers," "Katherine" and "Desire."

Mr. Sousa resigned the direction of the Marine band about six months ago to assume the direction of a new concert band, organized by music loving capitalists to be for America what the Band of the Garde Republicaine is to Europe—beyond comparison the first of military bands. It was made up of 50 solo artists, selected without regard to expense from the first organizations of the world, including the flower of Gilmore's great band. The band has been trained by him to such wonderful perfection that it can accompany a voice or a violin with the grace and delicacy of the finest string orchestra.

In all, the musicians of this musical festival number 200. Besides the soloists mentioned in last evening's programme there will take part Leonora Van Stosch, the great violiniste, and H. L. Clarke, cornet soloist. Then there are Spanish students, Swiss warblers, Scotch pipers, drum and fife corps and fanfare band.

This afternoon the programme, with the exception of the last number, is Wagner, Campanini, Mme. Fursch-Madi, Fraulein Behne, Mons. Guille, Herr Mertens and Sig. Viviani will take part.

The festival continues as follows: This afternoon, this evening, tomorrow afternoon, tomorrow evening and Sunday afternoon and Sunday evening.

A great many of the selections given at this festival are arranged especially for the World's Fair, where Mr. Sousa goes to conduct the grand concerts immediately after the close of the festival.

Boston Herald
May 5

THE MUSICAL FESTIVAL.

The Columbian Year Fifty
Commemorated.

Mechanics' Hall Presents a Brilliant
Spectacle—The Opening Concert a
Great Success—The Hit of the
Women's Orchestra—Director Sousa's
Triumph—Today's Programme.

The opening concert of the great Columbian musical festival given at Mechanics' Hall last evening fully justified all the promises made in regard to the scheme, and proved that Musical Director Sousa has a keen appreciation of the tastes of the public, as well as the ability to gratify them.

The audience that assembled to assist in this beginning of the local commemoration of the Columbian year was a notably brilliant one, filling the grand auditorium, and presenting an unusually gay aspect for Boston, the attire of the ladies being well calculated to light up the vast masses which were noted throughout the hall. The expressions of surprise and delight as the patrons of the evening entered the hall and saw the elegant manner in which it had been decorated for the festival was a well deserved tribute to the liberality and good taste shown in this particular of the arrangements. The great hall has never

been more successfully treated any decorator, and the odd effects of the use of the national colors were of rare skill and thorough knowledge of the use of draperies and streamers, and gave a striking background for the vast array of vocal and instrumental forces assembled for the evening.

The programme was an evidence of the catholic taste of Musical Director Sousa and his familiarity with the use of every possible combination of vocal and instrumental forces, the selections covering all classes of compositions with something to meet the desire of all music lovers. A fitting tribute was paid to P. S. Gilmore, to whom America is so greatly indebted for the introduction of great festival schemes as a part of the musical development of the nation, by opening the first programme with his own "Columbia," which was given to the chorus, band and orchestra, and made a very effective and impressive introduction for the festival. It served to show the good material assembled by the management and the number was heartily applauded.

Following this the much talked of orchestra of women players was heard in an Hungarian fantasy by Tobani, the players being directed by Mr. Arthur W. Thayer, who organized the orchestra at the request of Manager Blakely to show what women players, educated in Boston can do. The result can but make an important new departure in the employment of women players of orchestral instruments. The musicians of this orchestra certainly showed the tact of their sex by presenting a pleasing effect to the eye as they were grouped in the front centre of the forces of the evening, and their pleasing appearance was but an indication of their ability. Under the baton of Mr. Thayer the 70 young women won a recognition of their worth as musicians which they richly deserved. They were heard in the fantasy and the familiar "Merry Wives" overture. In both of these numbers the excellent quality of tone, the brilliancy of their playing, the sureness of attack, expression and general good effect, commanded the hearty applause of all who are willing to admit the equal ability of the two sexes. That better work can be done by longer practice and a greater familiarity with the work of concert programmes is, of course, to be admitted, but with such a beginning all things are possible to these woman players, and the action of Manager Blakely in putting this organization so prominently into the festival scheme is to be altogether commended.

Naturally the musical backbone of this festival scheme is to be found in the great concert band organized on a permanent basis by Bandmaster Sousa, with a view to giving to America what the Garde Republic band is to France, an ideal organization of reed, brass and percussion instruments, in the hands of musicians capable of giving the best possible results in their use. Such was the great French band that came here 21 years ago, such is the same band today, and such is Sousa's great concert band. It may be testing the credulity of those who were not present last night to say that in some respects Sousa has a better band than that which is the standard in France, and yet, it is but the simple truth, for, combined with the wonderful purity of tone, absolute control of the instruments, and light and shade seldom known, save in orchestral playing, the new band of Sousa has a brilliancy and vitality that even the French band does not altogether equal.

It is a great treat to hear such an organization, and last evening's applause, and it was given in ample supply, came largely from those who are competent to judge of the value of the real merits of the work done. It is unnecessary to specify in detail all the performances of the band, the success attending the playing of the ballet suite from Rubinstein's "Feramors," and the Hungarian rhapsodie No. 6, by Liszt, are sufficient to indicate the character of the selections in which the band was especially pleasing.

The event of the evening was the final number, a very clever descriptive piece called by Bandmaster Sousa, its composer, "The Salute of the Nation to the Columbian Exposition." It was shorn of some of the realistic features contemplated at first, but sufficient of these remain to ensure it an immense popularity throughout the Columbian year. Its principal features are worth a description on account of the admirable fashion in which the composer has appealed to all the elements which go to make up the American people of today.

It opens with first group of trumpeters and drummers proclaiming the 400th anniversary of the discovery of America. The flourish is answered in return by two other groups of trumpeters and drummers, and finally taken up by the band, orchestra and chorus merge into "Hail Columbia." Then comes a short fugue on "Yankee Doodle," while Brother Jonathan is supposed to busy himself receiving the guests as they land. The Spanish hymn is played by the band and followed by a concerted number by Spanish students of characteristic national music of Spain. At the end of that, the fanfare sound the flourish to the royal march, followed by the band playing the Italian national air. The oboe is then heard in plaintive Swiss "Ran des vaches," which is in turn followed by a company of Swiss warblers in folk songs. Then the drums are heard in the distance, gradually growing louder. Enter the band of the Prussian guards playing the "Wacht am Rhine." After a short prelude by the orchestra, the Russian hymn is played. The trumpets announce the approach of the French legions, and the "Marsellaise" is heard. This is followed by the entrance of the Irish drum and fife corps playing "The Wearing of the Green," during which enter the British Grenadiers. They are followed by "Scots, Wha Hae Wi Wallace Bled," which is the signal for the entrance of the band of Scotch pipers in the national costume playing "The Campbells Are Coming." Then, amid the roll of drums and the general acclaim, is heard the "Star Spangled Banner," by the combined forces, and the tableaux vivant of Columbia triumphant.

It is unnecessary to say that Composer Sousa has reviled in noise in this piece of musical description, but it is such noise as is heard on the "Fourth," and sets the blood a tingling; it is noise which stirs all that is patriotic, and all that tends to national pride. It is a right royal dealing with the hymns of the nations it deals with, and with the costumes, uniforms and all the other features introduced. "The Salute" is sure to win fame for Sousa whenever and wherever it is heard. Such was the result last evening, and the sort of ovation it got from "coldly critical Boston" ought to settle its immediate popularity all over the country.

The leading soloists were Mme. Fursch-Madi, Sig. Campanini and Herr Mertens, these being heard in solo numbers with great acceptance and each recalled, as usual in this city, where all are so popular. It is impossible to comment at length upon the singing of these artists or to refer to the work of the chorus, save to say that, in regard to the latter subject, the comment might be made that the veterans who were relied upon as singers of a certain prominent choral organization whose dignity has been offended by being named as a factor in this festival scheme, got so completely carried away by their interest in what was going on around them that their vocal work was somewhat airy in volume. All in all, the festival opened splendidly and should be an immense success.

This afternoon's programme:

Invocation to battle, "Rienzi"..... Wagner
Military band and Women's orchestra.
Romance, "Evening Star" "Tannhauser"..... Wagner
Herr Mertens.
Overture, "Tannhauser"..... Wagner
Elsa's dream, "Lohengrin"..... Wagner
Mme. Fursch-Madi.
Prelude, "Meistersinger"..... Wagner
Love song, "Walkure"..... Wagner
Sig. Campanini.
"Pride of the Valkyries"..... Wagner
Prayer and finale, "Lohengrin"..... Wagner
Mme. Fursch-Madi, Fraulein Behne, Mons. Guille,
Herr Mertens, Sig. Viviani and the great band.
Salute of the nations to the Columbian exposition.

This evening the programme is:

The presidential polonaise..... Sousa
(This composition has been performed at all state functions at the White House during the past five years.)
Military band and Women's orchestra.
Suite, "The Nutcracker" (new)..... Tchaikowsky
a. Trepak.
b. Chinese Dance.
c. The Swirlons.
(These pieces are miniature pictures, painted with infinite grace and care.)
Tenor solo, "I Lombardi"..... Verdi
Mons. Guille.
Chorus, "Hail, Bright Abode"..... Wagner
Conducted by Mr. Arthur W. Thayer.
Scene historical, "Sheridan's Ride" (by request)..... Sousa
Trio, "William Tell"..... Rossini
Messrs. Guille, Mertens and Viviani.
Entr'acte and danse des bacchantes, "Philemon et Baucis"..... Gounod
Soprano solo, "Caro Nome" (Rigoletto)..... Verdi
Mme. Van Cauteren.
Entr'acte gavotte..... Gillet
By Women's orchestra.
Violin solo, "Gypsy Dances"..... Sarasate
Miss Leonora Von Stosch.
Salute of the nations to the Columbian exposition.

COLUMBIAN CONCERTS.

Musical Festival Begins at Mechanic's Hall.

Eminent Soloists, Mammoth Band and
Chorus, Directed by Sousa.

Grand "Salute of the Nations" Closes a
Fine Programme.

Chicago hasn't a monopoly of Columbian festivals, for the Hub is having one of its own this week. Perhaps it isn't on quite so large a scale as the Western one, but there doesn't seem to be any reason why it shouldn't prove as enjoyable to those who wisely attend. The first concert was given last evening in Mechanic's Hall before a very large audience, and as nearly every number was encored the present indications are that Manager Blakely's short season of seven performances will be highly successful and satisfactorily profitable to all interested in the enterprise.

Mechanic's Hall was the only place in the city suitable for the large musical force utilized in this festival scheme; but its seating arrangements are not of the best for spectators, for, although one may hear and enjoy music there without seeing the performers, there is a satisfaction in having the artists in evidence to the eyes as well as to the ears.

As the floor of the building is on a level, the convenience of those who would occupy seats from half way down to the rear of the auditorium was thoughtfully provided for, and a gradual incline was built, elevating about half of the chairs from the floor proper to a few feet below the balcony, similar to the method used during the Abbey opera season in the hall.

Bare walls, too, were concealed by hundreds of yards of bunting, and a substantial and prosaic-looking building was thus transformed into a gayly-decorated and inviting festival hall.

Flags, pennants and banners of every nation were suspended aloft, and a maze of streamers of various hues were festooned from the centre of the roof, falling in graceful curves to the balcony rails.

Red, white and blue bunting entirely masks the gallery front, and rosettes, emblems, etc., dot the drapery at various intervals.

A view of the stage revealed a beautiful picture to the audience last evening.

The platform presented a kaleidoscope of rich colors and great animation. The entire end of the hall was walled in the national tricolor, which fell from the roof in graceful festoons and hid the unlovely organ behind streaming folds. A sort of drop depended from the ceiling, giving the effect of a stage. In the centre was placed the band, and directly in front and lower down the woman's orchestra of 75 pieces, while ranged on either side was the vocal chorus, consisting of the members of the Handel and Haydn Society and Boston Symphony orchestra chorus, in all 400 voices.

The white and delicate colored gowns of the ladies of the orchestra formed an artistic contrast to the navy blue and military red of Sousa's men, and the whole, framed by the patriotic colors, was a picture worth seeing.

Over this scene George Washington and Abraham Lincoln kept guard from either wall, and

Christopher Columbus Held Possession

of the new world directly over John Philip Sousa's head as he stood directing his players.

The programme was made doubly long by encores, the final "Salute" rousing great enthusiasm.

The soloists of the evening were Mme. Fursch-Madi, Signor Campanini and Herr Mertens.

Director Sousa paid a compliment to the late lamented musician, P. S. Gilmore, by beginning the programme with one of the latter's compositions, "Columbia," written for chorus, band and orchestra.

V. S.

10 Globe 5-11

Trawler 5-11

Boston Herald
May 6-11

The chorus was hardly up to anticipation at first, not singing with sufficient power to preserve the balance of harmony, the instruments drowning the singer's efforts.

Later in the evening they were heard in the "Lucia" number and in the finale, the latter being their best work of the evening.

The women's orchestra, conducted by Mr. A. W. Thayer, was a novelty. It is probably the largest organization of women players ever heard together in this country, and their performances last evening were highly creditable.

The strings were excellent, and but little fault could be found with the balance of the force. The brass contingent was the least satisfactory of any, the tones not being as pure and true as the other instruments.

They first played a Hungarian fantasia, and later on, Nicolai's familiar overture, "Merry Wives of Windsor." The latter composition was most delicately shaded and played with a spirit and swing that was charming. The tripping dance music by the violins was beautifully interpreted and seemingly without a break.

They also ably assisted the band and chorus in other numbers, and their orchestral selections were most heartily encored.

Mme. Fursch-Madi sang a selection from "Queen of Sheba" grandly. Her voice filled the hall, seemingly without extra exertion on the part of the singer, for her tones were clear and sweet. Her reception was very cordial and she was obliged to respond to an encore.

Campanini's tenor solo was in that singer's well-known artistic vein. Herr Mertens sang a barytone solo well. His voice is not very pure but his method is admirable and he was well received. Both gentlemen responded to recalls.

In the "Lucia" sextet, really a quintet last evening, Mme. Van Cauteren and Miss Behnne were heard. Miss Cauteren's soprano voice is very fine, and her solo work in future concerts bids fair to be very enjoyable.

The numbers by the band were played with telling effect.

The Success of the Evening

in their selections was the finale, written by Director Sousa and entitled "Salute of the Nations to the Columbian Exposition."

This will be given at every concert of the week, and its reception last evening probably will be duplicated at every performance.

Sousa's band has already established its reputation here, but its performance last evening indicated a marked improvement in finish and quality of tone. Possibly the hall assisted in this effect.

In the ballet suite from Rubenstein's "Pierrot" the oddly accentuated dance themes were given without slurring, and the second dance of the Bayaderes was particularly noticeable for its various shades of tone colors. Liszt's rhapsody and Beethoven's andante were also well played, and the Sousa march for the different instrumental forces was given with the greatest nerve and percussion effect.

Every number was encored, of course, and the finale, "Salute," should be heard to be appreciated.

This afternoon a Wagner programme will be given, with Mme. Fursch-Madi, Herr Mertens and Sig. Campanini as soloists, and Fraulein Behnne, Mons. Guille, Sig. Viviani, the band and orchestra assisting.

This evening the programme will be as follows:

The Presidential Polonaise.....Sousa
Military band and Women's orchestra.
Suite, The Nutcracker (new).....Tschalkowsky
Tenor solo, I Lombardi.....Verdi
Mons. Guille.
Chorus, Hail, Bright Abode.....Wagner
Conducted by Mr. Arthur W. Thayer.
Scene Historical, Sheridan's Ride (by request).....Sousa
Trio, William Tell.....Rossini
Messrs. Guille, Mertens and Viviani.
Entr'acte and danse des Bacchantes, Philemon
et Baucis.....Gounod
Soprano solo, Caro Nome (Rigoletto).....Verdi
Mme. Van Cauteren.
Entr'acte Gavotte.....Gillet
By Women's orchestra.
Violin solo, Gypsy Dances.....Sarasate
Miss Leonora Von Strosch.
Salute of the Nations to the Columbian Exposition.

Seats for the festival are sold in advance at Music Hall and also at Mechanic's Hall after 12 o'clock.

All that Sousa's Band contributed was done in that highly artistic manner that marks the playing of this fine body of musicians. Under the skilful conducting of Mr. Sousa the nuances of the various compositions played were delightfully rendered. A notable feature of the performance was the discrete and commendable manner in which the band played the accompaniments for the vocalists. Mr. Sousa has shown himself a most admirable conductor in this direction. This accomplishment is a most difficult one and one in which the majority of conductors fail to achieve success. This festival does not tend towards the highest point in art, but it meets the better popular taste, and consequently gratifies the desire of the public at large. It will be continued with performances upon the afternoons and evenings of today, tomorrow, and Sunday. The afternoon performances begin at 2.30.

WARREN DAVENPORT.

COLUMBIAN MUSICAL FESTIVAL.

The Wagner programme offered at the Columbian festival yesterday afternoon did not attract as large an audience as was expected. Mrs. Fursch-Madi, Mr. Campanini and Mr. Mertens were the soloists. Mrs. Fursch-Madi's performance of the selection from "Lohengrin," "Elsa's Dream," was a notable one for its breadth and brilliancy. Mr. Campanini also claimed the hearty applause of the audience with his rendering of the "Love Song" from the "Walkure." It goes without saying that what the fine band of Conductor Sousa performed was given in an artistic and effective manner.

The programme for the evening was a varied one. "The Presidential Polonaise" and "Sheridan's Ride," both composed by Mr. Sousa; "The Nutcracker" suite by Tschalkowski, and the "Entre-act and Danse of Bacchantes," from Gounod's "Philemon and Baucis" were rendered in the band's most artistic style. Mr. Guille sang "Celestial Aida" so effectively that the audience recalled him, and he responded with an air from "Martha." Mrs. Van Cauteren also claimed the applause of the audience with a brilliant performance of "Caro Nome," from Verdi's "Rigoletto," and was obliged to add another number at the demand of the audience. Miss Leonora von Strosch, the talented young violinist, played Sarasate's "Gypsy Dances" with breath of tone and brilliant technical display, and created great enthusiasm. She received a rousing encore.

Messrs. Guille, Mertens and Viviani sang the trio from "William Tell" so effectively that the audience demanded its repetition. The strings of the women's orchestra played a selection which was encored, and the chorus contributed the march number from "Tannhauser." The "Salute of the Nations," by Sousa, ended each programme.

This afternoon and evening there will be interesting programmes given. The performances tomorrow afternoon and evening will close the festival.

WARREN DAVENPORT.

THE MUSICAL FESTIVAL.

Second Day of the Great Columbian Commemoration.

Some Very Brilliant Programmes—Selections from the Wagner Repertoire—Director Sousa's Further Triumphs—The Women Players Become Popular—Today's Announcements.

The enterprise, liberality and good taste which characterize the great Columbian musical festival, now in progress at Mechanics' Hall, cannot be too highly commended.

Such an event is a credit to all who are associated with it, and the musical public can but show a hearty appreciation of the intelligent labor and heavy expenditure which has attended it. The artists and organizations have been selected with rare good judgment, programmes greatly varied in their character have been made and, under the guidance of John Philip Sousa and Arthur W. Thayer, their performance has been vastly gratifying.

Possibly an overestimate of the strength of the Wagner cult hereabout was made in the making of yesterday afternoon's programme, which was confined to the Bayreuth master's compositions exclusively, but this action has a complimentary side to so many of the public that it is not to be altogether condemned. The selection of such a programme when subjected to the flood of sunlight which flooded the building seemed out of place, and so something of the enthusiasm expected was lacking.

The soloists, Mme. Fursch-Madi and Sig. Campanini, were the most fortunate in their selections, and both these artists were given ample evidence of their popularity. Mme. Fursch-Madi was especially successful in calling out the applause of her audience, and her grand dramatic singing of "Elsa's Dream" was a source of great pleasure.

The evening's programme, however, came as a positive relief after the solid selections of the afternoon. The soloists in this concert came in for a large share of favor with the audience, which was thoroughly merited. M. Guille was heard again, and this "electric tenor" gave good cause for this designation. His delightfully musical voice, with its brilliant, true tones and the singer's admirable taste, were all so prominently shown in the "Celeste Aida" that the audience grew fairly boisterous in their applause, which he quelled by singing in a most artistic fashion the familiar "M' Aperi."

Mme. Van Cauteren also commanded the favor of her audience by her singing of the "Caro Nome." She is a thoroughly satisfying artist; her voice, a singularly bright, true soprano, with pure top notes, being used in a most admirable fashion. Her delivery of the "Caro Nome" was characterized by excellent taste and true artistic finish. She was recalled with much enthusiasm.

Few violinists have cared to test their powers as soloists in this big hall, but Miss Leonora von Strosch made an instant success in her number last evening, the "Gypsy Dances," by Sarasate, and was compelled to appear again to quiet the applause. The great trio for men's voices, from "William Tell," sung by Messrs. Guille, Mertens and Viviani, created the usual furor of old times, when there were singers such as M. Guille to lead it.

An apology is due the members of the chorus. These singers are members of a conservative organization. They do not easily accept new conditions and surroundings. When they do become identified, after their own way, with a new departure they are a tower of strength. This was proven last evening, for the "Hail, Bright Abode," was sung with splendid effect and was, deservedly, applauded to the echo. Anything previously written reflecting upon these singers is hereby made null and void.

Herald 6"

It goes without saying that Sousa's great concert band and its associate organization, the Women's orchestra, the string players alone assisting last evening, fairly delighted the evening's audience. Musical Director Sousa gave some splendid work of the heroic sort in his own "Sheridan's Ride," pleased all with his brilliant playing of "The Presidential Polonaise" and finally showed his absolute control over the band in the accompaniment to Miss von Stosch's solo. He has good cause for pride in his work, as shown in these strongly contrasted selections.

The dainty "Entr' Acte" gavotte, by Gillet, was played with exquisite taste by the young women, under Mr. Thayer's baton, and they had to repeat the final movement of the selection. Boston has approved of women as orchestral players. The rest of the country will probably follow this sensible example.

"The Salute of the Nations" ended each programme, and patriotism fairly bubbled up all over the vast building during its performance. It is a hit, and will make fame and fortune for Mr. Sousa.

This afternoon's programme includes Meyerbeer's "Torchlight Dance," "Flying Dutchman" overture, Lacome "Suite Gitana," "Last Days of Pompeii," vocal quartet from "Fidelio," a "Sanctus," for children's voices, and "Salute of the Nations." Soloists: Mme. Van Cauteren, Miss von Stosch, M. Guille, Sig. Viviani.

This evening's selections are Herodiade, ballet music of "Hamlet," vocal quintet from "Meistersinger," "Damnation of Faust," "Cavalleria Rusticana," "Salute of the Nations." Soloists: Mme. Fursch-Madi, Fraulein Behne, Sig. Campanini, M. Guille, Herr Mertens, and H. L. Clarke, cornet.

Boston Sat. Ev'g
Gazette May 6

The Columbian Musical Festival, which opened in Mechanics Building, on Thursday evening, was projected on a large and attractive scale. Entertainments were given on Friday afternoon and evening, and two performances were given yesterday. Sousa's splendid military band, an orchestra composed of women players, who did surprisingly efficient work, Mme. Fursch-Madi, Sig. Campanini, Mme. Van Cauteren, M. Guille, Miss Leonora Von Stosch, and numerous other artists, together with a grand chorus, participated in the performances, which were equally brilliant and interesting. Rarely have so many attractions of a high order of merit been brought together. The performances of Sousa's band were especially fine, and there can be no doubt that this is the most perfect organization of its kind in the country. To criticize the concerts in detail would take more space than is at our command; but we can unhesitatingly say that they were exceptionally good. Our readers, however, who have not as yet attended, will have an opportunity to judge for themselves, for concerts will be given this afternoon and evening. Two remarkably strong programmes will be performed. In the afternoon Sousa's Band, the Women's Orchestra, Miss Van Stosch and numerous other soloists will be heard; in the evening, in addition to the above, Mme. Fursch-Madi and Sig. Campanini will appear. The two orchestras in themselves would well repay a hearing. The entertainments deserve the heartiest patronage of the public, and we are sure that those who are present at these two concerts will be amply repaid by the pleasure and satisfaction they will experience. If they should be as brilliant as were the preceding concerts, they will be, like them, among the best in their kind ever heard here.

Boston City Transcript
6"

Mechanics Building: Columbian Festival Concerts.

The Columbian musical festival was continued in the Mechanics Building, yesterday, with a concert in the afternoon and one in the evening. At the afternoon concert a programme, made up entirely of Wagner's compositions, was followed by Sousa's "Salute of the Nations," which concludes each programme of the festival and creates great enthusiasm. The soloists were Messrs. Campanini and Mertens and Mrs. Fursch-Madi. In the evening a varied programme was given, which showed the work of the chorus and band to advantage. Particularly good was the singing of "Hail, Bright Abode," by the chorus. The solos by Mr. Guille and Mrs. Van Cauterer were followed by recalls, and the trio from "William Tell," as given by Messrs. Guille, Mertens and Vivian, was most enthusiastically received. The violin solos of Miss Leonora Von Stosch were exceedingly fine.

Boston News 6"

WAGNER'S DAY.

Conductor Sousa's Selections
From the Master.

Miss Von Stosch, Violiniste, Gets
an Ovation.

Today's Programmes Will Be
Brilliant.

The Mechanics' hall musicale is pre-eminently a success. There were fully 2500 people present yesterday afternoon, which shows that the interest in the wonderful musical exploits of Sousa's band is very great.

Sig. Campanini was in unusually good voice, and gracefully responded to the encore of the appreciative audience. Mme. Fursch-Madi and Herr Mertens rendered their solos with much feeling and strength of tone. Mr. Sousa's great composition, "Salute of the Nations to the Columbian Exposition," is full of agreeable surprises that keep the audience in a continually happy and expectant mood.

The afternoon programme was as follows:
Invocation to Battle, "Rienzi".....Wagner
Military band and Women's orchestra.
Romance, "Evening Star," "Tannhauser"

.....Wagner
Herr Mertens.
Overture, "Tannhauser".....Wagner
Elsa's Dream, "Lohengrin".....Wagner
Mme. Fursch-Madi.
Prelude, "Meistersinger,".....Wagner
Love song, "Walkure".....Wagner
Sig. Campanini.

"Ride of the Valkyries".....Wagner
Prayer and finale, "Lohengrin".....Wagner
Mme. Fursch-Madi, Fraulein Behne, M. Guille, Herr Mertens, Sig. Viviani and the great band.

"Salute of the Nations to the Columbian Exposition,".....Sousa

The evening attendance at the festival was not so large as in the afternoon, many doubtless waiting for this afternoon, this programme being especially attractive. People who knew what last evening's programme was certainly didn't stay away on account of its unattractiveness.

The new descriptive compositions of Tschalkowsky, executed by Sousa's band, were beautiful little pictures. "Sheridan's Ride," by Sousa, was the most effectively descriptive number of the evening. M. Guille was at his best, and his best is one of the clearest, easiest and sweetest tenors. Mme. Van Cauterer also won a large share of approval.

But the impetuous, decisive applause that would admit of no unsatisfactory bow of recognition was showered upon Miss Leonora Von Stosch when she had completed Sarasate's "Gypsy Dances." Beside her wonderful mastery of the violin, Miss Von Stosch has the additional charm of being a very sweet-faced, handsome young lady, who knows just how to rise her gracefully molded arms, and just when to smile in her bright, winning way. Her violin is very old, being a gift from a wealthy New Yorker who heard her play. The programme:

Boston City Record
6"

The Columbian Festival.

A large audience was present last evening at the Mechanics' Building, to hear the delightful music rendered by the soloists and others of the Columbian Musical Festival, under the leadership of J. P. Sousa. The programme was long and varied, and the numbers were enjoyed by all present.

Boston Journal 11
May 6

AT MECHANICS' HALL.

Second Day of the Columbian Musical Festival—An Enjoyable Programme.

Friday, the second day of the series of Columbian Festival Concerts at Mechanics' Hall, did not receive the large attendance it deserved. The afternoon programme was made up of selections from Wagner.

The evening audience, the size of the auditorium considered, was a very small one. The efforts of the entertainers were well appreciated, however.

The concert began with the triumphal strains of the "Presidential Polonaise," by band and ladies' orchestra. A new number was a part of a "suite" by Sousa's Band, and was "The Nutcracker." This was followed by other "miniature musical pictures."

M. Guille was the tenor soloist. The soprano was Mme. Van Cauterer and Rossini's trio from William Tell was rendered by Messrs. Guille, Mertens and Viviani.

Among the numbers which were especially enjoyed by the audience were M. Guille's tenor solo, "I Lombardi," by Verdi; the trio from "William Tell," the historical scene, "Sheridan's Ride," rendered by Sousa's band, by request. The women's orchestra won new laurels and the violin was well played by Miss Leonora Von Stosch. There was also a choral selection.

Boston Globe
May 6

A WAGNER DAY.

Great Composer's Works
Finely Rendered.

Large and Enthusiastic Audience Applaud Freely.

Second Day of Columbian Festival at
Mechanics' Hall.

Wagner was a name to conjure with yesterday afternoon at the Columbian musical festival in Mechanics Hall.

Its potency was sufficiently great to attract an audience of 2000 persons, who applauded every selection with great enthusiasm.

The first number was the "Invocation to Battle" from "Rienzi," and the pure, resonant quality of the brasses was especially noticeable in the stirring, tingling battle strains, whose grandeur found sufficient scope in the grand hall of this building.

The second number was the romance, "Evening Star," from "Tannhauser," and the ample tones of Herr Mertens' noble barytone voice were none too great for the task of filling the great auditorium with a sufficient volume of harmony. The overture to "Tannhauser" followed, and the shadows in that gloomy story were finely accentuated by the band and orchestra under the skilful direction of Mr. Sousa.

Mme. Fursch-Madi showed herself the consummate artiste that she is by her rendering of Elsa's dream in "Lohengrin," and aroused much enthusiasm by the ease of execution and purity of her bell-like notes. The prelude to the "Meistersinger" was the next on the programme, and again the richness and even balancing of reeds, strings and brasses proved a harmonic delight.

When the soft, velvety tones of Campanini's voice, once the marvel of the lyric stage, were heard in the love song from "Die Walkure" a hush settled over the house, which only gave way to enthusiastic applause at the termination of the song. Round after round of applause followed, and the audience would not be satisfied until they recalled him, and he repeated the latter part of the song as the encore.

T.S.

12 Globe 62

The brief number of "The Ride of the Valkyries" was succeeded by the prayer and finale from "Lohengrin," a quintet in which the participants were Fursch-Madi, Campanini, Fraulein Behnne, contralto; Mertens, barytone, and Sig. Viviani, basso, and which was in every sense an artistic triumph.

The salute of the nations to the Columbian exposition was the closing number.

In the evening another change of programme was given. The band selections were, "Presidential Polonaise, Tchaikowsky's "Nutsacker," suite, Sousa's "Sheridan's Ride," "Dance of Bacchantes," Gounod, and "Salute of Nations." The different numbers were interpreted with excellent expression and an understanding of the various composers' ideas.

The peculiar personnel of this organization, it being a concert and not a military band, enables Director Sousa to treat many compositions in a manner never attained before in this country, giving an unwonted delicacy and refinement to concert selections impossible in the organizations of a similar kind, formed to play military music. "Sheridan's Ride," with its realistic effects of the galloping horse, fairly divided honors with the stirring finale, "Salute of Nations," and an encore was demanded, the band responding with a march.

Sig. Guile sang a tenor solo from "I Lombardi," with fine effect. His voice is flexible and pure, and the carrying power enabled him to be heard even in the rear of the great hall.

With Messrs. Mertens and Viviani he was also heard in a trio from "William Tell." Encores to both numbers attested the enjoyment of the auditors.

The chorus sang one selection, "Hail, Bright Abode," and showed to better advantage than on the first evening. The women's orchestra gave a charmingly sympathetic performance of Gillet's "Entr'acte Gavotte." The string contingent of the orchestra is deserving of great praise for its share in the interpretation of the work.

The beauty of Mme. Caution's voice charmed everyone. It is sweet, very true to the key, strong and under excellent control. She vocalizes without apparent effort and suggests a reserve power somewhat uncommon for a soprano when singing in so large a hall.

The artist sang "Caro Nome" from Rigoletto very brilliantly, responding to her encore with a French song.

Miss Von Stosch's violin solo was one of the most pleasing features of the concert, the fair young woman playing Sarasate's "Gypsy Dance" with artistic grace and simplicity. The difficult passages were deftly executed, and the tones were clear and true.

The audience seemed to be heartily pleased with the programme, encores were very frequent and "The Salute" closed an enjoyable concert.

The programme for this afternoon will be as follows:

Torchlight dance No. 3. Meyerbeer
Military band and women's orchestra.
Bass solo, Magic Flute. Mozart
Sig. Viviani.
Sanctus. J. W. Tufts
Chorus of Boston public school children. H. E. Holt, director.
Overture, Flying Dutchman. Wagner
Soprano, Polonaise, Mignon. Thomas
Mme. Van Caution.
Suite, Gitanilla. Lacome
Tenor solo, M'Appari, Martha. Flotow
M. Guille.
Gavotte. Edith Swepstone
By the women's orchestra.
Violin solo, Rhapsodie Hongroise. Hauser
Miss Leonora Von Stosch.
Last Days of Pompeii. Sousa
Quartet, Fidelio. Beethoven
Mme. Van Caution, Fraulein Behnne, M. Guille
and Sig. Viviani.
Salute of the nations to the Columbian Exposition. Sousa

This evening selections from compositions by Sousa, Thomas, Wallace, Gillet, Massenot, Arban, Bizet, Wagner, Berlioz and Rossini will constitute the programme. The solo numbers will be given by Mme. Fursch-Madi, Mr. Herbert L. Clarke, Sig. Campanini and Herr Mertens.

Boston Herald
May 7

MUSICAL MATTERS.

Final Concerts of the Columbian Festival.

The Shakespeare Programme of the Cecilia—Last Times of the "Isle of Champagne"—The Music Committee "Gives It up" Again—Summer Opera—The Promenades.

The concerts of the Columbian festival at Mechanics' Hall yesterday afternoon and evening fully confirmed the estimates put upon this great enterprise after previous hearings of the artists and organizations assembled for its performances.

Evidences of the skill of Musical Director John Philip Sousa in catering to the tastes of the music loving public were unmistakably shown in the character of the programmes, and the audiences were keenly appreciative of all the good work done.

The novelties of the afternoon concert of yesterday were the first performance of Conductor Sousa's new descriptive piece, "The Last Days of Pompeii," and the appearance of a large chorus of school children, under the direction of Mr. H. E. Holt, who contributed a "Sanctus" by J. W. Tufts to the programme.

The singing of the children was thoroughly enjoyed, the quality of tone, the certainty of intonation and the full, free style in which the young people used their voices alike, giving pleasure. The audience were given an opportunity to realize how definite a knowledge the little singers had of their work by a few preliminary exercises, and altogether the juveniles showed very clearly that Mr. Holt's system of instruction produces very practical results.

Director Sousa has a very happy faculty in descriptive writing, and in his three-tone pictures of "The Last Days of Pompeii," which he calls "In the House of Burbo and Stratonice," "Nydia" and "The Destruction," he brings the scenes to the imagination with fine artistic realism. His masterly use of the reeds, brass and percussion of this band demands the fullest praise, and his treatment of the several scenes gained him the heartiest applause.

In last evening's concert the soloists were Mme. Fursch-Madi, Fraulein Behnne, Sig. Campanini, Mons. Guille, Herr Mertens, and H. L. Clarke, cornet, and the programme included an aria from Herodiade, the ballet music of "Hamlet," the vocal quintet from "Meistersinger," selections from "Damnation of Faust," "Hail Bright Above," and the "Salute of the Nations."

The audience was very enthusiastic, and soloists, chorus, orchestra and band well merited the favor shown them.

Bos. Courier 7

THE MUSICAL FESTIVAL.

Mr. John Philip Sousa and concert company en route for the World's Fair have been tarrying at Mechanics' Hall since Thursday evening in order that the great musical metropolis of this country, otherwise known as modern Athens might be honored with the very first concerts of Mr. Sousa's altogether attractive series.

While the best brass band in the world is well nigh worse than none at all, it can truly be said of conductor Sousa's organization that it is very superior. It plays superbly. Its performance of the Liszt Rhapsodie Hongroise, No. 2, on Thursday evening was perhaps the highest realization imaginable of just such musical genre as would seem to justify the very existence of the so-called military band. A gratifying feature of these festival concerts has been with the surprisingly fine playing of the woman's orchestra, under Mr. Arthur W. Thayer. Even thus early in its career there is very little of the feminine gender noticeable in the playing of this orchestra. Finish, precision and energy are already well developed in its playing, and a thoroughly efficient and artistic conductor has unmistakably been its guide. All honor, too, to the name of Julius Eichberg, that such a promising organization of feminine instrumentalists is rendered possible. The orchestra has proven one of the most novel and interesting attractions of the festival, and has been deservedly applauded and encored. The grand coterie of soloists include Mme. Fursch-Madi, Mme. Van Caution, Miss Von Stosch, Sig. Campanini, William Mertens and other eminent artists. Concerts by Mr. Sousa's band and the above artists, the woman's orchestra included, will be given in Mechanics' Hall, this (Sunday) afternoon and evening.

Boston Times
May 7

COLUMBIAN MUSICAL FESTIVAL.

The Columbian Musical Festival which is being held at Mechanics' building so far has been a great success, and those who attend the concerts this afternoon and evening will be given a varied musical treat. Mr. D. Blakely has again demonstrated his ability as an organizer, for the results have been very pleasing.

So strong have been the programmes and so excellent have been the artists and musical organizations participating that to mention in detail the five concerts already given would tax our space. In general, however, it may be said that enjoyment has been derived from each selection, and the performers have shown high ability in each case.

Sousa's Concert band, John Philip Sousa, director, is the leading feature, of course, and they play magnificently. The Salute to the Nations and the "Last Days of Pompeii," both by Mr. Sousa, have roused much enthusiasm. The latter is a strong piece of descriptive music that displays extreme robustness and virility of invention. The great band did it full justice.

The Women's orchestra is a decided novelty, but one deserving every praise. Yesterday afternoon they substituted for one of their numbers Hoffmann's Schlummerlied, and it was performed with the exquisite delicacy that it demands.

The chorus singing at the evening concerts has been pleasing, and the soloists throughout have won hearty applause. Among the vocalists are Mme. Fursch-Madi, Mme. Van Caution, Miss Behnne, and Messrs. Guille, Campanini, Mertens and Viviani. Miss Leonora Von Stosch, the violinist, has shown herself well worthy of the flattering reports which have preceded her.

An interesting feature of yesterday afternoon's concert was J. W. Tufts' "Sanctus," which was superbly sung by a chorus of Boston public school children under the direction of Mr. H. E. Holt. They showed the best of training and wonderful accuracy of intonation. Among the best known numbers of the same programme was Lacome's Suite, "Gitonilla," the waltz of which stands out in superior beauty and tunefulness.

Those organizing and participating in the festival deserve praise and thanks. That the concerts today (the last two) will be enjoyable and of great scope may be judged from a study of the programmes below.

Boston Globe 7

MUSICAL MATTERS.

Close of the Big Columbian Festival.

King Pomery See Soon to Go—Two Cecilia Concerts.

Vocal and Instrumental Recitals and Gossip About Musicians.

The performances given at the Mechanic's building during the week under Mr. Blakely's management have been upon a very elaborate scale, the Sousa band, under the direction of Mr. John Philip Sousa, being assisted by a large chorus, a female orchestra, and such eminent soloists as Mme. Fursch-Madi, Sig. Campanini, Mons. Guille, Mme. Van Caution, Fraulein Minnie Behnne, Miss Leonora Von Stosch, Sig. William Mertens and Sig. Viviani.

Globe 7"

This array of artists is notable, even in this era of high class musical combinations, and the performances have been of such a character that all grades of musical auditors have been suited and thousands have enjoyed selections of the better class of compositions grandly interpreted at a comparatively small outlay.

The band is not a military band, but in fact a military orchestra, its composition differing from that of any organization in this country, being modeled after the Garde Republicaine of Paris.

The band numbers among its members many eminent soloists, and during its brief existence, under the direction of Mr. Sousa, has gained an enviable name for its artistic presentations of works seldom found in the repertory of a band.

The two concerts yesterday drew good audiences, and all of the principal soloists, instrumental and choral forces, aided in the programmes.

Today the Columbian Festival will close, concerts being given in the afternoon at 2 and in the evening at 8 o'clock. This afternoon's programme will be as follows:

Marche du Sacre, Le Prophete..... Meyerbeer
Band and orchestra.
An album leaf..... Wagner
Tenor solo, Stances..... Fliegler
M. Guille.
Miserere, Il Trovatore..... Verdi
Messrs. Bode and Raffayolo.
Fantasia, In a clock store..... Orth
Solo, contralto, Nobil signor (Huguenots)..... Meyerbeer
Miss Behnne.
Two numbers from Peer Gynt suite No. 1..... Greig
By the women's orchestra.
Mad scene, from Lucia..... Donizetti
Mme. Van Cauteeren.
Violin solo, (a. Reverie..... Vieuxtemps
(b. Russian mazurka..... Wienawski
Miss Leonora Von Stosch.
Songs of grace and songs of glory..... Sousa
Prayer and finale, Lohengrin..... Wagner
Mme. Van Cauteeren, Fraulein Behnne, M. Guille,
Herr Mertens and Sig. Viviani.

The festival will close this evening with the following selections:

Grand march, Aida..... Verdi
Band and orchestra.
Overture, King's Lieutenant..... Titi
Tenor solo, Then, You'll Remember Me..... Balfe
Sig. Campanini.
Symphonic poem, The Chariot Race (by request)..... Sousa
Chorus, Unfold Ye Portals..... Gounod
Fantasia upon Hungarian airs..... Tobany
By the women's orchestra.
Soprano solo, Le Soir..... Gounod
Mme. Fursch-Madi.
Violin solo, Gypsy dances..... Sarasate
Miss Leonora Von Stosch.
Songs of grace and songs of glory..... Sousa
Inflammatus, from the Stabat Mater..... Rossini
Mme. Fursch-Madi, chorus, band and orchestra.
Salute of the nations..... Sousa

MUSICAL MATTERS.

The Columbian Musical Festival Closes With the "Salute of the Nations"—Other Events.

Boston's Columbian Musical Festival, which has been the chief attraction at the Mechanics' Fair Building for the past four days, came to a triumphant close last evening with the closing strains of the stirring "Salute of the Nations to the Columbian Exposition."

The large audience was an enthusiastic and appreciative one and encored every number to such an extent that the obliging Mr. Sousa was compelled to bow his thanks again and again, and reply with other selections to the imperative demand.

Signor Campanini was received with great applause, and after his rendition of Balfe's "Then you'll remember me," received a double encore. The symphonic poem, "The Chariot Race," was as realistically played as ever. The fantasia upon Hungarian airs by the women's orchestra was also encored.

Miss Leonora Von Stosch was the favorite of the audience, and after her admirable playing of "Gypsy Dances" was recalled again, until it seemed as though her auditors would never be tired. Mme. Fursch-Madi and Messrs. Campanini, Guille and Viviani in the trio from "William Tell" won new laurels from their fans.

FESTIVAL IS CLOSED

Last of a Most Successful Series
of Concerts---Music Lovers'
Feast Ends.

FAREWELL OF SOUSA

Tonight at the Grand Opera
House---A Coming Attraction
---Wilson's Testimonial.

The Columbian musical festival closed last evening and Mr. Sousa's band left for Syracuse with the satisfaction of having contributed the most successful series of concerts, from an artistic standpoint, that Boston has ever seen. The musical portion of Boston has gone wild over Mr. Sousa's organization of artists and will gladly welcome the return of both the conductor and the band.

The programme of Saturday afternoon was given before a good house. Mme. Van Cauteeren and M. Guille were the successes of the concert. M. Guille was obliged to respond to several encores for his singing of "M'Appari," from "Martha," and Mme. Van Cauteeren was vigorously applauded for a neat polonaise from "Mignon." Miss Leonora von Stosch rendered several of her remarkable violin solos, and the choruses were well received. The band under Mr. Sousa's direction rendered the programme which was printed in Saturday's paper. "The Flying Dutchman" overture made the hit of the afternoon, and the closing "Salute of the Nations to Columbia" was as big a success as ever.

Saturday evening's concert had an exceptionally attractive programme, and as a result, the great hall was packed. The soloists, Sig. Campanini, Mme. Fursch-Madi, Mr. Herbert L. Clarke, Herr Mertens, Miss Behnne and Messrs. Guille and Viviani received flattering recalls as a result of their excellent work. The programme was largely classical, containing selections from Massenet's "Herodiade," the Toreador song from "Carmen," a quartet from "Die Meistersinger," selections from Berlioz' "Damnation of Faust" and Mascagni's "Cavalleria Rusticana." The concert concluded, as usual, with Sousa's grand "Salute of the Nations to the Columbian Exposition," having opened with his "March Militaire," "The Thunderer."

The programme for yesterday afternoon was as follows:

Marche du Sacre, "Lied Prophete,"... Meyerbeer
Band and orchestra.
Suite, "The Nutcracker"..... Tchaikowsky
Tenor Solo, "Stances"..... Fliegler
M. Guille.
"Miserere," "Il Trovatore"..... Verdi
Messrs. Bode and Raffayolo.
Fantasia, "In a Clock Store"..... Orth
Solo, Contralto, "Nobil Signor," ("Huguenots")..... Meyerbeer
Miss Behnne.
Two numbers from "Peer Gynt" Suite
No. 1..... Greig
By the Women's orchestra.
Mad Scene, from "Lucia"..... Donizetti
Mme. Van Cauteeren.
Violin Solo, (a. Reverie..... Vieuxtemps
(b. Russian Mazurka..... Wienawski
Miss Leonora Von Stosch.
Religious Meditations---Songs of Grace and
Songs of Glory..... Sousa
Quartete from "Rigoletto"..... Verdi
Mme. Van Cauteeren, Miss Behnne, M. Guille
and Herr Mertens.
"Salute of the Nations to the Columbian
Exposition"..... Sousa

The programme was one of the most successful of the festival. Outside of "The Nutcracker" and Bandmaster Sousa's "Salute to the Nations," the numbers were all new, and each received an enthusiastic reception. In the "Miserere," Mr. Bode played the cornet from the platform and Sig. Raffayolo took up the response on the saxophone from the balcony with excellent effect. The "Clock Store" description brought in the tones of timepieces of every description, including the cuckoo, the alarm and the cathedral. Miss von Stosch's violin solo was well played and was warmly received. The "Songs of Grace and Glory" is an effective medley, embracing transitions from such pieces as "Steal Away,"

"Mary and Martha," to "Gloria et Landamus," from Giorza's mass, "The Psalms" and similar compositions. In many instances Mr. Sousa has succeeded in picturing a strain of remarkable similarity in compositions of so widely a different character. The whole winds up with a strong rendering of "Nearer My God to Thee," with cathedral chimes.

The feature of the "Rigoletto" quartet was the easy taking of high C by Mr. Guille.

The star effort of last evening's programme was Sousa's symphonic poem, "The Chariot Race." Miss von Stosch's violin solos were highly appreciated and called forth an encore.

Sousa's "Salute" never lost its interest from the beginning to the close of the brilliant festival. Following is last evening's programme:

MUSICAL MATTERS.

Ending of the Columbian Festival Concerts.

The Columbian musical festival came to an end with the concerts of yesterday afternoon and evening at Mechanics' Hall, both the events being attended by very enthusiastic audiences.

Two novelties of an interesting character were included in the programme, the first called "In a clock store," being a clever musical imitation of the sounds heard during an hour among a collection of clocks in which the varied ticking and striking are ingeniously introduced.

The second novelty was a collection of sacred hymns and tunes arranged by Conductor Sousa, under the title of "Songs of Grace and Songs of Glory," in the playing of which an imitation of a chime of bells was very effectively used. This proved a very pleasing composition and was heartily applauded in both concerts.

The soloists of the festival were all heard with pleasure, and their numbers made the concerts constantly interesting.

The women's orchestra came in for a large share of the applause at both concerts, and under Mr. Arthur W. Thayer's direction this organization has gained a recognition in the festival scheme which can but result in a more general recognition of the value of women players in orchestral work in the future.

It is greatly to be regretted that a more liberal patronage was not given the great enterprise. It is useless to offer explanations, but a repetition of such affairs need not be looked for in this city speedily.

CLOSE OF THE MUSICAL FESTIVAL.

Sousa's Famous Band Heard for the Last Time in Mechanic's Hall.

The Columbian musical festival was brought to a close last evening in Mechanic's Hall. The festival has been conducted on liberal principles, and was worthy of more cordial support than has been given it by the Boston musical public. The audiences present yesterday afternoon and evening were of fair size, and enthusiastic applause prevailed at both concerts.

The programmes were made up largely from selections which had met with particular favor at previous concerts. An encore was demanded for each number. The soloists at the afternoon concert were Mr. Guille, tenor; Miss Behnne, contralto; Mme. Van Cauteeren, soprano, and Miss Leonora Von Stosch, violinist. In the evening Sig. Campanini, Mme. Fursch-Madi and Miss Van Stosch were heard with pleasure.

AMONG THE MUSICIANS.

The Columbian festival in Mechanics' Hall closed with the two performances yesterday afternoon and evening, when two attractive programmes were offered. The series have been artistically successful, and some most pleasing concerts have been given which establish more firmly than ever Mr. Sousa's reputation as a musical director.

THURSDAY EVENING, MAY 4.

PATRIOTIC AIR, "Columbia,"	P. S. Gilmore
Solo, Chorus, Band and Orchestra.	
HUNGARIAN FANTASIE,	Tobani
Women's Orchestra.	
Conducted by Mr. A. W. Thayer.	
BALLET SUITE, "Feramors,"	Rubinstein
a. Bayadere Dance.	
b. Candle-light Dance of the Brides of Cashmere.	
c. Second Dance of the Bayaderes.	
(Adapted from the original score by John Philip Sousa.)	
BARITONE SOLO, "Dio Possente" (Faust).	Gounod
Herr Mertens.	
CHORUS, "Unfold Ye Portals,"	Gounod
HUNGARIAN RHAPSODY No. 2.	Liszt
SOPRANO SOLO, "Queen of Sheba,"	Gounod
Mme. Fursch-Madi.	
{ a. ANDANTE FROM SONATA, Op. 14,	Beethoven
{ b. MARCH, "Semper Fidelis,"	Sousa
Band, Orchestra, Trumpet, and Drum Corps.	
TENOR SOLO, "Salve dimora,"	Gounod
Signor Campanini.	
OVERTUNE, "Merry Wives of Windsor,"	Nicolai
By the Women's Orchestra.	
SEXTETTE, "Lucia,"	Donizetti
Mme. Van Cauteren, Miss Behnne, Messrs. Guille, Mertens, Viviani	
and Campanini. Chorus, Band, Orchestra.	
SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION,	Sousa

FRIDAY AFTERNOON, MAY 5.

INVOCATION TO BATTLE, "Rienzi,"	Wagner
Military Band and Women's Orchestra.	
ROMANCE, "Evening Star," "Tannhauser".	Wagner
Herr Mertens.	
OVERTURE, "Tannhauser,"	Wagner
ELSA'S DREAM, "Lohengrin,"	Wagner
Mme. Fursch-Madi.	
PRELUDE, "Meistersinger,"	Wagner
LOVE SONG, "Walkure,"	Wagner
Sig. Campanini.	
"RIDE OF THE VALKYRIES,"	Wagner
PRAYER AND FINALE, "Lohengrin,"	Wagner
Mme. Fursch-Madi, Fraulein Behnne, Mons. Guille, Herr Mertens,	
Sig. Viviani, and the Great Band.	
SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION,	Sousa

FRIDAY EVENING, MAY 5.

THE PRESIDENTIAL POLONAISE,	Sousa
(This composition has been performed at all State functions at the White House	
during the past five years.)	
Military Band and Women's Orchestra.	
SUITE, "The Nutcracker" (new)	Tschaiakowsky
a. Trepak.	
b. Chinese Dance.	
c. The Mirlitons.	
(These pieces are miniature pictures, painted with infinite grace and care.)	
TENOR SOLO, "I Lombardi,"	Verdi
Mons. Guille.	
CHORUS, "Hail, Bright Abode,"	Wagner
Conducted by Mr. Arthur W. Thayer.	
SCENE HISTORICAL, "Sheridan's Ride," (by request)	Sousa
TRIO, "William Tell,"	Rossini
Messrs. Guille, Mertens, and Viviani.	
ENTR' ACTE AND DANSE DES BACCHANTES, "Philemon et Baucis,"	Gounod
SOPRANO SOLO, "Caro Nome," (Rigoletto)	Verdi
Mme. Van Cauteren.	
ENTR' ACTE GAVOTTE,	Gillet
By Women's Orchestra.	
VIOLIN SOLO, "Gypsy Dances,"	Sarasate
Miss Leonora Von Stosch.	
SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION.	

SATURDAY AFTERNOON, MAY 6.

TORCHLIGHT DANCE No. 3, Military Band and Women's Orchestra.	Meyerbeer
BASS SOLO, "Magic Flute," Signor Viviani.	Mozart
SANCTUS Chorus of Boston Public School Children. H. E. Holt, Director.	J. W. Tufts
OVERTURE, "Flying Dutchman,"	Wagner
SOPRANO, Polonaise "Mignon," Mme. Van Cauterer.	Thomas
SUITE, "Gitanilla," a. The Gypsies. b. Under the Stars. c. Under the Sun. d. The Gypsy Waltz.	Lacome
TENOR SOLO, M'Appou "Martha," M. Guille.	Flotow
GAVOTTE, By the Women's Orchestra.	Edith Sweepstone
VIOLIN SOLO, "Rhapsodie Hongraise," Miss Leonora Von Stosch.	H. L. L. L.
LAST DAYS OF POMPEII, 1. "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." 2. "NYDIA." "Ye have a word of light Where love in the love'd rejoices, But the blind girl's home is the House of Night And its beings are empty voices." 3. "THE DESTRUCTION." "At that moment they felt the earth shake beneath their feet; and beyond in the darkness, they heard the crash of falling roofs; a group of men and women, bearing torches, passed by the Temple. They were of the congregation of the Nazarenes; the troupe chanted along with the wild howl of the air, 'Behold! The Lord descendeth to judgement! He maketh fire come down from heaven in the sight of men! Woe to the harlot of the sea! Woe! Woe!' At that moment a wild yell burst through the air, and thinking only of escape, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. In the silence of the general sleep Nydia rose gently: 'Oh, sacred sea! I hear thy voice invitingly— Rest—Rest—Rest!'"	Sousa
QUARTETTE, "Fidelio," Mme. Van Cauterer, Fraulein Behnne, Mons. Guille and Sig. Viviani.	Beethoven
SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION,	Sousa

SATURDAY EVENING, MAY 6.

MARCH MILITAIRE, "The Thunderer," Military Band, Women's Orchestra, Drum and Trumpet Corps.	Sousa
BALLET SUITE, "Hamlet,"	Thomas
TENOR SOLO, "Yes, Let me Like a Soldier Fall," Sig. Campanini.	Wallace
RTM ACTE GAVOTTE, By the Women's Orchestra.	Gillet
GRAND ARIA, "Herodiade," Mme. Fursch-Madi.	Massenet
CORNET SOLO, "Fantasie Brilliant," Mr. Herbert L. Clarke.	Arban
ARIA FOR BARITONE, "Toreador," from "Carmen," Herr Mertens.	Bizet
QUINTETTE, from "Meistersinger," Mme. Fursch-Madi, Miss Behnne, Messrs. Campanini, Guille, and Viviani.	Wagner
SELECTIONS FROM THE "DAMNATION OF FAUST," a. Reveille. b. Easter Hymn. c. Lokoczy.	Berloiz
PRAYER FROM "MOSES IN EGYPT," Chorus, Band and Orchestra. Conducted by Mr. A. W. Thayer.	Rossini
SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION.	Sousa

MARCHE DU SACRE, "Le Prophete," . . . Meyerbeer
BAND AND ORCHESTRA.

AN ALBUM LEAF, . . . Wagner

TENORSOLO, "Stances," . . . Fliegler
MONS. GUILLE.

MISERERE, "Il Trovatore," . . . Verdi
MESSRS. BODE AND RAFFAYOLO.

FANTASIA, "In a Clock Store," . . . Orth

This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick, and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again, and the chimes of a miniature Scotch cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clocks.

SOLO, CONTRALTO, "Nobil Signor," (Huguenots,) . . . Meyerbeer
MISS BEHNNE.

ORCHESTRAL NUMBER, . . .
BY THE WOMEN'S ORCHESTRA.

MAD SCENE, "Lucia," . . . Donizetti
MME. VAN CAUTEREN.

VIOLIN SOLO. a. Reverie, . . . Vieuxtemp
b. Russian Mazurka, . . . Wienaski
MISS LEONORA VON STOSCH.

RELIGIOUS MEDITATIONS.—"Songs of Grace
and Songs of Glory," . . . Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Chant of the Greek Church," "Steal Away," "Mary and Martha," "Gloria e Laudamus," from Giorza's Mass; New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, my God, to Thee," with cathedral chimes.

PRAYER AND FINALE. (Lohengrin.) . . . Wagner
MME. VAN CAUTEREN, FRAULEIN BEHNNE, MONS. GUILLE, HERR MERTENS, AND SIG. VIVIANI.

SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION, . . . Sousa

Sun. eve. May 7th Boston

- GRAND MARCH, "Aida," Verdi
BAND AND ORCHESTRA.
- OVERTURE, "King's Lieutenant," Till
- TENOR SOLO, "Then, You'll Remember Me," Balfe
SIG. CAMPANINI.
- SYMPHONIC POEM, "The Chariot Race" (by request, Sousa
CHORUS.
- ORCHESTRAL NUMBER.
BY THE WOMEN'S ORCHESTRA.
- SOPRANO SOLO, "Le Soix," Gounod
MME. FURSCH-MADI
- VIOLIN SOLO, Gypsy Dances, Sarasate
MISS LEONORA VON STOSCH.
- "SONGS OF GRACE AND SONGS OF GLORY," Sousa
Embracing prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek Church, "Steal Away," "Mary and Martha," "Gloria e Laudamus," from Giorza's Mass; New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, My God, to Thee," with cathedral chimes.
- "INFLAMMATUS," from the "Stabat Mater," Rossini
MME. FURSCH-MADI, CHORUS, BAND, AND ORCHESTRA.
- SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION, Sousa

Syracuse May 8th

Evening Programme.

- OVERTURE, "Flying Dutchman," Wagner
(Adapted for military band for this occasion by John Philip Sousa.)
- TENOR SOLO, "Celeste Aida," Verdi
MONSIEUR GUILLE
- BALLET SEITE "Femours," Rubenstein
a. Bayadere Dance.
b. Candle light Dance of the Bride of Cashmere.
c. Second Dance of the Bayaderes
(Adapted from the original score by John Philip Sousa.)
- (a. RECITATIVE, "In Splendor Bright," Handel
(b. CHORUS, "The Heavens are telling," (The Creation))
Solo and trio by MISS HELEN NICHOLSON, MR. TOM WARD
and MR. G. A. ROFF.
Conducted by MR. RICHARD SUTCLIFFE.
- HUNGARIAN RHAPSODY NO. 2 Liszt
(Adaptation by John Philip Sousa.)
- VIOLIN SOLO, "Rhapsodie Hongroise," Hauser
MISS LEONORA VON STOSCH.
- SOPRANO SOLO, "Queen of Sheba," Gounod
MME. FURSCH-MADI.
- PILGRIM'S CHORUS from "Lombardi," Verdi
Conducted by MR. TOM WARD.
- SUITE, "Last days of Pompeii," Sousa

Syracuse May 8th

Matinee Programme.

- OVERTURE, "Tannhauser," Wagner
- BARITONE SOLO, "Dio Possente," (Faust) Gounod
HERR MERTENS.
- SUITE, "The Nutcracker," (new) Tchaikowski
a. Trepak.
b. Chinese Dance.
c. The Mirlitons.
(These pieces are miniature pictures, painted with infinite grace and care.)
- CHORUS, "Hail to the Chief," Bishop
Conducted by TOM WARD.
- BALLET MUSIC, "Hamlet," Thomas
- CONTRALTO SOLO, "Nobil Signor," (Huguenots,) Meyerbeer
FRAULEIN BEHNKE.
- SERENADE ENFANTINE, Bonnaud
- VIOLIN SOLO, "Gypsy Dance," Sarasate
MISS LEONORA VON STOSCH.
- TENOR SOLO, "I Lombardi," Verdi
MONSIEUR GUILLE.

- AIR AND CHORUS, "Inflammatus," (Stabat Mater,) Rossini
Obligato by MME. VAN CAUTEREN.
Conducted by MR. RICHARD SUTCLIFFE.

- RELIGIOUS MEDITATION, "Songs of Grace and Songs of Glory," Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek Church, "Steal Away," "Mary and Martha," "Gloria e Laudamus," from Giorza's Mass, New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, my God, to Thee," with Cathedral Chimes.

None but Steinway Pianos used at Sousa Band Concerts. ⚡

Syracuse
Standard
May 9th

TWO DELIGHTFUL CONCERTS.

Sousa and His Band Please Syracuse Music Lovers

There was no more enjoyable feature of the band concerts of yesterday at the Alhambra than John Philip Sousa's manipulation of the baton in conducting his own martial compositions. Anybody who has seen the sheer delight of a little girl playing mother with her dolls can appreciate the pleasure Sousa takes in leading his famous band through such an inspiring march as the High School Cadets, so well-known. He is the very personification of masculine grace. With the most delicate skill imaginable he modulates his volume of sound, and even when he calls out three trombones, two double basses, all the drums and the cymbals for a tremendous blast, he does it with a quick half-arm movement that expresses as much as if he had jumped four feet in the air. And apropos of Sousa's own compositions it was apparent that the Syracuse audience was best pleased when the band played the martial music. It may be true that brass and reed can approximate the delicate effects expected of the string orchestra, but it is very doubtful if anybody cares to have strings emulated by brass. It is of course a matter that Mr. Sousa may take pride in; that his band is made up of such skilful musicians that they can play with exceedingly good effect such a number as Liszt's Hungarian rhapsodie No. 2. But the brass band's function is to play what Gilmore always called "masculine music."

Both of the concerts, from a musical point of view, were splendidly successful, but the attendance was not what it ought to have been. In the afternoon the audience was very small and in the evening the rink was about half filled. The band found the most favor in the afternoon with Tchaikowski "Nutcracker" ballet music; the "Hamlet" ballet music by Thomas, and the "Serenade Enfantine" by Bonnaud. Miss Leonora von Stosch is both a very pretty young woman, who knows how to wear pretty gowns, and a most skilful and soulful violinist. She was heartily encored and responded with exceeding naivete. She played for one encore Czibulka's "Dream After the Ball," con amore. Mme. Fursch-Madi, Mme. Van Cauterén, Fraulein Behnne, Monsieur Guille, Herr Mertens, Signor Viviani, all too well-known to need comment, were heard to the extreme pleasure of the audience. Tom Ward and Richard Sutcliffe did some very capable work with the Oratorio society, and the trio of the evening by Tom Ward, George Roff and Miss Helen Nicholson was quite up to the high artistic standard set by the vocalists from abroad.

Syracuse Courier
May 9th

SOUSA'S BAND.

Two Most Enjoyable Concerts at the Alhambra Yesterday.

Under the direction of Tom Ward and Prof. Sutcliffe, Sousa's band gave two delightful concerts at the Alhambra yesterday. The programs were most attractive and the music was in every respect the finest band music heard in Syracuse. Sousa has succeeded in forming a "concert band," which has never had a superior in this country. It is composed of the very best material which this country and Europe affords, and gives a softness and refinement in tone which are incomparable. The band was organized for purely concert purposes, and it has accomplished admirably the aims for which it was formed. Sousa is a splendid leader and the various numbers of the program were rendered in a superb manner. The soloists were all fine artists. Mr. Gillo, the tenor, is probably the finest tenor in America. He was deservedly encored yesterday. Miss Von Stosch is a fine violinist and Madame Fursch-Madi was heard to splendid advantage. The choruses were admirably conducted by Tom Ward and Prof. Sutcliffe, and the "festival" in its entirety was one of the most enjoyable ever given in Syracuse. Our citizens are under great obligations to Messrs. Ward and Sutcliffe for affording them an opportunity to hear such splendid music.

Buffalo Enquirer
May 10th

SOUSA'S BAND CONCERT.

The group of Buffalo's 400 who last evening occupied one of the boxes at Music Hall must have thought Bandmaster Sousa was giving a tea instead of a concert. They laughed and chatted during solo numbers to the great annoyance of the singers and all who sat within shouting distance.

Otherwise the concert was most enjoyable. Mr. Sousa has his fine band under marvelous control. His gestures are many and significant, including nearly every motion from an almost lady-like shrug and wave of the baton to the vigorous action of a baseball pitcher throwing an in-shoot.

There is a great variety of instrumentation in his band and some novel effects are produced. Alarm clocks, chimes, coconut shells and a most enormous bass horn figure prominently. The band should play more military numbers.

The classical numbers, mostly arranged by Sousa himself, are creditable exhibitions of discipline, but the sympathetic tones of stringed instruments are needed in such selections.

The military numbers which were given mostly on encores were played with an inspiring dash and swing. The familiar High School Cadet March was received with delight.

Of the soloists, Mons. Guille, tenor, and Miss Leonora Von Stosch were received with the greatest favor. Mons. Guille's voice is of splendid quality, range and expression. Miss Von Stosch draws a firm, graceful bow and plays with a spirit. Mme. Fursch-Madi's rich, resonant voice was heard to advantage.

The prayer and finale from "Lohengrin," sung by Mme. Fursch-Madi, Fraulein Behnne and Messrs. Guille, Mertens and Viviani was one of the best things of the evening.

Buffalo Nat. May 9th

1. OVERTURE, "Tannhauser," - - - - - Wagner
2. TENOR SOLO, "Lombardi," - - - - - Verdi
MONSIEUR GUILLE.
3. SUITE, "The Nutcracker," (new) - - - - - Tchaikowsky
a. Trepak.
b. Chinese Dance.
c. The Mirlitons.
(These pieces are miniature pictures, painted with infinite grace and care.)
4. SOPRANO SOLO, "Caro Nome," (Rigoletto,) - - - - - Verdi
MME. VAN CAUTEREN.
5. ENTR' ACTE AND DANSE DES BACCHANTES,
"Philemon et Baucis," - - - - - Gounod
6. QUARTETTE, "Rigoletto," - - - - - Verdi
MME. VAN CAUTEREN, FRAULEIN BEHNNE,
MESSRS. GUILLE and VIVIANI.
7. { a. ANDANTE FROM SONATA, Op. 14, - - - - - Beethoven
(Adapted for military orchestra by John Philip Sousa)
b. VALSE, "Be ye Embraced, ye Millions," (new,) - - - - - Strauss
8. VIOLIN SOLO, "Gypsy Dance," - - - - - Sarasate
MISS LEONORA VON STOSCH.
9. RELIGIOUS MEDITATION, "Songs of Grace and Songs
of Glory," - - - - - Sousa
Embracing: Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land,"
Chant of the Greek Church, "Steal away," "Mary and Martha," "Gloria
e Laudamus," from Giorza's Mass, New Year's Hymn of the Hebrew
Church, "The Palms," and "Nearer, my God, to Thee," with Cathedral
Chimes.
10. SEXTETTE FROM LUCIA, "Chi mi frena," - - - - - Donizetti
MME. VAN CAUTEREN, MISS BEHNNE, MESSRS. GUILLE,
MERTENS, CHRISTORI and VIVIANI.

Buffalo May 9thBuffalo Courier
May 10th

EVENING PROGRAMME.

1. OVERTURE, "Flying Dutchman," - Wagner
(Adapted for military band for this occasion by John Philip Sousa.)
2. BALLET SUITE, "Pierrots," - Rubenstein
a. Bayadere Dance.
b. Candle light dance of the Bride of Cashmere.
c. Second Dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
3. SOPRANO SOLO, Polonaise (Mignon) - Thomas
MME. VAN CAUTEREN.
4. HUNGARIAN RHAPSODY NO. 2, - Liszt
(Adaptation by John Philip Sousa.)
5. TENOR SOLO, "Celeste Aida," - Verdi
MONSIEUR GUILLE.
6. CHARACTERISTIC PIECE, "In a Clock Store," (new,) - Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
7. SOPRANO SOLO, "Queen of Sheba," - Gounod
MME. FURSCH-MADI.
8. RAPSODIE HONGROISE, - Hauser
MISS LEONORA VON STOSCH.
9. SUITE, "Last Days of Pompeii," - Sousa
1. 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."
2. Nydia.
"Ye have a world of light
Where love in the loved rejoices,
But the blind girl's home is the House of Night
And its beings are empty voices."
3. The Destruction.
"At that moment, they felt the earth shake beneath their feet; and, beyond in the darkness, they heard the crash of falling roofs; — a group of men and women, bearing torches, passed by the Temple. They were of the congregation of the Nazarenes; the troop chanted along with the wild horror of the air, 'Behold! The Lord descendeth to judgment! He maketh fire come down from heaven in the sight of men! Woe to the harlot of the sea! Woe! Woe!' At that moment, a wild yell burst through the air—and thinking only of escape, whither it knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. — In the silence of the general sleep, Nydia rose gently: 'Oh, sacred sea! I hear thy voice invitingly—Rest,—Rest,—Rest!' ".....Bulwer-Lytton.
10. PRAYER AND FINALE, "Lohengrin," - Wagner
MME. FURSCH-MADI, FRAULEIN BEHNNE, MESSRS. GUILLE, MERTENS, VIVIANI, and BAND.

MILITARY MUSIC.

It Is in That that Sousa's Great Band
Excels.

Sousa's reorganized military band appeared yesterday afternoon and last evening at Music Hall with the popular conductor himself at its head. The class of music which the organization presents is not legitimately within its scope, but the ingenuity shown in the arrangements which were presented at both concerts yesterday is very remarkable. When it pleases the will of the conductor, no more delightfully pianissimo effects can be produced except by an orchestra, and the beautifully mellow tones emitted by some of heavier brass instruments are most delightful to hear. When, however, the full power of the band was let loose, it needed an arena 10 times the size of Music Hall. The reed instruments are remarkably well played and the brass is unquestionably in the hands of men who understand their profession. It was interesting to hear the proficiency of the tenor horns, slide trombones, and tubas, instruments which usually play after-beats. The "tongueing" in several passages deserved more than ordinary commendation, as it illustrated such excellent control of the lip in the use of the large and awkward mouthpiece.

The programmes of the concerts embraced about 30 selections, but it was the music which was not printed which gave the greatest satisfaction. Though the manager advertises the band as a "military orchestra" and assigns to it orchestral arrangements, it is purely in military music that the band excels. The marches and quicksteps which Mr. Sousa presented as encores were played magnificently with stirring effects and it was manifest that both conductor and men felt more at home and more at ease while playing them.

The "Suite" by Tchaikowsky and the "Ballet Suite" by Rubinstein were the best numbers given on the programme. The selections from Wagner's "Tannhauser" and the "Flying Dutchman" were not satisfactory, the brass being allowed to run rampant when there was no necessity for it.

Sousa is a great conductor in his own field, and if he confined himself to military music might be with any of the famous bands abroad.

The solo singers embraced Madame Fursch-Madi, who is one of the artists well known to the musical world, Signor Guille, also well known. Madame Van Cauteren, Fraulein Behnne, and Signor Viviani and Herr Mertens. Madame Fursch-Madi sang the aria from Gounod's "Queen of Sheba" with great skill and dignity. It was a pleasure to listen to her smooth delivery and to be conscious of the splendid command of tone which she possesses. It is rare that the aria receives a more quiet yet effective treatment.

Miss Leonora von Stosch is without doubt the peer of all the young girl violinists who are now before the public in America. She has a splendid tone, a graceful bow, arm, and wrist. Her execution is growing clearer, more certain, and more even every time she appears. She has made strides in her playing since she first appeared in Buffalo. At the concerts yesterday she interpreted her music with brilliant effects. She is to spend the summer in study and when next she is heard by the public her development will be very apparent.

Mme. Van Cauteren sang with intelligence and grace an aria from "Rigoletto" and the Polonaise from "Mignon" and Signor Guille has not forgotten his schooling in Italian operatic music. He is, however, letting himself grow careless in intonation and strays occasionally from the true pitch.

The troupe embraces much good solo talent well directed, and is as a whole a strong combination. From here Sousa goes to Chicago for two months being under engagement at the World's Fair.

Sousa's Great Band.

A large house in the afternoon and another good house in the evening listened yesterday at Music Hall to Sousa's Great Concert Band, which might as well be called Gilmore's, since the leading men of that once famous organization have allied themselves with the well-known ex-leader of the Marine Band. The work done last night by the band was by far in advance of that done some months ago, on the occasion of their first visit, and the demands of the enthusiastic audience were in accord. Ten numbers on the programme, including a rather peculiar reading of a Wagner and Liszt excerpt, were supplemented with nine encores, practically a double bill, and all for 50 cents. It was nearly 11 o'clock when the tired conductor and weary men were allowed to leave the stage. The superb style of Fursch-Madi, her magnificent school, tone, breadth and what not, were thoroughly exemplified in the Air from Gounod's "Queen of Sheba;" the tenor, Guille, with his clear, ringing upper register, made also a decided hit, though no more than the graceful artiste, Miss Von Stosch, with her fine bowing and beautiful tone. A lack of musical pulsations in the voice of Mrs. Van Cauteren made her the least acceptable member of this otherwise excellent concert company. Come again, gentlemen, but don't be bulldozed into playing so many encores; it wears the musically-intelligent portion of your audience.

The enthusiasm of the audience which gathered at Music Hall last evening to hear Sousa's Band was out of all proportion to its moderate size, and encores were as plentiful as anyone could wish. The programme was a very good one, as band programmes go, beginning and ending with Wagner, and with descriptive pieces and marches and waltzes and such things in between, including Mr. Sousa's own music-picture of the Last Days of Pompeii, according to Bulwer-Lytton. Several of the encores had the curious effect of causing an exodus from the boxes to the wings of the stage, whence glimpses could be had of couples dancing.

The band is well-nigh perfect in precision and is under excellent control, the shading being about as delicate as it is possible when clarinets take the place of strings. The overture to the "Flying Dutchman" was given with intelligence and surprisingly good effect, although it must be admitted that Mr. Sousa's artists appeared at their best in "popular" music.

The chief of the soloists was Mme. Fursch-Madi, whose noble voice and perfect method were heard to advantage in an aria from Gounod's "Queen of Sheba" and in the closing scene from "Lohengrin." Mme. Van Cauteren was not particularly successful in the polonaise from "Mignon," although she is a pupil of the composer, Ambrose Thomas. Her vocal agility failed to compensate for occasional inability to keep on the key. Leonora von Stosch is a charming violinist. She sustained the reputation she has already won in Buffalo. All of the vocal soloists appeared in the final number, the prayer and finale from "Lohengrin."

May 10th Detroit
Mab.
PROGRAM.

1. OVERTURE, "Tannhauser," Wagner
SOUSA'S BAND.
2. TENOR SOLO, "Lombardi," Verdi
MONSIEUR GUILLE.
3. SUITE, "The Nutcracker," (new) Tchaikowsky
a. Trepak.
b. Chinese Dance.
c. The Mirlitons.
SOUSA'S BAND.
(These pieces are miniature pictures, painted with infinite grace and care.)
4. SOPRANO SOLO, "Caro Nome," (Rigoletto,) Verdi
MME. VAN CAUTEREN.
5. BALLET MUSIC, "Hamlet," Thomas
SOUSA'S BAND.
6. QUARTETTE, "Rigoletto," Verdi
MME. VAN CAUTEREN, FRAULEIN BEHNNE,
MESSRS. GUILLE and VIVIANI.
7. a. SERENADE "ENFANTINE," Bonnaud
b. VALSE, "Be ye Embraced, ye Millions," (new) Strauss
8. VIOLIN SOLO, "Gypsy Dance," Sarasate
MISS LENORA VON STOSCH.
9. RELIGIOUS MEDITATION, "Songs of Grace and Songs of Glory," Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek Church, "Steal away," "Mary and Martha," "Gloria e Laudamus," from Giorza's Mass, New Year's Hymn of the Hebrew Church, "The Palms, and "Nearer, my God, to Thee," with Cathedral Chimes.
10. SEXTETTE FROM LUCIA, "Chi mi frena," Donizetti
MME. VAN CAUTEREN, MISS BEHNNE, MESSRS. GUILLE,
MERTENS, CHRISTORI and VIVIANI.

May 10th Detroit
Ev'g
PROGRAM.

1. OVERTURE, "Flying Dutchman," Wagner
(Adapted for military band for this occasion by John Philip Sousa.)
SOUSA'S BAND.
2. BALLET SUITE, "Feramores," Rubenstein
a. Bayadere Dance.
b. Candle light dance of the Bride of Cashmere.
c. Second Dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
SOUSA'S BAND.
3. BARITONE SOLO, "Dio Possetiti," Faust-Gounod
WM. MERTENS.
4. HUNGARIAN RHAPSODY, No. 2, Liszt
(Adapted by John Philip Sousa.)
SOUSA'S BAND.
5. TENOR SOLO, "Celeste Aida," Verdi
MONSIEUR GUILLE.
6. CHARACTERISTIC PIECE, "In a clock store," (new) Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up the clock. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clocks which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
7. SOPRANO SOLO, "Queen of the Sheba," Gounod
MME. FURSCH-MADL.
8. RAPSODIE HONGROISE, Houser
MISS LENORA VON STOSCH.
9. SUITE, "Last Days of Pompeii," Sousa

RECEIVED AN OVATION.

Sousa and His Band Greeted With the Greatest Enthusiasm.

The Sousa concerts yesterday afternoon and evening at the Auditorium were extremely artistic, the programme being varied and interesting. Probably the most enthusiastic audience that ever gathered in the Auditorium greeted the performers in the evening and the band was obliged to respond to single and double encores af-



CONDUCTOR SOUSA.

ter every selection, while the soloists for the occasion were also received with unbounded approbation. The latter also gave encores in response to a spontaneous and imperative demand for more on the part of the insatiate listeners. When Mr. Sousa, as an encore to one of the numbers, played his stirring High School Cadet march, he received an ovation. For a second encore the band performed another march by the popular conductor, which stirred the audience to a pitch of great enthusiasm.

A pleasing feature of the evening entertainment was the presentation to the conductor and the performers of a magnificent floral offering by the National League of Musicians, the delegates of which association were present in a body. President Ruhle made a happy address and then he and Sousa shook hands and everyone applauded wildly.

The Auditorium was crowded almost to its capacity in the evening, but only a small audience assembled there in the afternoon. The selections announced on the programme were not given as a rule at this performance, but other numbers equally interesting were substituted. The programme opened with the "Tannhauser" overture. As played by a band the selection gains in some respects and loses in others. The effect in the bass is even grander and more noble than when the composition is given by an orchestra, the sustained chords which are so superb being sounded with moving emphasis. But it is impossible for the clarionets to fill properly the task of the violins, although the players are ever so proficient. Consequently that which is gained in breadth and power in the dramatic proportions of the overture is more than atoned for by a sacrifice of delicacy and subtle feeling in the more capricious passages, which are intended to reflect the title character's feelings, while under the spell that exists in "Venusberg." Monsieur Guille, a tenor of reputation, sang a selection by Verdi, but nearly broke down on account of illness and did not attempt to appear thereafter, other numbers being inserted. Mme. Van Cauteren was announced to sing the delicious "Caro Nome" from "Rigoletto," but Miss Behnne took her place and sang the dramatic "Nobil Signor" of Meyerbeer. The band played Tchaikowsky's capricious suite, "The Nutcracker." There is something inimitable about these miniature pictures. If one of the old composers, Beethoven or Haydn, could listen to them, they would throw up their hands in amazement, so subtle are the effects of orchestration and so different from the results attained by the early composers, who were masters where grace and simplicity were concerned.

20 Free Press 11th

Detroit Abend-Post
May 11th

Detroit Tribune
May 11th

But art has fashion, just as there are styles in dresses. The difference between certain modern pieces and the manner in which they are orchestrated and the efforts of the old masters is about the same that there is between an empire gown and a remarkable Worth dress. One is simplicity itself; the other is a dream in frills and laces and other things. But both are artistic and pleasing to the eye. The band's next selection was Thomas' ballet music from "Hamlet," with the cocoanut dance for an encore. The quartet from "Rigoletto" was omitted and the band gave Bonnard's "Serenade Enfantine" and Strauss' waltz, "Be Ye Embraced, Ye Millions." Herbert Clark appeared in the place of one of the absent soloists and played a cornet solo in an admirable manner. Miss Lenora Von Stosch, a graceful young woman of noble presence, played a "Reverie" on the violin. She is a pupil of Sarasate and has become thoroughly imbued with that master's way of playing, probably because her temperament has responded readily to his school. She has the same delicate, insinuating touch that thrills one through and through and performs with the same abandon. No greater compliment than this could be offered to this young violinist or no words better calculated to make her feel what position may be hers some day in the field of art. That she resembles Sarasate so nearly is to say that her playing is very near perfection; that her method is faultless and that she possesses a spirit that awakens the soul of her noble instrument after the manner which the writer of "Love Letters of a Violinist" defined so admirably the great Spaniard's charm.

In the evening the programme consisted of even more interesting numbers. The overture to the "Flying Dutchman" was given in a superb manner by the band. The stormy effects were wonderfully represented, although it might be said that there were natural defects where a band attempts to render those portions which relate to Senta's aspirations and the outpouring of a maiden heart; also, the softer parts that narrate vaguely the impatient yearning of the Dutchman. These shortcomings were more than atoned for by the manner in which the tempest of the sea was portrayed in tonal color. Two encores were demanded and given, after which Rubinstein's delightful ballet suite, "Feramores," was played. Wm. Mertens, a former Detroitier, followed with "Dio Possente" from "Faust," displaying a splendid baritone voice and a method whose most glaring fault is lack of finesse. Mr. Mertens responded to the cordial greeting with the Toreador song. The band then played the Hungarian Rhapsody, No. 2, Liszt, a happy arrangement by Mr. Sousa. Hungarian music never sounds so well as when performed by reed, wind and brass instruments, and this selection was remarkably effective. In place of M. Guille, who was announced to sing "Celestial Aida," Mme. Van Canteren sang an operatic number in an admirable manner, showing much flexibility.

The "Characteristic Piece," the scene of which is laid in a clock store, is a humorous conception, quite in the line of the kind of pieces with which Patrick Gilmore used to catch the popular fancy. Mme. Fursch-Madi sang the great soprano solo from the "Queen of Sheba." She is one of the most dramatic sopranos in the country, and deserved the applause with which her efforts were greeted. Miss Von Stosch followed with Henser's "Rhapsodie Hongroise," which charmed the audience. She responded to two encores, playing for the last "Love's Dream After the Waltz." Her violin is a splendid instrument, and the quality of tone which she gets from it is sweetly thrilling. Although the tenor was absent the celebrated prayer and finale from "Lohengrin" was given. The quintet was sung as a quartet. Of course it sounded somewhat odd. In this selection Signor Viviani's splendid basso was displayed to advantage. In the afternoon this excellent vocalist, although not announced to sing, rendered the Mozart bass solo from the "Magic Flute."

SOUSA AND HIS BAND.

They Entertain an Immense Audience at the Auditorium.

John Phillip Sousa is a dapper little gentleman with very black whiskers, in the depths of which he buries a pleased and happy smile. The audience had occasion to notice those black whiskers and the smile frequently at the Auditorium last night every time Mr. Sousa turned to bow in response to the applause, and that, was quite often, for there was an immense crowd present and it cheered loud and frequently.

Mr. Sousa is bold and imaginative and he goes in for the picturesque and all that sort of thing. In making up his program he sprinkled in among the classic strains of Wagner, Rubinstein and Liszt a couple of descriptive pieces. One of them was entitled "In a Clock Store," by Orth, and represented the various sounds that one hears in the course of an hour in a clock store, the ticking of the clocks, the chimes, the sounds of a music box and the whistle of a boy. There was also a descriptive piece by Sousa, giving the story of the destruction of Pompeii.

After the playing of the band the most interesting things upon the program were the singing of Fursch-Madi and the playing of Leonora von Stosch. The latter is a tall and graceful girl with white and slender arms who plays upon the violin, plays, too, with wonderful skill and delicate feeling. She played first of all the "Gipsy Dances" by Sarasate and then the "Dream After the Ball" by Szbuka. She looked so charming with her violin tucked under her pretty chin and her graceful head bowed over her instrument that the audience applauded her again and again. But she did not come back again after she had played the first encore.

Mme. Fursch-Madi sang a soprano solo from the music of Gounod, "The Queen of Sheba." When she was encored she sang "La Soir," sang them with the delicate grace and sweetness with which only Fursch-Madi can sing.

M. Guille was taken sick at the afternoon entertainment and did not appear last night. Mme. Van Canteren sang in his place the polonaise from "Mignon."

The concert opened with the overture from the "Flying Dutchman." Then followed the ballet suite, "Feramores" from Rubinstein. Bayadere dance, candle light of the bride of Cashmere and second dance of the Bayaderes. The most delightful thing that the band played was Liszt's Hungarian rhapsody. The concluding piece on the program was the prayer and finale of Wagner's "Lohengrin" in which Fursch-Madi, Fraulein Behne and Messrs. Mertens and Viviani sang. But this was transposed on the program and the entertainment concluded with the picturesque suite by Sousa, "The Last Days of Pompeii."

As encores to the classical numbers on the program Mr. Sousa played some of his own marches and a number of other clever little ditties that presented the band at home and in its shirt sleeves, as it were.

At the beginning of the entertainment Mr. Sousa was presented with an immense basket of flowers from the national organization of musicians. It was presented with a little speech which no one could hear from President Ruhe of the organization. In reply Mr. Sousa played the Beau Ideal March, which is dedicated to the national order.

Das Sousa'sche Concert im Auditorium.

Gestern Abend gab Sousa, der Leiter der Marinecapelle, im Auditorium sein zweites und letztes Concert.

Das Auditorium war, wie nicht anders zu erwarten, außerordentlich gut besucht. Es mochten an 3000 Menschen anwesend gewesen sein.

Das Programm war geschickt und dem Geschmack des Publikums entsprechend ausgesucht worden. Die Capelle eröffnete das Concert mit der Ouvertüre aus dem fliegenden Holländer nach Wagner. Darnach folgten einige Stücke, in denen die Soloiisten Gelegenheit fanden, ihre Geübtheit und Fertigkeit zu zeigen. Das Publikum sollte so anhaltenden Beifall, daß der gefeierte Sousa nicht umhin konnte, einige Tacapos zu geben.

Nach Beendigung des ersten Picee wurde unter dem lauten Applaus der Zuhörerschaft ein immenser Korb mit den herrlichsten Rosen, welcher \$50 gekostet hatte, auf die Bühne getragen. Ein Comité der Musiker-Nationalliga, geführt vom Präsidenten Wm. Ruhe, übergab den Korb Herrn Sousa als Anerkennungszeichen seitens der Liga. Zugleich hielt der Präsident Ruhe eine kleine Ansprache, in welcher er nicht unterließ, die Musik mehrmals als die göttlichste Kunst zu preisen, die dem Menschen beiseht worden.

Die Gesangsolisten und Solistinnen, Herr Mertens als Bariton, Frau van Cameren und Frau Fursch-Madi als Sopranistinnen, sowie das Quartett bestehend aus den Damen Frau Fursch-Madi und Fräulein Behne, und den Herren Mertens und Viviani, leisteten Vorzügliches und wurden anhaltend applaudiert, bis sie sich zu einer Wiederholung bequemen. Besonders Herr Mertens errang durch seine gewaltige, klangvolle Baritonstimme großen Beifall.

Die Palme des Abends aber gebührte Fräulein von Stosch, der Violistin.

Es ließ sich nicht genau entscheiden, ob das Publikum wirklich die großartige Kunstleistung der jungen Dame richtig zu würdigen verstand. Das thut aber indeß nichts zur Sache. Thatsache ist, daß Fräulein von Stosch nicht nur durch ihre bezaubernde Erscheinung, sondern auch durch ihr vollendetes, gefühlvolles und zugleich energisches Spiel alle ihre Mitbewerber um den Erfolg weit hinter sich ließ zurückließ. Ganz besonders der Vortrag des ungarischen Zigeunertanzes von Sarasate war eine Glanzleistung, die nicht übertroffen werden konnte.

Es half denn auch der jungen Künstlerin nichts anderes, als daß sie zwei Tacapos gab, um dem Applaus des Publikums gerecht zu werden.

Den Schluß der kunstreichen Vorstellung machte die Capelle mit dem Finale aus "Lohengrin".

Viele Damen traten alsdann an Herrn Sousa heran, um ihn zu beglückwünschen und sich nebenbei, wenn möglich, eine der prächtigen Rosen aus dem Blumenkorbe zu holen, mit welcher der gefeierte Capellmeister ziemlich freigebig war.

Louisville May 11th

Louisville Times
May 12th

Thursday Afternoon and Evening, May 11,
TWO GRAND CONCERTS,
BY
Sousa's Great Concert Band,

JOHN PHILIP SOUSA, CONDUCTOR.

ARTISTS:

Miss LEONORA VON STOSCH, VIOLIN VIRTUOSO.

Mme. FURSCH-MADI, Dramatic Soprano.

Mme. VAN CAUTEREN, Bravura Soprano.

Sig. ALBERT GUILLE, Tenor.

Fraulein BEHNNE, Contralto.

WM. MERTENS, Baritone.

Sig. VIVIANI, Basso.

MATINEE PROGRAMME.

1. OVERTURE, "Tannhauser," - - - - Wagner
2. CONTRALTO SOLO, "Nobil Signor," - - - - Meyerbeer
FRAULEIN BEHNNE.
3. SUITE, "The Nutcracker" (new), - - - - Tschaiakowsky
(a) Trepak. (b) Chinese Dance. (c) The Mirlitons.
(These pieces are miniature pictures, painted with infinite grace and care.)
4. SOPRANO SOLO, "Caro Nome" (Rigoletto), - - - - Verdi
MME. VAN CAUTEREN.
5. ENTR' ACTE AND DANSE DES BACCHANTES, "Philemon
et Baucis," - - - - Gounod
6. TENOR SOLO, "Stances," - - - - Fliegler
MONSIEUR GUILLE.
WITH OBOE AND HORN OBLIGATO BY MESSINGER AND KOCH.
7. { (a) ANDANTE FROM SONATA, Op. 14, - - - - Beethoven
(Adapted for military orchestra by John Philip Sousa.)
(b) VALSE, "Be ye Embraced, ye Millions" (new), - - - - Strauss
8. QUARTETTE, "Rigoletto," - - - - Verdi
MME. VAN CAUTEREN, FRAULEIN BEHNNE,
MESSRS. GUILLE AND VIVIANI.
9. VIOLIN SOLO, "Gypsy Dance," - - - - Sarasate
MISS LEONORA VON STOSCH.
10. RELIGIOUS MEDITATION, "Songs of Grace and Songs
of Glory," - - - - Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek
Church, "Steal Away," "Mary and Martha," "Gloria e Laudamus," from Giorza's Mass,
New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, My God, to Thee,"
with Cathedral Chimes.
11. SEXTETTE FROM LUCIA, "Chi mi frena," - - - - Donizetti
MME. VAN CAUTEREN, MISS BEHNNE, MESSRS. GUILLE, MERTENS,
CHRISTORI AND VIVIANI.

Louisville

EVENING PROGRAMME.

1. OVERTURE, "Flying Dutchman," - - - - Wagner
(Adapted for military band for this occasion by John Philip Sousa.)
2. BALLET SUITE, "Feramors," - - - - Rubinstein
(a) Bayadere Dance.
(b) Candle Light Dance of the Bride of Cashmere.
(c) Second Dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
3. SOPRANO SOLO, Polonaise (Mignon), - - - - Thomas
MME. VAN CAUTEREN.
4. HUNGARIAN RHAPSODY NO. 2, - - - - Liszt
(Adaptation by John Philip Sousa.)
5. TENOR SOLO, "Celeste Aida," - - - - Verdi
MONSIEUR GUILLE
6. CHARACTERISTIC PIECE, "In a Clock Store" (new), - - - - Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds
up clocks. The different clocks begin to tick, and the piece gradually develops into a musical
illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the
clock which contains the chimes gradually runs slower and stops. The apprentice winds the
clock up again, and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the
alarm, and the other clocks strike the hour, the whole being a faithful representation of the
operations of the clock.
7. SOPRANO SOLO, "Queen of Sheba," - - - - Gounod
MME. FURSCH-MADI.
8. RHAPSODIE HONGROISE, - - - - Hauser
MISS LEONORA VON STOSCH.
9. TRIO FROM WILLIAM TELL, - - - - Rossini
MESSRS. GUILLE, MERTENS AND VIVIANI.
10. SUITE, "Last Days of Pompeii," - - - - Sousa

Those who went to the Auditorium last evening were greatly surprised at the violin playing of Miss Leonora Von Stosch, who promises to soon be ranked among the greatest living artists. Miss Von Stosch has not been advertised to any extent, and the people at the concert were not aware of what a treat was in store for them. Miss Von Stosch's number was a Hungarian rhapsody, and with the very first touch of her bow she showed that she had confidence in herself and complete mastery of her instrument. She plays with masculine vigor, and those who have heard her predict a great musical career for her. She has scarcely yet emerged from girlhood, and has a most girlish and attractive personality.

There is a handsome picture of Miss Von Stosch in Mr. Sousa's advance book, but an injustice is done the young lady in that she receives no further mention than this: "Leonora Von Stosch is a genuine female Sarasate. For grace, beauty and genuine French chic, she is without a superior, and her playing possesses an indescribable charm. She creates a genuine furor everywhere, and is a delightful artist."

St. Louis
Star Sayings
Ev'g of May 13th

SOUSA'S BAND CONCERT.

A Fair-Sized Audience Electrified at Music Hall.

It is holding the late Col. P. S. Gilmore in becoming reverence and giving Mr. Sousa his due to say that the future of martial music in America is secure in the hands of the man who will carry forward the work so grandly begun by the lamented bandmaster.

And, as music is a progressive art, it is pleasant to note the indications of improvement held out by the organization that gave its first concert at Music Hall last night. There is a daintier finish to its presentations, a more poetic rendition, a finer tone-quality than was the case with Gilmore.

But it is unfortunate that many of the numbers played last night were adaptations and transcriptions of the original scores by Mr. Sousa himself, and frankness demands the statement that the changes Mr. Sousa sees fit to make in the "Flying Dutchman" overture and the Second Hungarian rhapsody, changes of text as well as tempo, are not for the better.

Again, the band at present is not well balanced. The cornets, all the brasses, in fact, enfeeble the wood, and a remedy will doubtless be found by the addition of a few mellow-toned French horns, a bassoon or two and a few clarinets. When Mr. Sousa leads 100 men for Exposition purposes, next fall, he will have ample opportunity to overcome the defect named.

The soloists last night were Mme. Fursch-Madi (soprano), whose excellent French method of singing entranced the house; Miss Leonora von Stosch (violin), who played as an encore and with much feeling the symphonic intermezzo of the Cavalleria Rusticana; Mr. Maertens, who gave as the Toreador song (Carmen), and Valentine's song (Faust), and Fraulein Behnne (contralto). Mons. Guille, the celebrated tenor, was absent.

Owing partly to this circumstance, the closing number, the Prayer and Finale, from Lohengrin, was very indifferently presented. M. Sousa as encores played five or six marches, whose incisiveness, precision and military elan electrified the house. Altogether the impression created was most favorable on its popular side, and its coming to the Exposition is anticipated with feelings of lively pleasure.

The sale of seats for the matinee to-day and to-night's concerts gives promise of very large attendance.

22 St. Louis, May 12th

Friday Evening.

1. OVERTURE, "Flying Dutchman." Wagner
(Adapted for military band for this occasion by John Philip Sousa.)
2. BALLET SUITE, "Feraoris" Rubenstein
 - a. Bayadere Dance.
 - b. Candle Light Dance of the Bride of Cashmere
 - c. Second Dance of the Bayaderes.
3. SOPRANO SOLO, Polonaise (Mignon). Thomas
Mme. Van Cauteren.
4. HUNGARIAN RHAPSODY No. 2. Liszt
(Adaptation by John Philip Sousa.)
5. TENOR SOLO, "Celeste Aida," Verdi
Monsieur Guille.
6. CHARACTERISTIC PIECE, "In a Clock Store" (new). Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
7. SOPRANO SOLO, "Queen of Sheba," Gounod
Mme. Fursch-Madi.
8. RHAPSODIE HONGROISE, Hauer
Miss Leonora Von Stosch.
9. SUITE, "Last Days of Pompeii," Sousa

St. Louis, May 13th

Saturday Matinee.

1. OVERTURE, "The King's Lieutenant," Titi
2. BALLET MUSIC, "Hamlet," Thomas
3. TENOR SOLO, "M'Appre" (Martha), Flotow
4. DAMNATION OF FAUST, Berlioz
5. SOPRANO SOLO, "Mad Scene from Lucia," Donizetti
Mme. Van Cauteren.
6. a. SERENADE ENFANTINE, Bonnaud
b. VALSE CAPRICE, Lillibridge
7. CORNET SOLO, "Fantasia Brillante," Arban
Mr. Herbert L. Clark.
8. VIOLIN SOLO, a. "Reverie," Vieuxtemps
b. "Russian Mazurka," Wienianski
Miss Leonora Van Stosch.
9. THREE MARCHES, French, "Volontaire," Metra
German, "King Carl," Unrath
American, "High School Cadets," Sousa
These marches are types of the favorite march form in their respective countries.
10. QUARTETTE, "Meistersinger," Wagner
Mme. Van Cauteren, Fraulein Behnne, Monsieur Guille, Herr Jertens, Signor Viviani and Band.

Saturday Evening.

1. OVERTURE, "Tannhauser," Wagner
2. TENOR SOLO, "Lombardi," Verdi
Monsieur Guille.
3. SUITE, "The Nutcracker" (new), Tschaiakowsky
4. SOPRANO SOLO, "Caro Nome" (Rigoletto), Verdi
Mme. Van Cauteren.
5. ENTRE ACTE and DANSE DESB ACCHANTES, "Philemon et Baucis," Gounod
6. QUARTETTE, "Rigoletto," Verdi
Mme. Van Cauteren, Fraulein Behnne, Messrs. Guile and Viviani.
7. a. ANDANTE FROM SONATA, Op. 14, Beethoven
(Adapted for military orchestra by John Philip Sousa.)
b. VALSE, "Be ye Embraced ye Millions" (new), Strauss
8. VIOLIN SOLO, "Gypsy Dance," Sarasate
Miss Leonora Von Stosch.
9. RELIGIOUS MEDITATION, "Songs of Grace and Songs of Glory," Sousa
10. SEXTETTE FROM LUCIA, "Chi mi frena," Donizetti

St. Louis, May 13th
Post Dispatch

GILMORE'S SUCCESSOR.

Director Sousa's Pleasing Band Concert— The Visitation Musicales.

St. Louisans got a foretaste last night of what is in store for them in the musical line during the Exposition season. Director Sousa, who will fill the place left vacant by Gilmore's death, made his first appearance with his reorganized band. The old favorites, Raffayolo, Lefebvre, Bode, Clarke and Wadsworth, were all heartily applauded as they made their appearance. The distinctive feature of Sousa's organization is a purity and refinement of tone only possible where each instrument is in the hands of an artist. The organization is excellently balanced, the brasses giving the woods plenty of opportunity to be heard whenever the score demands. The organization responds magnificently to the graceful direction of the leader.

Sousa possesses the qualifications for a popular leader. He has a splendid idea of tonal effect and in taste is sufficiently catholic to satisfy all his auditors. The superb rendition of Wagner's "Flying Dutchman" overture evoked an encore and in response came the swaying melody of the popular variety air, "Daddy Won't Buy Me a Bow-Wow." The applause which greeted it was reminiscent of the old Gilmore days. The rendition of Rubinstein's ballet, suite and Liszt's Second Rhapsody, proved interesting if only to show the inability of the band to give adequate expression to composition written for instruments not contained in its ensemble. The soloists connected with the band made a very favorable impression. The printed programme was greatly deviated from. Instead of the announced "Mignon Polonaise" by Mme. Van Cauteren, Fraulein Behnne gave the contralto aria, "Noble Signor," which has been done to death locally, by the way, since Scalchi sang it a month ago. For an encore she gave the familiar drinking song from "Lucretia Borgia." Instead of Guille's tenor solo Mr. Merten sang a solo from "Faust" and responded to an encore with the Toreador song, given with fire and dash, but with a sustained forte not called for in the score.

Mme. Fursch-Madi, whose voice has lost some of its youthful freshness, but is still sweet and admirably handled, gave a very pleasing rendition to Gounod's "Queen of Sheba" aria. The hit of the event must be accorded to the violinist, Miss Leonora Von Stosch, a young artist, who produces ravishing tones from her magnificent instrument. Her display of sustained bowing and brilliant technique evoked great applause. She gave a Hungarian Rhapsody and responded with Mascagni's "Intermezzo." The programme closed with a suite by Sousa descriptive of the destruction of Pompeii.

St. Louis
Chronicle
May 13th

Manager Gaiennie Pleased With the Music of Gilmore's Successor.

"I tell you I made no mistake, when I recommended Sousa's Band to succeed Gilmore's Band at the Exposition," said Manager Frank Gaiennie, and he rubbed his hands delightedly, as he sat in Grand Music Hall listening to the military band playing the third successive encore which the audience had just exacted.

"Sousa is like Gilmore, bows like him, wears glasses and his power of selecting pleasing programs resembles Gilmore's. You can see that in the encores he chose."

The concerts were furnished St. Louis by Ransom Post, which gave the band a guarantee for the three concerts and will appropriate the net receipts. A number of first-class singers, including Mme. Fursch-Madi, and a young lady violinist add to the attractions of the band. They will give two more concerts today.

St. Louis Globe Democrat
May 13

St. Louis
America

St. Louis
Westliche Post
May 13 23

Sousa's Grand Band.

Sousa's Concert Band made its St. Louis debut last night at Grand Music Hall before a large audience. It can be truly said that it is an excellent musical aggregation and a worthy successor to Gilmore's band. In fact, in scope, character and make up, it is Gilmorean. The band was organized last summer by D. Blakely, a well known Chicago impresario, and for many years manager of Gilmore's band. The leader, Mr. John Philip Sousa, is an admirer, and was, in a measure, a protege of the late P. S. Gilmore, while some of the leading musicians of the band were Gilmore favorites, such as Sig. Raffayolo, E. A. Lefebvre, Thomas Shannon, Albert Bode, H. L. Clark, F. H. Wadsworth, J. S. Cox, August Stengler and Messrs. Urbain, La Calle, Noyes and others equally as good but of lesser note. The band is composed of first-class material, and although each member is not an artist, yet every man is a thorough musician of long experience. With a master musician and painstaking leader, strict discipline, constant drill, the band has already obtained a finish as a whole that is truly remarkable. This is the band that is to play at the St. Louis Exposition this fall. Those who were fortunate in being present last night received a royal musical treat, and are under obligations to Ransom Post, G. A. R., of this city, which not only induced the manager of the band to bring it to this city, but gave a guaranty against all losses. The band is on its Columbian tour, and besides its own superb musical forces, is assisted by a galaxy of well-known stars of the operatic firmament, together with a lady violinist virtuoso. That the audience was a thoroughly appreciative one the encores demanded and obtained fully attested. Every number was encored, and double encores were in order.

There will be a matinee this afternoon and a concert to-night. At the latter the entire company will appear.

St. Louis
Republic, May 13

Sousa's Band.

A splendid audience gathered last night in the Grand Music Hall of the Exposition to listen to the programme of music presented by Prof. John Philip Sousa and his Marine Band of musical artists. There were several changes from the programme as announced yesterday, owing to the unavoidable absence of one or two prominent artists, but their places were filled par excellence by others and the audience was as well pleased as though the announced programme had been carried out. There will be a matinee concert this afternoon and one to-night.

St. Louis
America, May 13

Sousa Concert No. 1.

Das kunstsinige St. Louiser Publikum ist in der That nicht getäuscht worden in seinen Erwartungen bezüglich der Sousa'schen Kapelle. Sowohl das Ensemble derselben als auch die einzelnen Künstler stehen nicht zurück im Vergleich zu der früheren so ausgezeichneten, ja weltberühmten, Gilmore'schen Kapelle. Eine wahre Freude ist es außerdem, Herrn Sousa den Dirigentenstab schwingen zu sehen. Da ist alles Feuer, Kraft, Bartheit und tief musikalisches Verständnis. Somit kann man in Bezug auf die musikalischen Leistungen bei der nächsten Ausstellung im Herbst getrost das allerbeste erwarten.

Das Concert wurde eröffnet mit der Ouvertüre zum „fliegenden Holländer“ von Wagner. Diese eigenartige wegen ihrer vielen schwer verständlichen Bewegungen und Accorde nicht leicht zugängliche Composition, wurde in klarer und möglichst durchsichtiger Weise wiedergegeben, ebenso die allerdings leichter verständliche Ballet Suite von Rubinstein. Madame von Carstensen führte sich mit ihrem Sopran-Solo aus Mignon von A. Thomas sehr vorteilhaft ein. Die Aufführung der Liszt'schen Rhapsodie No. 2 erinnerte lebhaft an das ausgezeichnete Spiel dieser Composition durch die frühere Gilmore-Capelle. Celeste Aida von Verdi, vorgetragen von Herrn Guille war ebenfalls eine über den Erwartungen stehende Leistung. Die folgende Nummer „In a Clock Store“ von Erth, war eine angenehme Abwechslung wegen ihres leichten und originellen Charakters, die Wiedergabe aber gleich fein und geschickt.

Die Prima Donna Madame Jurisch Wadi trug das Solo aus der Königin von Saba von Gounod in vollendeter Weise vor.

Miß Leonora von Stosch brachte durch den Violin-Vortrag „Rhapsodie Hongroise“ von Hausser, eine ebenso angenehme als vortreffliche Abwechslung. Das feine Spiel der Künstlerin kam von Herzen und entzückte das Publikum.

„Last Day of Pompeii“ von Sousa ließ den Dirigenten der Kapelle auch als ganz vortrefflichen Componisten erkennen.

Die Schlussnummer „Prague und Finale“ aus Lohengrin von Wagner, vorgetragen von Mm. Jurisch-Wadi, Fräulein Behune, den Herren Guille, Mertens, Viriani und dem Orchester war zugleich der Höhepunkt des Concertes, was die Kunst anbetrifft. Sänger, Dirigent und Orchester schienen mit einander verwachsen zu sein, so präzis ging Alles von Statten.

Gerade weil alles so gelang, schien diese Nummer, wohl die schwerste des ganzen ausgezeichneten Programmes, verhältnismäßig leicht zu sein.

Dankbar muß man anerkennen, daß die Künstler allseitig mit Encores nicht geizten. Es steht zu erwarten, daß die beiden noch folgenden Concerte, Samstag Matinee und Samstag Abend zahlreich besucht werden, zumal das große Publikum jedenfalls sehr neugierig auf den Erfolg für den unvergeßlichen Gilmore sein wird. Fürwahr, es wird sich nicht enttäuscht finden, zumal die aus lauter Künstlern bestehende Kapelle, manche Bekannte von Gilmore her in ihren Reihen hat.

Das erste Sousa-Concert.

John Philip Sousa, der berühmte Kapellmeister, und sein ebenso berühmtes Orchester traten sich gestern Abend beim St. Louiser Publikum durch ein ausgezeichnetes Concert im großen Saale der Ausstellungshalle, dem Schanzenplatz, vor. Der kommenden Festzeit während der 40 Tage der Ausstellung, auf vorteilhafteste Weise ein. Ohne den Verdiensten Gilmore's irgend welchen Abbruch thun und sein Andenken schmalern zu wollen, mag konstatiert werden, daß die Zusammenziehung des Sousa'schen Orchesters, wie es sich gestern Abend präsentierte, besser ist, als die des Gilmore'schen Orchesters, während Sousa als Dirigent Gilmore nicht nachsteht. In Sousa's Orchester befinden sich nicht weniger als vierzehn der besten Musiker Gilmore's, und im übrigen hat Sousa eine sorgfältigere Auswahl der Instrumente getroffen. Das zeigte sich besonders deutlich bei der Begleitung der Gesangsnummern des Concertes. Dabei ist das Orchester vorzüglich eingestimmt und gehorcht dem leinsten Wink des Dirigentenstabes. St. Louis kann also ruhig sein. Es wird während der Ausstellung ein ebenso gutes, wenn nicht besseres Orchester haben, als während der letzten Juni Jahre.

Das gestrige Concert war nicht so gut besucht, wie es es verdient hätte. Aber es ist schon spät in der Saison und man kann es niemandem verargen, wenn er nicht mehr im Concertsaal sitzen will. Das Orchester stand mit fünf Nummern auf dem Programm, aber das Publikum verlangte wie immer unerfättlich nach Zugaben und Herr Sousa war so gutmütig, ihm immer nachzugeben und nach einem zwei oder drei Stücke zu spielen. Daher kam es, daß das Concert sich ungeheuerlich in die Länge zog. Wenn er sein liebes Publikum erst kennt, wird er wohl andere Seiten aufzeigen. Einen großen „hit“ machte Herr Sousa mit zwei Nummern „In einem Uhrladen“ von Erth, und seiner eigenen Suite „Die letzten Tage von Pompeii“, die letztere scenes aus dem gleichnamigen Bulwer'schen Roman auf's lebhafteste in Tönen ausmalend. Brillant wurde auch die Ouvertüre zum „fliegenden Holländer“ executiert, während man bei den beiden anderen Nummern die Geigen zu sehr vermehrte. Die Zugaben, meistens in Märschen und Tänzen bestehend, gefielen fast besser, als die Hauptnummern.

W. S.

24 Westliche Post
13

Kansas City, May 14th
East Prog.

Zwischen die Orchesternummern waren mehrere Gesangsnummern eingelegt worden, in denen die Damen Fursch-Madi und Behne und die Herren Guille, Mertens und Viviani mitwirkten. Frä. Behne trat für Mme. Van Cauteren ein. Sie besingt einen sehr fröhlichen Contraalt von großem Umfange und Wohlklang. Sie hatte sich die Arie „Edler Herr“ aus den Hugenotten ausgewählt, wurde aber durch den Verfall gezwungen, das Trübsal aus Trübsal anzugeben. Auch Herr Mertens, ein vorzüglicher Baritonist, mußte zu seiner Arie aus „Faust“ eine zweite aus „Carmen“ singen, und nicht besser erging es Frau Fursch-Madi. In der Violinistin Frä. Leonore von Stosch lernten wir eine ausgezeichnete Künstlerin kennen.

Der gestern Abend den Besuch des Concerts veranlaßt hat, dem ist heute Nachmittag und Abend Gelegenheit geboten, die Bekanntheit Sousa's und seiner Künstler-Schaar zu machen. Für beide Concerte sind sehr ansprechende, abwechslungsreiche Programme aufgestellt worden.

Kansas City

1. OVERTURE, "Flying Dutchman,".....Wagner
(Adapted for military band for this occasion by John Philip Sousa.)
2. BARITONE SOLO, "Dio Possente,".....Gounod
HERR MERTENS.
3. BALLET SUITE, "Petamors,".....Rubinstein
a. Bayadere Dance.
b. Torchlight Dance of the Bride of Cashmere.
c. Second Dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
4. SOPRANO SOLO, Polonaise ("Mignon").....Thomas
MME. VAN CAUTEREN.
5. HUNGARIAN RHAPSODY No. 2.....Liszt
(Adaptation by John Philip Sousa.)
6. TENOR SOLO, "Celeste Aida,".....Verdi
MONSIEUR GUILLE.
7. CHARACTERISTIC PIECE, "In a Clock Store," (New) Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
8. SOPRANO SOLO, "Queen of Sheba,".....Gounod
MME. FURSCH-MADI.
9. RAPSDIE HONGROISE.....Hauer
MISS LEONORA VON STOSCH.
10. TRIO FROM "WILLIAM TELL,".....Rossini
MESSRS. GUILLE, MERTENS and VIVIANI.
11. SUITE, "Last Days of Pompeii,".....Sousa
1. 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."
2. Nydia.
"Ye have a world of light
Where love in the loved rejoices,
But the blind girl's home is the House of Night
And its beings are empty voices."
3. The Destruction.
"At that moment, they felt the earth shake beneath their feet; and, beyond in the darkness, they heard the crash of falling roofs—a group of men and women, bearing torches, passed by the Temple. They were of the congregation of the Nazarenes; the troop chanted along with the wild horror of the air, 'Behold! The Lord descendeth to judgment! He maketh fire come down from heaven in the sight of men! Woe to the harlot of the sea! Woe! Woe!' At that moment, a wild yell burst through the air—and, thinking only of escape, whither it knew not, the tiger of the desert leaped among the throng and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. —In the silence of the general sleep, Nydia rose gently: 'Oh sacred sea! I hear thy voice invitingly — Rest — Rest — Rest!'".....Bulwer-Lytton
12. PRAYER AND FINALE, "Lohengrin,".....Wagner
MME. FURSCH-MADI, FRAULEIN BEHNE, MESSRS. GUILLE, MERTENS, VIVIANI and BAND.

None but Steinway Pianos used at Sousa Band Concerts

SUNDAY, MAY 14. MATINEE AND EVENING.

• Grand : Festival : Tour •

SPRING OF 1893, BY

SOUSA'S GRAND CONCERT BAND.

Matinee Program.

1. OVERTURE, "Tannhauser,".....Wagner
2. CONTRALTO SOLO, "Nobil Signor,".....Meyerbeer
FRAULEIN BEHNE.
3. SUITE, "The Nutcracker," (New).....Tchaikowsky
a. Trepak.
b. Chinese Dance.
c. The Miriltions.
(These pieces are miniature pictures, painted with infinite grace and care.)
4. SOPRANO SOLO, "Caro Nome," (Rigoletto).....Verdi
MME. VAN CAUTEREN.
5. ENTR' ACTE AND DANSE DES BACCHANTES,
"Philemon et Baucis,".....Gounod
6. TENOR SOLO, "Stances,".....Flegler
MONS. GUILLE.
(With Oboe and Horn Obligato by Messrs. MESSINGER and KOCH.)
7. (a. ANDANTE FROM SONATA, Op. 11.....Beethoven
(Adapted for military orchestra by John Philip Sousa.)
(b. VALSE, "Be ye Embraced, ye Millions," New, Strauss

8. QUARTETTE, "Rigoletto,".....Verdi
MME. VAN CAUTEREN, FRAULEIN BEHNE,
MESSRS. GUILLE and VIVIANI.
9. VIOLIN SOLO, "Gypsy Dance,".....Sarasate
MISS LEONORA VON STOSCH.
10. RELIGIOUS MEDITATION, "Songs of Grace and Songs of Glory,".....Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek Church, "Steal Away," "Mary and Martha," "Gloria e Laudamus" from Giorza's Mass, New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, My God, to Thee," with Cathedral Chimes.
11. SEXTETTE FROM "LUCIA," "Chi mi frena," Donizetti
MME. VAN CAUTEREN, MISS BEHNE, MESSRS. GUILLE, MERTENS, CHRISTORI and VIVIANI.

None but Steinway Pianos used at Sousa Band Concerts.

Kansas City Times
May 15

Kansas City Star
May 15

Journal 15

PLAYERS' COLUMN.

Sousa's Concerts Yesterday.

Very little effort has been made to cultivate taste for Sunday concerts in Kansas City. The coming of the Sousa band was an experiment and the result was not an encouragement to large outlay in that direction. In the afternoon the audience was quite small and, in the evening the attendance, while it comfortably filled two floors of the Auditorium, was not what the greatest military band in the country, assisted by an array of distinguished soloists, would have attracted during the week.

Mr. Sousa will soon become the favorite band director. He knows how to make programmes and he gauges his encores with fine tact. He is genial and yet dignified in his manner on the stand. Kansas City recognized his agreeable qualities some seasons ago, and was ready to name him as the successor to Gilmore's leadership among band organizers and conductors.

Guille's illness yesterday was the especial occasion of regret. His place in the concerted numbers was taken by Mr. Foran of the Calhoun company, who got along very well in the "Rigoletto" quartette and the "Lucia" sextette on the afternoon programme, and in the "William Tell" trio at night. His voice is high enough and strong enough, but the expectation of Guille was not satisfied with his evidently labored efforts.

Mme. Fursch-Madi was troubled with a cold and the "Lohengrin" number in the evening was left off, the band playing Sousa's "Beau Ideal" march instead. This was another severe disappointment, but Fursch-Madi sang her solo with all her magnificent breadth of style and rich volume of pure tone.

Mr. Mertens complained of fatigue from the strain of long railway journeys, but he sang the "Toreador" song as a substitute for Guille's solo in the afternoon. In the evening he repeated the "Toreador" by request as an encore. He sang with spirit and confirmed the high opinion formed of him when he appeared here in opera with the Hess company nearly three years ago.

Miss Von Stosch was crowned with the favor of both audiences. In the afternoon one encore was not enough and the small but very musical gathering obtained two by unstinted applause. The first, "Love's Dream of the Ball," by Chibulka, was new in Kansas City and is a very beautiful violin piece. Miss Von Stosch has youth, beauty, a fine technique and wonderfully mellow Stodivarius violin. The audiences were smitten with the aggregation of attractions in her performances. The maiden of the violin will henceforward be a still more fashionable object among us. Miss Von Stosch is an image of that modern form of feminine charm. She brought up in the minds of "Robert Elsmere" readers the descriptions of Rose Leyburn.

Mr. Sousa made some changes in his programme. Instead of "Philemon and Baucis" number he gave the ballet music from Thomas' "Hamlet" and put Boumraud's "Serenade Enfantine" in the place of the Beethoven Andante.

Signor Viviani appeared as a substitute for Guille in the evening and sang the basso aria from the "Magic Flute." Except for a little too much of the vibrato, his voice is one of superior quality. He sings with a repose and finish that argue well for his capacity in the most exacting operative roles. In concerted numbers he could hardly be excelled. He has unusual power without roughness, and he seems to get into perfect tune more easily than most basses.

Mr. Sousa is both obliging and sensible. He responded with stirring marches and popular airs when the audiences insisted on extra band numbers. They heard "Mollie and I and the Baby," "Marching Through Georgia" and other familiar melodies.

The area of work a band like Sousa's can perform gets to be more extensive year by year. The unique little tone pictures by Tschakowski with their dainty effects are a long way from the colossal crash in the "Pompeii" suite and the resounding strains of the marches, but were as perfect in treatment.

It is pleasant to see so many of Gilmore's best men. Wadsworth, Raffayolo and Bode were prominent, and the afternoon audience was gratified when the cornet and euphonium gave the "Trovatore" duet as they used to under the noble old Irishman who was so much to popular music in America.

Mr. Sousa is always sure of friends in Kansas City, and when he comes again, it is to be hoped that his trip may land him here on another day.

The Sousa Sunday Concerts.

Some sorts of Sunday entertainments are not popular in Kansas City, otherwise the two excellent concerts given by Sousa's band at the Auditorium yesterday would have drawn crowded houses. If there is any organization that should have appealed to the public at this time it is Sousa's. Kansas City had heard no high grade band music this season, and the two programmes announced by Mr. Sousa were so neatly and intelligently arranged as to tempt alike the classicists and the stannish admirers of the strictly popular. Both audiences were representative, and the one present in the afternoon was composed almost entirely of regular concertgoers—a compliment to Mr. Sousa, as it had been surmised that the audiences would be mixed as to class.

Mr. Sousa's new band is a superior organization. It could not give the programmes that it does if it were not so. The magnificent rendering given the overture to "The Flying Dutchman," a typical Wagnerian work which the best orchestras are loth to give often, was a gigantic stride into the orchestral realm. It properly marks a new mile stone in the advance of band music. In making reeds do the concert work of strings and yet retain the effectiveness and beauty of the orchestral score, Mr. Sousa has undertaken a big work.

The band numbers on the two programmes were all finely given. That they were appreciated is attested by the number of encores demanded. In the afternoon the responses more than equalled and in the evening they almost doubled the number of selections on the programme. As a conductor Sousa is magnetic and graceful. His beat is decisive and he is always in close sympathy with the men playing under him. In the more delicate work the band is almost the full equal of an orchestra. Tschakowsky's "Nut Cracker" suite was given with grace and beauty, particularly the last movement. Bonnard's serenade "Enfantine" was a dainty bit, likewise the ballet music from "Hamlet." The suite from Rubinstein's "Feramors" was a strong number, and in the last movement Mr. Sousa's climatic graduations were especially fine.

Throughout the two programmes Sousa was ever dominant; always as a conductor and two-thirds of the time as an arranger or a composer. There is something about his arrangements and compositions that always touches a popular chord. His marches are full of spirit, swing and melody, and his descriptive work has won him an international reputation. The potpourri of religious songs and hymns, given in the afternoon, was one of the most potent numbers heard here in many months. "The Last Days of Pompeii" is a forceful composition.

Among the soloists Miss Eleonore von Stosch won first honors both afternoon and evening. Her beauty of person, her winning manner and the witchery of her playing were a charm not to be resisted. She phrases exquisitely and draws a tone of the purest of vibrating melody. In the afternoon she gave a Sarasate gypsy dance with a grace and finish that would make the famous Spaniard look to his laurels. Her encores were Chibulka's "Love's Dream After the Ball" and the intermezzo from "Cavalleria Rusticana." A rhapsody by Hauser and a characteristic Wieniawski selection were her evening numbers.

Albert L. Guille, the noted tenor, did not sing at either concert. He was indisposed. So was Mme. Fursch-Madi, but she sang, nevertheless, but not with due credit to herself. Mme. Van Caeteran and Fraulein Behnne are pleasing singers and gave numbers that were appreciated. William Mertens, Signor Viviani and Mr. Foran represented the male contingent of the soloists.

If Gilmore was the pioneer of military music in America, John Philip Sousa is the reaper. The former prepared the way for high class band music and in his later years largely and almost exclusively supplied the demand he had created. He had a magnetic personality and he knew how to feed public taste. The diffusion of musical knowledge is a slow process, and whatever means are employed to this end are praiseworthy, and if Mr. Gilmore was at times more of a caterer than a teacher, his methods were perhaps fully justified by the condition of the country, musically, at the time when this memorable leader formed his habits. It is no disrespect to the memory of the great Irish bandmaster to make these comparisons, and as comparisons are inevitable with the individual and that composite known as the public, there are times when the critic may be allowed the

same privilege. If there had never been a Gilmore, certainly we would not have known how to appreciate a Sousa, and this is said with eminent regard for the memory of the former. It is gratifying to know that the deceased leader not only had a successor, but one who does even better than to begin where the former left off. Certainly there has never been such a band concert in this city as those heard at the Auditorium yesterday afternoon and last night. The government lost and the public gained an able servant when Mr. Sousa resigned the leadership of the Marine band. With that organization he was limited by the military regulations and the pecuniary rewards affecting his musicians. Manager Blakely has given him carte blanche to organize and regulate his band on the highest plan possible, and as a result he has secured the services of a really remarkable aggregation of musicians, possessing the best set of wind instruments ever heard in this city. Such players as Raffayolo, Lefebvre, Bode, Stegler, Wadsworth and others that might be named, some of whom were with Gilmore at one time or other, have never before appeared in conjunction in any band in this country. The pitch of the instruments and the care that has been exercised in their selection has been really wonderful and most fortunate, as seen in the rich and unnoisy effects that can be produced even when there is a pressure of full volume. It seems impossible that there could be a finer and more inspiring massing and development of reed, brass and percussion instruments than that which roused the audience yesterday afternoon in the finale of the "Tannhauser" overture. The effect was overwhelming, and marked the greatest moment of the two concerts. Mr. Sousa's success lies largely in the fact that he is a thorough musician, and incidentally that he understands public taste, is a graceful, enthusiastic and gracious leader. His programmes include a great variety of music, but even in the lightest of it there is a dignity of treatment which always keeps it above the trifling. If there is one exception to be made in this respect it was in the burlesque of the Salvation Army music. If Mr. Sousa's knowledge of music needs any exemplification above the conductors he shows, it is certainly found in his adaptations and compositions. His suite, "The Last Days of Pompeii," is an admirable work. His arrangement of hymns with chime effects is also most praiseworthy. The pleasure he gives the public is best attested in the innumerable encores he wins. To most of these he responds with familiar military or sentimental airs.

There were several disappointments as well as several agreeable surprises in the solo features of the concerts. Guille, the tenor, and Mme. Fursch-Madi, the soprano, were regarded as big personal cards. The former did not sing at either concert, pleading indisposition, and the latter was not in the best of voice and sang only in the evening, and then but one aria and a light encore number. Mr. Guille was substituted in the solo numbers by Mr. Mertens and Mr. Viviani, both admirable artists, and in the concerted numbers by Mr. Christori, a good tenor, but of course not a satisfactory alternate for Mr. Guille. Mr. Mertens is perhaps the best baritone in this country at this hour. His singing of the "Toreador Song" from "Carmen," and Gounod's "Dio Possente," surpassed even the expectations of those who had previously heard him. Mr. Viviani sang an aria from Mozart's "Magic Flute," and fully sustained the promises that have been made for him. His voice is a pure basso of exceedingly rich and resonant quality, and is thoroughly schooled. Mme. Fursch-Madi sang an aria from Gounod's "Queen of Sheba" with great dramatic power. The other vocal soloists were Mme. Van Caeteran, soprano, and Miss Behnne, contralto, both well endowed and well schooled artists with clearly defined limitations and some faults. The former was heard in the "Care Nome" aria from "Rigoletto," and the polonaise from "Mignon," and Thomas' "Spring Song." Miss Behnne sang the "Nobil Signor" aria by Meyerbeer. The concerted numbers were the "Rigoletto" quartette, the "Lucia" sextette (sung as a quintette) and the "Rigoletto" trio for male voices. One of the agreeable surprises, to return to a previous reference, was the playing of Miss Leonora Von Stosch, the violinist. Much had been promised for this player, but the surprise was nevertheless genuine. She played the celebrated Sarasate gypsy dance, a Hauser Rhapsody Hongroise, the intermezzo from "Cavalleria Rusticana," and a pretty little bit by Chibulka. Her technique and shading are both wonderful. Her left hand seems developed as well as her right. She plays difficult harmonies and arpeggios with as much ease and as fine accuracy as she runs a melody. Her advanced musical understanding and finish are all the more remarkable because she is very young. Personally she is attractive, and this fact will heighten her popularity. She is tall, graceful and so poised that she makes a striking picture.

Omaha

SOUSA'S GRAND CONCERT BAND

MONDAY AFTERNOON, MAY 15, 1893.

:: Programme ::

1. OVERTURE, "Tannhauser" - Wagner
2. NOBIL SIGNOR, Fraulein Behnne. - Meyerbeer
3. SUITE, "The Nutcracker" (new) - Tschaiakowsky
(a) Trepak. (b) Chinese Dance. (c) Mirlitons.
4. CARO NOME (Rigoletto) - Verdi
Mme. Van Cauteren.
5. BALLET MUSIC, "Hamlet" - Thomas
STANCES, - Fliegler
Monsieur Guille
Oboe and Horn Obligato by Messrs. Messinger and Koch.
7. (a) SERENADE ENFANTINE, - Bonnaud
(b) Valse, "Be Ye Embraced Ye Millions" [new] - Strauss
8. QUARTETTE, "Rigoletto," - Verdi
Mme. Van Cauteren, Fraulein Behnne,
Messrs. Guille and Viviani.
9. "GYPSY DANCE" - Sarasate
Miss Leonora Von Stosch.
10. RELIGIOUS MEDITATION, "Songs of Grace and Songs of
Glory," - Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek Church, "Steal away," "Mary and Martha," Gloria e Laudamus, from Giorza's Mass, New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, my God, to Thee," with Cathedral Chimes.
11. SEXTETTE FROM LUCIA, "Chi mi frena," - Donizetti
Mme. Van Cauteren, Miss Behnne,
Messrs. Guille, Mertens, Christori and Viviani.

Omaha

MONDAY EVENING, MAY 15, 1893.

:: Programme ::

1. OVERTURE, "Flying Dutchman," - Wagner
[Adapted for military band for this occasion by John Phillip Sousa]
2. BASS SOLO, "Magic Flute," - Mozart
Sig. Viviani.
3. BALLET SUITE, "Femors," - Rubenstein
(a) Bayadere Dance. (b) Candle light dance of the Bride of Cashmere. (c) Second Dance of the Bayaderes. [Adapted from the original score by John Phillip Sousa.]
4. "See the Conquering Hero Comes," - Handel
FESTIVAL CHORUS AND BAND.
5. POLONAISE FROM "MIGNON," - Thomas
Mme. Van Cauteren.
6. HUNGARIAN RHAPSODY No. 2. - Liszt
[Adaptation by John Phillip Sousa.]
7. "CELESTE AIDA," - Verdi
Monsieur Guille.
8. CHARACTERISTIC PIECE, "In a Clock Store," [new] - Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch Cathedral are heard. The cockoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
9. SOPRANO SOLO, "Queen of Sheba," - Gounod
Mme. Fursch-Madi.
10. RAPSDIE HONGROISE, - Hauser
Miss Leonora Von Stosch.
11. TRIO, from William Tell, - Rossini
Messrs. Guille, Mertens and Viviani.
12. SUITE, "Last Days of Pompeii" - Sousa
1. 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."
2. Nydia.
"Ye have a world of light
Where love in the loved rejoices,
But the blind girl's home is the House of Night
And its beings are empty voices."
3. The Destruction.
"At that moment, they felt the earth shake beneath their feet; and, beyond in the darkness, they heard the crash of falling roofs;—a group of men and women, bearing torches, passed by the Temple. They were of the congregation of Nazarenes; the troop chanted along with the wild horror of the air, "Behold! The Lord descendeth to judgment! He maketh fire come down from heaven in the sight of men! Woe to the harlot of the sea! Woe! Woe!" At that moment, a wild yell burst through the air—and thinking only of escape, whither it knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. —In the silence of the general sleep, Nydia rose gently: "Oh, Sacred sea! I hear thy voice invitingly—Rest,—Rest,—Rest!"
—Bulwer-Lytton.
13. PRAYER AND FINALE, "Lohengrin," - Wagner
Mme. Fursch-Madi, Fraulein Behnne,
Messrs. Guille, Mertens, Viviani, Festival Chorus and Band.

Omaha - Morning
World Herald
May 16

THE SOUSA CONCERT.

The opening of the May festival has been auspicious in point of merit and of enthusiasm.

Banked against the west side of Exposition hall, in such numbers that only an enlarged platform holds it, sits the Apollo club festival chorus. The sober-minded young men and serious young women are alert and responsive to Director Torren's baton, and sing with tunefulness and strength. Their work elicits unbounded praise, whether their voices join in stately oratorio or are lifted in interpretation of opera.

The first two concerts, those give by Sousa's band and the Apollo chorus, have come and gone. The matinee being a Monday affair was not as largely attended as could have been desired. The audience last evening was large, every seat that was really attractive to a lover of music being taken.

Sousa's band does not need to ask for allowances in comparison with the Marine band, whose coming thronged the Coliseum, with Sousa as its conductor, on his previous visit.

The soloists whom Sousa introduced became prime favorites at once. Mme. Fursch-Madi he did not have the honor of introducing. Her popularity in this city dates back to the National opera season. She was the only vocalist last night who responded to a recall. Sousa is used to Omaha audiences' encores and even if they begin with the overture as they did last night, he remains cheerful. Vivian, Van-Cauteren, Holan, Behnne, were each and all received with marked favor.

Miss von Stosch, the violinist, a tall, lithe German girl, with a charmingly dreamy face set in masses of brown hair, won the hearts and thrilled all auditors. Her number last night was Hauser's Hungarian rhapsody, and her encore "The Dream of the Ball."

To every encore—and each number met one, and the ballet suite from Feraniors elicited two—a gracious response was given with some lively, jingling piece. Consequently it was only an hour less than midnight when the audience left with the strains of Wagner vibrating in its pleased ears.

Des Moines
Daily News, May 16

SOUSA AND HIS BAND.

The Great Director is Now in
Des Moines with His
Party.

AT CALVARY TABERNACLE.

Some Interesting Facts About
This Great Musical Organization.

Without doubt the greatest events in musical circles in Des Moines this spring are the two brilliant concerts this afternoon and evening, at Calvary Mission tabernacle. There is no need of praising the great Sousa Concert band to the hundreds of Des Moines people who heard these wonderful artists play this afternoon. Scores of men and women who attended the matinee concert will be there to-night also if it is possible for them to get a seat. The great band of one hundred artists were seemingly at their best and it is not exaggerating to say that the concert was the finest by all odds ever heard in Des Moines.

Des Moines
Daily News
May 16

The band and the special soloists who are making this Columbian tour, arrived by two special sleepers from Omaha this morning and put up at the Savery. John Phillip Sousa, the leader, is a man of medium height, well-knit frame, with features of southern brunette type. His band contains all sorts and styles of men, arrayed in military uniform. The management of this crowd of musicians is a task that few could accomplish. Mr. Sousa possesses the magnetic personal charm which attracts others and at the same time enables him to control a band as much by force of character as by vested authority. Mr. Sousa is a native of Washington, D. C., and was born in 1854. He has always been connected with orchestras and bands. The present aggregation is unequalled and it has been shown that Sousa stands at the head as a leader of a military band. No one can afford to miss seeing him and hearing this great band play to-night. The price is moderate compared to the attractions of the programme, for besides the band there are lady and gentlemen singers of world-wide reputation. Madame Fursch-Madi, dramatic soprano; Madame Van Cauteren, bravura soprano; Fraulein Behnne, contralto; Albert A. Guille, tenor; Wm. Mertens, baritone; Signor Viviani, bass, are vocalists extraordinary, and it is doubtful if another such a coterie of artists will visit Des Moines for years. Miss Leonora Von Stosch, the solo violinist, is also a special attraction.

Added to these noted singers and their brilliant programme numbers, will be the two grand choruses by Des Moines people who will be under direction of Professor M. L. Bartlett. Their work this afternoon received merited applause. As before intimated, the threefold attractions of these grand concerts combine to make up an entertainment that all should see and hear. The auditorium has been newly plotted and every purchaser of a reserved seat will secure that identical seat. If you haven't bought a ticket go to Stream & McCammon's at once and then go to the tabernacle to-night and hear the following magnificent programme:

1. Overture, "Flying Dutchman"....Wagner
(Adapted for military band for this occasion by John Phillip Sousa.)
2. Chorus, "Festival Hymn"....Dudley Buck
Conducted by Prof. M. L. Bartlett.
3. Ballet Suite, "Feramors".....Rubenstein
 - a. Bayadere Dance.
 - b. Candle light dance of the Bride of Cashmere.
 - c. Second Dance of the Bayaderes.
(Adapted from the original score by John Phillip Sousa.)
4. Tenor solo, "Celeste Aida".....Verdi
Monsieur Guille.
5. Hungarian rhapsody, No 2.....Liszt
(Adaptation by John Phillip Sousa.)
6. Soprano solo, "Caro Nome," (Rigoletto).....Verdi
Mme. Van Cauteren.
7. Characteristic piece, "In a Clock Store," (new).....Orth
8. Chorus, "Unfold ye Portals,"Redemption.....Gounod
Conducted by Prof. M. L. Bartlett.
9. Violin solo, "Gypsy Dance,"....Sarasate
Miss Leonora Von Stosch.
10. Soprano solo, "Queen of Sheba", Gounod
Mme. Fursch-Madi.
11. Suite, "Last Days of Pompeii"....Sousa
 1. In the house of Burbo and Stratonice.
 2. Nydia.
 3. The Destruction.
12. Prayer and Finale, "Lohengrin". Wagner
Mme. Fursch-Madi, Fraulein Behnne, Messrs. Guille, Mertens, Viviani, and band.

DES MOINES PHILHARMONIC SOCIETY.

May 16, 1893

1. OVERTURE, "Tannhauser." - - - - - Wagner
2. TENOR SOLO, "I Lombardi," - - - - - Verdi
MONSIEUR GUILLE.
3. SUITE, "The Nutcracker," (new) - - - - - Tchaikowsky
 - a. Trepak.
 - b. Chinese Dance.
 - c. The Mirlitons.
 (These pieces are miniature pictures, painted with infinite grace and care.)
4. SOPRANO SOLO, "Polonaise," Mignon, - - - - - Thomas
MME. VAN CAUTEREN.
5. CHORUS, "See the Conquering Hero Comes," - - - - - Handel
Conducted by PROF. M. L. BARTLETT.
6. BALLET MUSIC, "Hamlet," - - - - - Thomas
 - a. SERENADE ENFANTINE, - - - - - Bonnard
 - b. VALSE, "Be ye Embraced, ye Millions," (new) - - - - - Strauss
8. VIOLIN SOLO, "Rhapsodie Hongroise," - - - - - Hauser
MISS LEONORA VON STOSCH.
9. SOLDIERS CHORUS, from Faust, - - - - - Gounod
Conducted by PROF. M. L. BARTLETT.
10. RELIGIOUS MEDITATION, "Songs of Grace and Songs of Glory," - - - - - Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Buelah Land," Chant of the Greek Church, "Steal away," "Mary and Martha," "Gloria e Laudamus," from Gounod's Mass, New Year's Hymn of the Hebrew Church, "The Psalms," and "Nearer, my God, to Thee," with Cathedral Chimes.
11. SEXTETTE FROM LUCIA, "Chi mi frena," - - - - - Donizetti
MME. VAN CAUTEREN, MISS BEHNNE, MESSRS. GUILLE, MERTENS, CHRISTORI, and VIVIANI. [SEE OTHER SIDE]

DES MOINES PHILHARMONIC SOCIETY.

May 16, 1893.

1. OVERTURE, "Flying Dutchman," - - - - - Wagner
(Adapted for military band for this occasion by John Phillip Sousa.)
2. CHORUS, "Festival Hymn," - - - - - Dudley Buck
Conducted by PROF. M. L. BARTLETT.
3. BALLET SUITE, "Feramors," - - - - - Rubenstein
 - a. Bayadere Dance.
 - b. Candle light dance of the Bride of Cashmere.
 - c. Second Dance of the Bayaderes.
(Adapted from the original score by John Phillip Sousa.)
4. TENOR SOLO, "Celeste Aida," - - - - - Verdi
MONSIEUR GUILLE.
5. HUNGARIAN RHAPSODY NO. 2, - - - - - Liszt
(Adaptation by John Phillip Sousa.)
6. SOPRANO SOLO, "Caro Nome," (Rigoletto,) - - - - - Verdi
MME. VAN CAUTEREN.
7. CHARACTERISTIC PIECE, "In a Clock Store," (new,) - - - - - Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
8. CHORUS, "Unfold ye Portals," (Redemption,) - - - - - Gounod
Conducted by PROF. M. L. BARTLETT.
9. VIOLIN SOLO, "Gypsy Dance," - - - - - Sarasate
MISS LEONORA VON STOSCH.
10. SOPRANO SOLO, "Queen of Sheba," - - - - - Gounod
MME. FURSCH-MADI.
11. SUITE, "Last Days of Pompeii," - - - - - Sousa

AMUSEMENTS.

The Great Sousa Concerts.

Yesterday was a grand day for the citizens of Des Moines and vicinity, musically, for they were afforded two rich treats in the afternoon and evening furnished by the famous Sousa Concert band assisted by six distinguished vocalists and one of the very finest violinists ever heard in the city. The programs were quite lengthy and so arranged that nothing was left to be desired by the large audiences that were present and partook of the rich feast. The band is composed of fifty of the most famous of instrumentalists and under the direction of such a leader as John Philip Sousa are fast approaching the very top, and it is now a question in the musical world whether they are not already superior to any like organization in the world. The band was under the most perfect control and its work, taken as a whole, was very effective and always agreeable. The numbers taken by the band were of unusual excellence and all the familiar ones, given as encores, were heartily applauded. At the afternoon concert the most pleasing numbers were the quaint suite by Tschalkowsky of "The Nutcracker"; the lively and melodious ballet music from Thomas' "Hamlet," and Mr. Sousa's new composition, "Religious Meditation," or "Songs of Grace and Songs of Glory," embracing tuneful arrangements of various devotional melodies. In the evening the finest gems were Rubenstein's ballet suite, "Feramors"; Orth's characteristic piece, "In a Clock Store," and Sousa's suite, "Last Days of Pompeii." All of these were rapturously encored and were responded to with bright catchy selections that were very generously received. Among the vocalists Mme. Fursch Madi scored an instantaneous success with her rendition of Gounod's "Queen of Sheba," and although this artiste was enthusiastically encored she refused to favor the audience with a response, merely bowing her acknowledgments; Mme. Van Cauteren was more gracious, however, and firmly established herself as a favorite with those present with her charming soprano solos "Caro Nome," from Verdi's "Rigoletto" and Thomas' "Polonaise" from Mignon. The great Patti tenor, Mons. Guille did not appear, having been on the sick list ever since the company appeared in Buffalo, but another tenor assumed his place and while he was far above the average of many that have heretofore appeared in this city, he was far below what the audience expected from the other, and this was really the only thing that marred in any way the entire performances. Miss Leonora Von Stosch, the beautiful and talented violin virtuoso, rendered Hauser's "Rhapsodie Hongroise" and Sarasate's "Gypsy Dance." Her playing seemed to set the large audience on fire, for on the ending of each of these numbers the applause was simply deafening but the charming lady readily responded with some very exquisite selection. The finales which were participated in by Mme. Fursch Madi, Mme. Van Cauteren, Fraulein Behnne, Sig. Viviani, Wm. Mertens, and the tenor, were truly entrancing. The Des Moines Philharmonic society, under whose auspices the concerts were given, also appeared in the numbers, both afternoon and evening, giving at the former Handel's "See the Conquering Hero Comes," and the Soldiers Chorus from "Faust," by Gounod; while at the latter their numbers were Dudley Buck's "Festival Hymn," and "Unfold ye Portals," from Gounod's "Redemption." The society in their rendition of these choral numbers did some very fine work and showed the active training that they had received from their director, Dr. M. L. Bartlett.

Tonight the first of the series of carnival concerts by Sousa's band and the carnival chorus of 1,000 voices occurs at the exposition auditorium and expectation is running rife. The famous band will arrive in the city this morning at 9 o'clock over the Northwestern road and at 11:30 there will be a rehearsal of the band and full chorus at the exposition, and at this rehearsal all members of the chorus who wish to attend the concerts must be present.

The sale of seats yesterday at Dyer's might almost be called enormous, there being a constant stream of buyers all day. The box office at Dyer's will be open today until 7 o'clock in the afternoon, when it will be transferred to the exposition. There are still good seats remaining and those who wish them will do well to secure them during the day as there will undoubtedly, according to those in a position to know, be an immense jam at the exposition box office between 6 and 8 o'clock, the time for the beginning of the concert. The scale of prices makes it possible for everyone to attend, good reserved seats being obtainable for the low price of 50 cents.

Col. Johnson and his aides have made the most careful preparations for handling a big crowd, especially as relating to the carriages, entering the building, rapid seating and exits. Those who hold or wish to buy tickets to the lower floor, parquet or dress circle will be admitted at the Bank street entrance. All members of the chorus and also those who hold or wish to buy tickets to the balcony, will be admitted at the Main street, river side, entrance.

Sousa's band gave a concert at Des Moines last evening which was an unprecedented success. Besides the chorus and band, Prof. Perera's mandolin club, Co. B. drum, fife and trumpet corps and Messrs. Sinclair and Johnson, bagpipers in Scotch costume, will take part in the program.

Considerable curiosity has been aroused as to whom the mysterious beauty is whom Col Johnson has selected to impersonate Columbia. The colonel refuses to divulge the name, age, residence or anything else relating to the lady excepting to say that she is a Minneapolitan, and the handsomest of the handsome. As to the leading members of the band the second oboe was, formerly the soloist of the Boston Symphony orchestra, and came from Beyruth, where he was the soloist for Rich and Wagner.

The second French horn player was formerly the finest in Gilmore's band, and Sousa has him second only to Henry Koch, who is acknowledged to be the finest in tone and technique in America. Even the trombones are remarkable. One was the wonder of the United States Marine band, another the best in Philadelphia, and the first trombone is Pryor, whom Mr. Gilmore pronounced the finest trombonist he had ever heard, both for tone and execution, and even superior to Fred Jones, who has heretofore been considered the greatest in the world. The cornet soloists of the United States Marine band, and of Cappa's band, were both captured by Sousa, and the following famous soloists of the former Gilmore band: Raffeyolo, euphonium; Lefebvre and Shanna, saxophones; Bode and Clarke, solo cornets; Baker and Conrad, tubas; Stengler, Noyes, Urbani and Lacalle, first clarinets, etc. The personnel of the band is an improvement even on the original band, and the cornet and clarinet sections are much stronger than any other band ever had.

The chief ushers tonight will be Merrill Bartlett, head usher at the Grand opera house and Bert Rogers, while the other ushers are Messrs. Doyen, Bell, F. Merrill, Belden, Miller, Hale, Dunsmore, Sewall, Wallace, Andrews, Spear, Barney, Truesdale, Hartley, Head, Dannanhowe, Winslow, Coe, C. Kennedy, Stewart, Page, Kraft, Dean, Gold, Emery, Sherbourn, Sherbourn, Manley, Adams, Vanderhuck, Reed, Loye, Cook, Bester, Paquia, Munson, Church, Harrison, Johnson, Findley, Burton, Robb, Holmes, Clyde and R. D. Rogers, all of whom are university students.

SOUSA'S GREAT BAND

Assisted by the Philharmonic Society
It Gives Two Enjoyable Concerts.

The concerts of yesterday afternoon and evening were memorable events in the musical history of Des Moines. The Sousa concert band has been heard in our city, and the treats with which it favored this community will enduringly linger in the memory of those who heard this great combination of artists. A moderate-sized audience greeted the afternoon performance. In the evening the vast edifice was filled. To say that the auditors listened with delight to the performances of these masters of the musical art inadequately expresses the entire truth. In the opinion of many the concert of last evening was the finest ever heard in the city. Mr. Sousa has been here before, it will be remembered, as the leader of the Marine band. Yesterday he came with 100 musicians, some of them from his old band. Mrs. Van Cauteren, a soprano, appeared in solos which elicited great applause. Among the best received of the numbers were the violin solos by Miss Leonora Von Stosch, who was coerced by prolonged applause into a second appearance.

Much regret was felt because of the non-appearance of Mr. Guille, who was announced for the tenor solo, "I Lombardi." Nevertheless the audience was not disappointed, for the number was by no means inadequately filled.

In the choruses our own Philharmonic society, under the leadership of Professor Bartlett, gained additional popularity.

Taken altogether the performance was one of rare excellence such as only especially favored communities have many opportunities of enjoying. Should the band return here at any time it may count on yet larger houses than that of last evening.

Calvary Mission tabernacle contained two large audiences yesterday, the larger in the evening. The Sousa Concert band rendered an elaborate programme at night, giving the immense audience a rich taste of finest orchestral band music. The grand descriptive "Last Days of Pompeii" concluded its part of the programme. Probably the most generally attractive number was "In a Clock Store" and next the encore, "Molly and the Baby." It did not require a strained imagination to find music in them, while many of the selections were too classic for the majority of the crowd. The Philharmonic society did itself proud in two numbers, under direction of Professor Bartlett, and their singing took better than that of any of the distinguished soloists. These artists no doubt have a front place in their line, but the generality of people prefer commonplace work to operatic or dramatic musical or perhaps unmusical recitals. The solo violinist, Miss Von Stosch, took the house by storm. Altogether the concert was satisfactory.

GRAND OPENING CONCERT

Wednesday Evening, May 17, 1893.

PROGRAMME.

WEDNESDAY EVENING.

PATRIOTIC AIR, "Columbia." P. S. Gilmore
SOLO, CHORUS AND BAND.

1. OVERTURE, "Flying Dutchman." - Wagner
(Adapted for Military Band for this occasion by John Philip Sousa.)
2. BARITONE SOLO, "Dio Possente," - Gounod
HERR MERTENS.
3. BALLET SUITE, "Feraudors," - Rubinstein
a. Bayadere Dance.
b. Candle light dance of the Bride of Cashmere.
c. Second Dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
4. NATIONAL SONGS, By the Carnival Chorus.
a. Norwegian National Hymn. - Nordraak
b. Swedish National Hymn. - O. Lindblad
c. Danish National Hymn. - Kroger
d. Old Folks at Home. Solo and Chorus. Foster
(Conducted by C. W. Johnson.)
5. HUNGARIAN RHAPSODY NO. 2 - Liszt
(Adaptation by John Philip Sousa.)
6. TENOR SOLO, "Celeste Aida," - Verdi
MONS. GUILLE.
7. RELIGIOUS MEDITATION, "Songs of Grace and Songs of Glory." - Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek Church, "Steal away," "Mary and Martha," "Gloria Laudamus," from Giorza's Mass, New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, my God, to Thee," with Cathedral Chimes.

PROGRAMME.—Continued.

8. SOPRANO SOLO, "Queen of Sheba," - Gounod
MME. FURSCH-MADL.
9. RHAPSODIE HONGROISE. - Hauser
MISS LEONORA VON STOSCH.
10. TRIO FROM WILLIAM TELL. - Rossini
MESSRS. GUILLE, MERTENS AND VIVIANI.
11. PRAYER AND FINALE, "Lohengrin." Wagner
MME. FURSCH-MADL, FRAULEIN BEHNNE,
MESSRS. GUILLE, VIVIANI AND BAND.
12. SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION. - Sousa
Opens with first group of trumpeters and drummers, proclaiming the 400th anniversary of the Discovery of America. This flourish is answered in return by two other groups of trumpeters and drummers, and finally taken up by the Band and Orchestra, and the Band, Orchestra and Chorus merge into "Hail, Columbia."
Then comes a short fugue on "Yankee Doodle," while Brother Jonathan is supposed to busy himself receiving the guests as they land.
The Spanish Hymn is played by the Band. Prof. Perera's Mandolin Club will play a characteristic Spanish Air, and at the end of that, the Fanfare sounds the flourish to the Royal March, followed by the Band's playing the Italian National Air.
The Oboe is then heard in plaintive Swiss "Rans des vaches."
Then the drums are heard in the distance gradually growing louder.
The Band and Chorus join in the "Wacht am Rhine."
After a short prelude by the Orchestra, the Russian Hymn is sung by the Chorus.
The trumpets announce the approach of the French Legions and the "Marseillaise" is sung by one of the leading tenors of the Festival and the Chorus.
This is followed by the entrance of an Irish Drum and Fife Corps playing the "Wearing of the Green," during which enter the British Grenadiers; at this point "God Save the Queen" is sung by the Chorus.
This is followed by the baritone singer of the Festival singing "Scots, wha hae wi Wallace Bled," which is the signal of the entrance of the Band of Scottish Pipers, in the National Costume, playing "The Campbells are Coming," and the Chorus singing "Auld Lang Syne."
Then amid the roll of drums and the general acclaim, is heard the "Star Spangled Banner" by the combined forces, and the tableaux vivant of Columbia triumphant.

Second Grand Concert.

THURSDAY AFTERNOON, MAY 18TH.

Commencing Promptly at 2:30 p. m.

PROGRAMME.

1. OVERTURE, "King's Lieutenant," - Tull
2. CONTRALTO SOLO, "Nobil Signor," Meyerbeer
FRAULEIN BEHNNE.
3. SUITE, "The Nutcracker," - Tchaikowsky
a. Trepak.
b. Chinese Dance.
c. The Mirlitons.
(These pieces are miniature pictures, painted with infinite grace and care.)
4. SOPRANO SOLO, "Caro Nome," - Verdi
(Rigoletto.) - - - - -
MME. VAN CAUTEREN.
5. BALLET MUSIC, "Hamlet," - Thomas
6. TENOR SOLO, "Stances," - Fliegler
MONS. GUILLE.
(With Oboe and Horn Obligato by Messrs. Messinger and Koch.)
7. a. ANDANTE FROM SONATA, Op. 14, Beethoven
(Adapted for military orchestra by John Philip Sousa.)
b. VALSE, "Be ye Embraced, ye Millions," (New.) - - - - - Strauss
8. QUARTETTE, "Rigoletto," - Verdi
MME. VAN CAUTEREN, FRAULEIN BEHNNE,
MESSRS. GUILLE AND VIVIANI.

(Program Continued.)

(Program continued.)

Thursday Matinee.

9. BARITONE SOLO, "Dio Possente," (Faust.) - - - - - Gounod
HERR MERTENS.
10. CHARACTERISTIC PIECE, "In a Clock Store," (New.) - - - - - Orth
This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begins to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.
11. SEXTETTE FROM LUCIA, "Chi mi frena." - - - - - Donizetti
MME. VAN CAUTEREN, FRAULEIN BEHNNE,
MESSRS. GUILLE, MERTENS, CHRISTORI
AND VIVIANI.

THIRD GRAND CONCERT

OF THE

SOUSA CONCERT BAND

—AND—

Minneapolis Carnival Chorus,

Thursday Evening, May 18th.

PROGRAMME.

PATRIOTIC AIR, "Columbia," P. S. Gilmore

1. OVERTURE, "Tannhauser," - Wagner
2. SOPRANO SOLO, "Polonaise," (Mignon,) Thomas
3. REVEILLE.
EASTER HYMN, (Damnation of Faust,) Berlioz
RAKOCZY MARCH, - - - - -
4. NATIONAL SONGS, By the Carnival Chorus.
a. Norwegian National Hymn, - Nordraak
b. Swedish National Hymn, - O. Lindblad
c. Danish National Hymn, - Kroger
d. Old Folks at Home, - Foster
(Conducted by C. W. Johnson.)
5. TENOR SOLO, "Jerusalem," - Verdi
MONS. GUILLE.
6. SERENADE ENFANTINE. - Bonnaud
7. VIOLIN SOLO, "Gypsy Dances," Sarasate
MISS LEONORA VON STOSCH.
8. SOPRANO SOLO, "Herodiade," - Massenet
MME. FURSCH-MADL.
9. SUITE, "Last Days of Pompeii," - Sousa
11. TRIO FROM WILLIAM TELL, - Rossini
MESSRS. GUILLE, MERTENS AND VIVIANI.
12. SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION, - Sousa

Opens with first group of trumpeters and drummers, proclaiming the 400th anniversary of the Discovery of America. This flourish is answered in return by two other groups of trumpeters and drummers, and finally taken up by the Band and Orchestra, and the Band, Orchestra and Chorus merge into "Hail, Columbia."

Then comes a short fugue on "Yankee Doodle," while Brother Jonathan is supposed to busy himself receiving the guests as they land.

The Spanish Hymn is played by the Band. Prof. Perera's Mandolin Club will play a characteristic Spanish Air, and at the end of that, the Fanfare sounds the flourish to the Royal March, followed by the Band's playing the Italian National Air.

The Oboe is then heard in plaintive Swiss "Rans des vaches."
Then the drums are heard in the distance gradually growing louder.

The Band and Chorus join in the "Wacht am Rhine." After a short prelude by the Orchestra, the Russian Hymn is sung by the Chorus.

The trumpets announce the approach of the French Legions and the "Marseillaise" is sung by one of the leading tenors of the Festival and the Chorus. This is followed by the entrance of an Irish Drum and Fife Corps playing the "Wearing of the Green," during which enter the British Grenadiers; at this point "God Save the Queen" is sung by the Chorus.

This is followed by the baritone singer of the Festival singing "Scots, wha hae wi Wallace Bled," which is the signal of the entrance of the Band of Scottish Pipers, in the National Costume, playing "The Campbells are Coming," and the Chorus sing "Auld Lang Syne."

Then amid the roll of drums and the general acclaim, is heard "Star Spangled Banner" by the combined forces, and the tableaux vivant of Columbia triumphant.

The Famous Band Leader in
Minneapolis.
Members of a Musical Or-
ganization of Which He
Is Proud.

THE PRESENT TOUR PROFITABLE.

Brief History of One of the
World's Best Bandmas-
ters.

John Phillip Sousa and his great concert band arrived in the city yesterday morning for their engagement in the Carnival concerts at the Exposition auditorium, which opened last evening. The party is quartered at the West, except that most of the members of the band dwell in private cars which brought the party from Des Moines. Of the distinguished artists at the West besides Sousa are Mme. Fursch-Madi, Mme. Van Cauteren, Fraulein Minne Behnne, Miss Leonora Von Stosch, Sig. Ludovico Viviani, Albert L. Guille and Mertens, the baritone.

The TRIBUNE representative enjoyed interviews with several members of the party before they went to the first rehearsal, which was set for 11:30 o'clock. In personal address Director Sousa is one of the pleasantest of American gentlemen. In appearance he is of medium height, with features which speak instantly of the South and of his parentage of a Spanish father and mother of German nativity. He is of American birth, how-



J. P. SOUSA. ever, born in the city of Washington in 1854. He had early musical training of the best, and at the age of 26 was appointed by President Hayes musical director of the United States Marine band at Washington. He led this famous band for 12 years, until last August when he joined the Blakely syndicate. He is widely known as a composer, and is prolific as well as popular. Features of his works are marches, and he has come to be called the "March King," as Strauss is known as the "Waltz King." He has written over 200 compositions, many of them of the march character. He is the author of five or six operas and has produced a "Te Deum" for quartet and chorus. Of former band tours of the country great successes were his symphonic poem, founded on the "Chariot Race," from "Ben Hur," and especially his description of "Sheridan's Ride." He has just completed the "Last Days of Pompeii," said to be his best work.

Director Sousa is very proud of his band. Its personnel is apparently of very high merit. When it was organized it had chanced that by the death of Gilmore and of Cappa Sousa had the choice of the large number of the best musicians so long identified with those great artists. These are now with the Sousa band. Of the tour of this season he said that it had been exceptionally pleasant, and also profitable. He has not found the apprehension that the World's Fair would detract from entertainment interest throughout the country by attracting people away from the home theaters, well founded. His party started out in April, and excepting some very bad storms encountered, they had done everywhere a fine business. Their program for the Northwest is to go from the Minneapolis engagement to Duluth, thence to St. Paul and Milwaukee, and thence to Chicago, where they open Monday next for several weeks' engagement.

The inaugural concert of the carnival series last evening at exposition hall was attended with success. An assemblage of about 4,000 persons enjoyed an unusually good program. The selections were at once of a popular nature and a high musical order. With a fine band, eminent soloists and a chorus of 1,000 voices no element was lacking for a varied and delightful evening.

John Phillip Sousa was the controlling spirit of the concert. His band is an organization of magnificent volume and perfect unanimity. His forte is brilliant effect rather than labored technique, and he does not attempt the heavy and classical. It is in the airy, gracefully compositions that his band is at its best. Its delicacy of execution is a marked characteristic. The instruments seem but to touch a note and poising lightly, to glide to others. Sousa is a great leader in that he infuses in his music his own personality. Whether it is his own composition or that of some entirely different composer that his musicians are interpreting it is stamped with his individuality. His conceptions are pre-eminently poetic, and embodied in intense graceful execution. Fire and finish mark whatever he undertakes. His baton glides with quiet, restrained movements full of force and inspiration. The overture by the band was Wagner's "Flying Dutchman," adapted for the military band by Sousa. It was played with martial spirit and was enthusiastically applauded. A ballet suite from Rubenstein's Feramors was a representative number. They played the sprightly "Bayadere dance," the quaint, fanciful "Candle Dance of the Bride of Cashmere" and the rollicking "Second Dance of the Badadere," also adapted from the original score by the leader. An adaptation from Liszt's Hungarian Rhapsodie was given with artistic abandon. A unique number was a religious meditation, "Songs of Grace and Songs of Glory," by Sousa. It began with the prelude to Verdi's requiem, followed by familiar hymns, concluding with "Palms" and "Nearer My God to Thee," with a representation of chimes in the distance.

The violinist, Miss Leonora Von Stosch, was the star among the soloists. Her execution is a marvel of grace and dexterity, and her instrument responds to her skillful bow with a brilliant satisfying melody. Her selection was "Rhapsodie Hongroise," by Hauser.

As the last notes sounded the audience burst into delighted applause that was appeased only with a recall number. As an encore she gave Gillet's "Lion du Bal" with exquisite sweetness.

Mme. Fursch-Madi was warmly welcomed. Her rich soprano voice was heard to advantage in "The Queen of Sheba," by Gounod. She has a powerful voice of an unusual range and a peculiarly smooth quality. It is uniformly sweet and her tone is sustained. In response to a warm recall she sang "Evening," by Thomas.

Herr Mertens, the baritone, has a round, mellow voice, which he handles with skill. He sang Gounod's "Dio Possente," with "Toreador," from "Carmen," as an encore. The tenor, Sig. Guille, was ill and unable to appear. In his place William Forane sang the tenor parts. He has a very ordinary voice, entirely inadequate to the ambitious selections he attempted and the large auditorium. His voice sounded strained in the simpler passages and broke on the high notes. A trio from William Tell was given by Herr Mertens, Sig. Viviani and Mr. Forane, and the prayer and finale from Lohengrin was rendered by Mme. Mard, Fursch-Madi, Frauline Behnne, Herr Mertens, Sig. Viviani and Mr. Forane. The rich basso of Sig. Viviani rang out with fine effect in the latter number.

The carnival chorus of 1,000 voices, under the leadership of C. W. Johnson, gave one number. They sang with admirable unanimity a collection of national songs, including the quaint Norwegian, Swedish and Danish national hymns and "The Old Folks at Home." Miss Maude Kelley, of this city, ably carried the solo in the last selection. Enthusiastic applause demanded a repetition of the last verse.

The concluding number was a realistic composition by Sousa, styled "A Salute of the Nations to the Columbian Exposition." It opened with a flourish of trumpets, proclaiming the 400th anniversary of the discovery of America, and was followed by a medley introducing "Hail Columbia," "Yankee Doodle," Spanish, Italian, Swiss, Irish, German and Russian airs, the "Marsellaise," "God Save the Queen," and the "Campbells Are Coming," played by Scotch pipers. It concluded with the "Star Spangled Banner," with a tableaux of Columbia in the background. As the first notes were struck huge flags were drawn aside revealing Columbia in a statuesque pose amid other flags. Miss Moran personated Columbia.

The program was exceedingly long and was doubled by an eager audience that showed no discrimination in its applause.

St. Paul Pioneer Press May 18

The Sousa Concert.

The first of the summer carnival events, grand concerts by Sousa's band, attracted an audience of about 4,000 people at exposition hall last night. The concert was certainly one of the most enjoyable events of its character ever given in the Northwest. The programme was so varied as to display the versatility of the band. Among the selections were "The Flying Dutchman" overture, "Rubenstein's Ballet Suite," "Feramors," Liszt's Hungarian Rhapsody, No. 2, and finally a descriptive piece entitled "The Salute of the Nations to the Columbian Exposition," arranged by Sousa, in which various national airs were introduced, terminating in a grand tableau. Herr Martenz, the baritone; Mme. Fursch-Madi, the soprano; Viviani, the basso; William Forane, tenor robusto, were the vocal soloists, and all acquitted themselves with great excellence. Miss Leonora Von Stosch, the violinist, played divinely, and might be said to have carried off the honors of the evening. The audience was delighted, and the applause was frequent and enthusiastic. The sale for this afternoon and evening's concerts promises that the audiences will be much larger than that of last evening, large as it was.

St. Paul Daily Globe May 18

SOUSA CONCERT.

It Proves the Musical Event of the Season.

The first gun of the summer carnival, metaphorically speaking, was fired last evening at the Exposition building amid a blare of trumpets, and in the presence of several thousand people. The initial musical event of the carnival season, with John Phillip Sousa's new band, Fursch-Madi, Von Stosch, a chorus of 500 voices, and numerous minor accessories, to furnish the programme, proved an entertainment far exceeding the ordinary. Sousa and his band were undisguisedly the drawing cards of the concert, and with them were the people most readily satisfied. Sousa as a leader is not a stranger to Minneapolis, having already made friends on a previous occasion when he came with the most noted band in the country. His present organization embraces the best from that, and includes in addition a selection from other leading organizations.

THE CARNIVAL CONCERT

The audience of about 4,000 people that assembled last night to listen to the opening concert of the carnival series was one of the most enthusiastic ever seen in Minneapolis. John Phillip Sousa is not a stranger to Minneapolitans and is rapidly winning his way to a place of high favor among the musical lovers of the city. His splendid band was the center of attraction last night at one of the most enjoyable popular concerts ever given in this city.

The program opened with a composition of the late P. S. Gilmore, entitled "Columbia," by which the patriotic spirit of the people was aroused. This was followed by the overture to "The Flying Dutchman," Wagner, which, artistically, was the gem of the evening.

Herr Mertens, who has sung to Minneapolis people before, is a baritone soloist who sings with great ease and grace of tone. The selection was "Dio Possente," by Gounod, for which he received an encore.

A brilliant and exquisite performance was the ballet suite, "Feramors," by Rubenstein, introducing the "Bagadere Dance," "Candle Light Dance of the Bride of Cashmere" and the "Second Dance of the Bayadere." This music was arranged by Mr. Sousa and was brilliantly executed by his excellent band.

At this point was introduced the chorus of 1,000 voices, conducted by Col. C. W. Johnson. They sang the national songs of Norway, Sweden and Denmark, the Scandinavian national hymns being selected, not only on account of their musical quality, but in honor of the anniversary of Norwegian independence, the 17th of May.

The Hungarian Rhapsodie, No. 2, was followed by a tenor solo by Mr. Foran, who sang as a substitute for Mons. Guille, who is ill in Milwaukee, and was unable to meet his engagement here. Mr. Foran has a voice of good quality, but of limited power, and his tendency was to overstrain it under the impression, possibly, that as he had a large hall to sing in it must necessarily require a large volume in order to fill it.

An interesting composition was a religious meditation, entitled, "Songs of Grace and Songs of Glory," beginning with the prelude to Verdi's requiem, and introducing "Rock of Ages," a chant of the Greek church, a colored revival song, "The Palms," etc., and concluding with "Nearer My God to Thee," accompanied with cathedral chimes. The effect was very interesting.

In the trio, from "William Tell," Mr. Foran took the place of Mons. Guille, with Herr Mertens and Sig. Viviani, who has a rich bass and sings with precision and faultless tone.

The prayer and finale from "Lohengrin" introduced Fraulein Behne, the contralto, for the first time, with Mme. Fursch-Madi and the male trio of Foran, Mertens and Viviani. This number was produced with brilliant effect and aroused much enthusiasm.

Mme. Fursch-Madi then sang Gounod's "Queen of Sheba." Her voice is well known to music lovers of Minneapolis and retains its strength, purity and sweetness. She received an enthusiastic encore and favored the audience with a number which exhibited the liquid qualities of her voice to a remarkable degree.

Miss Leonora von Stosch, the violinist, captured the audience with her brilliant execution and received an enthusiastic recall. She is a brilliant performer and her Hungarian Rhapsodie, as well as the encore number, were executed in a manner indicating her mastery of the instrument.

The concert concluded with "A Salute of the Nations to the Columbian Exposition," arranged by Mr. Sousa. It introduced the national songs of the principal nations, and some of the instruments peculiar to those nations—for instance, the bagpipes and the Scottish airs, the mandolins and the Spanish airs, and the fife and drum and the American national airs—and concluded with the "Star Spangled Banner," while a tableaux of "Columbia" was unveiled at the rear of the stage. The chorus sang under the leadership of Mr. Sousa in this number and in a most satisfactory manner. The chorus did good work all through and showed excellent results, considering the short time allowed for training under Col. Johnson.

The concert was a brilliant success, and a matinee was given this afternoon and a splendid program is arranged for the concert this evening, including some of the features of last night's performance, namely, the national songs and the salute of the nations to the Columbian exposition.

It is to be hoped that the enthusiasm of the audience tonight will not spoil a good program by insisting upon too many recalls and extending the performance out to a wearisome length, as was done last night.

The first gun of the summer carnival, metaphorically speaking, was fired last evening at the Exposition Building amid a blare of trumpets and in the presence of several thousand people. The initial musical event of the carnival season, with John Phillip Sousa's new band, Fursch-Madi, Von Stosch, a chorus of 900 voices, and numerous minor accessories to furnish the program, proved an entertainment far exceeding the ordinary. Sousa and his band were undisguisedly the drawing cards of the concert, and with them were the people most readily satisfied. Sousa as a leader is not a stranger to Minneapolis, having already made friends on a previous occasion.

With the first sound of the opening number, "Columbia," by the bass solos, chorus and band, a composition of the late P. S. Gilmore, the patriotic spirit of the people was roused. The overture to Wagner's "Flying Dutchman" gave the band full opportunity to display its strength of brasses. The ballet suite from Rubenstein's "Feramors" was lighter in tone and made less heavy demand upon the large instruments. The third solo number by the band, the Hungarian Rhapsodie by Liszt, was perhaps the least pleasurable rendition of the evening, for the rhapsodie can never be played better than by an orchestra, and despite the delicate shading possible to wind instruments, they fail to give the most pleasing interpretation of this masterpiece. "Marching Through Georgia," as an encore to the rhapsodie, was given with a fire and spirit which touched every pulse. "Religious Meditations," an original arrangement of songs of grace and songs of glory by Sousa, was a medley of familiar airs, where the measures of the prelude to Verdi's "Requiem," glided into the hallelujah strains of "Beulah Land," and other well known tunes, ending with "Nearer my God to Thee." The closing number on the program was a military arrangement, "The Salute of the Nations to the Columbian Exposition," and included a quickly moving pageant of musical odes and marches. The Salute opened with the blast of trumpets and rattle of drums to proclaim the anniversary of the discovery of America, rapidly followed by different national airs, in which the band, chorus, and incidentally a fife and drum corps, Perera's group of mandolin players and two bag pipers played a part. As the description proceeded, the bands playing their country's song, marched in from the back of the hall down the side aisle and across the front, passing to the platform where they took their places with the band. The pageant came to a close with the strains of "The Star Spangled Banner," while a tableaux of "Columbia" was disclosed in the background, where a small stage, draped with banners, was suspended above the chorus seats.

Columbia was gracefully personated by Mrs. Kate Moran.

The leading soloist of the concert was Mme. Fursch-Madi, who displayed her rich dramatic soprano in Gounod's "Queen of Sheba." She responded to an enthusiastic recall with a dainty thing which showed the limpid bird-like qualities of her tone. Herr Mertens is the possessor of a flexible baritone voice which he used to good advantage in Gounod's "Dio Possente." As an encore he gave the familiar "Toreador" from Carmen. The tenor was Mr. Foran, who came to this country two years ago from Germany to sing with the Metropolitan Opera Company. He took the place of Mr. Guille, who is ill in Milwaukee and has been unable to appear in any of the recent concerts. Mr. Foran's voice has sweet qualities, but he sings with an appreciable effort, which destroys a full artistic effect. He was warmly received, however, and as encore sang a selection from "Martha." Miss Behne, the contralto, and Viviani, the bass, were only heard in quartet and trio numbers. The playing of Miss Von Stosch, the violinist, was one of the most artistic performances of the evening. She appeared in the Rhapsodie Hungroise by Hauser, and displayed a beautiful execution combined with strong and graceful bowing. She plays with a firmness and an expression which brings a marvellous tone from her instrument. In response to a recall she played "Dream After the Ball" with muted strings, accompanied by the band.

The chorus, conducted by C. W. Johnson, displayed an even volume of tone and rendered satisfactorily several national airs, which appropriately began with the Norwegian hymn in compliment, perhaps unintentionally, to the Norwegian independence day. The conclusion of a group of songs was "Old Folks at Home," with the solo part sung by Miss Maud Kelley, never sang better, and sustained her part well.

Two more concerts will be given, this afternoon and evening, at which the programs will be somewhat changed.

Minneapolis Tribune
May 17

AMUSEMENTS.

The prospects for a large audience at the Exposition Auditorium this evening, on the occasion of the initial concert of the Carnival season with Sousa's new concert band, are now assured. There was a large sale of seats yesterday at Dyer's and prospects are good for today. While there are nearly 6,000 seats in the auditorium, it is also true that many of these have already been taken, and it is the part of wisdom for those who wish to avoid a rush at the building tomorrow evening to see that their tickets are procured today. The prices of admission are low, and it is to be feared that many will flock to the building to get tickets at the last moment. The most complete arrangements have been made for handling the crowd in and out of the building. Carriages will all come to the Bank street entrance. Those who have or expect to have balcony seats will purchase or present them at the Main street entrance (river side), and those who have or wish parquette or dress circle seats (main floor), will go to the Bank street entrance. A trained corps of ushers will direct and show the people to their seats. Carriages may be ordered for 10:45. The chorus is in splendid condition. Prof. Perera's Minneapolis Mandolin Club will play a characteristic Spanish air; Company B's fife and drum corps, with trumpets, will assist; Messrs. Sinclair and Johnson, as Scottish bag-pipers in national costume, will play "The Campbells Are Coming."

For the representation of Columbia, in the "Salute of the Nations," a most beautiful young woman of Minneapolis has been selected.

Whatever may be said of these local accessories, the interest will center in the great band, with their accomplished conductor; on Fursch-Madi, Guille, Von Stosch and the other distinguished artists who accompany Sousa in this triumphal tour of his. Last night they appeared at Des Moines, in the Calvary Mission Auditorium, an immense hall, and drew a house full. They will arrive in Minneapolis this morning, over the Northwestern road, and will have their rehearsal with the chorus and local people at 11:30 this morning, at the Exposition Building. The diagram for the sale of reserved seats will be at Dyer's all day, until 6 o'clock, where seats can be secured for either night concert, and for the matinee tomorrow afternoon.

32 Duluth Evening Herald
May 19

Duluth Tribune 20
Duluth Tribune 20

AMUSEMENTS.

The Sousa's Band Concert.

Tonight Sousa's great band will be heard at the Lyceum. A matinee concert was given this afternoon and a large audience attended. Wednesday evening the band appeared in Minneapolis before 4000 people and the Times in an extended notice said:

"John Philip Sousa was the controlling spirit of the concert. His band is an organization of magnificent volume and perfect unanimity. His forte is brilliant effect rather than labored technique, and he does not attempt the heavy and classical. It is in the airy, graceful compositions that his band is at its best. Its delicacy of execution is a marked characteristic. The instruments seem but to touch a note and poising lightly, to glide to others. Sousa is a great leader in that he intus in his music his own personality. Whether it is his own composition or that of some entirely different composer that his musicians are interpreting it is stamped with his individuality. His conceptions are pre-eminently poetic, and embodied in intense graceful execution. Fire and finish mark whatever he undertakes. His baton glides with quiet, restrained movements full of force and inspiration."

The great soloists were also highly spoken of. The Tribune said of some of them:

"The leading soloist of the concert was Mme. Fursch-Madi, who displayed her rich dramatic soprano in Gounod's 'Queen of Sheba.' She responded to an enthusiastic recall with a dainty thing which showed the limpid bird-like qualities of her tone. Herr Mertens is the possessor of a flexible baritone voice which he used to good advantage in Gounod's 'Dio Possente.' As an encore he gave the familiar 'Toreador' from 'Carmen.' The playing of Miss Von Stosch, the violinist, was one of the most artistic performances of the evening. She appeared in the Rhapsodie Hongroise by Hauser, and displayed a beautiful execution combined with strong and graceful bowing. She plays with a firmness and an expression which brings a marvellous tone from her instrument."

In addition to these mentioned there are with the organization Albert Guille, the great tenor who was with Patti, Sig. Viviani, a magnificent basso, and Mme. Van Cauteren, soprano.

Duluth News Tribune
May 20

TRIUMPH OF SOUSA

Famous Bandmaster Wins Laurels Afresh Yesterday.

HIS CONCERTS AT THE LYCEUM

Beautiful Theater Crowded Last Night
by an Audience Which Felt as
Well as Listened.

An immense audience gathered at the Lyceum theater last night to enjoy the excellent program arranged to be given by Sousa's famous band aided by several well known artists, both vocal and in-

strumental. The absence or indisposition of some of the vocalists detracted in a measure from the perfect enjoyment of the evening, but the unusually magnificent work of the band more than compensated for the result of changeable climate on carefully nurtured voices. The performance of the band was in the nature of a revelation even to those who are accustomed to hearing good music, and Mr. Sousa won his way into the hearts of his auditors by the way in which by sheer musical ability and magnetic personality he developed such marvellous results. An incomparable leader—unless, perhaps, the late Gilmore be excepted—Sousa fairly carries along his men who play with extreme finish and exquisite delicacy.

A Rival of Strauss in Marches.

He is absolutely sui generis and proved last night his sterling ability as a leader by the attainment of more refined and artistic concert effects than have ever been considered within the possibilities of a military band. His marches and descriptive work are particularly attractive, and what reputation Strauss made by his waltzes Sousa has fairly won by his marches, especially given by his own men with an energy and precision rarely heard. Perhaps the most pretentious selection given last night by the band was the majestic overture from The Flying Dutchman, played in so thoroughly a musicianly manner as to raise some doubt as to whether a string orchestra could pour forth the nuances with more marked effect.

The suite of ballet music from Rubenstein's Peramours, with its weird passages and exquisite shading; Liszt's Hungarian Rhapsody No. 2, adapted by Sousa, and a humorous bit of descriptive work embracing the tones made by different varieties of clocks, bells, etc., were beautifully given and encores were demanded in each instance in no mistakable manner.

Superb Descriptive Pieces.

The latter included a stirring musical description of Sheridan's Ride over which the audience went wild, and a deliciously funny imitation of the Salvation Army bands, during which the musicians sang, played tambourines and brought down the house. Last Days of Pompeii, a composition of the famous boudmaster, was given with a perfection of detail which brought out the scenes with realistic vividness. In the last movement it required but a small stretch of imagination to fancy one's self in the midst of the gruesome earthquake only to listen the next moment to the disconsolate wailings of Nydia, who, after a moment's hesitation, plunges into the turbid waters. Some of the effects which were gradually worked up to were above the appreciation of the average listener. By request Sousa gave his Symphonic Poem, based on The Chariot Race, from Ben Hur, which created such a furore when given here before, and if the deafening applause may be taken as a criterion the spirited composition has lost none of its pristine popularity.

A Divine Violin Soloist.

Mme. Fursch-Madi has lost none of her purity of tone or dramatic manner and last night gave a soprano solo from the German opera, Queen of Sheba, in a manner well calculated to bring out the strength, flexibility and culture of her voice. Miss Leonora Von Stosch made an instantaneous hit. Possessed of more than ordinary grace, beauty and genuine chic she plays the violin with

an irresistible charm. After giving Hauser's difficult Rapsodie Hongroise an encore was enthusiastically demanded and the young woman completed the captivation of her audience by her exquisite playing of Czibulka's dainty waltz, Love's Dream After the Ball. Even this was not enough and Miss Von Stosch was obliged to appear no less than three times to acknowledge the plaudits. Fraulein Behnne, who possesses a remarkably sweet and sympathetic contralto, won a recall by her clever rendition of the Page's song in The Hugonots. Sig. Viviani sang Mozart's beautiful Magic Flute in an artistic manner, which served to bring his basso profundo into play. He sings like all men who learn the Italian method thoroughly, and but for a penchant for leaving the key his number would have been thoroughly pleasing.

Guille's Absence Noted.

Guille, the little Patti tenor, was sadly missed, his tenor solo, Celeste Aida, by Verdi, being only indifferently taken by a Mr. Foran, who was not in voice and through whose indisposition it was found necessary to give up the male trio from William Tell. Guille's absence also marred the otherwise beautiful effect of the quintet in The Prayer, from Lohengrin, which was sung by Mme. Fursch-Madi, Fraulein Behnne, Messrs. Foran, Mertens, Viviani, and accompanied by the band. At the conclusion of the concert Sousa was cheered to the echo.

Duluth Daily Commonwealth
May 20

The Sousa Concert.

There was a great audience at the Sousa concert last evening, a splendid audience. And they heard some music. But the conductor misjudged his audience I think. There was a disproportion of cocoanut dance and clog dance and Salvation army parody and imitation generally. To be sure it is not easy to judge, and he gave what pleased the most demonstrative part of his audience best. But a thousand people who heard with delight the overture to the Flying Dutchman and the Hungarian Rhapsodie, even if Liszt is suited to the piano alone, went away feeling partly defrauded. A conductor should try to give his audience as much music as they can hold and a Duluth audience has a better capacity than Mr. Sousa supposed.

What the orchestra did play was admirably rendered. They respond with wonderful accuracy to the conductor's every intent, and his use of the baton is remarkably expressive. If we play that the program was satisfactory it was a notable concert.

There was some disappointment about the vocalists. Guille could not sing and Mr. Foran, who came in his place has not entire control of his voice, which has yet a sweet tone. Viviani has a magnificent bass, but he is not an agreeable soloist. He was much better in the quintet. Madame Fursch-Madi is of course a great singer and the audience appreciated her solo. Miss Behnne is also a well-cultured singer with a rich voice.

But Miss Von Stosch—whether it was more by the beauty of her presence or the beauty of her playing, she made a triumph. Her tones upon the violin are flawless and her execution is perfect in finish. Yes, that was a triumph, won, too, without any trick playing.

The gallery should be admonished to show its enthusiasm more decorously.

SOUSA'S GREAT BAND.

A Magnificent Ovation Given It at the Lyceum Last Night.

Sousa is undoubtedly accustomed to receiving great ovations and may rather expect them as his due, but even so he could ask no more enthusiastic appreciation than his great band received last evening at the Lyceum. It was unquestionably the largest audience that ever gathered in a Duluth theater as well as one of the warmest for the applause was terrific. It began with the first number and as the last notes of Wagner's "Flying Dutchman" died away a perfect storm of cheers and hand clapping shook the great house. Sousa smiled good naturedly and gave as an encore "Sherman's March." Over this the great audience fairly went wild and did not wait until the close of the selection, but as soon as "Marching Through Georgia" swelled forth there was a burst of applause that threatened to drown the band. And so on it went through the whole program. Two and three encores were given at times and as the applause grew stronger and stronger until it seemed that it never would stop. Sousa smiled with pleasure but rather despairingly too. The "Hungarian Rhapsody No. 2" by Liszt, adapted by Sousa, was probably the finest number on the program although the lighter airs undoubtedly took better. The "Last Days of Pompeii" was a brilliant number and brought out some startling effects. At the request of several citizens "The Chariot Race" was given and was received with great enthusiasm.

Of the band it is enough to say that it is undoubtedly the first in the land, and to the magnificent leadership of John Phillip Sousa, its success may be attributed. Sousa is an ideal leader. He is not overly demonstrative and no violence characterizes his movements, but every motion is graceful and expresses exactly what the music conveys. A deaf person might almost watch Sousa and understand the music. In no place was this more marked than in the Strauss waltz at the matinee. His direction was so graceful and easy that it almost seemed as though he were waltzing with the music.

Of the soloists one can not speak too enthusiastically. Of course there was considerable disappointment at the illness of Albert Guille, the tenor, and Mme. Van Cauteren, soprano, especially the former, everybody being anxious to hear the great tenor but the program was filled out in an excellent manner. Miss Leonora Van Stosch, the violinist, received a perfect ovation but no more than she deserved for she is certainly an artist of the first rank. She plays with wonderful expression and feeling, her touch is delicate and yet strong and firm as a master's and her bowing and execution are admirable. She gave Hauser's "Rhapsodie Hongroise" and was a little loth to respond to an encore but the audience would have it. She gave Czibuka's beautiful selection, "Love's Dream After the Ball" and brought out its beauties in a perfect manner. Mme. Fursch Madi took the audience by storm and her "Queen of Sheba" solo fairly carried her hearers away. Sousa, although generous with his band encores, does not like to work his soloists too hard and objects to recalls. The audience, however, was determined and the brilliant soprano was forced to sing again. Mme. Van Cauteren's place was filled by Fraulein Behne, contralto, and Mr. Foran, of Minneapolis, sang in Guille's place. Signor Viviani's magnificent bass was heard in Mozart's "Magic Flute" and he was given great applause.

St. Paul. Mat. Prog.
May 20th

1. OVERTURE—"Tannhauser," Wagner
2. BASS SOLO—"Magic Flute," Mozart
SIGNOR VIVIANI.
3. SUITE—"The Nutcracker," new Tchaikowsky
 - a. Trepak.
 - b. Chinese Dance.
 - c. The Mirlitons.
 (These pieces are miniature pictures, painted with infinite grace and care.)
4. BARITONE SOLO—Dio Passente (Faust) Gounod
HERR MERTENS.
5. RELIGIOUS MEDITATION—"Songs of Grace and Songs of Glory," Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek Church, "Steal Away," "Mary and Martha," "Gloria e Laudamus," from Giorza's Mass, New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, my God, to Thee," with Cathedral Chimes.
6. CONTRALTO SOLO—"Nobil Segnor" (Huguenots) Meyerbeer
FRAULEIN BEHNE.
7. SCENES HISTORICAL—"Sheridan's Ride," Sousa
8. VIOLIN SOLO—"Rhapsody Hongrois," Hauser
MISS LEONORA VON STOSCH.
9. SALUTE OF THE NATIONS TO THE COLUMBIAN EXPOSITION Sousa

St. Paul. May 20thSt. Paul Daily Globe
May 21st

Evening Programme.

1. OVERTURE—"Flying Dutchman,".....Wagner
2. BALLET SUITE—"Feramors,".....Rubenstein
 - a. Bayadere Dance.
 - b. Candle light dance of the Bride of Cashmere.
 - c. Second Dance of the Bayaderes.
3. SOPRANO SOLO—"Queen of Sheba,".....Gounod
MADAME FURSCH-MADL.
4. HUNGARIAN RHAPSODY No. 2.....Liszt
5. DUET FROM NOVATAN.....Verdi
Messrs. BODE and RAFFOYOLA.
6. SUITE—"Last Days of Pompeii,".....Sousa
 1. In the house of Burbo and Stratonicce.
"Within the room were placed several small tables; round these were seated several knots of men, some drinking, some playing at dice."
 2. Nydia.
"Ye have a world of light
Where love in the loved rejoices,
But the blind girl's home is the House of Night
And its beings are empty voices."
 3. Destruction.
At that moment they felt the earth shake beneath their feet; and beyond in the darkness they heard the crash of falling roofs;—a group of men and women, bearing torches, passed by the Temple. They were of the congregation of the Nazarenes; the troop chanted along with the wild horror of the air. "Behold! The Lord descendeth to judgment! He maketh fire come down from heaven in the sight of men! Woe to the harlot of the sea! Woe! Woe!" At that moment a wild yell burst through the air—and thinking only of escape, whither it knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth.—In the silence of the general sleep, Nydia rose gently; "Oh, sacred sea! I hear thy voice invitingly—Rest,—Rest,—Rest!" —*Bulwer Lytton.*
7. TENOR SOLO,—"Celeste Aida,".....Verdi
HERR FORAN.
8. SERENADE ENFANTINE.....Bouand
9. VIOLIN SOLO—Gypsy Dances.....Sarasate
MISS LEONORA VON STASCH.
10. SALUTE OF THE NATIONS.....Sousa

Sousa's band drew two audiences to the Auditorium yesterday which nearly filled the immense building. Two of the characteristic programmes of this composer and director were given, and, though they can scarcely be said to be grand selections, the programme certainly catches the popular ear.

John Philip Sousa is closely connected with the better band element of the country, and he is the leading spirit of the present organization. His band is a unique organization of magnificent volume and unanimity of spirit. His forte is in brilliant selections and those of a poetic trend, rather than compositions of labored technique. The interpretation which he gives is pre-eminently poetical and embodies graceful thoughts. The quiet, dreamy movements are equaled in their delicate beauty by the fire and force of heavier passages of martial spirit.

The overture to "The Flying Dutchman" was well interpreted, although the finer element of this Wagnerian composition was somewhat vaguely rendered.

In ballet music to Rubinstein's "Feramors", some of the happiest effects were achieved. There was a dreamy sensuous beauty to the fanciful candle dance of the bride of Cashmere. They were given with witching abandonment and Southern color. A rhapsody by Liszt proved the daring-ness of the undertaking. It was carefully played, but lacking in the breath and variety of treatment, the expression possible with strings.

"Serenade Enfantine" proved a witch-ling selection with much of the spirit of Boccegni's familiar minuet. Every band selection was encored, and the response was either a catchy thing full of quirks and suspenses, or some patriotic ballad.

The tower scene from "Il Trovatore," by Messrs. Bode and Raffoyola, was well rendered and very well received.

The "Salute to the Nations," which closed the programme, was a taking composition in these days when patriotism is in the air, but the musical merit of such works is questionable.

Miss Leonora von Stosch made the greatest hit of any soloist. She is evidently a young violinist, but her skill displays an advanced cultivation and great talent, and her art is well nigh perfect. The movement is especially graceful, the bowing firm. There is a freedom to the interpretation and a fine expression which brings marvelous tones from her instrument. The third dance of the gypsy set from Sarasate displayed fire and dash.

Herr Mertens has lost none of that deep bass power which his singing operatic roles have made us familiar with. His voice is rich and mellow and he vocalizes with skill.

Mme. Fursch-Madl was the soprano soloist of the troupe, her selections being an aria from Gounod's "Queen of Sheba." Her voice is of peculiar qualities, but shows careful cultivation and preservation. The chest tones are full and round with the contralto quality revealing the German method. The middle register is limpid and sweet, but the head tones are often thin. Dramatic force and intensity are lacking, but seemingly from a desire on the part of the singer to restrain the tones, not from lack of power. An encore resulted in a lighter selection, and showed sympathetic sweetness and liquid portamento.

Herr Foran, in the place of M. Guille, who is ill at Milwaukee, sang a tenor aria from Verdi's aria in an unequal manner. He sings with an effort which destroys the pleasure of whatever sweetness and art there may be in the voice.

A chorus of children, under the direction of Prof. Congdon, sang the national airs and waved "old glory" with youthful delight.

St. Paul Pioneer Press
May 21st

Pion. Press Con.

35

The Sousa Matinee Concert.

The Sousa Band aggregation together with a large chorus of children from the public schools drew an audience to the auditorium yesterday afternoon that made up in enthusiasm what it lacked in numbers. The band itself is one of the best; in fact in some respects it may be considered the first in the country, possessing as it does in its principal instruments some of the soloists of the old Gilmore organization in addition to the best of the younger element. In all departments the personnel has been most carefully selected, the reeds being exceptionally fine, headed by the reliable Stengler. The programme offered had its good points, but was also decidedly weak in places, considering the material at command. But as the whole was received by the audience with indiscriminate applause, the concert might be considered a success in the popular sense.

The first number, "Tannhauser" overture, was very well played, barring the opening, which was taken much slower than the usually accepted and metronomic tempo. Tschaiakowski's little suite "The Nutcracker" was the best rendered number, though with the exception of the necessary finesse there are no particular demands upon the players. Sousa's "Songs of Grace and Songs of Glory" is a rather clever melange of familiar hymn tunes with a fragment from Verdi by way of prelude. The "Cathedral Chimes" as a counterpoint to "Nearer My God, to Thee," the closing strain of the selection, could not be called effective, but even if considered musicianly in treatment they were certainly "Sweet bells out of tune," for the tone of the "chimes" partook strongly of the lead-pipe variety.

The scenes historical, "Sheridan's Ride," by the same composer, is quite interesting as a musical description of a day of battle.

The final band number, "Salute of the Nations to the Columbian Exposition," is of the clap-trap variety and did not succeed in evoking much enthusiasm. The entrance of a portion of the band playing "Die Wacht am Rhein" should be excepted from this criticism for their spirited and true martial swing was most inspiring. With this exception, nothing is particularly commendable in this adaptation.

Of the soloists Miss Leonora von Stasch scored the success of the afternoon in the rendition of Hansen's "Rhapsody Hongrois" for violin. This young lady possesses a remarkably pure tone and ample technique. Besides, a most attractive personality greatly adds to the charm of her playing. For encore Miss von Stasch gave the intermezzo from "Cavalleria Rusticana."

Fraulein Behne, the contralto, gave "Nobil Signor" (Meyerbeer) most acceptably and responded with a German song in waltz tempo.

It was a pleasure to hear Herr Mertens' rich baritone again, and in the "Dia Passente" from "Faust" he was heard at his best.

Signor Viviani sang the great bass aria from "Il Flauto Magico" (Mozart) in good style, although his intonation was slightly guttural.

Of course the band was encored repeatedly; the programme being so planned, but the numbers given in response, such as "Sally and I and the Baby" and similar selections, could scarcely be called in good taste on a high-class programme. Sousa's band need not cater to a vitiated taste, for it is not necessary in so splendid an organization.

Several hundred children from the schools rendered some numbers with band accompaniment with very good effect. Prof. C. H. Congdon was their director. It was a mistake to have omitted notice of the children's presence from the programme for their work is deserving of special mention.

The Evening Concert.

The audience at the evening concert numbered about 2,500. The programme was excellent, but the numerous encores made it too long. It opened with the overture to the "Flying Dutchman." This magnificent composition was followed by Rubinstein's quaint and graceful ballet suite, "Feramors." A great artist appeared next—Madame Fursch-Madi. She sang a solo from Gounod's "Queen of Sheba." Fursch-Madi is a splendid singer. Her method is faultless, her style dramatic, her voice strong, pure and sweet.

The next number was Liszt's famous Hungarian Rhapsody No. 2. It was effectively played, although Mr. Sousa might be accused of juggling with the tempos in the latter part of the composition. Mr. Sousa is a successful caterer to the public, but lovers of the best music suffered untold agony when Mr. Sousa selected jingling tunes as encores to great compositions. With such fine material as this band contains it is not necessary to persistently cater to primitive ears.

Mesrs. Bode and Raffoyola, cornet and euphonium, played the Miserere duet from "Il Trovatore" artistically. Another feature of the concert was the violin solo "Gypsy Dances," composed by Sarasate, and played by Miss Leonora Von Stasch.

Three hundred school girls, who sat in the seats overlooking the platform, sang several pieces under the direction of Prof. Congdon.

Des Moines
mail & Times
May 20th

MUSIC AND DRAMA

To the Des Moines Philharmonic Society belongs the credit of bringing to this city the greatest of the many great bands of this country, Sousa's Concert Band, and it goes without saying that a finer performance by a purely military or concert band has never been heard here. The band's performances were a revelation. In the matter of interpretation, attack and finish, perfection of intonation, phrasing, shading, delicacy and daintiness, everything was perfectly satisfying. Sousa is a band master par excellence. He is a thorough and scholarly musician with an intense and refined musical nature of manly and commanding presence, pleasing address and an individuality that command attention and respect both from his band and the public. He understands the art of entertaining the public with music that also educates the public. He makes music that is hackneyed and seemingly commonplace, sound charming, delightful and exquisite. He is a great interpreter of all kinds and of all schools of music, from the colossal overtures of Wagner and the picturesque, quaint, descriptive and extremely difficult Hungarian rhapsodies of Liszt to "Steal Away" and "Nearer My God to Thee," and makes them all equally interesting. The programs both for the afternoon and evening were excellent. The tenor Guille, of whom so much was expected, did not sing nor was he with the company, nor was there any apology offered for his absence. This was no fault of the managers on the part of the society, but it was a breach of faith with the public, who paid their money on the promise of his being one of the solo artists, and the great drawing card so far as the soloists were concerned. His place was taken by a tenor picked up at Kansas City and whose name we did not learn.

Still he was a very fair tenor, having a voice of good range and fair degree of power. His singing in the evening redeemed somewhat his poor performance of the afternoon. The soprano soloist of the afternoon was Mme. Van Cauteren, who was a disappointment and added nothing to the value of the performance. There were sopranos in the chorus who could have done better and who were more tastefully dressed. The contralto, Miss Behne, was the possessor of a voice of extended compass and sufficient power, and in places of exceptionally good quality, but it was an uneven voice and wrongly used in the chest register. She made a rather pleasant impression, but not what could be termed a marked success. In the concerted music the most agreeable voice heard was that of the barytone Mertens. It was a mistake that he or the basso Viviani were not down for solos. Of all the soloists there was none in whom more interest was centered than in the dramatic soprano, Mme. Fursch-Mahdi, but she failed to meet expectations. She was encored in hope that her second number might prove more interesting, but she failed to respond, much to the gratification of many. Her voice is worn and the quality exceedingly dry and hard, nor is her stage presence particularly prepossessing, but of the violiniste, Leonora Von Stasch, we have the most pleasant things to say. She was the pronounced success of both concerts, i. e., of the soloists, not a forced success, but a success honestly won. She looked regal and entered heart and soul into her work, and her violin sang and cried and frolicked and gamboled to everybody's heart's delight. She was en rapport with her music and she looked at her violin with loving eyes and hugged and caressed it as a loving mother would her darling child and it gave forth music of the rarest kind. Music that touches the heart, and makes one feel better for having heard it. It was thus because it was human. No greater success has been won here in many a day. She was recalled again and again. We would suggest that if she has anything in particular to say to the conductor outside of purely musical matters she should set apart a time for it, and not during the prelude. It did not look well, but as New Yorkers call that sort of a thing French chic, we must suppose that it is all right and that we are a little behind in such matters. To refer to special features of the band performances we would say that the ever welcome and glorious overture to "Tannhauser" was magnificently played, altogether the best performance within our recollection. The suite "Nutcrackers" by Tschaiakowsky, was played with grace and extreme delicacy and care. The most striking, characteristic and descriptive pieces were "In a Clock Store" and Sousa's suite, "Last Days of Pompeii," which were wonderful exhibitions in word paint-

Con. on page 37

Milwaukee
May 22

AFTERNOON PROGRAMME.

1. Overture—"Tannhauser" Wagner
2. Contralto Solo—"Nobil Sigor" Meyerbeer
FRAULEIN BEHNNE.
3. Suite—"The Nutcracker," (new) Tschaikowsky
a. Trepak.
b. Chinese Dance.
c. The Mirlitons.
(These pieces are miniature pictures, painted with infinite grace and care.)
4. Scene and Duet from "Trovatore" Verdi
MESSRS. BODE, Cornet and RAFFAYOLO, Euphonium.
5. Ballet Music—"Hamlet" Thomas
6. Tenor Solo—"Stances" Fliegler
MONS. GUILLE with Oboe and Horn Obligato by MESSRS MESSINGER AND KOCH.
7. Serenade—Enfantine Bonnaud
8. Rhapsodie Hongroise Hauser
MISS LEONORA VON STOSCH.
9. Religious Meditation—"Songs of Grace and Songs of Glory" Sousa
Embracing Prelude to Verdi's Requiem, "Rock of Ages," "Beulah Land," Chant of the Greek Church, "Steal away," "Mary and Martha," "Gloria e Laudamus," from Giorza's Mass, New Year's Hymn of the Hebrew Church, "The Palms," and "Nearer, my God to Thee," with Cathedral Chimes.
10. Quartette—"Rigoletto" Verdi
MME. VAN CAUTEREN, FRAULEIN BEHNNE,
MESSRS. GUILLE and VIVIANI.
11. Characteristic piece—"In a Clock Store," (new) Orth
This composition ingeniously tells the story of an hour in the clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch Cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clock.

Milwaukee

EVENING PROGRAMME.

1. Overture—"Flying Dutchman," Wagner
(Adapted for military band for this occasion by John Philip Sousa.)
2. Soprano Solo—"Queen of Sheba" Gounod
MME. FURSCH-MADI.
3. Ballet Suite—"Feramors" Rubenstein
a. Bayadere Dance.
b. Candle light dance of the Bride of Cashmere.
c. Second Dance of the Bayaderes.
(Adapted from the original score by John Philip Sousa.)
4. Hungarian Rhapsody No. 2 Liszt
(Adaptation by John Philip Sousa.)
5. Bass Solo—"Magic Flute" Mozart
SIG. VIVIANI.
6. Suite, "Last Days of Pompeii," Sousa
1. 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."
2. Nydia.
"Ye have a world of light
Where love in the loved rejoices,
But the blind girl's home is the House of Night
And its beings are empty voices."
3. The Destruction.
"At that moment, they felt the earth shake beneath their feet; and, beyond in the darkness, they heard the crash of falling roofs:—a group of men and women, bearing torches, passed by the Temple. They were of the congregation of the Nazarenes; the troop chanted along with the wild horror of the air, 'Behold! The Lord descendeth to judgment! He maketh fire come down from heaven in the sight of men! Woe to the harlot of the sea! Woe! Woe!' At that moment, a wild yell burst through the air—and thinking only of escape, whither it knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. —In the silence of the general sleep, Nydia rose gently: 'Oh, sacred sea! I hear thy voice invitingly—Rest,—Rest,—Rest!'"..... Bulwer-Lytton
7. Tenor Solo—"Celeste Aida" Verdi
MONSIEUR GUILLE.
8. Violin Solo—"Gypsy Dance" Sarasate
MISS LEONORA VON STOSCH.
9. Baritone Solo—"Dio Passente" Gounod
MR. MERTENS.
10. Symphonie Poem "The Chariot Race" from "Ben Hur" Sousa
11. Prayer and Finale—"Lohengrin" Wagner
MME. FURSCH-MADI, FRAULEIN BEHNNE, MESSRS. GUILLE, MERTENS,
VIVIANI and BAND.
12. Characteristic Piece—"In a Clock Store" Orth
(See Description in Afternoon Programme.)

BEFORE SOUSA'S BAND.

"What wonderful playing!" said the Indiana man.
"Who ever heard playing like that before?"

"Yes," said the Iowa man; "and did you notice how they all stopped at once?"

World's Fair Park

Milwaukee Journal
May 22

Sousa at Schlitz Park.

Sousa's band gave two concerts at Schlitz park yesterday, opening the summer season at the popular resort. The band is composed of fifty instruments. The programme was varied and included numbers from the classics as well as productions from more modern composers. Among them were some by Mr. Sousa and two compositions by Mr. Orth of this city. The soloists were Mme. Fursch-Madi and Mr. Mertons, and Leonora Von Stosch showed great ability on the violin. The entire programme was enthusiastically received.

Milwaukee Journal
May 22

MUSIC AND THE DRAMA.

The summer season of music at Schlitz Park theater opened yesterday afternoon and evening with two concerts by Sousa's new military band, and the familiar hall had been put in festival array and the grove of native trees put on their vernal garb, as is customary at this time. The band numbers about fifty instruments, consisting of clarionets, flutes, hautboys, bassoons, saxophones, cornets, trumpets, horns, trombones, drums, etc. Among the soloists is the cornetist, Albert Bode, who for some time was with Bach's orchestra in Milwaukee. A number of soloists formerly with Gilmore now are members of Sousa's band, among them being E. A. Lefebre (saxophone), Signor Raffayolo (euphonium), F. H. Wadsworth (flute), Aug. Stengler (clarionet) and Philip Lotze (French horn). The principal instruments in the military band are the clarionets, which hold the same position as the violins in the orchestra, and Mr. Sousa has sixteen of them—fourteen in B flat and two in E flat, one alto and one bass. Of flutes there are only two, and of hautboys and bassoons each the same number. The brass instruments are about twenty in number, and when they are actively employed, as they usually are in the popular music of the day, which constitutes a fair share of the programme, people with delicate nerves and sensitive ears regret that the season is not far enough advanced to permit of the concerts being given in the open air instead of within four walls, which fortunately proved more stable than did those of ancient Jericho, which tumbled to the racket of the Israelites, once upon a time. The programmes consisted of compositions, chiefly transcriptions, by all sorts and conditions of writers, from Mozart, Verdi, Wagner, Rubinstein, Gounod, Liszt, Tschaikowsky and Thomas to Orth, among them Bandmaster Sousa, who contributed the transcriptions and also a number of original works, including a "Religious Meditation," which consisted chiefly of a cleverly arranged string of hymns, ancient and modern, to which Jews and Gentiles had contributed. A suite, entitled "The Last Days of Pompeii," an original work by the director, has little claim to the title, and consists chiefly of deafening blasts from the combined forces of blatant brass. The soloists had been gathered from the ranks of singers more or less familiar, with one exception. Mme. Fursch-Madisang several operatic airs, and proved herself an artist of the first magnitude. Her voice, a mezzo-soprano of considerable volume, compass and power, has been trained in the best Italian school. Leonora Von Stosch, the violinist, possesses eminent ability, not only in the way of execution, but also in artistic interpretation. Mr. Mertens, the baritone, retains all his vocal powers, and returns to his operatic work in good trim. Mr. Guille, the tenor, was ill and unable to appear, much to the regret of the audience. Why he should have been announced to sing when he has not been with the company during the past week, does not appear clear. The programme suffered materially, in consequence, and changes (not of the better) were in order. Mr. Orth's "Clock Store" and "Salvation Army" march were performed, and elicited the warmest demonstrations of approval from the audiences, which were in the best of moods, as Sunday audiences usually are, and the programmes were enlarged by numerous additions.

*Edg Wisconsin
Milwaukee, May 22*

*Con. from page 35
Des Moines
Mail & Times*

PLAYS AND PLAYERS.

The tendency of the military band to usurp the field of the symphony orchestra is a common and deplorable one. The late P. S. Gilmore was subject to this caprice and it was proven yesterday at Schlitz Park that John Philip Sousa is not exempt from it. How thoroughly moved people are by a good military band when it plays music within its field was forcibly shown yesterday afternoon. The band had played several classical pieces, when, in response to an encore, Mr. Sousa took his place and gave an unusually free swing of his baton. He had no notes before him and led with what might be called abandon. It was a brisk, lively, swinging marching piece that the band played—one that almost makes your fingers tingle. Such power did the band put into this simple thing that the audience was roused to a pitch of excitement. Even Capt. King glowed with a bit of excitement as he tapped his gloved hand on his knee, keeping time to the music.

Fraulein Behnne, the contralto, proved one of the most engaging of the soloists. She sang Meyerbeer's "Nobil Signor" with much sweetness and feeling. Her voice is clear and pure and her method artistic.

Miss Lenora Von Stosch is another lady who immediately won a warm place in the regard of the audience. She is a young woman who plays the violin with a skill that it is almost a rapture to witness. Any weakness of an artist who attempts this instrument is instantly observable and distressing. Miss Von Stosch has no weakness whatever and she is absolute mistress of her instrument. She has firmness of touch and strength to bring out fully the most florid passages. At one of the concerts she played the "Cavalleria Rusticana" intermezzo in response to applause and quite charmed her hearers.

In the evening the audience was quite large. Mr. Sousa gave encore after encore of popular music, much to the delight of the listeners. "Marching Through Georgia" arranged as a patrol was one of them and was received with marked enthusiasm. The principal event of the evening was the appearance of Mme. Fursch-Madi. She is a soprano of the first rank. Her finely-trained voice was heard to advantage in the "Queen of Sheba" number. Mme. Fursch-Madi is a heavy woman and her voice is of great volume. Its strength is always directed with skill. M. Guille did not appear on account of illness. Mr. Mertens was in good voice. Two compositions by Sousa, "The Last Days of Pompeii" and "The Chariot Race from Ben-Hur," were played. Both proved rather noisy compositions without much merit in them.

Mr. Sousa must have doubted the oft-repeated statement that Milwaukee is a musical city when he looked at the audience which greeted him at Schlitz Park yesterday afternoon. There were a few representative people there, but there were so many, many vacant chairs.

It is creditable to Mr. Sousa that he plays his concert programme right through promptly and without any unnecessary delay. Everything moves with precision.

Mr. Orth's pieces, the "Salvation Army" patrol and the "Clock Store" descriptive piece, were played both afternoon and evening.

ing. The Philharmonic Society was out in full force and gave a good account of themselves. The membership of over 100 presented a magnificent appearance, the ladies of the chorus being dressed most becomingly and in excellent taste. The parts seemed well balanced, but the singing was overpowered by the band. Prof. Bartlett had no opportunity to rehearse with the band and considering the fact that the chorus was unaccustomed to singing with such a band a better performance could not be expected. The society sang with precision and good tone and with the one exception noted, it was all that could be desired. The appearance of Prof. Bartlett was met with enthusiastic applause by the audience, band and singers, and he proved that he is quite as much at home before such a band as before a chorus. The audience was not large; either Foster's or the Grand would have comfortably seated all who were in attendance at the evening performance. The seating capacity of the tabernacle is much over estimated. At the evening performance there was but a little over 1,200 present. The seating capacity is estimated at 3,000. Will anyone pretend to say that the house was less than half full? The total receipts of both concerts was eleven hundred and fifty odd dollars which will barely pay expenses. The thanks of this whole city are due the officers and members of this splendid society which has given here from time to time the only concerts worthy the name and to the shame of this large community of 70,000 inhabitants be it said, that this splendid organization is in debt for the reason that it cannot make its concerts pay, notwithstanding that not an officer in the organization, not even the conductor and accompanist receive any salary. There seems to be just two kinds of entertainment that attract attention here; one is Wonderland and the other a "singing evangelist."

FREE POPULAR CONCERTS.

Music in Festival Hall and in the Many Band Stands.

The series of popular free concerts in festival hall was resumed to-day at noon with the following programme:

Marche et cortège—"Queen of Sheba".....Gounod
Overture—"Merry Wives of Windsor".....Nicolai
Ballet—"Sylvia".....Delibes
Norwegian rhapsody.....Svendsen
Waltz—"Wine, Women and Song".....Strauss
Serenade.....Schubert
"Vorspiel," "Meistersinger".....Wagner

The usual concert yesterday was abandoned on account of the Wagnerian symphony in the afternoon, but to-day and every day hereafter the public will be privileged to hear a free orchestra concert at 12 o'clock in festival hall. Concerts were given in the band stands to-day by Liesegang's, Brand's and Sousa's bands and there was music in front of the administration building continuously from 9 to 5 o'clock. Sousa's band has jumped into popular favor and now gathers by far the largest crowds of any musical organization in Jackson Park. Sousa plays the catchiest airs he can find and favors his patrons with some very pretty melodies and pot-pourris besides having several fine soloists among his musicians.

Enthusiasm Unequaled.

The incomparable crowds increased as the night advanced. As the whole grounds grew darker with the thickening shadows, so the walks and avenues of the park grew blacker with the increasing masses of the people. Whether the greater crowd thronged Midway or the grand plaza is difficult to determine. But perhaps Sousa's band, with the pretty scenes on the basins and the flowing fountains, bore away the palm from a hard-fought contest with the queer but fascinating attractions of Midway's promenade. Led by the former leader of the great Marine band, the new organization gave delicious music that charmed the ear and held the listener. About the pagoda, at the head of the plaza congregated an audience that in size and earnest attention has never been surpassed in this city by the lake. Shortly after nightfall an attempt was made to play the electric fountains, but, as soon as the water was turned on, the high wind drove the spray away out upon the gravel walks. This spoiled the effects and the trial was given up.

Every hour added thousands to the already immense attendance. So many kept crowding through the turnstiles that, until late in the evening, the newcomers more than filled the gaps made by early departures. In the office of the bureau of admissions the excitement resembled the scenes of election night. Early in the evening the unprecedented size of the crowd was realized, and when its exact magnitude was finally determined, the cheerless, scantily attended opening days were forgotten in the splendid success that yesterday seems to assure.

Band Music for To-day.

Sousa's new military band will play in the band stand this afternoon from 3 to 5 o'clock this programme:

March—"Le Prophete".....Meyerbeer
Overture—"Raymond".....Thomas
Collocation—"The Mountebanks".....Cellier
Waltz—"Little Sailors".....Crome
Cornet Solo—"The Whirlwind".....Hartman
Herbert Clark.

Barativia.....Zornzak
Wasser Gigerl.....Herman
Cocoanut Dance.....Sousa
March of the Royal Trumpets.....Adam
Song—"The Holy City".....Fassett
March—"Sousa's Band".....Fassett

In the evening the programme will be:

March—"The Thunderer".....Sousa
Overture—"The Martyrs".....Donizetti
Collocation—"Aida".....Verdi
Mosaic—"Clider-Elle Up Too Late".....Lutz
Songs of Cro Pinski.....Morelli
Waltz—"Blue Danube".....Sousa
Patrol—"Marching Through Georgia".....Sousa
Gems from the works of Meyerbeer.....Godfrey
Patriotic song—"The Star-Spangled Banner".....Fyles

SWEET MUSIC UNDER DIFFICULTIES.

Tender Strains of the Big Band Marred by Sounds of Nail Driving.

"My country (bang, whang, slamity slam), 'tis of thee (whizz, buzz, rip), sweet land of liberty ('Don't you crease that tin'), of thee I ('along the seams') sing. Land where ('Say, Jack, do') my fathers died, land ('those two by fours go') of the pilgrims' pride ('on this yere cornice or in the cellar'), from every mountain side (whang, bang, slam) let freedom ring.

This was the way the big band played the national hymn at the fair grounds yesterday as the roofers and nailers were pounding away on the stands. These two pagodas on the grand plaza were begun about Christmas time, and while they both could be piled within one of the portals of machinery hall, their completion has taken longer than any one of the main buildings. When the concerts are not in progress the force consists of one man and a broom. When the players are all eyes and ears in the midst of some tender strain the force is at once increased to five men, the lad and his broom retiring to the shady meshes under the floor. The boy and the broom were ignorant as to the day set for the final sweeping out, but their tally sheets showed they had swept the place thirty-six times, that the plasterers and painters might each day have a clean spot to litter. The five men said they hoped not to finish the work until the exposition closed. They worked while the music was on because it was really pleasant to drive nails and melt solder into the holes of the tin roof to the soothing influences of a symphony.

Sousa's Military Band. 3 to 6 o'clock.
Grand march—"San Salvators".....Baker
Overture—"Son and Stranger".....Mendelssohn
Ballet suite—"Pharaoh's Daughter".....Pugni
Song—"Sognal".....Schirra
Cornet obligato by Albert Bode.
Collocation—"La Basche".....Messager
Waltz—"Mia Cara".....Bucalossi
Euphonium solo—"Caprice de Concert".....Gatti
Signor Raffayolo.

"Gems of Wales".....Godfrey
March—"The Triumph of Time".....Sousa
Overture—"The Beautiful Galatea".....Suppe
Clarinet solo—"La Sonnambula".....Bassl
Signor Cerillo-Stengler.
"The Stone Breakers".....Kling
Obligato by Messrs. Bode and Bryor.
Grand fantasia—"Die Walkure".....Wagner
Ballet suite—"Excelsior".....Wagner
Serenade.....Raff
Waltz—"España".....Waldteufel
Mosaic—"La Gioconda".....Ponchelli
March—"The Crusader".....Sousa

Sousa's CORNET BAND—3 O'CLOCK.
Polonaise—"The Presidential".....Sousa
Ballet music—"William Tell".....Rossini
Scenes at a Fandango.....Desarmes
"The Gypsy's Serenade".....Nehi
"Klänge aus der Heimat".....Gungl
Caprice—"Awakening of the Lion".....Kontsky
"A Hunting Scene".....Bucalossi
"Dance des Aborigenes".....Le Thiere
Waltz—"Perle des Roses".....Waltze
March—"The Great Republic".....Thiele

7:30 O'CLOCK.
Overture—"The Daughter of the Regiment".....Donizetti
Prelude—"Die Meistersinger".....Wagner
Piccolo solo—"Caprice de Concert".....Demare
Signor Nantito.
Collocation—"Haddon Hall".....Sullivan
Gems from the most admired works of Verdi.
"Parade Militaire".....Massenet
Ballet music—"Faust".....Gounod
Songs of Scotland.....Godfrey
March—"Semper Fideles".....Sousa

Beautiful Music, Too.

In the court of honor, facing administration building, Sousa's magnificent concert band will give two popular free open air concerts at the south band stand. The programmes for this afternoon and evening are as follows:

AFTERNOON AT 3 O'CLOCK.
Overture—"Zampa".....Herold
Sacred Song—"There is a Green Hill Far Away".....Gounod
Suite—"Femors".....Rubinstein
Songs of Grace and Songs of Glory.....Sousa
Meditation on Prelude of Bach.....Gounod
Mosaic—"Faust".....Handel
"Hallelujah Chorus".....Wagner
Fantasia—"In a Clock Store".....Asch
March—"Semper Fideles".....Sousa

EVENING AT 8 O'CLOCK.
March—"The Belle of Chicago".....Sousa
Overture—"Sensational".....Rossini
Hymn—"Nearer My God to Thee".....Mason
Incidental music—"Henry VIII".....Sullivan
Euphonium solo—"Hercules".....Bassini
Signor Raffayolo.
Hungarian rhapsody No. 2.....Liszt
Waltz—"Etoile, Polaire".....Waldteufel
Cornet solo—"Caprice de Concert".....Hartman
Herbert Clarke.
Gems from the works of Mendelssohn.....Mendelssohn
Coronation march—"Le Prophete".....Meyerbeer

These selections will be played by Sousa's concert band:

March—"The Great Republic".....Thiele
Salute of the Nations to the Columbian Exposition.....Sousa
Euphonium solo—"Fantasies Brillantes".....Gatti
Signor Raffayolo.
Songs our soldiers sang in '63.....Ross
Funeral march—"Our Honored Dead".....Sousa
Inflammatus from "Stabat Mater".....Rossini
Cornet obligato by Herr Bode.
Patrol of the Grand Army of the Republic, introducing "When Johnny Comes Marching Home".....Fassett
Grand military tattoo.....Saro
Valse—"The Bold Dragoons".....Crowe
Galop de concert—"Americ".....Buggenhout
March—"Flying Colors".....Bucalossi
Scenes historical—"Sheridan's Ride".....Sousa
Cornet Solo—"Fantasie Americ".....Hartman
Herbert Clark.
Recollections of the War.....Beyer
Songs of Grace and Songs of Glory.....Sousa
Valse—"Fairie Voices".....Crowe
The Blending of the Blue and the Gray.....Sousa
Reminiscences of All Nations.....Godfrey
Patriotic air—"The Star Spangled Banner".....Arnold

SOUSA'S CONCERT BAND—3 TO 6 O'CLOCK.

Overture—"Cavallerie Legere".....Suppe
"The Last Dream of the Virgin".....Massenet
Piccolo solo—"Caprice de Concert".....Demare
Signor Nantito.
"Scenes Pittoresques".....Massenet
Slumber song.....Schumann
Gems of Spanish melody.....Kelle
Trombone solo—"Rocked in the Cradle of the Deep".....Knight
Arthur Pryor.
Offenbachians.....Conradl
Song—"The Garden of Sleep".....Lara
Valse—"Perle de Rosie".....Wette
"Reminiscences of Meyerbeer".....Godfrey
Grand galop—"The Chase of the Lion".....Kollerig

SOUSA'S CONCERT BAND, 3 TO 5 P. M.

Prelude to "Die Meistersinger".....Wagner
Collocation—"Doris".....Cellier
"Entr'acte and Danse des Bacchantes" from
Philemon et Baucis.....Gounod
Clarinet solo—"Rigoletto".....Bassl
Sig. Cerillo-Stengler.
Gems of Ireland.....Godfrey
Valse—"Morning Journals".....Strauss
Symphonic poem—"The Chariot Race".....Sousa
Wedding march from "Midsummer's Night's Dream".....Mendelssohn
Mosaic—"Carmen".....Bizet

7:30 TO 10 P. M.

March—"The Picador".....Sousa
Overture—"The Beautiful Galatea".....Suppe
Cornet solo—"Nocturne".....Chopin
Herbert Clark.
Mosaic—"Faust".....Gounod
Grand scene—"Il Traviatore".....Verdi
Messrs. Bode and Raffayolo.
Spanish divertissement.....Desarmes
Valse—"Artists' Life".....Strauss
March—"La Vie Militaire".....Steenbrugen

SOUSA'S CONCERT BAND, 3 TO 6 O'CLOCK.

Overture—"Kaiser".....Westmyer
"Bal Costume".....Rubinstein
Paraphrase—"Home Sweet Home".....Nehi
Gems from the works of Weber.....Zornzak
"Wiener Geschichten".....Zornzak
Remembrance—"Fannhauser".....Hannu
Valse—"Beauty's Daughters".....Lornshian
Caprice—"Endienne".....Von Gael
Mosaic—"La Gioconda".....Ponchelli
Reminiscences of Auber.....Gidrey
Galop—"The Thunder and Lightning".....Strauss

Sousa's Concert Band—3 to 5 o'clock.
Excerpts from the most admired works of Mendelssohn.

Overture—"Flying Dutchman".....Wagner
Cornet Solo—"Fuquet-Fuquette".....Macek
Mr. Herbert Clark.
Five National Dances.....Sowalski
Song—"There's a Green Hill Far Away".....Gounod
Obligato by Herr Bode.
Les Contes D'Hoffman.....Offenbach
Valse—"Love's Old Sweet Song".....Malloy
Unfinished Symphony.....Schubert
(first Movement.)
March—"Corcoran Cadets".....Sousa

7:30 TO 10 O'CLOCK.

March—"Rifle Regiment".....Sousa
Overture—"William Tell".....Rossini
Caprice—"The Jolly Cadet".....Gilder
Sailors' Songs and Dances.....Morelli
Euphonium Solo—"Du Du".....Hartman
Signor Raffayolo.
Rhapsody Hongroise, No. 2.....Liszt
Mosaic—"Robin Hood".....De Koven
Plantation Echoes.....Mueller

SOUSA'S CONCERT BAND, 3 TO 5 P. M.

Overture—"Rienzi".....Wagner
Mosaic—"Aida".....Verdi
Flute solo—"Carnival Russe".....Frank Wadsworth
Collocation—"Cavalleria Rusticana".....Mascagni
Saxophone solo—"Elegie".....E. A. Lefebvre
A collection of American plantation melodies.....Vieuxtemps
Gospel hymns.....Ross
Euphonium solo, original theme and variations, Signor Raffayolo.....Marchesi
Symphonic poem—"The Chariot Race" (by request).....Sousa
Hymn—"Nearer My God to Thee".....Mason

8 TO 10 P. M.

A collection of the most admired themes of Meyerbeer. (Concluding with the "Blossoming of the Daggers").
Cornet solo—"Fellce".....Seherati
Overture—"William Tell".....Rossini
Xylophone—"The Straw Fiddle".....Ringleben
Charles Lorne.
"Songs of Grace and Songs of Glory" (by request).....Sousa
Mosaic—"Lohengrin".....Wagner
Cornet solo—"Inflammatus" from "Stabat Mater".....Rossini
Albert Bode. (By request).
Gems from "Robin Hood".....De Koven
March—"The Crusaders".....Sousa

Chicago Herald Tribune 31st May 25th Chicago Herald Tribune 31st May 26th Chicago Herald Tribune 31st May 27th Chicago Herald Tribune 31st May 28th June 1st June 2nd June 3rd June 4th June 5th June 6th June 7th June 8th June 9th June 10th June 11th June 12th June 13th June 14th June 15th June 16th June 17th June 18th June 19th June 20th June 21st June 22nd June 23rd June 24th June 25th June 26th June 27th June 28th June 29th June 30th

Chicago Tribune
June 4
6
7
8
9
June 11
13
14
15
June 17
19
20

The World's Fair teaches good temper if it teaches nothing else. It also shows that the people love good music.

Sousa had just responded to the fifth encore.

"Come over to the Electricity Building and see the pillar of fire," said a workman in the crowd to his companion.

"Pillar of nothing," was the scornful rejoinder; "I wouldn't miss one of them pieces of music for \$5. I'm going to stay right here." Then Sousa dropped his band into another favorite air, and the man burst out with a yell of applause that would put a Wyoming coyote to shame.

Searchlight Makes a Bow.

And so it went throughout the program. The crowd wanted more, and, being a Chicago crowd, it got it every time. Even the man behind the searchlight on the Manufactures Building heard the applause and made his light bow a tribute to the band.

Sousa's Band—4 to 6 o'clock P. M.
Overture, "Mysara".....Wettge
Tarentella.....Gilder
Mosaic, "Black-eyed Susan".....Carr
"A Musical Tour Through Europe"

Paraphrase on "Home Sweet Home".....Conradi
Clarinet Solo, "Italian in Algiers".....Rossini
Signor Corello-Stengler.
March Caprice, "Indienne".....Von Gaul
Valse, "In the City of Song".....Fahrbach
Dance at the Forge.....Marelli
March, "Preciosa".....Weber

8 to 10 o'clock P. M.
March, "The Rifle Regiment".....Sousa
Reveille, "Easter Hymn and Rakozzy March," from "Damnation of Faust".....Berlioz
"Danse Africaine".....Gilder
Bal D'Enfants.....Saxone
Cornet Solo, "The Holy City".....Adam
Herr Bode.
Overture, "Light Cavalry".....Suppe
"The Stone-Breakers".....Kling
March, "Rights Forward".....Sousa

Sousa's Concert Band—3 to 5 o'clock.
Grand March, form intermezzo, "Cleopatra".....Mancinelli
Overture, "The Duck's Bill".....Grisar
Suite, "La Fille du Pharoah".....Pergni
Caprice, "Zanzibar".....Gilder
Mosaic, "Les Recontres".....Clement
Trombone Solo, Theme and Variations.....Rollinson
Mr. Arthur Pryor.
Valse, "Chinese Lanterns".....Saxone
Wiener Ceschichten.....Zornzak
Songs of Sullivan.....Pougher
Fantasia, "Faust".....Gounod
Polka, "On the Ice".....Morelli
March, "Parade of the Gus".....Fassett

Sousa's Concert Band—Special programme of Spanish music in honor of the Infanta.
3 to 5 o'clock.
Royal March of Spain.....Bizez
Mosaic, "Carmen".....Avelles
Souvenir de Granada.....Relle
A collection of the most popular folk's songs of Spain.....Relle
Valse, "Santiago".....Saxone
Habenera.....Oclez
Toreador of Andalusia.....Rubinstein
Spanish Fantasia, "La Polona".....Xrandstein
Scenes at a Fandango.....Desarme
a. The Leguilldela.
b. The Jota.
c. The Cachuca.
d. The Zapateado.
National Air of America, "Hail Columbia".....Fyler
8 to 10 o'clock.
Royal March of Spain.....Bizez
Second Mosaic, "Carmen".....Bizez
Rhapsody Espagnole.....Chabrier
A collection of the most admired songs of Spain.....Relle
The Spanish Retreat.....Landereau
Souvenir de Cadiz.....Basisio
Valse, "Andalusia".....Rasas
Divertissement Espagnole.....Lecalle
Patriotic Air of America, "The Star Spangled Banner".....Arnold

Sousa's Concert Band—3 to 6 o'clock.
Overture, "Bohemian Girl".....Balfe
Songs for Sailors.....Miller
Cornet Solo, "Bereuse".....Hanser
Mr. Herbert Clark.
Gipsy Life.....Le Thiere
Valse, "Un Beso".....Arnold
Spanish Rhapsody.....Chabrier
Gems from the Works of Auber.....Godfrey
Flute Solo, "Caprice Brillante".....Terschak
Mr. Frank Wadsworth.
Fantasia, "The Bicycle Ride".....Saxone
Hungarian Rhapsody No. 2.....Liszt
March, "Transit of Venus".....Sousa

Sousa's band will give the usual concerts this afternoon and evening on the plaza that overlooks the court of honor. At night all the buildings will be brilliantly illuminated and the dazzling electric effects in the court of honor will be reproduced. Sousa's programme is as follows:

Overture—"Patric".....Bizez
Cornet solo—"The Holy City".....Adam
Albert Bode.
The Hallelujah chorus.....Handel
Songs of Ciro Pinsuti.....Morelli
Hungarian Divertissement.....Steenebrugen
Solo for tuba, "Hercules".....Cavollini
Elden Baker.
Salonstuck, "Suesse-Kuesse".....Brahms
The Garden of Hesperides.....Curtner
A Mosaic of the most admired themes of Bellini
Hymn, "Old Hundred".....Bellini
8 to 10.

Recessional march by Baker, adapted by.....Godfrey
Overture—"Tannhaeuser".....Wagner
Xylophone solo on popular themes.....Lowe
Charles Lowe.
Themes from "Rosamunde".....Schubert
Euphonium solo—"Faellita".....Hartmann
Mr. Raffayola.
Two compositions by Raphael Fassett.....
a. The Patrol of the G. A. R.
b. Sousa's Band march.
Duet for two cornets—"The Rivals".....Godfrey
Messrs. Bode and Clarke.
"The Charlot Race" (by request).....Sousa
Airs from the "Bohemian Girl".....Balfe
Hymn—"Nearer, My God, to Thee".....Mason

Sousa's Concert Band—4 to 6 o'clock.
Wedding March from "Midsummer's Night's Dream".....Mendelssohn
Fantasia, "The Alhambra".....Morelli
Caprice, "La Bella Creole".....Hermann
Piccolo Solo, "Through the Air".....Demare
Signor G. Narretto.
Songs of Wales.....Godfrey
Valse, "Autograph".....Warren
Suite, "L'Arlesienne".....Bizez
Duet for two clarinets.....Baisio
Messrs. Stengler and Narretto.
Collocation, "Erminie".....Jacobowsky
March, "Guide Right".....Sousa
7:30 to 10 o'clock.
Overture, "The King's Lieutenant".....Tittl
Duet for two cornets, "The Rivals".....Godfrey
Messrs. Bode and Clarke.
Gems from the "Mikado".....Sullivan
Tower scene from "Trovatore".....Verdi
Messrs. Bode and Raffayola.
Collocation, "La Cigale".....Audran
Flute Solo, "Witches Dance".....Pagannini
Mr. Frank Wadsworth.
Valse, "Au Pays des Chanonn".....Fahrbach
Moore's Irish Melodies.....Godfrey

SOUSA'S CONCERT BAND, 2 TO 6.
March, "Columbia".....Moelling
"The Bells of Bruges".....Grisar
Saxophone solo, "The Song That Reached My Heart".....Jordan E. A. Lefebvre
"The Sleighride".....Michaelis
Mosaic, "Mephistofele".....Bolto
A Comical Contest.....Godfrey
The Emperor's Review.....Ellenberg
Collocation, "Fauvette".....Messager
Valse, "Be Embraced Ye Millions".....Strauss
Fantasia, "Babylonia".....Meisler
Song, "After the Ball is Over".....Wright
March, "The Transit of Venus".....Sousa

Sousa's Concert Band—4 to 6 o'clock.
March, "Columbian Guards".....Brooke
Overture, "Maritana".....Wallace
Euphonium Solo, "On a German Song".....Hartmann
Signor Raffayola.
Mosaic, "The Sultan of Mocha".....Cellier
Pasquinade.....Gottschalk
Wagon Chie—Wean a Schaw.....Zornzak
"Love's Dream After the Ball".....Czibulka
Ballet Suite, "Excelsior".....Marengo
Potpourri of Martial tunes.....Carl
7:30 to 10 o'clock.
Overture, "The Beautiful Galatea".....Wallace
Grand Selection, "Maritana".....Molloy
Valse, "Love's Old, Sweet Song".....Molloy
Song, "For the Sake of the Past".....Molloy
Piccolo solo, "Souvenir de Grenada".....Demersmen
Signor Norritto.
Scenes at a Fandango.....Desarms
Sheridan's Ride (by request).....Sousa
"Annie Laurie".....Bonnisseau

SOUSA'S BAND THE FAVORITE.
The musical divertissement at the World's Fair Grounds is varied and abundant, the main attraction being Sousa's Concert Band. A friendly rivalry goes on between the latter and the other World's Fair bands, as they play alternately on open nights, Sousa's Band always carrying off the honors in the largest number of encores. In fact, encores were not the fashion until John Phillip Sousa arrived with his excellent musicians. His marches are very catching and stirring, and when Mrs. Dan Lamont visited the Fair Grounds a few days ago and requested the noted band leader to play some patriotic air the notes of the "Great Republic March" rang out upon the lagoons and the Place of Honor in magnificent style. Sousa's is to-day the favorite band at the Exposition and the young leader is vociferously applauded whenever he makes his appearance.
To Mr. Albert Bode's many friends it may not be uninteresting to know that Sousa's Band has been increased by one member—a small first-born Bode.

SOUSA'S BAND WILL PLAY.
Delightful Music Promised for the Fourth Sunday in Jackson Park.
Sousa's splendid band will entertain the thousands who will take advantage of the fourth open Sunday at Jackson park. This is the programme:

SOUTH BAND STAND, 3 TO 5.
Grand march from cantata "Rebska".....Barnby
Overture founded on themes from Rossini's "Stabat Mater".....Morecadante
Gems from the most admired works of.....Hayden
Euphonium solo, "Tramp, Tramp".....Haase
August Haase.
Pilgrim Chorus and Evening Star. Romance from "Tannhaeuser".....Wagner
Clarinet solo, "The Promised Bride".....Ponchielli
A. Cerello-Stengler.
The songs of Kelly Lawrence.....Beyer
Hark the Herald Angels Sing.....Massenet
Scenes Pittoresque.....Sousa
March, "The Belle of Chicago".....Sousa
SOUTH BAND STAND, 8 TO 10.
Reminiscences of Verdi.....Godfrey
Cornet solo, "Non Ever".....Matti
Albert Bode.
"Sounds From Home".....Gungl
Euphonium solo, "Fantasia Original".....Raffayola
Michele Raffayola.
Characteristic piece, "The Coquette".....Sousa
"Apres le Bal".....Czibulka
Piccolo solo, "The Golden Robin".....Basquet
J. Norritto.
"Scenes Hongrois".....Steenebrugen
Humoresque, "Good Bye".....Sousa
Xylophone solo, "Sweet Briar".....Lornshian
Charles Lowe.
Mosaic, "Une Nuit Cleopatra".....Masso

SOUSA'S CONCERT BAND.
3:30 to 6 o'clock.
Overture, "Poet and Peasant".....Suppe
Ballet Music to "Faust".....Gounod
Mosaic, "Lombardi".....Verdi
Collocation, "The Montebanks".....Cellier
Trombone Solo, "Les Perles".....Mayeno
Mr. Arthur Pryor.
Valse, "En el Mar".....Alvarado
Episode, "Sass la Tente".....Leroux
Collocation, "The Vicar of Bray".....Solomon
"A Hunting Scene".....Bucalassi
Song, "Thoughts and Tears".....Temple
Dance at the Forge.....Marelli
Gems of Tosti.....

SOUSA'S CONCERT BAND—3:00 TO 6:00.
Overture—"Merry Wives of Windsor".....Nicolai
Suite—"Peer Gynt".....Grieg
Cornet duet—"Two Men of Brass".....Spadini
Messrs. Bode and Clarke.
Mosaic—"Ascanio".....Saint-Saens
Valse—"La Reine de la Mer".....Sousa
Gems from the works of Donizetti.....Gatti
Euphonium Solo—"Souvenir de Naples".....Gatti
A. Raffayola.
An Album Leaf.....Wagner
Xylophone Solo—"Polka Caprice".....Ringleben
Paraphrase on "Lorely".....Neswadba
Concert Mazurka—"Postal Tax".....Gatti
A collection of tunes in march form.....Carl

Overture, "Rienzi".....Wagner
Ballet suite, "Foramoro".....Rubinstein
First Dance of the Bayaderes.
Candle-light Dance of the Bride of Cashmere.
Second Dance of the Bayaderes.
Piccolo Solo, "The Nightingale".....Mollerhauer
Mr. J. Norritto.
Collocation, "Falka".....Chassaigne
Trombone Solo, "Esprito d'Corpo".....Pryor
Mr. Arthur Pryor.
Mosaic, "Lohengrin".....Wagner
Xylophone Solo, "Pen Spatterings".....Ringleben
Mr. Charles Lorne.
Humoresque, "The Stag Party".....Sousa
(A musical description of certain social customs)
Clarinet Duet, "Air Varied".....Ponchielli
Messrs. August Cerello-Stengler and Joseph Narritto.
Caprice, "In a Clock Store".....Orth
March, "The Beau Ideal".....Sousa
The usual 3 o'clock programme.

SOUSA'S CONCERT BAND, 4 TO 6 O'CLOCK.
Overture, "Raymond".....Thomas
Impromptu dramatique.....Czibulka
"The Romance of a Harlequin".....Massenet
Danse des Aborigines.....Lamothé
Gems from the most admired operas of Balfe.....Gounod
Meditation on prelude of Bach.....Gounod
Obligato by Albert Bode.
"Albian," a collection of English, Irish and Scotch songs.....Baetens
Saxophone solo, "Fantasia Freischutz".....Weber
E. A. Lefebvre.
Mosaic, "Esclarmonde".....Massenet
Gems from "Maritana".....Wallace
7:30 TO 10 O'CLOCK.
Overture, "The Beautiful Galatea".....Suppe
Mosaic, "Carmen".....Bizez
Ballet suite, "La Fille du Pharon".....Pugni
Cornet solo, "The Guards".....Godfrey
Mr. Herbert A. Clarke.
Collocation, "La Gioconda".....Ponchielli
Gems from, "Robin Hood".....DeKoven
Xylophone solo, "The Vaudeville".....Lowe
Mr. Charles Lowe.
Chevalier's songs of the London Casters.....Sousa
March, "The Crusade".....Sousa

World's Columbian Exposition.

CHICAGO : MAY-OCTOBER : 1893.

SATURDAY, JUNE 10,
AT ONE O'CLOCK.

Festival Hall

Complimentary Entertainment

OF THE

Traveler's Protective Association Of America.

Programme. . . .

- 1.—Overture, "William Tell," - - - - - Rossini
SOUSA'S BAND.

Address of Welcome by GOV. ALTGELD, of Illinois.

- 2.—Suite, "The Nutcracker," - - - - - Tchaikowsky
a) Russia Dance.
b) Chinese Air.
c) Dance of the Mirlitons.
SOUSA'S BAND.

"United States," ADLAI STEVENSON, Vice-President.

- 3.—Cornet Solo, "Berceuse," - - - - - Hartman
MR. HERBERT CLARKE.

Address, "Missouri," W. J. STONE, Governor of Missouri.

- 4.—Caprice, "In a Clock Store," - - - - - Orsh
SOUSA'S BAND.

Address, "A Message from the South," JUDGE EDGAR E. BRYANT,
of Arkansas.

- 5.—Serenade, "Enfantine," - - - - - Bonnard
SOUSA'S BAND.

Address, "Tennessee," HON. JAMES M. GREER, of Tennessee.

- 6.—March, "The Beau Ideal," - - - - - Sousa
SOUSA'S BAND.

Address, "Texas," EX-GOV. RICHARD B. HUBBARD.

SOUSA'S CONCERT BAND—3:30 TO 6:00.

March, "Columbian".....Zickel
Gems from the works of Herold.....Bailey
Valse, "Home Again".....Mascagni
Mosaic, "Cavalleria Rusticana".....Proch
Clarinet solo, "Proch's Variations".....Mr. A. Cerillo Stengler
"Hear My Prayer".....Mendelssohn
Collocation, "Haddon Hall".....Sullivan
Ballet suite, "Excelsior".....Marengo
Gems from the works of Rossini.....Rodolphe
"Une Corbeille de Fleurs".....Rocquel
"Kermesse de St. L. Cloud".....Fassett
March, "Parade of the Guards".....Fassett

SOUSA'S CONCERT BAND.

John Phillip Sousa Conductor—2 to 6
o'clock.

Overture, "Rienzi".....Wagner
Caprice, "Banditti".....Hartman
"The Pearl Fishers".....Bizet
Valse, "The Escono".....Arnold
Ballet Music, "The Templars".....Litolf
Second Mosaic, "Maritana".....Wallace
Arabian dance.....Sowaski
"Im Buntan Rock".....Woldemar
Gems from the works of Benedict.....
Valse, "Primanera".....Bucalassi
Polish Dance.....Scharwenka
Mosaic of themes from "Kasiki".....Lecocq

SOUSA'S CONCERT BAND, 3

Overture, "Stradella".....Flotow
Suite, "Peer Gynt" (by request).....Grieg
Valse, "Columbian Exposition".....Herman
"The Stone Breakers and Lottie Collins".....Klaus
Dance of the Elves and Gnomes.....Williams
"The Sultan of Mocha".....Collier
Collocation, "Faust".....Gounod
Flute solo, "Russian Air Varied".....Terschak
Frank Wadsworth.
Ballet suite, "Florida".....Pngni
Moore's melodies of Ireland.....Godfrey

7:30 TO 10 O'CLOCK.

March—"The Beau-Ideal".....Sousa
Overture—"The Merry Wives of Windsor".....Nicolai
Gypsy Life.....Le Thiere
Songs of Ciro Pinsuti.....Watier
Duet for Cornets—"Echo de Biarritz".....Messrs. Bode and Clarke
Collocation—"Prosperine".....Saint-Saens
Euphonium Solo—"Souvenirs de Naples".....Raffayola
Michele Raffayola.
Scenes Historical—"Sheridan's Ride".....Sousa
Xylophone Solo—"Pustennitt".....Happiel
Charles Lowe.
Humoresque on a Dance Tune.....Stasny

SOUSA'S CONCERT BAND.

For the Swedish Celebration, at 3 o'clock.

Overture, "Zampa".....Herold
Themes from the Grand Masters.....Leroux
Cornet Solo, "A Night in Switzer-
land".....Herbert

Mr. Albert Bode.
Collocation, "Aida".....Verdi
A Batch of Modern English Songs

.....Lawrence
Spring Song.....Mendelssohn
Valse, "Little Sailors".....Crowe
Promenade du Khalif.....Turin
Flute Solo, "Witches Dance".....Paganini
Mosaic, "The Mikado".....Sullivan

7:30 to 10 o'clock—South Band Stand.

Overture, "Bohemian Girl".....Balfe
In the Land of the Thistle.....Bonnieau
Duet for two cornets, "Les Houris".....Wetge
Messrs. Bode and Clarke.

"A Contest".....Godfrey
Mosaic, "Lohengrin".....Wagner
Piccolo Solo, "The Humming Bird".....Demare
Mr. J. Narritto.

Humoresque, "Good Bye".....Sousa
Xylophone Solo, "Perle de Rose".....Lowthian
Mr. Charles Lowe.

Reminiscences of Wales.....Godfrey
Galop, "Halloo Halloo".....Steinhagen

The following programme has been pre-
pared for Sunday afternoon and will be
given in the new band stand on the lake
front by Sousa's concert band.

3 o'clock to 5 o'clock.

The Reveille, Easter hymn and Rhapsody
march from "The Damnation of Faust".....Berlioz
Overture, "Poet and Peasant".....Suppe
Sacred song, "Oh, for the Wings of a Dove".....Mendelssohn

Euphonium solo, "Air Neapolitan".....Bassi
Michele Raffayola.
Suite, "The Last Days of Pompeii".....Sousa
a) In the house of Burbo and Statonice.
b) Nydia.

c) The destruction.
Cornet solo, "There's a Green Hill Far Away".....Gounod

Albert Bode.
A collection of admired themes from the works of
Haydn

"The Mill in the Forest".....Michaelis
Hungarian Rhapsody No. 2.....Liszt
8 TO 10.

Hymn, "Nearer, My God, to Thee".....Mason
The church scene, Kermesse, "King of
Thule".....Gounod

Chorus of angels and soldiers, chorus from "Faust"
Song, "The Holy City".....Adam

Gems from "Robin Hood" (by request).....DeKoven
Piccolo solo, "Annie Laurie".....Nicholson
C. Narritto.

Songs of Pablo Tosti.....Compiled by Godfrey
Clarinet solo, "Les Alsachiens".....Le Thiere
A. Cerillo-Stengler.

Reminiscences of Mayerbeer, concluding with the
"Blessing of the Daggers."
Xylophone solo, "Eulalie".....Lowe
Charles Lowe.

"Hark, the Herald Angels Sing".....Beyer
A collection of sacred themes, concluding with the
Hallelujah chorus.

SOUSA'S CONCERT BAND, SOUTH BAND STAND, 3:30 TO 5.

Overture, "Semiramide".....Rossini
Suite, "Feramors".....Rubinstein
Caprice, "In a Clock Store".....Orth
Morceau de Genre, "Corso Bianco".....Watier
Cornet solo, "Fantasia Originale".....Arban

Herbert A. Clarke.
Ballet music, "Hamlet".....Thomas

7:30 TO 10.

March, "The Volunteer".....Metra
Flute solo, "Witches Dance".....Paganini
Frank Wadsworth.

Scenes historical "Sheridan's Ride".....Sousa
"The Nut Cracker".....Tchaikowsky
Valse, "Ma Belle Adare".....Saxone
Collocation, "Lohengrin".....Wagner

SOUSA'S CONCERT BAND, 3 TO 5.

Overture, "Flying Dutchman".....Wagner
Suite, "Peer Gynt".....Grieg
Mosaic, "Doris".....Cellier
Quartet for four cornets, "The Chapel".....Kreutzer

Messrs. Bode, Clarke, Seltzer, Griffen.
"The Stonebreakers and Lottie Collins".....Kling
Valse, "The Polar Star".....Waldteufel
Cornet solo, "Inflammatus" from "Stabat Mater".....Rossini

Albert Bode.

Fantasia, "Kasiki".....Lecocq
Mosaic, "Paul and Virginia".....Masse
Galop, "Hallo-Hallo".....Steinhagen

7:30 TO 10.

Overture, "Tannhaeuser".....Wagner
"The Stag Party".....Lazarus
Clarinet solo, "Air Varied".....Sousa

Mosaic, "Falka".....Chassaigne
Cornet duet, "Two Men of Brass".....Demare
Messrs. Bode and Clarke.

Humoresque, "Good-By".....Sousa
Xylophone solo, "A Medley".....Lowe
Charles Lowe.

Intermezzo, "Bal d'Enfants".....Saxone
Valse, "Love's Dreamland".....Roederer
March, "The National Fencibles".....Sousa

June 28

Sousa's concert band will give the last concert at the World's Fair grounds this morning from 9:30 to 12:30 in the band-stand on the southwest corner of the court of honor. Following is the programme:

Overture, "The King's Lieutenant".....Till
Trombone solo, "Air and Variations".....Voberon
March, "Le Prophete".....Meyerbeer
"A Contest".....Godfrey
Caprice, "Sweet Kisses".....Valstedt
"Serenade Enfantine".....Bonnaud
Euphonium solo, "Fantasie Originale".....Gatti
Caprice, "In a Clock Store,".....Orth
"The Chariot Race,".....Sousa
Valse, "Chinese Lanterns".....Saxone
Berceuse, "Doedinette".....Gounod
Mosaic, "Lakme".....Delibes
March, "Sound Off".....Sousa

MUSIC BY THE WAVES

SOUSA'S BAND PLAYS ON THE BEACH.

Opening of the New Music Pavilion on the Lake Shore Last Night—Another Delightful Sunday at the Fair—Yesterday's Paid Admissions.

Sousa's band inaugurated a new musical feature which seems sure to prove a popular part of the evening illuminations in the future. They gave the first Sunday evening concert in the new music pavilion on the beach between the eastern entrance of the manufactures hall and the lake front, and their audience comprised by far the larger portion of the 62,000 people who yesterday paid to see the fair. The children numbered 3,277, and full returns will probably make both figures greater.

This location is an ideal spot. Several weeks ago the council of administration thought that the beautiful stretch of beach which borders the lake side of manufactures building was not sufficiently known by the public to be appreciated. Being situated on the very edge of Lake Michigan, quite at the other end of the grounds from where all visitors are landed by the railroads, comparatively few people have reached this delightful bit of lake shore in their wanderings by night. Determined that one of the most beautiful spots on the whole grounds should receive its due meed of notice and praise, a band stand was erected there. Visitors began to gather on the plaza before the sun set in the west so as to be sure and secure good seats for the regular nightly concert. But guards told them at once that the music they expected to hear was to be given only on the lake front.

Toward the water strolled the crowds and by nightfall, when the hour arrived for the concert to begin, they had filled all the benches which surrounded the band stand in tiers like an amphitheatre. No settees were placed between the stand and the water. This space was left open as a promenade for those unable to secure seats. Up and down the broad walks that stretch the whole length of the beach strolled hundreds of couples. In the center rose the newly painted, graceful, white pagoda, where sat forty blue-coated musicians. From this new home of the muses issued enchanting strains of music that floated seaward, only to be re-echoed and mingled with the liquid splash of the waves.

Sousa's Band Going Away.

Mr. Sousa and his band say farewell to the Fair at noon tomorrow. They will play today and to-night as usual, rendering a special program to-morrow morning between 9:30 and 12 o'clock. The organization goes from here to Manhattan Beach, and then to the St. Louis Exposition.

More Music in the Evening.

In the shadow of the colossal center door of Manufactures Building and within a hundred feet of the water's edge, Sousa's Band played for a great, quiet Sunday crowd last night. The wind had dropped, there was but a pleasantly dim light, and in front spread the moonlit Lake Michigan. Rows of people sat along the edge of the sea wall. All the seats were filled, and people were sitting on the beach watching the play of the lake as they listened. Every one seemed to enjoy the coolness of the place and to enjoy the change. On a hot night and when there is a big crowd the court in front of the Administration Building becomes almost oppressive. By the edge of the lake it is different. There is ever a breeze down there and the long broad walk affords a promenade which the court does not give. On all sides were heard expressions of pleasure at the change and of hopes that in future one of the bands would always play in that spot in the evening.

From the sightseer's standpoint last night's display was small; from the rest-taker's it was much. The electric fountains did not play and the search-lights were not operated, but the night was a perfect night in June, the moon was high, and the air was cool. Generally the crowd had left the grounds an hour before closing time. Last night it lingered. It had found a new beauty by the edge of the lake. There, for half a mile, stretches one of the finest stone promenades to be found anywhere. Hitherto it has been almost deserted, owing to the greater attractions near Administration Building.

Manhattan Beach Concerts.

To-day's and to-morrow's Sousa Band concerts at Manhattan Beach have for distinctive features vocal solos by Miss Caroline Hamilton and Mr. Eugene Cowles, both of the Bostonians and both identified with the brilliant "Robin Hood" success. Both singers will give souvenirs of "Robin Hood," the first Maid Marian's "Forest" song and the latter Scarlet's "Armourer" song, with anvils thrown in. Both will be accompanied by Sousa's Band. The instrumental programmes are rich and varied, as usual.

CROWDS AT THE FAIR.

THE SUNDAY VISITORS HEAR SOUSA IN THE NEW BAND-STAND.

The Music Not Subject to Echoes and Enjoyed Thoroughly—The Largest Number of People Look at the Pictures in the Art Gallery—Not Many Attracted to Machinery Hall Because the Exhibits Were Not Running—The Beach Promenade Enjoyed in the Evening.

Music in the band stand at the east entrance of the Manufactures Building drew crowds to the coolest spot in Jackson Park yesterday. A northwest wind swept down from the direction of the Government Building and outward to the lake, which lay cool and inviting to the east. Benches for 5,000 people had been placed about the band stand and all these were filled with a good-natured and a reverent crowd, which saw a sermon in the lake and heard a text from the music of Sousa's band. It was the first of the concerts in the new band stand and every one seemed pleased at the change from the Grand Basin to the green overlooking Lake Michigan. There were no confusing echoes to mar the less blatant notes in the music that troubled the listeners about the band stand in the Court of Honor. The Electricity Building, the Mining Building, Machinery Hall, and the buildings which with the peristyle surround the east end of the Grand Basin served to fling back the louder notes that came from the band stand in front of the Administration Building. All this was lacking from the new band stand, and Sousa's men never played better nor to a more delighted audience than at their concert yesterday afternoon.

FAREWELL TO SOUSA.

POPULAR MUSICIAN'S LAST CONCERT.

He Takes His Band, After To-night's Performance, to Fill Engagements in the East—If the Public Likes Popular Music, He Says, "Then Play It."

This is the last day of Sousa at the fair. To-morrow he will leave, with his magnificent band, for New York, where he will fulfill an engagement of ten weeks at Manhattan beach. From there the band will go to St. Louis for a seven weeks' stay. This brings the time up to Oct. 21, which is the earliest date when Chicagoans and other visitors to the world's fair will be able to hear the former leader of the Marine band and his corps of able musicians again.

Leader Sousa has many friends in this, his adopted city. When they first realized that the time for his departure had arrived they determined to turn out in force. From the thousands of benches scattered over the grand plaza they will listen to the final tunes played by their favorite's band. If only the day be fair the grand plaza will witness such an object lesson as ought to convert even Director Thomas to the belief that the public really do like "Yankee Doodle" when well played better than a Wagnerian symphony in "E." Sousa will occupy the stand at the south side of the plaza, the stand his band has used since the opening day of the fair.

Programme for the Last Concert.

Two concerts will be given, one in the afternoon, the other in the evening. The night concert, from 7:30 until 10 o'clock, will be composed of the following pieces, which are among Sousa's most popular music and have all been selected by special request:

SOUSA'S GOOD-BY PROGRAMME.
Overture to "Semiramide".....Rossini
Suite, "Nutcracker".....Tchaikowski
Euphonium solo, "Concerto Originale".....Raffazolo
Signor Raffazolo.
"Susse Kusse".....Volstadt
Cornet duet, "The Rivals".....Godfrey
Messrs. Bodde and Clarke.
"Faust" collocation.....Gounod
Xylophone solo.....Lowe
Charles Lowe.
"Lohengrin" mosaic.....Wagner
"La Czarine" (Russian dance).....Ganne
Three characteristic marches—
German, "Koenig Karl".....Unrath
French, "Volunteer".....Metra
American, "Beau Ideal".....Sousa

Sousa played twice yesterday, both afternoon and evening. Each time his enthusiastic audience wrung encores to every piece from the skillful musicians. When the last notes of "Lohengrin" had swept out over the still waters of the basin and crowds began to move slowly away, the great leader felt strongly that but one day more remained to him at the world's fair. He could not resist the desire to speak his feelings.

Sousa Talks of the Fair and Music.

"This great exposition is simply wonderful," he said. "One man cannot describe it alone. It would take at least fourteen brains to do the vast subject anywhere near justice. I have been here six weeks with my band. I congratulate myself that I have not misused my opportunities, and yet I have really seen very little of the enormous mass of exhibits that there are here to see."

"One thing I have especially noticed is the watch dog manner in which the Chicago newspapers guard the people from extortion. So many times I have picked up the paper and seen some concessioner pitched into for cheating the public. Visitors need never fear of having their pockets picked by legalized robbers at this fair. Wherever I go throughout the east I intend that my friends shall know my opinion of this great fair and the foolish talk about extortionate prices."

Chicago Herald
June 27

Being persuaded to tell something about his ideas of music and his band, Leader Sousa continued modestly: "I think many leaders make a great mistake in their selection of tunes. 'What shall we play?' is to my mind always the paramount question. The public like the so-called 'popular airs.' Then as long as they like that kind of music, and it is good, clean and wholesome, why not play it?"

"The whole idea of music is to give its hearers pleasure. It is foolish to try to play above the heads of one's listeners. The audience at big out-door concerts is composed largely of the masses, and they love light and pretty tunes that have a swing and dash to them. They don't care for what some folks are pleased to call classical music. Besides, they are not backward in showing a band whether its music suits or not. I have always believed in playing airs that I found everybody likes. And, really, the human ear is cosmopolitan; it is much the same all over the world. I have played all over the world and I find that the folks in Lewiston, Me., like just about the same airs that please the people in Louisville. The American likes the same tunes that catch the ear of the European."

Question of Classical Music.

"Speaking of classical music, I think that term is used too arbitrarily. Now, I call any tune classical that has achieved a lasting popularity and become a standard. 'The Suwanee River' I call classic, though neither written by a famous composer nor 100 years old. Much of the high class music will be appreciated by the public and become popular in time if it is mixed judiciously with favorite tunes and dealt out in small doses. Another feature of band music that I think has been much neglected is the method in which an air is rendered. Now, it makes all the difference in the world whether 'Molly and I and the Baby' is so played as to represent Molly as a frowzy headed girl or the opposite. Now I believe in dressing Molly up in a clean white frock and washing up the baby. The people like her better than the other girl."

"The field for band music has always seemed to me to have received little or no cultivation. So many leaders think that the regulation instruments that have come down from a generation ago are all that are needed in the make-up of a band. Now, I think odd and new solos should be introduced that will please the people, such as those on the xylophone. One night last week I stationed a cornist in the balcony of agricultural hall, another on the dome of the administration building and kept a third in the band stand here. The effect was very pretty and the soloists received a double encore."

"The band is the one I organized a year ago. Three men came with me from the Marine Band at Washington. Fourteen others whom I wanted particularly joined us after the death of Gilmore. A few more have been drawn from Europe. There are fifty musicians in the band now, including many specialists. I am sorry to leave the fair, but the authorities knew that I could only stay six weeks."

Sousa's band may give a concert Wednesday morning before leaving for New York on the afternoon train.

FAREWELL CONCERT OF SOUSA'S BAND.

Charmed Auditors Loth to Allow the Gifted Musicians to Depart.

John Philip Sousa and his inimitably trained corps of musicians played their farewell concert last evening. To-day master and musicians will leave the city for New York, where an engagement has been entered into for ten weeks at Manhattan beach. Their engagement at the fair has been one long triumph. Day and night crowds in uncounted numbers have listened enraptured to their music. Over and over again their efforts have been applauded until both leader and men might have had their heads turned had they been more men and less musicians. But on all occasions the great bandmaster, good natured to a fault, has presented a simple bow in appreciation of the applause and then given his admiring audiences more soulful music.

Non. 28

The last and crowning event of the engagement was no exception to the usual performance unless perhaps a new zeal was put into the notes and into the responding applause, born of the thought by both musicians and people that it was a last night performance. Fountains were playing at the head of the great basin and the music of rippling waterfalls floated over the plaza. Search lights were hunting for pretty objects to illumine all over the park. People from all directions centered on the court surrounding the band stand, forming a large audience. The night air was cool and still, and when the leader mounted the stand to open the closing concert he was met with loud cheering. The programme was begun. Every piece received an encore, and before the list was concluded the pointers on the clocks had passed 10:30.

Mr. Sousa played in conclusion a piece not down on the programme. It was "Auld Lang Syne." The cornet and the xylophone solo had produced wonderful effects on the listeners, who, breathless until the close of each, called for three encores of each. But the last piece touched all as none other had done. Not a word was uttered, not a move was made until the piece was finished but then the crowd broke loose. They clapped their hands and shouted; they threw their hats into the air and yelled for more, "Just one more." The programme had been gone over twice and the musicians were tired. To escape they grasped their caps and fled the stand, while the leader was bowing an acknowledgment. Mr. Sousa was powerless to do more. The people saw it, and realizing the situation, they shouted long and loud: "Good-by, Sousa." Then they broke for trains homeward bound. From New York the band goes to St. Louis for seven weeks, returning to the fair Oct. 21.

IT WAS BROOKLYN'S DAY. City of Churches Owned the World's Fair.

The First City to Suggest and Adopt the Idea of Municipal Celebrations at the Fair—Large Attendance at Jackson Park Yesterday—News, Notes and Incidents.

CHICAGO, Ill., June 27, 1893. Brooklyn was the guest of the exposition today. The early attendance was slow, because the weather, while delightful in town, was a bit cool in Jackson Park. In the afternoon and toward dark the turnstiles clicked rapidly with visitors that came to see the fireworks and illuminations and the extra attractions announced. The open air music was enjoyed by great crowds, particularly the Sousa programme. The popular leader gave his farewell concerts today and the greeting he received on his first appearing and the send-off, when he left, must have been gratifying.

Some pretty big preparations had been made for the celebration of Brooklyn day. Brooklyn was the first city to have a day at the park, and to that city is due the credit for the idea it carried out so successfully. Chicago people were not slow to realize the importance of their duty. They provided good entertainment for the visitors, warmly welcoming them and doing all in their power to add to the success of the day. In perfect weather several thousand former Brooklynites, now residents of Chicago, joined the excursionists, over 2000 strong, who arrived from the East during the past few days. They were all in Music Hall at 11:30 o'clock. M. L. Towns, one of the visiting city's lawyers, presided.

On the platform were seated Mayor Boody of Brooklyn, Mayor Harrison of Chicago, St. Clair McKelvey, editor of the Brooklyn Eagle; Thomas B. Bryan, Murat Halstead and a great many Brooklyn, Chicago and exposition officials. Speeches were made by Mayor Harrison of Chicago, Chairman Towns of the Brooklyn committee, Mayor Boody of Brooklyn and others.

After Murat Halstead's address adjournment was had to an informal reception to Brooklyn ladies given by Mrs. J. S. T. Stranahan, member of the New York state board of women managers, in the New York state building. Later all the Brooklynites were entertained at the Empire state headquarters by the state board, and at 6 o'clock a banquet was given in honor of Mayor Boody.

Boston Rev. 28

A feature of the day was the publication on the grounds of a World's fair issue of the Brooklyn Eagle, which was printed in Machinery Hall and sold to the visitors at the same time in the afternoon as they are in the habit of getting their paper at home.

Miss Sophia G. Hayden, the talented architect of the woman's building, was handsomely received and highly honored today by the board of lady managers. The reception held in her honor was very largely attended. Tea and other refreshments were served in the assembly room, and a general reception followed.

The Missouri building was the scene of an editorial picnic, about 250 members of the Missouri State Press Association being given a reception by the state commissioners at 3 o'clock.

On June 27, by a majority of something like 30,000 votes, Iowa decided to amend her state constitution so that liquor could not be sold, and this afternoon the anniversary of this event was celebrated by the members of the Non-Partisan Woman's Christian Temperance Union of Iowa in the Iowa state building.

Senator John Sherman has accented the invitation to deliver the address of welcome to the crews of the Santa Maria, Pinta and Nina, the Spanish caravels that are expected to arrive at the exposition on Sunday or Monday. All the other senators who were interested in the building of the caravels are expected to be present. Capt. Concas and his little fleet will push forward for Chicago with all possible speed. Arrangements for the reception of the crews, both by the welcoming fleet off Evanston and at the exposition grounds, are going forward rapidly.

Today's paid admissions to the fair numbered 111,973.

SOUSA AND BAND SAY FAREWELL.

In Three Months, However, They Will Return to the Exposition.

John Philip Sousa and his band bade good-by to Chicago and the Exposition yesterday for three months. They gave their last concert in the south band stand before Administration Building from 9:30 to 12:30 yesterday morning. Thousands of people encored every number, and when the concert was over crowded forward to meet the popular leader as he hurried down the stairs. They grasped him by the hand and thanked him for the pleasure he had given them. Many of them called him "Mr. Susy," but their expressions of good will were none the less heartfelt.

At 3 o'clock the band started for Manhattan Beach, where they open a long season Saturday evening.

"Our stay in Chicago has been a delightful one," said Mr. Sousa, "and I am happy in believing that the band has been popular with the people who visit the Exposition. I am sorry that we are not to be here for the great Fourth of July celebration. During the latter part of October we shall return to Chicago, and will probably play again at the Exposition."

Music in the Grove.

The concerts by the Sousa band in Silver Lake grove yesterday were well attended, particularly that of the evening. The band was in the happiest mood, and with a program varied to suit the taste of everybody the entertainment was one of enjoyment throughout. Encores were frequent. The soloists were recalled without exception and were certainly deserving of all such recognition. The afternoon program included an oboe solo, by Mr. Robert Messenger; a xylophone solo, by Mr. Charles Lowe, and a trombone solo, by Mr. Arthur Pryor. In the evening the soloists were Sig. Mechele Raffayolo, who handled the euphonium, and Sig. A. Crillo Stengler, the clarinetist. A duet on the cornets was pleasingly rendered by Messrs. Albert Bode and Herbert Clarke. The ever popular overture, "William Tell" closed the evening concert, after which the Guenther summer night concert was the attraction.

SOUSA AND HIS BAND.

Two Enjoyable Concerts Given Yesterday at Silver Lake Grove.

Two concerts were given yesterday afternoon and evening by Sousa and his band at Silver Lake Grove. Large crowds of people were present at both performances, and seemed to enjoy the music immensely.

The programme was naturally made up of popular numbers, such as are enjoyed by that large class of people who can appreciate music without exactly understanding it. The instruments were handled in a thoroughly artistic manner, showing each player to be of superior quality. Mr. Sousa is an energetic and skillful leader and conducts his band with inspiration and accuracy, thereby achieving a most effective ensemble.

There are but few first-class bands in this country and still fewer good band leaders, so it is not sufficient to say that Sousa's is probably the best in America, in fact his organization is capable of competing with any on the other side in a manner that would reflect credit on it.

SOUSA'S BAND PLAYS.

Two Concerts Given at Silver Lake Grove Yesterday.

Director John Philip Sousa, with his magnificent band, gave two excellent concerts at Silver Lake grove yesterday, stopping in this city to break their trip to New York, where the band will open a ten-weeks' season at Manhattan beach. The afternoon concert was rather poorly attended, considering the eminence of the organization, but a large number were present in the evening. The matinee program was more on a popular order than the later one, but was fine, nevertheless. Among the notable compositions rendered were the Tchaikowsky suite, "The Nutcracker," and Director Sousa's own composition, scenes of "Sheridan's Ride." The latter is an inspiring essay, descriptive of many incidents in connection with the historical event after which it is named. A trombone solo was given by Arthur Pryor, one on the xylophone by Charles Lowe. Robert Messinger gave Hauser's "Slumber Song," for oboe, to which the accompaniment was very effective.

The evening was opened with the overture to "Semiramide." The ballet suite, "Feramors," of Rubenstein, which followed, was an exceptional number. The rendition was an adaptation of Mr. Sousa's, the first which was ever made of the composition for concerted rendition. Liszt's second Hungarian rhapsody and the overture to "William Tell" were also among the numbers given. The applause at both concerts was something unusual, and a number of encores had to receive recognition. The band, which is unquestionably as fine as any extant, according to the popular verdict it got at the world's fair, scored a distinctive hit.

SOUSA AT MANHATTAN.

The Marine Band's Initial Concert a Success.

Yesterday at the seashore was as perfect a day as could possibly be desired and a goodly throng of pleasure seekers seized the favorable opportunity. It was not by any means the usual Saturday afternoon crowd that gathered at the shores. Those who gathered at Brighton and Manhattan Beach and the other pleasure resorts had a most enjoyable time of it.

At Manhattan Beach the fact that the famous Bandmaster John Philip Sousa and his well-known Marine Band, were to give their initial concert, brought quite a number of lovers of good music from the sultry enclosures of the city. Sousa's band has just returned from a most triumphant tour of the west, where the handsome and talented bandmaster earned new laurels.

When the musicians and their leader ascended the platform in the auditorium, which in years past has become famous through the endeavors of the celebrated Patrick Sarsfield Gilmore, they were greeted by only a slight burst of applause. Their abilities were still an unknown quantity to the majority of the audience, but Director Sousa immediately set about to win the good graces of his listeners, and judging from the repeated applause with which the efforts of the band were awarded, and the number of encores demanded, his endeavor was an unqualified success.

The carefully selected programme was as follows:

Overture, "The King's Lieutenant".....Tittl
Ballet suite, "Feramors".....Rubenstein
a First dance of the Bayaderes.
b Candle-light dance of the Bride of Cashmere.
c Second dance of the Bayaderes.
Vocal solo, "M'Appari".....Flotow
Mr. E. C. Towne.
Spanish Rhapsody, "Espana".....Chabrier
Cornet duet, "Friendly Rivals".....Godfrey
Messrs. Bode and Clarke.
"Serenade Enfantine".....Bonnaud
Characteristic piece, "Susse Kusse".....Volstedt
Euphonium solo, "Facilita".....Hartman
Signor Raffayola.
Vocal solo, aria, "Sonnambula".....Bellini
Miss Marcella Lindh.
Suite, "The Last Days of Pompeii".....Sousa
Caprice, "La Belle Creole".....Hartman

It is hardly necessary to add that all the numbers were excellently rendered. Nothing else could be expected from the band by which the Washingtonians swear by. The audience was delighted and vociferous in its applause. Sousa's own composition, "The Last Days of Pompeii," was particularly well received, and the audience was not satisfied until he had given five encores to this number. The solo "M'Appari," by Flotow, sang by Mr. E. C. Towne, who is the possessor of an excellent tenor voice, was well rendered, while the audience grew very enthusiastic over Miss Marcella Lindh's Aria "Sonnambula." As an encore she completely carried the audience away with the song "I Dreamt I Dwelt in Marble Halls." Sousa's Band will prove a great attraction for the summer season.

GRAVESEND GOSSIP.

100,000 Persons Visited Coney Island Yesterday.

As was expected, yesterday was a great day for Coney Island. Everything seemed to conspire to make it so. Manhattan Beach seemed much in favor. Many comparisons between Gilmore's band of last year and Sousa's band of this year were made, and while the luster of Gilmore was by no means dimmed neither was Sousa's. His programme was a particularly attractive one, and the attention and appreciation with which it was received must have been encouraging. It included Wagner's "Flying Dutchman," Hauser's "Slumber Song," with oboe solo by Robert Messinger; Liszt's Hungarian rhapsody No. 2; "Prayer" from Faust (solo), by Signor Sartori; Sousa's symphony from "The Chariot Race," "Nearer, My God, to Thee," with cathedral chimes and solos by Miss Marcella Lindh.

John V. McKane, when asked to estimate the

NEW YORK TELEGRAM

JUL 5 1893

Fine Concerts at the Seaside.

Director Fousa has arranged for to-day's and tomorrow's band concerts at Manhattan Beach programmes that are a temptation to any one who loves good music. It has special vocal features, as well as an unusual instrumental display. Miss Caroline Hamilton and Mr. Eugene Cowles, of the Bostonians, are to sing at each of the four concerts. Among other things, Miss Hamilton will sing the "For-at" song from "Robin Hood," and Mr. Cowles will sing the "Anvil" song, from the same opera.

WHERE THE SURF ROARS.

Pleasures of Life in the Manhattan Beach Hotel.

PROF. SOUSA'S BRILLIANT MUSIC.

The Brighton Beach Hotel a Popular and Well Managed Resort This Year, as Is the Big Oriental.

MANHATTAN BEACH, July 3.—It goes without saying that the event of the past week down here was the opening of the music pavilion, and the giving of the first concert under the direction of John Philip Sousa, who has been chosen by the management to take the place of the late great band leader, P. S. Gilmore. It was a trying moment for Mr. Sousa when he first stepped on the platform and raised his baton in the historic place that seemed still to echo the notes of the old band, and to make his bow to an audience in whose hearts and minds the memories of the seasons past were still fresh.

There were hundreds of people who came down to that first concert determined not to like the new band or its leader, but those who came to scoff remained to pray, for Mr. Sousa and his splendid band made an instantaneous and unqualified success. The band stands to-day as the best organization of its kind on this continent, and no other leader could so well fill the place of Gilmore as does Mr. Sousa. His modesty is a great point in his favor and at once won the hearts of the audience.

The programmes for Saturday and yesterday were well chosen, and some of the selections were superbly rendered. The vocalists were all good, leaving nothing to be desired, and it is safe to say that no better concerts have ever been given at Manhattan Beach than Mr. Sousa gave Saturday and Sunday.

The fireworks and the performance in the arena have been much improved since the first night, and with the inspiration given by the band everything went finely on Saturday evening.

At Manhattan Beach, Sousa's Band is still drawing the crowds. The concerts given every afternoon and evening are very enjoyable affairs and well worth hearing. Sousa is rapidly establishing himself as a favorite, and he certainly works conscientiously enough to acquire that enviable position.

CROWDS AT CONEY ISLAND.

Sousa's Band Makes a Great Hit and Will Play "Marguerite" To-Morrow.

After the few days of wet and disagreeable weather last week Sunday opened up gloriously for Coney Island, with a clear sky and a bright sun and a southerly breeze that was just strong enough to keep the flags floating.

The people began to arrive at the beach quite early in the day, and by 3 P. M. the crowd was equal to the best holiday attendance known.

Manhattan Beach was thronged during the afternoon and evening. The lawns, the veranda, the dining-rooms and the music amphitheatre made room for a vast concourse of people, and yet there was no room to spare anywhere. Sousa's Band which made a great hit, gave a fine quality and quantity of music for the afternoon and evening concerts. He will play "Marguerite," Lottie Collins's "latest," on July 4, which was arranged by him for The World yesterday. The Oriental Hotel is rapidly filling up, and at the Hotel Brighton business fairly boomed. The bathing was excellent.

There had been added to Manhattan's charms on Saturday the melody of John Philip Sousa's band, engaged to succeed the famous organization presided over for thirteen years by the late Patrick Sarsfield Gilmore, and this proved the great attraction yesterday. Concerts were given in the afternoon and evening.

The band is an excellent one and is well handled. Leader Sousa received a very warm welcome at the hands of two crowded houses and led his musicians through well selected programmes that appealed to the popular taste. The music partook largely of a sacred character, with enough light, catchy airs to keep the auditors in good mood.

Wagner's "Flying Dutchman" for an overture; Hauser's "Slumber Song," with oboe solo by Robert Messinger; Liszt's Hungarian rhapsodie No. 2; solo, prayer from "Faust," by signor Sartori; Sousa's symphonic poem, "The Chariot Race;" "Nearer, My God, to Thee," with cathedral chimes, and a solo by Miss Marcella Lindh, were among the evening numbers. Every number was encored.

GAY MANHATTAN BEACH.

Many a Belle Took Her First Dip in the Brine, and Everybody Liked Sousa's Music.

Manhattan Beach was filled with metropolitans from the arrival of the first train yesterday until long after twilight had bathed the lovely promenades and Sousa's superb orchestra had ceased its music. Gorgeously dressed married belles in violet, pink, old gold and cream outing suits flashed their full bloom loveliness upon masculine eyes, and the most piquant of "buds," "girl graduates," soubrettes and brides divided the attention with sweet-faced, dignified old chaperons.

Berry Wall, with his wife, a tall, dark beauty, was registered at the Oriental. Berry had his English swagger with him; his trousers fitted like the Prince of Wales', and were properly turned up.

Alfred Bierstadt, the artist, reclined upon a piazza chair at the Oriental, admiring the beauties of the ocean, and incidentally the exquisite figures of the bathers.

The east beach private bath-house was open, and the belles of the Oriental were tempting nature in their own exclusive way. One of them remarked that to-day at 2 p. m. she intends to wear the latest poem of a bathing suit. She calls it "the Manhattan Cocktail," because it is the tint of that beverage and will have a cherry in it.

Mrs. C. J. Williamson, a demi-blonde, has earned the reputation of being the most richly dressed woman at Manhattan Beach. She is said to have twenty trunks filled with gowns. Yesterday her Worth dinner dress was a gray and gold marvel that set off her peach-blow skin and bright violet eyes to perfection.

Some of the guests at the Oriental Hotel are Mr. and Mrs. Frank E. Bliss, E. Bliss, Mr. and Mrs. John P. Enright, Mr. and Mrs. P. Atkinson, Mr. and Mrs. Henry Hall, Mr. and Mrs. Horace Lee, A. S. B. Piercey, Frederick Rockfellow, Mrs. William B. McCaulley, Mr. and Mrs. S. D. Brewster, Mr. and Mrs. Thomas Folsom, Mr. and Mrs. E. H. White, A. R. Pennell, E. Lord, Mr. and Mrs. John Mitchell, F. J. Cunningham, Mrs. Otto Frieze, Miss Helen Lacey, Mr. and Mrs. E. M. Robinson, Mr. and Mrs. E. Ellery Anderson, H. J. Anderson, J. Cooper Mott, George F. Hinton, C. Roberts, and Arthur Manice.

Sousa's first appearance called forth thunders of applause. The audience was treated to compositions by Wagner, Gregg, Delormes, Liszt, Mozart, Gounod and Sousa splendidly rendered. Frank Wadsworth's flute solo, Signor Sartori's singing, Herbert Clarke's cornet contribution, E. C. Toune's beautiful aria, Robert Messenger's oboe solo and Miss Lindh's execution of "Perle de Brezil" fulfilled the highest anticipations.

SENSIBLE SOUSA.

Bandmaster Sousa is one of the most sensible musicians that ever wielded a baton. He says that it is the height of folly to play above the heads of one's listeners. Such a decision hits the nail square on the head. Cultivated music may please a very select few but it is ridiculous to say that it pleases all the people who go to classic-music concerts and pretend to be pleased. What pleases the masses of the people is the harmony of sound—the natural harmony of sound. It is that that appeals to the natural ear, that stirs the natural soul, that causes the natural eye to weep and the natural heart to throb with gladness. Cultivated discord by long-haired performers may be admirable in its difficulty, but real music like real poetry, is in the language that all the people can understand.

The Fourth at Manhattan Beach.

The closing number of each programme played by the band at Manhattan Beach to-day will consist of a new patriotic composition, arranged by Mr. Sousa for the occasion. It is entitled, "The Salute of the Nations to Columbia," and in its performance several organizations besides the band, including the Twenty-second Regiment Drum Corps, a troupe of Swiss warblers, another of Spanish mandolins, one of Scotch bagpipers, all in costume, will participate. The Fourth of July cannon will figure as usual at the beach in the concluding figures of the "Salute."

As a delicate compliment to the great Bandmaster Gilmore, now, alas! forever gone, his successor, Mr. Sousa of the famous Washington Marine Band, offered, as the first number on his first programme at Manhattan Beach, the beautiful overture to "The King's Lieutenant," by Titi, the poetic sentiment of which was admirably interpreted by Sousa's band and fully appreciated by an immense concourse, ninety-nine-hundredths of whom, at a fair estimate, remember the bright eyes, the genial face and the sweet expression of the one and only Patrick S.

I attended the two delightful concerts given by Sousa and his band, and I went to the fireworks. It was a busy day, and passed before I knew it.

I had a chat with Mr. Sousa after the evening's concert. He said one of the most touching and indeed one of the pleasantest features he had experienced during the short time he had been at the beach was the devotion and loyalty the people showed to the memory of his predecessor, P. S. Gilmore. "I assure you, madam, it makes me hope that perhaps when I come to pass away, I may be remembered even half as kindly." "I do not believe," said Mr. Sousa, "that any one can or ever will have the place in the hearts of the people that Mr. Gilmore held. It is my purpose before the end of the season to devote one entire day to Mr. Gilmore's compositions and my favorite pieces. I shall not use the word 'jubilee' in advertising any special festivals we may have here, as I feel that term belonged to Mr. Gilmore and no one else has the right to it."

Sousa's afternoon musicales are regularly attended, and he fulfills almost to perfection the position of Gilmore. A very fine portrait of the late bandmaster hangs at one of the hotels, and has called forth many eulogies.

SOUSA'S NEW BAND.

It Played to Musicians and Critics Yesterday—Perhaps It May Open a New Era for Bands.

Although Sousa's Band has been playing at Manhattan Beach since July 1, Mr. Sousa gave his most noteworthy concerts since his present engagement began yesterday afternoon and evening. Several hundred musicians of this city had been invited to hear the band, and as the day was delightfully cool the large pavilion held great audiences at both concerts. This was practically the first opportunity that the musical fraternity of New York had enjoyed to form a good estimate of this new organization and judge whether it was likely to fulfill the expectation that had been aroused when Mr. Sousa left the Marine Band in Washington to form a band that would be to America what the Band of the Garde Republicaine is to Europe.

Sousa's has already been called the first band in America, an assertion that is made as safely as that of the little girl who led her class, which on investigation was found to contain about three members. This is not in disparagement of Mr. Sousa, because although this country has many magnificent street bands it has only a very few that can be compared favorably with the great military organizations of Europe, that can give an indoor concert almost as acceptably as one outdoors. But it is consoling to the national pride, perhaps, to believe that if we lack in quantity in this respect we are not wanting in quality. It was evident to those of critical inclinations who attended the concerts yesterday that Sousa is not only the ablest bandmaster in the country, but that by his example he may open a new era for band music in the United States.

He has the right kind of generalship and has therefore selected a splendid body of players, and they are wonderfully responsive to him considering the short time they have followed his baton. As yet the band has not developed that warmth of tone that comes from long association, but in all the details of mechanism there is no fault to find. Individuality will come in time. In the playing of Rubinstein's difficult ballet music from "Famors," which is almost purely orchestral in nature, there was imagery, and no bandmaster without the precision of a Thomas and scholarship and magnetism could have produced that result. The rest of the programme was devoted to selections from Wagner, Rossini, Waldteufel, and popular numbers.

The only other musical privilege these days is found in the playing of Sousa's band at Manhattan Beach, one which is well worth the trip down to enjoy. This well-known conductor has collected about one of the best, if not the very best, military bands which has ever been heard in these parts, and there is much of inspiration and pleasure in the concerts which are given every afternoon and evening. On the principle, perhaps, that the public cannot get too much of a good thing in the way of music, Sousa has added well known vocalists to his band concerts at Manhattan Beach for to-day and to-morrow. Mlle. Marcella Lindh and Fraulein Behnne will sing both days, and De Wolf Hopper will testify his admiration for Sousa by volunteering to sing on Sunday evening.

THOUSANDS HEAR SOUSA

THE GREAT BAND GIVES TWO CONCERTS IN CONESTOGA PARK.

Every Number Vigorously Applauded.
Many People Growl Because a Rope
Kept Them From the Pavilion.

The greatest crowds that has ever been at Conestoga park since its opening were there yesterday, having been drawn thither by the appearance of the great Sousa band. Although this band is known to be the strongest in this country since the death of the famous Pat Gilmore, and they were well advertised, the crowds that gathered to hear them exceeded the expectation of everybody. It reminded one of circus day, and it has been a long time since East King street was as lively. The street car line carried over twelve thousand people to the grounds alone, but they did not get anything like all of them. Hundreds walked out to the park simply because it was an utter impossibility for them to get on the cars. Many people drove out in their private conveyance, while hacks were in almost as great demand as the street cars. It was a late hour last night until all got back in town, and there was not the slightest accident.

There is a great deal of unwarranted growling over the conduct of the electric car companies in not announcing plainly that there would be charge made for those who wanted to hear the concert without going on the grand stand. The growlers generally recognize the fact that the company deserves credit for bringing so famous and costly a band to Lancaster, and had a perfect right to charge any admission fee as they chose, or rope off as large a space as they saw fit, but they say that they should have announced that such was their intention instead of leaving people to infer that the concert was to be free to all but those who saw fit to use the grand stand. The published announcements of the concerts misled most of the crowd, and there was very bitter feeling about it, the complaint being that the officials had drawn a large crowd by allowing the impression to get abroad that the entertainment was to be free. A rope was stretched inclosing a space of 250 feet around the pavilion, and those outside of it could not hear the music. Those who passed through the rope had to pay a quarter in the evening and 15 cents in the afternoon.

Another unexpected charge was that of 25 cents for single teams and 50 cents for double teams. A man was stationed at the entrance of the park and all were obliged to pay. The drivers of teams, expecting that they could hear the music on the driveway, paid the money and were unable to hear a single note. The party in charge at this gate attempted to collect admissions from bicycle riders.

As soon as the rope was discovered a cry was set up that people were being cheated, as some even had an idea that they would be allowed to stand up against the grand stand and enjoy a concert for nothing, while the foolish people would pay for a seat in the pavilion. The truth is that no attempt was made to cheat anybody, the only error being one of judgment in not giving notice of the quarter charge as

well as the fifty cent charge. People who attended the afternoon performances were even charged less than the advertised price to the pavilion. The pavilion was filled at both performances by the best people in the city, who were willing to pay about one third of the price that they would have been asked to see the same attraction in an opera house during the winter amusement season.

The band was secured for Lancaster by Superintendent Armstrong, of the Traction company, who assumed a great risk and a large majority of people of the city praised him highly for getting such a splendid attraction.

There was not a discordant note in either of the concerts; all was harmony, and there was perhaps better effect than had the music been produced indoors. There are half a dozen soloists in the band, and those giving exhibitions were Messrs. Messenger, Lowe, Pryor, Stengler and Raffayolo. The solos were remarkable for their shading and expression. Mr. Raffayolo, who is the inventor of the euphonium, performed upon that instrument with regard for detail, a singular sweetness marking the delicatest of strains. He was encored and responded with happiest effect. The others, upon their recalls, were just as anxious to satisfy the enthusiastic audience. While the solos were considered by many to be the prominent feature, others most appreciated the numbers rendered in concert. That was a superb descriptive piece entitled "In a Clock Store." Another was Wagner's "The Flying Dutchman." Besides the classical there were several popular airs. The variations in the latter made them sparkle with unusual brilliancy. Conductor Sousa had easy control of his band. Jules Jordan, author of "The Song That Touched My Heart," sang it with artistic effect. His tenor was well modulated, but not very strong. Another vocal solo in the evening that was well received was by Signor Visini. He has a strong baritone voice. The programmes are as follows:

AFTERNOON PROGRAMME.

Overture—"The King's Lieutenant,".....(Telle.)
Suits—"The Nutcracker,".....(Tschalkowsky.)
a. Trepak.
b. Chinese Dance.
c. Dance of the Reeds.
Oboe Solo—"Slumber Song,".....(Hauser.)
Robert Messenger.
(a. Serenade Enfantine.....(Bonduol.)
(b. Susse Kusse.....(Valstedt.)
Xylophone Solo—"Pen Spatterings,"(Young.)
Charles Lowe.
Scenes Historical—"Sheridan's Ride,"(Sousa.)
Trombone Solo—"Souvenir de Spa,".....
.....(Demeresmar.)
Arthur Pryor.
Humoresque—"The Stone Breakers"
and "Lottie Collins,".....(Kling.)
Three Marches—
a. The German—"King Karl,".....(Umaris.)
b. The French—"Volunteer,".....(Metra.)
c. The American—"The Beau Ideal,"
(new).....(Sousa.)
[These marches are popular types of the march born in the respective countries.]

EVENING PROGRAMME.

Overture—"The Flying Dutchman,"(Wagner.)
Clarinet Solo—"Rigoletto,".....(Verdi.)
(Theme and Variations.)
Signor A. Cerillo-Stengler.
Ballet Suite—"Peramors,".....(Rubinstein.)
a. First Dance of the Bayaderes.
b. Candle-light Dance of the Bride of Cashmere.
c. Second Dance of the Bayaderes.
Tenor Solo—"The Song That Reached My Heart."
Sung by the author, Jules Jordan.
Hungarian Rhapsody, No. 2.....(Liszt.)
Euphonium Solo—"Fantasia Originale,".....
.....(Cavalini.)
Signor Michele Raffayolo.
Characteristic Piece—"In a Clock Store,".....
(new).....(Orth.)
Air for Baritone—"Il Balen"—Trovatore.....
.....(Verdi.)
Overture—"William Tell,".....(Rossini.)

MUSIC AT MANHATTAN BEACH.

Sousa Is a Magnetic Leader of an Excellently Trained Band.

The concerts by Sousa's Band at Manhattan Beach are one of the principal features at that favorite resort. To follow such a leader as P. S. Gilmore was an ordeal in itself, but the former leader of the Marine Band at Washington was equal to it and already he has built up a big following.

Mr. Sousa is a magnetic and able conductor and his band is made up of trained and skillful musicians and the cream of Gilmore's Band. He has a keen knowledge of what the public wants and is disposed to give it to them. His programmes are, therefore, excellently diversified and the taste of every one is consulted in the makeup of the programmes. Large audiences this season have so far attended the concerts.

Sousa's Band Invites Critics.

Sousa's Manhattan Beach concerts will be attended on Saturday and Sunday next by many professional artists, including composers, instrumentalists, vocalists and other musical experts. They have been especially invited by the Beach management to attend the performances of Sousa's band on these dates. The concerts of this organization are so fine that the management wish to call the attention to them of the most competent critics in the profession.

SOUSA'S CONCERT WAS ADMIRABLE.

The Special Programme at Manhattan Beach a Treat.

The programme of Sousa's Military Band at Manhattan Beach yesterday was well calculated to display its abilities. As at present constituted the band has had but little chance of rehearsal, and many of the numbers played have been read at sight.

The compositions performed yesterday were selected from those which have been for some time in the repertoire. In every way the band asserted its right to recognition as one of the foremost musical organizations of the country. Sousa is a man of undoubted ability, and now that he has charge of the best obtainable instrumentalists we may look to see him make his mark.

At yesterday's concert there was a large number of musical guests present, invitations having been extended to all the members of the profession in New York. In the afternoon Mr. Eugene Cowles sang twice. The gem of the evening concert was a lullaby played as an encore by the reed instruments. In tone it was as soft and smooth as if played on muted strings. A little humoresque, with shuffling and whistling obligatos, caught the audience's fancy.

SOUSA'S CONCERT BAND.

The Special Programmes of Yesterday and To-Day.

The programme of Sousa's Band at the afternoon and evening concerts at Manhattan Beach yesterday was especially prepared for members of the musical profession. At both concerts there were a large number present, including many prominent New York musicians, and everybody was delighted with the splendid efforts of the band. The concerts for this afternoon and evening will also be special ones.

Sousa's Band has become as popular as Gilmore's. It is to America what the band of the Garde Republicaine is to Europe—a band which is to military music what the first orchestras of the world are to string music. It is composed of the best musicians to be obtained in this country and Europe, one-third of them being the favorite stars of the Gilmore Band. Mr. David Blakeley, who has always had a taste for music and is proprietor of one of the largest printing institutions of its kind in Chicago, is the manager. He has been director of many musical societies. He managed several concert tours for the Theodore Thomas Concert Orchestra Company, and brought over from Vienna the famous Strauss Orchestra. For six years he was manager of Mr. Gilmore's popular concerts and was the one chiefly responsible for the formation of Sousa's splendid military band. He is now the best known musical manager in the United States.

SOUSA'S NEW BAND.

It Played to Musicians and Critics Yesterday—Perhaps It May Open a New Era for Bands.

Although Sousa's Band has been playing at Manhattan Beach since July 1, Mr. Sousa gave his most noteworthy concerts since his present engagement began yesterday afternoon and evening. Several hundred musicians of this city had been invited to hear the band, and as the day was delightfully cool the large pavilion held great audiences at both concerts. This was practically the first opportunity that the musical fraternity of New York had enjoyed to form a good estimate of this new organization and judge whether it was likely to fulfill the expectations that had been aroused when Mr. Sousa left the Marine Band in Washington to form a band that would be to America what the Band of the Garde Republicaine is to Europe.

Sousa's has already been called the first band in America, an assertion that is made as safely as that of the little girl who led her class, which on investigation was found to contain about three members. This is not in disparagement of Mr. Sousa, because although this country has many magnificent street bands it has only a very few that can be compared favorably with the great military organizations of Europe, that can give an indoor concert almost as acceptably as one outdoors. But it is consoling to the national pride, perhaps, to believe that if we lack in quantity in this respect we are not wanting in quality. It was evident to those of critical inclinations who attended the concerts yesterday that Sousa is not only the ablest bandmaster in the country, but that by his example he may open a new era for band music in the United States.

He has the right kind of generalship and has therefore selected a splendid body of players, and they are wonderfully responsive to him considering the short time they have followed his baton. As yet the band has not developed that warmth of tone that comes from long association, but in all the details of mechanism there is no fault to find. Individuality will come in time. In the playing of Rubinstein's difficult ballet music from "Famors," which is almost purely orchestral in nature, there was imagery, and no bandmaster without the precision of a Thomas and scholarship and magnetism could have produced that result. The rest of the programme was devoted to selections from Wagner, Rossini, Waldeufel, and popular numbers.

SOUSA'S GOOD-BY PROGRAMME.

Overture to "Semiramide".....	Rossini
Suite, "Nutcracker".....	Tschaikowski
Euphonium solo, "Concerto Originale".....	Raffazolo
Signor Raffazolo.....	
"Susse Kusse".....	Volstadt
Cornet duet, "The Rivals".....	Godfrey
Messrs. Bodde and Clarke.....	
"Faust" collocation.....	Gounod
Xylophone solo.....	Lowe
Charles Lowe.....	
"Lohengrin" mosaic.....	Wagner
"La Czarine" (Russian dance).....	Ganne
Three characteristic marches—	
German, "Koenig Karl".....	Unrath
French, "Volunteer".....	Metra
American, "Beau Ideal".....	Sousa

Sousa played twice yesterday, both afternoon and evening. Each time his enthusiastic audience wrung encores to every piece from the skillful musicians. When the last notes of "Lohengrin" had swept out over the still waters of the basin and crowds began to move slowly away, the great leader felt strongly that but one day more remained to him at the world's fair. He could not resist the temptation to speak his feelings.

Sousa Talks of the Fair and Music.

"This great exposition is simply wonderful," he said. "One man cannot describe it alone. It would take at least fourteen brains to do the vast subject anywhere near justice. I have been here six weeks with my band. I congratulate myself that I have not misused my opportunities, and yet I have really seen very little of the enormous mass of exhibits that there are here to see.

"One thing I have especially noticed is the watch dog manner in which the Chicago newspapers guard the people from extortion. So many times I have picked up the paper and seen some concessioner pitched into for cheating the public. Visitors need never fear of having their pockets picked by legalized robbers at this fair. Wherever I go throughout the east I intend that my friends shall know my opinion of this great fair and the foolish talk about extortionate prices."

Being persuaded to tell something about his ideas of music and his band, Leader Sousa continued modestly: "I think many leaders make a great mistake in their selection of tunes. 'What shall we play?' is to my mind always the paramount question. The public like the so-called 'popular airs.' Then as long as they like that kind of music, and it is good, clean and wholesome, why not play it?"

"The whole idea of music is to give its hearers pleasure. It is foolish to try to play above the heads of one's listeners. The audience at big out-door concerts is composed largely of the masses, and they love light and pretty tunes that have a swing and dash to them. They don't care for what some folks are pleased to call classical music. Besides, they are not backward in showing a band whether its music suits or not. I have always believed in playing airs that I found everybody likes. And, really, the human ear is cosmopolitan; it is much the same all over the world. I have played all over the world and I find that the folks in Lewiston, Me., like just about the same airs that please the people in Louisville. The American likes the same tunes that catch the ear of the European.

Question of Classical Music.

"Speaking of classical music, I think that term is used too arbitrarily. Now, I call any tune classical that has achieved a lasting popularity and become a standard. 'The Suwanee River' I call classic, though neither written by a famous composer nor 100 years old. Much of the high class music will be appreciated by the public and become popular in time if it is mixed judiciously with favorite tunes and dealt out in small doses. Another feature of band music that I think has been much neglected is the method in which an air is rendered. Now, it makes all the difference in the world whether 'Molly and I and the Baby' is so played as to represent Molly as a frowzy headed girl or the opposite. Now I believe in dressing Molly up in a clean white frock and washing up the baby. The people like her better than the other girl.

"The field for band music has always seemed to me to have received little or no cultivation. So many leaders think that the regulation instruments that have come down from a generation ago are all that are needed in the make-up of a band. Now, I think odd and new solos should be introduced that will please the people, such as those on the xylophone. One night last week I stationed a cornist in the balcony of agricultural hall, another on the dome of the administration building and kept a third in the band stand here. The effect was very pretty and the soloists received a double encore.

"The band is the one I organized a year ago. Three men came with me from the Marine Band at Washington. Fourteen others whom I wanted particularly joined us after the death of Gilmore. A few more have been drawn from Europe. There are fifty musicians in the band now, including many specialists. I am sorry to leave the fair, but the authorities knew that I could only stay six weeks."

Sousa's band may give a concert Wednesday morning before leaving for New York on the afternoon train.

Bureau of Music Criticised.

While the bureau of music is receiving congratulations for its efforts to provide great attractions in Music and Choral Halls, it is being generally censured for the management of the exposition bands. The announcement that Sousa would make his farewell appearance to-day was the subject of considerable adverse comment. The departure of Sousa and the treatment accorded the Spanish national band several weeks ago lead a number of officials to inquire who was running that feature of the bureau of music. The crowds have shown the highest appreciation of Sousa's players, and if they had any voice in deciding the question he would play all summer. The Spanish national band also caught the crowd. It was sent to Chicago by the queen regent as a compliment to the exposition, and after hanging around Jackson park nearly two weeks, was finally permitted to serenade President Palmer for an hour one Saturday afternoon. Then the seventy musicians pulled off their red uniforms, packed their brass horns and started back to Spain. The fat leader was in a rage. In a vigorous outburst of choice Castilian he declared that he might just as well have been giving concerts for two weeks. He didn't understand why he had not been asked to play after coming all the way from Spain, and several officials at the park were anxious for information on the same subject.

The announcement was made yesterday that Guard Republique band, the greatest collection of players in France, had for some reason declined to come to the fair. The bureau of music has exploited Guard Republique as one of its greatest attractions.

FAREWELL TO SOUSA.

POPULAR MUSICIAN'S LAST CONCERT.

He Takes His Band, After To-night's Performance, to Fill Engagements in the East—If the Public Likes Popular Music, He Says, "Then Play It."

This is the last day of Sousa at the fair. To-morrow he will leave, with his magnificent band, for New York, where he will fulfill an engagement of ten weeks at Manhattan beach. From there the band will go to St. Louis for a seven weeks' stay. This brings the time up to Oct. 21, which is the earliest date when Chicagoans and other visitors to the world's fair will be able to hear the former leader of the Marine band and his corps of able musicians again.

Leader Sousa has many friends in this, his adopted city. When they first realized that the time for his departure had arrived they determined to turn out in force. From the thousands of benches scattered over the grand plaza they will listen to the final tunes played by their favorite's band. If only the day be fair the grand plaza will witness such an object lesson as ought to convert even Director Thomas to the belief that the public really do like "Yankee Doodle" when well played better than a Wagnerian symphony in "E." Sousa will occupy the stand at the south side of the plaza, the stand his band has used since the opening day of the fair.

Programme for the Last Concert.

Two concerts will be given, one in the afternoon, the other in the evening. The night concert, from 7:30 until 10 o'clock, will be composed of the following pieces, which are among Sousa's most popular music and have all been selected by special request:

6/28
SOUSA'S IDEA OF MUSIC.

Sousa and his famous band closed their engagement at the world's fair yesterday and will leave to-day for New York. They will not again visit the white city until October. The great leader is enthusiastic in his praise of the fair, and he says that its glories and magnificence shall be properly represented to his friends upon his return to the east. He intends also to refute the falsehoods which have been circulated among eastern people regarding the alleged extortions practiced by citizens of Chicago toward world's fair visitors.

The patrons of the exposition heard with great regret of the departure of Sousa and his band. The character of music furnished by them pleases the people. The reason for the popularity of Sousa's music can be found in his answer to a request for his opinion as to the kind of music that should be played at a place like the world's fair. "The whole idea of music," said he, "is to give its hearers pleasure. It is foolish to try to play above the heads of one's listeners. The audience at big out-door concerts is composed principally of the masses and they love light and pretty tunes that have a dash to them. They don't care for what some folks are pleased to call classical music."

Leader Sousa expresses the idea exactly. The crowds which go to the world's fair delight in music. They want something that they can understand—something that it requires no exertion of the faculties to comprehend. They like the so-called popular airs and, as Sousa says, "so long as they like that kind of music, and it is good, clean and wholesome, why not give it to them?" To many people it is almost a punishment to hear classical music, while all their senses rejoice at listening to a simple and familiar melody. The directors of the fair should understand this and act accordingly. If the person now engaged to conduct the music at Jackson Park is unwilling to do what is pleasing to the public he should be displaced by some one who is willing.

Cutting from

Address of Paper

CHICAGO, ILL.

Date

"The whole idea of music," says Band-master Sousa, "is to give its hearers pleasure. It is foolish to play above the heads of one's listeners." Mr. Sousa speaks by the card. He is a successful director of popular music. Not only at the world's fair, but in many cities of the United States, his band has attracted large crowds of auditors. At the exposition the concerts which he has directed have been attended by as many people as could get within hearing distance. There is another director of music at the fair who entertains opinions directly contrary to those of Mr. Sousa. He is paid a large salary to entertain the people, but he does not choose to entertain them. He insists that the public must listen to "classical" music. He maintains that all men should like the classical, and if they do not like it that they should be "educated up to it." This musical director gives performances to rows of empty benches. Under these circumstances what would the manager of an ordinary place of amusement do? Would he not order the arrogant director to play such music as his patrons asked for or get out? And why should the world's fair, which is a public and not a private enterprise, tolerate musical bumpfousness which would be quickly rebuked if it were exhibited in a theater or an opera-house controlled by individual speculators?

ing from

ress of Paper

CHICAGO, ILL.

June 28th 1893

SOUSA'S LAST NIGHT.

Thousands Gather in the Court of Honor to Listen to the Band.

THE CHICAGO RECORD
WORLD'S FAIR BUREAU.

Ten thousand people crowded into the court of honor last night. There were many others who tried to get in but could not. It was Sousa's last evening concert.

Immediately after the little family groups had finished their suppers they planted their red camp chairs in long rows in front of Sousa's stand and waited for the music to begin. At 8 o'clock the band took its accustomed place and Prof. Sousa waved his baton. The chattering became hushed. Then the music commenced. It rose and floated and echoed along the grand basin and against the sides of the big buildings in great waves of melody, and the people appreciated it.

Storms of applause followed each selection. Not content with showing their appreciation of their favorite by clapping of hands, the people cheered and waved their hats. In general the greater part of the crowd finds its way toward home before the end of the musical programme, but last night everybody waited until the last number had been played. Even then they seemed loath to go, for the well-known strains of "Auld Lang Syne," Sousa's last selection, seemed to linger in the air.

From

Date

What is Chicago's loss, is Brooklyn's gain, for Sousa's renowned band has left the shores of Lake Michigan, for the waves of Manhattan Beach, and while there will be music and good music here, still it will not be Sousa's.

MUSIC AT MANHATTAN BEACH.

Sousa Is a Magnetic Leader of an Excellently Trained Band.

The concerts by Sousa's Band at Manhattan Beach are one of the principal features at that favorite resort. To follow such a leader as P. S. Gilmore was an ordeal in itself, but the former leader of the Marine Band at Washington was equal to it and already he has built up a big following.

Mr. Sousa is a magnetic and able conductor and his band is made up of trained and skillful musicians and the cream of Gilmore's Band. He has a keen knowledge of what the public wants and is disposed to give it to them. His programmes are, therefore, excellently diversified and the taste of every one is consulted in the makeup of the programmes. Large audiences this season have so far attended the concerts.

om

te

How very much those who had had the pleasure of listening to Sousa's band, regret his leave-taking for Manhattan Beach. While others will come who will do much toward filling the vacancy, still many of us will not be satisfied until he comes among us again.

icates of this item can be had on application.

SOUSA'S BAND LEAVES

How very much those who had had the pleasure of listening to Scusa's band, regret his leave-taking for Manbattan Beach. While others will come who will do much toward filling the vacancy, still many of us will not be satisfied until he comes among us again.

FROM

JUL 8/ 1893

What is Chicago's loss is Brooklyn's gain, for Sousa's renowned band, has left the shores of Lake Michigan, for the waves of Manhattan Beach, and while there will be music and good music here still it will not be Sousa's.

om

te

There are at least seven splendid military bands in attendance at the fair, says the Herald. It is true there are some of them in the employ of concessionaires, but that does not take away from the musical dignity of the display. There are four great American bands in the number. Sousa's famous band, Liesegang's Chicago band, Brand's famous Cincinnati band and the famous Iowa state band are the four great representatives of American military music.

g from

ss of Paper

NEW YORK WORLD

JUL 9 1899

IN THE WORLD OF MUSIC.

The Successor to Nikisch Selected
at Last.EMIL PAUR TO LEAD THE BOSTON
SYMPHONY ORCHESTRA.

Nikisch in Retrospect—Why Richter Did Not Come—Gilmore's Popularity—Sousa's Bid for His Succession—The Boston Symphony Orchestra—Something About Emil Paur—Notes of Interest to Lovers of Music.

From Boston comes the important information that a successor to Arthur Nikisch has been found and secured. With this announcement following upon the heels of the completion of the fund of \$400,000 with which to erect a new music hall, the musical crisis of Boston, which has been the topic of conversation among those interested in the worlds of melody and harmony, may be said to be terminated. The question of a new building was not an arbitrary one. There were several alternatives, but as long as the issue was raised the failure successfully to carry out the project would have resulted in a complete loss to Boston of its prestige as a musical centre.

The importance of this matter was not merely local, because on its disposition hung the future of the Boston Symphony Orchestra, in whose existence the entire musical world of America is interested. It was bad enough to lose Nikisch, whose services in the cause of musical development in this country will only be fully appreciated when under the scrutiny of retrospective consideration, but it was worse to be at a loss to find him a worthy successor.

The Boston Symphony Orchestra is, facile princeps, the first orchestra of America, and stands in full equality with the celebrated organizations of the Old World. In mechanical execution it attains a superlative degree of precision. It possesses a body of first violins which is almost unequalled. Its activity in musical interpretation can only be conducive to a higher education in matters musical on the part of the public. Its work has been thoroughly instructive, and consequently any impairment of its influence, not to speak of its disappearance from the sphere of orchestral music, would have been an artistic calamity. It is doubtful if America has ever harbored a kapellmeister so well suited to its musical condition as Arthur Nikisch was. The development of musical taste and knowledge has been rapid with us. The impetus is of recent origin. To speak colloquially, we have skipped over the phases of tradition and conventionality, and have reached at one bound the stage of modern interpretation which has been attained in Europe by slow and successive steps. For that reason we are not in sympathy with anything that is purely conservative. We are progressive in temperament, and progress in all things appeals to us. Nikisch was progressive. He was neither traditional nor conventional, and withal not radical or musically a Whilist. His readings of the compositions of the great masters were passionate, poetical and romantic.

He always tried to express what he found in the music, and not to repeat what others had declared to be the composers' meaning. He succeeded in a remarkable manner in making his audiences understand the inner significance of the musical works produced by his orchestra. That his readings evoked discussion and criticism bore testimony to their importance and interest.

Since his departure the orchestra has been under the guidance of Franz Kneisel, an admirable violinist, but of whose capabilities as a leader we have had no opportunity to judge.

Hans Richter was the first selection made by Col. Henry L. Higginson, the arbiter of the orchestra's fortunes, for the vacancy made by Nikisch's resignation. It was at one time reported that a contract had been signed. But the negotiations had hardly reached that stage when they were abandoned. The exact facts in the matter have never been fully ascertained, but it is generally believed that the members of Richter's family, and all of his intimate friends, succeeded in dissuading him from deciding to settle in a new country at the age of fifty, with a grown-up family. Richter is a rough, sturdy man, but with the tenderest of hearts, and he probably could not make up his mind to compel his ailing wife and his six charming children to leave the home and associations of a life-time to light new hearth-fires in a new world.

It was then reported that Leopold Weingartner, the kapellmeister of the Berlin Opera, had been selected. But Richter's recommendation. The coming of this young maestro would have been an interesting experiment. He is said to be ultra-modern in his methods. It is an open secret that the conservative tendencies of those of the Boston critics who cannot forget Gericke have had much to do with determining Nikisch to forsake this country, and it would have been amusing, to say the least, to have watched their reception of Weingartner.

Now comes the official announcement that the new leader has been duly selected and that his name is Emil Paur.

This very able musician seems destined to follow in the footsteps of Nikisch. He succeeded him as conductor of the Leipzig Opera-House, when Nikisch came to America, and now takes up the Boston baton laid down by the same predecessor.

Emil Paur is an Austrian, born thirty-seven years ago, who received his musical education in Vienna. His talent as a conductor was soon recognized, and he was appointed court director in Cassel. From there he went to Koenigsberg, then to Mannheim and then to Leipzig. He is better known as an operatic than as a symphonic leader. But from all accounts he is eminently qualified to take Nikisch's place.

The change in conductors will make the coming season of the Boston Orchestra all the more interesting.

Music is in one sense an emotion. The agreeable succession of sounds affects almost every human being. The correctness of its form, its beauty, its symmetry will be appreciated by perhaps only the few, but the thought, the significance, will be clear to the many if they appeal to the senses.

No one understood this better than the late band leader Gilmore. He was essentially a popular musician. His fame was not based upon the satisfaction he gave our intellect; it rested upon the gratification he furnished to our senses. He played the simple melodies of our homes, and the tears filled our eyes. He played a dance, and our heads nodded and our bodies swayed in unison with his baton. He played a march, and our feet marked time with the stirring, rhythmic beats of his drums and the blare of his trumpets. He played our national airs, and our dormant patriotism awoke and asserted itself in enthusiastic plaudits. He swayed our emotions and controlled our senses. It may not have been—it was not, in fact—high art, but it pleased us. In one sense it was charity. Gilmore knew the public and its feelings, and was fully cognizant of his personal magnetism. He brought the two into contact. He did not satisfy our musical craving, but he filled us with good nature, and made us more contented, more cheerful and happier.

He has a successor now who is occupying his former field at Manhattan Beach.

John Philip Sousa has gathered together a band of efficient instrumentalists, many of whom were members of Gilmore's corps. What he has not yet moulded them into a homogeneous whole, but seems to have them well in hand. His reeds lack smoothness, and the blare of his brasses is too loud, but these are

faults that may easily be remedied, and there is great promise in the general work of his men. Sousa does not seem to possess the indescribable gift of personal magnetism. His personality is intelligent and agreeable, but severe and scholarly. He has not the knack of placing himself en rapport with his auditors. But he is evidently in full possession of the knowledge of what the public wants—his programmes are indicative of that.

It is, as yet, too early to express an opinion as to the degree of popularity he may eventually attain. So far, while he has not cajoled, tickled or fascinated the visitors to Manhattan, he has, anyway, given them interesting music, and has obtained from them well-merited plaudits.

NEW YORK WORLD

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

A Fit Successor to Gilmore.
The management of Manhattan Beach may consider itself fortunate in its selection of a successor to P. S. Gilmore. The band of John Philip Sousa, which began its season a week ago, has taken little time to "catch on," and is already scoring favor and arousing great enthusiasm. The band is composed of uncommonly skillful musicians, and under the direction of its musicianly leader has achieved remarkable success. Musically, as in other respects, Manhattan Beach is still well to the front.

GILMORE LEADER

Date 189

Our last visit was at night, when just at the twilight we took a reverie-inspiring gondola, and while gently gliding in and out of the canals and through the lagoon, with the strains of Sousa's far-off band wafted occasionally to our ears, we watched the electric lights appearing here, there, and everywhere, until in number they outnumbered the countless stars of heaven, and finally the majestic moon arose shedding the benediction of her serene presence over all alike, touching into gentle expression the face of the brooding Republic and the giant Ferris wheel into the radiance of a solidified rainbow of promise, which we accepted as emblematic of our country's future, and then seriously, gratefully, bade our adieu to the "Dream City" of the Columbian Exposition. E. T.

SOUSA'S BAND AT MANHATTAN BEACH.

Sousa's famous band is winning much applause at Manhattan Beach, and is one of the great attractions at that popular resort. The band played a brilliant and successful engagement at the World's Fair before coming to the seashore, where it is gaining fresh laurels daily. Mr. Sousa's musicians are all admirable performers, and constitute a most excellent military band, whose ability assures a rare musical treat to all who visit the beach.

Brooklyn Daily Eagle
7/13

FROM
NEW YORK COM. ADVERTISER

JUL 11 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

THE SUMMARY BELOW.

To-morrow afternoon the members of Rice's "1492" company will visit Manhattan Beach by invitation of Sousa's band and the Long Island Railroad Company. Other entertainments are being arranged for them during their vacation, including a big clambake.

FROM
NEW YORK WORLD

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MUSIC AT MANHATTAN BEACH.

Sousa is a Magnetic Leader of an Excellently Trained Band.

The concerts by Sousa's Band at Manhattan Beach are one of the principal features at that favorite resort. To follow such a leader as P. S. Gilmore was an ordeal in itself, but the former leader of the Marine Band at Washington was equal to it and already he has built up a big following.

Mr. Sousa is a magnetic and able conductor and his band is made up of trained and skillful musicians and the cream of Gilmore's Band. He has a keen knowledge of what the public wants and is disposed to give it to them. His programmes are, therefore, excellently diversified and the taste of every one is consulted in the makeup of the programmes. Large audiences this season have so far attended the concerts.

MUSIC AT MANHATTAN BEACH.

The management of Sousa's Band at Manhattan Beach has engaged Miss Hamilton and Eugene Cowles for the concerts to-day and to-morrow, and both will sing selections from "Robin Hood." Sousa will direct the band in accompanying both these vocalists. The instrumental parts will be plentiful.

McGREGOR, J. H. & CO.
From.....

JUL 12 1893

Date 189

What is Chicago's loss, is Brooklyn's gain, for Sousa's renowned band, has left the shores of Lake Michigan, for the waves of Manhattan Beach, and while there will be music and good music here, still it will not be Sousa's.

MUSIC AT MANHATTAN BEACH.

As is usual with the Saturday Sousa Band concerts at Manhattan Beach, there will be special vocal features to-day and to-morrow. This time the "Bostonians" are made requisition upon to furnish the singers, and Miss Caroline Hamilton and Mr. Eugene Cowles, both of "Robin Hood" fame, have been selected and will sing. Sousa's Band will accompany. Miss Hamilton will sing Maid Marian's "Forest" song, and Mr. Cowles will sing Scarlet's "Anvil" song. The anvils will be there just the same.

Manager D. Blakely of Sousa's band has invited 150 especially qualified judges of music to hear the concerts on Saturday afternoon and evening. The programme is largely classical, though varied, Wagner, Rubinstein, Paganini, Bamberg, Gottschalk, Bonnaud, Loehr, Jaxone, Tschakowsky, Hauser, Steck, DeKoven, Kolting, Rossini, Reynaud, Waldteufel, Dellaqua, Desormes. One of Sousa's own compositions is also on the programme. The difference between Sousa and Gilmore is very marked. Gilmore as a conductor was spectacular. It was worth half the price of admission to see him gesticulate with his back. He conducted with much energy and snap and it seemed to increase the effect. Gilmore wore the awful front of angry Mars when he worked up a crescendo. He rode the harmonious storm as furiously as the wild huntsman rides his phantom steed, dominating it and spurring it on to the climax. Gilmore beating down a diminuendo was a totally different man. He floated, smiling above his men, like the white winged cherub of peace. In fact, take Gilmore away and his band, playing equally well for another leader, had yet lost something very tangible and attractive. His personality was much. Sousa is about as different from Gilmore as one can well be. He is a small man with a natty figure and a black beard. He is the quietest conductor ever seen in these parts. He is not at all spectacular. The fire gets into the music and not into the conductor. He played the old Seventh regiment march last night so that men all over the hall jumped up and hurraed. His men follow him absolutely and the smoothness of their shading is a marvel. "I have spent three hours vainly trying to catch him off his beat," said Hiram W. Hunt yesterday. Mr. Hunt, John U. Shorter and a number of other Brooklyn music worshippers were listening to Sousa. They claim that he is better than Gilmore was.

The character of the music will not be precisely similar to that which Manhattan Beach people have hitherto delighted in. For instance, the cannon will not be used so much. Mr. Sousa is a composer and, astonishing to relate, for a bandmaster, not of that order of music of which "Ta ra ra boom de ay" is the ideal. His themes are often lofty and original and they are quite widely known.

Mr. Blakely said: "One third of the men in Sousa's band were Gilmore's favorite stars. I believe we have the finest band in the world."

BROOKLYN TIMES

JUL 14 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA'S BAND.

A Concert to Be Given for the Judgment of Experts.

Invitations have been issued to a large number of the musical experts of Brooklyn, New York and elsewhere, among them the composers, instrumentalists and vocalists, the dramatic and operatic profession, &c., to attend the concerts, and they will add their judgment to that of the general public at the performances of Sousa's Band at Manhattan Beach to-morrow and Sunday.

The management believe they have secured a fitting successor to Gilmore in this organization, and they confidently invite the musical experts to confirm their judgment. That the band has conquered an immediate place in the hearts of the people there seems to be little doubt, as the attendance is always large. Manager D. Blakely has arranged fine programmes for to-morrow afternoon and evening, with selections from Wagner, Rubinstein, Gottschalk, De Koven, Waldteufel, Pagnini and others, with Sousa himself. The vocal soloists will be Ella Wernig and Eugene Cowles, of the Bostonians.

THE CONCERTS AT MANHATTAN BEACH.

The Manhattan Beach management has drawn on "The Bostonians" for its singers for to-day and to-morrow, both to be accompanied by Sousa's Band. The singers are Miss Caroline Hamilton, and Marian of "Robin Hood," and Eugene Cowles, also of "Robin Hood." The former will sing Maid Marian's "Forest Song," and the latter his famous "Anvil" song, with anvil accompaniment. The band parts for both days are also unusually interesting and engaging.

NEW YORK RECORDER.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Prominent among the gentlemen who make daily the trip over the Bay Ridge ferry to the delights of Manhattan, are Gen. Schofield, Henry Rogers, whose gifts to his native town are already far up in the millions; Mayor Gilroy, M. J. O'Brien of the Southern Express Company, a very horde of railway officials from every section of the country, now holding an animated discussion in the parlors of the Oriental; Bandmaster Sousa, who felicitously styles himself the King's Lieutenant as Gilmore's successor; Counselor Purdy, Counselor Steckler, of whom beware; Editor Chamberlain, Court Stenographer Frank Beard, who insists that Recorder Smyth, in spite of his exterior sternness, is in reality supercharged with the milk of human kindness; Austin Corbin, the main-spring of the whole concern; Benjamin Wood, the veteran editor and politician; Charles Frohman and occasionally J. M. Hill. Quite a crowd, isn't it?

NEW YORK COM. ADVERTISER

JUL 14 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

CONCERTS FOR MUSICIANS.

You Have Not Heard Sousa's Band Go to Manhattan Beach To-Morrow.

The management of Manhattan Beach has invited several hundred of the musical fraternity to the Beach to-morrow and Sunday for the purpose of allowing them to judge of the flavor of Sousa's famous band. This organization, formed for concert purposes upon the plan of the Garde Republicaine of Paris, is of so exceptionally skillful a character, and in Mr. John Philip Sousa, formerly of the United States Marine Band of Washington, has a leader of such unquestioned ability, that the Beach management gladly welcome the presence of musical connoisseurs to judge the merits of the band.

NEW YORK RECORDER

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Band Invites Critics.

Sousa's Manhattan Beach concerts will be attended on Saturday and Sunday next by many professional artists, including composers, instrumentalists, vocalists and other musical experts. They have been especially invited by the Beach management to attend the performances of Sousa's band on these dates. The concerts of this organization are so fine that the management wish to call the attention to them of the most competent critics in the profession.

NEW YORK PRESS.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The Critics to Listen to Sousa's Music.

The management at Manhattan Beach have invited several hundred of the expert musical fraternity to listen to Sousa's band at the Beach on Saturday and Sunday next. They believe their action in the selection of music for the entertainment of the public during the season will be vindicated by the critics. The public are rarely behind the experts in forming a correct opinion, and Sousa is pleasing the public, whatever the experts may conclude.

NEW YORK EVENING WORLD.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

night.

The engagement of Sousa's Band at Manhattan Beach this summer promises to be as successful as the annual return of the late Patrick S. Gilmore to the popular resort. Mr. David Blakeley, who for six years was manager of Mr. Gilmore's organization, has done probably more than any dozen others to organize Sousa's splendid military band, and the popularity which the organization has already secured is largely due to his efforts. Special programmes have been arranged for the afternoon and evening. A feature of the evening programme is the descriptive piece, "In a Clock Store," which it is said, Sousa's Band performs in a wonderfully realistic manner.

There will be an entire change of bill

NEW YORK POST.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Music at Manhattan Beach.

The concerts of to-day and to-morrow at Manhattan Beach by Sousa's Band will be interesting. The afternoon programme to-day includes the overture to "William Tell," a quartet from "Lohengrin," the ballet suite from Rubinstein's "Feramors," and "Out on the Deep," to be sung by Eugene Cowles. This evening the music will be of a popular character.

NEW YORK TELEGRAM.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Band will be listened to and criticized to-day and Sunday by several hundred musical people who have been invited by the Manhattan Beach management to listen to what they consider the finest organization in existence. Extra programmes and assisting artists have been provided.

NEW YORK HERALD.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

EXPERTS WILL JUDGE THIS BAND.

Many musical connoisseurs of this city will go down to Manhattan Beach to-morrow in force to listen to Sousa's Band.

They have been specially invited for this purpose by the beach management, who have such confidence in the merits of the band they have engaged to fill the place of the late Mr. Gilmore's that they propose to submit it to the highest critical judgment the city affords.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

There will be very pleasant times this afternoon and to-morrow at Manhattan Beach. Manager David Blakeley has sent out several thousand invitations for a grand musical festival by the Sousa Band. This band is the best we have in the land — by that I mean that its material is most excellent and its leader unexcelled in his special field. With Gilmore and Cappa dead it was only natural that Sousa should fill the vacant places. His programmes, too, are of a high though popular grade. Of the beauty of his wood wind department I have often spoken. Altogether it promises to be a gala day for Sousa.

NEW YORK MAIL & EXPRESS

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MUSIC ON MANHATTAN BEACH.

To-day's Band Concerts at the Popular Coney Island Resort.

Sousa's band is becoming deservedly popular through its delightful concerts, and now forms one of the chief attractions of Manhattan Beach. The programmes arranged embrace compositions of the best of the old composers as well as the latest popular music. To-day's concerts, afternoon and evening, will be especially fine.

In the afternoon the overture from "William Tell" will open the programme. Eugene Cowles, whose magnificent bass tones were so much admired in "Robin Hood," will sing "Out on the Deep." A ballet suite, "Feramors," by Rubinstein, and selection from Wagner's "Lohengrin" will be rendered.

Wagner's "Rienzi" will open the evening's entertainment, to be followed by Rossini's "Semiramide" and selections by Waldteufel, Tschaiowsky and other well-known composers.

Mr. Cowles will sing his famous "Anvil Song" from "Robin Hood."

Minneapolis, Minn., Spectator

JUL 15 1893
189

is at home.

Sousa's Band has gone from the World's Fair, Chicago, and is now playing an extended engagement at Manhattan Beach, N. Y.

NEW YORK WORLD.

JUL 16

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA'S CONCERT WAS ADMIRABLE.

The Special Programme at Manhattan Beach a Treat.

The programme of Sousa's Military Band at Manhattan Beach yesterday was well calculated to display its abilities. As at present constituted the band has had but little chance of rehearsal, and many of the numbers played have been read at sight.

The compositions performed yesterday were selected from those which have been for some time in the repertoire. In every way the band asserted its right to recognition as one of the foremost musical organizations of the country. Sousa is a man of undoubted ability, and now that he has charge of the best obtainable instrumentalists we may look to see him make his mark.

At yesterday's concert there was a large number of musical guests present, invitations having been extended to all the members of the profession in New York. In the afternoon Mr. Eugene Cowles sang twice. The gem of the evening concert was a lullaby played as an encore by the reed instruments. In tone it was as soft and smooth as if played on muted strings. A little humoresque, with shuffling and whistling obligatos, caught the audience's fancy.

NEW YORK ADVERTISER

JUL 15 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Musicians to Hear Sousa's Band.

This will be a gala day at Manhattan Beach for the musical fraternity. The management of the beach has invited several hundred of musicians to attend the concerts to be given by Sousa's Band this afternoon and evening. Special programmes will be presented and an enjoyable time is expected.

NEW YORK HERALD.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Band and Pain's "Storming of Vicksburg" continue to be the attractions at Manhattan Beach. "Vicksburg" is said to be one of the best things Pain has yet shown.

N. Y. Recorder.
July 16/93

CORDER, SUNDAY, JUL

CHARMED BY SOUSA

Big Audiences Listen with Delight to
the Great Leader's Band.

MANY CRITICS ON HAND

Gilmore's Successor at Manhattan
Beach Is an Artist, and the
Crowds Like Him.

Sousa and his band have endeared themselves to the hearts of the music-loving frequenters of Manhattan Beach. This was the universal verdict of the audiences at the conclusion of yesterday's concert. And the audiences were composed largely of those thoroughly competent to judge and many of the best musical critics in this city were there.

Without making any comparisons, Mr. Sousa is an able successor to Patsy Gilmore, the old-time favorite of Manhattan Beach, and many who were of the belief that Gilmore's band could be equaled, and that Gilmore's place would not readily be filled, are now inclined to the belief that his mantle has fallen upon a greater leader—if not prophet.

The auditorium was crowded both afternoon and evening yesterday, and the large audiences applauded the new conductor at Manhattan Beach to the echo. The afternoon concert opened with the overture to Rossini's "William Tell," which was performed in a faultless manner, and Mr. Sousa was compelled to bow his acknowledgments of the ovation he received at its conclusion again and again; nor did the storm of applause cease until he once more raised his baton, then the band played a sweet morning song without words, parts of which were admirable imitations of the tuneful pipings of birds.

"TOOK" WITH THE AUDIENCE.

The "Ballet Suite" of Rubenstein, from "Feramors" is a class of music never before attempted at the Beach, and it "took" with the audience. It was performed in three parts, the music being descriptive:

Part A—First dance of the Bayaderes.

Part B—Candle-light dance of the Bride of Cashmere.

Part C—Second dance of the Bayaderes.

The generous applause given to each score proved beyond a doubt to Conductor Sousa that he had surmounted a difficulty and successfully contended against prejudice in introducing this order of music at the Manhattan Beach concert.

The soprano soloist at the afternoon concert was Miss Ella Wernig, who sang a score from Bemberg's "Nymphs et Sylvain." She was in excellent voice, and without apparent difficulty filled the concert inclosure. Groups of promenaders on the hotel verandas stopped to listen, as the clear notes of Miss Wernig's voice were borne on the breeze beyond the inclosure. In response to an encore which spoke no denial she sang an old Scotch ballad.

The band performed in a masterly manner a mosaic from "Lohengrin," the only Wagnerian piece on the programme, which was certainly a classical one. The manner in which the number was received showed that the audience was educated up to Wagner, and a critical one as well. The management had invited about 1,500 of the professional musicians and musical critics of this city to attend the four concerts of yesterday and to-day, and about 400 or 500 were present at the afternoon concert.

In place of a piccolo solo which was to have been given, according to the arranged programme, by G. Norrito with band accompaniment, a trombone quartet was played.

RENDITION OF A GEM.

The gem of the programme was one of Sousa's own composition, illustrative of the last days of Pompeii. Part I, the music of which is Wagnerian in style, is entitled "In the House of Burbo and Stratonice." In the second part, "Nydia, the Blind Girl," the music is most sympathetic and plaintive. It speaks the lines:

Ye have a world of light
Where love in the loved rejoices,
But the blind girl's home is the House of
Night
An its beings are empty voices.

Part 3. Illustrates Lord Lytton's lines:

At that moment, they felt the earth shake
beneath their feet; And so came the earthquake;
And so darkness once more fell upon the earth—
In the silence of the general sleep. Nydia rose
gently: 'Oh, sacred sea! I hear thy voice in-
vitingly—Rest,—Rest,—Rest!

The piece is grand in conception, and it was executed in a masterly manner. It received round after round of applause.

Eugene Cowles sang the bass solo, "Out on the Deep," by Loehr, and was encored. A pasquinade by Gottschalk, Bonnaud's "Serenade Enfantine," Jaxone's waltz "Serenata," and Titi's "Overture to the King's Lieutenant" completed the programme of the afternoon concert.

The evening concert opened with Wagner's overture to "Rienzi." Mr. Cowles, the bass soloist, sang the anvil song from "Robin Hood" with anvil accompaniment, and was vociferously encored.

Orth's "In a Clock Store," performed by the band, the scores of which were arranged by Sousa, provoked much merriment among the audience. This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up the clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clocks up again and the chimes of a miniature Scotch cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clocks.

The piece was applauded to the echo, and the band was forced to repeat it in part. Miss Wernig sang a soprano solo, "Villanelle," by Dellaqua, and the evening concert concluded with "Scenes at a Spanish Fandango," by Desormes.

Mr. Sousa has had a great deal to contend with in establishing himself at Manhattan Beach as Gilmore's successor, but he has "got there," and the performances of his band are sources of delight. There was not a single hitch yesterday.

NEW YORK NEWS

JUL 16 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION

SOUSA'S CONCERT BAND.

The Special Programmes of Yesterday and To-Day.

The programme of Sousa's Band at the afternoon and evening concerts at Manhattan Beach yesterday was especially prepared for members of the musical profession. At both concerts there were a large number present, including many prominent New York musicians, and everybody was delighted with the splendid efforts of the band. The concerts for this afternoon and evening will also be special ones.

Sousa's Band has become as popular as Gilmore's. It is to America what the band of the Garde Republicaine is to Europe—a band which is to military music what the first orchestras of the world are to string music. It is composed of the best musicians to be obtained in this country and Europe, one-third of them being the favorite stars of the Gilmore Band. Mr. David Blakeley, who has always had a taste for music and is proprietor of one of the largest printing institutions of its kind in Chicago, is the manager. He has been director of many musical societies. He managed several concert tours for the Theodore Thomas Concert Orchestra Company, and brought over from Vienna the famous Strauss Orchestra. For six years he was manager of Mr. Gilmore's popular concerts and was the one chiefly responsible for the formation of Sousa's splendid military band. He is now the best known musical manager in the United States.

NOTES FROM THE SEASIDE

Prominent Brooklyn Musicians at Sousa's Concerts.

Big Crowds at the Island in Spite of the Big
Wind—Sludge Acid Running the Blue Fishing
Off the Oriental Hotel—Governor Flower May
Attend the Firemen's Convention—Spanish
Students at Brighton Beach.

It blew great guns at Coney Island yesterday, and the apathetic folks who exist in lotos eating quiescence at the Oriental watched with languid interest the passing of each steamer, half in hope that the favoring gale would blow her ashore so that mundane things would once more be worthy of attention. The steamers proved disgustingly strong and healthy and battled their way through the weather. Sousa's concerts were very successful from every point of view. The invitations which were sent out to critics and musicians from Brooklyn and New York produced very good results. Among those who attended the concert from Brooklyn were Dudley Buck, Harry Rowe Shelley, J. H. Brewer, C. Mortimer Wiske, Professor William Bloomfield Goate, Walter A. Hudson, J. S. Clarke, Myron C. Kelsey, Miss Kelsey, Mr. and Mrs. Gilbert Matheson, Graham Reed, Captain Linyard Sweetser, Hiram W. Hunt, John U. Shorter, Mr. and Mrs. Packard, Oscar J. Murray, F. J. Chandler, W. F. Townsend, Carl Figue, Carl Venth, A. S. Caswell. From New York there came Miss Alice Mandelick, P. Koschaska, Mr. and Mrs. Charles R. Burch, L. M. Rubens and F. H. Tubbs. Director Sousa, not being a weather prophet, dressed himself in a white summer suit, the same as he used to wear when he led his band on Pennsylvania avenue. The wind blew through it.

NEW YORK HERALD
JUL 16 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPER

Mrs. Sousa, the wife of the composer, makes a striking picture. She is tall and very fair. She has mysterious, deep, dark eyes and a forceful manner.

NEW YORK JOURNAL
JUL 16 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON AP
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL

Brooklyn Beach

Hotel.
Sousa's musical festival yesterday was a success. Miss Lindh and Eugene Cowles, soloists, were enthusiastically applauded. It seems possible that Sousa will prove as potent a drawing card as did Gilmore.

16, 1893—SIXTEEN PAGES.

BY SOUSA'S BAND.

MANHATTAN BEACH'S MUSICAL PRESTIGE MAINTAINED.

Yesterday Afternoon's Concert a Demonstration of the New Leader's Superb Qualities and the Excellence of His Organization of Musicians.

Yesterday afternoon at 3:30 o'clock Sousa's splendid orchestra gave a grand concert at Manhattan Beach. The programme included:

Overture, "William Tell,"	Rossini
Ballet Suite, "Teramors,"	Rubenstein
a. First Dance of the Bayaderes.	
b. Candle-light Dance of the Bride of Cashmere.	
c. Second Dance of the Bayaderes.	
Valse, "Nymphs et Sylvain,"	Bemberg
Mosaic, "Lohengrin,"	Wagner
Piccolo Solo, "Carnival de Venice,"	Paganini
Mr. G. Norrito.	
Suite, "The Last Days of Pompeii,"	Sousa
1. In the house of Burrho and Stratonic.	
2. Nydia, the blind girl.	
3. The destruction.	
a. Pasquingdee.	Gottschalk
b. Serenade.	Bouand
Bass solo, "Out on the Deep,"	Loehr
Mr. Eugene Knowles.	
Waltz, "Serenade,"	Jarone
Overture to "The King's Lieutenant,"	Titi

Manhattan Beach has for many years been famed for the excellence of its music. It has been liberal to a fault in its offers to competent and enterprising band leaders to provide for the instruction, as well as the amusement, of the thousands of visitors who throng that place during the summer months. The managers have exercised a discreet supervisory control of the programmes presented, with the result that the Beach concerts have obtained national fame. With a view, if possible, to improve upon the best they have, with wisdom, selected Sousa's Band which was organized by Mr. David Blakely, the present manager, a gentleman of keen and rare discernment, who, having heard the Republican Guard's Band, of Paris, determined, if money could produce its counterpart in America, that the citizens of this music-loving country should reap the benefit of his efforts.

Of course it is understood that Beach programmes must contain popular music, but it by no means follows that they should be common. A wise leader is he who steers clear of both the ultra classical and the frivolous. Many a leader of ability has made the inexcusable blunder of playing down to the comprehension of the people instead of elevating them to a more exalted plane, and it is with pleasure that the writer is able to record that Mr. Sousa has avoided this serious blunder.

In the "Tell Overture," perhaps the most perfect instrumental number that the prolific Rossini ever scored, Mr. Sousa's men showed to conspicuous advantage. It was not simple to produce according to copy so much as a poetic appreciation of the composer's intention in scoring the music in order to unfold and make plain the magnificence of the imposing scenes which form as it were, the vivid background. In this each instrument assigned to what is strictly solo work, was played in a manner well calculated to rivet attention and to command unstinted applause. Equally admirable was "Teramors," Rubenstein's music—light, graceful and inspiring, replete with melody, ingenious in harmony and striking in variety and originality. Like all of Rubenstein's productions, it demands the strictest supervision on the part of the director, in order to display the subtle beauty of its tone-color, and its dramatic tempi. So watchful was the leader and so attentive and strictly responsive his aids, that not a point was lost.

Mr. G. Norrito played on the piccolo Paganini's "Carnival de Venice," with all his old-time ease and point of expression; each florid passage, no matter how complicated the tongueing, was accentuated and phrased with the care and intelligence of a thoroughly trained artist.

"The Last Days of Pompeii," by Sousa, is worthy of more than passing notice. The thought which pervades it is naturally the outcome of a careful study of Lytton's description of that fearful scene. The blind girl wandering in the confused darkness; the rout, horror and tumult of the dreadful riot; the cries, wailings and despair of the multitude; the conflict of the human and helpless with the divine and apparently relentless, are all prefigured and unfolded with the skill which shows the stamp of a refined scholarship as well as the enthusiasm of a born artist. The orchestration is not only ample but accurate. Each instrument is itself a pen, which tells in thrilling tones the story of that unparalleled event, and if Mr. Sousa had scored this one number only, he has done enough to establish his reputation as a musician of rare attainments. The task assumed was a serious, responsible and difficult one, and its execution in competent hands will gain for it a lasting place among the concert numbers of this and other lands.

If the other numbers are not specifically commented upon it is not because they were less worthy, for in fact the style of execution and the mode of interpretation were of such a grade as to reflect the highest credit on the musical scholarship as well as the care of the leader.

There is just one thought which may be added, and that is, that the leader might find it of advantage to utilize some of the thousands of great choruses from standard oratorios. Music, whether vocal or instrumental, is peculiarly the language of the eternal, of the infinite to the finite, and the more widely it is known, the more potent will be its influence. There is music to make one laugh, music to inspire the devotional faculties of the people, and although the Beach is not a church, the majestic diapason of the restless sea as it rolls in its restless course from shore to shore is ever voicing the mysterious dealings of God with his creatures. Serious and grave it sounds to those who listen with a reverent spirit, but semi-dumb and inarticulate to others.

NEW YORK HERALD
JUL 16 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

Manhattan Beach.
Ancient the wonderfully successful concerts Sousa is giving, let me say that a special musical season was held on Saturday, at which more than two hundred prominent musicians were present, and they enthusiastically applauded every number.

The programme embraced the overture to "William Tell," ballet suite "Teramors," valse "Nymphs et Sylvain," Miss Ella Wernig; mosaic "Lohengrin," suite "The Last Days of Pompeii,"

Sousa; bass solo, Eugene Cowles, and overture, "To the King's Lieutenant."
Sousa's music is soul thrilling and it grows upon Manhattan Beach audiences with the hours.
ARRIVALS AT THE MANHATTAN.

NEW YORK SUN
JUL 16 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

Sousa's Band at Manhattan Beach.

Two extra concerts by Sousa's band served to attract an unusually large attendance to Manhattan Beach yesterday afternoon and evening. The music amphitheatre was crowded at both concerts, and the audience heard a fine programme of music. The band, which, under the direction of Mr. David Blakely, was a feature of the music at the World's Fair, is pleasing as well in its new quarters. The programmes yesterday alternated popular and classical music. Eugene Cowles, the basso, sang several solos at each concert. The piazzas of the Manhattan Beach Hotel were crowded early in the afternoon.

G. Stouffer
bates in the

FROM
NEW YORK RECORDER
JUL 16 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

CHARMED BY SOUSA

Big Audiences Listen with Delight to the Great Leader's Band.

MANY CRITICS ON HAND

Gilmore's Successor at Manhattan Beach Is an Artist, and the Crowds Like Him.

Sousa and his band have endeared themselves to the hearts of the music-loving frequenters of Manhattan Beach. This was the universal verdict of the audiences at the conclusion of yesterday's concert. And the audiences were composed largely of those thoroughly competent to judge and many of the best musical critics in this city were there.

Without making any comparisons, Mr. Sousa is an able successor to Patsy Gilmore, the old-time favorite of Manhattan Beach, and many who were of the belief that Gilmore's band could be equaled, and that Gilmore's place would not readily be filled, are now inclined to the belief that his mantle has fallen upon a greater leader—if not prophet.

The auditorium was crowded both afternoon and evening yesterday, and the large audiences applauded the new conductor at Manhattan Beach to the echo. The afternoon concert opened with the overture to Rossini's "William Tell," which was performed in a faultless manner, and Mr. Sousa was compelled to bow his acknowledgments of the ovation he received at its conclusion again and again; nor did the storm of applause cease until he once more raised his baton, then the band played a sweet morning song without words, parts of which were admirable imitations of the tuneful pipings of birds.

"TOOK" WITH THE AUDIENCE.

The "Ballet Suite" of Rubenstein, from "Teramors" is a class of music never before attempted at the Beach, and it "took" with the audience. It was performed in three parts, the music being descriptive:

Part A—First dance of the Bayaderes.
Part B—Candle-light dance of the Bride of Cashmere.
Part C—Second dance of the Bayaderes.

The generous applause given to each score proved beyond a doubt to Conductor Sousa that he had surmounted a difficulty and successfully contended against prejudice in introducing this order of music at the Manhattan Beach concerts.

The soprano soloist at the afternoon concert was Miss Ella Wernig, who sang a score from Bemberg's "Nymphs et Sylvain." She was in excellent voice, and without apparent difficulty filled the concert inclosure. Groups of promenaders on the hotel verandas stopped to listen, as the clear notes of Miss Wernig's voice were borne on the breeze beyond the inclosure. In response to an encore which spoke no denial she sang an old Scotch ballad.

The band performed in a masterly manner a mosaic from "Lohengrin," the only Wagnerian piece on the programme, which was certainly a classical one. The manner in which the number was received showed that the audience was educated up to Wagner, and a critical one as well. The management had invited about 1,500 of the professional musicians and musical critics of this city to attend the four concerts of yesterday and to-day, and about 400 or 500 were present at the afternoon concert.

In place of a piccolo solo which was to have been given, according to the arranged programme, by G. Norrito with band accompaniment, a trombone quartet was played.

RENDITION OF A GEM.

The gem of the programme was one of Sousa's own composition, illustrative of the last days of Pompeii. Part I, the music of which is Wagnerian in style, is entitled "In the House of Burbo and Stratonice." In the second part, "Nydia, the Blind Girl," the music is most sympathetic and plaintive. It speaks the lines:

Ye have a world of light
Where love in the loved rejoices,
But the blind girl's home is the House of Night

An its beings are empty voices.

Part 3. illustrates Lord Lytton's lines:

At that moment, they felt the earth shake beneath their feet; And so came the earthquake; And so darkness once more fell upon the earth—In the silence of the general sleep, Nydia rose gently: 'Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest!

The piece is grand in conception, and it was executed in a masterly manner. It received round after round of applause.

Eugene Cowles sang the bass solo, "Out on the Deep," by Loehr, and was encored. A pasquinade by Gottschalk, Bonnaud's "Serenade Enfantine," Jaxone's waltz "Serenata," and Titi's "Overture to the King's Lieutenant" completed the programme of the afternoon concert.

The evening concert opened with Wagner's overture to "Rienzi." Mr. Cowles, the bass soloist, sang the anvil song from "Robin Hood" with anvil accompaniment, and was vociferously encored.

Orth's "In a Clock Store," performed by the band, the scores of which were arranged by Sousa, provoked much merriment among the audience. This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up the clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock store. Several clocks strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slower and stops. The apprentice winds the clocks up again and the chimes of a miniature Scotch cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour, the whole being a faithful representation of the operations of the clocks.

The piece was applauded to the echo, and the band was forced to repeat it in part. Miss Wernig sang a soprano solo, "Villanelle," by Dellaqua, and the evening concert concluded with "Scenes at a Spanish Fandango," by Desormes.

Mr. Sousa has had a great deal to contend with in establishing himself at Manhattan Beach as Gilmore's successor, but he has "got there," and the performances of his band are sources of delight. There was not a single hitch yesterday.

CONEY ISLAND PROSPERED.

Thousands Sought the Cooling Breezes and Inviting Ocean Waves.

CONEY ISLAND, L. I., July 16.—Manhattan Beach and West Brighton were fairly in the zenith of their glory to-day. Fully 100,000 people fled from the sweltering cities to enjoy the delights of sea bathing, sea air, and various other pleasures peculiar to the two resorts.

The broad piazza of the Manhattan Beach Hotel was crowded with promenaders from early afternoon till nearly midnight, two prominent figures being ex-Secretary of the Navy Tracy and United States Senator John H. Mitchell of Portland, Oregon, who with his family is stopping at the hotel.

Sousa's Band played both afternoon and evening. Mr. Sousa prepared an evening programme for the especial delectation of a number of prominent musicians and musical critics whom he had invited to pass judgment on the performance.

Pleasure seeking at Manhattan Beach is always carried through on decorous lines, but lower down, on Coney Island the fun is always fast and furious. To-day was a sample day, and the island was treated to several little incidents, one of which may end in a tragedy.

Bellotta Du Crow, who, under the title of the "human meteor," performs daring feats on the flying trapeze, went in bathing. She is an expert swimmer, but was attacked by angina pectoris and sank. Luckily there were several young men swimming near by, and she was brought to shore unconscious. Dr. Ward attended her and late to-night reported her condition as critical in the extreme.

FROM

NEW YORK TELEGRAM.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Five hundred actors attended Sousa's Band concerts at Manhattan Beach.

NEW YORK ADVERTISER.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA'S NEW BAND.

It Played to Musicians and Critics Yesterday—Perhaps It May Open a New Era for Bands.

Although Sousa's Band has been playing at Manhattan Beach since July 1, Mr. Sousa gave his most noteworthy concerts since his present engagement began yesterday afternoon and evening. Several hundred musicians of this city had been invited to hear the band, and as the day was delightfully cool the large pavilion held great audiences at both concerts. This was practically the first opportunity that the musical fraternity of New York had enjoyed to form a good estimate of this new organization and judge whether it was likely to fulfill the expectations that had been aroused when Mr. Sousa left the Marine Band in Washington to form a band that would be to America what the Band of the Garde Republicaine is to Europe.

Sousa's has already been called the first band in America, an assertion that is made as safely as that of the little girl who led her class, which on investigation was found to contain about three members. This is not in disparagement of Mr. Sousa, because although this country has many magnificent street bands it has only a very few that can be compared favorably with the great military organizations of Europe, that can give an indoor concert almost as acceptably as one outdoors. But it is consoling to the national pride, perhaps, to believe that if we lack in quantity in this respect we are not wanting in quality. It was evident to those of critical inclinations who attended the concerts yesterday that Sousa is not only the ablest bandmaster in the country, but that by his example he may open a new era for band music in the United States.

He has the right kind of generalship and has therefore selected a splendid body of players, and they are wonderfully responsive to him considering the short time they have followed his baton. As yet the band has not developed that warmth of tone that comes from long association, but in all the details of mechanism there is no fault to find. Individuality will come in time. In the playing of Rubinstein's difficult ballet music from "Famors," which is almost purely orchestral in nature, there was imagery, and no bandmaster without the precision of a Thomas and scholarship and magnetism could have produced that result. The rest of the programme was devoted to selections from Wagner, Rossini, Waldeufel, and popular numbers.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MUSIC DOWN BY THE SEA.

TWO DAYS DEVOTED TO COMPOSERS AND INSTRUMENTALISTS BY SOUSA.

Fine Programmes Prepared by the New Leader—His Band Wins Great Applause—Musicians Present in Large Numbers—Solos by Vocalists and Players—A Busy Hotel—At Brighton, the West End and Rockaway and Canarsie.

Saturday and Sunday were great days for Sousa at Manhattan Beach and he added to his popularity by keeping all his promises. Invitations had been sent out to many of the leading composers and instrumentalists of New York and vicinity to come to Manhattan Beach and pass judgment on the merits of the great band. Leading newspaper men were not forgotten, and they added their presence to the multitude that filled the large amphitheatre at all four performances. The audiences seemed to be determined to do honor to Sousa and his band and applause was loud and frequent, two or three encores being demanded for some of the pieces and cheerfully granted. Mr. Eugene Cowles, of the Bostonians, sang the eighth number on Saturday evening, and he was thrice recalled. Miss Ella Wernig was very cordially received. She has a contralto voice of much power. To particularize on the programmes would occupy too much space, and to discriminate where all was so excellent would be useless. The instrumental number, "In a Clock Store," was received with enthusiasm. A piccolo solo by G. Morrito, and a saxophone solo by E. A. Lefebre, accompanied by Messrs. Koch, Wagner, Fricke and Narotsky on French horns, was accorded applause. Yesterday was but a successful repetition of Saturday's work, and Sousa's Band is at the top of its proper place.

The hotels were filled with guests and the dining rooms were busy scenes. Pain, at each end of the island, had large audiences at the fireworks, giving at each place a fine exhibition. The students at Brighton were listened to by good audiences, the hotel did a good business, the West End boomed, as usual, and from one end of Coney Island to the other there were crowds upon crowds for while the denizens of the two cities roared and fretted the sojourners by the sea breathed refreshing ozone and wondered why people anywhere should growl at the weather. The bathing pavilion at Manhattan Beach was largely patronized.

Yesterday the Sousa Band concerts at Manhattan Beach were rendered rarely attractive by the addition to the programmes of Miss Caroline Hamilton and Mr. Eugene Cowles, both of the Bostonians. Each sang a favorite selection from "Robin Hood." To-day they appear also, at both concerts, accompanied by Sousa's full band. Miss Hamilton will sing "Maid Marian's" forest song, and Mr. Cowles will sing his famous anvil song from "Robin Hood," in which anvils are used. For the band, Sousa has given it much to do of a high order.

It is well known that band masters, like all other musicians and, in fact, artists generally, are never afflicted with the base passion of jealousy. Therefore the following true story is very singular. When the Russians were at Manhattan beach as the guests of the city of New York, they had a well known Brooklyn band with them. But they wanted Sousa, and a request was sent to him to go to the Oriental hotel and serenade them. Sousa hurried the latter part of his programme and marched his men to the Oriental. The rival band master, cautiously peeping over the piazza railing, saw Sousa and his men arrive, set up their stands and prepare. He waited until they had played the first notes of a soft and dulcet Spanish air, and then, with a vigorous signal to his own men, started them banging away on the loudest and most meaningless march in their possession. The windows shook, the banqueters choked with fright and manager Shelly came out in a hurry and ordered that march stopped and the Brooklyn band to leave the piazza to the Manhattan Beach organization. The Brooklyn band disappeared. Half an hour later it was found at the railway station, waiting for a train.

"How did you like Sousa's band?" the leader was asked.

"What? Oh, yes; there is a band of that name, but I have never heard it."

"I had a presentment that Gilmore would never play at Manhattan Beach again," said Detective Price. "It was on the occasion of his last concert last season. I said that I believed he would not be with us this year, and taking the programme of the day's music I got him to put his autograph to it. Why? Well it could be seen that he was failing. I think he felt it, too, and knew that his end was near, for he played much more sacred music than in other seasons, as though his thoughts were turned on the future world. He was an old man, though his erect figure and military way made him look young. 'Come ye disconsolate' was a hymn that appeared with great frequency on his programme."

"We play better and we sing better than we did forty years ago," said Bandmaster Sousa, talking with a Brooklyn friend yesterday. "At that time a cornetist who could play the 'Wood Up' quickstep was esteemed a wonder. There were not more than three such men in the country. Now every cornetist who professes to be master of his instrument can play pieces much more difficult."

FROM

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The success of the Sousa concerts at Manhattan Beach demonstrates the popularity of the public taste in having light and catchy selections in preference to the dull and heavy compositions usually heard at promenade concerts. The programmes on Saturday last contained, among other good things, the "Serenata Waltz," the Anvil Song from "Robin Hood," and "In the Clock Store." The soloists included C. Norrito, Ella Wernig, Eugene Cowles and E. A. Lefer re.

NEW YORK HERALD

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

SOUGHT PLEASURE AND FOUND DEATH.

The "Slide" Kills Alfred Kennedy
at Coney Island and Actress
Du Crow Is in Peril.

SANK FAINTING IN THE SURF.

Five Hundred Actors Hear Sousa's
Band Play at Manhattan and
Are Delighted.

ACTORS HEAR SOUSA.

The crowd at West Brighton, Brighton and Manhattan beaches was nearly, if not quite, equal to that record breaking crowd of July 4. In such numbers did the people go that about half of them stood up in the cars and boats. How they got back is something that a man who wanted to write about the day could not wait to see.

At Manhattan Beach it was actor day. David Blakely, manager of Sousa's Band, had invited 500 musical and theatrical people from this and adjoining cities to listen to the concerts and to criticise them. The invitation covered Saturday and yesterday, but most of them went yesterday, and the front porch of the Manhattan Hotel at seven o'clock last evening looked like the Actors' Fund Fair waiting to be photographed. De Wolf Hopper and his wife made their first appearance in public life, and Manager Blakely took them around to the performers' entrance of the pavilion and gave them front seats.

Sousa and his band were in splendid form and gave two concerts. It was an appreciative audience. Five hundred people in it had been used to being applauded themselves and now having a chance turned themselves loose on Sousa and his band. Each of the ten selections played at each of the two concerts drew forth a double encore and the theatrical people were loud in their praise of the magnificent musical organization.

The week has been an unusually busy one at the Manhattan. Every day and evening Mr. Sousa's delightful concerts have been largely attended. Mr. Blakely, Mr. Sousa's manager, did a very courteous and graceful thing last week. He sent out several hundred invitations to musicians in New York and Brooklyn to the Saturday afternoon and evening concerts, for which special programmes had been arranged. The affair was a genuine musical festival, and every one was delighted with the selections and the manner in which they were rendered. The personality of Mr. Sousa's band is really remarkable. It combines many of the best artists in the country, and Saturday they were all on their mettle and did their very best. The mosaic of selections from "Lohengrin" was splendidly rendered and carried the vast audience by storm. The "Pasquinade-Gottschalk" and "Serenade Enfantine-Bonnard" were played by the wood wind instruments alone and with the delicacy and poetic effect of string instruments. The Pasquinade as rendered under Mr. Sousa's directions was a revelation.

In honor of the occasion Mr. Sousa appeared for the first time in his new white duck suit. He was simply gorgeous and had all the women captive. The three handsome young clerks of the Manhattan, expecting an unusual number of the fair sex down for the afternoon, had gotten themselves up regardless, but when they saw Mr. Sousa come down the stairs in that white suit they turned green with envy, and Mr. Leland said: "Boys, we're not in it." In the evening Colonel Porter came over from the Oriental and said: "Sousa, I thought I was something of a swell in my white suit, but my wife went to the concert this afternoon and saw you and that settles it. I must change from flannel to duck. Now tell me who your tailor is." Of course Mr. Sousa told him, but I am afraid it is like the woman who, when asked by some one where she got such perfect fitting gloves, said: "Oh, anywhere, it is the hand."

NEW YORK TELEGRAM

JUL 27 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

Sousa's Band, Manhattan Beach.

The concerts of Sousa's Concert Band at Manhattan Beach are attracting considerable attention from lovers of band music. The programmes presented thus far this season show that John Philip Sousa, the director, has been exceedingly careful and exceedingly fortunate in selecting his men. The band plays remarkably well considering the brief time it has been organized. Few leaders could have taken a body of musicians, gathered from all parts of the country, and in two years accomplish as much as Sousa has in almost as few months.

While the band does not yet play with that dash and spirit which characterized Gilmore's men under the baton of their energetic leader, yet its work is so much better than any other body of musicians in this part of the country that one is inclined to overlook the matter and be thankful that military music of the highest order is still obtainable at Manhattan Beach.

The programme given on Saturday was unusually good and deserved all the praise bestowed on the band by the audience. The following were the selections given at the afternoon concert:—

- Overture, "William Tell".....Rossini
- Ballet suite, "Famors".....Rubenstein
- a. First dance of the Bayaderes.
- b. Candle light dance of the bride of Cashmere.
- c. Second dance of the Bayaderes.
- Valse, "Nymphs et Sylvain".....Bemberg
- Miss Ella Wernig.
- Mosaic, "Lohengrin".....Wagner
- Trombone quartet, "Good Night".....Dudley Buck
- Suite, "The Last Days of Pompeii".....Sousa
- 1. In the house of Burbo and Stratonice.
- 2. Nydia, the blind girl.
- "Ye have a world of light
- Where love in the loved rejoices,
- But the blind girl's home is the house of night
- And its beings are empty voices."
- 3. The Destruction. "At that moment they felt the earth shake beneath their feet, and so came the earthquake; and so darkness once more fell upon the earth—in the silence of the general sleep Nydia rose gently:—'Oh, sacred sea, I hear thy voice invitingly—Rest—rest—rest!'"—Butler-Lytton.
- (a) Pasquinade.....Gottschalk
- (b) Serenade Enfantine.....Bonnard
- Bass Solo, "Out on the Deep".....Loehr
- Mr. Eugene Cowles.
- Waltz, "Seregata".....Jaxone
- Overture to the King's Lieutenant.....Titl

FROM

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION

SOUSA AT MANHATTAN BEACH.

The engagement of Sousa's Band at Manhattan Beach this summer promises to be as successful as the annual engagement of the late P. S. Gilmore. The band is an admirable organization, well balanced, composed of the best of material, and perfectly responsive to the baton of its leader. John Philip Sousa has had many years' experience as conductor and bandmaster, and it is universally acknowledged that the famous U. S. Marine Band in Washington was never better than when under his direction. Since his retirement from the Government service a year ago, he has devoted his entire time and energies to the organization of a band which should be to America what the Band of the Garde Republicaine is to Europe—a band that is to military music what the very first orchestras of the world are to string music. That his endeavors have been crowned with success is the verdict of all who have heard Sousa's Band at the World's Fair and at Manhattan Beach.

BROOKLYN EAGLE,

JUL 20 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

IT IS WORTH HEARING.

Sousa's Excellent Band at Manhattan Beach.

To the Editor of the Brooklyn Eagle:

Good judges of music, I think, will sustain me in asserting that we have now at Manhattan Beach the most superb band of brass, wood and reed instruments that has ever been heard in these parts. Mr. Sousa, who is a born conductor, has taken his pick from the soloists of the land and so placed them that their combined efforts enable them to reach within hailing distance of perfection. To begin with, the instruments are in tune. No doubtful intervals with ragged edges are perceptible. From the manipulators of the mammoth double bass tuba to the piccolo, there is not to be found a shirk or a laggard, a drone or a cripple. In full harmony passages the parts are admirably balanced. No one instrument or class of instruments predominating or striving to be heard at the expense of harmonic proportion and order. In fortissimo passages the climax is reached without jumble or confusion, undue effort or strain, wreck of harmony, or loss of correct intonation. The solos are tone pictures. Subdued yet positive. Shaded and colored with artistic skill, expression of beauty rather than of bombast. In the tender wordless song of Mendelssohn, or the seraphic strains of Beethoven, the tempest blasts of Wagner or the crisp, sparkling martial airs of Conductor Sousa, this admirable band shows its ability to cope successfully with classical as well as secular music, and the people of Brooklyn should not permit it to waste its sweetness on the desert air.

BROOKLYN, July 18, 1893.

O. H. W.

FROM

BRATTLEBORO, VT. - PHOENIX

JUL 21 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SICUT.

D. Blakely, a former Berkshire boy, is manager of Sousa's new marine band, the finest organization of its kind in this country.

FROM

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA'S CONCERT BAND.

The place at Manhattan Beach so long and popularly filled by Gilmore's Band and supposed to have been impossible to supply has been taken by Sousa's Concert Band with amazing success. Professor Sousa and his musicians have completely won a public that cherished the old band and its leader almost to the point of antagonizing any attempt at succession. The critics who availed themselves of the invitation of Manager Blakely to visit the Beach last Saturday and Sunday are enthusiastic in praise of the new organization, which in some respects is undoubtedly the best band ever heard in this country.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MUSIC AT MANHATTAN.

De Wolf Hopper Will Be One of the Singers To-morrow Night.
Two concerts a day by Sousa's Band at Manhattan Beach seem to whet the appetite of beach sojourners for more music rather than to diminish it. The concerts are popular because Sousa exerts himself to make them so, not only by providing the best, but by giving as much of a variety as is possible. For to-day's concert vocal numbers by Mlle. Lindh, soprano, and Fraulein Behnne, contralto, are added to the programmes, and for to-morrow evening these vocalists will be supplemented by De Wolf Hopper, who volunteers, he says, in order to testify his appreciation of the excellent work Sousa is doing in the field.

FROM

JUL 23 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MUSIC AT MANHATTAN BEACH.

Those who are fond of good brass band music should go to Manhattan Beach and hear Sousa's Band. The former leader of the Marine Band has got together an excellent collection of players, and he proposes to keep them together solely for concert work. They will not turn out for parades. It is simple justice to say that Sousa's is the best of our concert bands and is

a worthy successor to Gilmore's famous organization. The band plays in the music pavilion every afternoon at 3:30 and again in the evening. This evening the solo singer will be De Wolf Hopper. On Thursday evening the Leiderkranz Society will go to the beach to hear the band.

NEW YORK HERALD.

JUL 23 1893

It seems that he is making his boast good. On Thursday two hundred excursionists from Hampton, L. I., came down to the hotel for dinner and the special Sousa concert. The musical programme was superb and Conductor Sousa was called for many times. The numbers included—Overture, "Le Trompette," Bazin; idyl, "Monastery Bells," Lefure-Wely; excerpts from "Elaine," Bemburg, comprising fragments of overture, "True Love Is Pure," "Chorus of Pedlars and Warriors," "Oh, Lovely Night!" and the "Hermit's Song," duet for flute and clarinet by Messrs. Wadsworth and Stengler; Polish dance, "Scharwenka," Morceau; "Bal d'Enfants," Jaxone; musical scenes from Switzerland, Langey; gems from the operas of Verdi: march, "Wiener Chic—Wiener Schau," Kouzak; overture, "Merry Wives of Windsor," Nicolai; Spanish dance, "La Polola," ("The Dove"), Xradier; torchlight dance from music of Henry VIII., Germane; cornet solo, "The Water Lily," Clement, rendered by Herbert Clarke and Mosaic, from "Wang." J. O. Poillon, the millionaire shipbuilder; R. Porter Ashe, the owner of Geraldine; Dr. H. R. Saldvitz, of Venezuela; W. B. Putley, director of the Broadway Bank; E. C. Dana, Bawes C. Colgate, E. H. Hawke, Jr.; Assistant Corporation Counsel Hon. Charles Steckler, James W. Ridgeway, District Attorney of Brooklyn; J. P. Balves, of Montreal, Canada; P. A. Hendricks, James Thibaut and Charles Burrill are important guests at the Manhattan Beach Hotel. Miss C. Palmer, of Washington, a petite maiden with a crown of golden hair, statuesque features and a merry laugh, has all the dudes and beaux by the ears. They adore her very shadow and call it perfect. Mrs. Ralph Wood is a dainty French woman of brunette coloring, with plenty of vivacity and life. She affects esthetic costumes. Mrs. Sousa, the handsome wife of the bandmaster, is the envy of everybody. She has two black eyed, black haired little daughters who are genuine little cherubs. Mrs. William Lee, who is accounted one of the

FROM

22

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Wilhelm Stadt theater.

The only other musical privilege these days is found in the playing of Sousa's band at Manhattan Beach, one which is well worth the trip down to enjoy. This well-known conductor has collected about one of the best, if not the very best, military bands which has ever been heard in these parts, and there is much of inspiration and pleasure in the concerts which are given every afternoon and evening. On the principle, perhaps, that the public cannot get too much of a good thing in the way of music, Sousa has added well known vocalists to his band concerts at Manhattan Beach for to-day and to-morrow. Mlle. Marcella Lindh and Fraulein Behnne will sing both days, and De Wolf Hopper will testify his admiration for Sousa by volunteering to sing on Sunday evening.

NEW YORK HERALD.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

HOPPER TO SING BY THE SEA.

De Wolf Hopper was put into an unusually happy mood last Sunday by the great success of the professional concerts of his friend, Bandmaster Sousa. He accordingly volunteered to warble a number at Sousa's next Sunday concert. Of course Sousa gratefully accepted and the programmes of to-day will be graced by some of Hopper's happiest vocal efforts. Marcella Lindh and Fraulein Behnne will give additional character to the vocal melange and the band will naturally be at its best in honor of the gifted stars.

NEW YORK PRESS.

JUL 23 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

HOPPER AT CONEY ISLAND.

The Big Comedian to Appear at Manhattan Beach with Sousa.

Among the musical events most interesting to Greater New York these days, are the concerts of Sousa's Band at Manhattan Beach. So also evidently thinks DeWolf Hopper, for he will to-day sing under Sousa's wand at the Beach, induced by his admiration for the bandmaster's triumphs as evinced by the professional concerts of last Sunday, to which he was a most interested and enthusiastic listener. Going to Sousa after the concert, he said that if a song from him on the next Sunday evening would add any interest to his concert he would gladly testify in this manner his estimate of the wonderful things he was doing with his band. Of course Sousa gladly accepted. The programme of this evening will contain a number or more by Hopper.

Sousa's programmes will further be graced by the vocal efforts of Mlle. Lindh and Fraulein Behnne.

The members of the New York Leiderkranz are expected to go to Manhattan Beach on Thursday next in response to an invitation of the Beach management.

WASHINGTON, D. C., POST

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

New Yorkers are at last coming to recognize the merits of Sousa and his band. Although on his first appearance the papers "roasted" him, they now claim him as an original discovery. Says the Dramatic News:

The engagement of Sousa's band at Manhattan Beach this summer promises to be as successful as the annual engagement of the late P. S. Gilmore. The band is an admirable organization, well balanced, composed of the best material, and perfectly responsive to the baton of its leader. John Philip Sousa has had many years' experience as conductor and bandmaster, and it is universally acknowledged that the famous United States Marine Band in Washington was never better than when under his direction. Since his retirement from the Government service, a year ago, he has devoted his entire time and energies to the organization of a band which should be to America what the Band of the Garde Republique is to Europe—a band that is to military music what the very first orchestras of the world are to string music. That his endeavors have been crowned with success is the verdict of all who have heard Sousa's band at the World's Fair and at Manhattan Beach.

FROM BROOKLYN EAGLE,

JUL 23 1

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Mr. Sousa has radical ideas about the progress of musical knowledge and taste among Americans. "The advance," he says, "has been very marked within the last ten years. Any of a dozen pianists who have been here recently would have been lionized and would have received an ovation but that we had heard Paderewski. He is simply a little the best. You can't surprise the American people any more. Play fine music to them ten years ago and they would not have understood it. Play it to them now and they will criticize it very intelligently."

BROOKLYN EAGLE,

JUL 24 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

One of the numbers on Sousa's programme for to-day is the saxophone solo from the "Re-arrangement." It is by the well known Brooklyn organist, Harry Rowe Shelley, and is much admired. Another notable composition is by Sousa himself. It is called a "Symphonic Poem" and is a description in music of the chariot race from "Ben Hur." Mr. DeWolf Hopper, Mr. Herbert Clarke, Mr. E. A. Levevre, Miss Minnie Behme and Miss Marcella Lindh are the soloists.

HOPPER'S NEW ROLE

He Sings a Pathetic Schumann Ballad at Sousa's Concert.

HIS AUDIENCE DELIGHTED

An Interesting Story Underlies the Great Comedian's Latest Capture of Public Favor.

De Wolf Hopper was very much in evidence at Manhattan Beach last evening. He sang at John Philip Sousa's regular Sunday evening concert, and was warmly greeted. It was a sort of semi-professional concert debut, and he would not have appeared except as a compliment to Mr. Sousa.

Mr. Hopper is a hard-working man and a protracted honeymoon is out of the question. He has been compelled to take his wedding trip in sections, or rather excursions to places of easy access. One day last week he and his bride were at Manhattan Beach and heard Mr. Sousa's band with great delight and after the concert they dined with the popular leader. During the dinner a bright thought struck the host.

"Say, old man," said he, "come down some Sunday night and sing at one of my concerts. It would be a big novelty."

Mr. Hopper looked at Mr. Sousa and then at Mrs. Hopper, whose eyes danced with mirth.

"What!" said he, "come down and sing! Holy smoke! What could I sing?"

"Anything," said the others in chorus.

"I'd like to oblige you, John, but I'll be jiggered if—" began Mr. Hopper.

"Yes, dear, do," broke in Mrs. Hopper.

"But—"

"But you shall."

That settled it. And they fell to discussing what song Mr. Hopper should make his debut in.

THE SONG SELECTED.

Mr. Sousa finally came to the rescue and suggested Schumann's "The Two Grenadiers." "A capital idea," the Hoppers exclaimed. Mr. Sousa was delighted, and so was the audience last evening.

Mr. Hopper's solo came next to the last number. A big Sunday night crowd was present and his reception was long, loud and hearty. His appearance excited great admiration. He wore a dress suit and a very broad smile full of glistening white teeth. The amusement going public has for so long a time been accustomed to see Hopper in the outre get-up of comic opera, that this black apparition rather dazzled them. "Panjandrum" last evening looked positively handsome, and he sang in splendid voice.

There is a pathos in "The Two Grenadiers," and Mr. Hopper brought it out to the fullest extent, showing thereby his great versatility. A storm of applause followed and the singer sang again, but the noise continued. As an encore "Birdie" was given and had to be repeated. The audience then broke loose to such an extent that the stability of the Island corn crop was seriously threatened.

Luring a lull some one suggested "Sing 'Casey at the Bat.'" Then Mr. Hopper assume a painful expression and retire.

Part of the audience was made up of well-known actors and actresses summering on that part of the coast, and they led the applause. Mrs. Hopper was delighted with it all.

AN OLD FRIENDSHIP.

To those who know Hopper well, his appearance at a concert is no surprise, as they are aware of his knowledge of music. But his appearance at a Sousa concert last night was undoubtedly largely caused by the high regard in which the comedian holds the leader. Nine years ago Hopper was unknown to comic opera fame. Nine years ago this October he made his debut in comic opera with the McCaull Opera Company in Philadelphia. The opera was John Philip Sousa's "Desiree." Hopper made the biggest kind of a hit. His success was the predominating feature of the opera. Since that time Sousa and Hopper have told each other that neither would have been known as creators of mirth and music but for the other.

The other numbers of the programme last evening were excellent. A symphonic poem, "The Chariot Race," by John Philip Sousa, was a magnificent piece of orchestration. Mr. Sousa selected his theme from Lew Wallace's "Ben Hur," and treated it in masterly style.

The afternoon concert was very largely patronized. It consisted mainly of popular selections.

Yesterday was an ideal day along the beach and the crowds were fully equal to, if not greater than, those for several Sundays past. A stiff breeze was blowing off shore, which kept the atmosphere cool.

Coney had one forlorn spot yesterday. That was Pain's ruins of Vesuvius. People in small knots gazed mournfully at the ruins.

FROM

JUL 24 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Band and Fire Works.

We take pleasure in informing our readers that the great Sousa Band will play at Manhattan Beach in the afternoon and evening of the Odd Fellows' Excursion. Also there will be a fine display of Fire Works. Don't forget the date, Saturday, July 29. Fare for the round trip, \$2.60. Boat leaves Coney Island at 9 P. M.

BOSTON HERALD.

JUL 24 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

the most experienced musician and bandmaster Sousa means to give a concert in memory of the late Patrick Sarsfield Gilmore—that is, one of his programmes at Manhattan Beach will be made up of compositions and favorite pieces of Gilmore.

NEW YORK TRIBUNE
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

LOTS OF FUN AT CONEY ISLAND.

There was not a large crowd at Coney Island yesterday, but it was a gay crowd, and there seemed to be as much fun on the beach as when there were many more people there. The hotel-keepers looked glum when they saw the crowd arriving and noticed its slim size. Later in the day their faces assumed a more cheerful look as they found that the people were willing to spend money. There were fun and fights on the "Bowery," and everything which goes to make up a day at the Island.

At Manhattan Beach there was the usual Sunday gathering, and Sousa's band fully sustained the reputation it has made among music lovers.

NEW YORK HERALD
 JUL 24 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

NEW ATTRACTIONS ON THE SEA SHORE.

Maharajah and King Wang Drew
Thousands of Visitors to
Manhattan Beach.

SINGING BY DE WOLF HOPPER.

Clouds of Dust Covered the Pleasure
Seekers Who Crowded All
the Usual Resorts.

DRIVERS DOTTED THE ROADS.

If a great many persons who left their homes yesterday in search of a pleasant outing had known of the havoc to spirits and clothing which was to be worked by keen wind and biting and soiling dust they would likely have remained indoors. But they didn't.

The wind did not come from a cold enough place to take the edge off the sun's hot rays, unless one stood right in its teeth, so to speak; so homes were emptied right and left and thousands wandered to the public squares and river fronts and parks or took cars or boats for the sea beaches near the city in pursuit of comfort.

Once in the open they got more dirt and breeze than anything else, for clouds of dust were swirled through the streets to the ruination of finery and good temper. All made the best of the day, however. Coney Island held its throngs as usual of a Sunday, and to its regular features were added two attractions that proved drawing cards in every sense of the word.

Two Eastern potentates graced Manhattan Beach with their presence. One of them was Rajai Rajagan, the Maharajah of Kapurthala, who went down there accompanied by Colonel Massey, of the English Army, who is showing him the sights of America, and attended by his suite. The other was "Wang," the Regent of Siam, who travelled with his pretty young bride.

STARRED AT BY HUNDREDS.
 The Maharajah could have been picked out of a crowd easily, dark and large and turban crowned as he was. With his companions he dined on the Manhattan's piazza, where they were the centre for countless pairs of curious eyes which don't have an Indian prince to gaze upon every day in the week.

It was known in advance that the Maharajah contemplated this trip and the offer of a special car for himself and party was made to him.

"Many thanks for the kind offer," was the rejoinder, "but I prefer to go as the people go and see how the people act and enjoy themselves."

It was nearly midnight when the party returned. All expressed themselves delighted with the trip. To-day they will visit Wall street, the Stock Exchange and the Weather Bureau. To-morrow they will start for Newport, where they will remain three or four days. From Newport they will go to Boston, from there to Saratoga, and then after "taking in" Niagara Falls will go direct to Chicago to visit the World's Fair.

While the Maharajah sat on the Manhattan's piazza enjoying himself Regent Wang, of Siam, held sway not far away in the music amphitheatre. You would not have thought him the same "Wang" you were wont to see at the Broadway Theatre. He travelled incog as De Wolf Hopper, and wore a full dress suit and a yachting cap, but that did not make any difference to the biggest audience gathered there this season, for they gave him a great reception.

MADE A HIT.

With Sousa's fine band as a background, Hopper made a hit in the evening when he sang. He was the card on the programme that many people wanted. He had volunteered to sing in compliment to Bandmaster Sousa. Upon the programme he was down for a barytone solo, "The Two Grenadiers," by Schuman; but this was not enough for the army of theatrical and other friends who went down to hear him. Hopper gave them that delicate little classic "Birdie" for an encore, and when they demanded more, warbled "Casey at the Bat" with good effect. He was vociferously applauded.

Sousa had led up to this feature by an excellent programme of band music.

Both the Oriental and Manhattan Beach hotels were crowded with guests to remain over Sunday, and with the thousands of transients on hand there was long waiting for tables at the dinner hour.

At Brighton Beach there was not so much music as usual. The Hungarian Band was all alone. The South American Concert Students amateurs from Chili, who have until this week played in the music hall, have departed. They could not draw well enough to make money and no one is more sorry about it than the manager of the Brighton Beach Hotel, who, it is said, holds their trunks as security for a seven hundred and fifty dollar board bill.

DUST OVER ALL.

There was the usual hurly burly of sights and sounds at the west end of Coney Island during the day and night. Here the wind has full sweep from Gravesend Bay, and it created simooms of dust and sand, which swirled around in clouds and settled in white powder upon the shifting thousands.

According to Captain Allen, of the Rockaway Beach police, seventy-five thousand persons visited that resort yesterday. The steamers General Slocum and Grand Republic were crowded on every trip, as were the trains.

Central Park was thronged also with crowds of visitors all day. The fresh westerly wind whisked off dead twigs and whirled clouds of dust and dry leaves across the driveways like a genuine autumn gale. Many unfortunate owners of straw hats furnished lots of fun for the spectators as they awkwardly chased their elusive and agile headgear across the lawns in direct defiance of warning legend, "Keep off the grass."

The gay, flirting, sauntering crowd on the Mall heard an excellent concert by Rogers' Seventh Regiment Band, and there was a larger crowd than usual at the "Zoo," where the animals showed their appreciation of the cool weather by their spirited actions.

It was a rare day for driving, and the roadways were alive with numerous vehicles and bicycles.

NEW YORK RECORDER
 JUL 25 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Band is still winning golden opinions from critics and public alike at Manhattan Beach.

NEW YORK WORLD
 JUL 25 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA AS A LEADER.

His Work Entitles Him to Rank as the Foremost of Bandmasters.

The effort is being justly and legitimately made to have Sousa take the place in public regard of the lamented Gilmore. There is no doubt that Sousa possesses the several qualities necessary. He is a thorough musician and enjoys the confidence of his players. He is broad-minded in his appreciation of what constitutes the popular taste in music. The special concerts of last week at Manhattan did a good deal towards emphasizing his claims for pre-eminence in the sphere of military band music. Since the passing away of Gilmore and Cappa the bands of the Twenty-second and Seventh Regiments have deteriorated, and the field is practically open to Sousa.

As a graceful in memoriam compliment to his predecessor he has planned a programme made up of compositions and favorite pieces of the departed bandmaster. On Thursday next, by invitation of the beach management, the New York Liederkranz will attend in a body.

NEW YORK RECORDER
 JUL 25 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

I never saw greater enthusiasm than that which welcomed De Wolf Hopper, in Sousa's night. If he had been a dozen Pattis, Sutinis and De Reszkes rolled into one, the tumult of cordial greeting could not have been greater. He was encored again and again, until Sousa, who understands the time tables of Coney Island, started the band with "We Won't Go Home Till Morning."

NEW YORK MAIL & EXPRESS
 JUL 26 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

WILL ATTEND THE SOUSA CONCERTS.

The Liederkranz has laid out a jolly day of it for to-morrow (Thursday) at Manhattan Beach. By invitation, the noted German society will attend the Sousa concerts and also the fireworks in the evening. Director Sousa announces special programmes, which, in addition to the band numbers, include songs by Mlle. Marcella Lindh. Musical visitors from New York and Brooklyn are also expected in numbers.

BROOKLYN EAGLE

25 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

NOTES FROM THE SEASIDE

George Zerkel Drops Dead at a Sharpshooters' Picnic.

Bandmaster Sousa's Adventure With Western Musicians—Why They Didn't Appear at Rehearsal—The Harrison Brothers in the Tolls. General Matters That Enlivened Existence at Coney Yesterday.

Among the things which excite the curiosity of Manhattan Beach people is the parentage and nativity of Mr. Sousa. The name sounds foreign enough, but Americans are cosmopolitan as to parentage, and Mr. Sousa is an American. His father was Spanish, but he was born in Washington, where he grew up. He took to music like a duck to water, and at the age of 17 was playing first violin, composing and touring in the West. On one occasion he visited a small town in Illinois. With him were singers, but no orchestra. The manager said to him, "Go to the musical headquarters and get ten men to play in the orchestra to-night." Here is how Mr. Sousa tells the story: "After some inquiries I was directed to a dry goods store and told that the man who kept it was the leader of the local band. 'You the leader of the band?' I asked when I entered his place.

"Yes."

"Well, I want ten men to play at a concert this evening. Can you supply them?"

"Certainly, certainly; any number you want."

"What will it cost?"

"Give you ten skulls at \$2.50 each."

"Can you give us a rehearsal?"

"Impossible."

"Oh, we must have a rehearsal."

"Impossible sir, impossible. They are scattered all over the town. The bass drum he keeps a shoeshop, and the blacksmith he plays the trombone, and the coraet he keeps bar. Can't give you no rehearsal, but they'll all be on hand this evening, don't you fret."

"But do they play at sight?"

"Sure."

"I think we ought to have a rehearsal."

"Don't make no difference I tell you. They all play at sight—first class musicians."

"I went back and told the manager and he thought it bad that there could be no rehearsal, but was about half satisfied when I told him of the leader's assurance. Just before the performance was to begin my friend, the leader, came in with his men. They were unpromising looking, but after the leader learned my name he introduced them: 'Mr. Sousa, this is Professor Sellers, he plays the bull fiddle; this here is Professor Briggs, the trombone artist; this here is Professor Bradley, he attends to the bass drum, etc. Say, you play the high fiddle, don't you? Well, that's good; ain't got no high fiddle here to-night, so you'll do. Say, what you goin' to play for overtime.'"

"A little piece of my own composing," I answered.

"Won't go here."

"But you haven't heard it, and it suits the management of this company well enough."

"I tell you it won't go here. Here is what you want. Think you can play that?"

"I looked at the music he presented. It was a very simple matter and I answered that I thought I could manage it."

"Well," he said, "this here first part you want to play slow, you understand? and when you get to here, go like —."

"All right," I answered, and shortly afterward the concert began. They played all kinds of ways and when we came to the fast part I cut loose and ran away on my idea of playing like —. They only played like purgatory and so were left far behind. The discord was fearful and maddening and after the tune was over I went up to the leader."

"Take your men away," I said. "They can't play at all. You told me they could play at sight, but they can't play at all."

"I know it," he said very calmly.

"Then take them away."

"All right! Give us our money."

"You have earned no money."

"Then we stay here and play."

"The manager came up at this time and asked what was the matter. When he learned he said, 'Tell them to go.'"

"They won't go," I replied, "unless they are paid \$2.50 each."

"They have not earned a cent," said the manager. "Why didn't you come to rehearsal?"

"Likely," said the leader in a tone of scorn. "If we had been at rehearsal you wouldn't have hired us."

"It took five constables ten minutes to throw those men out."

NEW YORK EVENING WORLD

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

ALL GOING TO THE BEACH.

The Liederkranz Invited to Hear Sousa's Band Play.

Manhattan Beach will be in gala attire tomorrow. The New York Liederkranz has accepted an invitation from the Beach management to attend both concerts by Sousa's Band and will go in a body. Quite a number of other musical celebrities are expected also. Sousa has announced smart programmes for both performances and has secured Mlle. Lindh to sing.

The Liederkranz will attend Pain's "Siege of Vicksburg" during the intermission in the evening.

NEW YORK TELEGRAM

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Liederkranz at Manhattan.

To-morrow the Liederkranz will go to Manhattan Beach, upon invitation, expressly to attend the afternoon and evening concerts by Sousa's Band. The day has special interest to musical people, as the programmes are especially arranged. Mlle. Marcella Lindh will sing at both concerts. Between the parts of the evening programme the Liederkranz will view the "Siege of Vicksburg," by special invitation also.

NEW YORK EVENING SUN.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The Liederkranz Will Hear Sousa.

The New York Liederkranz will visit Manhattan Beach to-morrow in a body and attend the concerts of Sousa's Band by special invitation. Mlle. Lindh will sing and an unusually fine programme has been arranged. The singing society's members will see Pain's fireworks during the usual intermission between the first and second part of the evening concert.

NEW YORK COM. ADVERTISER.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The Liederkranz to Hear Sousa.

The famous New York Liederkranz will go to Manhattan Beach to-morrow as guests to the Sousa band concerts, afternoon and evening, and also to view the fireworks in the evening. Mlle. Marcella Lindh is added to both programmes. Many musical people of prominence are expected, and the day promises to be notable at the beach.

NEW YORK SUN.

JUL 26 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The New York Liederkranz have accepted an invitation of the Manhattan Beach management to go down on Thursday and listen to the afternoon and evening concerts of Sousa's Band and incidentally take in Pain's "Siege of Vicksburg." Mlle. Lindh will add a vocal number to specially arranged programmes prepared by Sousa in honor of the visit of the jolly German singers.

Commissioner Edward C. Sheehy, as surety for the

NEW YORK TRIBUNE

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Quartet.

SINGERS TO VISIT MANHATTAN BEACH.

Manhattan Beach will undoubtedly present an unusually spirited appearance to-morrow afternoon and evening. The New York Liederkranz will go down to attend both concerts that day by Sousa's Band. This will naturally draw many others who may expect rare features in Sousa's entertainment of his musical visitors. Mlle. Marcella Lindh will sing afternoon and evening. Sousa is expected to have the big band keyed up to its best performance.

NEW YORK TRIBUNE

JUL 26 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Music for Musicians.

The Mecca for the musical people seems nowadays to be Manhattan Beach and Sousa's Band. The New York Liederkranz will on Thursday go thither in a body in response to an invitation of the Beach management. Mlle. Marcella Lindh has been engaged for a vocal number and Sousa will furnish a fine programme in honor of the occasion.

IN EXISTENCE A YEAR.

Prof. Sousa's Band Will Celebrate Its Anniversary To-Day.

It was just one year ago to-day that Prof. Sousa gave his initial concert as director of the now famous band which bears his name, before a Chicago audience. The success gained in Chicago and on the long tour which followed is musical history. Before Mr. Sousa began his present engagement at Manhattan Beach the organization had visited 112 cities, situated from Maine to Nebraska.

Early in September the present engagement will close. The band will then go "on the road," and return to this city in December.

"There is one thing I would like understood," said Mr. Sousa yesterday, "and that is, that this band is entirely a New York affair. The opinion that my men were gathered from everywhere is erroneous. The players are all New York men, and this city is our headquarters."

Mr. Sousa talks of the possibility of a European trip in the near future.

NEW YORK - AMERICA
 26 JULY 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

The concerts given by Sousa's Military Band at Manhattan Beach have endeared themselves to the hearts of music lovers who frequent this popular summer haven. The band is, without any doubt, the best in America to-day.

NEW YORK PRESS
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

Liederkrantz Society's Outing.

The Liederkrantz Society will be at Manhattan Beach this afternoon and evening in order to hear Sousa's Band and see "The Storming of Vicksburg," primarily, and, secondarily, to have an outing. Sousa's reputation as a band leader has developed so rapidly this season that the singers of this society have evinced a special desire to see him wield the baton and evolve pianissimo effects from nineteen brass instruments, more wind instruments, kettledrums and xylophones. The problem of securing delicate effects from wind and brass has been solved by this masterful leader. For to-morrow Mlle. Lindh has been especially engaged. Leader Zoellner will head the musical pilgrims. The fireworks will be unusually brilliant.

NEW YORK WORLD
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

The Liederkrantz Society will attend the Sousa's Band and fireworks at Manhattan Beach to-day. Special programmes will be given, including songs by Mlle. Marcella Lindh.

probably go there. Opening News
 3/29 BANDMASTER SOUSA

Gilmore's Mantle Has Fallen Upon the ex-Leader of the Marine Band.

NEW YORK, July 26.—When the famous band leader, Patrick S. Gilmore, died, New Yorkers were almost inconsolable, and it was thought his famous band would soon break up and the delightful concerts with which "Pat," as he was familiarly called, had entertained thousands of his admirers were to be but a memory.

But a most agreeable surprise awaited the mourners. For a long time a leader was sought and finally the directors offered the position to John P. Sousa, of Washington, and that the choice was well made is now undisputed, and he promises to rival his predecessor.

So far Manhattan Beach has been crowded with lovers of music, and Director Sousa is making a name for himself of which he may well be proud.

SUCCESS OF SOUSA'S BAND.

The success of Sousa's concert band at the world's fair is being repeated at Manhattan Beach in an emphatic manner. Whether on a concert tour, amid the great crowds at the world's fair or at the popular resort of Manhattan Beach, in each of which Sousa's band is the successor of the lamented Gilmore, its performances have been continuous triumphs and Mr. Sousa has been in receipt of constant ovations.

After the engagement at Manhattan Beach and the St. Louis exposition is completed the band will make another tour of the country and it is expected that this city will be among the number visited.

The one musical success of the world's fair was made by this band. That Thomas should have engaged it for the entire period of the fair everyone knows. One blast from Sousa's band would be worth more to the exposition than all the music the Thomas-Liesegang-Brand trust could furnish in a year.

It is very notable that the airs which draw the most applause at Manhattan Beach are those which are jolliest and noisiest. "The Jolly Coppersmith," Sousa's own "Washington Post March," "Darkey's Dream," "Cocoanut Dance," and even "Ta Ra Boom de Ay" suit the taste and arouse enthusiasm, while Wagner's numbers pass by in yawful silence. Mr. Sousa's excellent sense is shown in bowing to the popular will and giving the people what they want and what they pay for. He has been advised by many who claim musical taste to depart further from the Gilmore traditions of popular music. He has been entreated to give more and more classical and less and less popular productions. Mr. Sousa has felt his way and studied his audiences, recognizing that Manhattan Beach is not a conservatory of music where taste is to be cultivated and people to be educated, but a pleasure resort where they come to be entertained.

One of the successes at the concert yesterday was the old hymn "What a Friend we have in Jesus," played as a cornet solo. It sounded very sweet.

Signorina Nice Moveska, prima donna from La Scala, Milan, sang at the concerts yesterday. She was very well received and was heard to much greater advantage than most vocal soloists at the beach.

JULY 6, 1893.

World's Fair.

JACKSON PARK, June 26, '93.

A great and interesting department of the World's Columbian Exposition is the Bureau of Music. This Bureau was organized and established for the purpose of bringing to the Exposition the finest musical talent the whole world could furnish. With this end in view an appropriation of \$300,000 was made and at the head of the bureau was placed the world-renowned orchestral director, Theodore Thomas.

Wm. L. Tomlins, a very prominent director of vocal music was made Choral Director.

Geo. H. Wilson, a man of wide experience and most eminently fitted for the position, was made secretary of the Bureau.

This Bureau was established nearly two years ago and Mr. Thomas at once set to work to organize the largest and finest orchestra in the world which should be known as the Exposition Orchestra.

Neither time nor expense was considered in collecting the finest musicians to be found. This orchestra when completed numbered 114 and is the largest and without doubt the finest in existence.

Mr. Thomas' ability as a musical director, does not need comment in these lines. His control of the orchestra when at work is perfect and his reading of classical music cannot be surpassed. The present condition of the bureau of music shows also his power as an organizer.

There was organized especially for the season a Military band of 50 men, known as the Chicago Exposition Band, and put under the direction of E. L. Liesegang. Mr. Liesegang is a prominent New York musician and has brought the band, which is composed of men well up in the profession, to a high degree of excellency. His concerts given on the Grand Plaza are received with great popular favor.

A band known as the Cincinnati Orchestra, and by the way one of the finest in America, is also engaged to play during the entire World's Fair season of six months. Every man in this organization doubles in string or brass so it is an orchestra or military band as occasion requires.

Although Michael Brand is still a young man he has continuously directed this band for more than twenty years. Mr. Brand is not only an accomplished musician and director but a gentleman whom it is a pleasure to meet. He is very popular with his men and a general favorite with the public. Since the Cincinnati Orchestra was first organized more than 20 years ago, but comparatively few changes have taken place not occasioned by death, and in a recent interview, Mr. Brand said with evident pride and satisfaction to the Chronicle reporter, "During all these years I have not discharged a man from my orchestra." Mr. Brand was at one time principal 'celloist in Thomas' Orchestra.

For the month past World's Fair visitors have been favored daily by the concerts of Sousa's band which is without a doubt one of the finest concert bands in the world. This band which was organized one year ago has become the most popular one in America and is now filling many engagements formerly given to Gilmore's Band. Mr. Sousa gained a national reputation in the 12 years he was director of the Washington Marine Band and organized his present band under the most favorable circumstances. The band is composed of men of great musical ability having among its number fifteen who played with Gilmore at the time of his death. One of these, Mr. Raffavolo, is considered by many as the greatest living Euphonium soloist. Mr. Sousa has perfect control of his band and is a favorite with all. He is a man of great personal magnitude and is fast gaining the reputation of popularity in America so long held by the great Gilmore.

In speaking to your reporter of his trip through the east, Mr. Sousa expressed great satisfaction at the reception he received in Maine and hoped to soon again visit the New England States.

Beside the instrumental music at the Exposition are given various concerts of very high order by the Apollo Club of Chicago and various well known organizations from different parts of the country. This work is under the supervision of Mr. Tomlins, the choral director.

The principal attraction in this line during the past month was Mr. Edward Lloyd, the greatest English speaking tenor. Mr. Lloyd's solo work in connection with the Apollo Club was highly commendable.

Extensive preparations are being made for the July and August Festival concerts which will be given by a chorus of fifteen hundred voices and an orchestra of two hundred pieces.

WARREN.

SOUSA'S BAND CONCERT.

Gilmore's successor has been found. The appreciation and applause which were gained by the performance at Music Hall last Tuesday evening will testify to this. Moreover, Sousa is American-born and presents a better class of music than did the lamented Gilmore, which reasons should be enough to establish John Philip Sousa in American hearts.

There were whispers among musicians that the popular Irish-American band director did not arrange and compose the music which appeared under his name—that it was the work of his men. The genuineness of Sousa's productions has never been questioned. Some of his marches are laid out on a big scale, with long strains, themes, and contra-themes, a la Wagner, combining and giving a richness to the music which is far above the usual band-march standard.

Sousa's band of 51 men, 40 of whom are Germans, can probably produce more noise and music, separately or combined, than any other group of half a hundred men. When the blare and tonal jubilation of his "Washington Post March" burst on those nearest the band in the boxes, there was an involuntary stopping of the ears, and when this was succeeded by a pretty waltz, in a trice the box was empty and waltzers were seen at the wings of the stage. Later, the march popularized by Kuhn's Orchestra during carnival week, Sousa's "High School Cadets," was given as an encore, during which the audience showed recognition of an old friend by spontaneous applause, somewhat as they did when Paderewski began his Menuett, or Scharwenka his Polish Dance.

Really refined and artistic work was done in "The Flying Dutchman" overture and in the difficult accompaniment to Miss Von Stosch's solo.

It is said that Patti was never jealous of anyone but the diminutive tenor, Guille; that repeated appearances on the same stage with him taught her that he received the more applause. An incident comes to the writer's mind when, some five years ago, Patti's company, including Guille, first appeared in Cleveland. When the vast audience saw the dwarf-like figure standing uneasily on the stage, waiting for the orchestral prelude to close, there was much amusement. This changed to amazement before the evening was over, however; his very first phrase commanded attention.

Madame Fursch-Madi sang the Gounod aria with such dramatic power that she received a tumultuous encore.

Miss Van Stosch drew entrancing tones from her \$5,000 violin, the property of rich Gordon McKay of New York. She was the artistic success of the evening, "looked as nice as Maud Powell, and played every bit as well," said a neighbor.

Prominent in the centre of the band were two immense bass brass instruments with bells as big as an old-fashioned wash-tub—a bombardon and a B flat tuba. No wonder the bass sounds like the pedal notes of a church-organ!

Sousa is almost as much of a poseur as Nikisch of the Boston Symphony Orchestra. Some of his attitudes were "very fetching."

The band and seven soloists went from here to Detroit, St. Louis, Kansas City and Omaha.

NEW YORK EVENING SUN
JUL 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The Liederkrantz Will Hear Sousa.
The New York Liederkrantz will visit Manhattan Beach to-morrow in a body and attend the concerts of Sousa's Band by special invitation. Mlle. Lindh will sing and an unusually fine programme has been arranged. The singing society's members will see Pain's fireworks during the usual intermission between the first and second part of the evening concert.

NEW YORK MAIL & EXPRESS
JUL 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

AT MANHATTAN BEACH.
At Manhattan Beach Sousa's great band is still the reigning attraction. Special features are given almost daily. The long promenades are thronged with appreciative audiences nightly. Pain's storming of Vicksburg and grand fireworks are given every evening.

NEW YORK TELEGRAM
JUL 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

A splendid programme has been arranged for the concerts at Manhattan Beach, by Sousa's Band, this afternoon and evening. Mlle. Marcella Lindh will be the vocalist. Selections from Rossini, Wagner, Schubert, Liszt, Donizetti and other eminent composers will be given. Special trains will be run and a grand good time may be expected.

NEW YORK SUN
JUL 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The Liederkrantz's Outing.
The Liederkrantz went on its annual outing to Manhattan Beach yesterday. It travelled in special trains from Long Island City. At a 7 o'clock dinner in the private dining hall of the hotel the covers were laid for 400. After dinner the Liederkranzers marched to the fireworks enclosure, where they witnessed the "Storming of Vicksburg." Later, in response to an invitation from Austin Corbin, they went to the music hall to hear the concert by Sousa and his band. After the opening overture was played by the band the audience shouted "Liederkrantz to the stage." In response Leader H. Z. Oellner and his chorus of ninety members mounted the stage and sang. The Liederkranzers returned to town after the concert.

NEW YORK TIMES
JUL 28 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

LIEDERKRANTZ HAD TO SING.

They Visited Manhattan Beach and Exchanged Compliments with Sousa.

The Liederkrantz singers had another celebration yesterday of the homecoming from their Western trip. Manhattan Beach was this time the scene of rejoicing. They reached that resort at 5 o'clock in the afternoon ninety-two strong, which might be multiplied several times when wives, sweethearts, families, and admirers were counted. Dinner kept them enjoyably occupied for an hour or so, after which for another hour they attended the first part of the evening concert in the music pavilion.

Their programme for the evening was to go to Pain's Siege of Vicksburg and then proceed in a body to the music pavilion, where a special feast in music had been arranged in their honor by Leader Sousa. When they appeared in the pavilion after the fireworks they were greeted with a cheer from a thousand throats and a salute by the band.

After the band's performance of the first number of Tshalkowsky's suite, "Così Notte," the friends of the singers became vociferous for something from them. The Liederkrantz leader, Heinrich Zollner, gave a signal to his men to step down from their seats and make themselves agreeable. The band gave them the stage, and they sang Zollner's "Greeting" and "Charms of Night," by Storch, rendering both in such excellent voice and style that they were obliged to add Zollner's "Three Roses." There was a storm of applause as they finished, and when Mr. Sousa proposed to supplement it with thanks to the singers the entire audience rose and shouted assent.

BROOKLYN EAGLE
JUL 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

NOTES FROM THE SEASIDE

The New York Liederkrantz at Manhattan Beach.

Mr. McKane's Policemen Unjustly Accused—A Very Lively Bogus Circus Agent—"This Is an Actor; Poison Him!"—The Mystery of the Lightning Stricken Stranger Cleared Up. Seaside Festivals and Shadow Dance at Feltsman's and on the Bowery.

Over two hundred members of the New York Liederkrantz Singing society assembled at Manhattan Beach yesterday in response to the invitation they received to hear Sousa's band. They were delighted. Such men as Oscar Klein, Emil Gramm and George Werrenrath were unstinted in their praise. The difference between Sousa and Gilmore was declared to be pronounced, and the advantage was thought to be with Sousa. Most of the Liederkrantz folks, while they were about it, dined at the beach and went to the evening concert and the fireworks. The fine scenery displayed at the Storming of Vicksburg was much admired, and the wonderful pyrotechnics drew thunders of applause.

TOWN TOPICS - N. Y.
JUL 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MANHATTAN BEACH

THE Sousa Band and Paine's great spectacular display, the Storming of Vicksburg, have proved to be the best drawing cards Manhattan Beach has had. The amount of applause and consequent encores is a feature of each of the concerts, but more particularly of the evening concerts. The painting representing the City of Vicksburg and its fortifications is the finest outdoor picture that has ever been shown, and is well worth a visit by daylight, when there is no charge to view it.

NEW YORK WORLD.
JUL 28 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

LIEDERKRANZ'S DAY.

Members of the Society Visit Manhattan Beach and Enjoy Themselves.

The members of the New York Liederkranz, several hundred in number, had a day's outing at Manhattan Beach yesterday. They attended the Sousa concerts both in the afternoon and evening. After a club dinner at the hotel they viewed the Palm fireworks display and then adjourned to the music pavilion. Ninety members of the chorus, under the leadership of Mr. Heinrich Zoellner, sang a number of selections and made it patent that the laurels won during the recent Western tour, including the first prize at the twenty-seventh saengerfest, were legitimately earned. In fulness, smoothness and volume of tone, absolute precision in tempi and artistic phrasing this chorus has attained a degree of superlative merit.

The programme prepared by Sousa was one full of good music. It included the Schubert ballet suite, "Rosamunde," Liszt's Second Rhapsody; Thomas's "Raymond" overture; the Tchaikowsky suite, "Cosi Noisette," and some Wagner excerpts. Miss Marcelle Lindh sang a couple of Donizetti arias.

NEW YORK PRESS
JUL 28 1893

Liederkranz at Manhattan.

The Sousa band concert last night at Manhattan Beach was a great success. The Maennerchor of the German Liederkranz of this city, 100 strong, took part in the programme and sang delightfully. The enthusiasm was tremendous. A vote of thanks on motion of Manager Blakeley was tendered with great demonstration.

NEW YORK EVENING WORLD.
JUL 29 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Will Sing at Sousa's Concerts.

In addition to the Saturday and Sunday concerts at Manhattan Beach by Sousa's Band, the management will present, for the first time in America, a young Italian prima donna, who has made a great reputation abroad as one of the most brilliant singers at La Scala, Milan, and also Mr. Graham Reed, the Brooklyn baritone.

NEW YORK TELEGRAM.
JUL 29 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Band Concert.

The concerts to-day and to-morrow by Sousa's Band at Manhattan Beach are announced to possess brilliant vocal features in addition to exceptional features by the band. Signorina Nice Moreska, recently arrived from Milan, where she has maintained a first place at La Scala, will make her debut in America. She is reported to be a vocalist of rare qualities. Mr. Graham Reed, the Brooklyn baritone, will also appear at each of the concerts. Director Sousa announces that the instrumental parts will be as interesting as he can make them.

KELYN TIMES.
JUL 29 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

AT MANHATTAN BEACH.

A Foreign Prima Donna—The Liederkranz's Visit.

Pleasure seekers who go to Manhattan Beach to-day and to-morrow are destined to find rare musical feasts provided for them by Director Sousa of the Sousa Band concerts. The programmes for both days present rather more than is usual even for the Sousa concerts, not only in an instrumental way but vocally also. A foreign opera star is to make her American debut. Signorina Nice Moreska, a young Italian prima donna, until now of the famous La Scala, Milan, will sing at each concert, and from what is said of her much may be expected. Mr. Graham Reed, the well-known Brooklyn baritone, will also appear at each concert both days.

There was a jolly interchange of high encomiums between Sousa's Band and the great Liederkranz Society of New York, on the visit of the latter to Manhattan Beach on Thursday. They went to listen, not to contribute, to the music, but they were so enthused by Sousa's remarkable playing that they willingly consented to give the great audience present a taste of their own delightful quality. They sang three charming male choruses, and the audience applauded to the top of its bent. It was hard to tell whether the Liederkranz or the general public present contributed most to the storms of applause which greeted Sousa and his band throughout the programmes of the day.

Saturday night is pronounced to be the most popular in the week at Manhattan Beach. That night particularly the crowds flock to see the great military and pyrotechnic spectacle, the "Storming of Vicksburg," in Pain's outdoor theatre. It is now to be seen at its best. The many performances it has had tended to have improved it to such an extent that as it is now given it is the most realistic battle scene yet seen on the stage of a theatre. The pyrotechnic display arranged for this evening after the representation of the surrender will be of an entirely different nature to previous exhibitions at Manhattan.

NEW YORK COM. ADVERTISER.
JUL 29 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The popularity which Sousa's band has earned at Manhattan Beach is well deserved, and the afternoon and evening concerts are crowded. It was by no means an easy matter to come to a place with which Gilmore's fame had become so closely identified, and to give concerts so similar to those which he had given for so many years. But it is only fair to say that Mr. Sousa has done this with out in the least suffering from comparison with his predecessor.

BROOKLYN EAGLE.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

INCREASES HIS ATTRACTIONS.

John Philip Sousa has a reputation as a capital caterer to popular, as well as critical taste in military band performance and his present course of pavilion concerts at Manhattan Beach is likely to largely add to it. For instance, his instrumental programmes for to-day and to-morrow are of high order and two vocal stars are given places, Signorina Nice Moreska, recently of La Scala, Milan, said to be a vocalist of rare voice, and our own Brooklyn favorite, Mr. Graham Reed, baritone.

FROM MAIL & EXPRESS.
JUL 29 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA'S BAND CONCERTS.

The Saturday concerts by Sousa's Band at Manhattan Beach will have a distinguishing vocal feature that can hardly fail to engage the attention of the entire musical public. The management have secured Signorina Moreska, a young Italian prima donna, who has made a brilliant record at the famed La Scala, Milan, in opera, and who, to-day, will make her debut in this country. Graham Reed, the Brooklyn baritone, has also a place on the programme. For the band, Director Sousa has arranged selections of especial interest.

FROM NEW YORK EVENING SUN.
JUL 29 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Band concerts at Manhattan Beach are proving a potent attraction. The afternoon concerts in particular have become immensely popular. The music of every programme varies delightfully, and the repertory has a liberal sprinkling of waltzes which, when played as Sousa's bandsmen know how to play them, always score a hit. For the two concerts to-morrow especially attractive programmes have been prepared.

JULY 30, 1893.

Manhattan Beach visitors to-day bid fair to be treated to unusually enjoyable concerts by Sousa's Band. The fertility of Director Sousa in originating novel and acceptable features in his concerts does not lag, apparently, and to-day brings its full measure. As a vocal treat there will be songs by Signorina Nice Moreska, recently from La Scala, Milan, and Mr. Graham Reed, the Brooklyn baritone, at both concerts.

NEW YORK HERALD.
JUL 29 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Successful musical parties are arranged daily to attract the grand concerts. The most popular programme of the week had among its numbers "March Germania," introducing "Die Wacht am Rhein," Zukoff; overture, "Raymond," Thomas; "Slumber Song," Hauser; "Serenade Infantine," Bonnard; "Mill in the Forest," Ellenberg; "Danse Africaine," Perle; suite, "Cosi Noisette," a. ditions, "Tchaikowsky; mosaic, "Lohengrin," Wagner; "Cradle Song," Gounod, and "Tinker's Chorus," "Robin Hood," De Koven. The Liederkranz Society, numbering over three hundred, visited the Beach on Thursday.

NEW YORK TIMES

JUL 30 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

For to-day's concert by Sousa's Band at Manhattan Beach the conductor presents alluring programmes, instrumentally and vocally. Signorina Nice Moreska, a young Italian prima donna from La Scala, Milan, will sing afternoon and evening. Graham Reed, the Brooklyn baritone, will also sing for the first time at the beach this season.

NEW YORK TRIBUNE

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Saturday and Sunday events at Manhattan Beach will be distinguished by the appearance of Signorina Moreska, a brilliant dramatic soprano from the famous La Scala Theatre Milan, and by the Brooklyn barytone, Graham Reed. It goes without saying that the performances of the band will be up to its established standard.

NEW YORK PRESS

JUL 30 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa at Manhattan Beach.

Signorina Nice Moreska, who yesterday made her debut before an American audience at Manhattan Beach, will sing at both concerts by Sousa's Band at the Beach to-day. She has but recently left La Scala, Milan, and is a singer of unusual voice. Graham Reed, the well known baritone of Brooklyn, will also appear at each concert. For the band Sousa has prepared excellent programmes. Both concerts may be expected to prove of exceptional interest.

NEW YORK PRESS

JUL 30 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Is Manhattan Beach the best field in the wide, wide world for the aspiring dramatist to "work?" A well known newspaper man called the writer's attention to this one evening recently, and his mind thus directed and hypnotized, as it were, with the idea, set briskly to work, and the result was that the views of the said newspaper man were confirmed in extenso and ad finem.

When "The Black Crook" was in the full blaze of its early season glory at the Academy of Music last fall an enthusiastic member of the cast, one who had played Icilius and had otherwise touched elbows with John McCullough, broke thus into rhapsody: "What a magnificent setting for a grand tragedy! Imagine Othello stealing—under soft calcium lights—down the jeweled terrace of Castle Wolfenstein, while beautiful chorus girls, clad in glorious and interstitial raiment, formed an animate environment of blood and beauty; while dainty spider web dancers toed it grace-

fully to timbals as Othello swept across the stage to the boudoir of Desdemona that he might, with one fierce clutch at her throat, throttle the sweet life out of her! Think of the jealousy of Othello, the subtle devilry of Iago and the tragedy of Desdemona's fate being enacted with the gorgeous setting and accessories of "The Black Crook!"

Thus and in similar vein did he rhapsodize, and of this and its bearings on dramatic art mused the writer, when this other evening he wandered over the bridge at Manhattan Beach and sauntered into the inclosure for Pain's "Storming of Vicksburg." There burst upon him a stage setting full of fiery thought. Far and away from the banks of a miniature Mississippi swept vistas of Vicksburg and its surrounding hills and vales amid muniments of war, all illuminated by huge calcium lights

which gave the great expanse of scenery a weird and yet fascinating look. And upon the banks of the miniature river, seeming at the distance a race of pygmies, danced and jumped and leaped and "acrobated" a small population of plantation negroes, whose melodies floated out upon the evening air with strangely stirring effect, whose figures stood out like silhouettes in the moonlight, and whose shifting and shambling cake walk and incantation marches gave the impression of a view of the inferno from the depths of a dream.

This environment, like that of the stage setting of "The Crook," became suggestive of the dramatic possibilities of scenery and calcium lights. It was Henry Irving, we all remember, who astonished us with his wondrous illuminating effects in the Broken scene in "Faust," where grewsome lights shed uncanny effects over weird and strange figures. Henry Irving would catch from this scene on the miniature river food for reflection which would have richly added to his treasury of stage effects. It is the weird, when harmoniously and artistically set, which allures us in life and in drama. It is the appropriate handling of the calcium which goes to produce and to heighten the unusual effects, and whoever sees the long-angle pygmies at "The Storming of Vicksburg," and intelligently studies the effect of moonlight, distance, calcium, perspective and the massing of scenery to an accompaniment of negro melodies sung by a hundred and more persons, may solve the problem, not only of America's coming tragic muse, but of the evolution of American music from negro ditties, to which Dvorak has of late directed our attention.

And this is but a beginning of the stores of instruction for the dramatist at Manhattan Beach. De Wolf Hopper was announced to sing with Sousa's Band there last Sunday. He appeared and he sang, and he proved a tremendous card. The beach was thronged. The broad verandas of the huge Manhattan, with its extended and wide walks, were not long and broad enough to afford all who desired an opportunity to get within reach of the effect of Sousa's baton and Hopper's voice—intense and full winded as it is. This straightway suggests the idea that if Hopper and Ben Stevens would get Austin Corbin to form a syndicate to build a theater at Manhattan Beach and combine Sousa's Band and De Wolf Hopper's company into an afternoon and evening attraction all New York with a dollar in its pocket would turn to the Beach as a Mecca. And suppose high class vaudeville and tables for soda water bottles, filled and to be emptied, were to be among the accessories, what more glorious combination of pure air, solid comfort and high class entertainment could the earth afford?

As for Sousa's Band—to turn temporarily away from its Wagnerian ability—who ever heard Le Garde Republicaine interpret "Mollie and I and the Baby" so delicately, so sympathetically, so as to sweep a packed house into a furor of applause, as this aggregation of fifty-one musicians does under the alluring wand of John Philip Sousa? Here would be a glorious combination of roof garden and vaudeville and music that hath charms to sooth the savage breast. Ay, even the breast of the bear of Wall street.

And then, withal, what a spot this beach is for the dramatist as a thesaurus from which to draw the characters for his next play! It were better than the study of Racine and Moliere, preferable to mousing in translations of Sophocles and Aristophanes, more fruitful than purloinings from Congreve, Farquhar and Wycherly; more honorable and lucrative than stealing ideas from Calderon and old Spanish and French and modern German sources. Here is originality and here is life.

The polished Wall street broker, rushing between meals until he becomes a dyspeptic and prematurely old, may be seen here, and in such society that material may at times be gathered for a plot wherein jealousy and divorce suits and alimony may form the funda-

mental sketch which Sardou would pay heavily to secure. The adventuress, duly chaperoned, is to be seen here, coming in through the narrow gate of the Long Island Railroad Company. She may be studied even at table, as she sits, only a few feet away. Near by the gayety of children affords a study in little Lord Fauntleroy or in youthful Bijou Herons. Yonder, towering like Saul among his brethren, is a splendid study for a character, brainy, large hearted, a steadfast friend and a canny opponent, in the tall form of David Blakely, the manager of Sousa. Inside the temple of music, there, wielding baton, is Sousa himself, a fine type of the polished musician, traveler, raconteur, good fellow—one who may play many parts, yet all of them well. On the main veranda, near the hotel entrance, conversing with General Manager Reynolds and other subordinates, stands Austin Corbin himself, the genius of the place, the man whose firm tread, mobile lips, firm countenance, incisive and yet easy manner mark a character around which the tumult of a tragedy might swirl while he kept his head level.

And so on and on and on. On this spot of not many acres the dramatist may in a half hour pick out types of character which it would take him years of toil to assimilate and work into plays. In such environments of color and scenery, and with such daily shifting assemblages of persons wherefrom to "take one's pick," what better field would the dramatist ask than this wherein to study and wherefrom to evolve plot and dramatic personæ?

NEW YORK RECORDER

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Yesterday's outing was phenomenal, even in these days of multitudinous attractions and cheap transportation. Long Branch, Asbury Park, the Rockaways, and minor places had their share, but, as usual, Coney Island in general, and Manhattan Beach in particular, caught the crowd.

The calm delights of the Oriental were not disturbed, as Manager Shelley favors no mere diners, and frowns more or less severely if his register is overwritten with the names of mere transients. It is a very different thing at the Manhattan, where, yesterday, Manager Silleck fed 10,000 people and afforded hospitable accommodation to as many more. Of these as many as could get seats in the music pavilion massed themselves to enjoy the harmonies of Sousa's admirable band, demanding and getting, I regret to say, so many encores as to unduly prolong the two entertainments of the day. The surf was in sympathy with the hurrahs, and dashed over the promenades, falling heavily on the grass and drenching many a careless lounge, to the amusement of onlookers and the discomfort of the wetted. Many other thousands, unaccustomed to the elegancies of the Oriental and the contemporaneous humanities of the Manhattan, passed on from the latter to Brighton, and then set out to that part of the resort called by the children "Truly Coney Island."

There fun and jollity took on the garb of motley hilarity and raised the old Harry in a hundred differing ways. Visitors unfamiliar with American crowds, and particularly crowds on spread-out intent, regard these vast gatherings in their peacefulness and good nature with amazement. They certainly afford a wide field for studious observation, and are a feature not peculiar to Coney Island but general all through the land.

NEW YORK RECORDER

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

It is said that a syndicate is being formed in Berlin for the purpose of securing Sousa, the great American band leader, to act in that capacity. As soon as sufficient funds have been raised to warrant such action a representative will be sent to America to confer with the great musician.

NEW FAKE AT CONEY.

Young Men Got a License to Run a "Plate" Game, but Started the Old "Box and Ball" Swindle.

At Coney yesterday it was warm in the sun, but a cool breeze blew over the island all day, and the large crowd did not suffer from the rays of the sun. The number of bathers was very small, which surprised the bathhouse keepers, as the water has been alive with bathers every day for a month back. The fakirs and concert hall keepers were liberally patronized.

Several young men applied on Saturday to Chief McKane for a license to run what is known as a "plate game." They secured the license, but when they opened for business yesterday, it was seen that they were working the old "box and ball" or "Board of Trade" game. The police did not molest the men, and three different games were in operation all day and night. The game paid well, and next Sunday it is expected that half the "tin plate" men will give up that game for the latest device to swindle visitors.

At Manhattan Beach and Brighton the number of visitors was as large as on previous Sundays. Sousa's orchestra was well patronized, both afternoon and evening. The number of bathers at Brighton is increasing. The limited space allotted to bathers was crowded yesterday.

At Gravesend Beach, Bath Beach and Fort Hamilton the usual Sunday crowds were present and enjoyed themselves in dancing mainly. At the Fort, with its great guns and natty soldiers as an attraction, the crowd was larger than at either Bath Beach or Gravesend.

The Washington Post March. [From the Capitol.]

A small group of more or less homesick Washingtonians wandered down to Manhattan Beach the other evening. They were standing on the outskirts of the immense crowd that gathers there at night to hear John Philip Sousa's band. Every member of the group had been at some time connected with Washington's military and they were all familiar with Sousa's compositions and marches. But the band was playing waltzes and music which did not greatly interest the Washingtonians. Suddenly, just as in days gone by on the morning of some big parade in Washington, came dancing over all their heads, in perfect marching cadence, the familiar "Ta, Tara, Tara, Tara, Tara, Ta" of THE WASHINGTON POST MARCH. The march was played through to its end in fine style, and it really seemed as if our own Marine Band were marching down in front of the line on dress parade. When the march was ended, there was a moment of absolute silence, and then the roar of applause that swept over the multitude was terrific. John Philip Sousa often triumphs this way at Manhattan Beach.

BROOKLYN EAGLE

JUL 31 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

It is very notable that the airs which draw the most applause at Manhattan Beach are those which are jolliest and noisiest. "The Jolly Copersmith," Sousa's own "Washington Post March," "Darkey's Dream," "Cocoanut Dance," and even "Ta Ra Boom de Ay" suit the taste and arouse enthusiasm, while Wagner's numbers pass by in yawful silence. Mr. Sousa's excellent sense is shown in bowing to the popular will and giving the people what they want and what they pay for. He has been advised by many who claim musical taste to depart further from the Gilmore traditions of popular music. He has been entreated to give more and more classical and less and less popular productions. Mr. Sousa has felt his way and studied his audiences, recognizing that Manhattan Beach is not a conservatory of music where taste is to be cultivated and people to be educated, but a pleasure resort where they come to be entertained.

NEW YORK HERALD

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

CONEY ISLAND'S BIG DAY.

Immense Was the Crowd and Happy the Fakir—Thousands Listen to Music in Central Park.

From the Oriental Hotel to Frankforterville, Coney Island yesterday was a paradise of cool breezes and white dresses. The sun was hot, but couples who were wise enough to fetch the family umbrella with them biled and cooed on the beach, while the cool sea sang "After the Ball" at their feet.

Old timers declared that Manhattan Beach had not seen a bigger day this season. Fourteen waiters received slight contusions while hustling to fill orders in the kitchen, and the chief cook broke the Sabbath day repeatedly. William Allen Butler, the aged and celebrated lawyer, looked as though the general crush was a new thing to him.

BIG CROWDS AT THE HOTELS.
The other hotels were also well patronized, and thousands of persons thronged the walks and beaches in the immediate vicinity of the big hostleries. Bandmaster Sousa introduced a new prima donna at the afternoon concert in the Manhattan Beach bathing pavilion.

She was Signorina Nice Moreska, from La Scala, Milan, and it was her first appearance in this country. Her powerful and musical soprano appeared to give much pleasure to the audience. At the Brighton Beach Hotel the Hartford Wheeling Club were entertained at dinner by the Kings County Wheelmen. About three hundred and fifty sat down to dinner.

West Brighton, the dazzling home of the whirligig and the orchestraion, had such a crowd of visitors yesterday that the "Bowery" was choked with custom galore for every fakir in the catalogue.

There was also a new game in evidence. It appears that early Saturday morning several smooth young men applied to Chief McKane for a license to run what they called a "plate," of which the gullible "boss" of course had never heard or dreamed before.

WORKED A NEW GAME.
They told McKane that their little game was more innocent than parcheesi and twice as attractive to women and children. They got their license, and the old, old story of the old, old swindle was played with the old, old success.

Instead of being a new game, as claimed, it was speedily discovered that the young men were working the "box and ball" or "board of trade" game. Quarters rolled into their coffers all day, and of course the police did not interfere. The box and ball men will undoubtedly be reinforced by others of their craft next Sunday.

But altogether the day is conceded to have been one of the biggest days that Coney Island has seen this season. The crowds were immense and toward six o'clock in the evening it seemed as though the city itself had been turned loose upon this portion of the Long Island coast.

A large crowd visited New York's big garden and pleasure grounds at Central Park yesterday, and the walks were filled with thousands of visitors until late in the evening.

An excellent programme of a popular character was given by the Seventh Regiment Band at the concert on the Mall in the afternoon. The public takes a great interest in these Sunday concerts, and Bandmaster Rogers receives communications every week requesting the performance of favorite selections. He endeavors to comply with these requests when they do not conflict with his fixed programme, and yesterday three of the selections rendered were chosen in this manner.

The "Zoo" attracted the usual large crowd of visitors and the driveways were filled with long lines of carriages and numerous bicycles.

NEW YORK RECORDER

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

Sousa at Manhattan Beach, is still drawing big audiences. His band is the best in the land just now.

BROOKLYN TIMES

JUL 31 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

DOWN BY THE SEA SIDE.

THE MUSIC CONTINUES THE GREATEST ATTRACTION.

The Weather was Neither Very Warm nor Very Cool—The Crowds All About were Large and the Concerts Good—More Triumph for Sousa—A New Prima Donna—At Rockaway and Canarsie.

To speak of Coney Island and the crowds which go down each Saturday and Sunday is to say of the two days past, as far as large numbers of pleasure seekers are concerned, what has been said since the season began. From the west end to the east the people flocked, and the Marine Railroad tooted its short length along with loaded trains at frequent intervals.

At West Brighton—but what's the use? There you see the same old link of sausage, separated in some instances for the seductive roll to make the sandwich that does its work when the purchaser has "got on the outside of it," the barrel organ at the merry-go-round that wounds when it does not kill, the wheels of fortune and of misfortune, beer galore and—jags and jaglets.

Coming a little farther over and Brighton is found busy and dinner is served to thousands and the concerts are well attended. The Students go to New York this evening.

At Manhattan Beach Saturday's and Sunday's concerts by Sousa were the magnets that filled the music amphitheatre. Graham Reed, who is a Brooklyn favorite, sung himself on both days into renewed favor. On Saturday and again yesterday he was received with great applause and forced to respond to encores. A prima donna new to the beach, Signorina Nice Moreska, was overwhelmed with applause. She sang beautifully. Sousa's band and the instrumentalists were all at their best and two days more of triumph are to be added to the bandmaster's credit.

NEW YORK RECORD

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

IN EXISTENCE A YEAR.

Prof. Sousa's Band Will Celebrate Its Anniversary To-Day.

It was just one year ago to-day that Prof. Sousa gave his initial concert as director of the now famous band which bears his name, before a Chicago audience. The success gained in Chicago and on the long tour which followed is musical history. Before Mr. Sousa began his present engagement at Manhattan Beach the organization had visited 112 cities, situated from Maine to Nebraska.

Early in September the present engagement will close. The band will then go "on the road," and return to this city in December.

"There is one thing I would like understood," said Mr. Sousa yesterday, "and that is, that this band is entirely a New York affair. The opinion that my men were gathered from everywhere is erroneous. The players are all New York men, and this city is our headquarters."

Mr. Sousa talks of the possibility of a European trip in the near future.

NEW YORK MAIL & EXPRESS

AUG 2 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

THE GLEE CLUB TO HEAR SOUSA.

The Mendelssohn Glee Club of New York will listen to the playing of Sousa's Band at Manhattan Beach to-morrow, having accepted an invitation to that effect. Most of the members are expected to attend both concerts, and it is likely that other musical people in numbers will be there also.

NEW YORK EVENING SUN

AUG 2 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Mendelssohns at Manhattan Beach.

The Mendelssohn Glee Club will help to swell the crowds at Manhattan Beach Thursday, as it goes as an organization to attend both Sousa's Band concerts, to see the fireworks, and have a good time generally. Mendelssohn's music will probably dominate the programmes.

FROM EVENING SUN

AUG 2 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

To-morrow night will be a festive occasion at Manhattan Beach. Sousa's Band intend to give what they call a singers' night. The members of the Mendelssohn Glee Club have been invited to attend, as well as many other of New York's best singers. A special programme has been prepared.

NEW YORK TRIBUNE

AUG 2 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

A GLEE CLUB TO VISIT MANHATTAN BEACH.

The Mendelssohn Glee Club will be free from the restrictions of its beautiful club-house one day at least, to-morrow, when it will go for a jolly time to Manhattan Beach. The prime objects are to hear Sousa's famous band and to see the fireworks. The club will make the most of everything. The beach management entertains the club.

NEW YORK POST

AUG 2 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Music at Manhattan Beach.

The New York Mendelssohn Glee Club has accepted an invitation to visit the Sousa concerts at Manhattan Beach to-morrow. Many have promised to be present.

FROM

AUG 2 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Professor Sousa celebrated his first anniversary as director of the famous band that bears his name, at Manhattan Beach yesterday. This organization stands to-day without a rival.

BROOKLYN EAGLE

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Yesterday was the anniversary of the organization of Sousa's band.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The Mendelssohn Glee Club has been invited down to Manhattan Beach to play in the sand, wade in the water or do whatever it likes to-day. The club has accepted and will go in force, attend both the Sousa Band concerts and watch the skyrockets go off in the evening.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

If you are fond of Mendelssohn's music, go to Manhattan Beach to-day and listen to the dose Brother Sousa has prepared for you and the likes of you.

NEW YORK HERALD

AUG 3 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MENDLSOHN SINGERS BY THE SEA.

Bandmaster Sousa and the Manhattan Beach management will have as guests to-day the New York Mendelssohn Glee Club, the members of which will attend both afternoon and evening concerts and will also probably look in upon the Pain fireworks in the evening. Arrangements have been made to entertain the guests well, and a feature will be made of Mendelssohn music at the concerts.

CHICAGO HERALD

AUG 4 1893

SUCCESS OF SOUSA'S BAND.

The success of Sousa's concert band at the world's fair is being repeated at Manhattan Beach in an emphatic manner. Whether on a concert tour, amid the great crowds at the world's fair or at the popular resort of Manhattan Beach, in each of which Sousa's band is the successor of the lamented Gilmore, its performances have been continuous triumphs and Mr. Sousa has been in receipt of constant ovations.

After the engagement at Manhattan Beach and the St. Louis exposition is completed the band will make another tour of the country and it is expected that this city will be among the number visited.

The one musical success of the world's fair was made by this band. That Thomas should have engaged it for the entire period of the fair everyone knows. One blast from Sousa's band would be worth more to the exposition than all the music the Thomas-Liesegang-Brand trust could furnish in a year.

NEW YORK MAIL & EXPRESS

AUG 4 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Band at Manhattan Beach played to a very large audience on Sunday last and introduced a new singer whose voice seemed to please those in attendance. Otherwise the music performed was of a very light caliber, even if it was played with admirable dash and precision.

NEW YORK WORLD

AUG 4 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The Mendelssohn Club Visits Sousa.

The members of the Mendelssohn Glee Club were present by invitation yesterday at the Sousa concerts. In compliment to his success the popular bandmaster of Manhattan Beach incorporated in his programmes for the day a number of Mendelssohn compositions. As usual, the concerts were almost doubled in length by the demand for encores.

Sousa Will Go to Chicago.

PROFESSOR J. P. SOUSA.

The Famous Marine Band Director Will Go to Chicago.

Chicago is highly elated, and the city of Washington is correspondingly depressed, over the decision of John Philip Sousa to leave the famous Marine band which he has directed since 1881, and locate in Chicago for the purpose of



there organizing and conducting a great military band. Professor Sousa will be under contract for a term of years to an amusement company, and will receive as remuneration for his services a salary of \$6,000 a year,

besides an interest in the profits of the concern with which he will be connected. There is a guarantee that the great leader's income will be twice as great during the second, third and fourth years as during the first year. In addition to this the syndicate has purchased a half interest in his unpublished compositions and in all that he may write during the next five years.

When Sousa took charge of the Marine band in 1881 it was in a moribund condition, and was the butt of many a minstrel joke. But under the management of the energetic and accomplished Sousa it soon became famous, until today it represents all that is best in military music in the United States. Today no official social function in Washington is considered complete without the Marine band, and as the people at large enjoy the privilege of hearing the music at least twice every week, it is not surprising that they contemplate with regret the departure of the man who has done so much to amuse and instruct them during the last decade.

While Professor Sousa is known principally through his connection with the Marine band, it is a fact not generally known that most of the successful comic operas of recent years contain either overtures, entracte music or marches written by him. His compositions for military bands are known and played in every part of America and Europe. Altogether his original musical compositions will probably not fall far short of 300.

Mr. Sousa's work in Washington had sapped his strength to such an extent that his health was seriously impaired, and at one time it was even rumored that his mind was giving away under the strain. This report proved, fortunately, to be entirely without foundation, and a protracted European trip last summer, with the consequent absence from work, made a "new man" of the popular director, and he has since enjoyed perfect health. It is whispered that in the near future Professor Sousa may compose the music for an operetta if he can find a libretto to suit him. Should he decide to do so, something noteworthy and above the seesaw jingle of the average "comic opera" of the present day may confidently be expected.

WASHINGTON, May 31.—John Phillip Sousa, leader of the Marine Band, has returned, and announces that the bid of the big Chicago syndicate has secured him, and that as soon as he can do so he will leave the organization with which he has made a most enviable reputation.

MUSIC FOR SUNDAY'S VISITORS.

Two Bands Render Choice Selections That Delight the Crowd.

The music during the day was highly appreciated. There was not as much as there is on week-days, but it was of a kind that never fails to draw an American crowd. Sousa's band occupied the south band-stand in front of the administration building all the afternoon, and a crowd was gathered about it until the close of the musical programme.

One great need was never more indisputably shown. All day a crowd stood on the administration plaza listening to the music by the bands. It was entrancing and people were loth to leave before they had heard at least two selections. But they had to go or stand up. Many hired little red chairs of the concessionaires, but most of them had to content themselves with standing. Little children hung on to their parents' hands and complained of being tired. There was no rest for them, however, if they wanted to hear the music.

In the morning the Chicago band gave the following programme:

March, "Tannhaeuser".....Wagner
Overture, "Jubilee".....Weber
Selection, "Martha".....Flotow
Waltz, "El Nova Espanole".....Granado
Passing review, "Episode Militaire".....Dodworth
Serenade.....Schubert
Gavotte, "Enthusiasm".....Bernstein
Paraphrase, "Nearer, My God, to Thee".....Reeves

The programme was magnificently given and many were the encores of the audience.

In the afternoon Sousa captivated the crowd. His programme was as follows, but it was supplemented by at least two encore numbers on the average to each selection:
March, "Queen of Sheba".....Gounod
Overture, "Miner's Dream".....Weber
Selection, "Martha".....Flotow
Selection, "Lohengrin".....Wagner
Waltz, "Jolly Fellow".....Waldteufel
Grand Military Tattoo.....Saro
Selection, "Wang".....Morse
Potpourri, "Concert Trip".....Reckle
Gallop, "Sleigh Ride".....Eilenberg

Sousa has some of the characteristics that made Gilmore beloved of a popular audience, and one is that he favors it with a selection now and then that is not too severe. He gives them a jig or a plantation melody with variations, where the sound of negroes singing and feet shuffling on a sanded floor can be heard. This never fails to arouse enthusiasm in the crowd, and an encore is always the result. Sousa is very accommodating in the matter of responding to prolonged cheers, too. He has made a big place for himself in the hearts of expo-

CHICAGO WANTS SOUSA.

But Manhattan Beach Will Keep Him for the Rest of the Season.

Prof. Sousa, the popular leader of the Manhattan Beach band, was waited upon yesterday by a deputation from the management of the World's Fair to request him to return to Chicago and assume the directorship of the music at the Fair. This is a very high compliment to Mr. Sousa's ability as a conductor.

The Chicagoans in general and the managers of the World's Fair in particular, have become thoroughly tired of Theodore Thomas. "He fails to draw the crowds," they say, "and the expenses connected with his several bands and symphony orchestra are enormous." The Chicago papers, commenting upon Thomas' bands and music say "his bands combined draw about as many people to their stands in a week as Sousa used to play to every afternoon. They seem to be quite successful in disappointing their audiences."

They continue to mourn over the fact that the World's Fair has Thomas and hasn't Sousa. Chicago has the sympathy of New Yorkers, but Manhattan has the band.

SOUSA AT THE BEACH.

A GILMORE MEMORIAL CONCERT NEXT MONTH.

CERTAIN of the leading dailies announced early in the week that on Thursday, the 27th, ult. Bandmaster Sousa would give at Manhattan Beach a concert in *memoriam* of the late Patrick Sarsfield Gilmore, several of the late leader's compositions finding a place on the programme. There was in consequence a larger attendance than usual at the afternoon concert. The day was a perfect one. After the exhausting heat of the previous forty-eight hours, the temperature had experienced a delightful change. Cool breezes came up from the sea and the sun shone brightly, but not oppressively. It was a day of days to spend on the ocean shore.

But there was no Gilmore demonstration. The programme contained no allusion to the man so identified with Manhattan Beach.

"It was a mistake, but only as to date," said Bandmaster Sousa. "I told some newspaper men that during the season I hoped to give some expression of my respect for the memory of Gilmore, though why they specified this particular day, I can't tell."

"Then there will, in time, be a Gilmore testimonial?"

"Oh! yes. I want to announce it in due time, and the band will play 'Death's at the Door,' 'The Columbian Hymn,' and another of Mr. Gilmore's compositions, the '22d Regiment March,' the only three I know of."

Bandmaster Sousa should add to the list the splendid arrangement of "Marching through Georgia," prepared for and played at the funeral of Gen. W. T. Sherman, one of the noblest transfigurations of a popular air ever given by any orchestra.

However, the assembled crowd on the 27th enjoyed a very charming concert. The "Tell" overture, an arrangement from Wagner's "Rienzi," and the Second Hungarian Rhapsody of Liszt were among the leading numbers. For an encore the band gave Sousa's "Washington Post March," which has become very popular. Half a million copies have been sold, and the composer has had the satisfaction of learning that it has been played in far-off Norway as well as in other European countries. The audiences at Manhattan Beach recognize the opening notes and always greet them with welcoming applause. Sousa's band now plays not only with infinite dash, but with great attention to light and shade, and with a delicacy rare indeed in wind bands. Take the rendering, for instance, of Nesvadba's "Lorlei." It is simply perfect.



THE JOHNSON FAMILY VISIT JACKSON PARK IN THE EVENING.

MRS. JOHNSON. "Wot's dat music, Ezwell?"

MR. JOHNSON. "I s'pose hit's de fountains playin'. I h'ead some one say dey's gwain play dis evenin'." (They discover later that it was Sousa's Band)

FROM
TOWN TOPICS, - N. Y.

JUL 13 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MANHATTAN BEACH

Sousa's band, at Manhattan Beach, has jumped into popularity since the first concert. The applause given and encores called for during the first Sunday and Fourth of July were very strong reminders of Gilmore at the height of his popularity. The band plays every afternoon and evening, and prominent vocalists are added Saturdays and Sundays.

NEW YORK EVENING WORLD,

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Manhattan Beach Concerts.

The Sousa Band concerts at Manhattan Beach are to be enriched Saturday and Sunday by songs from Camille D'Arville, Sunday, Signorina Moreska, Saturday, and Confad Behrens both days.

FROM
BROOKLYN EAGLE,

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

"Pierce was whipped when he went on the stage," said Bandmaster Sousa yesterday. "His head may not have been afraid, but his nerves were and his body was not under control. His spine was rigid when he advanced to shake hands. I have seen the same thing in the people who come to see the President in the White House. Half of them are victims of stage fright and they show it in every movement. The expression all goes out of their faces and they advance with rigid spines and make some absurd blunders."

1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

THE STORM BY THE SEA

SOUSA'S JUBILEE GOES ON TO FULL AUDIENCES IN THE RAIN.

The Crowd Was Not Great but It Was on Music Bent—The Fireworks Man in Hard Luck—The Bandmaster's Itinerary—Canarsie Water and Wind Swept—A Dull and Darksome Day for Rockaway.

The jubilee makers at Manhattan Beach were not in the best of spirits on Saturday and yesterday. There was just a little too much rain to make it pleasant for seaside sojourners, although up to about 5 o'clock in the afternoon of Saturday the trains were loaded that went to Coney Island, greatly diminishing after that hour on account of the threatened downpour of rain, which later arrived in great shape, driving hundreds home.

But the rain did not interfere materially with the music amphitheatre, as it was crowded with enthusiastic audiences at the four concerts given during the two days, showing that Sousa's popularity is becoming fixed. He is certainly a great bandmaster, well worthy to step into the place so sadly made vacant by the sudden death of Mr. Gilmore. The programmes arranged were of a high order of merit, and the soloists were the same as on Thursday and Friday, with the exception of Miss Nice Moreska, whose place was filled by Miss Lily Post, and most acceptably too. Herr Conrad Behrens, Miss Post, Miss Jennie Dickerson, Signora Michaelena and Sartori were heard in the "Lucia" selection, and they were applauded to the echo. Encores were frequent, and when "The Star Spangled Banner" was played people rose in their seats and cheered, the original number receiving five encores. Too much cannot be said for Sousa and his band, as he and the management do the last best thing to give the public fine concerts.

The weather sat the heaviest upon Pain, the fireworks man. So far as the jubilee is concerned he has not profited much. The weather during the season has not interfered, but four nights with the fireworks show and these happened to be Saturday nights, which is usually worth two of the others in point of attendance. But the jubilee will be repeated on the corresponding nights this week, and Pain promises to get "hunk" by giving such an exhibition as will attract the multitude.

A vivid red had prevailed to paint the West Brighton end of the island for several days last week, but with the going away of the firemen and the coming of the rain what there appears to be a deathlike stillness set in. Abbreviated skirted women had a rest, dogs went forth without great fear of the sausage man, the barrel organ had a cold, and life became worth living, although, of course, sufficient of the manifold death-dealing attractions kept going to forbid the possible thought of a "magnificent and ponderous funeral."

Sunday, September 3, will be the last day of Sousa and his band at the beach this season. On Monday they start for the St. Louis Exposition, opening there on the 6th and continuing until October 21. After this date they start on a tour of the country. During the winter they will be in New York City.

MANHATTAN BEACH

The fine weather of last week induced large crowds to visit Manhattan Beach. The season promises to be an excellent one. The Music Amphitheatre has been doing a very large business. Sousa has surely caught the music-loving portion of our community. Every number is encored, and Sousa always yields in a very graceful manner, but the band have to work. Two hours' steady playing is nothing unusual. The introduction of famous vocal artists in the Saturday and Sunday concerts is a feature that is thoroughly appreciated. The fireworks seem to be steadily increasing in popularity, if the size of the audience each night is any criterion. The Storming of Vicksburg and the fireworks after the performance are very fine, indeed.

NEW YORK MAIL & EXPRESS.
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

The management of the concerts at Manhattan Beach are determined to give the public as good performances as it is in their power to present. Last week the Mendelssohn Glee Club gave several selections on Thursday evening, and on Saturday and Sunday, in addition to Sousa's Band, which played in its accustomed fine form, the attraction was the singers from "The Bostonians." Eugene Cowles, of the "Robin Hood" cast, brought down the house with his popular "Anvil" song, with anvil accompaniment. Sousa's Band will give concerts in the principal Eastern cities during the winter.

Minneapolis, Minn., Spectator.
 AUG 18 1893
 Note 189

Sousa's Concert Band is reported to be making a great hit at Manhattan Beach, N. Y. The ensemble of the organization is excellent, while the soloists rank among the most brilliant band musicians in the world. Sept. 4, the engagement at the Beach comes to an end, and the band will at once start for St. Louis, Mo., where it will play at the Exposition until Oct. 21. A tour of the principal cities is then to be made, and it is quite probable that Minneapolis will be favored.

NEW YORK TIMES.
 AUG 15 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS
 EXEMPTIONS ONLY.

Sousa's Jubilee.
 Sousa and his great band, together with Signorina Moreska and Lily Post, sopranos; Jenny Dickerson, contralto; Signor Michaelena, tenor; Conrad Behrens, bass; the Wilfred Waters Madrigal choir boys, will give a grand festival at Manhattan Beach from Thursday until Sunday evening next inclusive. Such a delightful musical spread during the summer music famine is enough to make one's musical mouth water and one's musical ears tingle with delightful anticipation.

NEW YORK TIMES.
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

MUSIC AT MANHATTAN BEACH.

From Manhattan Beach comes the welcome news that Sousa and his band, assisted by a host of vocalists, notably Moreska and Lily Post, sopranos; Jenny Dickerson, contralto; Michaelena, tenor; Conrad Behrens, bass, together with the Wilford Waters Madrigal Choir boys and others, will give a great festival, beginning with Thursday next, and continuing four days.

NEW YORK POST

AUG 15 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

Music at Manhattan Beach.

"Four Festival Days" of music will be given by Sousa and his band at Manhattan Beach from Thursday until Sunday evening next, assisted by Signorina Mouska and Lily Post, sopranos; Jenny Dickerson, contralto; Signor Michaelena, tenor; Conrad Behrens, bass; the Wilford Waters madrigal choir boys, and others.

NEW YORK NEWS
 AUG 15 1893
 DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

Manhattan Beach will resound the current week with the grand harmonies of a musical festival, at which Sousa and his band will be assisted by such superior artists as Lily Post and Signorina Mouska, sopranos; Jenny Dickerson, contralto; Signor Michaelena, tenor; Signor Sartori, baritone; Conrad Behrens, bass; the Wilford Waters Madrigal Choir Boys, etc.

NEW YORK COM ADVERTISER
 AUG 15 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
 ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

FOUR FESTIVAL DAYS.

Musical Treat at Manhattan Beach Under Sousa's Conductorship.

Thursday and the three following days of the current week will be filled full of delightful and varied festival melody at Manhattan Beach. Of course, Sousa will be the director, assisted by his great band and such excellent artists as Signorina Moreska and Lily Post, sopranos; Jenny Dickerson, contralto; Signor Michaelena, tenor; Conrad Behrens, bass; the Wilford Waters Madrigal Choir Boys and others. There will be especially fine band numbers, interspersed by vocal solos, duets and concerted numbers of a brilliant and varied character. This festival will be an oasis in the musical Sahara of the heated season and will be an undoubted success.

NEW YORK EVENING SUN.
AUG 15 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

Sousa's Band, at Manhattan Beach, gave an admirable programme at their concert last night. The numbers of his programme are changed at every concert. The "Siege of Vicksburg" continues to attract large crowds.

NEW YORK EVENING SUN.
AUG 15 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

It is said at Manhattan Beach that Sousa's Band will, from Thursday next until Sunday evening, conduct a festival, assisted by such vocal artists as Signorina Moreska and Lily Post, sopranos; Signor Michaelena and Lily Behrens, bass, and the Wilfred Waters madrigal choir boys.

BROOKLYN EAGLE
AUG 15 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

To-night will be the first of the jubilee nights at Manhattan beach, and, after the "Storming of Vicksburg," one of the greatest displays in pyrotechnics will be given that has been seen this season. In addition to the aerial display and the regular Thursday programme, special fire portraits of the past and gone favorites of the great band leaders who have led at the Manhattan—Gilmore and Cappa—with the reigning favorite Sousa, will be presented.

BROOKLYN EAGLE
AUG 15 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA'S JUBILEE BEGINS.

Sousa begins his big festival at Manhattan beach this afternoon and continues it until Sunday evening. He has secured plenty of distinguished vocal artists to aid him, together with Waters' Madrigal choir boys. Great crowds are expected.

NEW YORK COMM. ADVERT.
AUG 15 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

The First Night of Manhattan's Jubilee.

This will be the first night of the music festival at Manhattan Beach, and after the "Storming of Vicksburg" a specially attractive exhibition will be made in Pain's outdoor theater by way of an inaugural welcome to the festival, which will last four days. Among the many devices will be one in honor of the two great bandmasters who have made Manhattan Beach noted for their musical feasts. Gilmore and Sousa will be shown in mammoth fire pictures. In addition to these 2,000 rockets will be sent up, 500 shells exploded, a sea of fire revealed, a trip to Mars suggested, the essence of moonlight described, a prismatic chromotype shown and the World's Fair fire novelties be put on exhibition.

NEW YORK TELEGRAM
AUG 17 1893

This will be the first jubilee night at Manhattan Beach. After "The Storming of Vicksburg," in Pain's open air theatre, a superb programme of pyrotechnics, different from any given this season, will be offered to the public, as well as portraits in fire of Sousa, Gilmore and Cappa—three men whose names, so far as music is concerned, will be for years associated with Manhattan Beach. In addition a repetition of the grand aerial display is promised. Taken altogether the evening's programme will be on a more elaborate scale than any offered this season.

NEW YORK NEWS
AUG 17 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The Jubilee of Music and Fireworks begins to-night at Manhattan Beach. In Sousa's bandstand as well as in Pain's outdoor theater the programme of music and fireworks will be unusually brilliant. Mr. Pain has arranged a display to follow the "Storming of Vicksburg," which promises to excel anything he has offered the public thus far this season. The old favorites of the bands of Gilmore and Cappa will have their portraits set in fire, and Sousa, the third of a brilliant trio of musicians, will also have his picture in fire. The aerial display will be on a most elaborate scale.

NEW YORK MAIL & EXPRESS
AUG 17 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

THE MANHATTAN BEACH JUBILEE.

A wonderfully brilliant display of fireworks is promised for to-night in Pain's out-door theatre at Manhattan Beach, after the "Storming of Vicksburg," by the way of honoring the inauguration of the first musical jubilee given here under the direction of Sousa. For fourteen years Gilmore led the band at the beach. To recall his memory a mammoth portrait of the veteran will be set in fire and this will be succeeded by an equally fine picture of Sousa. It will be the old and the new—the present and the past. This, however, will be only one feature of the programme. A new device called Gold vs. Silver, the World's Fair novelties, the essence of moonlight, and "A Trip to Mars" will be among the many features. About two thousand rockets and five hundred shells will be sent up in the air during the night.

Sousa's festival begins at Manhattan Beach to-day. A large number of vocalists have been engaged for the occasion.

NEW YORK EVENING WORLD
AUG 17 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Opening Night of Manhattan Jubilee.

This will be the first night of the Jubilee at Manhattan Beach, and in honor of Sousa's first season here Mr. Pain has arranged an extraordinarily brilliant pyrotechnic display to follow the "Storming of Vicksburg." The World's Fair novelties in pyrotechnics, "A Trip to Mars," the "Essence of Moonlight," a new device called "Gold vs. Silver," and about twenty other specialties are on the programme. Two mammoth fire pictures, designed to represent the old and the new, will show Gilmore and Sousa in strong relief.

NEW YORK SUN
AUG 17 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Festival Begins To-day.
Sousa will undoubtedly crowd a great deal of fine music in his four festival days at Manhattan Beach, the first of which is to-day. He and his band will be aided and abetted by many eminent vocalists and by Waters' Madrigal boys.

NEW YORK SUN
AUG 17 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

At Manhattan Beach Sousa's famous band, with many fine vocalists and Madrigal choir boys, will give a series of musical festivities for four days, beginning this afternoon. Director Sousa is exceedingly popular, and this event should be a big success.

NEW YORK SUN
AUG 17 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Manhattan Jubilee of Fireworks and Music.

This evening will inaugurate the series of jubilee nights at Manhattan Beach. Music and fireworks will be the great features of the festival. Sousa and Pain will endeavor to rival one another in the brilliancy of their exhibitions. In the great outdoor theater a particularly elaborate programme of pyrotechnics has been arranged to follow the "Storming of Vicksburg." Out of compliment to Sousa, who now leads the band at the Beach, Mr. Pain will set up his portrait in fire, and associated with him will be the fire pictures of the popular P. S. Gilmore and the favorite Cappa. While the living are honored the memory of those who have passed away will be called to mind affectionately. The programme for the night will be the most elaborate yet given to the patrons of Manhattan.

NEW YORK TELEGRAM
AUG 17 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.

ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

which contains his music and costumes.
The sluggish musical pulse of the New York public is kept very much alive during the perspiring season by Bandmaster Sousa, who will make "four festival days" at Manhattan Beach, from Thursday until Sunday night, resound with the exhilarating music of his band, supplemented by such excellent vocal soloists as Signorina Moreska and Miss Lily Post, sopranos; Jenny Dickerson, contralto; Signor Michaelena, tenor; Conrad Behrens, bass, and the Wilfred Waters madrigal choir boys. Sousa, with the splendid material at his command, may be trusted to make these four days memorable in the musical annals of the Beach.

NEW YORK TRIBUNE

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION

Sousa and his band will be assisted by several vocal soloists at the festival which begins at Manhattan Beach to-day and lasts until Sunday evening.

NEW YORK HERALD

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA MUSICAL FESTIVAL.

The four days Sousa festival concerts will begin to-day at Manhattan Beach. The programme for to-day includes the overture to "Der Freischutz" and the finale of "I Lombardi." Signor Fernando Michelena will sing the tenor solo "This Flower," by Bizet. After the fireworks a second programme will be given at nine P. M. A characteristic piece, "In a Clock Store," by Orth, is to be given.

NEW YORK TIMES

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Opening of Manhattan's Jubilee.

The Jubilee of Music, an annual event, will begin at Manhattan Beach to-night, and in Pain's Outdoor Theatre it will be celebrated in befitting style after the "Storming of Vicksburg." The memory of P. S. Gilmore will be recalled in a mammoth fire picture, and after it will be shown the portrait of Sousa. Gold versus Silver will also have a prominent place. The World's Fair novelties, floating designs, the Essence of Moonlight, and a Trip to Mars are also among the features of the twenty devices prepared. Two thousand rockets will light up the air and 500 shells will be exploded.

NEW YORK ADVERTISER

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Opening of Sousa's Festival.

Sousa's festival at Manhattan Beach opens to-day and continues until Sunday night. The band will be re-enforced by some vocal talent, including Signorina Moreska, Miss Jennie Dickerson, Signor Michelena, Conrad Behrens, Signor Sartori, the Madrigal Choir boys and others. As Mr. Sousa goes to St. Louis early next month lovers of band music should not miss this opportunity to hear the leading band of America. The programmes for to-day are exceedingly tempting. Here are some numbers selected from the bill: The overture of "Der Freischutz," suites by Tchaikowsky, ballet music by Rubinstein, introduction to the third act of "Lohengrin," intermezzo from "Il Pagliacci," selections from "Robin Hood," the characteristic piece, "In a Clock Store," and others. The attendance for August is the best on record up to date.

NEW YORK TIMES

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
Sousa's Four Days' Festival.

Bandmaster Sousa continues to-day his success of yesterday's inauguration of his four festival days at Manhattan Beach. Sousa and band are as great as ever. The assisting vocal artists to-day will be Moreska, Dickerson, Michelena, Sartori, Behrens, and the Madrigal Choir boys.

NEW YORK TRIBUNE

AUG 18 1893

MUSIC FESTIVAL AT MANHATTAN BEACH.

The musical festival at Manhattan Beach began yesterday and will be continued through Sunday. Afternoon and evening concerts are given by Sousa's Band, with Miss Lily Post and Signorina Moreska, sopranos; Miss Jennie Dickerson, contralto; Signor Michelena, tenor; Signor Sartori, barytone; Conrad Behrens, basso, and the Wilford Waters madrigal choir boys. An unusually fine exhibition of fireworks was given last night in connection with Pain's "Siege of Vicksburg." This and the concerts of the day and evening were all largely attended.

FROM

NEW YORK HERALD

AUG 18 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MUSIC JUBILEE AT MANHATTAN.

Sousa's Band Plays to Six Thousand Persons and Prominent Artists Appear.

The four-day musical festival at Manhattan Beach opened well yesterday afternoon. Sousa's Band was in excellent trim and the first piece on the programme was followed by a round of applause. Some six thousand people were in the audience.

Mr. Conrad Behrens sang well an aria from "The Magic Flute," and Miss Jennie Dickerson's contralto solo, the "Mignon" gavotte, was a success.

The remainder of the afternoon's programme consisted of "The King's Lieutenant," Tilt; suite "Cosi Noisette," Tschakouski, a, "Trepal," b, Chinese dance, c, The Miriltens, Intermizzoi, "Bal d'Enfants," Jaxone; introduction to third act of "Lohengrin," "La Toupie," Gillet; "Barn Dance," Perdue; descriptive piece, "A Cavalry Charge," Luder; quartet from "Martha," "Good Night," Flotow, Signorina Moreska, Miss Dickerson, Signor Michelena, and Herr Behrens; fantasia for choir and band, "Erin," Basquit; Madrigal, choir boys and the band. The picturesque feature of the afternoon performance was the choir boy singing. It could not be said to have been especially strong, but as a novelty it scored a success.

The evening programme was not less attractive, and the sextet from "Lucia," in which appeared Signorina Moreska, Miss Dickerson, Signor Michelena, Herr Behrens, Signor Sartori and Mr. Mauton, was greatly appreciated. Among the other selections were "Petit Tambour et

Vivandiere," Rubenstein; inter mezzo, "Marie," Warwick Williams; finale to "I Lombardi," Bizet; characteristic piece, "In a Clock Store," Orth, and intermezzo, "Il Palliacci," Leoncavallo.

Signor Fernando Michelena, who was in excellent voice and sang the tenor solo, "This Flower," of Bizet, and that ever popular "Ave Maria," of Luzzi, was admirably sung by Signorina Nice Moreska. The artists who will appear during the week are Robert Messenger, Miss L. Post, Herr Behrens, De Wolf Hopper, Signor Sartori and Herr Lucet.

NEW YORK WORLD

AUG 18 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

OPENING OF SOUSA'S FESTIVAL

A Varied and Attractive Programme Presented at Manhattan Beach.

Sousa's four festival days were inaugurated at Manhattan Beach yesterday in the most auspicious manner. The programmes were varied and attractive, the vocal soloists won deserved applause, and it is needless to say that the band gave the usual pleasure to its highly entertained audiences. The vocal soloists for to-day's concerts are: Moreska, Dickerson, Michelena, Sartori, Behrens and the Madrigal Choir boys. Among the instrumental selections the following are to be noted: Grieg's "Peer Gynt" suite, the Paderewski "Minuet," Massenet's "Harlequin's Serenade" and several Wagner numbers.

NEW YORK AMERICA

AUG 18 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Concerts Appreciated.

Sousa's band was the attraction at Manhattan Beach yesterday. The opening of his four days' musical festival was all that could be desired, and spontaneous applause greeted the renditions of his orchestra and the assisting sextette of vocalists. To-day's programme, both afternoon and evening, include admirable selections from operatic and classic masterpieces, and the madrigal choir boys in selections.

FROM

NEW YORK ADVERTISER

AUG 18 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Amusement Notes.

The first of Sousa's "Four Days' Festival" at Manhattan Beach attracted large crowds of enthusiastic people yesterday. The concerts were strong both in the band and the vocal numbers. To-day's assisting vocalists are Moreska, Dickerson, Michelena, Sartori, Behrens and the Madrigal Choir boys.

FROM

NEW YORK TRIBUNE

AUG 19 1893

SECOND DAY OF THE MUSICAL FESTIVAL.

The warm and pleasant weather again brought crowds of people to the musical festival at Manhattan Beach yesterday, and they were well entertained by Sousa's band and the assisting soloists. In the afternoon Fernando Michelena sang a romanza from "Martha," and, with Conrad Behrens, the duet "The Pilgrims," from the same opera. Signorina Nice Moreska gave Ardit's "L'Estasi Valse," and the Madrigal Choir Boys sang "Auld Lang Syne" and Crowe's "Fairy Voices." At the evening concert Mr. Behrens sang from "The Marriage of Figaro," Miss Jennie Dickerson was heard in the flower song from "Faust," the Madrigal Choir Boys gave "The Song of the Hop-Pickers," and the programme ended with the "Good Night" from "Martha," sung by Signorina Moreska, Miss Dickerson, Signor Michelena and Mr. Behrens. The band, of course, gave numerous selections at both concerts. The festival will be continued to-day and to-morrow. A fine exhibition of fireworks will be given to-night in connection with Pain's "Siege of Vicksburg."

Chicago Office, W. C. ... New York
Washington Office, ... Como Building
147 C. St., N. W.

AUG FROM 18 1893

Jubilee Display at Manhattan Beach.

On account of the threatening storm Thursday evening a curtailment had to be made in the jubilee display of fireworks which was arranged to follow the "Storming of Vicksburg" in Pain's Outdoor Theatre at Manhattan Beach. Thousands were disappointed in consequence. This evening, therefore, the programme will be carried out with a few additions. The fire portraits of Gilmore and Sousa will be given for the last time. Judging from the way Gilmore's picture was received last night his memory is still green in the minds of those who visit Manhattan Beach.

NEW YORK TELEGRAM.
AUG 19 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Festival at Manhattan Beach.
Excellent programmes have been prepared for to-day and to-morrow at Manhattan Beach for the concluding days of the festival. Sousa's band will to-night give selections from Weber, Gounod, Suppe, Flotow and other noted composers. In addition, Signor Michelena, Lilly Post, Miss Dickerson and Herr Behrens will be heard in operatic selections. The fireworks programme is an elaborate one. To-morrow, afternoon and evening, Sousa's band will play, and among the soloists will be Herr Behrens, Jennie Dickerson, Signor Michelena, Lilly Post, De Wolf Hopper and Signors Manton and Sartori, with the Madrigal choir boys in addition.

NEW YORK PRESS
AUG 19 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Closing Nights.
There will be an unusually big display of fireworks at Manhattan Beach this evening, and to-morrow will conclude the week of Sousa's Band festival. The programmes are of the highest possible grade, and merit the attention with their skillful interpretation by this remarkable band—of every lover of choice music. The best composers are plentiful in the bill, while unusually good soloists are a feature. De Wolf Hopper will sing to-morrow.

NEW YORK EVENING SUN.
AUG 19 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

LIVING AND SIGNOR DOREMI WILL BE APPEAR.
A four-day musical festival was begun by Sousa's Band at Manhattan Beach on Thursday night. Two concerts occur each day. The soloists are Miss Lillie Post, Miss Dickerson and Messrs. Michaelena, Manton, Sartori and Behrens. At the "Siege of Vicksburg" to-night there will be an especial fireworks display.

NEW YORK RECORDER.
AUG 19 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa at Manhattan recalls vividly the good old days of Gilmore at the same attractive spot. It is gratifying to record that Sousa has made a distinctly unique record, personal and professional, by his cordial indorsement by the multitudinous and especially on the Sabbath, is the best evidence of the wisdom of his selection as a successor to the one and only lamented Patrick S. Mr. Silleck tells me that at no time in the history of the island has the attendance in the music pavilion been greater than now, and there is every reason why the directory should congratulate itself on the arrangement made with Sousa and his admirable band.

Brooklyn Eagle
Aug 19 1893

SOUSA AT MANHATTAN.

Last Night's Concert—Something About the Bandmaster's Style.

The four festival days announced at Manhattan Beach have proved artistically and financially successful, judging from the crowds of people who filled every seat and the aisles of the large and seasonably appointed amphitheater, presided over by John Philip Sousa and his competent and well-drilled force of musicians. The programme last night included selections from Wallace, Massenet, Gounod, Rossini, Balfe, Mozart, Wagner, Flotow, Steck, Suckley and an original humorous production, "The Stag Party," by the talented leader, who is fast acquiring fame by the genius he has displayed as a composer and adapter of popular themes suited to the wants of the times.

The managers of Manhattan Beach did well to invite Mr. Sousa to take charge of these concerts. He is a strict disciplinarian, who possesses an accurate knowledge of the capacity and tone character of every known orchestral instrument. His style of interpretation is peculiarly and essentially his own. He follows no tradition, imitates no known model, preferring to hold himself entirely unimpaired by the common-place methods of some of his predecessors. In other words, he is John Philip Sousa, autocratic, a man of brains and decidedly original, and these rare qualities have made him a power among the people. Exception may be taken to some of his tempi by those who have been trained in a different school, but no genuine musician will deny that the result proves satisfactory.

The Wallace overture was faultless in the equality of its tone power, the promptness of attack and release, and the peculiar significance lent to the soli parts as occasion demanded. The fugati phrase, one of the most picturesque of its gifted composer, surprised and delighted every one by the intelligence with which it was directed, and the prompt response to his beat. The "Bohemian Girl" overture not only riveted the attention of those within, but also attracted and commanded the admiration of outsiders, who flocked by hundreds to the vicinity of the hall to drink in the well-remembered themes, and as the pretence subsided the applause was loud and prolonged, and could only be silenced by a further contribution.

The "Lohengrin" number, which epitomizes all that is worthy of praise in that greatest of all modern productions, was executed with exceptional power, and provoked, as it deserved, loud applause and a persistent encore, which was responded to by the substitution of Handel's "Largo," which stands to-day as ever without a successful rival. In this the tone graduation was so perfect as to convey the impression that the orchestra was a string and reed, rather than a brass combination. The "Jolly Blacksmith," picturesque and melodic, is descriptive of the surroundings of a village blacksmith's smithy, and the clang on the anvils, intermingled with the songs of the feathered tribe as they chirp and twitter, are marvelously reminiscent of country life.

Miss Jennie Dickerson, contralto, or, more correctly speaking, a mezzo, sang the "Flower Song," from "Faust," with admirable expression and dramatic insight, but is lacking in power, but this in no sense interfered with her ability to command the approval of the audience, which insisted upon an encore.

Mr. Conrad Behrens, who possesses a superb bass voice, merging upward to the baritone register and covering with ease two octaves, showed to conspicuous advantage in the number from "Figaro," which has always been regarded as one of the most trying and difficult tasks ever written by the illustrious Mozart, whose only fault was that he wrote in utter disregard of the capabilities of ordinary singers. In this Mr. Behrens scored a triumph. No matter how exacting the phrase he conveyed the impression of holding in reserve an adequate supply of tone power at which none could avail. The vocal gem of the evening, however, was the exquisite quartet from "Martha," by Flotow, which was so beautifully sung by Signorina Moreska, Miss Dickerson, Signor Michelena and Mr. Behrens, as to send the audience away, longing for more.

AUG 19
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MUSIC AT MANHATTAN.

The Great Four Days' Festival Ends With a Dash To-morrow.

Sousa has made a great hit at Manhattan this summer—the great musical hit of the season. The "Four Days' Festival" ends to-morrow evening in a blaze of glory. There will be six eminent soloists aiding the grand ensemble this afternoon and evening and to-morrow evening De Wolf Hopper lends his voice to the windup. Of course, the success of this festival promises a second, which will doubtless begin on Thursday next.

Following is the programme for to-morrow afternoon:

- Overture—"William Tell".....Rossini
 - First Dance of the Bayaderes.....Rubinstein
 - Bass solo—"Infelice" (Herauld).....Verdi
 - Herr Conrad Behrens.
 - Tarantella Fantastique.....Gilder
 - Grand Scene—"Blessing of the Poignards".....Meyerbeer
 - Trombone section, Messrs. Pryor, Lyons and Williams.
 - Contralto solo, Brindisi—"Lucretia Borgia".....Donizetti
 - Miss Jenny Dickerson.
 - a. Berceuse—"Dodelinette".....Gounod
 - b. A Dance of Trinidad—"Bamboula".....Grant
 - Ballet music—Rosamunde first number. Schumann
 - Humoresque—"The Stonebreakers and Lottie Collins".....Kling
 - A street band begins to play near a corps of stonebreakers. Entranced by the "Tar-ra-ra Boom-de-ay," they join in and keep time with their hammers to the tooting of the band.
 - Sextet from "Lucia".....Donizetti
 - Miss Lilly Post, Miss Dickerson, Signor Michelena, Manton, Sartori and Herr Behrens.
 - Concert waltzes—"Fairy Voices".....Crowe
 - Madrigal choir boys and the band.
- In the evening the soloists will be De Wolf Hopper, Miss Dickerson, Miss Lilly Post, Signor Michelena, Signor Sartori and Herr Behrens.

NEW YORK RECORDER.
AUG 20 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA'S BAND.

Mr. Sousa will make a brilliant ending of his "Four Days' Festival" at Manhattan Beach this afternoon and evening, assisted, as vocal soloists, by Lilly Post, Jenny Dickerson, Sig. Michaelena, Sig. Sartori, Herr Behrens and De Wolf Hopper, who again volunteers his services out of compliment to Mr. Sousa. So successful have been these "Four Festival Days" that another series is promised at the end of the present week.

NEW YORK PRESS
AUG 20 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Festival.

Bandmaster Sousa's festival at Manhattan Beach has been brilliantly successful, and large audiences have indorsed his efforts and those of his vocal assistants by an abundance of hearty applause. The combination of attractions now going on at the beach are appreciated by the people to the full. The assisting soloists are Moreska, Dickerson, Michaelena, Sartori, Behrens and the Madrigal choir boys. The programme to-day will be particularly good and varied. Sousa has made a great name for himself in this cosmopolitan district this season.

NEW YORK SUN.

AUG 20 1893

Sousa's Concerts To-Day.

De Wolf Hopper will appear at the final concerts of Sousa's festival at Manhattan Beach to-day. Varied programmes will be presented. Sousa's festival has been so successful that another is contemplated, beginning next Thursday.

NEW YORK HERALD.

AUG 20 1893

PLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's "Four Festival Days" at Manhattan Beach will conclude this afternoon and evening. Six vocalists, besides De Wolf Hopper, who volunteers for the occasion, will add their efforts to those of Sousa and the band. A second festival will probably begin on Thursday.

NEW YORK TRIBUNE.

AUG 20 1893

PLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MUSIC AT MANHATTAN BEACH.

PROGRAMMES FOR THE END OF THE MUSICAL FESTIVAL TO-DAY—DE WOLF HOPPER TO SING.

The two concerts to-day at Manhattan Beach will end the musical festival, which has been attracting unusually large crowds. The soloists of yesterday were Miss Lilly Post, Conrad Behrens, Miss Jenny Dickerson, Herbert Clark, Fernando Michelena and Robert Wessinger. Mr. Behrens sang "The Heart Bowed Down" at the afternoon concert and Miss Dickerson and Signor Michelena gave the duet, "Home to Our Mountains," from "Il Trovatore." In the evening Signor Michelena sang "Salve di Mora," Miss Post sang "Mia Picciarella" and the concert ended with the quartet from "Rigoletto," sung by Miss Post, Miss Dickerson, Signor Michelena and Mr. Behrens. Sousa's Band gave selections from Thomas, Massenet, Rubenstein, Czibulka, Kolling, Weber, Ellenberg, Ponchielli, Suppe, Heindel, Dellinger and Gottschalk.

To-night De Wolf Hopper will be added to the list of soloists. This afternoon the following programme will be given:

Overture, "William Tell".....Rossini
First Dance of the Bayaderes.....Rubenstein
Bass solo, "Infelice" ("Ernani").....Verdi
Conrad Behrens.
Tarentella Fantastique.....Gilder
Grand scene, "Blessing of the Poignards".....Meyerbeer
Trombone selection, Messrs. Pryor, Lyons and Williams.
Contralto solo, Brindisi—"Lucrezia Borgia".....Donizetti
Miss Jenny Dickerson.
Berceuse, "Dodelnette".....Gounod
A Dance of Trinidad, "Bamboula".....Grant
Ballet music, "Rosamund".....Schumann
Humoresque, "The Stonebreakers and Lottie Collins".....Kling
Sextet from "Lucia".....Donizetti
Miss Lilly Post, Miss Dickerson, Signor Michelena, Manton, Sartori and Mr. Behrens.

In the evening the programme will be as follows:

Overture, "Pique Dame".....Suppe
Tenor solo, "Then You'll Remember Me".....Balfé
Signor Michelena.
Ballet suite, "William Tell".....Rossini
Duet from "Favorita".....Donizetti
Miss Dickerson and Signor Sartori.
Hungarian Rhapsody, No. 2.....Liszt
Grand scene, "Tannhäuser".....Wagner
Soprano solo, "Dear Heart".....Gómez
Miss Lilly Post.
Humoresque, "The Green Eyed Monster in the Band".....Godfrey
Barytone solo, "Thy Sentinel Am I".....Watson
De Wolf Hopper.
Morceau de genre, "Kermesse de St. Cloud".....Roedel
Sextet, "Faci".....Donizetti
Miss Post, Miss Dickerson, Messrs. Michelena, Manton, Sartori, and Behrens.

SOUSA'S CONCERTS AT MANHATTAN.

This afternoon and evening will conclude at Manhattan Beach Bandmaster Sousa's "Four Festival Days." The sextet of soloists previously mentioned will be supplemented to-day by De Wolf Hopper, who again cordially volunteers his services as a compliment to Bandmaster Sousa. The success attending this festival makes probable another series beginning on Thursday of the present week.

NEW YORK HERALD.

PLICATION. DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MANHATTAN'S FESTIVAL.

Thousands of Persons Gather at the Beautiful Beach—The Musical Eden.



THE musicians of New York have been in their element this past week at Manhattan Beach. They have just owned the place—hotels, pavilions, railroad, concert hall, fireworks, summer girls and all. The great Sousa Jubilee began on Thursday and has progressed at a phenomenally successful percent, age ever since. The Beach meantime has swarmed with musicians. Small and great, large and mediocre, tall and short, talented and appreciative, fat and thin, beautiful and ugly they have descended upon the white sands and ocean borders of Manhattan Beach and shown the ordinary visitor there what queer things artists do when they get together and have enough to eat and wear.

Mr. Sousa has been a central attraction and he probably was never so glad that he has been blessed with a fine face and figure. He has been blazed at, laughed at, cried at, clapped at and thoroughly picked to pieces since the jubilee opened and he began to wield his baton. But one and all of his musical confrères agree that he is fully as great as Gilmore and deserves as much notice. He is certainly getting it now, but the supreme question is, will he get it in the future?

Among the famous artists who appeared on the opening day were Herr Conrad Behrens, Signor Fernando Michelena, Signorina Nice Moreska, Signor Sartori, Mr. Manton and Miss Jennie Dickerson.

The programme for to-day (Sunday), given out especially for the HERALD, includes: Overture, "William Tell," Rossini; "First Dance of the Bayaderes," Rubinstein; bass solo, "Infelice" ("Ernani"), Verdi, Herr Conrad Behrens; Tarentella Fantastique, Gilder; grand scene, "Blessing of the Poignards," Meyerbeer; trombone selection, Messrs. Pryor, Lyons and Williams; contralto solo, Brindisi "Lucrezia Borgia," Donizetti, Miss Jenny Dickerson; Berceuse, "Dodelnette," Gounod; D A Dance, of Trinidad, "Bamboula," Grand; humoresque, "The Stonebreakers and Lottie Collins," Kling (a street band begins to play near a corps of stonebreakers; entranced by the "Ta-ra-ra, Boom-de-ay" they join in and keep time with their hammers to the tooting of the band), and a sextet from "Lucia," Donizetti, Miss Lilly Post, Miss Dickerson, Signor Michelena, Manton, Sartori and Herr Behrens.

In the evening the exercises will include overture, "Pique Dame," Suppé; tenor solo, "Then You'll Remember Me," Balfé, Signor Michelena; ballet suite, "William Tell," Rossini; duet from "Favorita," Donizetti, Miss Dickerson and Signor Sartori; Hungarian rhapsody No. 2, Liszt; grand scene, "Tannhäuser," Wagner; soprano solo, "Dear Heart," Gómez, Miss Lilly Post; humoresque, "The Green Monster in the Band," Godfrey (the members of the band, jealous of each other's accomplishments, make a trial of their skill); barytone solo, "Thy Sentinel Am I," Watson, Mr. De Wolf Hopper; morceau de genre, "Kermesse de St. Cloud," Roedel; sextet, "Lucia," Donizetti, Miss Post, Miss Dickerson, Signor Michelena, Manton, Sartori and Herr Behrens. Besides the musical festival there has been much in the way of social entertainment to attract tourists.

NEW YORK RECORDER.

PLICATIONS OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MICKEY FINN AND SOUSA

The Celtic Historian in Actual Conversation with the Leader.

MICKEY ASKS HARD QUESTIONS.

The Oboe and the Surasophone—Miguel as a Composer—Opening the Band Director's Mail.

"Actual conversations," they call them. Two min that have made reputations for themselves as liars on paper sit down over a glass of beer and talk nonsense to each other. Then they print the nonsense in a magazine and get \$20 a page for it. That's an "actual conversation." It's a great game, so 'tis. So I says to meself the other day: "What's the matter wid Mickey Finn havin' an 'actual conversation' wid some grate man like himself?"

So thin I was looking around for a ciliated man that had sinse, and who should come into me head but Sousa, the bandmaster at Coney Island. So I wrote a postal card to him, axin' meself to dinner at his expinse, and away I goes wid a free pass in me pocket to Manhattan Beach. Well, whin I got thare, I gev me card to a black nagur as was waiting in the hallway, and he kem back in a little while as polite as ye plaze, saying:

"If Mither Finn will walk up to the parlor, Mither Sousa will jine him in waz minute."

So I gev the nagur a quather—ye have to be in sthyle whin ye're going to thim fancy waterin' places—and walks into the parlor and sits down in a chair that was soft as a feather bed, and looks out of the windy on the salt say and the beautiful leddies on the shore, whin who should come in but the lad himself, wid black galways and black eyes like a Spaniard.

"Have I the honor of speaking to the Hon Michaelis Finn, Esq.?" says he, making a military salute as if I was the Colonel of the Sixty-ninth.

"Ye have," says I, ducking me head like Doolan's rooster whin he's picking up corn. "Well," says he, "I hope I shall have the pleasure of your company at luncheon."

"Faix," says I "Professor, me time is valuable. I dunno have I time to ate or no,"



WE HAVE TO BE IN STHYLE.

making a bluff at me watch pocket, whin I knew mighty well the ticker was in soak.

"I sincerely hope you will favor me with your company," says he, as polite as the King. "I should like to discuss a few knotty musical points with you over a small bottle," says he like that.

So then I yielded graceful, as a gentleman ought, and wint behind the dure to comb me hair wid me fingers. So in we marches to the dining room, which had illegant carpet on the flure and curtains on the windys. We were seated near a windy whare yoe could look out and see a big piece of the Atlantic Ocean. Two Dootchmin kern and stood behind Sousa's chair and behind my chair, and the professor said to me:

"Would you prefer consumme mulligatawny or mock-turtle soup?"

"Well, it's nayther here nor thare to me which I have," says I; "but ye may as well give me some of the magillicuddy; I didn't taste it since I was in Castlereigh."

So while the Dootchmin were going afther the soup I thought, I might as well begin the actual conversation. Leanin' me two elbows on the table, I looked across the table at me bould bucko on the other side in sojer clothes, and says I, in a confidinstal tone of voice:

"Misther Sousa, I don't want to be impident at all. God forgive me if I am outrageous to a fine man like yeeself. But would you tell me what kind of an instrument you play in the band?"

"My dear sir," he said, "I do not play any instrument with the band. I am the leader."

"Oh, ho," says I, seeing I had me fut in it. "You are the man that walks at the head of the band wid the high hat on and throws the stick. I see, I see."

Think of me for a bludering gommoch, askin' him such a fool question! Shure, wouldn't the man think I didn't know anything about music atall, atall? Bad luck to me for a thick head! Now, look what a rale gentlemn he was. He seen I was trying to chew more than I could ate, and to brighten me up he says:

"I hear, Mr. Finn, that you are something of a composer yourself. I understand that you have a delightful little pastoral nocturne in A flat, opus one, entitled 'Jack Doolan's Rooster.'"

"Shure for you," says I, me courage coming back to me like Rafferty's pig whin he heard the swill running. "And I have another almost ready called 'Mickey Finn's Nanny Goat,' in F nacheral, that'll start all the accordions in Pondchockie a-squeal-in', so I have. But it's lackin' a tiknake I am. It's the knollidge of tarrerbass I'm wantin'. I'm well acquainted with Guinness' stout, but bass comes too high for me."

He's a bright man, that Sousa. He caught my little joke on the fly, and says:

"Ho, ho, Mr. Finn, I see you will have your little joke. Ho, ho! Waiter, bring Mr.



"GIVE ME SOME OF THE MAGILlicuddy."

Finn some claret, I can see by his face that his throat is dry as a lime-kiln."

"Well," says I, after givin' me palate a bath, "Professor, there is wan instrument in your band that makes melancholy music. It is like a baseball club in size, and the Dootchman that plays on it blows in wan ind of it. It's a bad instrument altogether. You'll only hear it wan'st in a while whin the band is playin' 'Wid All Her Faults I Love Her Still' or 'Mother's Teeth Are Plugged Wid Zinc,' or chunes of that mournful kind. Can you tell me what's the name of that instrument?"

Fair I had him there. Shure he couldn't tell, and I makin' me m'anin' as plain as the nose on his face. Usha! he was puzzled

Intirely! Begorra, he was havin' more respect for my ability as a musical critic.

"Does the instrument you refer to have keys on it?" says he.

"Yis, yis," says I, anxious to help him. "It has little silver dinguses like those on the belly of Kerrigan's bagpipe."

"Ha! ha!" he says. "Ha! ha! I have it. You undoubtedly mean an oboe, my dear fellow. The oboe is a wood instrument, and is played with a reed like a clarinet."

"Oh, I see," says I. "It's a big flute like Jerry Callahan used to play in Ballyhaeg."

Ye'll mind, it was hard questions I was putting to him all the time, and only fur he was a mighty smart man he couldn't answer thim. But I was feelin' rather shaky, bekase I couldn't think of any more questions to be axin' him. So I kept still for a little while, only keepin' me jaws a' movin' on the roast beef and murphies, and washed it all down wid red wine. By this time Misther Sousa was noticing that I was sayin' nothin', and I suppose he thought now was his chance. So he begins:

"I do not wish to indicate that your musical education is defective," said he, "but I think there are some instruments in a military band of which you have never even heard the names."



"PHWAT INSTRUMENT DO YOU PLAY?"

"You don't mane thim pieces o' glass that they plays on wid a stick, do you?" says I, losing me patience at the hint he gev me of my ignorance.

"Oh, no," says he, "but I am willing to bet a big red apple that you have never heard nor seen a surasophone."

Begorre, he had me there! I was like the ass bachune two bundles o' hay. I didn't know what to say. Thare I was wid me mouth open like Clancy's mule. But I was atqual to him. So I says, aisy like, as if I knew all about it:

"Would you mind spellin' that name for me, Professor?"

"Not in the least," says he. S-u—there's your s-u; r-a-s-o—there's your r-a-s-o; p-h-o-n-e, there's your rasophone."

"Is it anything like an Irish pipe?" says I.

"No," says he, "the instrument is made of brass. It has as many convolutions as a convolulus. It is very complicated in its mechanical construction. It would be impossible for me to give anything like an accurate idea of the appearance. It would be necessary to have a visual demonstration in order that you may fully appreciate its marvellous beauty."

"I see, I see," says I, which was a lie. He was filin' in the big words on me like chunks of coal, and I was completely knocked out. I was mighty glad when the nagur kern in wid letters for Mr. Sousa, and the actual conversation was over whin he laughed and read a letter like this:

Dear Sir—At your next concert will you kindly play that beautiful, romantic English ballad, entitled "He Never Cares to Wander from His Own Fireside." It fills my soul with delight.

Then I went away, after wishing that his wife may never attend his funeral.

MICKEY FINN.

NEW YORK COM. ADVERTISER

PLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENT AND NEWS RECEIVED FOR ALL PAPERS.

JOLLY MANHATTAN BEACH.

No Signs of the Season Growing
Old Down by the Sea.

SOUSA'S MUSIC A GREAT HIT.

Hotels Well Filled and Departing Guests
Replaced by Others as Fast as They Go.
Distinguished Persons There.

MANHATTAN BEACH, Aug. 21.



HERE is no sign of the season growing old here. The hotels are crowded, and as fast as any one goes away another comes in his place. The past week has been one of greater interest

than any this summer on account of Mr. Sousa's first musical festival, which was held during Thursday, Friday, Saturday and yesterday.

The weather was perfect until Saturday evening, when a tremendous thunderstorm

came and shook the place to its very foundations.

To say the music festival was a success would be saying very little. The people seemed to take this opportunity of showing their appreciation of Mr. Sousa and his splendid band. The programmes for each concert were well chosen, combining both classic and popular selections enough to please the tastes of all. The vocalists who assisted at the concerts were all well received, Miss Lillie Post and Miss Jennie Dickerson both sang charmingly, and were enthusiastically applauded. Miss Post has lost nothing of her oldtime charm, and her voice is fresh and beautiful. Mr. Sousa has gained steadily in popularity since his engagement here, and has won a lasting place in the esteem of the public.

A general request has been made for a repetition of the festival either this week or next.

De Wolf Hopper came down and sang at last evening's concert and took the audience by storm.

Notwithstanding the bad weather there was a big crowd of people down here yesterday. The Manhattan Beach Hotel was so full they were compelled to refuse applications for rooms.

Among the more prominent guests stopping here are Colonel and Mrs. Todd, who have spent every summer here for the last twelve years. Mrs. Todd is a beautiful woman and always dresses elegantly. Mr. and Mrs. George Hartz are still here and will remain until the end of the season. Mr. and Mrs. Wood, who have been here since the day the house opened, are regretting the end of the season is so near. Others who have been here the entire summer are Mr. and Mrs. Simpson, Mr. and Mrs. T. H. Spaulding, Mr. and Mrs. Addison L. Day, Camille d'Arville, with her sister and son.

ST. PAUL NEWS

AUG 22

GILMORE'S SUCCESSOR.

John P. Sousa Has Claims to the Honor.

The effort is being justly and legitimately made to have Sousa take the place in public regard of the lamented Gilmore. There is no doubt Sousa possesses the several qualities necessary. He is a thorough musician and enjoys the confidence of his players. He is broad-minded in his appreciation of what constitutes the popular taste in music, says the New York World. The special concerts of last week at Manhattan did a good deal towards emphasizing his claims for pre-eminence in the sphere of military band music. Since the passing away of Gilmore and Cappa the bands of the Twenty-second and Seventh regiments have deteriorated, and the field is practically open to Sousa.

NEW YORK EVENING SUN.

AUG 22 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The four-day musical festival of Sousa's Band, which ended at Manhattan Beach on Sunday night, has proved so successful that it will be repeated within the next few days. Several new soloists will appear. The programmes will be announced in a day or two.

BROOKLYN EAGLE,

AUG 23 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Bandmaster Sousa of Manhattan beach is a man of great versatility. He first became widely known as the composer of a number of light operas, and now he has one ready for launching which he considers his best work. Mr. Sousa writes his own librettos and has a very happy knack of rhyming. His new composition is full of fun and melody and gives abundant opportunity of comedy, display and picturesque costumes. It will undoubtedly be seen by the public within two seasons.

NEW YORK EVENING SUN,

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

The second musical festival of Sousa's Band begins at Manhattan Beach to-morrow night. The soloists for the first two days will be Miss Marcella Lindh and Miss Caroline Hamilton. At each concert Sousa's "Salute of the Nations to Columbia," and the "Coopers' Chorus" from "Boccaccio" will be played. A drum corps and some Scotch bagpipe players will take part in the concert.

NEW YORK MAIL & EXPRESS.

AUG 23 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA'S MUSIC FESTIVAL.

New features will distinguish Sousa's second "Four Festival Days," which begin at Manhattan Beach to-morrow. For the first two days the artists are the favorite colorateur singer, Miss Marcella Lindh, and Carolina Hamilton, the popular Maid Marian of Bostonians fame. In each concert will be introduced Sousa's "Salute of the Nations to Columbia" and the "Coopers' Chorus" from "Boccaccio," with its barrel hoopers' accompaniment. In the "Salute of the Nations" will appear the grand opera chorus, a drum corps, Scotch bagpipes, with the artillery accompaniment in the finale.

HIGH HONORS INDICATED

NEW YORK TELEGRAPH

AUG 23 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Festival Days at Manhattan.

New and striking features will distinguish Sousa's second "Four Festival Days," which will begin at Manhattan Beach to-morrow. For the first two days the artists will be Miss Marcella Lindh and Caroline Hamilton. The numbers of the band will be especially taking. In each concert will be introduced Sousa's sensational "Salute of the Nations to Columbia" and the "Coopers' Chorus" from "Boccaccio," with its barrel accompaniment. In the "Salute of the Nations" will appear a grand opera chorus, a drum corps and Scotch bagpipes, with artillery accompaniment.

NEW YORK SUN.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Musical Festival at Manhattan Beach.

Another series of four festival days of grand music will be begun at Manhattan Beach this evening by Sousa and his band. At each concert the "Coopers' Chorus," with the barrel hoopers' accompaniment, and Sousa's "Salute of the Nations to Columbia," with the Grand Opera chorus, a drum corps, Scotch bagpipes, and the final artillery accompaniment, will be introduced. The vocal artists for the first two evenings will be Miss Marcella Lindh, the colorateur singer, and Miss Caroline Hamilton, the Maid Marian of the Bostonians.

NEW YORK TIMES

AUG 25

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Ocean's Roar Supplemented Sousa.

Sousa had a decided augmentation of musical forces yesterday at Manhattan Beach. Besides his band, two fine soloists, a drum corps, and a chorus, Old Ocean did its utmost to fill in its symphonies of resounding waves and high roaring surf. The festival will continue until Sunday evening, with a change of programme at every concert.

FOR SUBSCRIPTION TERMS SEE NEXT PAGE.

FRIDAY, AUGUST 25, 1893.

MUSIC AT MANHATTAN.

Sousa's First Fall Festival Opens Up Successfully.

Hundreds of people go to Manhattan Beach nowadays simply to hear Sousa's band. Each succeeding concert seems to be better than any given before. Much of Sousa's success is due to his readiness in responding to an encore and his astuteness in selecting a piece of music which is sure to prove popular. It does not take him long to "size up" his audience. A few evenings ago he was obliged to respond to seven encores before he could proceed with his printed programme.

Gilmore set a high standard for Sousa with the Manhattan Beach concert; and as all criticism is by comparison Sousa is to be congratulated on the almost immediate control he has secured of popular good-will and good wishes. No wonder Chicago wants him.

The afternoon programme yesterday included a salute of the nations to the Columbian Exhibition. It was very effective, and will doubtless be repeated very often while the season lasts. Despite the storm, there was a good attendance at both afternoon and evening concerts. If the weather is at all fine to-morrow and Sunday the music pavilion should be crowded.

By request, Mr. Sousa is arranging for a "Sullivan Night." All the tuneful music of the incomparable Sir Arthur will be tastefully arranged. This ought to be, and doubtless will be, one of the popular events of Sousa's first season at Manhattan Beach.

NEW YORK TIMES

AUG 26 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MUSIC AND FIREWORKS AT MANHATTAN.

Mr. Sousa is fortunate in having secured Miss Marie Tempest as a special addition to his festival forces at Manhattan Beach for to-day and to-morrow. Her appearance on these occasions will be her first in America for the present season; and she will, of course, sing the songs which have made her famous in this country. There are abundant other strong attractions offered in the festival, which seems as popular as the first one, which drew such crowds as to suggest the advisability of repeating it. The numerous soloists, together with the band, make up most enjoyable programmes. The fireworks are a most notable addition to the pleasures of the beach. No better programme has been arranged this season so far than that which will be offered to the public this evening in Pain's outdoor theatre after "The Storming of Vicksburg." Many of the features of the bill prepared for last Saturday night, which were not given owing to the storm, will be shown to-night, with several additions, including a fire picture of one of the racing yachts.

NEW YORK TIMES

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Marie Tempest to Sing at Manhattan Beach.

Sousa's festival at Manhattan Beach will be graced to-day by the debut this season of Marie Tempest, who will appear at the matinee and evening performances, in addition to the artists already announced, in several of her favorite opera selections. Miss Tempest will also appear to-morrow.

NEW YORK EVENING SUN.
AUG 26 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

enters upon the third week.
The second of Sousa's musical festivals at Manhattan has proved even more successful than the first. At to-day's and to-morrow's concerts the soloists will be Miss Caroline Hamilton, Mr. W. H. Clarke and Miss Marie Tempest. The "Siege of Vicksburg" is still performed five nights a week.

FROM
AUG 26 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

A MUSICAL FESTIVAL.
A very successful musical festival covering four days was opened at Manhattan Beach last Thursday with an audience of about 6,000 persons. Sousa's admirable band was assisted by a boy choir and such artists as Conrad Behrens, Jennie Dickerson, Signora Moreska, Michelenia and Sartori, Signora Moreska, Robert Messenger, Lillie Post, Herr Lucet and DeWolf Hopper.

THIS ITEM CAN BE HAD ON APPLICATION.
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

AUG 26

Marie Tempest at the Beach.
Marie Tempest appears for the first time in America this season at Sousa's Manhattan Beach Festival Concerts of to-day and to-morrow. She will sing some favorite songs, the "Nightingale Song" among the number. At this evening's concert Sousa will play by special request Josephine Gro's popular "Press Club March."

NEW YORK TELEGRAM

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

Gala Days at Manhattan Beach.
The closing days of the second four days' festival at Manhattan Beach—to-day and to-morrow—will be gala occasions. Sousa's band will give grand concerts, assisted by Miss Caroline Hamilton, soprano; W. H. Clarke, basso and Miss Marie Tempest. An interesting pyrotechnic display will be made in the fireworks enclosure. "The Storming of Vicksburg" will be supplemented by a fire picture of the yacht most likely to be chosen to defend the Queen's Cup in the coming international yacht race.

W. H. CLARKE, MD. - TELEGRAM

AUG 26 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
John Philip Sousa, the leader of the Marine Band, has just completed the music of the second act of the opera he is writing for Francis Wilson. He says the book, which is in French, is far superior to the "Oolah" or "The Lion Tamer."

NEW YORK RECORDER.
AUG 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

SOUSA AT THE BEACH.
A Grand Programme for the Final Day of the Festival—Good Bills for the Week.
Sousa's festival at Manhattan Beach will end with to-day's programme. Marie Tempest, Caroline Hamilton and W. H. Clarke will assist the great band, a grand opera chorus, drum corps, bagpipes and other instruments, in making the concert a notable one. The remaining eight days of Sousa at the beach will be distinguished by special features.
Monday will be Wagner day. Tuesday the favorite selections of Arthur Sullivan's operas will be given by request, and on Wednesday the memory of the late P. S. Gilmore will be tenderly remembered by the performance at both concerts by the favorite numbers played by the illustrious bandmaster, and by a special tribute composed by Mr. Sousa himself.

NEW YORK RECORDER

AUG 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

MANHATTAN BEACH ATTRACTIONS.
Sousa's Band, Pain's Fireworks and Many Other Good Things.
If any seaside resort can compare with Manhattan Beach in the matter of multitudinous attractions that resort has not yet been discovered. In addition to the unrivaled concerts of the Sousa Band, which are given every afternoon and evening, and Pain's "Storming of Vicksburg," with its grand pyrotechnical effects to be seen every evening except Sunday and Monday, a magnificent programme of song by talented artists is given from time to time. This afternoon, for instance, Marie Tempest will be heard in songs with which she has been popularly identified. Caroline Hamilton, formerly of the Bostonians, will



MLLE. DELMORE.
sing the "Forest Song" from "Robin Hood," and also the "Star-Spangled Banner" and the "Marseillaise," accompanied by a mighty chorus. W. H. Clarke, the well-known basso, will also aid in the vocal happenings. In conjunction with sea breezes and good salt water bathing, it is impossible to imagine any more varied group of attractive events.

NEW YORK PRESS
AUG 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS

Sousa at Manhattan.
John Philip Sousa's music has delighted large audiences the past week. Marie Tempest has been one of the cards. Choice programmes are arranged for the coming week. Sousa's own composition, "High School Cadets," is a vigorous, rhythmical, melodious piece which is always enthusiastically endorsed. For finish, taste and rare musical judgment Sousa has stepped to the leadership of all military band masters.

NEW YORK PRESS
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

AUG 27 1893

MANHATTAN BEACH—SOUSA.
At Manhattan Beach Marie Tempest was warmly welcomed at the crowded amphitheater. The "Nightingale" song was a grand success. Sousa's band was in splendid form. The bill for this afternoon and evening is elaborate. Monday night will be a Wagner-

ian evening and by contrast Sullivan will reign Tuesday night.

NEW YORK TRIBUNE.

AUG 27 1893
DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

THE MANHATTAN MUSICAL FESTIVAL
PROGRAMMES TO BE GIVEN TO-DAY BY SOUSA'S BAND AND THE SOLOISTS.

The musical festival at Manhattan Beach goes prosperously on, and to-day will be one of the best days of all. It has been extremely popular and much enjoyed. Two most attractive programmes will be offered to-day. The one arranged for this afternoon is as follows:

- Overture, "Fra Diavolo".....Auber
- Hallelujah chorus from "The Messiah".....Handel
- Grand opera chorus and Sousa's Band.
- Collocation, "Faust".....Gounod
- Embracing the church scene, Kermesse, "Flower Song," waltz, "Calf of Gold," "King of Thule," chorus of angels and chorus of soldiers.
- Song, "Lo, Hear the Gentle Lark".....Bishop
- Miss Caroline Hamilton.
- Symphony poem, "The Chariot Race".....Sousa
- Song, "Let All Obey".....W. H. Clarke
- Introduction, duel scene and coopers' chorus from "Boccaccio".....Suppe
- Grand opera chorus and Sousa's Band.
- Minuet, Opus 14.....Paderewski
- Shepherd's Dance.....Germane
- Song, "A Summer Night".....Goring Thomas
- Miss Marie Tempest.
- "Salute of the Nations to Columbia".....Sousa
- Miss Caroline Hamilton, soprano, grand opera chorus, drum corps, Scotch bagpipers, battery of artillery, and Sousa's Band.

The programme for the evening concert is this:
Overture, "Raymond".....Thomas
Chorus, "Hail Bright Abode".....Wagner
Grand opera chorus and Sousa's Band.
"The Bold Dragoons".....Crowe
Soprano solo, forest song from "Robin Hood".....Miss Caroline Hamilton.

- Scenes historical, "Sheridan's Ride".....De Loven.
- Song, "The Two Grenadiers".....Schumann
- W. H. Clarke.
- "In Cairo Street, Midway Plaisance".....Selleneck
- Introduction, duel scene and coopers' chorus from "Boccaccio".....Suppe
- Grand opera chorus and Sousa's Band.
- Pasquinade.....Gottschalk
- Solo, "Jewel Song," "Faust".....Gounod
- Miss Marie Tempest.
- "Salute of the Nations to Columbia".....Sousa
- Miss Caroline Hamilton, soprano, grand opera chorus, drum corps, Scotch bagpipers, battery and artillery and Sousa's Band.

For the next three days the following arrangements have been made: Monday afternoon and evening, Wagner programmes; Tuesday afternoon and evening, works of Sir Arthur Sullivan; Wednesday afternoon and evening, Gilmore Memorial Concerts.

WORK ADVERTISER.

27 1913

ATES OF THIS ITEM CAN BE HAD ON APPLICATION.
 TISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

SOUSA AS A COMPOSER.

Peculiarities of the Man Who Has Succeeded Gilmore.

How He Ranks as a Creator of Popular Music—His Martial Productions the Best of His Musical Works.

John Philip Sousa, who has recently taken the place made vacant by the passing of Patrick Sarsfield Gilmore, now ranks easily as the leading bandmaster of the United States. He was born in Washington, D. C., in 1854, and is of Spanish-German heredity. His father was a musician of some note, and young Sousa in early youth showed marked musical ability. At the age of eighteen he was an orchestral leader. At twenty-six years he was appointed leader of the United States Marine Band in Washington, D. C., and remained in that position until about a year ago. Mr. Sousa is under the usual height, strongly built, with a face round and complexion brown, while his cheeks and chin are covered with a luxuriant growth of jet black hair.

Mr. Sousa and his orchestra are filling an engagement of ten weeks at Manhattan Beach, where they have already done much to atone for the loss of the incomparable Gilmore. Already the new leader has taken the position in the musical world which for years he has been fitted for. Circumstances have recently given him the position which has



BANDMASTER SOUSA.

long been his due in justice to his merit, not only as an orchestral leader but as a composer. It is with more particular reference to John Philip Sousa's accomplishments as a composer that the attention of the people is directed at the present time.

It is probably a fact that his compositions are better known in Europe than in America, although in the West his works have attained a wider celebrity than in the East. Like hundreds of other ambitious American composers, Mr. Sousa has taken his fling at comic opera. There is something humorous in the manner in which he speaks about those comparatively early compositions, some of which still lie upon the shelves of his musical library covered deep with dust, and which he laughingly remarks are in no danger of ever being disturbed. Very few persons have heard of the genial bandmaster as a writer of songs, but some six or seven high class melodies are floating around through the United States that are the product of his prolific brain.

It is, however, as a writer of popular march movements for the orchestra that Mr. Sousa excels. Indeed, he has rightfully earned the title of the American "March King." This name fits him admirably, and is no more than his due. His first march was entitled "Across the Danube," a composition suggested by the Turko-Russian war. He himself says it was only a mild success, but, encouraged even by this slight mark of popular favor, he continued to write reams of music in the march line, which he says, from the height of his recent successes, have met with well merited oblivion. In all he thinks he has composed about seventy-five marches. The resumption of specie payments in 1877 suggested a theme to him which he put into music with very encouraging success, calling the work "The Resumption March."

But it was not until the year 1880 that he wrote "The Gladiator" march, which has proved, with the exception of two recent works, his most laudable and famous effort. His last two marches—who has not heard of them? They are the "High School Cadets" and the "Washington Post" marches. The fact that fully a million copies of them have been sold is proof enough of their popularity. Up to the time when Mr. Sousa became known as a writer of marches his songs and other instrumental compositions commanded a fair sale. He, however, regarded it as a curious fact that since that time his songs seem to have entirely gone out of public notice. Among the songs which the director regards as reflecting the highest standard of his musical ability are "I wonder," "Oh, Ye Lilies White," "The Reveille" and "My Geraldine." In the estimation of their author these songs are of the better class of English ballads and are in a vein with those of Sullivan.

As an operatic composer Mr. Sousa has been fairly successful, although he freely admits that his first attempt in "The Smugglers," which he wrote for the Philadelphia church choir, proved a magnificent failure. He says he thinks it will never be resuscitated. Nothing daunted by his lack of success in his first effort he tried again, and at the request of John A. McCaull produced "Desiree" in 1884. De Wolf Hopper starred in this production. Although it has never been performed in New York, it has been favorably received in other cities, notably in Boston. The topical song "For All of Which My Son-in-Law Will Pay," which is well known to theatergoers through its introduction in the "Tin Soldier" and other light operas into which it was grafted, is one of the best things in "Desiree."

Sousa's third opera was entitled "Katherine." This has never been produced. Mr. Sousa says it slumbers upon one of his shelves, and that he has conscientious scruples about "shaking up Katie." He tried again for the fourth time, and the "Queen of Hearts" was the result. This met with emphatic approval, and the director has gathered in quite a number of dollars in the shape of royalty from its sale. The fifth and most ambitious effort of Mr. Sousa in the operatic line is entitled "The Wolf." This he sold to Francis Wilson, who forfeited his contract. Then he sold it to Locke and Davis, for De Wolf Hopper, who did likewise. The failure of these comedians to produce the opera was, in the estimation of Mr. Sousa, because the leading role is for a prima donna and it consequently does not afford an opportunity for the male comedian to occupy the center of the stage from the rise of the curtain until its fall. Mr. Sousa has also dipped a little into pretentious scores in a descriptive fashion. Those of which he is the more proud are "Sheridan's Ride," "The Chariot Race" and the "Last Days of Pompeii." Up to the present time he has not been able to bring these heavier works much before the public, because of the popular demand for music of a lighter vein.

When the subject of popular music was broached to Mr. Sousa a few days ago, he was found to be loaded and primed for discussion. An instance of the position he takes can best be illustrated by his remarks concerning "Annie Rooney." "Annie Rooney," he said, "is a fair type of the songs over which the musically ignorant go wild. It is a very pretty little air and the music is catchy and simple, but you bring Annie Rooney to me in the shape of a frowsy-headed and unkempt child. In her original guise Annie is the product of the slums. Now we will suppose that we take Annie in hand. The first thing that we do is to wash her face, next we comb her hair, then we remove her tattered frock and replace it with a nice, clean garment edged with cheap lace. Now Annie has not by any means lost her identity. She is the same Annie Rooney she was before. But how differently she appeared! Even the most captious of critics can take no exception to her, and those who have loved her in her crude condition now admire her the more sincerely in her added graces. This

will serve to illustrate my position regarding your popular music. It is not my province, nor that of Mr. Thomas, nor of Mr. Dinkelspiel, nor of Seidelbecker to tell the public what they shall have. Of what avail would it be to me if, considering music solely as an art, I should continually be playing to empty benches? It is absurd to think that the public can be educated in musical art when they are not deeply enough interested to come and hear it? And so I weave into my programmes just as much of the classical as my audience can appreciate.

"It is my practice," continued the bandmaster, "to follow the example of the skilled physician. He is not foolish enough to administer his drastic pills in their crude condition. He is shrewd enough to cover his pellets with sugar, thus overcoming the natural sensitiveness of the palate and producing the effect desired without awakening the suspicion and prejudice of the patient. This knowledge of how to touch the public pulse in music can only be gained by long experience. It is a matter entirely of feeling. Through some mysterious mesmeric process which is beyond my power of analysis I can tell when the audience is 'with me,' so to speak. If I find the interest lagging in a particular line of orchestral work my next selection will be something totally at variance with the one that preceded it, thus inducing a flow of opposite ideas and emotions, and producing satisfactory result."

Mr. Sousa was asked what his opinion was regarding the theory held by some of the master musicians of the world that certain keys represent definite ideas.

"To use an Americanism," replied the director quickly, "that is all rot. It is all a matter of pitch. During the past fifty years there have been marked differences of pitch in the various civilized countries of the world, so that the basis of analysis or measurement is not a fixed quality. The question," continued Mr. Sousa in his smiling manner, "is tantamount to that of facial expression. It depends entirely upon how you look at it. I remember reading not long ago of a celebrated Delsartean student who was making faces expressive of the different emotions for the education of a pupil. He wrinkled his forehead, dropped his jaw, corrugated his cheeks and assumed a most puzzling expression of countenance. Then he asked the pupil what he thought his face indicated. The answer was, 'Why, grief, of course, sir!' 'Oh, no, my boy,' replied the teacher with a disappointed air, 'my face was intended to portray the very extreme of ecstatic joy.' Following out this line of reasoning would-be musical mystifiers will tell you that G flat is heavenly, but that some other key in the scale is horrid. 'But it is all a matter of taste,' as the old lady said when she kissed the cow. To sum it all up, the abstract in music depends altogether upon your point of view. It is entirely a matter of the association of ideas. There are some effects in instrumental music which easily interpret themselves in a broad manner. For instance, it is easy for a man entirely ignorant of music to tell the difference between a dirge and a pean of victory, but when it comes to defining with musical instruments an avalanche or some other great convulsion of nature, the fall of a brick house represented in music might answer for a thunder storm or an earthquake or a cyclone, according to the interpretation of the listener.

"There is," continued Mr. Sousa, "a good deal of hypocrisy in music. This idea of wearing long hair, goggles, an air of mystery and of always smelling of Dutch cheese does not by any means indicate musical genius."

"How long does it take you to arrange an ordinary piece of music for a full military band?" he was asked.

"The quickest work I have ever done in this line was the orchestration of 'Pinafore,'" replied Mr. Sousa. "I accomplished the complete score in forty-two hours. I can appreciate the herculean task undertaken by Mr. Beckwith when he wrote the entire book of 'Vathek' in thirty-six hours. Another feat of which I am proud was the rewriting of the entire score of the 'Lion Tamer' for Francis Wilson in twenty-two days. The usual time I consume in arranging a single piece for my band is from forty-eight to seventy-two hours."

In one respect Mr. Sousa resembles Stevenson the novelist. He is a firm believer in the inspiration which comes from dreams. The "High School Cadets" march, probably the most popular of his recent marches, was suggested to him by the air which came to him in a dream. The latest of Mr. Sousa's compositions in the march line are entitled the "Belle of Chicago" and the "Beau Ideal."

At the close of his engagement at Manhattan Beach Mr. Sousa will follow the example of his predecessor and take his leave for St. Louis and the Western tour of his band.

MONROE H. ROSENFIELD.

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Sousa's Second Festival's Grand Finale.

The close of Sousa's second festival at Manhattan Beach to-day will be participated in by Marie Tempest, Caroline Hamilton, and Basso W. H. Clarke. The band will be at its best, and in the grand finale of Sousa's Columbian "Salute to the Nations" his forces will be augmented by a grand opera chorus, a drum corps, Scotch bagpipes, &c., while the beach artillery will belch forth in thunderous tones its patriotic peroration.

To-morrow will begin the concluding days of Sousa's first season at the beach. Each of these days will be distinguished by special features. On Monday, Wagner's music will pervade the programmes, Tuesday the favorite selections from Sullivan's operas, and Wednesday will be devoted to the grateful task of perpetuating the memory of P. S. Gilmore by incorporating in the programmes the favorite selections of the dead bandmaster, together with a tribute of Sousa's own composition.

FROM WORLD

AUG 27 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

and dance music.

Sousa's second festival will end with the concert of to-day. The soloists will comprise Marie Tempest, Caroline Hamilton and W. H. Clark. The instrumental selections will include a number of popular and patriotic compositions. Next Monday there will be a Wagner concert, Tuesday's programme will be devoted to selections from Sullivan's operettas, and on Wednesday Sousa will pay a graceful tribute to his predecessor, the lamented Gilmore. The programme will, or ought to, include such compositions of Gilmore as "Death's at the Door," the "Columbian Hymn," the "Twenty-second Regiment March," that other march in which the "Star-Spangled Banner" and "Yankee Doodle" are played in concert, and the arrangement of "Marching Through Georgia" as a dirge.

NEW YORK RECORDER

AUG 28 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

ONE SINGER LESS.

Sousa's Chorus at Manhattan Beach
with Miss George Fielding,
the Tenor.

Three singers whose voices have been regularly heard in Sousa's chorus at the Manhattan Beach Amphitheatre were caught in the wreck. They were returning home from their work. One of them was killed outright, the second was very severely hurt and the third escaped with slight injuries.

George Fielding was a young tenor chorus singer of some repute. He sang the song of the swan Saturday night, and his clear, vibrant notes rose high above the melancholy roar of the breakers outside

the amphitheatre. In company with some colleagues, he left for home on the 11 p. m. train. It was he who was slowly scalded by escaping steam while he stood on the boiler begging for help.

William Hye, another tenor, was badly cut about the head, but was about yesterday. Miss Delano, a contralto of mark, is lying very ill, and, it is feared, has sustained internal injuries. The base of her skull is also injured, her head having struck against the back of a car seat.

Sousa's Concert Band was as brilliant as usual yesterday in its execution of the interesting programme. Only in the sadder passages there was perceptible an additional touch of pathos. The players were thinking of their lost comrade.

AUG 27 1893

DUPLICATES OF THIS ITEM CAN BE HAD ON APPLICATION
ADVERTISEMENTS AND NEWS RECEIVED FOR ALL PAPERS.

Melody at Manhattan Beach.

Sousa's second festival at Manhattan Beach will close to-night. Miss Marie Tempest, Caroline Hamilton, and Basso W. H. Clarke, operatic favorites, will be the soloists, and the band, a drum corps, grand opera chorus, bagpipers, &c., will make up the closing ensemble of the "Salute of the Nations." Among other numbers Miss Tempest is expected to sing the "Nightingale Song" from the "Tyroleans."

Sousa's programme to-morrow will consist of Wagner music, and on Tuesday of popular selections from Sullivan's operas. Wednesday afternoon and evening will be devoted to an "In Memoriam" of the late P. S. Gilmore, the programme containing the lamented bandmaster's favorite numbers, together with a special tribute of Sousa's own composition. Thursday the third and last Sousa festival will begin, and on the following Monday (Labor Day) his first season at Manhattan Beach will close, the band at that time leaving for the St. Louis Exposition.

AFTERNOON PROGRAMME

Overture—"King's Lieutenant,"

Suite—"The Nutcracker,"

a, Trepak.

b, Chinese Dance.

c, Dance of the Reeds.

Oboe Solo—"Slumber Song,"

Mr. Robert Messenger.

a, Serenade Enfantine,

b, Susse-Kusse,

Xylophone Solo—"Pen Spatterings,"

Mr. Charles Lowe.

Scenes Historical—"Sheridan's Ride,"

(Synopsis.)

Trombone Solo—"Souvenir de Spa,"

Mr. Arthur Pryor.

Humoresque—"The Stone-Breakers and Lottie Collins,"

THREE MARCHES:—

a, The German—"King Karl,"

b, The French—"Volunteer,"

c, The American—"The Beau Ideal," (new)

EVENING PROGRAMME

Overture—"Semiramide,"

Ballet Suite—"Femors,"

a, First dance of the Bayaderes.

b, Candle-light dance of the Bride of Cashmere.

c, Second dance of the Bayaderes.

Euphonium Solo—"Fantasia Originale,"

Signor Mechele Raffayolo.

Hungarian Rhapsody No. 2,

Clarinet Solo—"Rigoletto,"

(Theme and Variations.)

Signor A. Cerillo-Stengler.

Characteristic Piece—"In a Clock Store," (new)

This composition ingeniously tells the story of an hour in apprentice winds up clocks. The different clocks begin gradually develops into a musical illustration of a clock strike the hour, the boy whistles a tune, the clock which gradually runs slower and stops. The apprentice wind and the chimes of a miniature Scotch cathedral are heard alarm, and the other clocks strike the hour, the whole sentation of the operations of the clock.

Duet for Cornets—"The Rivals,"

Messrs. Albert Bode and Herbert Clarke.

Humoresque—"Good Bye,"

NOTE.—The members of the band, having taken umbrage their leader, conclude to rebel. The oboe initiates the place, playing "I'm Going Back to Dixie," and leaving to follow in pairs, trios, quartets, etc., each playing some farewell song. Finding, after all the fuss, that the leader calm and unconcerned, and recalling also that pay-day they all suddenly and precipitately march back to their index of their repentance, the emotional old song of "A

Overture—"William Tell,"

Conestoga Park.

FRIDAY AFTERNOON AND EVENING,
JUNE 30.

SOUSA'S GREAT CONCERT BAND.

JOHN PHILIP SOUSA, Conductor.

AFTERNOON PROGRAM.

1. OVERTURE—"King's Lieutenant,".....Title
2. SUITE—"The Nutcracker,".....Tchaikovsky
 - a. Trepak.
 - b. Chinese Dance.
 - c. Dance of the Reeds.
3. OBOE SOLO—"Slumber Song,".....Hauser
 - a. Serenade Enfantine,.....Bonnduol
 - b. Susse Kusse,.....Valstedt
4. XYLOPHONE SOLO—"Pen Spatterings,".....Young
5. MR. CHARLES LOWE.
6. SCENES HISTORICAL—"Sheridan's Ride,".....Sousa
7. TROMBONE SOLO—"Souvenir de Spa,".....Demeresmar
8. MR. ARTHUR PRYOR.
9. HUMORESQUE—"The Stone Breakers" and "Lottie Collins,".....Kling
10. THREE MARCHES—
 - a. The German—"King Karl,".....Umarte
 - b. The French—"Volunteer,".....Metra
 - c. The American—"The Beau Ideal," (new) Sousa

[These marches are popular types of the march born in the respective countries.]

EVENING PROGRAM.

1. OVERTURE—"The Flying Dutchman,".....Wagner
2. CLARINET SOLO—"Rigoletto,".....Verdi
 - (Theme and Variations.)
3. SIGNOR A. CERILLO-STENGLER.
4. BALLET SUITE—"Femors,".....Rubinstein
 - a. First Dance of the Bayaderes.
 - b. Candle-light Dance of the Bride of Cashmere.
 - c. Second Dance of the Bayaderes.
5. TENOR SOLO—"The Song That Reached My Heart,"
Sung by the Author, MR. JULES JORDAN.
6. HUNGARIAN RHAPSODY, No. 2,.....Lisz
7. EUPHONIUM SOLO—"Fantasia Originale,".....Cavalini
8. SIGNOR MECHELE RAFFAYOLO.
9. CHARACTERISTIC PIECE—"In a Clock Store,"
(new),.....Orth
10. [This composition ingeniously tells the story of an hour in a clock store. The apprentice winds up clocks. The different clocks begin to tick and the piece gradually develops into a musical illustration of a clock strike the hour, the boy whistles a tune, the clock which contains the chimes gradually runs slowly and stops. The apprentice winds the clock up again and the chimes of a miniature Scotch cathedral are heard. The cuckoo, the alarm, and the other clocks strike the hour—the whole being a faithful representation of the operations of a clock.]
11. AIR FOR BARITONE—"Il Balen"—Trovatore....Verdi
12. OVERTURE—"William Tell,".....Rossini