

JOHN PHILIP SOUSA COLLECTION

P. C. 243

NEWSPAPER CLIPPINGS

1897-1898

MARINE CORPS MUSEUMS
BUILDING 198, NAVY ANNEX
NAVY YARD, WASHINGTON, D. C.

The Marine Band



SERGT MAJOR.

BAND LEADER

DRUM MAJOR.

DRUMMER.

"The President's Own"

"The March King"



John Philip Sousa
Leader, 1880 - 92

SOUSA MAKES A STATEMENT

Had Much Trouble with Manager David Blakeley.

DIVISION OF ROYALTIES CAUSED FRICTION

Claims to Have Received Only a Small Portion of His Share of Receipts.

A great deal of comment was caused in professional circles yesterday morning by the article which appeared in The Mercury stating that Mr. Sousa, whose popular band gave a concert at the Broadway Theatre Sunday night, was not satisfied with the terms of his contract with the Blakeley estate.

Mr. Sousa was moved to make a more complete statement of the case to The Mercury, and his side of the story is as follows:

Five years ago David Blakeley and myself entered into a contract to conduct and manage a band and give concerts throughout the country. The salient features of the contract were: David Blakeley should receive \$6,000 a year and 80 per cent. of the profits, and one-half of all moneys I received for my compositions. I was to receive \$6,000 a year and 20 per cent. of the profits.

During the four years Mr. Blakeley managed the band he received as his share about \$106,000 clean profits above all expenses. He received from me about \$28,000 as his share of the moneys I received for my compositions. This included the publishing rights of "El Capitan" as well as every composition since the "Beau Ideal" was composed and issued.

While I was in Europe last Fall Mr. Blakeley died very suddenly. Previous to his death, owing to the continued friction between us on the subject of royalties, the contract was modified, allowing him 50 per cent. of the profits of the band. Under the contract I was entitled to thirty days' leave in every year, but he proceeded to fill in the time, and during the four years the contract was in force I did not have an absolute day of absence, and giving him virtually four months of my time of rest was one of the reasons which led to this slight modification in the contract. When Blakeley died I was cabled to return to America as quickly as possible, as the band was undecided about the tour. I returned and found the Blakeley estate insisted on my fulfilling dates that Mr. Blakeley had made for me in various towns in the country. When they found that I was willing to allow them to conduct the tour they then made a further claim that they were entitled still to one-half of my royalties. Finally I started on the tour, with the understanding that I should draw \$215 a week and a division of the profits as it was made during the lifetime of Blakeley, if the receipts justified it, and the question of royalty should be determined by legal process. I was not ten days on the tour before the Blakeley estate instructed their representative with me to pay over to me only \$115 a week, and they also attempted to get control of my royalties. I immediately informed them that they were violating their agreement with me and demanded a share of the profits. The receipts for the time since I left New York on the 27th of December last until I returned last Sunday night to the Broadway Theatre amounts to about \$110,000, of which I have only been able to secure about \$7,000 of my own. Nearly every dollar that I have secured I obtained only by firmly insisting on my rights as a sharer in the profits of the money that I have earned during the last fourteen weeks.

I have been informed that the manager whom I consented to accept for the tour has met the displeasure of the Blakeley estate and has been discharged. It now remains to be seen whether the person to take his place is suitable in my estimation and acceptable to me, and whether the Blakeley estate will perform its obligations to me with reference to the dates arranged for by Blakeley during his lifetime. If I am not satisfied in this respect I shall deem that I am under no further obligations to the Blakeley estate from any point of view, and will determine later upon my course of action.

A representative of The Mercury called on Mrs. Blakeley at her residence, 23 West Eighty-third street, and asked for her side of the story. She was shown Mr. Sousa's statement, and was very much surprised that he should desire it published. She remarked, however, that if he wished to do so it was his own affair.

Mrs. Blakeley preferred not to say anything in the matter until she had seen her lawyer in regard to it. She stated, however, that there was no intention on the part of the heirs of treating the contract with Mr. Sousa any differently than had Mr. Blakeley before his death. So far as the money of the present tour is concerned it is all in the bank, nor has any of it been touched, except for the expenses incurred by the band, and it will remain there until the close of the tour.

FUSS OVER SOUSA'S BAND

Bandmaster and Blakeley Heirs Disagree About the Profits.

New York, April 6.—John Philip Sousa, the bandmaster, has fallen out with the heirs of the David Blakeley estate over a division of the money which has been taken in during the band's last tour, which was made up of engagements Mr. Blakeley as manager had made for the band just before his sudden death. Mr. Sousa says that Blakeley and he had a contract which entitled Blakeley to \$6,000 a year salary and fifty per cent. of the profits and one-half of all the royalties Sousa received for his musical compositions. Sousa was also to draw \$6,000 a year salary, and was to take the rest of the profits. After Mr. Blakeley's death E. K. Christiancy was appointed manager by the heirs.

The band started on its tour, but Sousa says that he hadn't been out more than ten days before the estate shut down on part of his pay and tried to get possession of his royalties. He says that the band took in \$110,000, but that he got only \$7,000 and most of that by refusing to go on unless it was paid. Then, he says, the heirs were displeased because Christiancy had paid him so much, and now the heirs have notified Sousa that a new manager has been chosen. Sousa has declined to accept the new man.

BANDMASTER SOUSA OBJECTS.

Received, He Says, Only \$7,000 Out of About \$110,000 of Earnings.

John Philip Sousa is angry and his anger may result in a reorganization of the famous Sousa Band. According to the great leader's statement yesterday he has had considerable difficulty with the family of the late David Blakeley, his former manager, who died suddenly last fall.

During the past three months the receipts of Mr. Sousa's tour amounted to about \$110,000, of which, he says, he received only \$7,000. To make matters worse, the Blakeley heirs have just removed Frank Christiancy, the manager of the band, and now, fearing further complications and decrease of revenue, Mr. Sousa threatens to seek legal redress.

SOUSA CASE IN COURT

Blakeley Estate Will To-day Ask for an Injunction.

In Common Pleas Court No. 1, this morning Attorneys Harrity and Beck, acting for W. C. Low, of New York, will ask for an injunction against John Philip Sousa, the famous march king, restraining him from giving his two performances in this city to-day under contract made by him with the management of the Academy of Music. The plaintiff in the case is Ada P. Blakeley, the administrator of the estate of her late husband, David Blakeley, who was Sousa's manager for over four years prior to his death last November.

The case is the culmination of the differences that have existed between Sousa and the estate ever since Mr. Blakeley's death, and which became public when Sousa refused to play in Yonkers and Newark on April 6 and 7. The matter in a nutshell is simply that both sides, the Blakeley estate and Mr. Sousa, claim that the contract has been broken, and propose to settle the matter in the courts.

SOUSA'S BAND IN COURT.

Legal Complications Between Musicians and Management to Be Heard in Equity Suit.

The legal complications that have existed between John Philip Sousa and the estate of David Blakeley, in connection with the business of Sousa's band, since the death of Mr. Blakeley, in November last, are to come to a climax in this city to-day.

Messrs. Harrity and Beck, acting as attorneys for the Blakeley estate, served notice upon Mr. Sousa and upon Miss Harris, the manager of the Academy of Music, after the Sousa concert last evening, of a suit in equity to be brought before Judge Bellier, this morning, for an accounting in connection with the receipts of last night's concert, and for a preliminary injunction against the giving of to-day's concerts, and against Mr. Sousa giving any further concerts, except under the management of the Blakeley estate.

Counsel for the Blakeley estate claim that Mr. Sousa has violated his contract by refusing to give concerts under the Blakeley management, and Mr. Sousa, through his counsel, Mr. Redding and Vernon H. Davis, ex-District Attorney of New York, claim that his contract died with Mr. Blakeley, inasmuch as it had been jointly based on Mr. Sousa's talent as a musician and on Mr. Blakeley's talent as a manager, and that it would be as preposterous to expect Mr. Sousa to go on with Mrs. Blakeley as manager as it would be to expect Mr. Blakeley to go on with Mrs. Sousa as manager, if it had been Mr. Sousa who died.

The case comes up in Court No. 1, at 10 o'clock.

Frank Christiancy, the manager of Sousa's band, was discharged from that position Sunday, and the press agent, Charles W. Strine, was appointed in his place. John Philip Sousa, the leader of the band, has objected to this, and unless the managers of the Blakeley estate, to which Mr. Sousa is under contract, procure a manager suitable to his requirements, he will not consider his contract binding, and will hereafter manage his band personally.

So far there has been nothing done regarding a contract with Mr. Sousa for next season, and the chances are he will be free at the close of the present season from business relations with the Blakeley estate.

Mrs. Blakeley would not say whether there had been anything said in regard to Mr. Sousa's sharing in the profits, but intimated that it had been their intention to have the settlement at the close of the present tour.

DAVID BLAKELEY AND THE ESTATE OF DAVID BLAKELEY CANNOT AGREE AS TO TERMS.

There has come a clash between John Philip Sousa, the well-known bandmaster, and the estate of David Blakeley. Mr. Blakeley was at the time of his death Mr. Sousa's manager. Mr. Sousa yesterday gave out the following account of the affair: "Five years ago David Blakeley and myself entered into a contract to conduct and manage a band and give concerts throughout the country. The salient features of the contract were that David Blakeley should receive \$6,000 a year and 80 per cent. of the profits, and one-half of all moneys I received for my compositions. I was to receive \$6,000 a year and 20 per cent. of the profits. While I was in Europe last fall Mr. Blakeley died suddenly. Previous to his death, owing to the continual friction between us on the subject of royalties, the contract was modified, allowing him 50 per cent. of the profits of the band. When Blakeley died I was sent for to return to America as quickly as possible, as the band was undecided about the tour."

"I returned and found that the Blakeley estate insisted on my fulfilling dates that Mr. Blakeley had made for me in various towns in the country. I started on the tour with the understanding that I should draw \$215 a week and a division of the profits, if the receipts justified it. I was not ten days on the tour before the Blakeley estate instructed its representative with me to pay over to me only \$115 a week. The receipts from the time that I left New York, on December 27, until I returned last Sunday night to the Broadway Theatre amount to about \$110,000, of which I have only been able to secure about \$7,000 of my own. I have been informed that the manager whom I consented to accept for the tour has met the displeasure of the Blakeley estate and has been discharged. It now remains to see whether the person to take his place is suitable and acceptable to me. If I am not satisfied in this respect I shall deem that I am under no further obligations to the Blakeley estate from any point of view."

OVER THE FOOTLIGHTS.

THAT is rather an interesting dispute between Bandmaster Sousa and the representatives of the estate of his late manager, David Blakeley, and the prospects are that it will be thoroughly aired in the courts before it is really settled.

It seems that five years ago Mr. Sousa and Mr. Blakeley entered into a contract to conduct and manage a band and give concerts all over the country. By the terms of the contract Mr. Blakeley was to get \$6,000 a year and eighty per cent. of the profits, and Mr. Sousa was to get \$6,000 a year and twenty per cent. of the profits. The moneys received from Mr. Sousa's compositions were to be equally divided between them. The partnership proved a very successful one, and in four years Mr. Blakeley received as his share of the profits something like \$106,000, besides about \$28,000 from the royalties on Mr. Sousa's compositions.

After Mr. Blakeley's death Mr. Sousa was informed that not only must he fill dates booked for him by his late manager, but must also continue to fork over half of his royalties to the estate. Needless to say, Mr. Sousa put up a strenuous kick, but matters were finally patched up, and the tour began with the understanding that Mr. Sousa was to get \$215 a week and his share of the profits, as in the past.

Mr. Sousa now declares that this agreement was not lived up to. He says that the tour, which has lasted ninety-nine days, during which time 150 concerts have been given and 15,000 miles of railroad traversed, has netted about \$110,000, of which he has received only \$7,000.

"Now," he said last night in discussing the matter, "I am informed that the manager whom I consented to accept for the tour has met the displeasure of the Blakeley estate and has been discharged. It now remains to see whether the person to take his place is suitable in my estimation and acceptable to me, and whether the Blakeley estate will perform its obligations to me with reference to the dates arranged for by Blakeley during his lifetime. If I am not satisfied in this respect I shall deem that I am under no further obligations to the Blakeley estate from any point of view, and will determine later upon my course of action."

So, you see, it's a very pretty quarrel just as it stands.

THEATRICAL JOTTINGS

The relations between Bandmaster Sousa and the representatives of the estate of his late manager, David Blakeley, are rather strained. Mr. Sousa says that since December 27 last the receipts of the tour have amounted to \$110,000, but he has only been paid \$7,000, and that only after strenuous kicking on his part. Now the estate wants to change managers. If the new man doesn't suit him he says he will consider that he has no further obligations to fulfill and act accordingly.

Phila Times
April 11, 1909
SUNDAY

SOUSA'S BAND MAY PLAY ON

COURTS REFUSE AN INJUNCTION ASKED
FOR BY THE BLAKELY ESTATE.

TROUBLES OVER CONTRACTS

Efforts to Prevent the Appearance of Sousa and His Band Under the Leader's Own Management All Fail—Many Alleged Grievances Aired in a Long Bill in Equity. Other Legal Steps to be Taken to Settle the Dispute.

In Common Pleas Court, No. 1, yesterday the promised application was made by Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa and Miss Hannah Harris, for an injunction restraining the defendants from giving three performances at the Academy of Music, and for a decree for the specific performance of a contract for an accounting of moneys received, etc. The counsel for the complainant were James M. Beck and William F. Hardly, and for the defendants William A. Redding, formerly of the Philadelphia, but now of the New York bar, and ex-Judge McCarthy.

The application was based upon a bill in equity setting out that David Blakely employed Sousa as bandmaster under an annual salary by contract commencing August 1, 1892, which contract was carried out until the death of Blakely, and after his death Sousa and the complainant continued to carry out the contract and fulfill engagements thereunder until a violation of it by Sousa last Tuesday. The bill further charged that notwithstanding the terms of the contract Sousa has since the death of Blakely appropriated to his own use from proceeds of the contract sums exceeding \$5,000, of which he has refused to render any account to the complainant, and that he had attempted to appropriate to himself the good will, outstanding contracts, personal effects and other assets of the business, and had refused to carry out engagements made under the contract.

Sousa in Charge.

The bill continues that on April 6, 1897, Sousa was assigned under the contract to lead the band at Yonkers, New York, which he refused to do, and being again assigned to lead the concert on the following evening at Newark, New Jersey, he again refused, whereby these two concerts could not be given. That in violation of the complainant's rights he made contracts for his own benefit with members of the band, notwithstanding they were in the employ and service of the complainant, whereby she is unable to carry on the business as provided in the contract. That under the contract the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him, and that Blakely received his proportion of the royalties until October 1, 1896, but since then neither Blakely nor the complainant has received their proportion of the royalties, which the complainant believes amounted to \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakely's lifetime, among them being this city on the evening of Friday last, and the afternoon and evening of yesterday. That in addition, contracts had been entered into by Blakely and Miss Hannah Harris for the performances last named, and that in violation of complainant's rights Sousa has made separate contracts with the other parties thereto and had undertaken to make a private contract with Miss Harris for the three performances at the Academy of Music in this city.

All Applications Refused.

On behalf of the defendants it was admitted that there had been a contract between the defendants and Blakely, but all the equities of the bill were denied, and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakely. After a brief argument the Court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The Court was then asked to fix an early day for the hearing of the case, but the Court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

When questioned with regard to the action of the Court, James M. Beck, counsel for the plaintiff, said: "The Court has decided nothing with regard to the merits of the bill; it simply decided that no preliminary relief should be granted until the defendants had filed an answer. The bill has been filed, and the case will be proceeded with as rapidly as the procedure of the courts permit, and application will be made at the proper time for an early disposition of the case."

Evening Star
April 10, 1909
HIA, SATURDAY, APR

SOUSA BAND TROUBLES.

The Injunction Against the Leader Refused.

An application of interest to the musical world was made in Common Pleas Court No. 1 this morning, and summarily disposed of for the present. It was an application on the part of Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa and Miss Hannah Harris for an injunction restraining the defendants from giving three performances at the Academy of Music, and for a decree for the specific performance of a contract, for an account of moneys received, etc.

The counsel for the complainant were James M. Beck and William F. Hardly, and for the defendants William A. Redding, formerly of the Philadelphia, but now of the New York bar, and ex-Judge McCarthy. The application was based upon a bill in equity setting out that David Blakely employed Sousa as bandmaster under an annual salary by contract commencing August 1, 1892, which contract was carried out until the death of Blakely, and after his death Sousa and the complainant continued to carry out the contract and fulfill engagements thereunder until a violation of it by Sousa on the 8th instant. The bill further charged that notwithstanding the terms of the contract, Sousa has since the death of Blakely, appropriated to his own use from proceeds of the contract, sums exceeding \$5,000, of which he had refused to render any account to the complainant, and that he had attempted to appropriate to himself the good-will, outstanding contracts, personal effects and other assets of the business, and had refused to carry out engagements made under the contract. That on April 6, 1897, Sousa was assigned under the contract to lead the band at Yonkers, New York, which he refused to do, and being again assigned to lead the concert on the following evening at Newark, New Jersey, he again refused, whereby these two concerts could not be given. That in violation of the complainant's rights he made contracts for his own benefit with members of the band, notwithstanding they were in the employ and service of the complainant, whereby she is unable to carry on the business as provided in the contract. That under the contract the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him, and that Blakely received his proportion of the royalties until October 1, 1896, but since then neither Blakely nor the complainant has received their proportion of the royalties which the complainant believes amounts to \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakely's lifetime, among them being this city, on the evening of April 9, 1897, and the afternoon and evening of April 10, 1897. That in addition, contracts had been entered into by Blakely and Miss Hannah Harris for the performances last named, and that in violation of complainant's rights Sousa has made separate contracts with the other parties thereto, and had undertaken to make a private contract with Miss Harris for the three performances at the Academy of Music in this city.

These are the material allegations in the bill. On behalf of the defendants it was admitted that there had been a contract between the defendant and Blakely, but all the equities of the bill were denied, and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakely. After a brief argument the court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The court was then asked to fix an early day for the hearing of the case, but the court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

SOUSA AND HIS CONTRACTS

The Court Declines the Asked-for Injunction.

QUARREL OVER THE PROFITS

After Hearing Argument the Decision Is That the Case Will Have to Take the Regular Course.

An application of interest to the musical world was made in common pleas court, No. 1, this morning, and summarily disposed of for the present. It was an application on the part of Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa and Miss Hannah Harris for an injunction restraining the defendants from giving three performances at the Academy of Music, and for a decree for the specific performance of a contract, for an account of moneys received, etc. The counsel for the complainant were James M. Beck and William F. Hardly, and for the defendants William A. Redding, formerly of Philadelphia, but now of the New York bar, and ex-Judge McCarthy.



JOHN PHILIP SOUSA

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The application was based upon a bill in equity setting out that David Blakely employed Sousa as bandmaster under an annual salary by contract commencing August 1, 1892, which contract was carried out until the death of Blakely, and after his death Sousa and the complainant continued to carry out the contract and fulfill engagements thereunder until a violation of it by Sousa on the 6th inst.

Sousa Refused to Lead.

The bill further charged that notwithstanding the terms of the contract Sousa has since the death of Blakely appropriated to his own use from proceeds of the contract sums exceeding \$5,000, of which he had refused to render any account to the complainant, and that he had attempted to appropriate to himself the good-will, outstanding contracts, personal effects and other assets of the business, and had refused to carry out engagements made under the contract. That on April 6, 1897, Sousa was assigned under the contract to lead the band at Yonkers, New York, which he refused to do, and being again assigned to lead the concert on the following evening at Newark, New Jersey, he again refused, whereby these two concerts could not be given.

Made New Contracts.

That in violation of the complainant's rights he made contracts for his own benefit with members of the band notwithstanding they were in the employ and service of the complainant, whereby she is unable to carry on the business as provided in the contract. That under the contract the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him, and that Blakely received his proportion of his royalties until October 1, 1896, but since then neither Blakely nor the complainant has received their proportion of the royalties, which the complainant believes amounted to \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakely's lifetime, among them being this city on the evening of April 9, 1897, and the afternoon and evening of April 10, 1897. That, in addition, contracts had been entered into by Blakely and Miss Hannah Harris for the performances last named, and that in violation of complainant's rights Sousa has made separate contracts with the other parties thereto, and had undertaken to make a private contract with Miss Harris for the three performances at the Academy of Music in this city.

An Injunction Denied.

These are the material allegations in the bill. On behalf of the defendants it was admitted that there had been a contract between the defendants and Blakely, but all the equities of the bill were denied, and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakely. After a brief argument the court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The court was then asked to fix an early day for the hearing of the case, but the court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

SOUSA WINS.

Court Refuses to Grant an Injunction.

THE BAND WILL PLAY ON

Mr. Sousa Explains the Trouble to an Item Reporter.

Sousa's Band will play on. Efforts were made in Court this morning to restrain the "March King" from fulfilling the remainder of his engagement in this city unless he should accept the terms of the Blakeley management. The asked-for injunction, however, was denied.

To-day's crisis was precipitated by the refusal of the Academy of Music authorities to recognize Mr. Charles W. Strine, representing the Blakeley interests, as connected with the band organization.

The application for the injunction was made against Sousa and Miss Hannah Harris in Common Pleas No. 1, on the part of Ada P. Blakeley, administratrix of David Blakeley, deceased. Miss Harris is the lessee of the Academy of Music.

The counsel for the complainant were James M. Beck and William F. Harrierty, and for the defendants William A. Redding, formerly of the Philadelphia, but now of the New York Bar, and ex-Judge McCarthy.

The application was asked upon a bill in equity setting forth that David Blakeley employed Sousa as bandmaster, under an annual salary, by contract, commencing August 1st, 1892, which contract was carried out until the death of Blakeley, and after his death Sousa and his complainant continued to carry out the contract and fulfil engagements thereunder until a violation of it by Sousa on the six instant.

The bill further charged that, notwithstanding the terms of the contract, Sousa has, since the death of Blakeley, appropriated to his own use from proceeds of the contract, sums exceeding \$5,000 of which he had refused to render any account to the complainant, and that he had attempted to appropriate to himself the goodwill, outstanding contracts, personal effects and other assets of the business, and had refused to carry out the engagements made under the contract. That on April 6th, 1897, Sousa was assigned under the contract to lead the band at Yonkers, New York, which he refused to do, and being again assigned to lead the concert on the following evening, at Newark, N. J., he again refused, whereby these two concerts could not be given. That in violation of the complainant's rights he made contracts for his own benefit with members of the band notwithstanding they were in the employ and service of the complainant, whereby she is unable to carry on the business as provided in the contract. That under the contract the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him, and that Blakeley received his proportion of the royalties until October 1, 1896, after which then neither Blakeley nor the complainant has received their proportion of the royalties which the complainant believes amounted to \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakeley's lifetime, among them being this city on the evening of April 9th, 1897, and the afternoon and evening of April 10, 1897. That in addition contracts had been entered into by Blakeley and Miss Hannah Harris for the performances last named, and that in violation of complainant's rights, Sousa has made separate contracts with the other parties thereto, and had undertaken to make a private contract with Miss Harris for three performances at the Academy of Music in this city.

These are the material allegations in the bill. On behalf of the defendants it was admitted that there had been a contract between the defendants and Blakeley, but all the equities of the will were denied, and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakeley. After a brief argument the Court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The Court was then asked to fix an early day for the hearing of the case, but the Court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

John Philip Sousa was in an apparently happy frame of mind when seen by an item reporter just before noon. He was pleased at the turn of events in court and talked freely of his troubles with the Blakeley estate.

According to his statement the difficulties subsisting in the application for the injunction have been brewing for some time, according to Mr. Sousa, on Monday last W. C. Low, counsel for the Blakeley estate, deposed Frank Christianer from the management of Mr. Sousa's tours and appointed Charles W. Strine. This arrangement was not at all satisfactory to the "march king." He declined to accept Mr. Strine and proceeded to make the contract complained of.

"I feel satisfied," said Mr. Sousa, "that my contract with Blakeley expired last November, when he died. During his life our business connection was undoubtedly to our mutual benefit. He was an admirable manager and mapped out my tours and took entire charge of my professional engagements as I don't think any other man could have done. On the other hand, I furnished my ability as a musician and composer. It was a very amicable arrangement."

...that when Mr. Blakeley died, I rightly considered that his contract with me had expired. I do not claim upon the ground that he valuable services as manager, and did not feel called upon to continue my services as musician, which I say I did not. That brought about all the trouble. They have had four months in which to have their claims decided in court, while I have been in Europe. When they did make overtures to me I asked them to wait until the season was over before letting the court decide. This seemed satisfactory, and I supposed that I was to continue drawing \$215 a week and my usual royalties. But they wanted to cut this down to \$115 a week and stop altogether my share of the royalties on "El Capitán" and the other compositions, and I felt that that ended all contracts between us."

It is stated that counsel for the Blakeley estate will institute suit in Bethlehem and Allentown to recover what they claim is the Blakeley share of the proceeds of the concerts given in each town.

LITERARY AND PERSONAL

John Philip Sousa, the bandmaster, has fallen out with the heirs of the David Blakeley estate over a division of the money which has been taken in during the band's last tour, which was made up of engagements Mr. Blakeley as manager had made for the band, just before his sudden death. Mr. Sousa says that Blakeley and he had a contract which entitled Blakeley to \$6,000 a year salary and 50 per cent. of the profits, and one-half of all the royalties Sousa received.

to draw a year salary, to take the rest of the profits. Blakeley's death E. K. Christianer, appointed manager by the band started on its tour, but Sousa says that he hadn't been out more than ten days before the estate shut down on part of his pay, and tried to get possession of his royalties. He says that the band took in \$110,000, but that he got only \$7,000, and most of that by refusing to go on unless it was paid. Then, he says, the heirs were displeased because Christianer had paid him so much, and now the heirs have notified Sousa that a new manager has been chosen. Sousa has declined to accept the new man.

Trying To Stop Sousa!

From Leading His Band in This City This Afternoon

INJUNCTION REFUSED

The Leader Had a Contract With David Blakeley Which, He Contends, Ended With Blakeley's Death

An application, of interest to the musical world, was made in Common Pleas Court No. 1 this morning, and summarily disposed of for the present. It was an application on the part of Ada P. Blakeley, administratrix of David Blakeley, deceased, against John Philip Sousa and Miss Hannah Harris, for an injunction restraining the defendants from giving three performances at the Academy of Music, and for a decree for the specific performance of a contract, for an account of moneys received, etc.

The counsel for the complainant were James M. Beck and William F. Harrierty, and for the defendants, William A. Redding, formerly of the Philadelphia, but now of the New York Bar, and ex-Judge McCarthy. The application was based upon a bill in equity setting out that David Blakeley

EMPLOYED SOUSA as bandmaster under an annual salary by contract, commencing August 1, 1892, which contract was carried out until the death of Blakeley, and after his death Sousa and the complainant continued to carry out the contract and fulfil engagements thereunder until a violation of it by Sousa, on the 6th instant. The bill further charged that, notwithstanding the terms of the contract, Sousa has, since the death of Blakeley, appropriated to his own use, from proceeds of the contract, sums exceeding \$5,000, of which he had refused to render any account to the complainant; and that he had attempted to appropriate to himself the goodwill, outstanding contracts, personal effects and other assets of the business, and had refused to carry out engagements made under the contract. That, on April 6, 1897, Sousa was assigned, under the contract, to lead the band at Yonkers, N. Y., which he refused to do; and being again assigned to lead

THE CONCERT

on the following evening at Newark, N. J., he again refused, whereby these two concerts could not be given. That, in violation of the complainant's rights, he made contracts for his own benefit with members of the band, notwithstanding they were in the employ and service of the complainant, whereby she is unable to carry on the business, as provided in the contract. That, under the contract, the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him; and that Blakeley received his proportion of the royalties until October 1, 1896, but since then neither Blakeley nor the complainant has received their proportion of the royalties which the complainant believes AMOUNTED TO \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakeley's lifetime, among them being this city, on the evening of April 9, 1897, and the afternoon and

Phila Ledger
April 10 '97

PHILADELPHIA, SATURDAY MORNING

DISCORDANT MUSIC.

Handmaster Sousa and Miss Harris Made Defendants in an Injunction Suit.

An interesting case will be brought before Judge Bettler this morning in Common Pleas Court No. 1, in which John P. Sousa, whose band is fulfilling an engagement at the Academy, and Miss Harris, the Manager, are joined as defendants in a suit brought by Ada P. Blakeley, administratrix of David Blakeley, deceased.

The circumstances are briefly these: A contract was entered into between Sousa and Blakeley August 1, 1892, for a term of five years, under which Sousa and his band were to give concerts in the principal cities, and Blakeley was to be the business manager, each receiving \$6,000 per annum for his personal services, and Sousa receiving 20 per cent. of the net profits and Blakeley 80 per cent. This contract was carried out for three years, at the end of which period a new verbal agreement was entered into, under which Sousa turned in all his royalties on his musical compositions and received 50 per cent. of the net receipts. The money was paid over under this agreement until Mr. Blakeley's death in November last.

Dates had been made for the winter and spring, and Mr. Sousa fulfilled them, but counsel for the Blakeley estate directed that Sousa's \$6,000, only in monthly installments, should be paid to him until the end of the season. This he protested against, and for the last five months the relations between the parties have been very much strained. On the return from the Pacific Coast to New York the Blakeley party discharged the business manager, Mr. Christianer, and appointed Charles W. Strine in his place without consultation with Mr. Sousa.

The latter then refused to fulfill the old engagements to play at Yonkers on April 6 and Newark on April 7, but engaged Mr. Christianer as his own manager and made his own engagements to play on Thursday at Bethlehem and Allentown, and made a new engagement with Miss Harris to play at the Academy last evening and twice to-day. The members of his band all made new contracts with Sousa, and are now playing under his management.

The suit is brought to compel Sousa to render an account of proceeds from concerts and royalties on his compositions, and to compel Miss Harris to render an account of the moneys received by her as proceeds of the three concerts at the Academy, and a preliminary injunction is asked pending a full hearing of the case.

In an interview with a LEADER reporter last evening Mr. Sousa said that he had undertaken to fill the engagements arranged for, and had furnished all the money for the purpose. He was advised that the contract was terminated by the death of Mr. Blakeley, whose managerial abilities were the consideration under the contract, which were no longer available. During the four years there had been paid to Mr. Blakeley in net receipts and royalties more than \$100,000 as his share for his services as manager. The concerts would be continued and all dates filled, but under new agreements.

evening of April 10, 1897. That, in addition, contracts had been entered into by Blakeley and Miss Hannah Harris for the performances last named; and that, in violation of complainant's rights, Sousa has made separate contracts with the other parties thereto, and had undertaken to make a private contract with Miss Harris for the three performances at the Academy of Music in this city.

These are the material allegations in the bill. On behalf of the defendants, it was admitted that there had been a contract between the defendant and Blakeley, but all the equities of the bill

WERE DENIED.

and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakeley. After a brief argument, the Court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The Court was then asked to fix an early day for the hearing of the case, but the Court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

THE SOUTHERN DISPUTE

How the People Came About With the Blakeley People—How Sousa Has Made Others Rich and Has Had His Leg Pained.

The *Leader* has already mentioned the matter of the Sousa concert and has intimated that the concert booked for this city next week, Friday evening, will not be interfered with, as this date is one of the regular schedule that was mapped out last season. Mr. Sousa explained his position to a *Leader* man coming up on the train from New York the other day. The trouble began with Mr. Blakeley's death, which occurred some months ago while Mr. Sousa was in Europe. The members of the band, many of whom were in New York, felt a good deal of anxiety as to the tour ahead and they were only reassured when Sousa called to the attorney for the Blakeley estate directing him to hold to the schedule as it had been arranged. When he returned Sousa had an interview with the Blakeley people and the agreement was reached that the tour should go on as during the preceding year; that the estate should receive \$5,000 a year; Sousa the same and that the remaining profits should be divided on the percentage that had been the basis before—that is eighty per cent. to the Blakeley estate and twenty per cent. to Sousa. Just before Mr. Blakeley's death Sousa had sent him \$4,000 which was on the account of commissions of Sousa's published compositions, but he himself had during the three months preceding received nothing, or rather had retained nothing. Mr. Sousa was also to come on tour \$215 per week which was the final settlement was made. But contrary to this agreement the estate tried to put him off with \$115 per week. When he knew that the manager on tour was taking this cue from the Blakeley bureau he put his foot down and demanded a certain sum before he would go on and conduct the concert of that evening. After some hesitation the manager agreed and paid over the money. This happened in Denver where the band was doing an enormous business. When the band returned to the east the manager who had yielded to Mr. Sousa's request for the money was discredited by the Blakeley people and another man was put in his place without consulting Sousa. This was contrary to the terms of agreement and was the second detail in which the Blakeley people had violated their contract. To add to this grievance the Blakeleys changed dates that had been arranged at Orange, N. J., and Brooklyn and substituted dates at Newark and Yonkers. This change of the original route gave Sousa a chance to assert himself and he demanded that the action as to manager be revoked and that he play under his own management. This was refused and then Sousa and Newark and Yonkers were dismissed Monday and Tuesday evenings of this week, and the money was returned to the disappointed music lovers at the door. The next concert was that at Bethlehem last night and at that affair Mr. Sousa announced that he should play under his own management and with his own treasurer in the box office or no concert.

Now as to the merits of the case: It looks as if Sousa had practically given the Blakeley people something like an independent fortune, and as if his leg had been pulled to the stretching point. When he started out under the Blakeley management he actually loaned Blakeley \$1,000 under the latter's plan of Sousa taking stock in the venture, and Blakeley himself put in but \$400. That shows now "rich" Mr. Blakeley must have been. He afterward returned the Sousa loan but without interest.

Now just why a man of Sousa's reputation should have made a contract of the sort he did make with Blakeley is a marvellous thing to think about. Blakeley furnished no greater reputation as a manager than scores of others could have furnished and simply for the arranging and conducting of the tour he got eighty per cent of the profits of the tour, and the \$5,000 that Sousa and that Blakeley each drew. Beside Sousa agreed to let Blakeley in on the sale of the Sousa marches and Sousa gave him half the returns. The Blakeley office expenses were paid out of the proceeds of the concert tour. There is hardly a record of such a gigantic swindle, but it was legalized of course by Mr. Sousa signing a contract to the effect noted, and by which he has paid to Blakeley over \$100,000 that he might easily to-day have stored up to his own credit. Sousa's reputation is great enough to make the arranging of a tour easy and there are plenty of capable managers that would undertake the work for ten per cent. of the profits—yet Blakeley got eighty. And if there is any reason why Sousa should let any one on earth into a share in his music sales except the publishers that reason is not apparent to a business head. This is another matter of twenty thousand dollars or more that the Blakeley estate has sucked from the Sousa profits. No wonder that they want to hang on to the old contract. But in trying to hog the thing too much they have put their foot in it. The fact is that Sousa, like many another genius, hasn't got the hard business head that looks out for his own interest, and he had practically allowed himself to be robbed by this wonderful, fearful and outrageous contract. Now he sees the matter, after having made a fortune for his manager, and the chances are that hereafter Sousa will be able to make a deal of management that will give him some return worth considering for his reputation and his great genius. Before he began to reap any reward for his compositions he sold three or four of his earliest marches—High School Cadets, and others for a paltry \$50 apiece and the publisher made thousands. Hereafter Mr. Sousa's friends hope he will give some attention to justice to wait himself, and will consider that the owner of his music rather than engage in the business work of making money for other people.

SOUSA'S BAND

Ever since it was first announced that John Philip Sousa was to visit Charlotetown with his world-renowned band, much interest has been evinced in the anticipated visit. An interest which extended to the whole province, as from early yesterday afternoon until the special arrived in the evening, people came to the city, by carriage and on the regular trains, to see the March King, and hear his company of musicians. And those who expected much were surely not disappointed, for the "music which charms" worked its influence most potently on the immense audience which gathered in the Exhibition building last evening. As Sousa himself came forward he was greeted warmly, and from the sound of the first strains of the overture until the last notes of the National Anthem died away, a hush that could almost be felt fell upon the listeners, as the music rose and fell, now in a burst of triumph, again in an undertone of sadness, and once more in glad, resounding echoes, which could be understood and taken to heart, by even those least skilled in the portrayal of the human emotions through the "discourse of sweet sounds." Encores, which were numerous, met with most generous responses, and in many instances the encores given were Sousa's own famous compositions.

The Flugelhorn solo, by Herr Franz Hell, was a perfect gem, the long sustained notes, full of sweetness and power rarely heard, calling forth enthusiastic applause. And the Trombone solo by Mr. Arthur Pryor was beyond doubt the most exquisite rendition of the sweet strains of "Annie Laurie" ever listened to by a Charlotetown audience, and his encore was equal to it. Those who have always admired Sousa's compositions and who expected to hear something worthy of him, naturally looked forward to the grand religious fantasia with pleasure, and as the opening chorals of "Rock of Ages" came softly, and yet with the concentrated power of all the many throats of brass and silver, mingled with the clear tones of the clarionets, the audience listened entranced. The music changed and the weird melody of "Mary and Martha" just gone along, fell upon the ears, when with a burst of harmony, the grand inspiring sounds of "The Palm" were heard, plainly enough to almost follow the words, and the grand "Hosanna, Glory to God," as never spoken in plainer language than the many instruments, blended as one voice, spoke it in last night.

The exquisitely cultivated voice of Mrs. Northrup charmed every one, and she was compelled to respond to an enthusiastic encore. Miss Martina Johnstone, was so thoroughly at home with her violin, that words are impossible to describe the tones of exquisite harmony which greeted her hearers as she played the "Hungarian Idyl," in a way that has never been equalled here. A medley of Scotch, English, and Irish airs was the last number on the programme, and as the national Anthem was heard the audience, dispersed, satisfied fully and beyond a doubt, that Sousa and his band, were far and beyond even what their most sanguine expectations had led them to expect. It is only a just tribute to the courtesy of the musicians to mention the fact that when they played "God Save the Queen," they stood up, with all due respect to the head of the nation they were aliens to, but some of our own people, Her Majesty's most loyal subjects, rushed out all unheeding of the fact that they were listening to the anthem played as they had never heard it here before, or that any respect or ought else was due to players' music, or the subject of the music. Mention has almost been omitted of Mr. Pyke's exquisite Jubilee Ode. Where all was so excellent it compared with the best, and loyal ears have a treat in store for them, that we, as a people in a very small portion of the royal domains, have heard, and here do feeble, but most appreciative justice to.

All praise is due to the gentlemen who were instrumental in bringing Sousa and his unrivalled band to this province. We trust the reception accorded by the people will encourage the bringing to Charlotetown some of the best talent, musical or theatrical, that can be procured.

He wanted a few weeks ago to break away from the Blakeley management and he offered the widow \$14,000 for her share of the present season's tour. But Mrs. Blakeley seems to have what Mr. Sousa has not, a sharp cunning that knows when there's a good thing going, and she knew enough to hang onto it.

Sousa's players held a meeting after the affair of Tuesday night, and announced that they would stand by him to a man.

NEW MUSIC BY SOUSA.

Several Pieces Produced for the First Time at the Emergency Hospital Benefit.

The announcement that John Philip Sousa and his famous band were to make their farewell appearance of the season at the Boston Theatre last evening, the occasion of a benefit performance for the Emergency Hospital, was enough to fill that house to the doors with a most enthusiastic audience.

Notwithstanding the fact that the programme of last evening has not been excelled at any concert given by the band in this city, its length was very nearly doubled by responses to the many encores, which came in the form of the leader's popular marches, the "Manhattan Beach," "King Cotton" and "Liberty Bell" being applauded to the echo.

Three new selections were among the many good things rendered, the feature of the programme being a religious fantasia of "Songs of Grace and Songs of Glory," composed by Sousa, and which was given with excellent effect. An idyl entitled "L'Campagnello" and a new patriotic march, "The Stars and Stripes Forever," were also given for the first time. The latter has the genuine Sousa swing, and like his other successes is full of inspiring airs.

The soloists were Herr Franz Hell, who rendered Bohm's well known song, "Ah, Don't Thou Love," on the delightful horn in a masterly manner, and was warmly encored.

Mrs. Elizabeth Northrup sang a soprano aria, "Mireille," and Miss Martina Johnstone gave a violin solo De Berlioz's "Romance." The closing number was the overture "Zampa," by Herold.

SOME VALENTINES FOR SOUSA

His Two Little Daughters Send Him Original Idylls.

John Philip Sousa, the famous "March King," and director of the popular Sousa band, who is in Denver, received two valentines from his little daughters, now at school in New Jersey, yesterday, which would go to demonstrate that the genius of the father has revealed to his children, though in a different vein.

The elder of the two, now in her teens, sent him the following in remembrance of to-day:

"When upon the dizzy heights of Noble Pike's Peak you gaze,
"And view the famous mountain through a charming mist of haze,
"Oh, think of me, while basking (?) in the woolly Western clime,
"Your loving Jane Priscilla, sending you her Valentine."

In the corner of the sheet of paper is a cute drawing of her father "marching" in one of his characteristic attitudes while directing "King Cotton" or "El Capitan."

The precocious Helen Sousa sent her dear papa a "joke" to laugh over on St. Valentine's day. She and one of her school mates sent it to a New York newspaper, but knowing the unappreciative nature of some of these metropolitan journals she took the precaution to send a copy to her father.

"Rose—Will you have some lady fingers?"

"Maud (in horror)—What? I'm no cannibal." (Curtain.)

Mr. Sousa has had many a hearty laugh over it already and he believes he will make it the theme for one of those merry little pieces of descriptive music he has a knack of writing.

W. H. Bush, who has just returned from Europe, says that in all the public places in London he was surprised to find the bands playing Sousa's music, "that none of them can serve it to the audiences like Sousa himself."

Sousa's Band has been heard here again and has not altered the favorable impression previously created. Mrs. Northrup, the soprano, is not a phenomenal singer by any means, but she has a true voice though light in quality, and Miss Johnstone the violinist, is all that has been claimed for her. The business done here was very meagre.

SOUSA AT THE BOSTON THEATRE

The final concert for the benefit of the Emergency Hospital was given at the Boston Theatre last evening by Sousa and his magnificent band. Invariably tremendous audiences have greeted this popular leader, and in spite of the inclement weather yesterday, that of last evening proved no exception. A programme indicating especial care in the selection of its numbers served to provide a delightful hour of pleasure and profit. The new march by the conductor, "The Stars and Stripes Forever," was enthusiastically received and emphatically redemanded. Another number, Dreischock's idyl, "La Campanella," was given in a deliciously artistic manner that displayed to best advantage the skill of this admirable organization.

The soloists of the evening were Elizabeth Northrup, soprano; Martina Johnstone, violinist, and Franz Hell, flugelhorn.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

"The March King"



John Philip Sousa
Leader, 1880-92

The Marine Band



"The President's Own"

JOHN PHILIP SOUSA COLLECTION

P. C. 243

NEWSPAPER CLIPPINGS

1897-1898

MARINE CORPS MUSEUMS
BUILDING 198, NAVY ANNEX
NAVY YARD, WASHINGTON, D. C.

SOUSA MAKES A STATEMENT

Had Much Trouble with Manager David Blakeley.

DIVISION OF ROYALTIES CAUSED FRICTION

Claims to Have Received Only a Small Portion of His Share of Receipts.

A great deal of comment was caused in professional circles yesterday morning by the article which appeared in The Mercury stating that Mr. Sousa, whose popular band gave a concert at the Broadway Theatre Sunday night, was not satisfied with the terms of his contract with the Blakeley estate.

Mr. Sousa was moved to make a more complete statement of the case to The Mercury, and his side of the story is as follows:

Five years ago David Blakeley and myself entered into a contract to conduct and manage a band and give concerts throughout the country. The salient features of the contract were: David Blakeley should receive \$6,000 a year and 50 per cent. of the profits, and one-half of all moneys I received for my compositions. I was to receive \$6,000 a year and 20 per cent. of the profits.

During the four years Mr. Blakeley managed the band he received as his share about \$106,000 clear profits above all expenses. He received from me about \$28,000 as his share of the moneys I received for my compositions. This included the publishing rights of "El Capitan" as well as every composition since the "Beau Ideal" was composed and issued.

While I was in Europe last Fall Mr. Blakeley died very suddenly. Previous to his death, owing to the continued friction between us on the subject of royalties, the contract was modified, allowing him 50 per cent. of the profits of the band. Under the contract I was entitled to thirty days' leave in every year, but he proceeded to fill in the time, and during the four years the contract was in force I did not have one absolute day of absence, a day giving him virtually four months of my time of rest was one of the reasons which led to this slight modification in the contract. When Blakeley died I was cabled to return to America as quickly as possible, as the band was undecided about the tour. I returned and found the Blakeley estate insisted on my fulfilling dates that Mr. Blakeley had made for me in various towns in the country. When they found that I was willing to allow them to conduct the tour they then made a further claim that they were entitled still to one-half of my royalties. Finally I started on the tour, with the understanding that I should draw \$215 a week and a division of the profits as it was made during the lifetime of Blakeley, if the receipts justified it, and the question of royalty should be determined by legal process. I was not ten days on the tour before the Blakeley estate instructed their representative with me to pay over to me only \$115 a week, and they also attempted to get control of my royalties. I immediately informed them that they were violating their agreement with me and demanded a share of the profits. The receipts for the time since I left New York on the 27th of December last until I returned last Sunday night to the Broadway Theatre amounts to about \$110,000, of which I have only been able to secure about \$7,000 of my own. Nearly every dollar that I have secured I obtained only by firmly insisting on my rights as a sharer in the profits of the money that I have earned during the last fourteen weeks.

I have been informed that the manager whom I consented to accept for the tour has met the displeasure of the Blakeley estate and has been discharged. It now remains to be seen whether the person to take his place is suitable in my estimation and acceptable to me, and whether the Blakeley estate will perform its obligations to me with reference to the dates arranged for by Blakeley during his lifetime. If I am not satisfied in this respect I shall deem that I am under no further obligations to the Blakeley estate from any point of view, and will determine later upon my course of action.

A representative of The Mercury called on Mrs. Blakeley at her residence, 23 West Eighty-third street, and asked for her side of the story. She was shown Mr. Sousa's statement, and was very much surprised that he should desire it published. She remarked, however, that if he wished to do so it was his own affair.

Mrs. Blakeley preferred not to say anything in the matter until she had seen her lawyer in regard to it. She stated, however, that there was no intention on the part of the heirs of treating the contract with Mr. Sousa any differently than had Mr. Blakeley before his death. So far as the money of the present tour is concerned it is all in the bank, nor has any of it been touched, except for the expenses incurred by the band, and it will remain there until the close of the tour.

FUSS OVER SOUSA'S BAND

Bandmaster and Blakeley Heirs Disagree About the Profits.

New York, April 6.—John Philip Sousa, the bandmaster, has fallen out with the heirs of the David Blakeley estate over a division of the money which has been taken in during the band's last tour, which was made up of engagements Mr. Blakeley made for the band just before his sudden death. Mr. Sousa says that Blakeley and he had a contract which entitled Blakeley to \$6,000 a year salary and fifty per cent. of the profits and one-half of all the royalties Sousa received for his musical compositions. Sousa was also to draw \$6,000 a year salary, and was to take the rest of the profits. After Mr. Blakeley's death E. K. Christlaney was appointed manager by the heirs.

The band started on its tour, but Sousa says that he hadn't been out more than ten days before the estate shut down on part of his pay and tried to get possession of his royalties. He says that the band took in \$110,000, but that he got only \$7,000 and most of that by refusing to go on unless it was paid. Then, he says, the heirs were displeased because Christlaney had paid him so much, and now the heirs have chosen Sousa as a new manager has been chosen. Sousa has declined to accept the new man.

BANDMASTER SOUSA OBJECTS.

Received, He Says, Only \$7,000 Out of About \$110,000 of Earnings.

John Philip Sousa is angry and his anger may result in a reorganization of the famous Sousa Band. According to the great leader's statement yesterday he has had considerable difficulty with the family of the late David Blakeley, his former manager, who died suddenly last fall.

During the past three months the receipts of Mr. Sousa's tour amounted to about \$110,000, of which, he says, he received only \$7,000. To make matters worse, the Blakeley heirs have just removed Frank Christlaney, the manager of the band, and now, fearing further complications and decrease of revenue, Mr. Sousa threatens to seek legal redress.

SOUSA CASE IN COURT

Blakeley Estate Will To-day Ask for an Injunction.

In Common Pleas Court No. 1, this morning Attorneys Harbitt and Beck, acting for W. C. Low, of New York, will ask for an injunction against John Philip Sousa, the famous march king, restraining him from giving his two performances in this city to-day under contract made by him with the management of the Academy of Music. The plaintiff in the case is Ada P. Blakeley, the administrator of the estate of her late husband, David Blakeley, who was Sousa's manager for over four years prior to his death last November.

The case is the culmination of the differences that have existed between Sousa and the estate ever since Mr. Blakeley's death, and which became public when Sousa refused to play in Yonkers and Newark on April 4 and 7. The matter in a nutshell is simply that both sides, the Blakeley estate and Mr. Sousa, claim that the contract has been broken, and propose to settle the matter in the courts.

SOUSA'S BAND IN COURT.

Legal Complications Between Musicians and Management to Be Heard in Equity Suit.

The legal complications that have existed between John Philip Sousa and the estate of David Blakeley, in connection with the business of Sousa's band, since the death of Mr. Blakeley, in November last, are to come to a climax in this city to-day.

Messrs. Harbitt and Beck, acting as attorneys for the Blakeley estate, served notice upon Mr. Sousa and upon Miss Harris, the manager of the Academy of Music, after the Sousa concert last evening, of a suit in equity to be brought before Judge Butler, this morning, for an accounting in connection with the receipts of last night's concert, and for a preliminary injunction against the giving of to-day's concerts, and against Mr. Sousa giving any further concerts, except under the management of the Blakeley estate.

Counsel for the Blakeley estate claim that Mr. Sousa has violated his contract by refusing to give concerts under the Blakeley management, and Mr. Sousa, through his counsel, Mr. Redding and Vernon H. Davis, ex-District Attorney of New York, claim that his contract died with Mr. Blakeley, inasmuch as it had been jointly based on Mr. Sousa's talent as a musician and on Mr. Blakeley's talent as a manager, and that it would be as preposterous to expect Mr. Sousa to go on with Mrs. Blakeley as manager as it would be to expect Mr. Blakeley to go on with Mrs. Sousa as band leader, if it had been Mr. Sousa who died.

The case comes up in Court No. 1, at 10 o'clock.

Frank Christlaney, the manager of Sousa's band, was discharged from that position Sunday, and the press agent, Charles W. Philip Sousa, the leader of the band, has objected to this, and unless the managers of the Blakeley estate, to which Mr. Sousa is under contract, procure a manager suitable to his requirements, he will not consider his contract binding, and will hereafter manage his band personally.

So far there has been nothing done regarding a contract with Mr. Sousa for next season, and the chances are he will be free at the close of the present season from business relations with the Blakeley estate.

Mrs. Blakeley would not say whether there had been anything said in regard to Mr. Sousa's sharing in the profits, but intimated that it had been their intention to have the settlement at the close of the present tour.

A FALSE NOTE IN THE BAND.

MR. SOUSA AND THE ESTATE OF DAVID BLAKELEY CANNOT AGREE AS TO TERMS.

There has come a clash between John Philip Sousa, the well-known bandmaster, and the estate of David Blakeley. Mr. Blakeley was at the time of his death Mr. Sousa's manager. Mr. Sousa yesterday gave out the following account of the affair: "Five years ago David Blakeley and myself entered into a contract to conduct and manage a band and give concerts throughout the country. The salient features of the contract were that David Blakeley should receive \$6,000 a year and 50 per cent. of the profits, and one-half of all moneys I received for my compositions. I was to receive \$6,000 a year and 20 per cent. of the profits. While I was in Europe last fall Mr. Blakeley died suddenly. Previous to his death, owing to the continual friction between us on the subject of royalties, the contract was modified, allowing him 50 per cent. of the profits of the band. When Blakeley died I was sent for to return to America as quickly as possible, as the band was undecided about the tour.

"I returned and found that the Blakeley estate insisted on my fulfilling dates that Mr. Blakeley had made for me in various towns in the country. I started on the tour with the understanding that I should draw \$215 a week and a division of the profits, if the receipts justified it. I was not ten days on the tour before the Blakeley estate instructed its representative with me to pay over to me only \$115 a week. The receipts from the time that I left New-York, on December 27, until I returned last Sunday night to the Broadway Theatre amount to about \$110,000, of which I have only been able to secure about \$7,000 of my own. I have been informed that the manager whom I consented to accept for the tour has met the displeasure of the Blakeley estate and has been discharged. It now remains to see whether the person to take his place is suitable and acceptable to me. If I am not satisfied in this respect I shall deem that I am under no further obligations to the Blakeley estate from any point of view."

OVER THE FOOTLIGHTS.

THAT is rather an interesting dispute between Bandmaster Sousa and the representatives of the estate of his late manager, David Blakeley, and the prospects are that it will be thoroughly aired in the courts before it is really settled.

It seems that five years ago Mr. Sousa and Mr. Blakeley entered into a contract to conduct and manage a band and give concerts all over the country. By the terms of the contract Mr. Blakeley was to get \$6,000 a year and eighty per cent. of the profits, and Mr. Sousa was to get \$6,000 a year and twenty per cent. of the profits. The moneys received from Mr. Sousa's compositions were to be equally divided between them. The partnership proved a very successful one, and in four years Mr. Blakeley received as his share of the profits something like \$106,000, besides about \$28,000 from the royalties on Mr. Sousa's compositions.

After Mr. Blakeley's death Mr. Sousa was informed that not only must he fill dates booked for him by his late manager, but must also continue to look over half of his royalties to the estate. Needless to say, Mr. Sousa put up a strenuous kick, but matters were finally patched up, and the tour began with the understanding that Mr. Sousa was to get \$215 a week and his share of the profits, as in the past.

Mr. Sousa now declares that this agreement was not lived up to. He says that the tour, which has lasted ninety-nine days, during which time 150 concerts have been given and 15,000 miles of railroad traversed, has netted about \$110,000, of which he has received only \$7,000.

"Now," he said last night in discussing the matter, "I am informed that the manager whom I consented to accept for the tour has met the displeasure of the Blakeley estate and has been discharged. It now remains to see whether the person to take his place is suitable in my estimation and acceptable to me and whether the Blakeley estate will perform its obligations to me with reference to the dates arranged for by Blakeley during his lifetime. If I am not satisfied in this respect I shall deem that I am under no further obligations to the Blakeley estate from any point of view, and will determine later upon my course of action."

So, you see, it's a very pretty quarrel just as it stands.

THEATRICAL JOTTINGS

The relations between Bandmaster Sousa and the representatives of the estate of his late manager, David Blakeley, are rather strained. Mr. Sousa says that since December 27 last the receipts of the tour have amounted to \$110,000, but he has only been paid \$7,000, and that only after strenuous kicking on his part. Now the estate wants to change managers. If the new man doesn't suit him he says he will consider that he has no further obligations to fulfill and act accordingly.

Phila Times
April 11, 1897
SUNDAY

SOUSA'S BAND MAY PLAY ON

COURTS REFUSE AN INJUNCTION ASKED
FOR BY THE BLAKELY ESTATE.

TROUBLES OVER CONTRACTS

Efforts to Prevent the Appearance of Sousa and His Band Under the Leader's Own Management All Fail—Many Alleged Grievances Aired in a Long Bill in Equity. Other Legal Steps to be Taken to Settle the Dispute.

In Common Pleas Court, No. 1, yesterday the promised application was made by Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa and Miss Hannah Harris, for an injunction restraining the defendants from giving three performances at the Academy of Music, and for a decree for the specific performance of a contract for an accounting of moneys received, etc. The counsel for the complainant were James M. Beck and William F. Harrity, and for the defendants William A. Redding, formerly of the Philadelphia, but now of the New York bar, and ex-Judge McCarthy. The application was based upon a bill in equity setting out that David Blakely employed Sousa as bandmaster under an annual salary by contract commencing August 1, 1892, which contract was carried out until the death of Blakely, and after his death Sousa and the complainant continued to carry out the contract and fulfill engagements thereunder until a violation of it by Sousa last Tuesday. The bill further charged that notwithstanding the terms of the contract Sousa has since the death of Blakely appropriated to his own use from proceeds of the contract sums exceeding \$5,000, of which he has refused to render any account to the complainant, and that he had attempted to appropriate to himself the good will, outstanding contracts, personal effects and other assets of the business, and had refused to carry out engagements made under the contract.

Sousa in Charge.

The bill continues that on April 6, 1897, Sousa was assigned under the contract to lead the band at Yonkers, New York, which he refused to do, and being again assigned to lead the concert on the following evening at Newark, New Jersey, he again refused, whereby these two concerts could not be given. That in violation of the complainant's rights he made contracts for his own benefit with members of the band, notwithstanding they were in the employ and service of the complainant, whereby she is unable to carry on the business as provided in the contract. That under the contract the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him, and that Blakely received his proportion of the royalties until October 1, 1896, but since then neither Blakely nor the complainant has received their proportion of the royalties, which the complainant believes amounted to \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakely's lifetime, among them being this city on the evening of Friday last, and the afternoon and evening of yesterday. That in addition, contracts had been entered into by Blakely and Miss Hannah Harris for the performances last named, and that in violation of complainant's rights Sousa has made separate contracts with the other parties thereto and had undertaken to make a private contract with Miss Harris for the three performances at the Academy of Music in this city.

All Applications Refused.

On behalf of the defendants it was admitted that there had been a contract between the defendants and Blakely, but all the equities of the bill were denied, and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakely. After a brief argument the court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The court was then asked to fix an early day for the hearing of the case, but the court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

When questioned with regard to the action of the court, James M. Beck, of counsel for the plaintiff, said: "The court has decided nothing with regard to the merits of the bill; it simply decided that no preliminary relief should be granted until the defendants had filed an answer. The bill has been filed, and the case will be proceeded with as rapidly as the procedure of the courts permit, and application will be made at the proper time for an early disposition of the case."

Evening Star
April 10, 1897

HIA, SATURDAY, APR

SOUSA BAND TROUBLES.

The Injunction Against the Leader Refused.

An application of interest to the musical world was made in Common Pleas Court No. 1 this morning, and summarily disposed of for the present. It was an application on the part of Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa and Miss Hannah Harris for an injunction restraining the defendants from giving three performances at the Academy of Music, and for a decree for the specific performance of a contract, for an account of moneys received, etc.

The counsel for the complainant were James M. Beck and William F. Harrity, and for the defendants William A. Redding, formerly of the Philadelphia, but now of the New York bar, and ex-Judge McCarthy. The application was based upon a bill in equity setting out that David Blakely employed Sousa as bandmaster under an annual salary by contract commencing August 1, 1892, which contract was carried out until the death of Blakely, and after his death Sousa and the complainant continued to carry out the contract and fulfill engagements thereunder until a violation of it by Sousa on the 8th instant. The bill further charged that notwithstanding the terms of the contract, Sousa has since the death of Blakely, appropriated to his own use from proceeds of the contract, sums exceeding \$5,000, of which he had refused to render any account to the complainant, and that he had attempted to appropriate to himself the good will, outstanding contracts, personal effects and other assets of the business, and had refused to carry out engagements made under the contract. That on April 6, 1897, Sousa was assigned under the contract to lead the band at Yonkers, New York, which he refused to do, and being again assigned to lead the concert on the following evening at Newark, New Jersey, he again refused, whereby these two concerts could not be given. That in violation of the complainant's rights he made contracts for his own benefit with members of the band, notwithstanding they were in the employ and service of the complainant, whereby she is unable to carry on the business as provided in the contract. That under the contract the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him, and that Blakely received his proportion of the royalties until October 1, 1896, but since then neither Blakely nor the complainant has received their proportion of the royalties, which the complainant believes amounts to \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakely's lifetime, among them being this city, on the evening of April 9, 1897, and the afternoon and evening of April 10, 1897. That in addition contracts had been entered into by Blakely and Miss Hannah Harris for the performances last named, and that in violation of complainant's rights Sousa has made separate contracts with the other parties thereto, and had undertaken to make a private contract with Miss Harris for the three performances at the Academy of Music in this city. These are the material allegations in the bill. On behalf of the defendants it was admitted that there had been a contract between the defendant and Blakely, but all the equities of the bill were denied, and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakely. After a brief argument the court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The court was then asked to fix an early day for the hearing of the case, but the court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

SOUSA AND HIS CONTRACTS

The Court Declines the Asked- for Injunction.

QUARREL OVER THE PROFITS

After Hearing Argument the Decision Is That the Case Will Have to Take the Regu- lar Course.

An application of interest to the musical world was made in common pleas court, No. 1, this morning, and summarily disposed of for the present. It was an application on the part of Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa and Miss Hannah Harris for an injunction restraining the defendants from giving three performances at the Academy of Music, and for a decree for the specific performance of a contract for an accounting of moneys received, etc. The counsel for the complainant were James M. Beck and William F. Harrity.



JOHN PHILIP SOUSA

and for the defendants William A. Redding, formerly of Philadelphia, but now of the New York bar, and ex-Judge McCarthy.

The application was based upon a bill in equity setting out that David Blakely employed Sousa as bandmaster under an annual salary by contract commencing August 1, 1892, which contract was carried out until the death of Blakely, and after his death Sousa and the complainant continued to carry out the contract and fulfill engagements thereunder until a violation of it by Sousa on the 6th inst.

Sousa Refused to Lead.

The bill further charged that notwithstanding the terms of the contract Sousa has since the death of Blakely appropriated to his own use from proceeds of the contract sums exceeding \$5,000, of which he had refused to render any account to the complainant, and that he had attempted to appropriate to himself the good will, outstanding contracts, personal effects and other assets of the business, and had refused to carry out engagements made under the contract. That on April 6, 1897, Sousa was assigned under the contract to lead the band at Yonkers, New York, which he refused to do, and being again assigned to lead the concert on the following evening at Newark, New Jersey, he again refused, whereby these two concerts could not be given.

Made New Contracts.

That in violation of the complainant's rights he made contracts for his own benefit with members of the band notwithstanding they were in the employ and service of the complainant, whereby she is unable to carry on the business as provided in the contract. That under the contract the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him, and that Blakely received his proportion of his royalties until October 1, 1896, but since then neither Blakely nor the complainant has received their proportion of the royalties, which the complainant believes amounted to \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakely's lifetime, among them being this city on the evening of April 9, 1897, and the afternoon and evening of April 10, 1897. That in addition, contracts had been entered into by Blakely and Miss Hannah Harris for the performances last named, and that in violation of complainant's rights Sousa has made separate contracts with the other parties thereto, and had undertaken to make private contract with Miss Harris for the three performances at the Academy of Music in this city.

An Injunction Denied.

These are the material allegations in the bill. On behalf of the defendants it was admitted that there had been a contract between the defendants and Blakely, but all the equities of the bill were denied, and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakely. After a brief argument the court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The court was then asked to fix an early day for the hearing of the case, but the court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

SOUSA WINS.

Court Refuses to Grant an Injunction.

THE BAND WILL PLAY ON

Mr. Sousa Explains the Trouble to an Item Reporter.

Sousa's Band will play on. Efforts were made in Court this morning to restrain the "March King" from fulfilling the remainder of his engagement in this city unless he should accept the terms of the Blakeley management. The asked-for injunction, however, was denied.

To-day's crisis was precipitated by the refusal of the Academy of Music authorities to recognize Mr. Charles W. Strine, representing the Blakeley interests, as connected with the band organization.

The application for the injunction was made against Sousa and Miss Hannah Harris in Common Pleas No. 1, on the part of Ada P. Blakeley, administratrix of David Blakeley, deceased. Miss Harris is the lessee of the Academy of Music.

The counsel for the complainant were James M. Beck and William F. Harry, and for the defendants William A. Redding, formerly of the Philadelphia, but now of the New York Bar, and ex-Judge McCarthy.

The application was asked upon a bill in equity setting forth that David Blakeley employed Sousa as pianist, under an annual salary, by contract, commencing August 1st, 1892, which contract was carried out until the death of Blakeley, and after his death Sousa and his complainant continued to carry out the contract, and fulfil engagements thereunder until a violation of it by Sousa on the 6th instant.

The bill further charged that, notwithstanding the terms of the contract, Sousa has, since the death of Blakeley, appropriated to his own use from proceeds of the contract, sums exceeding \$10,000 of which he had refused to render any account to the complainant, and that he had attempted to appropriate to himself the good-will, outstanding contracts, personal effects and other assets of the business, and had refused to carry out the engagements made under the contract. That on April 6th, 1897, Sousa was assigned under the contract to lead the band at Yonkers, New York, which he refused to do, and being again assigned to lead the concert on the following evening, at Newark, N. J., he again refused, whereby these two concerts could not be given. That in violation of the complainant's rights he made contracts for his own benefit with members of the band notwithstanding they were in the employ and service of the complainant, by which she is unable to carry on the business as provided in the contract. That under the contract the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him and that Blakeley received his proportion of the royalties until October 1, 1896, but since then neither Blakeley nor the complainant has received their proportion of the royalties which the complainant believes amounted to \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakeley's lifetime, among them being this city on the evening of April 9th, 1897, and the afternoon and evening of April 10, 1897. That in addition contracts had been entered into by Blakeley and Miss Hannah Harris for the performances last named, and that in violation of complainant's rights, Sousa has made separate contracts with the other parties thereto, and had undertaken to make a private contract with Miss Harris for three performances at the Academy of Music in this city.

These are the material allegations in the bill. On behalf of the defendants it was admitted that there had been a contract between the defendants and Blakeley, but all the equities of the will were denied, and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakeley. After a brief argument the Court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The Court was then asked to fix an early day for the hearing of the case, but the Court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

John Philip Sousa was in an apparently happy frame of mind when seen by an item reporter just before noon. He was pleased at the turn of events in court and talked freely of his troubles with the Blakeley estate.

According to his statement the difficulties culminating in the application for the injunction have been brewing for some time, according to Mr. Sousa, on Monday last W. C. Low, counsel for the Blakeley estate, deposed Frank Christianer from the management of Mr. Sousa's tours and appointed Charles W. Strine. This arrangement was not at all satisfactory to the "March King." He declined to accept Mr. Strine and proceeded to make the contracts complained of.

"I feel satisfied," said Mr. Sousa, "that my contract with Blakeley expired last November when he died. During his life our business connection was undoubtedly to our mutual benefit. He was an admirable manager and mapped out my tours and took entire charge of my professional engagements as I don't think any other man could have done. On the other hand, I furnished my ability as a musician and composer. We shared the profits and the royalties. It was a very amicable arrangement."

"But when Mr. Blakeley died, I rightly considered that his widow or relatives had no claim upon me. I had lost his valuable services as manager and did not feel called upon to contribute my services as musician without any return. That brought about all the trouble. They have had four months in which to have their claims decided in court, while I have been in Europe. When they did make overtures to me I asked them to wait until the season was over before settling the court decide. This seemed satisfactory, and I supposed that I was to continue drawing \$215 a week and my usual royalties. But they wanted to cut this down to \$115 a week and stop altogether my share of the royalties on 'El Capitán' and the other compositions, and I felt that that ended all contracts between us."

It is stated that counsel for the Blakeley estate will institute suit in Bethlehem and Allentown to recover what they claim is the Blakeley share of the proceeds of the concerts given in each town.

LITERARY AND PERSONAL

John Philip Sousa, the bandmaster, has fallen out with the heirs of the David Blakeley estate over a division of the money which has been taken in during the band's last tour, which was made up of engagements Mr. Blakeley as manager had made for the band, just before his sudden death. Mr. Sousa says that Blakeley and he had a contract which entitled Blakeley to \$8,000 a year salary and 50 per cent. of the profits, and one-half of all the royalties Sousa received.

to draw a year salary, to take the rest of the profits. Blakeley's death E. K. Christianer, appointed manager by the band started on its tour, but he hadn't been out more than ten days before the estate shut down on part of his pay, and tried to get possession of his royalties. He says that the band took in \$110,000, but that he got only \$7,000, and most of that by refusing to go on unless it was paid. Then, he says, the heirs were displeased because Christianer had paid him so much, and now the heirs have notified Sousa that a new manager has been chosen. Sousa has declined to accept the new man.

Trying To Stop Sousa!

From Leading His Band in This City This Afternoon

INJUNCTION REFUSED

The Leader Had a Contract With David Blakeley Which, He Contends, Ended With Blakeley's Death

An application, of interest to the musical world, was made in Common Pleas Court No. 1 this morning, and summarily disposed of for the present. It was an application on the part of Ada P. Blakeley, administratrix of David Blakeley, deceased, against John Philip Sousa and Miss Hannah Harris, for an injunction restraining the defendants from giving three performances at the Academy of Music, and for a decree for the specific performance of a contract, for an account of moneys received, etc.

The counsel for the complainant were James M. Beck and William F. Harry, and for the defendants, William A. Redding, formerly of the Philadelphia, but now of the New York Bar, and ex-Judge McCarthy. The application was based upon a bill in equity setting out that David Blakeley

EMPLOYED SOUSA as bandmaster under an annual salary by contract, commencing August 1, 1892, which contract was carried out until the death of Blakeley, and after his death Sousa and the complainant continued to carry out the contract and fulfil engagements thereunder until a violation of it by Sousa, on the 6th instant. The bill further charged that, notwithstanding the terms of the contract, Sousa has, since the death of Blakeley, appropriated to his own use, from proceeds of the contract, sums exceeding \$5,000, of which he had refused to render any account to the complainant; and that he had attempted to appropriate to himself the good-will, outstanding contracts, personal effects and other assets of the business, and had refused to carry out engagements made under the contract. That, on April 6, 1897, Sousa was assigned, under the contract, to lead the band at Yonkers, N. Y., which he refused to do; and being again assigned to lead

THE CONCERT

on the following evening at Newark, N. J., he again refused, whereby these two concerts could not be given. That, in violation of the complainant's rights, he made contracts for his own benefit with members of the band, notwithstanding they were in the employ and service of the complainant, whereby she is unable to carry on the business, as provided in the contract. That, under the contract, the royalties from musical compositions of Sousa belong in equal proportions to the complainant and to him; and that Blakeley received his proportion of the royalties until October 1, 1896, but since then neither Blakeley nor the complainant has received their proportion of the royalties which the complainant believes AMOUNTED TO \$10,000.

The bill then sets out various places in which engagements for the performance of the band were made during Blakeley's lifetime, among them being this city, on the evening of April 9, 1897, and the afternoon and

Phila Ledger
April 10, 1897

PHILADELPHIA, SATURDAY MORNING

DISCORDANT MUSIC.

Bandmaster Sousa and Miss Harris Made Defendants in an Injunction Suit.

An interesting case will be brought before Judge Bettler this morning in Common Pleas Court No. 1, in which John P. Sousa, whose band is fulfilling an engagement at the Academy, and Miss Harris, the Manager, are joined as defendants in a suit brought by Ada P. Blakeley, administratrix of David Blakeley, deceased.

The circumstances are briefly these: A contract was entered into between Sousa and Blakeley August 1, 1892, for a term of five years, under which Sousa and his band were to give concerts in the principal cities, and Blakeley was to be the business manager, each receiving \$5000 per annum for his personal services, and Sousa receiving 20 per cent. of the net profits and Blakeley 80 per cent. This contract was carried out for three years, at the end of which period a new verbal agreement was entered into, under which Sousa turned in all his royalties on his musical compositions, and received 50 per cent. of the net receipts. The money was paid over under this agreement until Mr. Blakeley's death in November last.

Dates had been made for the winter and spring, and Mr. Sousa fulfilled them, but counsel for the Blakeley estate directed that Sousa's \$5000, only in monthly instalments, should be paid to him until the end of the season. This he protested against, and for the last five months the relations between the parties have been very much strained. On the return from the Pacific Coast to New York the Blakeley party discharged the business manager, Mr. Christianer, and appointed Charles W. Strine in his place without consultation with Mr. Sousa.

The latter then refused to fulfill the old engagements to play at Yonkers on April 6 and Newark on April 7, but engaged Mr. Christianer as his own manager and made his own engagements to play on Thursday at Bethlehem and Allentown, and made a new engagement with Miss Harris to play at the Academy last evening and twice to-day. The members of his band all made new contracts with Sousa, and are now playing under his management.

The suit is brought to compel Sousa to render an account of proceeds from concerts and royalties on his compositions, and to compel Miss Harris to render an account of the moneys received by her as proceeds of the three concerts at the Academy, and a preliminary injunction is asked pending a full hearing of the case.

In an interview with a LEADER reporter last evening Mr. Sousa said that he had undertaken to fill the engagements arranged for, and had furnished all the money for the purpose. He was advised that the contract was terminated by the death of Mr. Blakeley, whose managerial abilities were the consideration under the contract, which were no longer available. During the four years there had been paid to Mr. Blakeley in net receipts and royalties more than \$100,000 as his share for his services as manager. The concerts would be continued and all dates filled, but under new agreements.

evening of April 10, 1897. That, in addition, contracts had been entered into by Blakeley and Miss Hannah Harris for the performances last named; and that, in violation of complainant's rights, Sousa has made separate contracts with the other parties thereto, and had undertaken to make a private contract with Miss Harris for the three performances at the Academy of Music in this city.

These are the material allegations in the bill. On behalf of the defendants, it was admitted that there had been a contract between the defendant and Blakeley, but all the equities of the bill

WERE DENIED.

and it was contended that the rights under the contract did not survive to the complainant, but ceased with the death of Blakeley. After a brief argument, the Court refused to grant the preliminary injunction asked for.

An application was then made that the defendants be required to enter security to account for the proceeds of the performances in this city, and this was also denied. The Court was then asked to fix an early day for the hearing of the case, but the Court said that when an answer to the bill should be filed it would then be time to make that application, and that the case should take its regular course.

A LEGAL DISPUTE

How the Sousa Case Came About With the Blakeley People—How Sousa Has Made Others Rich and Has Had His Leg Felled.

The LEADER has already mentioned the matter of the Sousa concerts and has intimated that the concert booked for this city next week, Friday evening, will not be interfered with, as this date is one of the regular schedule that was mapped out last season. Mr. Sousa explained his position to a LEADER man coming up on the train from New York the other day. The trouble began with Mr. Blakeley's death, which occurred some months ago while Mr. Sousa was in Europe. The members of the band, many of whom were in New York, felt a good deal of anxiety as to the tour ahead and they were only reassured when Mr. Sousa called to the attorney for the Blakeley estate directing him to hold to the schedule as it had been arranged. When he returned Sousa had an interview with the Blakeley people and the agreement was reached that the tour should go on as during the preceding year; that the estate should receive \$9,000 a year, Sousa the same and that the remaining profits should be divided on the percentage that had been the basis before—that is eighty per cent. to the Blakeley estate and twenty per cent. to Sousa. Just before Mr. Blakeley's death, Sousa had sent him \$4,000 which was on the account of commissions of Sousa's published compositions, but he himself had during the three months preceding received nothing, or rather had retained nothing. Mr. Sousa was also to draw on the tour \$215 per week which was to come out of the net profits when the final settlement was made. But contrary to this agreement the estate tried to put him off with \$115 per week. When he knew that the manager on tour was taking this cue from the Blakeley bureau he put his foot down and demanded a certain sum before he would go on and conduct the concert of that evening. After some hesitation the manager agreed and paid over the money. This happened in Denver where the band was doing an enormous business. When the band returned to the east the manager who had yielded to Mr. Sousa's request for the money was discharged by the Blakeley people and another man was put in his place without consulting Sousa. This was contrary to the terms of agreement and was the second detail in which the Blakeley people had violated their contract. To add to this grievance the Blakeleys changed dates that had been arranged at Orange, N. J., and Brooklyn and substituted dates at Newark and Tonkers. This change of the original route gave Sousa a chance to assert himself and he demanded that the action as to manager be revoked and that he play under his own management. This was refused and then Sousa refused to conduct. The audiences at Newark and Tonkers were dismissed Monday and Tuesday evenings of this week, and the money was returned to the disappointed music lovers at the door. The next concert was that at Bethlehem last night and at that affair Mr. Sousa announced that he should play under his own management and with his own treasurer in the box office or no concert.

Now as to the merits of the case: It looks as if Sousa had practically given the Blakeley people something like an independent fortune, and as if his leg had been pulled to the stretching point. When he started out under the Blakeley management he actually loaned Blakeley \$1,000 under the latter's plea of Sousa taking stock in the venture, and Blakeley himself put in but \$400. That shows how "rich" Mr. Blakeley must have been. He afterward returned the Sousa loan but without interest.

Now just why a man of Sousa's reputation should have made a contract of the sort he did make with Blakeley is a marvellous thing to think about. Blakeley furnished no greater reputation as a manager than scores of others could have furnished and simply for the arranging and conducting of the tour he got eighty per cent of the profits of the tour beyond the \$6,000 that Sousa and that Blakeley each drew. Beside Sousa agreed to let Blakeley in on the sale of the Sousa marches and gave him half the returns. The Blakeley office expenses were paid out of the proceeds of the concert tour. There is hardly a record of such a gigantic swindle, but it was legalized of course by Mr. Sousa signing a contract to the effect noted, and by which he has paid to Blakeley over \$100,000 that he might easily to-day have stored up to his own credit. Sousa's reputation is great enough to make the arranging of a tour easy and there are plenty of capable managers that would undertake the work for ten per cent. of the profits—yet Blakeley got eighty. And if there is any reason why Sousa should let any one on earth into a share in his music sales except the publishers that reason is not apparent to a business head. This is another matter of twenty thousand dollars or more that the Blakeley estate has sucked from the Sousa profits. No wonder that they want to hang on to the old contract. But in trying to hog the thing too much they have put their foot in it. The fact is that Sousa, like many another genius, hasn't got the hard business head that looks out for his own interest, and he had practically allowed himself to be robbed by this wonderful, fearful and outrageous contract. Now he sees the matter, after having made a fortune for his manager, and the chances are that hereafter Sousa will be able to make a deal of management that will give him some return worth considering for his reputation and his great genius. Before he began to reap any reward for his compositions he sold three or four of his earliest marches—High School Cadets, and others for a paltry \$20 apiece and the publisher made thousands. Hereafter Mr. Sousa's friends hope he will give some attention to justice toward himself, and will consider that he owes it to himself and his family to sit down his pie rather than engage in the elementary work of music for other people.

SOUSA'S BAND

Ever since it was first announced that John Philip Sousa was to visit Charlotetown with his world-renowned band, much interest has been evinced in the anticipated visit, an interest which extended to the whole province, as from early yesterday afternoon until the special arrived in the evening, people came to the city, by carriage and on the regular trains, to see the March King, and hear his company of musicians. And those who expected much were surely not disappointed, for the "music which charms" worked its influence most potently on the immense audience which gathered in the Exhibition building last evening. An Sousa himself came forward he was greeted warily, and from the sound of the first strains of the overture until the last notes of the National Anthem died away, a hush that could almost be felt fell upon the listeners, as the music rose and fell, now in a burst of triumph, again in an undertone of sadness, and once more in glad, resounding echoes, which could be understood and taken to heart, by even those least skilled in the portrayal of the human emotions through the "discourse of sweet sounds." Encores, which were numerous, met with most generous responses, and in many instances the encores given were Sousa's own famous compositions.

The Flugelhorn solo, by Herr Franz Hell, was a perfect gem, the long sustained notes, full of sweetness and power rarely heard, calling forth enthusiastic applause. And the Trombone solo by Mr. Arthur Pryor was beyond doubt the most exquisite rendition of the sweet strains of "Annie Laurie" ever listened to by a Charlotetown audience, and his encore was equal to it. Those who have always admired Sousa's compositions and who expected to hear something worthy of him, naturally looked forward to the grand religious fantasia with pleasure, and as the opening chords of "Rock of Ages" came softly, and yet with the concentrated power of all the many throats of brass and silver, mingled with the clear tones of the clarionets, the audience listened entranced. The music changed and the weird melody of "Mary and Martha" just gone along, fell upon the ears, when with a burst of harmony, the grand inspiring sounds of "The Palms" were heard, plainly enough to almost follow the words, and the grand "Hosanna, Glory to God," as never spoken in plainer language than the many instruments, blended as one voice, spoke it in last night.

The exquisitely cultivated voice of Mrs. Northrup charmed every one, and she was compelled to respond to an enthusiastic encore. Miss Martina Johns tone, was so thoroughly at home with her violin, that words are impossible to describe the tones of exquisite harmony which greeted her hearers as she played the "Hungarian Idyl," in a way that has never been equaled here. A medley of Scotch, English, and Irish airs was the last number on the programme, and as the national Anthem was heard the audience dispersed, satisfied fully and beyond a doubt, that Sousa and his band, were far and beyond even what their most sanguine expectations had led them to expect. It is only a just tribute to the courtesy of the musicians to mention the fact that when they played "God Save the Queen," they stood up, with all due respect to the head of the nation they were aliens to, but some of our own people, Her Majesty's most loyal subjects, rushed out all unheeding of the fact that they were listening to the anthem played as they had never heard it here before, or that any respect or ought else was due to players' music, or the subject of the music. Mention has almost been omitted of Mr. Pyke's exquisite Jubilee Ode. Where all was so excellent it compared with the best, and loyal ears have a treat in store for them, that we, as a people in a very small portion of the royal domains, have heard, and here do feebly, but most appreciative justice to.

All praise is due to the gentlemen who were instrumental in bringing Sousa and his unrivalled band to this province. We trust the reception accorded by the people will encourage the bringing to Charlotetown some of the best talent, musical or theatrical, that can be procured.

He wanted a few weeks ago to break away from the Blakeley management and he offered the widow \$14,000 for her share of the present season's tour. But Mrs. Blakeley seems to have what Mr. Sousa has not, a sharp cunning that knows when there's a good thing going, and she knew enough to hang onto it. Sousa's players held a meeting after the affair of Tuesday night, and announced that they would stand by him as a man.

NEW MUSIC BY SOUSA.

Several Pieces Produced for the First Time at the Emergency Hospital Benefit.

The announcement that John Philip Sousa and his famous band were to make their farewell appearance of the season at the Boston Theatre last evening, the occasion of a benefit performance for the Emergency Hospital, was enough to fill that house to the doors with a most enthusiastic audience.

Notwithstanding the fact that the programme of last evening has not been excelled at any concert given by the band in this city, its length was very nearly doubled by responses to the many encores, which came in the form of the leader's popular marches, the "Manhattan Beach," "King Cotton" and "Liberty Bell" being applauded to the echo.

Three new selections were among the many good things rendered, the feature of the programme being a religious fantasia of "Songs of Grace and Songs of Glory," composed by Sousa, and which was given with excellent effect. An idyl entitled "La Campanella" and a new patriotic march, "The Stars and Stripes Forever," were also given for the first time. The latter has the genuine Sousa swing, and like his other successes is full of inspiring airs.

The soloists were Herr Franz Hell, who rendered Bohm's well known song, "Ah, Don't Thou Love," on the flugelhorn in a masterly manner, and was warmly encored.

Mrs. Elizabeth Northrup sang a soprano aria, "Mireille," and Miss Martina Johnstone gave as a violin solo De Berlioz's "Romance." The closing number was the overture "Zampa" by Herold.

SOME VALENTINES FOR SOUSA

His Two Little Daughters Send Him Original Ideas.

John Philip Sousa, the famous "March King," and director of the popular Sousa band, who is in Denver, received two valentines from his little daughters, now at school in New Jersey, yesterday, which would go to demonstrate that the genius of the father has reached to his children, though in a different vein. The elder of the two, now in her teens, sent him the following in remembrance of to-day:

"When upon the dizzy heights of Noble Pike's Peak you gaze,
"And view the famous mountain through a charming mist of haze,
"Oh, think of me, while basking (?) in the woolly Western clime,
"Your loving Jane Priscilla, sending you her Valentine."

In the corner of the sheet of paper is a cute drawing of her father "basking" in one of his characteristic attitudes while directing "King Cotton" or "El Capitán."

The precocious Helen Sousa sent her dearest papa a "joke" to laugh over on St. Valentine's day. She and one of her school mates sent it to a New York newspaper, but knowing the unappreciative nature of some of these metropolitan journalists she took the precaution to send a copy to her father.

"Rose—Will you have some lady fingers?"

"Maud (in horror)—What? I'm no cannibal!" (Curtain.)

Mr. Sousa has had many a hearty laugh over it already and he believes he will make it the theme for one of those merry little pieces of descriptive music he has a knack of writing.

W. H. Bush, who has just returned from Europe, says that in all the public places in London he was surprised to find the bands playing Sousa's music, "but none of them can serve it to the audiences like Sousa himself."

Sousa's Band has been heard here again and has not altered the favorable impression previously created. Mrs. Northrup, the soprano, is not a phenomenal singer by any means, but she has a true voice though light in quality, and Miss Johnstone the violinist, is all that has been claimed for her. The business done here was very meagre.

SOUSA AT THE BOSTON THEATRE.

The final concert for the benefit of the Emergency Hospital was given at the Boston Theatre last evening by Sousa and his magnificent band. Invariably tremendous audiences have greeted this popular leader, and in spite of the inclement weather yesterday, that of last evening proved no exception. A programme indicating especial care in the selection of its numbers served to provide a delightful hour of pleasure and profit. The new march by the conductor, "The Stars and Stripes Forever," was enthusiastically received and emphatically redemanded. Another number, Dreischock's idyl, "La Campanella," was given in a deliciously artistic manner that displayed to best advantage the skill of this admirable organization.

The soloists of the evening were Elizabeth Northrup, soprano; Martina Johnstone, violinist, and Franz Hell, flugelhorn.

Sousa's Unrivalled Band proved an unrivalled attraction to the music-loving people of Charlottetown and P. E. Island last evening. Many drove long distances from the country districts, many thronged to the city by the regular trains and a special from Summerside brought about 150 persons all intent on hearing Sousa's Band. There is no hall in Charlottetown large enough to hold the big assembly that gathered in the Exhibition building and filled the main floors and galleries. A multitude of them had walked out to the building, many more were conveyed in carriages and there were wheelmen not a few who made their way thither on their silent steeds. The air was chill in the big building, which was trying upon the performers and their auditory in the wait before the concert began, but this and all else was forgotten when once the music arose with its voluptuous swell. And while all ears drank in the concord of sweet sounds Sousa himself was the attraction for all eyes. On his elevated stand in front of the band he directed them, his breast glittering with a score of medals, his every action the poetry of motion as he seemed to call forth from the fifty instruments about him music which expressed every emotion of the human heart. There was music gentle as the faintest zephyr whispering to the flowers; music that swelled to a full tide of melody; anon rising to rival the sweep of the hurricane and the grand diapason of the ocean. Tenderly came the sweet and solemn strains of Rock of Ages; inspiringly rose the notes of Nearer my God to Thee, while varied emotions were stirred by the familiar strains that recalled Maxwellton Braces, or by a thrilling march. The Soprano solo Se Saran Rose from Arditi greatly pleased the lovers of classic music and showed the great range, flexibility and sweetness of Mrs Northrop's voice, under difficulties almost equal to singing in the open air. Mr. Pyke's Jubilee Hymn, now rendered for the first time, proved a musical gem. A copy of this fine composition has been forwarded to Her Majesty, by Mr Pyke through Sir Charles Tupper, and in listening to its captivating music last evening the audience were anticipating a pleasure yet in store for royal ears. The Fluegelhorn solo was a rich treat from an instrument seldom heard in these parts, while the trombone solo, and the violin solo were alike captivating and exquisite. Every number was enthusiastically applauded and encored again and again, and good naturedly responded to. So on a flood of melody the delighted audience were floated along until in the last number in the grand fantasia of familiar English Scotch and Irish airs the loyal and patriotic feelings of all were stirred to their depths. And then came the grand old national anthem, never before so grandly played in this city. Every body felt when it was over that Sousa's Band had given them the worth of their money and more.

Music Hall—Sousa.

Sousa and his band played to an audience that sparsely filled only a small part of Music hall, Monday evening. The audience was by no means in close sympathy with the band and its leader. Whether it is that Sousa falls below the standard set by Cleveland's musical critics or that these music lovers are not educated up to the so-called standard of Sousa's music is a question they themselves can best answer. The fact remains however that the band did not get a cordial reception at the concert given Monday night. Sousa is one of the leading bandmasters of the day, but music lovers will insist on comparing him with the great bandmaster of a decade ago with a result not to Sousa's advantage. Many claim to see in him only a poor imitator of the late Patrick Gilmore. The program was not pleasing and by no means superior to that played by leading local bands. There was nothing remarkable about the soprano solo of Mrs. Elizabeth Northrop and the violin solo of Miss Martina Johnstone.

Of course the band suffers materially from the death of David Blakely, the manager, who died a few months ago.

The extra matinee concert which Sousa and his band gave yesterday afternoon in the Lyceum theater was a huge success. The house held a great audience and the program was rendered with all the dash and spirit that characterizes one of Sousa's marches. Of these there were the full number before the band had played its last piece. Given an enthusiastic house, a good band, an unlimited repertoire and a willing conductor, the result is easily seen. The audience enjoyed everything from the Tannhauser overture to the Massenet suite, "Pictures of Naples," which concluded the concert. The solo ability of Sousa's men was demonstrated by Simone Mantia, who played the euphonium and Jean Moeresheu, the saxophone, both drawing outbursts of applause for their performances. Elizabeth Northrop, in song and Miss Martina Johnstone, the violinist, supplied the other solo features.

SOUSA'S BAND IN HALIFAX.

Sousa's band, without exception the finest organization of master musicians on the continent, gave a magnificent performance at the academy of music last night to a half empty house. This fact is no reflection on the excellence of Mr. Sousa's superb players, but is due chiefly to the fact that the rich musical treat was not adequately advertised. When Sousa was here a year ago the great exhibition building was crowded with several thousand delighted auditors. Since then the Chicago marine band visited Halifax, and a comparison between the two is a still greater tribute to Sousa. The small audience last night is no evidence that Sousa is not as highly appreciated by the music-loving people of Halifax as ever, but the people didn't know about it—they had not been reminded of its exquisite musical capabilities and ability to enchant lovers of music. Only those who were present last night could appreciate the rare treat presented. Sousa gives a matinee this afternoon and his farewell performance to-night.

PLAYED A NEW MARCH

Sousa and His Band Gave a Benefit Concert in the Boston.

For the benefit of the emergency hospital was given at the Boston theater last evening the last concert of the season by John Philip Sousa and his famous military band.

The combination of attractions and the desire to aid a worthy object brought out a large audience and one which was thoroughly appreciative of the excellent program presented. Encores twice repeated were the rule, and in response the leader gave his most familiar and popular marches, which were also received with great favor.

The program included "Agonies of Tantalus," overture, Supper, "Zampa," overture, Herold, "Songs of Grace and Songs of Glory," religious fantasia, Sousa, and "In a Bird Store," descriptive fantasia, Orlan.

These numbers were given with spirit and effect, the harmony and contrasts in the "Songs of Grace" being especially good. Themes from "El Capitan," Sousa's successful opera, were also well received.

A feature of the program was a new march by Sousa, "The Stars and Stripes Forever." It was played with spirit and feeling and was applauded to the echo. Musically it is more ambitious than many of the composer's works, yet while it has the swing and "go" which mark all his works, it lacks something of "catchy" quality so noticeable in the most popular ones, and is not quite so pleasing.

The soloists of the evening were Mrs. Elizabeth Northrop soprano, Miss Martina Johnstone violinist and Herr Franz Hell on the fluegelhorn. Mrs. Northrop sang Gounod's aria, "Mirelle," with expression and in excellent voice, and was deservedly encored. Miss Johnstone's solo, "Romance," de Berlioz, was also finely rendered and was encored. The lively movement of the piece given in response showed the technique of the artist to good advantage, and won another round of applause.

Herr Hell's fluegelhorn solo was "Ah, don't thou love," and the music of the rather plaintive air seemed well suited to the mellow notes of the instrument.

An encore was demanded and another excellent selection given in response. In addition to Sousa's new march, the program had another new number, "L'Albanella," by P. Dreisechock, which received a proper interpretation and was as satisfactory musically as any of the evening's offerings.

Taken either as a whole, or in its separate numbers, the concert was a fitting close to what has been a most enjoyable season—a season which has shown the possibilities of harmony and musical expression which lie in a military band under artistic leadership.

SOUSA AND HIS BAND.

A large and enthusiastic audience greeted Sousa's unrivalled band at the Opera house last evening, and each number on the programme was received with the most hearty applause. The march "El Capitan" was twice demanded and the encores were frequent. Mrs. Northrop, the prima donna soprano, won the hearts of her hearers at once. She is a fine singer and was in splendid voice. Mrs. Northrop is a resident of Indianapolis and has lately sung in a church choir in Buffalo. Miss Johnstone, the violinist, is a fine artist; she is a Swedish lady and possesses musical talent of the highest order. Mr. Sousa has been fortunate in securing some of the very best and most satisfactory soloists that have ever accompanied him on his tours.

Sousa's band is now in the thirteenth week of its great trans-continental tour. It has travelled 14,000 miles and not missed a single concert, while every one of its members has been in excellent health. The band came through fifteen feet of snow in Dakota and has been where the temperature was thirty degrees below zero, and oranges in the extreme South, inside of four weeks. The present tour ends the middle of June, when it goes to Manhattan Beach for the remainder of the season. Its gross receipts for the first twelve weeks amount to nearly \$35,000.

SOUSA AT THE ACADEMY.

Not a Large Audience, but an Excellent Performance.

Sousa and his famous band held forth at the academy last evening. The audience was comparatively speaking, not a large one. Nevertheless it was very appreciative, and the band was compelled to respond to an encore for every number. It is safe to say that the audience every person seemed to be highly delighted with the entertainment. Sousa and his band were heard here two seasons ago, and they have given the Halifax people no reason to change the good opinion then formed. Sousa is himself a wonder. It is an entertainment in itself to watch him directing the various pieces presented. His own marches are a revelation. Indeed, in march music the band excels. The programme is only half of the performance. The audience insist on an encore after each number, and Sousa readily responds, giving something more pleasing than the first. The solo parts proved great favorites, and if such a thing were possible the audience would have kept the band playing all night.

Their in fact shows that the concert was a great hit. Miss Elizabeth Northrop, the prima donna, sang very pleasingly, but it was evident the hard work of the tour was telling on her voice. As the company only arrived from Truro half an hour before the performance was billed to open, it is not to be supposed that her voice would have its natural tone and sweetness. She may be expected to be at her best this afternoon and evening. Miss Martina Johnstone, the violinist, is a lady of remarkably pleasing appearance and an artist of no mean order. Her numbers were given with great precision and thoroughly enjoyed. The trombone solo by Arthur Prior was exquisitely rendered. Taking the performance as a whole, it must be classed as an exceptionally fine one, and all lovers of good music should not fail to be present this afternoon or evening. This is Sousa's final tour. The opportunity to hear him may not occur again in a lifetime.

SOUSA AT THE ACADEMY.

Sousa, and his band, made their reappearance in Halifax last night, at the Academy, to a fair sized and enthusiastic audience, who redemanded almost every number. It would be almost superfluous to say anything of the excellence of this corps of musicians. Sousa's name is a household word throughout the country; his marches are played in every city, town, village and hamlet; the principal members of his band, all crack soloists, have been with him for years, and his annual engagement for the summer season, at Manhattan Beach, makes them recognized as the band of the present time.

His programme last night showed the capabilities of his different artists, and embraced perhaps more classical music than when last here, but he also gave several of his popular marches, which to many were the most enjoyed numbers. There is nobody can play Sousa's marches like Sousa and his men, and to hear them alone, is worth attending one of his concerts.

Herr Franz Hell is a master artist; his solo on the fluegel horn was a treat, the instrument being something similar to a cornet, but softer and sweeter, and the soft and powerful tones as brought forth by this man, with the infernal name, was remarkable.

Miss Northrop, the soprano, has a pure and flexible voice, of great sweetness, and sings with perfect ease. Miss Martina Johnstone, is an unusually brilliant violinist; her execution is beautiful, and she plays with great feeling, and brings out every tone clear and distinct.

During the evening the band played the ode to the Queen—a very pretty piece—in which the band was led by the author, Mr. C. M. Pyke.

To-night will positively be the last chance to hear Sousa and his band (with complete change of programme), and it is an opportunity that should not be missed, as Sousa forms an attraction such as we seldom have.

Declaring it necessary to improve Waite avenue and Dorr street by lighting.

Resolved, That in the opinion of the common council of the city of Toledo, it is necessary to improve Waite avenue, from Dorr street to Hicks street, and Dorr street, from point midway between Waite avenue and Lawrence avenue to Hawley street by lighting said streets between the points mentioned with additional electric light, in accordance with the plans, specifications and profiles on file in the office of the city civil engineer. All persons claiming damages for the foregoing improvement must file their claims therewith with the city clerk within four weeks from the first publication of this resolution, or within twenty days after service of written notice of the passage of the same.

Adopted March 15, 1897.

WILLIAM O. HOLST,
President Board of Councilmen.

HARMONY TOOK FLIGHT

Upon the Death of Sousa's
Business Manager.

LEADER TALKS OF HIS TROUBLES

His Narrative of Events Which Ended in a
Suit for Injunction to Prevent the Band
from Appearing Except Under Control
of the Blakey Estate—His Heroic Measures
to Get His Salary at Denver,
Col.—A Notice to Managers.

John Philip Sousa, the famous band leader, was seen by a Post reporter yesterday in regard to the attempt by the Blakey estate, controlled by the widow of his late manager, to secure temporary injunction against him to prevent him from giving any more concerts, except under the Blakey management. Mr. Sousa said he did not like to air the matter before the public, but felt that in justice to himself he should give his side of the matter and let the public judge.

"The first thing I desire to state," said Mr. Sousa, "is that I cherish the highest regard for Mr. Blakey's memory, and believe him to have been one of the foremost managers of his time. I was approached by him in 1892, and he told me that after seeing me lead the Marine Band in the Auditorium at Chicago, he was satisfied that I was the man he desired to put at the head of a large band to go on a concert tour throughout the country. After some correspondence a contract was drawn up and signed by both. I considered it at the time a one-sided affair, but neither of us had any idea of the success to be achieved by the band. By this contract I was to receive a salary of \$8,000 a year and 20 per cent. of the profits. Mr. Blakey was to receive a like salary and 50 per cent. of the profits, as the manager, and also one-half of the royalties accruing from my musical publications. This, together with an agreement about the number of men to compose the band, and that I was to have a month's vacation each year, were the salient features of our contract.

Not for Love of Music Alone.
"Now, the popular idea is that Mr. Blakey was a rich man, and that it was his money with which the band was organized and put before the public. I have reason to believe to the contrary. In the first place, it was a thousand dollars of my own money which first went toward the organization of the band, and soon afterward I was called upon by Mr. Blakey for a loan of \$400, and had to wait some time in getting it back. He also received money from various parties on the ground that he was to form a syndicate to run the band. The syndicate did not materialize.

"Another story is that he was philanthropic and exploited musical organizations simply through the love of it. I do not judge that a man who desires a leader to go before the public with a less number of men than the agreement calls for is doing that for the love of music. When the band did not play on Sunday once, but had played several matinee engagements during the week, he wanted to dock them one-seventh of their week's salary, and only desisted from his purpose when the band protested. It looks to me as if such a man was in music for money, or something besides the love of it.

"The band went out on a nine weeks' tour the year that it was organized and paid well from the start. I had made a reputation with musical publications, and the public soon recognized the merit of the organization and gave it their abundant patronage. At the end of this tour it was figured out that the band had drawn nearly \$500 a day for its share while on the road. The men were sent home, and the officers of the organization kept waiting around, drawing salaries, but with nothing to do. The consequence was that when we started on our tour the next year we had a debt of \$18,000 hanging over us, which had been incurred not by the band, but by these agents of Mr. Blakey. The tour was most successful, and the debt was soon cleared away. Other tours followed, and in the four years the band was under Mr. Blakey's management it paid him the neat sum of \$108,000 in profits. My royalties were growing larger, and the proceeds from the sale of the rights to publish 'El Capitán' were divided with him. Under certain conditions he had been compelled to raise the amount of the share I was to have in the profits of the band and then I went to Europe.

The Real Trouble Begins.
"It was in Europe that I received a cablegram announcing his death, and requesting my immediate return to this country. When I arrived I found affairs as regards the band in a chaotic state and every one sitting around with arms folded. The dates had been made, and the tour must be completed, so I shaped affairs for the tour and went out on the road. Mrs. Blakey wanted to take the management of the band, but I could not submit to that proposition. I consulted the best legal authorities, and was assured that the contract I had made with Mr. Blakey ended with his death. I

tried to get the legal adviser of the Blakey estate to meet my attorneys, but he consistently refused. He occupies the position of son-in-law to his aunt, who is also his wife's mother, and is their legal adviser—a sort of Pooh Bah in relationship and profession.

"The press agent coaxed him to meet Mr. Davis, my attorney, and myself, and we finally reached this agreement: That I did not admit that a contract was in existence; that I would fulfill dates made by Mr. Blakey, and draw \$25 per week for my services and one-half of the profits when justified, the question of their claim for royalties to be settled by legal measures at the expiration of the tour. On the first week out the band played to the enormous sum of \$11,516. We proceeded on our way rejoicing, and at the end of our first week out I drew the \$25, as per agreement. Then we went South and played to a large business. When we reached New Orleans I was astounded by the manager, Mr. Christian, informing me that he had received notice from the legal and relative Pooh Bah to only pay me \$15 per week, and no more.

"I protested that it was a violation of the agreement, and under the contract, if one existed it was a flagrant violation. I had an understanding with Mr. Blakey by which I was to receive a share of the profits of the band every two weeks and a statement of the business done. I received the statement all right, but no check, and to add to my misery and more or less lacerated feelings, I received a communication from my publishers stating that the attorney for the Blakey estate, this nephew and son-in-law of Mrs. Blakey, had sent them a letter forbidding them from paying over my royalties to me and to hold them subject to his orders. I wrote to them, telling them that I did not think any one had a right to interfere with the agreement entered into between us. My royalties came. I banked them, and they are banked now.

Refused to Appear.
"My shares in the profits were accumulating and I could not get them and had to kick very hard to get back some money I had advanced them to start the tour. I would not accept the \$15 offered me for several weeks, but I had a little plan up my sleeve, and when I put it on exhibition it worked beautifully. In Denver the profits were \$7,000. A manager for the estate was accompanying us, and I informed that excellent gentleman that unless I got \$2,500 right then and there that Denver would not have the pleasure of hearing Sousa's Band nor of looking at me when I led it through the mazes of melodic measure. There was about \$1,500 in the house and all sold for the next two rights, and the band was 2,000 miles or more from New York. The manager, representative of Mrs. Blakey, shelved the coin, I gave the concert, and all went as merry as a marriage bell.

"Next, I received a letter from the elongated expounder of legal lore, saying that he regretted exceedingly that I had not lived up to the agreement, and that if I did not do so he would be compelled to collect my royalties. Taking advantage of his threat that he would take my royalties if I did not accept the \$15 per week, I immediately demanded my share of the profits up to that date, and got them.

"To condense the story it is as follows: by threats of not leading on the score of a violation of the agreement by the estate, that I succeeded in getting \$7,000 of the \$12,000 due me, and when I reached New York last Sunday they deprived me of the two most useful members of my business staff. It was unveiled for me and looked for, and could only work to the detriment of my interests.

Culmination in Court.

They not only assumed to do all this, but took it upon themselves to make dates for me outside of those made by my late manager. They made arrangements for the band to play at Yonkers and Newark on the 6th and 7th of April when not scheduled for these cities, and I sent them word that I would not conduct, and then told one of their agents that the only condition under which I would fill the dates was that I be engaged, like any other musician, to conduct. They would not agree to these terms and the audience was disappointed. Then I thought it about time to act. They had summarily dismissed the manager and relieved the press agent of his responsible position. They had violated all agreements and had large sums of money due me in their possession, as well as my valuable library. I proceeded to take in the situation and informed the managers all over the country that, if they wanted my services they would have to make their contracts with me, as I would not fill dates made by the estate of my late manager. These managers realized that these people could not produce John Philip Sousa and quickly made contracts with me, and I have been playing since last Thursday on my own account.

"At Bethlehem, Pa., an unsuccessful attempt was made to stop us, and at Philadelphia a great effort was made toward the same end. Quite an array of legal talent appeared and argued the injunction proceedings which the Blakey estate brought to keep me from playing otherwise than under their special management. They had two distinguished members of the bar to represent them, and my interests were looked after by my counsel. The Judges refused to grant the injunction.

"What the next move will be I do not know. I know that in this controversy I have had right and justice upon my side."

Concert Draws a Large Audience.

The concert given by Sousa's Band at the Lafayette Opera House last night attracted an audience that crowded the house from pit to dome. The reception accorded the popular composer amounted almost to an ovation, and several encores were called for after each number. The organization has gained much in artistic strength since its last appearance in this city, and the concert was the most successful in every way ever given here. His

compositions that have become so familiar were given as encores, and never failed to bring an enthusiastic demonstration from the audience. Mr. Sousa introduced several new compositions of his own, and some new music he brought back from Europe with him.

The band first played an overture, "The Promised Bride," by Ponchielli, for the first time here. Mr. Sousa brought this from Italy, and it is a dainty and catchy composition that will doubtless become very popular. As an encore he gave "Happy Days in Dixie" and the "Directorate March." Scherzo and Habanera—"La Sesta de la Senorita," was another composition brought by him from Italy and was equally as attractive as the overture. "Liberty Bell" and "My Angelina" were played as encores.

A euphonium solo—air and variations by the composer, Signor Simone Mantia, was encored, and Signor Mantia played "Good-by Duddy."

Ruberstein's "Valse Caprice" was next played by the band and as encores, the "Manhattan Beach March" and "Serenade Enfantine." Mr. Pryor's "Air Varié," played by himself as a trombone solo also called for an encore and he played "Laurina Ray."

Then came Sousa's Symphonic poem, "The Chariot Race," a grand description of the thrilling scene described in Ben Hur. This is one of the best things ever done by Mr. Sousa, and swayed the audience to its words. His encore was an excellent band arrangement of Paderewski's "Minute Antique."

A neat compliment was then paid Mr. Will Haley, the Washington bandmaster and composer, by Mr. Sousa. He led Mr. Haley to the conductor's stand that might conduct his own march, "The American Beauty." Mr. Haley responded to the hearty encore by repeating the march.

Miss Elizabeth Northrop, the prima donna soprano, sang Myerbeer's "Shadow Song," and as an encore Mr. Sousa's "Sweet Miss Industry." Introduction and Siciliana by Mascagni and "El Capitán" by Sousa were the next numbers played by the band, and the latter repeated as an encore. Miss Martina Johnstone played Keeler-Bela's "Hungarian Idyl" as a violin solo, and as an encore gave a finished rendition of Thome's "Simple Confession." The concert was concluded with the introduction to the third act of "Lohengrin," magnificently rendered by the full band.

MR. SOUSA WAS NOT THERE.

The difficulties between Bandmaster Sousa and the representatives of the estate of his late manager, David Blakey, reached a climax last night, when Mr. Sousa declined to conduct a concert at Yonkers, N. Y., which he claimed had not been booked by Mr. Blakey before his death. The audience had to be dismissed and the money refunded.

The Blakey people changed managers yesterday, putting a man in charge of the band whom Mr. Sousa does not approve. He says he now considers himself under no further obligations to the estate, and will proceed for the remainder of the season on his own hook.

SOUSA DIDN'T SHOW UP.

Large Audience in Yonkers Music Hall Dismissed.

YONKERS, April 6.—Sousa's Band was expected to give a concert in Music Hall this evening, and at 8 o'clock it was almost impossible to find a seat there.

Half an hour after the concert was to have begun it was announced that Sousa has been detained in New York by the service of an injunction. The audience was dismissed, but it was not told exactly what was the nature of the legal process that destroyed their pleasure.

SOUSA'S BAND DID NOT PLAY.

A Big Yonkers Audience Dismissed Last Night on Account of a Business Dispute.

The famous Sousa Band was announced to play last night in Music Hall, Yonkers, and at 8 P. M. the "Standing Room Only" sign was fished up from the cellar and put on active duty again. But Sousa did not appear, and at 8.30 the announcement was made that the conductor had been restrained by an injunction. The audience was dismissed and the money refunded.

The complication arose out of a misunderstanding between Mr. Sousa and the heirs of the late David Blakey, his former manager, as stated in The World yesterday. Mr. Sousa is determined to fight the case to the bitter end, even if it breaks up his concert tour.



THE CRITERION.

MUSIC.

THE SOUSA MARCH.

BY all odds the most important musical figure of the immediate day in America is John Philip Sousa. What are your erudite symphonists, with their laborious architecture of contemplative mathematics, your writers of puling nocturnes, your sonateers smelly of the lamp—what are all these garrulous sentimentalists to a man whose marches can stir an army to a fever of energy and exaltation, and send it toward the horrors of battle and sudden death with a huge zest, a gaiety even?

These other musicians are all very well in times of luxury and peace; they prosper in music-rooms and opera houses. You follow where they lead without leaving your many-cushioned divan or your high-priced orchestra chair. But to-day we are facing war. It is a time for waving the flag, a time for bringing people to their feet and setting those feet to marching. The present is, in short, a 4/4 time. Sousa's three Sunday concerts at the Metropolitan Opera House are very much apropos.

Musical snobs are inclined to rate the march-tune very low, and, indeed, nothing is so cheap as a cheap march-tune—unless it be some of the symphonies and concertos, with the unity of a gingerbread, sky-scraping office building.

But, surely, no musical work is founded on a nobler emotion or inspires a nobler emotion than march-music of the best class. Beethoven, Mendelssohn, Schubert and Wagner have not hesitated to write in this style, or to make the most frank and direct appeal to the tendon Achilles.

In our generation Sousa is certainly the supreme march-maker. He is what Strauss is in the waltz field, and his reputation has extended over the whole world. At the Queen's Jubilee, for instance, it was the Sousa march that had always the place of honor. His European standing is enough to tempt him and his band to a Continental tour this summer. Gilmore's troupe woke the Europeans to a sense of the possibilities of the brass band, and Sousa will doubtless please them still better.

As a popularizer of higher music, and as a stepping stone to the appreciation of the concert orchestra, the brass band is a great educative force. Whatever its sins of raucous crudity, they should be heartily forgiven by anyone interested in proselytizing for the classics.

The individuality of the Sousa march is this, that, unlike most of the other influential marches, it is not so much a musical exhortation from without, as a distillation of the essences of soldiering, from within. Sousa's marches are not based on music-room enthusiasms, but on his own wide experiences of the feelings of men who march together in the open fields.

And so his band-music expresses all the nuances of the military psychology: the exhilaration of the long unison stride, the grip on the musket, the pride in the regimentals and in the regiment, *esprit-de-corps*. He expresses the inevitable foppiness of the severest soldier, the tease and the taunt of the evolutions, the fierce wish that all this deploying into line of battle were in the face of an actual enemy,

the mania to wreak upon a tangible foe all the joyous energy, the blood-thirst of the warrior.

These things Sousa embodies in his music as no other march-writer ever has. To approach Sousa's work in the proper receptive mood, the music critic must leave his stuffy concert hall and his sober dress suit; he must flee from the press, don a uniform and march. After his legs and spirits have grown weary under the metronomic tunes of others, let him note the urge of the blood in his heart and the rejuvenation of all his muscles when the brasses flare into a barbaric Sousa march. No man that marches can ever feel anything but gratitude and homage for Sousa.

Of course he is a trickster at times; admitted that he stoops to conquer at times, yet in his field he is supreme. He is furthermore worthy of serious consideration, because he has a style all his own, and because his thematic material is almost always novel and forceful, and his instrumentation full of contrast and climax.

He is not to be judged by the piano versions of his works, because they are abominably thin and inadequate; they are not even *klaviermaessig*. There should be a Listz or a Taussig to transcribe him.

Sousa's presence on the stand is a curious one, one easily susceptible of caricature; he conducts chiefly below the belt, and with a languor in the utmost contrast with the crashing fury about him. If he had the fiery manner of Nikisch or Paur he would be more in keeping with his tunes.

But when all's said and done, Sousa is the pulse of the nation; and in case of war he would prove of more inspiration and power to our armies than ten colonels with ten braw regiments behind them.

Nevin as a Pantomimist.

The popularity, the deserved popularity, of Ethelbert Nevin, was shown by the success of the second concert devoted this winter to his own compositions entirely. At Carnegie Lyceum last week he played a number of his piano pieces with the delicacy, lucidity and color of pastel. Mrs. Julie Wyman sang certain of his songs with all her inimitable art at interpretation, and Miss Duncan in classic garb danced to three of Nevin's best-known piano morceaux. The *piece de resistance*, however, was the pantomime, "Floriant's Dream," written to Vance Thompson's graceful libretto. This was scored for orchestra and displayed an ability at instrumentation that warrants liberal anticipations of the one-act opera they say Nevin is writing.

The Relief of New York.

With only one brief opera season the musical *reconcentrados* of New York would have starved, but for generous aid from outside. Chicago donated the Thomas orchestra, and Boston has been still more generous with its symphony orchestra and the Kneisel Quartet. And Europe has poured upon us all its surplus pianists. Hoffman has scored the chief success, and Pugno the next; after him Sieveking, Siloti and a long line of littler personages. Ysaye and Gerardy have had the town on the string, and a few vocalists of familiar qualities have kept the soul in the body municipal. Altogether it has been a steady, businesslike season. The Russians have had the best of it, so far as the presentation of new personalities was concerned.

Rupert Hughes.

FEBRUARY 8, 1897.

TALES THAT ARE TOLD.

Saturday evening, after the Sousa concert at the Grand, Manager Reall took the great leader and a small company of friends to the Euclid club, where luncheon was served and a couple of hours delightfully spent. Sousa is a most attractive conversationalist, having read widely and deeply and traveled extensively. He is a thinker likewise, and discusses problems of government and civilization from the standpoint of a student. Here are a few samples of observations made by him during the evening:

"I wish that every disciple of free trade might visit some of the sections of Europe where the policy has been adopted in its entirety, and thus be able to compare the condition of the people there with that of America, where we had protection for American industry.

"It seems hard to accept the theory of Malthus, that famine and pestilence are necessary to keep population within due bounds, but still when we look at the wonderful multiplication of inhabitants in a country like India, and think of the necessary limits upon food production, it is almost enough to make one believe that Malthus was correct, and that starvation and plague are necessary in order that one portion of the population shall be re-

produce. But a lady in Louisville once made a comment on 'The Chariot Race' which I appreciated very highly. She said: 'It seems to me when I listen to it I can see the dust rising from under the hoofs and wheels.'

"Yes," observed one of the party listening to Sousa. "That recalls the impression made upon me by that great 'Chariot Race' picture from the Louvre, I believe, exhibited at the centennial in Philadelphia. When I came to it, hanging in the gallery, I felt like stepping to one side in order to allow the horses ample room to pass."

"Speaking of 'The Chariot Race,'" said Sousa, "reminds me of a recent visit to Indianapolis with the band, where we had Gen. Lew Wallace in the audience, author of that wonderful 'Ben Hur' which contains the description on which the march is based. After the performance we had a visit, during which he said:

"Sousa, I just revealed in that 'Chariot Race' but you'll pardon me if I make a criticism upon it. It seems to me you have forgotten to shade the composition with alternations of piano and forte with reference to the fact that the chariot course was an oval and not a circle. A person standing in the center of the oval course would hear the race more distinctly when the racers were traversing its longer sides and therefore nearer to him, than would be the case when the chariots were farther away, making the shorter turns at the ends of the course. And it seems to me that this difference in

moved so that there shall be room and possible sustenance for the remainder.

"I feel sometimes that one of the most tremendous crimes in history was the driving of the Moors out of Spain by Ferdinand and Isabella in the fifteenth century. The civilization which had been achieved by the centuries of Saracenic occupation of the country was something remarkable, and it seems too bad that it had to go down. Still it was the inevitable fate of peoples—the inevitable fate of rise, decline and fall which has been so often written in history. In their primitive stages, nations grow strong in solving the problems of their establishment. Then they ripen into art, and finally into luxury. This was the history of the Saracens in Spain, as it had been of the Greeks and Romans—and as it may be even of the United States."

This country of ours has no more devoted son than Sousa, and his love and admiration for America manifests itself constantly. He is of Spanish descent on his father's side, and of German on his mother's, and was born almost within the shadow of the capitol at Washington. His European travel has tended to make him even more intensely American, and some of his talk is a lesson in patriotism. By reason of having been for twelve years the leader of the Marine band at Washington, he was of course familiar at the White House—the Marine band supplying the music for all the functions there. He was appointed by President Hayes, and served under Garfield, Arthur, Harrison and Cleveland. His reminiscences of incidents there are very entertaining, and this one which he related is calculated to increase an American's admiration for his country:

"One drizzly day," said he, "I drove up to the White House to attend to some details for an evening performance, and through my cab window I saw a short man with a big umbrella almost run down by a street car. As I looked I discovered it was President Harrison, probably on his way over to Secretary Blaine's residence. I went into the mansion and was there when he returned, when I said to him: 'Mr. President, I saw you a while ago picking your way in the rain across the street, entirely unprotected and as any citizen might go.' I couldn't help contrasting the incident with one I saw in Paris not long ago. I was walking in one of the crowded streets, when I saw a great commotion some distance ahead of me. I asked what might be the reason of it, and was informed it was the approach of some dignitary. Directly there appeared a platoon of huskies with drawn revolvers, clearing the streets. Following these at a short distance came another platoon with drawn sabers. Then came a hollow square of cavalry, in the center of which was a harouche carrying President Carnot, the head of the French republic. When the president of the United States goes upon a public thoroughfare, it is as an American citizen. When the president of France goes upon a public thoroughfare, it is as a monarch."

"At its best," continued Sousa, "I can look upon the French republic as only a sort of counterfeit monarchy. The republic has no real seat in the affections and aristocracy of the people. They simply tolerate it. They know that as a government it fears them. Look at its cowardice in allowing the scars of the commune to remain on the Hotel de Ville, because there is a standing threat that if the building be repaired it shall sound the alarm for another uprising. And on the 14th of July, the anniversary of the destruction of the Bastille—I was once in and saw the wonderful illumination of the palace in honor of the date. A friend said to me: 'At to show upon what a slender basis this republic of ours hangs, let me tell you that there would be a revolution tonight, there was a single window of the palace less lighted than under the empire. My emotional countrymen demand that the fall of the Bastille shall be splendidly celebrated, but whether by republic or empire they don't care much. If the republic should fail to celebrate it, they would demand that down it must go.'"

"That," remarked Sousa, "looks to me very much like worshipping the husks or trappings of liberty, with a willingness to surrender its essence."

Sousa is not much disposed to talk of music or his musical work, except with musicians. But during the chat of Saturday evening he remarked:

"Of course very many very many pleasant things have been said to me about the marches which it has been my good fortune to

distance ought to be depicted in recurrent crescendos and diminuendos."

"But," said I, "you forget, general, that this march was not written from the standpoint of a person in the center of the chariot course, nor from the standpoint of any single individual who witnessed it. But rather from the composite standpoint of a succession of spectators around the oval, no single one of whom would hear the clatter and the whirr with equal distinctness throughout the entire race; but during every instant of it there was some person or persons—first here and there and then yonder—who heard it the same as others had heard it or as others would hear it."

"Ah, correct," said the general. "I see. You have written this march as a tone picture from what might be said to be the point of observation of one standing away above it all and taking in the tout ensemble by 'a glance of the ear.' That is right. It was written from the vantage ground of the ideal instead of the real—from the general instead of the particular. Whether that chariot course was an oval or a circle, there must at least be conceivable in thought some point from which its harmonies could be heard as a whole and not as a succession of incidentals. And it is the business of the artist to treat his subject from this ideal standpoint—to record impressions of the whole from a standpoint which includes the whole, and not from the standpoint of merely a part. You are correct. I withdraw my criticism."

"And there," said Sousa, "was the art judgment of a pastmaster in literary art, who needed only a suggestion in order that he might appreciate the tenets which art lays upon its disciples in other fields than literature."

It is a rich treat to be permitted to spend a couple of hours with so entertaining a conversationalist as Sousa.

SOUSA BAND DISPUTE

Ada P. Blakeley Makes Answer to the Cross-Bill in Equity.

Ada P. Blakeley, through her counsel, Harry & Beck, has filed an answer to the cross bill in equity brought against her by John Philip Sousa, the bandmaster, in a dispute arising from an alleged contract existing between them for a concert tour with "Sousa's Band."

Mrs. Blakeley, individually and as administratrix of David Blakeley, deceased, filed a bill in equity against Mr. Blakeley, the defendant and Mr. Blakeley were formerly partners under a contract to give musical entertainments with "Sousa's Band," each receiving a share in the profits. After Mr. Blakeley's death, the complainant alleged, Sousa continued to give concerts, but had failed to carry out the contract between Mr. Blakeley and himself. The court was asked to order an accounting and settlement.

To this bill Sousa filed an answer contending that his contract with Mr. Blakeley terminated upon the latter's death, but that subsequently he entered into a verbal agreement with Mrs. Blakeley to continue giving concerts upon conditions very similar to those which had existed in the original contract. Sousa also filed a cross bill against Mrs. Blakeley, alleging that she had violated the terms of the verbal agreement, and that she had in her possession various sums of money to part of which he was entitled. He asked the court to direct Mrs. Blakeley to render an account, and to issue an injunction restraining her from using, selling or otherwise disposing of any music which hitherto constituted the musical library of "Sousa's Band."

Mrs. Blakeley, in her answer to the cross bill, denies that she entered into a verbal agreement to continue the partnership after Mr. Blakeley's death, but says that the former contract still continued in force. That Sousa recognized the necessity of continuing under this contract, the only dispute raised being in relation to certain royalties. She denies that there is any money in her hands to which Sousa is entitled, and declares that the musical library of the band is her exclusive property. In conclusion, she asks that she be dismissed with costs.

SOUSA IN HALIFAX.

Grand Performance by His Band of Musicians.

Prima Donna and Lady Violinist Charm the Audience.

C. M. Pyke's Jubilee Song Interrupted by the 63rd-Players Battled by the Halifax Band.

Sousa's famous band gave a magnificent concert at the Academy of Music last evening. For some reason not easily explained the audience was not large, but its appreciation of the grand rendition of the programme was freely evidenced. The programme of ten numbers was extended to more than twice its length by the numerous encores enthusiastically given and generously responded to.

It would be difficult to select favorites from the many fine selections played as only Sousa's band could play. One could only think the last played the gem of the evening until he heard that which followed. Each was a treat to every lover of music, and even those who are not passionately fond of instrumental music, if any such were present, could not but have found delight in the perfect harmony of the many instruments of various tones, and the precision and expression which characterized the performance of each number.

The programme was as follows:
Overture—Grand Festival.....Leutner
Prelude to Lohengrin.....Wagner
Flugelhorn solo—Werner's Farewell.....Nessler
Herr Franz Hell.
Caprice—Robin and Wren, new.....Kling
Valse—Vienna Darlings.....Zichner
Grand religious fantasia—Songs of Grace and Songs of Glory.....Sousa
Soprano solo—Shadow Song.....Meyerbeer
Mrs. Elizabeth Northrop.
a. Introduction and Siciliana—Cavalleria Rusticana.....Mascagni
b. March—El Capitan, new.....Sousa
Violin solo—Ballade et Polonaise.....Vieuxtemps
Miss Martina Johnstone.
Entr' acte—The Cricket on the Hearth, new.....Goldmark

The opening overture was grand. One of the prettiest pieces given was "Robin and Wren," in which the full capacity of the band was well displayed. The grand religious fantasia, "Songs of grace and songs of glory," of Sousa's own com-

posing, was also exceptionally enjoyable, the sweetly solemn strains of the old familiar but every lovely hymns, "Nearer my God to Thee," "Rock of Ages" and others being most effectively rendered with variations.

The flugelhorn solo by Herr Franz Hell was a beautiful composition exquisitely played, and was loudly encored.

Mrs. Elizabeth Northrop, the prima donna, was received with loud applause. Her singing merits high praise, and though her voice might have been thought to be a little husky in her high notes, its strength and sweetness were much enjoyed. In response to an encore she charmed her audience with "Comin' Thro' the Rye."

Mrs. Northrop was most becomingly attired in white brocade silk and chiffon with grass-green satin ribbon sash and shoulder bows, and looked exceedingly pretty.

The violin soloist, Miss Martina Johnstone, completely captivated her audience. Her playing was marked with vigor and confidence and was far above the average. Her perfect control of her instrument and her love for her art were very evident. At the close of her performance the audience burst into applause and would not be satisfied until the fair violinist had favored them with another selection.

Miss Johnstone was radiant in a handsome gown of yellow satin brocade with pink trimmings and a profusion of pink chiffon frills satin edged, and pink satin ribbon.

The jubilee song of praise, written and composed by C. M. Pyke in honor of Her Majesty, was played by the band under the conductorship of the author.

It is a beautiful composition and worthy of a high place among the many odes that are this year being dedicated to Britain's Queen.

An amusing incident occurred during the performance of this number. The dulcet strains of the 63rd band passing along Barrington street fell upon the ears of the musicians on the stage and came as a big surprise to their leader, who turned and looked at the audience with astonishment expressed on every feature. His eyes wandered up to the gods as though he half suspected that a trick was being played. By this time discords and confusion were apparent upon the stage. The conductor's baton brought the players to a standstill and another beginning was made.

The opportunity of hearing Sousa's world-famous band is one to be prized. Sousa is a perfect conductor controlling every instrument by his strong personality and full sympathy with each player. At some points in the programme, notably when the French horns and cornets were brought to the front of the stage, the volume of sound was much too great for the building, and the large audience on the street outside probably heard to better effect than did those occupying seats in the academy.

A performance was given this afternoon, and the closing concert takes place this evening.

AMUSEMENTS.

An evening concert at the Valentine Sunday was an event enjoyed by a large audience. That John Philip Sousa is a great favorite among band and orchestra conductors no one could doubt, after being, for even a brief space of time, in the atmosphere of enthusiastic applause which greeted and followed each selection rendered last evening.

The band was in fine condition and every number given was in itself a gem and worthy the highest praise. In the manner for which he is so celebrated, Sousa conducted his wonderful band in the rendition of the overture from Leutner's "Grand Festival," prelude to Wagner's "Lohengrin," King's "Caprice," Liszt's "First Hungarian Rhapsody," Cavalleria Rusticana from Mascagni, Sousa's "El Capitan" and a selection from Goldmark's "The Cricket on the Hearth." Several encores were played in response to enthusiastic applause, the audience no doubt expecting just what was received, the conductor's own compositions given in wonderful style. "The Washington Post," "High School Cadet" and "Liberty Bell" were received with prolonged applause, amounting many times to an ovation for the composer and leader.

A trombone solo by Arthur Pryor and flugelhorn solo by Franz Hell were among the delightful numbers of the evening. Both men proved themselves artists and worthy the most unstinted praise. An arduous soprano number, "Le Seran Rose," was given by Elizabeth Northrop, who has a clear, beautiful voice, finely cultivated and a grace and beauty of expression which added much to the pleasing effect of her exquisite singing. She responded with a pretty little ballad to the applause of the appreciative audience.

Martina Johnstone, in "Ballade et Polonaise," by Vieuxtemps, proved herself a violinist of extraordinary ability, and her playing last evening deepened the favorable impression Toledoans previously had of her genius.

One would have found it very difficult to have given any adverse criticism of the evening's entertainment, for it was throughout most enjoyable.

SOUSA'S RETURN CONCERT.

Another Enthusiastic Audience at the Metropolitan.

Sousa, the march monarch, was greeted last night at his return concert at the Metropolitan by an audience not less in enthusiasm, if fewer in numbers than that of last Thursday evening, and under the spell of his magnetic leading the same scenes were re-enacted. Again the encores outnumbered the selections given in the programme, and this time "The Liberty Bell," "King Cotton," "Under the Double Eagle," "Manhattan Beach" and "El Capitan" were among the familiar marches that were welcomed by outbursts of applause.

A suite, "The Last Days of Pompeii," composed by the conductor, proved a particularly interesting number, and sketched very graphically the confusion and destruction of the doomed city and the death of the blind Nydia. The "Tannhauser" overture was given with capital effect and showed once more how effective Sousa is in handling Wagnerian subjects.

Miss Martina Johnstone, violinist, was heard in a fantasia upon airs from "Carmen," and Miss Elizabeth Northrop sang Meyerbeer's "Shadow Song." The band furnished soloists on the saxophone and the euphonium.

SOUSA AND HIS BAND.

The concert in the Exhibition building last evening by Sousa and his band attracted about twelve hundred people to that place. That is about this number attended the concert. The crowd which lined the road adjoining the building must have numbered several hundred more. The greater portion of those present were of course from Charlottetown, but the attendance from other sections of the province was very good indeed. They came by train, carriage and wheel, and all were delighted with what they saw and heard.

Mr. Sousa played an excellent programme. In the various numbers the time was splendid and the instrumentation all that the most capricious critic would desire. Indeed the whole band seemed like one vast machine guided by the leader's baton. Every number was rapturously encored, in some instances two and three times. Sousa was very kind in permitting encores, and generally played some familiar air. Several of the selections rendered were compositions of the great leader himself. Perhaps the most taking of these was the grand religious fantasia, "Songs of Grace and Glory," which included the familiar airs Rock of Ages and Nearer My God to Thee. Indeed many of the audience speak of this as the gem of the evening. The closing selection by the band was a potpourri of English, Scotch and Irish airs, ending with the National Anthem.

Sousa is certainly a great leader, and his band is worthy of him. His soloists, too, are good. The soprano, Mrs. Northrop, has a voice of uncommon beauty and purity, and an appearance that is captivating. Her rendition of "Se Saran Rose" last evening was excellent, and in response to a rapturous encore she rendered "Comin' Thro' the Rye" most charmingly. Miss Martina Johnstone, the violin soloist, in her selection gave the most unbounded satisfaction. Her tone was sweet and true throughout, and she well deserved the hearty recall. Herr Franz Hell played one of Nessler's compositions on the flugelhorn, and played it with a taste and expression that called forth the applause of his delighted auditors. He also had to respond to an encore. Mr. Arthur Pryor, the trombone soloist, also played exquisitely, and was encored.

During the evening Mr. Pyke, who is managing Sousa's provincial tour, directed the band whilst his Jubilee ode was rendered. This composition of Mr. Pyke's is a gem in its way, and was excellently rendered by the band. Mr. Pyke, it may be stated, is a Haligonian, and a clever one at that. A copy of his composition has been forwarded to Her Majesty the Queen through Sir Charles Tupper.

The two hours occupied in the rendition of the programme passed all too quickly. The gentleman who brought Sousa and his band to Charlottetown deserves the thanks of every lover of music for affording all a chance to hear one of the finest aggregations of the kind before the people to-day. It is a pity, however, that our people did not appreciate the enterprise in a more substantial manner. There were many vacant chairs, and from a financial standpoint the project must have been a failure.

Lockerby hall was well filled last night despite the rainstorm, which, for a time, threatened to interfere materially with the attendance at the concert given by Sousa's famous band. Music lovers of every grade of society were represented in the audience, and so thoroughly were they pleased that the printed program of twenty numbers was increased to twice its size in order to satisfy the demands. The program was distinctly Sousasque, alternating between the heavy Wagnerian melodies and the light-some gayeties of the "march king" himself, the well-known compositions serving as highly relished responses to the numerous encores. The published program was as follows:

Overture—"Grand Festival".....Leutner
Prelude to "Lohengrin".....Wagner
Flugelhorn solo—"Werner's Farewell".....Nessler
Herr Franz Hell.
Caprice—"Robin and Wren" (new).....Kling
Trombone solo—"Abt Valse".....Pryor
Arthur Pryor.
First Hungarian Rhapsody.....Liszt
Soprano solo—"Se Saran Rose".....Northrop
Mrs. Elizabeth Northrop.
a. Introduction and Siciliana—"Cavalleria Rusticana".....Mascagni
b. March—"El Capitan".....Sousa
Violin solo—"Ballade et Polonaise".....Vieuxtemps
Miss Martina Johnstone.
Entr' Acte—"The Cricket on the Hearth" (new).....Goldmark

Almost the only excitement in town during the past week has been the visit of Sousa and his famous band, which brought a number of strangers to our city, and made a pleasant stir. The concert was held in Victoria rink, and in spite of the bad weather, an audience of nearly eight hundred people were delighted with this famous musical organization.

Sousa.—The greatest band of the world—52 members—are in Charlottetown. They came by the steamer Jacques Cartier from Pt. du Chene. To-night the unrivalled Sousa and his wonderful band will perform in the Exhibition building. So much has already been written of these musicians that further comment on our part is unnecessary. Our advice is go to night.

SOUSA QUITE IRRESISTIBLE

PACKED HOUSES GREET THE FAMOUS BANDMASTER.

His Popular Marches Meet With Very Enthusiastic Approval and the Familiar Strains Are Haunted With Salvos of Applause—Encores Outnumber the Regular Numbers on the Programme Three to One—He Undertakes Some Daring Re-arrangements of Noted Composers' Works.

Soosa and the sturdy young March blizzard competed for popular honors in St. Paul yesterday, and the audiences at the Metropolitan both afternoon and evening told the story of the result. The snow storm was outlasted on both occasions. The Metropolitan was well filled at the matinee concert and was packed to the roof in the evening. "standing room only" being the order by 8 o'clock. What the audience went to hear were the well-known, ever-favorite and always delectable Sousa marches, and hear them they did, for although in each programme only one appeared in print, they were sown in as plums in a Christmas pudding, and as often as the familiar strains were heard and recognized they were hailed by the audience with salvos.

OF APPLAUSE.

The auditorium rang to the swinging, martial music of the "Washington Post," "Liberty Bell," "King Cotton," "El Capitan," "Manhattan Beach" and the others, all of which have long since been adopted by the American people as their own particular property. The band in these pieces was heard at its very best, the spirit, the rhythm, the verve with which it played them, under the inspiring leadership of Bandmaster Sousa, were irresistible. More than one pair of feet, feet large as well as small, found it impossible to stay still or to hold out against the contagion that set them moving. If enthusiasm and numbers are the measure, then the concerts were an unbounded success.

Nine regular selections appeared on each programme, but it seemed almost as if they were there merely by way of formality, for the encores outnumbered them nearly three to one. There were absolutely no intermissions. Sousa evidently does not believe that an audience likes to be kept waiting, and so piece followed piece without an instant's delay. Some of the selections were decidedly novel and some what might be called ambitious undertakings for a band. It is a difficult matter whenever wind instruments usurp the functions of strings. But in the wedding music and overture from Lohengrin, and in the introduction and Siciliana from "Cavalleria Rusticana," the obstacles were admirably met and overcome, the reed choirs producing effects mysteriously similar to that of the violins. Indeed, there seemed to be nothing in the way of re-arrangement that the leader was not daring enough to undertake, from Paderevski's familiar minuet to Liszt's first Hungarian rhapsody.

If anybody wished to be critical, it would probably be over this last mentioned selection, which, although effective, came out of the reconstruction so altered at times in proportion and phrasing that its best friend might feel scarcely on bowing terms. This is, of course, the danger attending all such attempts to serve up music in a form not originally its own.

Sousa's band, since the passing of Gilmore, of beloved memory, stands probably unrivalled in this country, and if anyone has doubts of the place which he and his music hold in the popular heart, he should have been at the Metropolitan opera house last night to be cured.

The soloists who appeared at the concerts were Miss Elizabeth Northrop, soprano; Miss Martina Johnstone, violinist; Mr. Arthur Pryor, trombone, and Mr. Franz Hell, fluegelhorn.

TWO GREAT CONCERTS.

Sousa's Concert Band at the Lyceum Yesterday.

It was something new for Sousa to face only fair sized audiences in Duluth, but that is what he did yesterday at the Lyceum. In the afternoon the house was not more than half filled, and in the evening, while the audience was large the two lower floors were little more than half filled. The family circle and gallery caught the crowds. On all of his previous visits Sousa has packed the house.

The concerts were superb. Sousa is easily the greatest band of the country if not of the world, and it is Sousa himself who makes it so. He is an ideal leader, handsome in appearance magnetic and with a sway over his musicians that is absolute. The band is composed of musicians everyone of whom is a soloist and hence the technique and execution could not be other than perfect. The shading is wonderful and the harmony perfect. While there are a great many who delight in the overtures, rhapsodies, etc., the average crowd revels in the Sousa marches. There is a dash and flourish about them which Sousa's personality enfuses into them and every time he started up with one last night the gallery broke out in a yell of delight.

In the afternoon the program contained "Das Modell," by Suppe; the suite "Three Quotations," by Sousa; selection from the suite "Seheherasade" by Rimsky-Korsakow; the symphonic poem, "The Chariot Race," by Sousa; "Rhapsody-Norwegianene," by Lalo; the famous "King Cotton" march, and the beautiful wedding music from "Lohengrin." All were perfectly rendered. Several encores were given and all consisted of popular numbers.

The soloists were Mrs. Elizabeth Northrop, who sang Bomberg's "Nymphs et Sylvains;" Miss Martina Johnstone, violinist, who played "A Hungarian Idyl," by Keler-Bela, and Arthur Pryor, trombone player, who gave an air tune by himself.

The evening program was filled with genius. There were the overture "Grand Festival," by Leutner; the prelude to "Lohengrin," a caprice "Robin and Wren," by King; Liszt's "Hungarian Rhapsody No. 1," the "El Capitan" march, Goldmark's "The Cricket in the Hearth," and the introduction and Siciliana of "Cavalleria Rusticana."

The fluegelhorn solo by Franz Hell was one of the most delightful numbers Duluth people have heard in a long time and it took the audience by storm. The tone which he brought out of the instrument was marvelously

beautiful and coupled with this was the most perfect sympathy. He played "Werner's Farewell," by Neessier, and it was an artistic gem.

Mrs. Northrop sang a "So Seran Rose," a waltz song by Arditi. She has a grand soprano voice and sings sweetly and easily. Miss Johnstone played "Ballade et Polonaise," by Vicentini. She is a fine violinist and was given a cordial reception. She has played here before and was remembered by many Duluth friends.

SOUSA AND HIS BAND.

Undoubtedly the greatest band director in America is John Philip Sousa. Strong as was his organization numerically and artistically when it visited this city two years ago, it is much stronger today. The audience in attendance, both afternoon and evening at the Opera house, fully realized this. Every number on the programme at both performances called forth one, two and three encores. Mr. Sousa, as obliging as ever, was generous to the last on his re-sponses. Popular airs were given to all encores and the house frequently rang with applause as some familiar air was set in motion by the wave of his baton. Arthur Pryor, the celebrated trombone player, was enthusiastically applauded in his solos.

Mrs. Elizabeth Northrop has a fine soprano voice and sang with fine effect, "So Seran Rose," and for an encore in the afternoon, gave "Comin' Thro' the Rye" in beautiful style. Miss Martina Johnstone played "A Hungarian Idyl" on the violin, and to an encore replied with "Home, Sweet Home."

The band this afternoon gave a matinee at Amherst and an evening performance at Moncton.

The wonderful Sousa and his splendid musicians gave two concerts at the Opera House yesterday in the afternoon and evening. The attendance was only fair, but the concerts were magnificent, probably nothing finer has ever been heard here.

AMUSEMENTS.

SOUSA'S BAND.

Just why it is that Sousa's band has never yet succeeded in getting an audience that fully filled the Grand opera house remains a mystery. In other cities Sousa is greeted by houses that fill every nook and cranny and are enthusiastic to a degree. To be true last night's audience was a large one but there were empty seats. They were also demonstrative and the composer-conductor was very gracious with his encores. It has been nearly a year since Sousa was last here and his band has been improved in some particulars by the addition of some of the finest soloists in the country. His organization now leads all others and no more thoroughly balanced band could be gotten together. Every movement shows the acute conception of the director and the ability of his men to comprehend him.

So far as last night's programme is concerned the only criticism that might be offered is that it was too classical. Sousa is the ideal conductor of martial music and no band can play Sousa's marches like Sousa's. For this reason much of that class of music is expected and there can be no question but it makes the blood run faster and the pulse beat harder than music by Wagner and Liszt. There is no gainsaying the fact that every number by

the band was admirably rendered. The solos by Arthur Pryor and Franz Hell were gems. Both are brilliant players and were well appreciated. Sousa has Mrs. Elizabeth Northrop and Miss Martina Johnstone with him as soloists. Mrs. Northrop is a soprano of unquestioned superiority, with a rich, pure, melodious voice. Miss Johnstone is a virtuoso of great ability and far surpasses any violinist of her sex who has ever appeared on the stage at the Grand.

The concert given by the Sousa Band in the risk on Thursday afternoon fulfilled all the expectations of an immense audience, upwards of one thousand people enjoyed the delightful music given by the band. The soloists also were thoroughly enjoyed, the music was the finest ever heard here. The programme included many gems. The band responded to numerous encores making a programme of varied and utterly entrancing melody.

AMUSEMENTS.

SOUSA, THE "MARCH KING."

John Philip Sousa and his company of fifty eminent musicians gave one of their widely famed concerts at the First M. E. church last night and the large audience exhibited so much enthusiasm that the programme was nearly doubled. Fortunately was it for Jackson that the opera house fire did not deprive the citizens of this leading attraction, for Sousa always gives the greatest delight. He is a good entertainer as well as an educator, applying the principle of light and shade to his program. The selections by the band last evening were brilliantly played and in response to encores the artists good naturedly gave others which met with equal favor. Among the numbers was the "El Capitan" march, one of the sixty marches of which Sousa is the composer. The fluegelhorn and trombone solos by Franz Hell and Arthur Pryor were finely rendered and Mrs. Elizabeth Northrop, soprano, gave much pleasure, her sweet voice winning a recall. Miss Martina Johnstone, the gifted violinist, met with marked success by her brilliant execution.

THE SOUSA CONCERT

The atmosphere around the Lyceum was charged yesterday with spirited, dashing music, such as Sousa, the March King, can produce. Twice he drew large audiences and the people who had been longing for the sound of "Washington Post," "El Capitan" and others of like nature, were amply rewarded for their patience in waiting. Perhaps the theater was not as crowded as last year, but the difference was quite lost sight of in the rush of enthusiasm that swept through the house after the first number by Sousa's band. Anyone who desired to hear his favorite two-step march had only to voice his request and the march was forthcoming.

It was an old-time Sousa concert last evening, when everybody was in the mood for hearing the band play on, and the band was equally as ready to respond at the instigation of its affable leader. Mr. Sousa comes back with the weight of laurels on his brow, after sojourns in foreign capitals, and he appears the same trim set dark bearded Sousa, his coat adorned with medals and his white-gloved hands keeping time with the music. He is rather more quiet than was his wont in his posture and directs the instruments beneath him caressingly, as a breeze wows a flower.

Enjoyment of the program was by no means confined to the upper region, whence proceeded the loudest call for march encores. Sousa pleases all tastes and his two programs of the day presented that characteristic of meeting the wants of the people. Last night's program as originally arranged contained nine numbers, to which were added an even dozen encores for the bands, besides those demanded from the soloists. For upwards of two hours the house was steeped in music to be had for the asking. The fun began at the conclusion of the opening number, Leutner's "Grand Festival," which was supplemented with four encores. Three followed the next rendition of the prelude to "Lohengrin" so it went, until all the old favorites, "Manhattan Beach," "King Cotton," "Liberty Bell," "High School Cadets" had been brought forth.

A little later when the "El Capitan" march was played, the only Sousa number definitely unopposed, that same melodious march had to be repeated three times before the house was satisfied. It was given in numerous ways, pianissimo, fortissimo, andante, cantabile, the brasses coming to the front to swell the volume in the forte passages, Sousa and his men stand very close together as leader and band; his slightest movement carries meaning, and outside of the familiar two steps, he throws himself with ardor into the movement of his baton.

The program was so arranged as to offer sufficient of classical interest to form a background for the popular encore. The First Liszt Hungarian Rhapsody, and the introduction to "Cavalleria Rusticana" were of this description. Sousa does not lose sight of expression in his partiality for effect and the "Lohengrin" selection was exquisitely done, notwithstanding the horns and brasses are not the ideal instruments for Wagner music.

Probably a gem of the program was a fluegelhorn solo, "Werner's Farewell," by Franz Hell, who proves his ability as a player and his technique as an artist. Purity of tone combined with firmness and strength rendered his performance doubly satisfactory.

Elizabeth Northrop, the soloist, is a soprano of fair and self contained type, with a voice that is evenly developed and stable, even while its tone lacks sweetness and

purity. Her singing is of the bravura style and her rendering of Ardit's "Saran Rose" was designed to display the quality of her voice. For her encore she gave a ballad which showed another admirable trait, that of enunciation.

Miss Martina Johnstone, the violin soloist, plays with delicate accuracy, and gave a rendition of Vieuxtemps' "Ballade et Polonaise," which was rather pretty than strong or dramatic. Her playing lacks force and fire to give it color. She had also to respond to encore.

An interesting incident was a written request from Miss Waltzinger, of "The Mandarin" company for more of "El Capitan" than the march, and when the conductor said if she was present and would rise, he would grant her request, Miss Waltzinger's presence in a box was cordially recognized by the house.

The afternoon concert was attended with the same show of enthusiasm and the usual characteristics were displayed. A trombone solo by Arthur Pryor was a much applauded feature. Sousa and his band will give a matinee program this afternoon.

The heavy sale for the special "Sousa" concert in the Lyceum theater this afternoon at 3 o'clock is practical proof of the firmness of the sway the "march king" holds over the people. The program is rich in promise.

Sousa is as much a master of the art of program making as he is of march composition. His concerts are models of good form and taste in this respect. This is one potent reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm. He draws his admirers from all classes in whom the love of music finds place. He is admired by the classical mind because he interprets in a masterly way and with fidelity of purpose. To the mind of the casual music lover, Sousa is an object of regard because he appeals to the general intelligence and to the popular taste. He is peerless because he plays the music of the people and his own magnetic marches with a dash and spring that carry all before them. There is no need to enlarge on Sousa's fame and merits as a composer of military music. His position is as firm as the "Rock of Plymouth" and as each new inspiration flows from his pen and new beauties of melody and new combinations in tone color are revealed, the secret of brightness and life in music is a secret no longer.

The Sousa concert, or musical entertainment at the Lyceum theater, is the hope of not disappointed patrons, the house being only moderately filled. The program contained some novelties, and consisted of ten numbers only, but an applause meant additions to the program, the list was trebled. The stage was open at the wings, which made the volume of sound from the brass instruments less oppressive to the ear drum, though at times, when first three, then six and, later twelve players marched up to the front and gave vent to their feelings the statue of Apollo and his lyre trembled, the statuesque lion roared in sympathy, and the stage's antlers vibrated until they threatened to demolish the forest trees under which he reposed. Sousa and his magnificent band were greeted with the warmest of welcomes, and the playing of each and every number on the program was followed by athletic demonstrations of approval. The selections performed consisted of operatic and concert works which have been transcribed by the great bandmaster, and Wagner contributed his "Lohengrin" prelude and Liszt a Rhapsodie Hongroise. Of the soloists, Miss Johnstone stands at the head, and her playing of the Vieuxtemps Ballade et Polonaise was characterized by a fairly large tone, brilliant execution and considerable warmth. In her encore number Miss Johnstone demonstrated her ability to play a cantilena with smoothness and well-sustained tone. Mrs. Northrop, soprano, sang Ardit's "Se Saran Rose," a waltz which Mme. Melba introduced in her concerts as an encore number nearly three years ago. But as Melba is far away in Paris it will do no harm for other sopranos to sing it. The encore number was sung with considerable feeling. Fluegel Horn is the German designation of a large cornet, originally served the purpose of carrying signals to the infantry, while the trumpet, a more aristocratic instrument, was in use by the cavalry.

AMUSEMENTS.

Sousa's Band.

Sousa's unrivaled band was the attraction last evening at the Loring, and the audience that greeted this magnificent organization severely taxed the capacity of the building. The exquisite rendering of the programme, sufficiently varied to display their wonderful powers, convinced the audience that no superior band had ever visited this city. The breadth and power of the selections rendered, together with the striking personality of the leader, captured the audience, and every number received a hearty encore.

Mrs. Elizabeth Northrop, the soprano, has a handsome stage presence and a pleasing voice. There is a brilliancy to her execution of difficult passages that is quite enchanting.

Miss Johnstone, the violinist, possesses great skill and a tone of never failing purity, and she understands how to bring out the musical thought clearly in every note. To her musical gifts she unites such a loveliness of appearance and manner that it was easy for her to capture every one's heart.

The counter-attraction at the Davidson theater last evening materially lessened the attendance at the Pabst, where John Philip Sousa and his "unrivaled band" played to an audience of only fair proportions. But it was enthusiastic, and applause and extra numbers followed in quick succession. Mr. Sousa giving as an encore each time a composition of his own. This custom of doubling the programme makes it fatiguingly long. The first point impressed upon the listener was the mellow quality in the brasses, the wonderful velvety tone, and the liquid softness of the wood winds; but the clarinet is not an adequate representative of the violin and for that reason one could not help wishing the Wagner number expunged from the programme. Mr. Sousa thinks, however, that if his work is to be fully appreciated from a musical standpoint, it will never be by "playing marches all the time." He considers the American Military band—his band that is—superior to the Garde Republic of Paris, which is, in the opinion of some, the best in the world. But Mr. Sousa's opinion appears well grounded, for he has several important instruments which they lack, and without which a certain richness is impossible to a military band. One of the most pleasing arrangements or disarrangements for the band, is the First Hungarian Rhapsody by Liszt. They played this with a certain dash and finish, nifty in attack and phrasing, that pronounced it easily the leading transcription on the programme. The clarinet solo was highly effective here, being exceedingly well played. Herr Franz Hell's fluegelhorn solo, "Werner's Farewell," by Nessler, earned him a double recall. Ardit's "Le Saran Rose" was well sung by Mrs. Elizabeth Northrop, in point of execution, but her voice is too small to be effective in such music. She also responded to an encore, as did Miss Martina Johnstone, violinist. Miss Johnstone gave an excellent interpretation of the Vieuxtemps popular "Ballade et Polonaise." Her attack is very crisp, her tone pure though rather weak, and bearing a certain exaggerated sentimentality which mars her work at times, her playing is particularly grateful for the fire which animates it. Her bowing is peculiar, though graceful. One of the extra numbers given by the band was the charming minuet of Paderewski's, always pleasing though not as often heard as during the early days of its popularity. It seemed to be masquerading in the "adaptation." Sousa's "El Capitan" march was another taking number. In the opinion of this musician his "Pompeii" is the piece that will maintain his reputation after he is dead.

Perhaps it is not generally known that Mr. Sousa was at one time a violinist, conducting an opera company, which position he held until he accepted an offer to lead the Marine band at Washington. It was a step he hesitated in taking, his musical instinct and knowledge teaching him what he would suffer in the change. Victor Herbert too—there seems an incongruity in musicians animated by the real love for art—waving the baton for a brass band. But both these musicians are excellent business men and both have been successful.

Fluegel (wing) Horn it was named on account of its being used to control the movements of the wings of the infantry of an army. Franz Hell is a player who was noted for his work with the Viennese orchestra in the "Old Vienna" department of the World's fair at Chicago in 1893. He plays the instrument very efficiently, and elicits a smooth, sympathetic tone from it. Mr. Orth's "Spanish Bogar Girl" waltz proved to be enjoyable in its new garb. The second concert will be given this afternoon, when the programme is as follows:

Overture—"Thuringian Festival"..... Lassen
Themes from "El Capitan"..... Sousa
Scenes from "La Navarraise"..... Massenet
Plantation Dances..... Arnold
Suite—"In a Haunted Forest"..... McDowell
Soprano Solo—"Lucia"..... Donizetti
Elizabeth Northrop.
Prologue—"I Pagliacci"..... Leoncavallo
March—"King Cotton"..... Sousa
Violin Solo—"Carmen" Fantasia..... Bizet
Martina Johnstone.
Suite—"Pictures From Naples"..... Massenet
The third and last concert takes place in the evening. Programme:
Overture—"Des Modells"..... Suppe
Suite—"Three Quotations"..... Sousa
Trombone Solo—"Air Varla"..... Pryor
Arthur Pryor.
The Story of Prince Kalender from "Scheherazade"..... Rimsky-Korsakow
Symphonic Poem—"The Chariot Race"..... Sousa
Valse—"In Cupid's Arms"..... Alfred Karger
Soprano Solo—"Nympha et Sylvain"..... Benberg
Elizabeth Northrop.
(a) Rhapsody Norwegian..... Lalo
(b) March—"King Cotton"..... Sousa
Violin Solo—"A Hungarian Idyl"..... Keler-Bela
Martina Johnstone.
Wedding Music—"Lohengrin"..... Wagner

Sousa's Band Entertained.

The members of Sousa's band were royally entertained after the performance last night at Mr. Thomas Keywood's place on Fifth street. Mr. Keywood was assisted by Harry Montgomery and other members of the Tootle Theatre orchestra. An elegant supper was spread for the guests and a merrier crowd than they would be difficult to find. The meal was enlivened by witty speeches from guests and hosts. Assembled here were artists from every country of Europe and from America; each and every one a thorough master of his instrument, Arthur and Walter Pryor among the rest. Music and mirth were the order of the evening, and it is safe to say that the members of Sousa's band departed with a warm feeling in their hearts for St. Joseph people generally and their entertainers in particular.

SOUSAS' BAND.

The concert at the Joffa last night by Sousa's peerless band was a treat not often enjoyed. It seems almost superfluous to speak of the playing of Sousa's great band, or of its conductor John Philip Sousa, whose fame as a composer of marches is the greatest of any man at this time, yet we feel we can but add our mite to the praise bestowed on all sides upon this peerless band. Joffa Bros. are to be especially commended for having, by hard effort, succeeded in getting such a concert for Trinidad.

Entertained Sousa's Band.

A large number of the members of Sousa's famous band were entertained by Thomas Keywood last night at the conclusion of the concert. Mr. Keywood served an elegant supper to the members of the organization, and the evening was most pleasantly spent. Toasts were responded to by a number of well-known business men of the city.

THE THEATRE

Sousa's Unrivalled Band at the Grand.

Some Splendid Attractions Booked For Near Dates—Playhouse Gossip.

Sousa's band, as on the former occasions of its visit here, packed the Grand with an enthusiastic audience Friday night. The Sousa program, wherein lies much of the success of the great organization's popularity, was as usual, of mixed classical and popular music, the latter relieving the un-cultivated ear from the tediousness often complained of in the heavy programs of concert companies. Sousa, it is well said, is as much the master of the art of program as he is of march composition. Of the numbers rendered by the band ensemble, the merits are too well-known to need comment, for the fascinating, clean-cut and spirited playing arouses enthusiasm in even the dullest mind. With the finest of brass and the sweetest of clarionets, the band appears to remarkable advantage in all that it does.

Undoubtedly, the star performance of the evening from the audience's standpoint, was the trombone solo by Mr. Arthur Pryor, "Annie Laurie," with variations. Mr. Pryor was demonstratively recalled, and rendered "The Palms" (Faure). The flugelhorn solos by Herr Franz Hell were warmly received, as were the violin solo by Miss Martina Johnstone, and the soprano solo by Mrs. Elizabeth Northrop.

The audience burst into resounding applause on the rendition of Sousa's great march, "El Capitan," and the number was repeated. Sousa has undertaken the most ambitious tour of his career. Charles W. Strine, his business manager, in speaking on the subject, said that the 10th tour of Sousa and his unrivalled organization was such a courageous undertaking that it was worthy of mention. "It will," continued he, "cover a period of 169 consecutive days, during which 190 cities and towns will be visited, 280 concerts given, and the vast country of the United States traversed from ocean and to ocean and from the gulf to the St. Lawrence, including in its itinerary all the Sousa strongholds in Canada and the maritime provinces. In point of time occupied, concert given, extent of territory covered and distance overcome, it far surpasses any project ever attempted in the name of music. The nearest approach to it was the splendid record achieved by Sousa and his men in 1896, when they traveled 18,000 miles

in five months, and established a new standard of musical triumph." Through the kindness of Managers E. B. Foltz of the opera house, and R. B. Hoover of the telephone exchange, Hon. O. S. Kelly and Mr. John Bushnell were respectively enabled to hear the concert in their rooms, by long distance telephone. Both were unable to attend. Mr. Kelly being confined on account of the injury to his limb received in Chicago, and Mr. Bushnell, on account of his recent attack of fever.

Sousa's band reached Fargo this morning on a special from Helena. They picked up the Devil's Auction Co. at Dickinson and brought them to Bismarck. A number of passengers came in from Bismarck on the special.

Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. The sway of Sousa over his audience is something that is a pleasure to study. There is a magnetism in him and in the manner in which he controls the band that puts great audiences in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in the mood for. It seems the delight he gives people is rather more unrestrained and unaffected than one ordinarily notes in audiences. Sousa and his hearers are thoroughly in rapport. He has reason to be proud of what he has done for the public taste in this matter. His program is as follows:

Overture, "Tannhauser" Wagner
Suite—"Last Days of Pompeii" Sousa
a. In the House of Babel
b. Nydia, the Blind Girl
c. Destruction of Pompeii and the death of Nydia
Euphonium Solo—Old melody with variations Mantia
d. Scherzo and Habanera, "La Siesta de la Senorita" Turnt
e. Valse, "Caprice" Rubenstein
Saxophone solo, "La Carnival de Venice" Demersman
Jean Moreneau
Plantation dances Arnold
Soprano solo, "Shadow Song" Meyerbeer
Elizabeth Northrop
a. Valse, "Vienna Darlings" Ziehrer
b. March, "El Capitan" Sousa
Violin Solo, "Carmen Fantasy" Bizet-Holman
Martina Johnstone
Suite, "Pictures from Naples" Massenet

ern, soprano, and Miss Johnstone, violinist, were heartily appreciated. The house was crowded and should Sousa and his excellent company come this way again a like house is assured them on their return.

SOUSA'S GREAT CONCERT

TWO OVATIONS AT THE LYCEUM TO THE GREAT LEADER.

Sousa's Soloists, Elizabeth Northrop and Martina Johnstone, a Success.

After all, there is a good deal of truth in the assertion that Sousa's position in his special field is almost unique. It is difficult to imagine a band that would be able to surpass the achievements of Sousa's; and, the closest scumming of the horizon will fail to divulge the precise existence of another American band which comes near being its equal. In its kind, the aggregation of musicians headed by Sousa, is as artistic as the Boston symphony orchestra is within its sphere. Musically, a band will always stand on a lower grade than the orchestra, but a good band will always be better worth hearing than a bad orchestra. And judging Sousa's band from that point of view, there are not so very many orchestras that have a greater right to claim a respectful and appreciative hearing.

Sousa has not done away with all the clown tricks that generally are inseparable from the performances of military bands. But he has reduced them to a minimum, in quantity as well as quality. The very worst that he allows himself to do in that direction nowadays is to place a dozen of the brasses along the footlights, facing the public, and let them try whether they can blow the audience out of the house. The audience, however, enjoys the chance to prove that their nerves are stronger than those with which the American people commonly are credited, and consequently they stick to their seats, although with some difficulty, and take their revenge by calling for a fourth encore.

And it must not be forgotten, of course, that Mr. Sousa is something of an actor, too. While, as a rule, he uses his baton in a way which is apt to convey to the audience a healthful impression that his work is not an easy one, he will, once in a while, forget to conduct at all, or he will lay his left hand on the rack and move his forefinger slightly up and down, this being the only guidance given to the musicians. One thing or the other is done to show how well trained his band is. The unsophisticated part of the public does not know that the training given is best proved when Mr. Sousa is using his baton quite ardently, and so that same part of the public smiles a contented smile in the sweet consciousness of not having thrown away its money.

Leaving aside these and similar details, the fact remains that Mr. Sousa is an excellent leader and that his band is doing some admirable work. There were many things last evening that were worthy of unstinted praise. The program itself deserved commendation, which again means additional credit to the leader. Mark the numbers: Prelude to "Lohengrin"; Liszt's "First Hungarian Rhapsody"; Introduction and Siciliana from "Cavalleria Rusticana"; Enere's Acte music from Goldmark's "The Cricket on the Hearth." Such is the music offered by Sousa. Its value needs no comment to be recognized.

All of these numbers were rendered beautifully, several of them astonishingly so. The inimitable sound of the violins was missing, it is true, but supposing that sound could not be had, the music produced could not be more artistically interpreted. And through the whole performance went a real thread of enjoyment derived from the purity and flexibility of the brasses. It is always pleasing to observe something that is being done well. But it cannot be denied that the pleasure obtained by listening to the brass band last evening was above the mere satisfaction connected with technique without flaws. The impression made by most of the "Lohengrin" prelude and by several passages in the "Cavalleria Rusticana" number was one that excluded all but the highest musical considerations. There was charm, too, in the rendition of selections from Mr. Sousa's own work, "El Capitan."

What individual members of the band are capable of was shown by Franz Hell's playing of the flugelhorn solo in the well-known and too well known number from Nessler's "romantic" opera. It was fine, and could have been still finer had the player not endeavored sometimes to sustain the notes beyond his capacity.

Sousa never comes without soloists. But it is not a rule that he brings so fine artists as he has done this time. Miss Elizabeth Northrop is a young soprano whose singing is almost puritan in its simple beauty. There is something so strangely clear about her voice. The sound sometimes resembles that produced by striking a bowl of crystal. At the same time it is soft and warm and gracefully well handled. Ardit's "Se Sarah Rose" has been rendered more vividly, by no doubt, but seldom more melodiously. But why does Mr. Sousa only allow Miss Johnstone to appear once on the program? As it is, the appetite is only whetted, and not anything like satisfied. The praise accorded to lady violinists has only too often to be taken with a grain of salt, but not so with what may be said in commendation of Miss Martina Johnstone. She is a living and convincing proof of woman's ability to play the bow with as much force as the man. Her tone is so full and so richly mellowed that it is really a pleasure to hear her. At the same time it is

AN EVENING WITH SOUSA

A Concert in Which the Famous Orchestra-based the Programme.

It was as bad as a "Patti night" when the lobby of the Auditorium began to fill last night with those who had come to hear Sousa's band. Outside, the street was filled with a pushing crowd. The galleries had filled early, and adventurous boys had climbed out into the arch of the dome. Many who had neglected to buy tickets were turned away. Every seat was occupied, including chairs placed in the orchestra space, and the passage behind the last chairs in the dress circle was full of standing men. Sousa never had such a "house" in Kansas City before. It was a distinctly nice-looking audience, and it had come to see Sousa.

As the house filled, the boys in the galleries looked about for amusement, because they had got there early in order to pre-empt seats, and were growing tired. They saw the boys up in the dome, and chaffed them until the novelty wore off, then looked for something new. Someone espied a hat in the parquette. It was a large, flamboyant hat of headgear, with plumes and red roses and various other things on it. A boy piped out, "Take off that hat!" and that was how it started. "Take off that hat!" was shouted from a hundred throats. The woman under the hat shuddered, turned half around, and then looked placidly at the crowd.

"Take off that hat!" came the cry again, louder and with increasing volume. Then began a chorus. "Take off that hat!" "Take off that hat!" "Take off that hat!" shouted in unison, accompanied by cat-calls, whistles and cheers.

Slowly and irresolutely the woman's hand went up and off came the hat. Then a cheer rang through the theater, and the audience laughed. Soon another hat was spied, and the owner of it was talked at and chaffed and chorused until it came off.

But there were other and more stubborn hats that wouldn't come off, and were rattled at until, quite suddenly, the curtains slipped up and there was the best band Sousa has ever brought to town. Sousa came from between the wings and big hats were forgotten for the time.

Sousa, the graceful, the idol of the women, is growing stout, and the neat dark semi-military coat, medal covered, is not of the plain, boxed pattern it was. It is cut to fit the hollow in the back and does not decrease his stoutness. But he is the same handsome, imperturbable leader, whose graceful baton and little tricks of leadership have been voted "Too sweet for anything."

The concert opened with Leutner's overture "Grand Festival," and was played superbly. The reeds at Sousa's left were one instrument. The theme flitted from one set to another, sure and distinct, and never blurred. It was enthusiastically applauded, and the gracious Sousa responded to three encores. The last was one of his own marches. Then the temper of the audience showed itself. It had come to hear Sousa's marches, and recognizing the first strains, burst into spontaneous applause. Sousa rose to the occasion. He took the baton from the rack and dropped it to the floor. Turning to the band he led it with all those delightful little tricks of his, of baton, hand and head. His white-gloved left hand was in fine relief against a dark background, as was the white baton also. The white finger that beckoned the flageolet to pipe up, or silenced a clarinet, was plainly to be seen. The arms, swinging up and down in time with the melody; the flare of the brasses; the surprising little changes in the tune; all combined to make it Sousa, and Sousa alone, and that is what the people wanted.

Mr. Sousa's band then played the prelude to "Lohengrin," and followed it with four encores. A Sousa march on the heels of "Lohengrin" is not a usual musical sequence, but it pleased the audience.

Franz Hell played a solo on the flugelhorn, an instrument so closely allied to the human voice that its playing is a delight. An encore followed. The Robin and the Wren, a new piece by the King, brought four encores. Then came Arthur Pryor, a St. Joseph boy, with a trombone solo. Mr. Pryor has greatly improved and his playing was liberally applauded.

Mrs. Elizabeth Northrop sang Ardit's "Se Sarah Rose," and responded to two encores. In fact it was an evening of encores. The programme contained ten numbers, and eighteen encores were played besides. Miss Martina Johnstone, whose violin playing was exceedingly sympathetic in "Ballade et Polonoise," was compelled to respond.

But, after all, the marches of Sousa were the event of the evening. He played nearly all of his compositions, and each was applauded with spirit, and each time he cast aside the score and acted a little skit titled, "Sousa Leads a March." It was a pleasant and pretty little bit of theatricals, and he knew it, and you and I knew it, and we all enjoyed it.

Whenever the band wasn't playing the boys in the galleries waged war on the high hats, and so successfully that, after the first few pieces by the band, all that remained in the house was a little flat bonnet or two and a garden of well kept blonde and black and brown heads.

The last piece on the programme, an "ent" act by Goldman, "The Cricket on the Hearth," was marred by persons who arose and left the parquette circle, and was the only one that was not encored.

TWO GREAT CONCERTS.

Given by Sousa and His Wonderful Band.

The audiences which heard Sousa and his great band at the Murray last night had the pleasure of listening to two of the finest concerts given in Butte since the "March King" was here with his organization over a year ago. The matinee was not so liberally patronized but in the evening every seat in the house was taken.

The programs were arranged in such a way as to please the greatest number of the people. In the course of each concert, Sousa provided a sufficient quantity of the classical to satisfy the musical ear, yet not so much of it as to pall upon the uncultured taste. Then he furnished what is generally termed popular music to the delight of the masses, but not in quantities that weary ears that listen for a higher grade. The band executed any class of composition with equal facility and art. Popular music was given a new beauty and serious compositions were so artistically rendered that their beauty was perceptible to the least educated mind. Being a theoretical as well as a practical student of military band peculiarities, Sousa has succeeded in bringing the splendid organization of which he is director, to a standard of rare excellence. It is his acute knowledge of band instrumentation that has made the marches from his fluent pen, so replete with original ideas and splendid rhythm. These marches were given as encores and were rapturously received.

The prima donna, Mrs. Elizabeth Northrop, combines a voice of uncommon beauty and purity, with an appearance that is captivating, and with an intelligence that betrays the genuine artist. Her rendition of her more difficult selections was perfect, and for encores she responded with simple and well known selections.

Miss Martina Johnstone is admittedly one of the most eminent soloists of the violin among womankind. Breadth, sincerity and delicious phrasing are the most prominent attributes of her playing. In Arthur Pryor, Sousa has unquestionably the finest virtuoso on that difficult instrument, the trombone, and in Franz Hell, the flugelhorn soloist, an artist whose work will speak eloquently for the talent which produces it.

Sousa's Band in Pottsville.

Sousa's famous band visited Pottsville for the third time this afternoon, and played a matinee. Next time they visit here we hope they will come for the evening. The last time they were here they played this for a side-show town in the afternoon, and went to a second-class city to play in the evening. Today they played Pottsville the same racket, and went to a fourth-class country town to play this evening. This may account for their tooting to empty chairs and benches in the Academy this afternoon. It was good music, but very bad management, as their treasurer will realize tonight.

Sousa Last Night.

Sousa's concert at the opera house last evening was a succession of entertaining and elevating music from beginning to end, every piece rendered receiving merited encore. Miss North-

Albuquerque
New Mexico
Democrat
Feb 18th 1897

"YE BOSTON TEA PARTY" MARCH.

Latest Popular Two-Step, as Presented by The Globe Today, to be Played by Sousa This Evening.

The latest popular two-step, outside John Philip Sousa's own inimitable compositions, is presented by The Sunday Globe to its readers today. It is entitled "Ye Boston Tea Party" march, and for sterling and fascinating harmonic construction is one of the most delightful dance numbers of the present decade. It was written by Mr. Arthur W. Pryor, the first trombonist of Sousa's excellent organization, and will be performed this evening, for the first time, at the Boston theater under the direction of Sousa.

The composition abounds with catchy and melodic phrases, facile rhythm and original motifs. Mr. Pryor has demonstrated that musical genius is hereditary in that he is the son of Mr. S. D. Pryor of St. Joseph, Mo., the pioneer bandmaster of the west. His mother, too, is a prominent star in the musical firmament of the west, being a woman of many gifts in band generalship and an excellent concert soloist.

Music lovers look for the march king's appearance as longingly as the small boy does for a national holiday. The strain aristocrat and his daughter and her mother hear a week in advance the jingling, ringing cadences of "The Liberty Bell," "King Cotton," "The Directorate," "The Occidental," "The Manhattan Beach," "El Capitan" and delightful echoes of Sousa's other famous and tuneful works. The authors of other works locally famous, beautiful efforts, even though they be, and widespread in popularity, such as Wilder's "Della Fox" march, "The Harvard March" and others, admit the march king's superiority, and, devoid of envy, hail the Sousa banner. And so, too, Arthur W. Pryor, while contributing, through The Sunday Globe, his excellent effort in "Ye Boston Tea Party" today, gracefully credits the fame of his work to John Philip Sousa.

MUSIC AND THE DRAMA.

Conductor John Philip Sousa has the satisfaction of finding himself the possessor of a city to which he has laid siege for several years. He has added another stronghold to the list of his conquests. For two seasons his famous band of wood and brass blowers and percussionists made their assaults on Sunday, but he found Kansas City puritanically opposed to anything that interfered with church service or baseball on the Sabbath. Last season he made a Friday stand and met with more encouragement, but still failed to take the citadel.

Last night when he stepped to the conductor's stand at the Auditorium he faced a surrendered army. Every seat in the great theater was taken; extra chairs in the orchestra space were occupied; scores of heads peered down upon him from the dome above the gallery, and many people stood on the various floors. It was a good looking audience, too. The few women who had not removed their hats voluntarily were shamed into obedience by an aggressive gallery that persistently shouted "Take off that hat!" This splendid audience was rather exacting in its terms of capitulation, however, for it made the band play everything it knew, compelling not less than a dozen encores, not to speak of the half dozen required of the four soloists. There never was so much music to the minute, but the musicians were probably not more exhausted than those who played them as hard as they played their instruments.

When Edward Strauss toured this country with his Vienna orchestra, and set everyone's feet shuffling to his waltzes, someone rather appropriately remarked that he was not a conductor, but a dancing master. Without implying any disparagement to Mr. Sousa, it might be remarked that he is not a director, but a drum major. If Strauss made us all impulsively reach for our partners for the waltz, Sousa makes us keep our eyes on the head of the procession. He is the people's conductor. His manner of directing is unique, but, strangely enough, he is almost as well understood by the public as by his musicians. Every motion of hands and arms is comprehensive to any observer, and when he is in the glory of one of his own stirring marches he is an absolute physical reflection of the movement suggested by the music. He is graceful, and has good taste, and while he abandons himself to rhythm, he never subjects himself to ridicule.

He understands the office of band music. While he puts a few classics on his programme, these numbers are given for variety sake and for the pleasure of those who have inherited or acquired orthodoxy in music; but he has little respect for Wagnerites when he plunges from the Grail music of "Lohengrin" to the hurrah measures of one of his own marches.

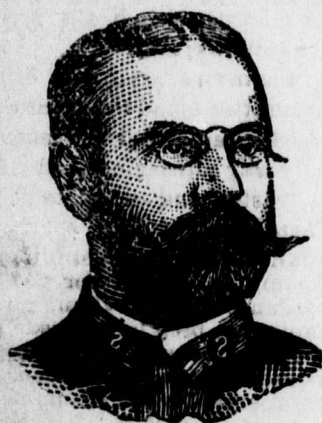
Sousa holds his musicians well; another evidence of his breadth as a conductor. He knows the value of unities. His band is one of great ensemble strength and individual excellence. In addition to the solo work done by Mr. Pryor and Mr. Hell, well known artists, trombone and flugelhorn respectively, both of whom had numbers on the programme, the first clarinet, oboe, flutes, piccolo and several other instruments, gave evidence of high attainment. When a band plays twenty numbers in an evening and plays all of them well, it is unnecessary to particularize. Suffice it to say that Mr. Sousa knows how to please the people, and he sacrifices less for that purpose than any other American conductor that ever attained great popularity.

Two new soloists with the Sousa band are Miss Elizabeth Northup, soprano, and Miss Martha Johnstone, violinist. Both are acceptable artists. Miss Johnstone's playing being especially fine in technical form.

AUSTIN LATCHAW.

AMUSEMENTS.

SOUSA'S BAND:—Delightfully popular programs are to be presented at the Sousa concert in this city—marches, waltzes, overtures, descriptive pieces, operatic excerpts and negro melodies, the playing of which has given the widest fame to the band. Many new and the best of familiar numbers will be included in the program. Among them will be the marches from "El Capitan," Sousa's enormously successful comic op-



era, "King Cotton," his latest march success, excerpts from the "Three Quotations," his new suite, the "Directorate," the famous "Washington Post," "High School Cadets" and "Liberty Bell" marches, played as only Sousa's musicians can play them. Sousa will be at the Opera House for a matinee this afternoon, the program to begin at 2:15 sharp. No other such entertainment is booked for the year, and the Opera House will be crowded.

is described as being the greatest of bandmasters.

The following from Sunday's Standard is a deserved tribute to the incomparable Sousa who entertained a large audience in Helena this afternoon at the auditorium and is promised another large audience this evening at the same place:

Under the spell of Sousa a large audience sat in Evan's opera house last evening in rapt appreciation of the famous conductor and composer, and his company of musicians.

The band did not arrive in this city until seven o'clock and the hour for beginning the concert was made nine o'clock, so that the business men and clerks might be able to attend.

Just how many members this band contains is immaterial; there were as many players as could be seated on the stage in the hall, and they made such music as it seldom falls to the lot of an Anaconda audience to hear. The central figure was the great leader, Sousa, himself, who stood on a dais from which he commanded the eye of every performer and was the center of focus for every eye in his audience.

As the greatest living bandmaster, his position was undisputed; as the composer of the most popular music in America today, he starts without a peer, and his present undertaking—a transcontinental tour—is an enterprise that has never before been equaled or attempted by a similar organization. When his familiar figure emerged from the wings to take his position he was warmly welcomed. No need for any one to introduce Sousa. Once seen he is never forgotten; his pictures are excellent likenesses, and he bears the characteristics of his music in his person; his motions are in march time, his bearing is that of a man under arms; he is himself confident of his power, and by his personal magnetism infuses into his musicians his idea, his spirit and conception of music; they have confidence in him, which an audience quickly learns to share, and yields to the full enjoyment of the hour in which Sousa is the captain.

It is like magic. The musicians are lost to sight and Sousa stands alone, waving, weaving that baton. It is as though, by some incantation, he had made a new grand, magnificent musical instrument from whose strings he evolves music at his will. One moment stately, sedate strains of Wagner please the ear, then comes, as an encore, a rollicking plantation melody. Perhaps, one of those wild Hungarian rhapsodies has charmed the listener; then, ere he has ceased the hear its echoes, the wizard of the baton has every auditor tapping foot to the rhythmic measure of one of those stirring marches of his own composition.

It was for one of those that the audi-

ence last evening showed the greatest liking. They had encored the overture and the Wagnerian selection, but when, at the conclusion of another, the well-known clarion of the Washington Post sounded, they picked it up and gave to the composer an ovation that was repeated at the close, and to which Sousa bowed his acknowledgement and treated with another number.

The various solos were of a very high order.

AMUSEMENTS.

An immense audience has already been booked for the Sousa band concert at the Loring this evening, and Manager Miller is sparing no effort to make the event an artistic success. In the decoration of the stage the large number of flags of all nations will be put to use in connection with an almost endless variety of palms



and potted plants from Hall's nursery yards. No matter what the weather may be outside, the Opera House will be a veritable greenhouse, and as a fire has been kept in the furnace all day patrons may depend upon a most enjoyable evening in every sense.

Sousa's Band.

Sousa raised his magnetic baton last night with all his usual picturesque style, to lead the marches of which he must be so weary. Yet they might have been brand new compositions, judging by the interest of the leader and the spirit of the players. The familiar "Liberty Bell," "High School Cadets" and "Washington Post" elicited a roar of applause on their opening notes, and "El Capitan" made a great hit. This is the march from the successful operetta Sousa wrote for De Wolf Hopper, and which we are to see at the Baldwin in a few weeks. The regular program, which, of course, was tripped through encores, held several fine numbers admirably played. The concert opened with the Grand Festival overture of Lentner, and in this Sousa's splendid band was at its best. Lohengrin followed, and then Franz Hell and his mellow flugelhorn charmed the crowded house. In turn the orchestra played from Kling, Liszt, Mascagni and Goldmark. The selections were all charming and all had double recalls. Miss Northrop, the vocalist, has a sweet, light, true voice, showing brilliant touches, and Miss Johnstone, the violinist, won the audience at once by her skillful bowing, expressive face and pretty manner. To-day a matinee will be given and to-night another concert. The programs are different at each concert, excepting that Sousa is forced to lead his marches at all.

John Philip Sousa.

Among the musical geniuses of the latter part of this century, one man of whom America is justly proud and whose excellent work has placed him at the very front is John Philip Sousa, whose band is as world-famous as his delightful marches which sell by the millions and have been the most heartily applauded numbers in many a ball room. Mr. Sousa, too, stands on the very threshold of fame, for he is yet quite a young man, being only 39 years of age. He is strikingly handsome, with a swarthy comeliness which is the heritage of Spanish and German parentage. Mr. Sousa was born in Washington, D. C., and spent his youth in Philadelphia, the city which is now his home.

In speaking of himself, his work and his methods as a conductor Mr. Sousa says, "My first public work began early in the seventies, when I



became conductor of the U. S. Marine band at Washington. After I had been connected with that organization for several years I became acquainted with Mr. D. Blakely, the manager of Theodore Thomas' orchestra and Gilmore's band. When Gilmore died Mr. Blakely determined to organize a band which would rival the famous Garde Republicaine of Paris, and be to military music what the three great string orchestras of this country are to string music. After we had discussed the matter thoroughly, I resigned the conductorship of the Marine band and then we set about making our new organization what we have since succeeded in doing, the greatest military band in America. We had two excellent companies of musicians to pick from, the Marine band and Gilmore's, so we got the very best people that were in both. I feel as if no little part of my success was due to the people of the press, for the newspaper men all over the country are my friends. I mean personally as well as professionally, and one of the honors I am proudest

to be a member

BINGHAMTON CHRONICLE

a piano, and got it; a violin, got it; a drum, got it; a horn, got it. His parlor was like a music store. He played everything with ease. He was at first a drummer boy in the army, but later got charge of the Marine band, whether by influence or merit I do not know. That gave him room to develop, and he did to an amazing extent. He is now handled by a syndicate, which furnishes him musicians, pays all his expenses and gives him a net salary of \$6,000 a season. Besides, he has the profits from his musical publications. His managers are making money on him, and Sousa is enjoying the tour, for he has absolutely no responsibility but the conducting of the band at concerts.

of was when I was manager of the famous Gridiron club.

I attribute much of the popularity we have achieved to hard work and untiring, laborious, conscientious oversight of my people. I do not mean collectively but individually. I will have nobody about me except the most expert performers whether they play leading or subordinate instruments. I am equally exacting as to the quality of tone they produce. We have no clarinet screamers or brass slang-wangers in our organization, no matter what their other musicianly qualities may be. I select personally every performer. I take no man's word for what he is. I accept him only upon personal test and hearing. An equally essential requisite for our players is their capacity for execution and sight-reading. Every member of the band can play at sight the most difficult composition placed before him."

AMUSEMENTS.

Yesterday afternoon and last evening at Royd's theater John Philip Sousa and his band gave two concerts such as have rendered this leader famous the world over. He was assisted by Mrs. Elizabeth Northrop, a soprano of moderate vocal ability and still more moderate animation, and Miss Martina Johnstone, a violinist. Mr. Arthur Pryor, trombone player, and Mr. Franz Hell, flugelhorn player, members of the band, also did solo work.

Conductor Sousa constructs his programs with considerable skill and great saving of printer's ink, for only about half is visible upon paper; the other half is in the form of encores. This scheme gives Mr. Sousa a chance to appear especially generous and gracious, and encourages the audience in the belief that it and Sousa are giving the concert.

The most interesting number upon the two programs yesterday was "The Story of Prince Kaleider," from a symphonic suit by the great Russian composer, Rimsky-Karsakow. This work is based upon "The Arabian Nights" and is in four parts. The band played the second. Mr. Sousa heard it first in Berlin, where it was performed by the Imperial Opera orchestra under the direction of Conductor Weingartner. It was expected to create a sensation, and it—it was hissed. Mr. Sousa admired it and had the score arranged for his band. It is a tone-picture, beautiful in its coloring, and it occasionally reminds one of Richard Wagner in its thematic construction.

Miss Johnstone, the violinist, possesses a wonderful instrument and plays with great warmth. Mr. Pryor produces a rich, mellow tone upon his trombone and his execution seems equal to that of Innes. Mr. Hell plays an instrument which is in improvement upon the trumpet written for by Mozart, Beethoven and other great composers. He was warmly received.

As a conductor Mr. Sousa is almost as good as Walter Jones' imitation of him, given at the Creighton a few weeks ago. He has trained his band to produce delicate effects that seem quite impossible to their instruments, and, while his programs are aggregations of incongruities, they are enjoyed, and help along the cause of popular musical education. May he come next time upon some other day than Sunday.

Sousa's mother was a German and his father a Spaniard, and though they had other children, Mrs. Sousa would always talk of "my Chonny," as if he were the only one. "Chonny" had every whim gratified. He wanted

TYRONE.

Over thirty persons from Philipsburg and many from Bellefonte attended the Sousa band concert yesterday afternoon. Sousa's band matinee yesterday marked the close of the Academy of Music for the present season, so far as travelling organizations are concerned.

John Philip Sousa and his world famous band, at the Academy yesterday afternoon, was greeted by a large, appreciative and fashionable audience. Tyrone was proud of a visit from this organization and the storm of applause was sufficient evidence of our people's great appreciation. It took an encore to almost every number to quiet the audience.

Sousa at The Crawford.

One of the largest and most brilliant audiences of the season gathered at the Crawford theatre last night to hear the Sousa band. Arthur and Walter Pryor of this city, who are prominent members of this famous organization, were given a cordial reception, and shared the honors of the evening with the great director. The solo work of Arthur Pryor on the trombone was the feature of the concert. His variations to the theme, "Annie Laurie," were marvelously executed, and in response to a hearty encore he rendered "Sweet Lorena Ray," a pretty waltz song, of which Mr. Pryor was the composer. This piece was at once recognized and appreciated, and elicited a second recall, to which he responded with "The Palms."

The great march king was in a particularly happy mood last night, and responded graciously to innumerable encores. The ensemble playing of the band, if it were possible, is even sweeter and more finished than ever, and the magnetic influence of Sousa over the players is easily discernible in every ripple of their enchanting strains.

AMUSEMENTS.

Sousa and his peerless band played an afternoon and evening engagement yesterday in Royd's theater to two large audiences. Sousa leaves nothing to criticize, everything being so perfectly done, and an extended comment would be a mere waste of words. The transition from the sonorous notes of Wagner to the spirited music of Sousa's marches were so quick and each number followed the other with such precision that the audience was kept in a continual atmosphere of tone. When the end came all were left with a keen appetite for more.

Mr. Sousa, in selecting his soloists, showed the rare judgment he is credited with possessing. Mrs. Elizabeth Northrop possesses a clear, sweet voice and has perfect command of her tones. The beauty of her singing is the ease with which she takes her high notes. Her stage presence is pleasing and she is in every respect a very charming lady. Miss Johnstone, the Swedish violinist, gave a brilliant exhibition. She possesses much skill and her execution is very nearly perfect and characterized by great purity, breadth of tone and much feeling. Herr Franz Hell proved his claim to a mastership of the difficult instrument, the flugelhorn. His playing of "Werner's Farewell," Nessler, was a gem in purity and execution.

It is said that a trombone player must be born, and it is a common saying among musicians that only one is born in 100 years, and Sousa possesses the one born in the nineteenth century in the person of Mr. Art Pryor. Mr. Pryor is not only a master of his instrument, but also a composer of no mean ability. The gentlemen composing the band are all eminent musicians and constitute the greatest concert band in the world.

SOUSA'S BAND CONCERT

Sousa and his band came to Kansas City yesterday and entertained about 4,000 people for over two hours at the Auditorium last night. John Philip Sousa, the march king, the greatest of band masters, he who wrote the music for the most successful opera of the season; in short, the handsome little man in natty blue, with black beard, eye-glasses, graceful gestures and dainty white gloves, is a gentleman well known in this Western city. A greater and more universal musical favorite possibly never comes here. The gallery was packed last night, and that, too, with the typical gallery gods. In the boxes and the orchestra chairs society's best joined with the rougher majority in doing the march king honor. Sousa is a remarkable man, not because he can compose operas and marches, and conduct an "unrivaled band," be the first and only American leader of the Marines, or make a tour of over 21,000 miles, but because last night he brought glad to the small boy's heart, inspired the cultured musical, delighted the great middle class and held one and all enraptured.

The band passed in playing variations the gamut of all things heard upon the stage from Wagner down to the dark melodies reminiscent of jolly May Irvin. The gallery god almost shared with the cultured ear's raptures in listening to grand opera, tragedy and the rest, whilst the refined portion found common ground with the newbies in their enthusiasm over shuffles, rags, clogs and rip-roaring farce. Music with Sousa proves itself the great leveler. It touches that which is common in human nature, and refines, even though with a rollicking back-and-wing for a theme. That audiences last night, so diversified in its parts, yet brought together as one in enthusiasm, was the big feature of last night's concert, and is the greatest

of the laurels which the idolized band master can win.

The program appeared a short one, but for each number printed the clamorous audience demanded three more at least. Sousa is the most gracious of musicians and he readily responded each time with marches or medleys.

The playing of the march from "El Capitán" was made the occasion for an especial ovation. The band master had taken to the painted woods, but the eager populace brought him back and made him repeat. The line of brave boys in front with trombones and cornets proved especially favorable, and the rousing tones from their resounding instruments infused a martial, ambitious spirit in that house that would have tramped down a hostile army. Rich the and there had one presented itself. The finest selections from a musical standpoint were doubtless Liszt's first Hungarian rhapsody, and the prelude to "Lobengrin." Among the other numbers were the introduction to "Cavalleria Rusticana," Goldmark's intricate in "The Cricket on the Hearth," "La Paloma," Kling's "Caprice," "Robin and Wren," and the overture to Leutner's "Grand Festival."

The soloists of the evening all shared in the popularity of the popular conductor, due to their own musical excellence and the gracious spirit in which they comported themselves. Herr Franz Hell rendered one of the best of the solos on the flugelhorn, his selection being Nessler's plaintive "Farewell of Werner." Arthur Pryor, already a favorite here, played his own "Art Variations" on the trombone, in which the variations to "Annie Laurie" proved a most welcome part. Mrs. Elizabeth Northrop, who has a sweet and exquisitely trained voice, though not of great power, sang a happy soprano solo from Ardit. Miss Martha Johnstone appeared last with a violin solo from Vieuxtemps. Although the hour was late, she was compelled, like the rest, to respond with encores.

Sousa has been telling how "Liberty Bell" came to be named.

He had written the music and was looking around for a suit name. While seated in the Auditorium of Chicago one night when "America" was being played during the World's fair, a scene curtain was dropped, bearing a picture of the Liberty bell. "There is the name for your march," said a friend who was sitting by him. When he left the theater and stopped in the office of the Auditorium hotel to get his mail, he found a letter from his wife telling him how his boy Philip had made his first public appearance carrying a Liberty bell in a procession of children. His wife's letter, coming immediately after the suggestion in the theater, settled the name, and the new march was at once christened. Sousa's royalties for the first three months of the publication of "Liberty Bell" were \$1,000, and he is now getting about \$1,000 a month from it. "Manhattan Beach," "Beau Ideal," "The Belle of Chicago," the "Directorate," his new "King Cotton," and the march from "El Capitán" are also splendid paying properties. As for "The Washington Post March," it has been circulated to a larger extent than any other piece of music ever published. Over 1,200,000 copies have been published, and it is being played all over the world. In Norway it is known as the "Stars and Stripes March." Sousa never made any money out of this great success. He sold the march outright to a Philadelphia publisher for \$35. He did not know the value of his own work then, but he has grown wiser as he has grown older.

"MARCH KING" AT THE GRAND

Sousa's Band Is Greeted by Two Excellent Audiences.

WAS AN ENJOYABLE ATTRACTION

The King's Own Marches Received with Enthusiasm--Conscientious Work of the Members of the Band--Barry Sister, Concert--Beethoven Club Meeting.

A fine house greeted John Phillip Sousa, the famous "March King," and his excellent band organization at the Grand last evening. The audience was a complimentary one; not only were our representative musicians there, but even the poor little urchins who run about the streets whistling the air of "The Washington Post," and so on. Sousa tries to make the band's work better appreciated in its musical value, though, at the same time, he aims to present popular programmes. Gilmore made the concert band as we now have it, and some of his men are in the company. They all play enthusiastically, under the direction of a leader who knows how to carry his musicians with him without any apparent effort on his part.

The opening overture, Leutner's "Grand Festival," was executed with great vim, the allegro movement being especially brilliant. There was a recall after this first number, which brought out one of the famous Sousa marches, with especial work for the slide trombones. Naturally the audience wanted more, and its request was granted, for Sousa is always obliging, and his two-step form very catchy encore selections. If the people cannot hear Wagner's music played by orchestra, the band can give a good idea of it, at least. Clarionets, substituted for violins, in the prelude to "Lohengrin," give a fair imitation, and, of course, the brass instruments nobly sustain the principal motive. Was the "Liberty Bell" played to commemorate the rescue of Elsa by her knight, "Lohengrin?"

Herr Franz Hell, the flugelhorn soloist, is an artist. As a German, he put his whole soul into the selection from one of Nessler's operas, infusing deepest sadness into "Werner's Farewell," making his instrument speak out in tones passionately rich and clear. A new composition by Kling, called "The Robin and Wren," introduced a beautiful solo for the oboe, played with exquisite delicacy. Liszt's "First Hungarian Rhapsody" abounded with intricate weaving of a simple melody admirably worked out by the woodwind instruments.

Mrs. Elizabeth Northrop, the soprano soloist assisting in the concert, possesses a sweet and clear voice, her high notes, though light never becoming harsh. Her selection was one of Arditi's waltz songs called "Se Saran Rose." It was rendered with reed and light brass accompaniment. "Comin' Thro' the Rye" proved a very enjoyable encore number.

The introduction to "Cavalleria Rusticana," played by the band, did not please the audience as much as did the "March" from Sousa's comic opera "El Capitan."

Miss Martina Johnstone, a violinist of very pleasing address, proved herself an excellent musician in her execution of a "Hungarian Idyl," by Keler-Bela. Miss Johnstone is a brilliant player, drawing a very graceful bow, with pure tones and good stopping. In response to continued applause she gave

Thome's charming little composition entitled "Simple Confession."

The closing selection by the band was the entrance act from Goldmark's new opera, "The Cricket on the Hearth," which was recently performed in Vienna with great success.

Why is it that some people will persist in spoiling one of the best numbers of a programme by the noise they make in leaving the hall or theater before the close?

Let us hope that some of us may have an opportunity to go to Manhattan Beach in the summer season, where Sousa's band can be heard to so much better advantage than in an enclosed building.

The matinee programme was greatly enjoyed by a fair audience.

SOUSA'S FIRST CONCERT

Enjoyed by a Large Audience.

Some Well-Remembered Numbers on the Program,

The Execution of Which, From Practice, Has Been Improved by These Competent Ensemble Players.

The audience at the first concert of the Sousa series, given at the California Theater last evening was a miscellaneous one, drawn from nearly every class in the community. This augurs well for the success of the enterprise. It proves that a knowledge of the band and an appreciation of its merits are widespread in this community, and that the attendance at each successive concert will be in the same ratio.

The program was a most enjoyable one. Several of the numbers given last year were repeated, and the encores were generally answered by one of the conductor's own marches. He has an illimitable supply of them, and their quality warrants a ready acquiescence on the part of the listeners in their production. This is known by the applause that follows their playing. The regular line of performance included selections from Leutner (overture to the "Grand Festival"), Wagner, Nessler, Kling, Liszt, Arditi, Mascagni, Sousa (in his new march "El Capitan"), Vieuxtemps and Goldmark. It goes without the saying that the instrumental portion of the above was admirably rendered. The splendid effect produced was due to the expeditious tempo, and the delicious shadings that follow the movements of Sousa's baton. No other result could be expected, however, when the ability of the executants is considered, the nice skill of the conductor, and the frequency with which the different numbers have been performed by the band.

One of the soloists, Mr. Franz Hell, gave "Werner's Farewell" from Nessler, on his favorite instrument, the flugelhorn, with which he first awoke the echoes in the United States at the Chicago Exposition. He was here a season or two ago with Scheel. Hell is a master of this instrument, and showed it in the way he brought out its remarkable tonal powers, their combined delicacy and suave strength.

Miss Elizabeth Northrop sang Arditi's soprano solo "Se Saran Rose," in good voice. The lady has not a great vocal organ, but it has been well trained, and she makes effective use of it.

The violiniste, Miss Martina Johnstone, gave Vieuxtemps' "Ballade et Polonaise" with considerable effect, and the audience rewarded her by encouraging applause, accorded, perhaps, as much to the courage of the lady in attempting to acquire a knowledge of an instrument that folle a good many of the other sex, as to any particular excellence in her playing. Lady violinists of exceptional skill are very rare.

It is worth something to see Sousa himself in his position as conductor at these concerts. His handsome figure and deft manner with the baton are a study, and the influence of so much grace, knowledge and skill on the members of the organization must be magnetic.

The second concert will be given as a matinee this afternoon, and the third this evening. There will also be a day and evening concert to-morrow (Saturday), and the sixth concert on Sunday evening next will conclude the series.

Sousa Encored.

Although Sousa had a rich programme yesterday afternoon he failed to get a large audience to the matinee. The theatre was well filled again last night. He began with Suppe's overture to "Das Modell," his best opera. It is entirely new here. Sousa's quintet "Three Quotations" was ingenious, introducing a solo on the unusual English horn. Mr. Arthur Pryor, regarded as the first trombonist in the land, played "Auld Laurie" with variations of the most astonishing agility. The "Story of Prince Colender" is as weird and spooky as an Arabian night tale. It is principally interesting as a specimen of eccentric orchestration. Its author is at the head of the Russian school of music. There will be two more concerts to-day.

H. M. BOSWORTH.

Sousa's Enthusiastic Welcome.

Sousa's world famous band led by that greatest of musicians, John Phillip Sousa, was greeted by a crowded house at the Crawford last night. Manager Brigham sold standing room at 8:30 o'clock which discloses the size of the house which greeted the famous leader and his famous band. Sousa is famous in more ways than one. As a director he has no superior and as a composer his name is famous the world over. The band with its world famous soloists received a most hearty welcome. Every selection was encored and the good natured director never failed to respond. No better concert music has ever been heard in St. Joseph. But of one feature especial notice is due, that feature being the artistic work of Arthur Pryor, St. Joseph's world famous trombone soloist. His solo work was of the class which set the people wild and they positively demanded a repetition which was gracefully granted. At its conclusion two magnificent floral emblems found their way to the gifted soloist's feet. The solos of Mrs. Elizabeth Northrop and Miss Martha Johnstone were effective and highly appreciated. Walter Pryor, who is with the band this year, is giving the best of satisfaction to Mr. Sousa.

SOUSA'S NEW MARCH.

The Bandmaster's Latest Quick-Step a Feature of the Concert Given in the Music Hall Last Night.

John Phillip Sousa is always assured of a warm welcome in Baltimore, and when he made his appearance with his band on the stage of the Music Hall last night he met with a spontaneous ovation. The audience was composed of representative Baltimoreans, and before the evening's programme opened the large hall and galleries were well filled with the admirers of the handsome conductor.

A number of new compositions were given, all of which were warmly received, but the hit of the evening was made by Sousa's own march, "The Stars and Stripes Forever," heard in Baltimore for the first time. The music is bright and catchy and is distinctively "Sousa" in its sound, as all of the composer's productions are characterized by his originality.

Miss Zora Gladys Horlocker, the contralto, and Fraulein Leontine Gaertner, the cellist, each met with a flattering reception, and were required to give an encore. Orth's fantasia "In a Bird Store" was rendered with great effect and was received with such approbation by the audience that it had to be repeated.

In fact, there was not a number on the programme that did not call for an encore, and the leader, probably knowing the taste of his Baltimore auditors, invariably played his own marches, that though familiar to every lover of music, can always bear repetition without growing tiresome.

The programme in full follows: Overture—"Das Modell" (first time here), Suppe. a-Scene and duet of the Crocodiles (new), Kukon-obligation by Messrs. Le Roux and Weiss. b-Idyl, "La Campanella" (new), Dreyse. Ride of the Valkyries and Fire Charn. Wagner—music from "Die Walkure." Suite—"Three Quotations." Sousa: a—"The King of France, with twenty thousand men, marched up a hill and then marched down again." b—"I, Too, was Born in Arcadia." c—"In Darkest Africa." d—"La Jota Aragonesa." St. Saens: b-Fantasia, "In a Bird Store." Orth. Contralto solo (aria from "Samson and Delilah), St. Saens. Miss Zora Gladys Horlocker. a-Intermezzo, "Souvenir du Bal" (new), Beuger. b-March, "The Stars and Stripes Forever." Sousa (first time here.) Violoncello solo—"Souvenir de Spa." Survaix. Fraulein Leontine Gaertner. Overture, "Zampa." Herald.

The concert was the last of the series arranged for the season under the management of Charles E. Ford, and, like its predecessors, was a financial as well as artistic success.

SOUSA AT THE GRAND.

Entrances a Large Audience at the Grand Last Night With Most Enthusiastic Music.

Sousa and his unrivalled band appeared at the Grand last evening before one of the largest and most representative audiences of the season. There were only a few vacant seats in the first rows of the parquette. The audience was enthusiastic and showed their appreciation for the excellence of the entertainment by great applause after each rendition. Sousa is pleasingly responsive to hearty approval, his renditions and last night acknowledged the same after each number by from one to three encores. The programme and the encores included all his popular marches. The soprano solos by Mrs. Northrop and the violin selections by Miss Johnstone were delightful numbers. The trombone solo by Mr. Pryor was one of the most appreciative selections. His playing was magnificent. It was one of the most enjoyable events of the season.

SOUSA'S SUCCESS.

The Great Musician and His Unrivalled Band Greeted by a Packed House.

Sousa and his magnificent band filled their engagement at the Grand last night and to say they achieved a remarkable success does not begin to express it. In commenting on their excellent work, one knows not where to begin nor where to leave off. With all the enconiums at command, praise for them would be but half complete. Each one of Sousa's musicians is an artist. His soloists are superb. Arthur Pryor, trombone; Herr Franz Hell, flugelhorn, soprano; Mrs. Elizabeth Northrop, and Miss Martina Johnstone, violin, were simply superb. Each of these was applauded to the echo and called for encores.

Sousa and his band were the feature. The audience went into ecstasies over their playing, and in some instances they responded to as many as three encores.

A particularly pleasing incident in connection with the entertainment was the audience, which was the largest of the season. The house was packed and within indeed representative audience.

One feature about Sousa is the graceful manner in which he manifests his appreciation of the pleasure of his auditors and his willing, cheerful response to the calls for encores, was very gratifying.

San Francisco Examiner
Feb 28 1897
KING SOUSA AS A
BUSINESS MAN.

Ordinarily a business man and a musician are as much unlike as bird and fish. Musicians are proverbially unbusiness-like, and Sousa regards himself as no exception to the rule. But in these days, when Mammon is supreme, there is no success worth talking about without a business foundation, and Sousa is an embodiment of success; therefore he must be a business man.

Luck enters largely into a man's career and has had its influence upon Sousa's; but he is so less entitled to the reward of his efforts. A good business man is always a busy man. Sousa's career has been an eminently busy one. Luck has been merely incidental. What he has achieved he has earned by close application and studious endeavor.

John Philip Sousa was born at Washington City in 1855 of a Spanish father and German mother. His father, though of excellent birth and education, was compelled, like many another cultivated refugee, to adopt as a profession what had been only an accomplishment. He was not a business man. Philip says the old gentleman's favorite motto was, "The Day Is for Rest; the Night for Sleep."

One of his accomplishments was playing the violin, so he became an orchestra player, eventually entering the Marine Band to serve the United States through the medium of the trombone. Meanwhile several little Sousas appeared, of which John Philip was the second. The youngest developed a taste for the violin and at the age of eleven was playing in public. By the time he was seventeen he was conducting a small traveling opera company of the "Pinafore" variety, earning so large a salary that when the Marine Band was offered him he declined its munificent \$1,300 a year, but the father, from his point of view, behind the trombone, telegraphed to Philip: "I have accepted the position in your name." That settled it. Sousa "laid down" fiddle and the bow, and assumed the baton over the most conspicuous instance of Uncle Sam's patronage of the musical art.

This connection, which lasted twelve years, under five Presidents, Hayes, Garfield, Arthur, Cleveland and Harrison, was of great advantage to Sousa. He not only made the acquaintance of all the foremost men of the day, but had ample time for study and composition. Besides this he had control of a large company of players who could produce what he composed, and, at the regular frequent concerts around the Capitol and at the White House, play his music almost in the presence of the nation itself.

His zeal and enterprise in making a feature of Uncle Sam's musical adjunct soon made Sousa an object of press comment. The editor of the Washington "Post," in his daily news columns, acquired a habit of noting his doings and sayings so often that one of his subscribers advised him to rename his paper and call it "The Daily Sousa."

One of the memorable results of Sousa's musical connection with the Government was a compilation of the national airs of all countries, in which he had the efficient aid of the State Department under Blaine. The enterprise was suggested by a chance excursion to Mt. Vernon, when Secretary Tracy took a party of visiting diplomats to view the tomb of Washington. The party consisted of representatives from twelve nations. Sousa, being asked to play some of their music, immediately gave the national airs of eleven of them. This was extremely delightful to the strangers and soon excited our own Government to obtain a complete collection. Blaine wrote to all our foreign consuls to assist.

Sousa in his earlier career was chief musician in the retinue of the irrepressible Milton Nobles, then playing "Bohemians and Detectives," wherein that immortal line, "The villain still pursued her!" occurs, and where the hero announces the resurrection of "Jim Haddock" from the ashes of the deceased Mr. Graves. "Nobles," said Sousa, one day, "that's a great idea! Why don't you call your story 'The Phoenix'?" Nobles adopted the suggestion.

Every business man knows the value of a good trade mark. None better has been adopted than Sousa's, which came to him almost by accident. An English paper, commenting upon the dearth of military marches in Great Britain, alluded to the American output, and dubbed Sousa "The March King." The people have deemed him worthy, also, and have themselves made the title permanent.

Though the monarch of marches, it is a mistake to think there is a martial limitation to Sousa's muse. He has composed six operas—the first in 1878, when being too poor to have a piano he never heard a note of his music until the first rehearsal. It was called "The Smugglers," and though it achieved production and publication it soon died, as did its followers, "Catherine" and "Desiree." "The Queen of Hearts" had "heart failure" almost immediately, but "El Capitan" celebrated its 300th representation on February 1st, and is still dropping \$500 a week into Sousa's hat, though there is only one march in it. He has almost completed "The Bride Elect," to a libretto by Charles Klein, who wrote "El Capitan," which will be produced this fall.

This musical business man has worked himself up from a poor fiddler to the head of the finest band in America. He divided with Mr. Blakely last year \$80,000 in profits. The second year of an enterprise like this is the crucial one. If the people stay away then no amount of puffing will reach them. Sousa passed that crisis with the Marine Band. He has had this, his own organization, now nearly five years.

Its return is looked for and hailed like the approval of spring all over its extended orbit of 21,000 miles.

"The March King" is very generous to supplicants for his favorable attention. Yesterday his dressing-room was besieged by people who must sing and play for his royal approval. He patiently sat on a trunk and heard them all. He is also very good to rival composers. At the concert yesterday he played at least five local compositions to please their authors. Sousa is an American institution, full of patriotic love of his country and his art. When he gets richer he will surely do something to endow institutions for its promotion, for he has unbounded faith in the fertility of America for musical development.

H. M. BOSWORTH.

BOHEMIAN BAND CONQUESTS.

When Ben A. came to this city today he will find a welcome waiting for him which will make him proud. His peerless band is now traversing the entire country, covering a territory of over 21,000 miles, and his concerts here are a part of the series.

There is a manner all his own in Sousa's directing. As he himself puts it: "Beating time according to the old theory—right and left, up and down, or however it may be, on those purely arbitrary lines, does not suit me." There is much of the Spanish in Sousa's beat. At all times he is permeated with the rhythm he conveys, and his gesture is as full of meaning to his audience as to his band. In dance and Negro rhythms there comes the slow, swinging curve of the hand that recalls Calve with the tambourine.

What Strauss is to the waltz Sousa may fairly be said to be to the march. If in the waltz he lacks that elasticity so eminently Viennese, in the march Sousa must be considered pre-eminent in the stirring effect that he arouses. The Canadian woman who gravely remarked that she hoped America and England would never go to war while Sousa remained to direct the Liberty Bell march, for men would go straight to the cannon's mouth with it, was perhaps not far wrong. Of his conducting of the march Sousa says: "My march, unconsciously, too, follows the stride of the cavalierman. I try to infuse all my marches with the military spirit. My men follow me absolutely. I have known them to arrive at a town and go on the stage almost too tired to hold their instruments. I am a believer in will power, and I have gone on the stage with the determination to do the best in my life. And every man has freshened up and done his best, too." The mood of the moment is quickly noticeable in Sousa's work, as in that of all conductors, but the change of manner is more distinctly noticeable in his case than with the majority.

Two concerts will be given at the theatre, this afternoon and evening. 17

An enjoyment of an entirely different artistic nature was vouchsafed to me at the grounds of the Industrial Exhibition on the afternoon of Sunday. About its outward features of success I have informed the readers of THE MUSICAL COURIER by cable, and I can now only state that the spontaneous enthusiasm which John Philip Sousa's marches evoked with the masses was comprehensible to me after I heard these poems in march rhythm for the first time under the composer's conductorship. Before that I had only an indifferent understanding of what THE MUSICAL COURIER recently and editorially termed the Era of Sousa. Now I am a Sousa crank myself. The enthusiasm which this man evoked in a few thousand people could not even be dampened by an unceasing downpour of rain, which soaked them and the grounds, but did not prevent these self-same people, male and female, from applauding most vigorously as far as this feat can be accomplished with an umbrella in one hand and a wet program in the other. What the applause thus lacked in sonority had to be made up for by the *vox humana*, and most of us pulled this stop so vigorously that in order to stop the shouting Sousa had to yield to the encore demand in three out of the four cases of Sousa marches that graced the program on which he was called by his real title by the grace of the Lord, "The March King." If anybody had asked the conundrum, what was the difference between Sousa and the audience, the solution would have been an easy one: He was the March King and they were the March hares, so crazy was the entire audience.

The following was the part of the program which Sousa conducted by special invitation of the music committee of the Industrial Exhibition on the very last Sunday of its existence:

- H. THEIL.
(Philharmonic's Blas-Orchester).
Dirigent: Kapellmeister John Philip Sousa (the March King) from New York.
Jubel Overture.....C. M. v. Weber
March, Manhattan Beach.....Sousa
Phantasie aus der Oper Lohengrin.....R. Wagner
March, Washington Post.....Sousa
Paraphrase über Home, Sweet Home.....Nehrl
March, High School Cadet.....Sousa
Weaner Mad'n, Walzer.....Ziehrer
March, King Cotton.....Sousa

A SOUSA FESTIVAL.

Two Performances of the Famous March King's Band at the Academy.

Philadelphia is enjoying a regular Sousa festival these holidays, two performances of the famous march king's band delighting large audiences at the Academy of Music yesterday afternoon and evening, while two more gala performances will be given this afternoon and evening. Mr. Sousa holds a unique position in the musical world at present. His compositions, in every way the best of their type, command for him a fine revenue: he is the author of one of the cleverest opera bouffes of the American type, "El Capitan," now on the stage, which in its music is admirably fitted for the purpose and shows not only musical ability on the part of its composer, but, what is better, musical common sense, an entirely different thing. Fresh from a visit abroad, where he was feted and honored, Sousa's visit to Philadelphia on the eve of a band tourney which will take him thousands of miles is more than usually interesting.

So far as the performances of yesterday went there was no change in master or band, save for the better. The band represents the same evenness and strength of tone in its two main choirs, the brasses and wood wind, while Sousa's conducting has lost none of its firmness, none of its cunning in the handling of the march rhythms and in the accentuation of such portions of his themes as call for stress, and in the lightness of his softer effects in the unaccented portions of his famous compositions. Then, too, in the ambitious numbers that confront you on the programmes, which behind a frowning Providence of heavier compositions conceal the smiling face of march, polka and waltz, Sousa invariably within the limits of the band's metier does some excellent interpretation. The plaintive nocturne from "La Navarraise" for instance was delightfully handled yesterday afternoon, and its sad beauty finely expressed.

Both afternoon and evening programmes were well chosen. The features of the afternoon were Massenet, Leoncavallo, Wagner ("Lohengrin" wedding music), and Liszt selections, while in the evening Wagner again, Goldmark, Mascagni and Massenet were well interpreted. But, of course, above, behind and enveloping all these selections was Sousa: Sousa of the "El Capitan," "King Cotton," "Liberty Bell," "Bell of Chicago," and what not, and this was what the audience wanted and what it got. Assisting Sousa on his tour are Elizabeth Northrop, soprano; Martina Johnstone, violinist, and Arthur Pryor, trombone. Miss Northrop's air from "Lucia" in the afternoon and Ardit's waltz song, "So Saran Rose," in the evening were finely sung and won deserved encores. Miss Johnstone's selections on the violin, "A Hungarian Idyl" by Keler-Bela, and a "Ballade et Polonaise" by Vieuxtemps, showed this skillful executant at her best. Pryor's work on the trombone was likewise an interesting feature of the programme.

THE SOUSA BAND IN CONCERT

A REPETITION OF THE SUCCESS OF THE LAST VISIT.

The Programme Pleases and the Favorite Encore Marches Stir Up the Audience.

Sousa, debonair and voluble as ever, turned up again last night at the California Theater with his complete organization in capital shape. The house was filled, and, as usual, there were encores that tripled the programme without the audience being quite satisfied then. The same inspiring enthusiasm emanates from the conductor, works itself into the instrumentalists and passes from them to the listeners. The magnetism of Sousa is only equaled by the skill with which he has brought his hand up to the most perfect precision, and half the time they swing along without without his aid after he has started them. There may be one thing he understands as well as music, and that is the taste of the public. He put up a very worthy programme with some even severe numbers in it last night, but when the encores came the first strains of his own popular marches were greeted with spontaneous bursts of applause, and that happened frequently. Wagner, Liszt, Mascagni and Goldmark were the more serious composers selected from. A grand festival overture by Leutner proved very interesting, and a caprice called "The Robin and the Wren," by Kling, was a quaint and new theme brightly played. He gave his new march from the opera, "El Capitan," which we shall see De Wolf Hopper in later. It is a stirring and effective composition. The encores were of all kinds and given with that readiness which is part of the enjoyment of Sousa's performances. He does not wait, he goes on with his encore as if the repertoire were illimitable, which it almost is, and the band takes it up as if they were not only willing but delighted. The encores were Sousa's soloists are three this time. Franz Hell, the flugelhorn soloist, who was so popular during the Midwinter Fair, last night played just as delightfully as ever. Miss Elizabeth Northrop, a soprano with a clear voice of pure quality, sang a difficult number of Ardit's, which she rendered very fairly and with some show of brilliancy. A young lady violinist made quite a hit by her performance of Vieuxtemps' "Ballade et Polonaise." Her execution was exceptionally good, and her tone, while sometimes thin, was very agreeable. The concert was altogether as enjoyable as any Sousa has given, and the remaining six will draw largely. The

SOUSA'S CONCERT.—This celebrated musical organization gave concerts at the Opera House yesterday afternoon and evening with large audiences upon each occasion, although the counter attraction of the Day Nursery fair materially affected the attendance. The concert, like all that have been given here under the supervision of this talented leader, was excellent and every number on the programme was loudly applauded. All the selections were rendered in a faultless manner and the encores about doubled the length of the programme as published. The instrumental soloists of the band, Messrs. Bell and Mantia, rendered their numbers exquisitely and Miss Northrop, the vocalist, and Miss Johnstone, the violinist, gave the best of satisfaction. The marches by the leader himself, as usual, the most popular numbers on the programme.

Y. MAY 8. 1894

AMUSEMENTS. 19

Sousa's Band.—The audience at the matinee yesterday applauded almost every number on the programme given by Sousa's musicians and the conductor generously responded to recalls with the marches that have become so popular. The programme was largely of popular music though the wedding music from "Lohengrin" showed what the band could do with selections of such a character. There is pleasure in listening to Sousa's music, there is also enjoyment in watching the graceful directing of the leader and there is infection in the broad smile of one of the trio of trombones when he comes to the double-forte-and-even-more-so passages in "Cotton King" or "El Capitan." Mrs. Northrop, the soprano, was pleasing enough but was apparently reserving her power for future efforts. Miss Johnstone, the violinist, gave "A Hungarian Idyl" with the method of a capable artist.

The evening concert was a great success, and was heard by a large audience. The programme was varied, the printed numbers being dangerously near the classical and the encores the popular airs we hear played every day. But a Sousa march, with Sousa playing it, is something entirely unique. First the band unlimbers and goes into action all over, delivering a broadside of sound that makes the heart leap with anticipation. After playing along awhile and getting every one's head and feet going with the irresistible rhythm, Capt. Sousa deploys his forces and concentrates the trombone on the left wing and the cornetti on the right in front and the last strains of the ever popular "El Capitan" or "King Cotton" are tucked into the "nigger-heaven" to the queen's taste. Mention should be made by Herr Hell who plays the "Huey Horn." He is an artist of the highest type and fairly enraptured the audience with his solo. Signor Mantia played the euphonium with ease and grace. Mrs. Elizabeth Northrop again gave satisfaction to the listless with her vocal selections and Miss Johnstone's playing of the violin was truly excellent. The following were the band selections: "Grand Festival" by Leutner; "Fugue to Lohengrin" by Wagner; "Caprice, Kling; Scherzo, Fumi; Valse Caprice, Rubenstein; "Cavalleria Rusticana," Mascagni; "El Capitan" March, Sousa; "The Cricket on the Hearth," Goldmark.

SOUSA IS HERE.

An Immense Audience Enjoys the Matinee.

It is doubtful if ever in the history of the Spokane Auditorium such an immense throng crowded into the Auditorium to witness a matinee as came today to do honor to John Philip Sousa's peerless band. People of all classes, all tastes, all ages crowded their way through the broad doors and for two hours are listening with unmixed delight to such a blending of sweet sounds as rarely comes to mortal ears. For the famous band is bigger and better this year than ever before and as for Sousa—he is the same Sousa, and that's enough to say in Spokane.

"This is the best trip I have yet made," said Mr. Sousa, "we have made more money, and the enthusiasm is far greater than ever before experienced. That means a good deal. The receipts in some places have been enormous. We left San Francisco last Sunday night at midnight, after giving an extra performance."

Speaking of his opera, "El Capitan," the score of which was composed by Professor Sousa and the words by Charles Cline, he said:

"It is now nearing the 400th performance, and seems as popular as ever. It was first presented in Boston last April, and has been running continuously ever since, excepting a short time last summer, when the company took a short rest. Next season I will have a new opera on the boards. It will be called 'The Bride-Elect,' and the scene will be laid on the island of Capri, in the gulf of Naples."

In addition to the revenue derived from the band concerts, Professor Sousa has other profitable sources of income. His royalties from his publishers amount to about \$30,000 a year, being his share of the profits secured from the sale of his musical productions, a Chicago publishing house having contracted with him for everything he may produce.

The expense incidental to a tour throughout the country for an organization such as Sousa's band are enormous, and from Omaha to the Pacific coast and return to St. Paul they will average \$1,000 a day. In the east the expenses are lighter, which brings the general average down to about \$700 a day for the entire season.

This evening's program begins at

SOUSA'S BAND.

That Band Director Sousa's popularity is not of the ephemeral kind was exemplified by the numerical strength and hearty enthusiasm of the audience that greeted him last evening at the Armory. It was just as large and as demonstrative of approval as the congregation to which he made his first-night bow a year ago and all the praiseful things that were said about him then are equally applicable now. He is the same old Sousa, and there is only one of him on earth. It is not alone as the composer of ravishing marches that he has won Portland's admiration. If he had never written a note, his ability as a conductor would have brought him fame. He is a genius of the baton. His figure is commanding and his manner graceful. He makes no false or superfluous motions. Every movement of his hand has its meaning and purpose. His great capacity as a leader and director is shown by the marvelous control which he exercises over his men. It requires more than a technical knowledge and an understanding of music to be a Sousa. It takes an abundance of personal magnetism. Something of the forceful character of the man is exemplified by the rhythmic power of his famous marches. As they start the feet of the auditor to involuntary time-keeping so does he carry along his instrumentalists—alternately inspiring them to magnificent volume and lulling them to most delicate expression.

Of the varied programme interpreted last evening no numbers were so warmly received as the compositions by Sousa himself, and he was generous in his responses to the clamorous demand for them. This was the bill:

Overture—"Grand Festival".....Leutner
Prelude to "Lohengrin".....Wagner
Fluegelhorn solo—"Werner's Farewell".....Nessler
.....Franz Hell
Caprice—"Robin and Wren" (new).....Kling
"First Hungarian Rhapsody".....Last
Soprano solo—"Se Sagan Rose".....Arditi
Elizabeth Northrop.
(a Introduction and Siciliana, "Cavalleria Rusticana".....Mascagni
(b March—"El Capitan".....Sousa
Violin solo—"Ballade et Polonaise".....Vieuxtemp
.....Martina Johnstone.
Entr'acte—"Cricket on the Hearth".....Goldmark
(new).....
Every concerted number received conscientious and elegant treatment, and the soloists were heartily rewarded. Herr

Hell produced some wonderful effects from the fluegelhorn, his runs and intervals being notably clever. Mrs. Northrop was a clear and very pleasing soprano, and Miss Johnstone's violin-playing reflected rare feeling and displayed a brilliant technique. Every number elicited an encore, and the original bill was more than doubled.

There will be complete changes of programme this afternoon and evening.

THE SEASON ENDED.

Brilliant Closing of the Eleventh Avenue Opera House.

A large audience, and it was certainly a well pleased one, greeted the appearance of Sousa's band at the Eleventh Avenue opera house last evening. It was the last entertainment of the regular season and was a most capital one. The band arrived on a special train from Tyrone at a quarter of 5 o'clock. There it had given a matinee and thus all were in time for the evening.

This latter programme was in two parts, yet the encores were so frequent that it was almost impossible to tell where the dividing line came in. Indeed it is a question if an Altoona audience ever was so thoroughly enthusiastic before. The hands of stalwart men as well as the fingers of the ladies added to this deserved applause.

As to the band—it was the great feature. Taken as a whole or taken by individual members, the music was fine. The soloists did excellent work and the quartettes, quintettes and the band all in all were the same. No false notes, no stage manners, no hunting after applause. On the reverse it was snap and go from start to finish.

As to special numbers it may be stated that Mr. Arthur Pryor's trombone solo, the solo by Mrs. Elizabeth Northrop, the violin solo by Miss Martina Johnstone were great features. Sousa and his band will always be cordially received in Altoona.

The regular season at the opera house is now over. That of 1897-8 will open Friday evening, August 20, when the English success, "When London Sleeps," will be presented.

THE EVENING ST.

AMUSEMENTS.

Sousa's Concert.—Standing room was at a premium last night when Conductor Sousa raised his baton at the Lafayette and once more introduced his wonderful band to the public of his native city. Sousa's popularity has, if possible, increased with years, his absence from Washington making no difference and his now worldwide fame appealing to the local pride of his former fellow citizens. They were out in force with enthusiasm last night. With an eagerness that savored of an entirely justifiable greed, they demanded double encores for all numbers, and the great leader gracefully responded by giving what he knew they wanted, his own compositions, the house seeming to feel as much delight in the old favorites as in the new numbers.

Sousa has the wonderfully happy faculty of pleasing every taste in arranging his programs. He recognizes the demand for classical music as fully as that for catchy airs, that for vibrant marches and that for popular favorites. The result is that after an evening spent with him and his great organization the entire house is satisfied. This was especially true last night, when his performance embraced the entire range of music, from the introduction to the third act of "Lohengrin," with which the program closed, to "Happy Days in Dixie," given as an encore, with all its quaint Ethiopian characteristics. There were several new numbers on the list, notably "La Sesta de la Senorita," which the leader brought with him from Europe. It proved a laudacious Spanish conceit, with a great warmth of oriental coloring. "The Promised Bride," by Ponchielli, was another surprise. The number best received among those devoted to the band alone was the great favorite, "The Chariot Race," which was given with even added brilliancy and finish.

Mr. Sousa did one thing last night that sank him further than ever in the hearts of Washingtonians. There was a ripple of pleased surprise when the audience discovered on looking at their programs that one of the numbers was a new march by Mr. Will A. Haley, the well-known bandleader of this city, under the title "The American Beauty." This surprise was changed to intense enthusiasm when, at the arrival of this number, Sousa descended from his platform, and, going to the wings, led to the stage the composer of the march, for whom he had sent. There was great applause, which increased when Sousa handed to the composer the baton and urged him to lead the band. The composition is in manuscript and the band had had no opportunity to rehearse it and the production was rendered at sight. Notwithstanding this, the number was given with perfect smoothness and finish, such is the organization of the band. The march proved very pleasing. The house demanded an encore. Mr. Sousa, leading the applause, the solo numbers on the program were well rendered, and were received with manifestations of approval. Signor Simone Mantia rendered an air and variations on the euphonium and responded to an encore. Mr. Arthur Pryor, one of the world's greatest trombonists, gave "Annie Laurie" and variations, with an encore. The prima donna soloist of this season is Miss Elizabeth Northrop, who sang Meyerbeer's "Shadow Song" with considerable finish in a pleasing voice. For an encore she gave Mr. Sousa's own composition, "Sweet Miss Industry." Miss Martina Johnstone accompanied the band as violin soloist, and last evening she captivated her hearers, first with Kolor-Bela's "Hungarian Idyl" and then Thome's "Simple Confession."

ND CHRONICLE, MO

ment that the annual Sousa concert is given at the Lyceum during the theatrical season. None of the pleasant characteristics of a "Sousa night" at the Lyceum were lacking last evening. Everything was encored two or three times over, as usual. The Sousa marches were welcomed heartily as soon as the audience caught the first familiar strains of the preludes, as usual. The band played magnificently, as usual. And everybody present passed a delightful evening, as usual. There were eleven numbers on the programme and twenty-eight numbers, counting repetitions, played. The music ranged from "Lohengrin" to "My Baby Angeline," and it is hard to say which style of composition best pleased the audience. In "Triby," Du Maurier says of La Svezgali that it didn't make a particle of difference what sort of music she interpreted since she could make anything she sang sound like anything she pleased, by the way she sang it. Du Maurier puts it rather more elegantly, but that is the gist of it. The remark is not inapplicable to Sousa.

All the soloists of the evening were well received. Arthur Pryor, trombonist, and Miss Martina Johnstone, violinist, had firmly established themselves in the favor of Rochester audiences long before last evening. They were welcomed as old acquaintances of whom much was expected and, by their performance, justified and strengthened their popularity here. One of the pleasantest features of the evening was Herr Hell's solo on the fluegelhorn, an instrument less in Herr Hell's hands, is notable for peculiar sweetness and lowness of tone. He played the favorite "Farewell" melody from Nessler's "Der Trompeter von Sakkingen" and delighted the audience. He was twice enthusiastically recalled. Mrs. Elizabeth Northrop has a voice, more notable for the purity than for the sweetness of its quality and with scarcely volume enough to fill so large an auditorium as that of the Lyceum. Her voice has been highly cultivated and her intonation is perfect. She sings easily and accurately and seems to regard expression as something quite unworthy the attention of a vocalist. She sang an Ardit waltz for her programme number and "Comin' Thro' the Rye" as her first encore number. She pleased the audience greatly and was thrice recalled.

The audience complied with the request to rise and remain standing during the playing of the national air that closed the concert, with alacrity and unanimity. The effect was very good and would have been better if almost everybody had not seized the occasion to wriggle themselves into their wraps instead of paying any attention to "The Star Spangled Banner."

AMUSEMENTS.

Lyceum Sousa's Band
Sousa's magnificent band had, as always, a tremendously large audience at the Lyceum last evening and, as always, was enthusiastically received. Rochester always turns out in full force to hear Sousa's band and in so doing shows good taste for no more worthy and enjoyable entertain-

OVATION TO SOUSA.

THE FAMOUS MARCH KING TAKES
THE TOWN.

His Two Concerts at the Armory Bring Out Hundreds of People Who Watch the Leader "With His Little Stick Play on All the Pipes and Horns and Drums"—The Afternoon and Evening Programmes.

The "March King" has come, given us one of his best, and gone on to other fields and fresh triumphs; but in the minds of the hundreds who listened to the work of his superb band will linger, for many days, the vague, wonderful impressiveness of the ponderous harmonies of the old masters; the lighter, witching music of the present foreign school, and the hoisterous, ringing, swinging marches of the famous leader himself.

Either as composer or conductor, Sousa needs no further commendation. So much has been truly said and written of his vast musical talent, his exceptional good taste and marked executive ability, that comment at this stage of his career is superfluous. Of his band—well, to be a member of Sousa's band necessarily implies that one is an artist in the best and fullest sense of that much-abused word.

Both concerts of yesterday were in high degree satisfactory, judged from either an artistic or popular standpoint. The remarkable thing about Sousa's programmes is that in the most severely classic numbers he is able to retain the popular interest, while in the jumping, rushing music, that sets the small boy wild with delight, there is little or nothing that can offend the finest musical sensibilities.

It is unfortunate that, to accommodate the crowd, it was necessary to give these concerts in the Armory. The big building is in no way, except size, fitted for such entertainments. To one occupying a fairly good seat near the center, the fortissimo at times became a confused jangle, while much of the finer piano effects were lost up among the big rafters, or permanently entwined among the evergreen and bunting decorations.

The matinee programme brought out two new Sousa numbers—the suite, "Three Quotations," and the symphonic poem, "The Chariot Race From Ben Hur." Coming in direct contrast with all that we usually hear of Sousa, these works displayed the great versatility of his creative ability; the suite, bright and humorous in its first and last, with a delicious bit of melody wedged in between; the "Chariot Race," strong and hurried, carrying the listener along in touch with the enthusiasm and excitement of old Simonides and the Arab chieftain.

Mrs. Elizabeth Northrop, the soprano, has a beautifully sweet and clear voice, and displays an excellent method. Her number, "Nymphs et Sylvain," by Remberg, was sung simply and without strain to reach beyond the limitations of a good range. As an encore Mrs. Northrop offered "Comin' thro' the Rye." Here, and here only, did the band falter, and coming as it did between such splendid work as preceded and followed, the uneven accompaniment was painfully noticeable. The fact that singers are always allowed much liberty with these old songs, and also that Mr. Sousa did not conduct from his usual elevation, undoubtedly caused the weakness of the band.

Miss Martina Johnstone, in her violin solos, produced a full, rich tone. Her bowing is vigorous and strong—almost masculine, but shows a good mastery of the instrument.

Arthur Pryor, the trombone soloist, is almost as famous as his conductor. He is probably the best, and certainly the best known, player of that difficult instrument in this country. He has been heard in Seattle before and his tone and execution have lost nothing since his last performance here.

The wealth and fashion of the city turned out almost en masse at the evening concert, nearly every inch of space in the large hall being occupied. Promptly at 8:15 the well-known figure of the March King was seen wending his way down the stairs in the rear of the hall to the stand, and simultaneously there arose deafening applause, for Sousa by his compositions and matchless band of musicians has furnished music that has thrilled at one moment, made us weep the next and thrown us into ecstasies the next. Encores were demanded of every number last night, and were given with that good nature and willingness that had made the famous leader and composer so popular. Seattle was the only city on the Sound to be favored by this band, which in itself is a decided compliment to the city as a music-loving center.

Last night's music was of a high order, the programme containing numbers from Liszt, Wagner and Mascagni, and several of Sousa's marches, which as played by the composer's own hand makes soldiers of us all. The people seemed never to tire of these marches, several times demanding triple encores. One of the most beautiful selections of the evening and one that caused a feeling of sublime tranquillity to steal over one was the prelude to "Lohengrin," by Wagner, the finale being given over to the reed instruments, which gave it the effect of a grand pipe organ, the most soulful of instruments. Another charming number was the caprice, "Robin and Wren," by Kling, arranged for Piccolo.

The solo work of the evening was very well received, double encores being accorded each artist. The fluegelhorn solo, by Herr Frans Hell, was, as aptly put by some one in the audience, a "warm" number, especially as played by Herr Hell. The sustained tones were a revelation to many who had never heard the instrument in the hands of an artist. For an encore Herr Hell gave the ballad "Don't Be Cross."

Mrs. Elizabeth Northrop was in good voice and sang very sweetly "Se Saran Rose." She was given a double encore. By request Signor Simone Manita, who created such a favorable impression last year on the euphonium, played "Auld Lang Syne," with variations, and for an encore gave "Au Revoir." Miss Martina Johnstone, the violinist, played with good effect the solo "Ballade et Polonaise," by Vieuxtemps. She also was accorded a double encore.

At the close of the performance the band boarded the special train direct to Spokane.

Sousa.
The great march king and his splendid band of 50 musicians drew an excellent audience to City hall last evening. The programme, which was printed in yesterday's issue, embraced several numbers that were calculated to display the abilities of this fine musical organization to perfection, and were of a character that one would expect to hear given by a string orchestra rather than a brass band. But it was the Sousa marches that the audience fairly revelled in and Sousa showed his usual generosity by giving them as encores. There was the Liberty Bell, and the Washington Post, the Manhattan Beach, the Directorate and others, given with all the old-time swing and perfection of time.

Among the new music heard was the Scherzo and Habenera "La Siesta de la Senorita" a composition brought by Mr. Sousa from Italy at most, attractive composition full of the southern tone and feeling. Then there was a caprice of King's "Robin and Wren" a delightful work. The Introduction and Siorliana from "Cavalleria Rusticana" was given with all the passionate coloring that pertains to it and few have ever heard. Lentner's Grand Festival Orchestra or Rubenstein's "Valse Caprice" latter played.

The solos were all fully up to the standard of the artists who rendered them. Mr. Arthur Pryor the trombone soloist needed no introduction. He is unsurpassed on his instrument and in response to the encore gave "Annie Laurie." Mr. Hell was a master of the fluegelhorn and produced a beautiful tone and played with great expression. Mrs. Elizabeth Northrop has a pleasing soprano voice, of much flexibility and sang with considerable brilliancy. For an encore she sang "Comin' thro' the Rye." Miss Martina Johnstone renewed the fine impression she made when here before. She is a violin virtuoso of great skill and produces a superb tone from her instrument. Of course she was encored.

JOHN PHILIP SOUSA

LYCEUM FILLED AT THE CON-
CERT MATINEE.

The Lyceum theatre was filled this afternoon at the matinee concert given by Sousa's band. The program was suited to the popular taste and the performance of the grand organization was of that character that has made the great reputation of the band and its leader. In response to an encore a new march was played, a recent composition of Sousa's which so far has not been named, but it will take rank with other favorites of the same composer.

Quite a number of people who were unable to attend the matinee will go to Norwich to hear the band at the Broadway theatre tonight and a boat train will be held for their accommodation until 10:20.

SOUSA THE MARCH KING
AND HIS FAMOUS BAND IN UTICA

A Splendid Audience Applauds a Delightful Programme in Which Encores Were Numerous—The Gifted Leader Has Another Opera Called The Bride-Elect.

When John Philip Sousa appeared on the stage at the Utica Opera House last evening there was a burst of applause which indicated that Uticans concur in the popular verdict that has pronounced him the "March King." It was Sousa's third visit to this city at the head of the superb band which has carried music all over the land. Seven tours of the country have been made by Sousa—two with the Marine Band with which he won his first fame and five with the present organization which has rendered his name familiar from the Atlantic to the Pacific.

The audience that greeted the band and its famous leader was a handsome one. Few seats were vacant downstairs and all upstairs were occupied. It was a most appreciative audience. The programme was clearly one that pleased. Every number was encored and in several instances there were encores on encores. The programme numbers were as follows:

Overture—Grand FestivalLentner
Prelude to LohengrinWagner
Fluegelhorn Solo—Werner's Farewell.
Nessler

Franz Hell.
Capries—Robin and Wren (new).....Kling
Trombone Solo—Air Variations.....Pryor
Arthur Pryor.
(a) Scherzo and Habenera, La Siesta de la Senorita, (new)Fumi
(b) Valse CapriceRubinstein
Soprano Solo—Se Saran RoseArditi
Mrs. Elizabeth Northrop.
(a) Introduction and Siciliana, Cavalleria RusticanaMascagni
(b) March—El CapitanSousa
Violin Solo—Ballade et Polonaise.
Vieuxtemps

Miss Martina Johnstone.
Entr'acte—The Cricket on the Hearth, (new)Goldmark
The Star Spangled Banner.

The classic selections showed the capabilities of the band in an unmistakable manner. Without the assistance of a single string instrument, the most delicate touches were obtained, the most delightful harmonies were produced and the grandest effects were secured. Enjoyable as these selections were, the real enthusiasm of the audience was aroused by the celebrated Sousa marches which were given for encores. These included "Liberty Bell," "King Cotton," and the "Directorate." "El Capitan" was the only march on the programme and it was repeated in response to a perfect storm of applause. With all the cornet and trombone players standing in a row in front the effect was most inspiring.

One of the marches played as an encore was the "Knights of Columbus March" written by George H. Fischer of Utica. A copy of the march was sent to Sousa last Monday with a request that he play it in Utica if he considered it of sufficient merit. He replied that he would be very glad to do so providing a sufficient number of parts for the members of the band could be provided. These Mr. Fischer took to Rome where the band played yesterday afternoon. There was no opportunity for any rehearsal, but the band rendered the march as if it was one of their regular numbers. It is a splendid composition and is certain to attain much popularity. That it possesses more than usual excellence is evident from the fact that Sousa told Mr. Fischer that he should play it occasionally during the band's tour and during its season at Manhattan Beach.

The soloists who accompany Sousa's Band are all acceptable. The solo cornetist does not play at all like his name. Mr. Hell made a very favorable impression. He received a very hearty encore. Mr. Pryor plays the sliding trombone with a facility that is highly pleasing. Mrs. Northrop, the soprano, has a clear, though rather thin voice, but she got an encore, in response to which she sang "Sweet Miss Industry," written by Sousa. The violinist, Miss Johnstone, displayed no lack of skill and played with much grace and feeling. Her encore number, "Simple Confession," by Thome, was a gem.

It was a splendid concert and when the audience rose at the close, while the band played the "Star Spangled Banner," satisfaction was depicted on every face.

As he stands, baton in hand, directing his band, Sousa is exceedingly graceful and as you meet him when instead of a baton he holds a lighted cigar, the impression of gracefulness grows. Talking of the tour of the band this season, he said it had been wholly successful. The band has been as far South as Florida, and as far West as California, and has traveled thus far about 14,000 miles. Everywhere it has been greeted by large audiences and the hard times have not had any effect upon box office receipts.

Sousa says that he expects to continue these tours indefinitely. He is satisfied that there is a field for such a band and believes the band will be able to occupy it. While the march music which it plays is the most popular, the band incidentally does much to cultivate appreciation for the works of the great masters of classic music.

In regard to his opera, "El Capitan," Sousa said it was doing a tremendous business everywhere. He thought it was a great repeater, he said. Last De Wolf Hopper three years ago to see it again and

again. One man had paid to see it 25 times in New York. Its second presentation there was fully as successful as the first. Sousa has another opera about ready for production. It is called "The Bride-Elect." The leading role is to be sung by a woman and the right woman is now being sought. It is hoped that Marie Tempest, who is now in London, may be engaged.

It would appear that with traveling around the country in the winter and leading the band at Manhattan Beach during the summer and winter operas between times, Sousa must be a very busy man. It was suggested to him that he must become very tired with such constant work. "Oh," he replied, "it is not hard work. No work is hard if you love it. It is like a girl. You don't get tired going to see her and doing things for her if you love her."

The elegant boutonnieres worn by the ushers last evening were presented by A. & M. Williams of Miller street.

SOUSA IN SPOKANE

TREMENDOUS AUDIENCES AT HIS TWO CONCERTS.

WERE AHEAD OF ALL OTHERS.

Only Excepting Philadelphia and Los Angeles—Sousa's Train Makes a Fast Run.

Sousa has reason to know that Spokane is one of the best show towns in America. He has made a tour of 21,000 miles, and his band has played in every considerable city in the United States. But with two exceptions, Spokane yesterday gave him the largest single day's receipts in the entire tour. The exceptions were Philadelphia and Los Angeles. Philadelphia, Los Angeles and Spokane seem to be the most prosperous and music-loving cities in the union. And when it is considered that Philadelphia is several times larger than Spokane, and Los Angeles claims twice one population, it follows that Spokane is the most prosperous city in America. The logic is not quite flawless, but the fact is well established.

Portland, Seattle, San Francisco, Denver, Memphis and Chicago all play second violin to Spokane when Sousa comes to town.

The receipts yesterday were \$1374. There were 433 admissions at \$1.50 each, giving \$649.50; 352 at \$1 each; one man sat on a stool and paid \$1.50 for the privilege; two boxes were taken at \$19 each and one at \$1.50; five box seats brought \$10, and nine box seats returned \$13.50. Then the gallery, which yelled and whistled when Sousa played his marches, came in with 442 admissions at 50 cents each.

Sousa smiled with delight, and Manager Hayward was beaming with pleasure.

In the two concerts yesterday Mr. Sousa and his famous band gave a great deal of pleasure to many people. The nine numbers on the program of each entertainment were simply a skeleton, which Mr. Sousa obligingly rounded out with two or three pieces as recalls after each number. Every selection was received with enthusiastic applause, and the first familiar strains of Mr. Sousa's world-renowned marches were received with rounds of applause in rapturous recognition.

In the afternoon "The Chariot Race," Sousa's symphonic poem, was particularly striking, and the "Scheherazade" number her exceedingly graceful and pleasing. The evening closed with Goldmark's "Cricket on the Hearth," which was not interesting, and it would have been better to have dismissed the house with the patriotic airs of last season.

The soloists were Arthur Pryor, trombone, and Frank Hell, fluegelhorn, and both deserved the recalls given them. In the evening, in one extra, a number of the band played solos on various curious instruments, to the great delight of the audience.

The two ladies won their share of appreciative applause and recalls. Mrs. Elizabeth Northrop was exceedingly pleasing in manner, appearance and voice and her clear, sweet soprano was enjoyed in Arditi's "Le Saran Rose" and Bernberg's "Nymphs et Sylvian," both light and dainty, and two pretty ballads. Miss Martini Johnstone, the violiniste, rendered "A Hungarian Idyll" and a "Ballade" of Vieuxtemps with remarkable feeling and execution.

Next Saturday "The Prodigal Father" will amuse those who enjoy comedy, as it is said to be a decided success in its line.

THE FASTEST RUN EVER MADE.

Sousa and His Band Fly Across the State.

Sousa and his band reached this city at 3:25 over the Northern Pacific railway from the coast. They were scheduled to arrive eight hours previous, but owing to a wreck just east of Seattle the train was delayed, and the fastest run ever made across the state of Washington was made by the two coaches and baggage car composing the special train in which the party is traveling. The train left Ellensburg at 9:30 a. m. The average rate of speed was a little over 45 miles an hour, the distance from Ellensburg to Spokane being 273 miles. Because of this delay, the afternoon matinee did not begin until 3:45, instead of 3 o'clock as scheduled.

When a representative of The Spokesman-Review interviewed Mr. Sousa at the Hotel Spokane last night, he found a different personality from that pictured to the mind as belonging to the average successful musical director. Mr. Sousa has a mild, mellow, musical voice—a voice that would instantly gain a friend. When talking his eyes twinkle merrily, indicating a vein of humor. His manner is that of an old-school gentleman.

"Want me to talk about the future of the American musician and my recent trip to Europe, do you?" he queried eagerly when the reporter had suggested the topic of the interview.

"Well, in speaking of comparisons I feel like the old fellow who said 'Comparisons are odious,' and this applies to music as well as anything else. But I do think this, and I say it in no spirit of egotism, that we are farther advanced in band music than any nation in Europe. I say this after having listened to bands in every country and leading city over there. In Germany you will find neither clarinet or bass clarinet, and one or two other instruments are almost if not entirely absent. In France you will find nothing new for the brass family, and in England you will find both the saxophone de-

sea leading in the future is that out of the 100 leading singers in the world at the present time America can claim fully 50 per cent as her share, and I expect to see fully as good a ratio maintained among future American composers and instrumentalists. American people can say what they please about our lack of art. I believe we have the cleverest people; an American audience is the cleverest on earth and the quickest to see a point. In my mind the American people will not only give the greatest singers, the greatest performers and the greatest conductors; they will give the greatest auditors." Sousa was well pleased with the audiences that greeted him here yesterday and said he believed Spokane is destined to become a great city. He thought there must be a boom on here at present, however, judging from the crowds and business that seemed to be going on.

SOUSA'S BAND.

Large Audiences Greet Popular Leader and His Fine Organization. Sousa's Band paid its annual visit to Providence yesterday, giving concerts in Infantry Hall afternoon and evening. Large audiences were present at both concerts. There seems to be no diminution in the popularity and drawing power of Mr. Sousa and his famous band, and the performances were marked by the usual display of enthusiastic applause on the part of the audience and the ready compliance of Mr. Sousa with reasonable or unreasonable demands for encores. The programme of the matinee concert was as follows:

Overture, "Das Modell" (new), Suppe; suite, "Three Quotations," Sousa; (a) "The King of France, with 20,000 men, marched up the hill and then marched down again;" (b) "And I, too, was born in Arcadia;" (c) "In Darkest Africa;" trombone solo, "Air Varie," Pryor; Mr. Arthur Pryor; the story of Prince Kalender, from the "Suite Symphonique;" "Scheherazade" (new), Rimsky-Korsakow; symphonic poem, "The Chariot Race," Sousa; soprano solo, "Se Saran Rose," Arditi; (a) "Rhapsody Norgienne" (new), Lalo; (b) march, "King Cotton," Sousa; violin solo, "A Hungarian Idyll," Keler-Bela, Miss Martini Johnstone; wedding music, "Lohengrin," Wagner.

The playing of this programme revealed all the qualities which have gained such wide popularity for this famous band and its graceful and energetic conductor. It is very much to be doubted if there is any other musical organization of any sort or kind that could practically fill Infantry Hall at an afternoon performance. Sousa has a clientele that is peculiarly his own. The wide popularity of his many compositions, the original effects he introduces in his scoring, his personal magnetism at the conductor's desk, and his extreme generosity in lengthening his programme to any extent called for are all factors that tell at the box office. The "matinee girl" is as much in evidence at his concerts as she is at the Friday public rehearsals of the Symphony Orchestra in the Boston Music Hall. She was out yesterday, and so were her sisters, her cousins and her aunts. She not only lent the occasion the grace and charm of her presence, but she also accompanied her favorite numbers with a sotto voce soprano to the great delight of all in her immediate neighborhood. Her enthusiasm at the close of each piece was contagious and irresistible.

The playing of the band displayed the same splendid ensemble and remarkable precision for which it long ago became famous. A number of new pieces were presented on the programme. One of these, an excerpt from a suite entitled "Scheherazade" by an unknown composer with an unpronounceable name, will not soon be forgotten by the unfortunate ones who endured its awful cacophony yesterday afternoon. It was certainly the most curious collection of noises ever listened to in these plantations. It seemed to consist mainly of an interchange of the most blood-curdling epithets and deadly insults between the different instruments, and the resulting row was only brought to a close when a Nihilistic drummer threw a dynamite bomb and blew the whole thing into smithereens. The fire department arrived in time to prevent a serious conflagration.

As usual, the soloists accompanying the band were of a high order of merit. Mrs. Elizabeth Northrop is a soprano of reputation, who has never been heard before in Providence. She became an instant favorite for her fine voice and very artistic singing. The violinist, Miss Martini Johnstone, also proved to be an excellent player. Her technique was remarkably finished, her tone superb and her performance was a most musically and enjoyable one. Both the ladies were overwhelmed with applause. The band soloists were, as usual, of the first quality and performed their parts in the most satisfactory manner.

At the evening concert a great audience was present, and the applause was still greater in volume than at the matinee. The programme was as follows:

Overture, "Grand Festival," Lœtner; prelude to "Lohengrin," Wagner; fluegelhorn solo, "Farwell," Nessler, Herr Franz Hell; caprice, "Robin and Wren" (new), Kling; euphonium solo, "Variations on an Old Melody," Mantia, Signor Simone Mantia; (a) scherzo and habanera, "La Siesta de la Senorita" (new), Pumi; (b) valse caprice, Rubenstein; soprano solo, "Shadow Song," Meyerbeer, Mrs. Elizabeth Northrop; (a) introduction and siciliana, "Cavalleria Rusticana," Mascagni; (b) march, "El Capitan," Sousa; violin solo, "Ballade et Polonaise," Vieuxtemps, Miss Martini Johnstone; entr'acte, "The Cricket on the Hearth" (new), Goldmark.

The soloists were again heard with much pleasure, and the band played with the same energy and apparent insensibility to fatigue that marked the afternoon performance. The concerts were handled, as local manager, by Mr. D. W. Reeves of the American Band.

SOUSA'S CONCERTS.

The Band Gives Two in Good Style—Marches in Demand.

John Philip Sousa won more friends and admirers in Harrisburg yesterday and there were two fashionable audiences at his concerts in the Grand opera house.

The great bandmaster and his company of musicians gave concerts that were fully up to any they have ever given in Harrisburg and his repertoire included selections from Wagner to Mascagni, with his own characteristic American marches as encores. The audience was liberal with all numbers but the inimitable marches of Sousa received the greatest applause, repetitions of several being given.

The instrumental soloists, particularly Miss Johnston, the violinist, showed themselves to be true artists. Herr Hell's fluegelhorn number was finely rendered. Mrs. Elizabeth Northrop has a soprano voice of much sweetness and her charming presence adds not a little to the interest in her work.

The merits of the Sousa band are too well known to need comment, for their fascinating, clean-cut and spirited playing arouses enthusiasm in even the dullest mind. With the finest brass and the sweetest of clarionets, the band appears to remarkable advantage in all that it does. Mr. Sousa tests the resources of his players to the utmost, but gives only the most satisfactory results. Free to follow the bent of his genius, which he so clearly manifested at the head of the Marine band, with unlimited resources in the matter of men and music, and, above all, with that personal magnetism which seems of equal effect over audience and players, small wonder that Sousa has achieved national fame as the foremost bandmaster and made his organization at once the most prominent and popular of its kind in this country. He has reached the acme of concert band music in America, and competent critics say without reservation that the present Sousa band is undeniably the peer of any of the foreign organizations. A grand concert will be given at the theatre this evening.

Did what all of Sousa's singers have done from time immemorial, she responded with "Comin' Through the Rye." Considering the fact that the band plays through nearly the same territory nearly every year, this number might be changed occasionally.

Miss Martini Johnstone, violiniste, was compelled to respond after Vieuxtemps' "Ballade et Polonaise." She gave "Down on the Suwanee River."

"I am now at work on a new opera," said Sousa after the concert. "I have no marches in preparation, as my publishers have asked me not to publish any at present because of the great success of 'El Capitan.' It is meeting with remarkable success, and they do not wish it should be interfered with."

"Then you get better the more you write. You have not 'written yourself out'?"

"No, I guess not, and I hope I never shall," he said as he stepped into the carriage waiting to take him to the train.

"The Daily Capital" march will be played publicly for the second time at the annual concert of Marshall's band to be given at the Grand in a short time.

ONLY ONE SOUSA.

With His Band He Fills Mechanics Hall With Music and People.

John Philip Sousa and his band drew 1500 to Mechanics hall last evening. The famous band was in fine form and the more famous conductor was feeling especially well.

But one change was made in the program, the substitution of a band number for the violin solo, the violinist having received telegraphic notice of the death of a relative immediately before the concert.

Mrs. Elizabeth Johnstone, soprano, sang Meyerbeer's "Shadow song" and "Comin' through the rye." By the band there were two solo numbers. The fluegelhorn solo by Franz Hell was the novelty and the instrument was delightful in the rendering of Nessler's "Werner's farwell." Arthur Pryor, trombone, played one of his productions. Aside from these numbers the band furnished all the entertainment, and its eight regular numbers were increased by encores to 17.

The band was heard in all its moods from delicate playing of Paderewski's "Minuet" to the robust "Washington post," and it was good in all. The people were there to hear Sousa's marches evidently, for they called for the heartiest applause, but they appreciated the more classical selections and encores everything.

Leutner's "Grand festival" overture began the program, and as the music was unfolded the characteristic methods of the conductor caught the eyes of those who had never seen Sousa at the head of his band. Never a sheet of music appeared on his desk, but every note was familiar to him, every bit of light

Worcester Mass
Telegram
Apr 25 1899

Worcester Mass
Telegram
Apr 25 1899

and shade fell from the instruments around him in response to the daintiest beckonings, or the sharpest beats. The first encore brought a changed man to the conductor's stand. It was a swinging march, and it was poured out with the conductor alive in every nerve and muscle and with body and arms in the rhythm of the march. So it went.

Mascagni's "Cavalleria Rusticana" furnished a novelty, the introduction and Siciliana bringing out effects that are not usually believed to be within the reach of a brass band. Then came "El Capitan," the only Sousa number on the regular program, and with it the trombones, cornets, clarinets and other like instruments to the number of an even dozen were brought to the very front of the platform, and the crowning march of the evening crashed out, faded away and ended in a burst of triumph amid heartiest applause that brought a repetition of another march.

The band came to the city by special train from Fitchburg where it played a matinee. Tomorrow it begins a Boston engagement.

THE SOUSA FESTIVAL

Delightful Evening With the Famous Band and the Artistic Soloists.

The Sousa concerts, which in the past few years have become annual events, are always anticipated with great pleasure in Bangor. While anticipations of many things in this world are not always followed by full and enjoyable realizations, such is not the case as regards the peerless "March King" and the excellent organization over which he so gracefully wields the baton.

The audience which greeted the band at City Hall last evening and passed over two hours of unalloyed and undiminished pleasure, was a big one. It was a representative and highly appreciative Bangor audience and also included quite a large number of people from surrounding cities and towns. The applause was of that enthusiastic character which follows Sousa all along the line and not only was about every number warmly encored but in one instance there was a triple recall. Mr. Sousa has lost none of his former urbanity and generosity in responding to encores and as the result of his liberality last evening the audience had the pleasure of hearing several of his latest and most stirring marches.

The programme was as follows:

Overture—"Grand Festival".....Leutner
Prelude to "Lohengrin".....Wagner
Fluegelhorn Solo—"Werner's Farewell".....Nessler
Herr Franz Hell.
Caprice—"Robin and Wren" (new).....Kling
Trombone Solo—"Air Varié".....Pryor
Mr. Arthur Pryor.
a Scherzo and Habanera—"La Siesta de la Sonorita" (new).....Fumi
b Valse Caprice.....Rubenstein
Soprano Solo—"Shadow Song".....Meyerbeer
Mrs. Elizabeth Northrop.
a Introduction and Siciliana—"Cavalleria Rusticana".....Mascagni
b March—"El Capitan".....Sousa
Violin Solo—"Ballade et Polonaise".....Vieuxtemps
Miss Martina Johnstone.
March—"Pride of the Army".....Andrews
Entr' Acte—"The Cricket on the Hearth" (new).....Goldmark

From overture to finale the music was grandly played. It received that robust, delicate, exhilarating and thoroughly artistic treatment characteristic of the organization's best work; the reading of the selections was perfection, the style was finished and the color delightful. Probably the band numbers which attracted the greatest favor were the prelude to "Lohengrin" and the caprice, "Robin and Wren," but all the others were extremely pleasing.

The first band soloist, Mr. Hell, was new to a Bangor audience in that capacity, but he made a decidedly favorable impression by his excellent work with that tuneful instrument, the fluegelhorn, and naturally was called upon for another number.

Mr. Pryor, the famous trombone soloist, is an old favorite here as was shown by the warm reception which he received when he stepped to the front of the stage. His playing was beautifully executed with the masterly genius which is his. Mr. Pryor is one of the leading trombone players in America and the world. He received the customary glad hand.

Mrs. Elizabeth Northrop, the vocal soloist, won a leading place in the esteem of the audience. She possesses a fine soprano voice, well cultured and intelligently used. Her runs were especially well executed and several lofty notes were taken with apparent ease. Mrs. Northrop received the compliment of an encore.

Miss Martina Johnstone rendered a violin solo and well deserved encore number with artistic feeling and skill. Her tones were finely colored and produced with taking expression and her bowing was very graceful.

Just before the last number the announcement was made that, by request, the band would play "Pride of the Army" march, by Mr. M. H. Andrews, of this city, and it was splendidly rendered with most magnetic effect. As is now well known in many quarters the march is very tuneful and spirited and is played by many bands and on many pianos.

FEBRUARY 11, 1897

PLAYED BY SOUSA.

Daily Capital March, Composed by John Marshall.

The Topeka Band Master Swayed the March King's Baton, and the Audience Cheered Loud and Long.

The new "Topeka Daily Capital" march first saw the light of day yesterday afternoon when it was wafted across the footlights of the Grand by the foremost band in the United States, Sousa's, conducted by the composer, Mr. John Marshall of Topeka. It was launched upon a storm of applause.

The occasion was no less than an ovation for the leader of Topeka's pride, Marshall's Military band, and for the Daily Capital. There was vociferous applause from the surprised audience at Sousa's matinee when the new march was announced, which increased when it was added that Mr. Marshall would direct, and was resumed when the Topeka bandmaster was ushered upon the stage by Mr. Sousa. At the close of the number the theater rang for several minutes with cheers.

Few bandmasters in the United States have had the honor that was yesterday conferred upon John Marshall by his friend, John Phillip Sousa. Such a delicate instrument as this famous musical organization is not to be played upon by all masters of the baton.

John Marshall was the most startled person in the audience when he was announced as leader of the "famous fifty" for the debut of his newest creation. Such an unheard of honor as swaying with the magic wand of the white gloved Sousa the pets of the "March King" nearly staggered him. The first thing he asked when he came off the stage was "Who put that up on me?"

It was none other than Sousa himself. When Marshall went into the theater he would as soon have believed he was to run for the presidency as that Sousa's band was to introduce to the public "The Topeka Daily Capital" march. But the great band man had heard through Mr. W. F. Roehr and others of his friend's new composition, and he had sent for some of Marshall's men to bring him the band parts of the piece as soon as he got into town.

The Topeka leader had settled down in a parquet seat to enjoy the afternoon when Mr. Sousa sent for him to come back in the wings. There Marshall was told his march was to be played.

"Why, you haven't the music," he laughed. "It's down in the band room."

"Oh, is it?" said Sousa. "My dear sir, the parts are already distributed among my men on the stage. See them on the music stands!"

It is needless to say Mr. Marshall was pleased. He returned to his place in the audience and prepared to enjoy his composition when it should be reached.

After the eighth number, as the applause aroused by Sousa's latest and best march, "El Capitan" died away, a member of the band stepped to the footlights. "I take pleasure in announcing," said he "that the next number will be a new composition named for and dedicated to your daily paper, the leading paper of the city, The Topeka Daily Capital, (applause) by Mr. John Marshall, (applause). I also wish to announce that the band will be directed by the author, Mr. Marshall." (Renewed applause and cheers.)

This last sentence nearly took the Topeka composer's breath away, but he hurried through the stage door. The footlights which had been turned off during the concert now flashed brightly and the trim uniforms and mirror like instruments of the men threw back the rays of light as they prepared for the new composition. The next moment Sousa appeared leading Mr. Marshall by the hand toward the leader's stand. A tremendous round of hand clapping and cries greeted them.

"As Mr. Marshall is a total stranger in Topeka, I will introduce him," said Sousa as the two bowed the cheers were renewed.

Up to a few moments before the members of the band had never seen the music of "The Topeka Daily Capital" march. But with the wave of the baton they produced music that made one believe it was a selection of the regular program and not a number testing their cleverness as sight readers.

Mr. Marshall was in clover. He flirted with the reed instruments with the dallying fingers of his left hand, while with the baton in his right he drew circles similar to the gyrations of the orator of an endless chain of panoramic views. He lifted the band up with both hands when he wanted soft music, and threw hypnotic influences with the movements of his head over Arthur Pryor and the other trombones during their difficult and sonorous passages.

There was no doubt about it yesterday. The crowd gave Mr. Marshall and his work an ovation when he laid down the baton. Sousa stood out from the wings and clapped his white gloves in view of the audience.

"It is a good composition," said the great leader afterwards in his dressing room. "Marches are like what they say of whisky—none are bad, but some are better than others. Mr. Marshall really has a worthy production in this piece. I have heard his band on parade, though never in concert. It is an excellent street band, and nowadays there are very few bands of which that can be said."

"Topeka is very proud of it," said Sousa. "It is a band to be proud of. It deserves all the praise the people can bestow."

During the concert the audience, though not filling the theater, was most enthusiastic. Two or three encores were demanded for nearly every number, and the band finished its concert at 4 p. m. just in time to catch the train for Emporia, where it appeared last night. Sousa made a mistake in yesterday's concert. He played his own popular marches for first encores, and this always brought a demonstration that demanded another number. All this nearly made him miss his train.

Mr. Arthur Pryor, the St. Joseph young man who is Sousa's trombone soloist, was the recipient of an ovation when he played "Air Varié." He responded with a long for trombone.

Two encores were demanded for the overture, "Grand Festival," by Leutner. The audience began to applaud the moment the "Liberty Bell" march was begun as the first encore for the second number, prelude to "Lohengrin," by Wagner. The band responded with "En La Playa."

Herr Frank Hell, fluegelhorn soloist, was encored for his rendition of "Werner's Farewell," by Nessler. One of the prettiest selections of the afternoon followed, the caprice "Robin and Wren," a new composition by Kling. The piccolo duets in this were exquisite. "Washington Post" march by Sousa and the song "My Angeline," were the encores. Liszt's First Hungarian rhapsody was the first number to escape without an encore.

The Grand opera house, Topeka, is a long ways from La Scala, Milan, but the sweet soprano voice of Miss Elizabeth Northrop made one forget the Italian words of "Se Saran Rose." Then she

SOUSA'S SUPERB BAND.

The Musical Event of the Season at the Opera House Last Night.

John Philip Sousa and his peerless band played at the opera house last night before an audience that filled the theatre. It was the musical treat of the season. The band was assisted by Mrs. Elizabeth Northrop, a soprano who has a voice of rare sweetness; Arthur Pryor, the trombone player, who is a favorite in this city; Herr Franz Hell, the fluegelhorn artist; and Miss Martina Johnstone, violinist. Mr. Sousa was very generous in responding to encores. When the audience showed its appreciation of a number the "march king" would order the band to play one of those inspiring marches that have made Sousa's name known from the Atlantic to the Pacific. The band, if anything, excelled its performance of last year. Sousa's "El Capitan" received the heartiest applause of the night, and for an encore the band played the well known "King Cotton" march. The program:

Overture, "Grand Festival".....Leutner
Prelude to "Lohengrin".....Wagner
Fluegelhorn solo, "Werner's Farewell".....Nessler
Herr Franz Hell.
Caprice, "Robin and Wren".....Kling
Trombone solo, "Air Varié".....Pryor
Arthur Pryor.
Scherzo and Habanera, "La Siesta de la Sonorita".....Fumi
Valse Caprice.....Rubenstein
Soprano solo, "Shadow Song".....Meyerbeer
Mrs. Elizabeth Northrop.
Introduction and Siciliana, "Cavalleria Rusticana".....Mascagni
March, "El Capitan".....Sousa
Violin solo, "Ballade et Polonaise".....Vieuxtemps
Miss Martina Johnstone.
Entr' Acte, "The Cricket on the Hearth".....Goldmark

SOUSA IS A BUSY MAN. His Band is Now Completing a 21,000 Mile Trip.

John Philip Sousa, the composer, is a busy man—a very busy man, but he works easily. He certainly shows it, and, moreover, he says he does. "I would have been dead long ago, I expect, if I hadn't," he said to a Journal reporter, Saturday, after the concert.

"You know, work never kills a man," he continued. "It's the combination with other features that does that. Now, for the past eight years, during which I and my band have traveled, it doesn't seem possible that anyone could have worked harder than I have. And here I am, just as you find me"—and with a pause, the famous director and composer looked up, with a mighty pleasant smile—"Just as you find me," he repeated.

A Journal reporter found him in the special train, just after the concert, busy looking over some music his assistant had given him. It was a piece of his new march which was played as the first encore, Saturday—a march that has not been named. Mr. Sousa says that he hoped to formally announce it in Augusta, but certain restrictions prevented. It was superb, anyway, and it didn't matter much what the name was. That, in addition to the others of his which have attracted so much admiration the world over: "The Directorate," "King Cotton," "Liberty Bell," "Manhattan Beach," "El Capitan," and "Washington Post," will make enough to make a dozen composers proud; and the end is not yet, Mr. Sousa says.

He is, busy or not busy, a very approachable man, is Mr. Sousa. The same grace and ease which is so noticeable while he is directing, is nothing more or less than his usual manner. Yet, much as does the atmosphere of music surround, if not permeate his nature, he is sympathetic to any interesting subject introduced or which attracts his attention.

"How do you compose a march?" was asked.

At the evident good faith of the questioner, Mr. Sousa replied, with a smile: "It is conceived. That is all I can tell you. There, here you are," and he showed the original score of that new march, all "little bullet-holes and scratches," to the not-understanding. "There is a sample."

"I know what you mean, of course. And, while I wouldn't have you misinterpret what I say, I can answer your question more satisfactorily. There is a something within us, intangible, and as fleeting as it is unexplainable, which gives us a power beyond ourselves, so to speak. It is, in a sense, an inspiration."

It is certainly something of that sort in Mr. Sousa's case.

"Do you have to travel about so much all the time, as you have had to in Maine?" was asked.

"Just the same. We started, the last of December, in California, and have been going ever since. This is our eighth season. We have covered about 15,000 miles with 6000 more before the trip is ended."

The band of 50 are as playful as boys when off duty, many of them—probably, most of them. As the train stood at the station, they were tossing ball off to one side while waiting for the special to start. The ball rolled under a freight train and, when it had passed, the ball was a ball no longer—merely a gathering of the insides.

It is their custom after playing ball this way at different stations, to choose some one of the number as the "Grand High Ball Keeper," to look after it until the next chance comes. With the ball all rags, they took it, unseen, to one of the oldest and most dignified of the musicians. "Will you be 'Grand Ball Keeper?'" said one, very soberly.

"Certainly, with pleasure," returned the dignified musician, not a little pleased.

"Well, here it is," and he was handed the ball of rags. Then they all howled.

That's the way their life goes by; they're merry when they have the ball, and are always sober when

CROWDS HEARD SOUSA PLAY.

The "March King" and His Band Given an Enthusiastic Welcome. Ringwalt Choir Union Concert.

Mr. John Philip Sousa demonstrated to the entire satisfaction of a large Alvin audience last night the high artistic qualities of the military band of which he is the director. Long before 8 o'clock last night crowds began arriving at the Alvin theater, and by 8:15 o'clock the entire lower part of the house was packed with an eagerly expectant crowd.

The audience was more musical than fashionable, although the effect of the countless elaborate toilettes to be seen was of a rather dazzling nature. The crowd was enthusiastically appreciative, and Mr. Sousa equally enthusiastic in responding to encores. Indeed, more time was devoted during the evening to extra numbers than in the rendition of the encores were the inspiring and blood quickening marches of Mr. Sousa, while others were musical "bric-a-brac," including some delightful, quaintly constructed music of another generation of composers. If such a thing is possible, the band is more perfectly alive to the most minute detail of Sousa's masterly leading than when last seen here. The selections played last night displayed about equally the reed with the brass instruments. Some delightful effects were produced by the conspicuous parts assigned to the oboe.

Following the artistically rendered prelude to "Lohengrin" was one of the principal features of the concert, the fugue-horn solo by Herr Franz Hell. The peculiarly sweet tones of "Werner's Farewell" were answered by vociferous applause, which was continued till an encore was given. One of the most pleasing selections played by the band was a Scherzo and Habanera, "La Sesta de la Senorita," a new composition by Funi. The program was further enhanced by the soprano solos of Mrs. Elizabeth Northrop and the violin solo and encore by Miss Martina Johnstone.

A matinee concert will be given this afternoon and another concert this evening.

ALL ENJOYED IT.

A FINE AUDIENCE LISTENS TO A FINE CONCERT BY A FINE BAND.

The Program Which Sousa's Band Rendered in the Auditorium Last Night Was Immensely Appreciated—The Audience Was a Large and Select One.

An opportunity was given Waterburyans last evening to see one of the men the country is talking about and to hear his famous band. For weeks, Sousa and his band have been heralded near and far, and the longing to see this maker of the most widely heard and the most popular marches kept growing day by day. Consequently, when he ascended the red covered platform, baton in hand, last evening, he saw before him one of the finest audiences in the country. There could be no finer gathering, for it was made up of our best people—individuals whom we point out to the stranger within our gates with a certain feeling of pride. Therefore, his reception was something with which any man should be gratified.

Again, no finer concert hall could be imagined than that afforded by the new auditorium. The stage was set for a garden scene, and a very beautiful one at that, with its green foliage showing on the right and left, and the gossamer like leaves hanging overhead. The rustic beauty of the interior, the varied and picturesque costumes and head adornments of the ladies produced pictures that one loves to dwell upon.

The bearded features of Sousa are so well known that it is hardly necessary to draw a pen picture of him, other than to describe him as a man of excellent build and of course military bearing. He has wonderful command over each and every one of his players, who understand every little movement of his finger, hand, body or head. In fact, he seemed to have a code of signals with his eyes that would interest the most accomplished coquette. Quite an amusing movement is his little trick of cutting of a number. Another movement is the one which closely resembles the one used by many to warm their hands on a frosty morning. The program (as already published herein) was made up mostly of selections from grand opera and while this class of concert music was appreciated and cordially received by the audience, it was the popular, stirring marches which thoroughly aroused the assemblage and brought out the strongest outbursts of applause and repeated encores.

Mr. Sousa's specialists were Arthur Pryor, without a doubt the peer of any trombone player we have ever heard in this city; Mrs. Elizabeth Northrop, a soprano with excellent technique and a voice that filled the big auditorium with its rich melody. Her encore was that gem, "Coming Thro' the Rye." Another was Miss Martina Johnstone, a skillful violinist, whose methods and admirable handling of the bow won her unstinted applause.

Sousa at the Broadway.

There was a very large audience at the concert of Sousa's band in the Broadway theatre last evening. It was a flattering tribute to the organization that it drew forth such an assembly, but the generous recognition of the band on the part of Norwich was merited, for, since the departure of the great Gilmore from the field, Sousa doubtless stands without a peer in the country as a musical director and organizer.

The audience was very enthusiastic in its applause and the great leader gracious in responding to the insistent encores. The opening number, Leontine's "Grand Festival," was given in perfect time with all the harmonious blending of the various instruments and the prelude to "Lohengrin," which is peculiarly adapted to the capacity of a brass band, splendidly interpreted and enthusiastically received.

The fluegelhorn and trombone solo playing by Franz Hell and Arthur Pryor were features of the programme. The former's playing of Nessler's "Werner's Farewell" was very finely done, the almost human notes of the horn being clear and sweet as a bell. The equal of Mr. Pryor as a trombone player has never been heard in this city. For his encore he gave in masterly fashion variations on "Annie Laurie."

Mrs. Elizabeth Northrop was of charming stage presence and her voice was sweet and sure. She sang Meyerbeer's "Shadow Song" delightfully, the clarinet accompaniment in this selection being superb. Miss Johnstone showed excellent technique in her violin selections and her tone was light and clear. Both she and Mrs. Northrop were warmly encored.

In the encores by the band nearly all of Sousa's popular marches and two-steps were played, to the great delight of the audience, which rewarded their mastery interpretation with a storm of applause. "El Capitan" was played, and also the "Washington Post," "Liberty Bell" and others. The "Cricket on the Hearth" closed the feast of harmony all too soon for the audience. The concert will be long remembered, and doubtless the Broadway theatre won't be able to hold all of Sousa's admirers should he ever come this way again.

Sousa's Band at the Drill Hall.

There must have been nearly three thousand people at the Drill Hall last night to hear the performances of Sousa's world-famed band, and everybody who attended enjoyed a treat. Every item upon the programme was loudly applauded, and almost every one was encored. Mr. Sousa and his large company of artists were exceedingly generous in responding to encores, and the result was two hours of such thorough enjoyment as is seldom to be had here by our music-loving citizens. Mr. Sousa is a peerless conductor, and his band is one of the most perfect and well-balanced of musical organizations. The ensemble cannot be described. It has to be heard to be appreciated. Where so much high class music is rendered it is difficult to say which were the best and most enjoyable items of the programme. The prelude to "Lohengrin," and Rubenstein's "Valse Caprice" were of course exceedingly brilliant, but so were many of the other numbers. And nothing was more enjoyable and met with a more flattering reception than Sousa's own march "El Capitan." If there was any-

Quebec
Chronicle
May 31st 1894
THE MORN

thing that might have been done to improve upon the very excellent programme provided, it was to have furnished more of Sousa's own music, though it would, perhaps, be difficult to say what item we should have been willing to see stricken from the programme to make room for it. Not only is Mr. Sousa's aggregation of artists a phenomenal one, but his soloists rank amongst the highest in the professional world. Of Arthur Pryor's trombone playing it is not possible to speak too highly. He fairly opened people's eyes last night to the possibilities of his instrument. Herr Franz Hell delighted everybody with his performances on the fluegelhorn. Mrs. E. Northrop did splendidly in her singing of the "Shadow Song," from Dinorah, and in response to loud demands for an encore gave "Coming Thro' the Rye" in unimpeachable style. Mrs. Northrop is an artist of the first water and has an exceedingly taking manner. Miss Martina Johnstone charmed everybody by her violin playing, and like all the other soloists was loudly applauded and encored. Mr. Sousa and his band are sure of an enthusiastic reception whenever they revisit Quebec. The Prime Minister, Hon. Mr. Marchand, and the Hon. Mr. Duffy were amongst those present at last night's concert.

A FESTIVAL OF MELODY

SOUSA AND HIS BAND PLAYED TO AN IMMENSE AUDIENCE.

LYCEUM WAS THROGGED

Fine Programme Rendered in Superb Style by the March King and His Musicians—Magician Bancroft To-Night—A Chat With Him.

One of the largest audiences ever entertained by Sousa in Rochester was the one which last evening assembled in the Lyceum. Balcony and gallery were packed; and downstairs there were very few vacant seats. The March King was given an ovation when he appeared and with the opening strains of each of his familiar marches the tribute was spontaneously repeated. In return Sousa presented one of the best programmes he has ever given in this city, more than doubled by encore responses. Twenty-six numbers in all were rendered by band and soloists, the concert lasting a little over two hours. And in response to the programme request, the entire audience rose in their seats and remained standing during the rendition of the last number, Sousa's effective arrangement of "Star Spangled Banner." Here is the complete programme, encores and all:

Overture—Grand Festival.....Leutner
"Directorate March".....Sousa
"Happy Days in Dixie".....Arnold-Sousa
"Pizzicato from 'Sylvia'.....Ballet Music
Prelude to "Lohengrin".....Debussy
"Liberty Bell March".....Sousa
"King of France" from "Three Quotations".....Sousa
"La Paloma".....Yradier
Fluegelhorn solo—Werner's Farewell.....Nessler
"Don't Be Cross, from 'Obersteiger'".....Zeller
Herr Franz Hell.
Caprice—Robin and Wren.....Kling
"King Cotton March".....Sousa
"Water Sprites".....Kunkel
"My Angelina".....Lee Johnson
Trombone solo—Mr. Varie—Annie Laurie.....Pryor
"Lorena Ray".....Pryor
First Hungarian Rhapsody.....Liszt
Soprano solo—Se Saran Rose.....Arditi
"Comin' Thro' the Rye".....Peyton Johns
"I Love and the World is Mine".....Mrs. Elizabeth Northrup
a Introduction and Siciliana "Cavaleria Rusticana".....Mascagni
b March—El Capitán.....Sousa
"Repeated."
Violin solo—Hungarian Idylle.....Keler Bela
"Obertass".....Wieniawski
Miss Martina Johnstone.
Entr' Acte—Cricket on the Hearth.....Goldmark
Star Spangled Banner.....Arnold-Sousa

The audience are requested to rise and remain standing while the "Star Spangled Banner" is being played, and are respectfully urged not to leave their places until its playing is concluded.

Granted by encore.

It is not necessary to treat in detail of the entire programme, but several numbers merit especial mention. The concert opened brilliantly with Leutner's "Grand Festival Overture," a composition which revealed the full strength and splendid capabilities of the band. The Debussy "Pizzicato" was delightfully rendered. Then came the musical triumph of the evening, the prelude to Wagner's "Lohengrin." It was a daring thing to attempt to bring out in a band the full beauty of this composition written for muted strings; yet nothing that Sousa has ever done has so marvelously and effectively displayed the capacity of this band for sustained tone effects and perfection of blending. Three encores were demanded and given. One of them was the second of a group by Sousa called "Three Quotations": "The King of France with twenty thousand men marched up the hill and then marched down again." It contains one of the daintiest of all Sousa's many march rhythms.

Clever piccolo effects in Kling's "Robin and Wren" caprice captivated the audience and one of the encores granted was Kunkel's "Water Sprites," with that marvelous trill that seems to spring from the fluttering finger tips of the director's hand as it rises and falls with the perfection of crescendo and diminuendo, executed by the clarinet. When Sousa was in St. Louis he played that for the composer, Charles Kunkel; and the old man cried as he heard it; and after the concert, he sought out the great director and in broken accents said that he never expected to live to hear his own music played as Sousa and his band played it.

In the finale of the Mascagni number the effects in brass chords were simply tremendous. It must have been some such avalanche of sound that brought down the walls of Jericho once upon a time.

Each of the four soloists won the favor of the audience. Arthur Pryor, the trombone expert, was applauded almost as cordially before he began to play as afterward. His ability is too well known to need further praise. Herr Franz Hell, the fluegelhorn player, delighted every one. The notes of his instrument, clearer

than those of the trombone and more mellow than those of the cornet, produced pure melody in sustained tone effects, accomplished by a player of consummate skill.

Mrs. Elizabeth Northrup, the vocalist, possesses a light soprano of pleasing quality. Her voice might be described as a "pretty voice," which every one seemed to enjoy. She was twice recalled. Miss Martina Johnstone, the violinist, substituted Keler Bela's "Hungarian Idylle" for Vieuxtemps' "Ballade et Polonaise," having rendered the latter number on the occasion of her last appearance here. Her playing elicited an encore. Miss Johnstone responding with a clever little conceit by Wieniawski.

From end to end the concert was a delight to every one present, a festival of melody such as only Sousa and his band could give. Those who experienced the pleasure of attending last evening will be glad to learn that Sousa will return to Rochester Sunday, May 23, when it is possible there will be two concerts, afternoon and evening, the Lyceum not having been equal to all demands made upon it last night.

CITIZEN, OTTAWA, S

THE SOUSA BAND.

A Successful Concert Given in the Rideau Rink.

The Rideau Rink was very well filled last night on the occasion of the latest visit of Sousa and his band to Ottawa. It was a complacent but not enthusiastic audience. The occasional discharge of small artillery from outside—a bombardment of the roof with stones—may have denoted a keener appreciation and applause on the part of the "ragamuffin" population. The programme opened with what proved to be the band's best number, "Grand Festival," by Leutner. This, with the prelude to "Lohengrin" were finely performed. It goes without saying that the "technique" of such a band as Sousa controls is perfect. When there is fault to find it is chiefly in the programme selection, and Sousa last night did not come up to expectations in this respect. The capabilities of his organization were not revealed to their utmost; the programme was of too light an order to permit this. There were several of Sousa's own "marches" sandwiched in between the regular items, and as Sousa has only one individuality, the result was a little nauseating. A grand "Religious Fantasia" (Sousa) was a "pot-pourri" of hymn tunes, some healthy like "Les Hameaux," and others a little sickly. The band's last number was one indication of its real power. It was new to Ottawa, although the opera from which it is taken is very popular in Europe. The piece in question was an "Entr' Acte" from "The Cricket on the Hearth" (Goldmark).

Herr Franz Hell played a fluegelhorn solo, "Werner's Farewell" (Nessler), exhibiting an astonishing power over this exhausting instrument. The same may be said of Mr. Arthur Pryor's trombone solo, "Annie Laurie," with variations. Both performances were executed with skill. As long as there are "variations" Annie Laurie must suffer.

Mrs. Elizabeth Northrup had to sing in a place that was meant to skate in. No artist could quite overcome the acoustic difficulties of a rink, but this lady nevertheless sang with success, and she has a sweet, well-trained voice.

Mrs. Northrup's effort was Meyerbeer's "Shadow Song." The violin solo, "Ballade et Polonaise" (Vieuxtemps) was rendered beautifully by Miss Martina Johnstone, whose "bowing" is a graceful exhibition of the poetry of motion. It was remarkably free, and her "tone" was the production of perfect judgment and skill. God Save the Queen terminated the evening's enjoyment. The vice-regal party occupied one of the galleries.

AMUSEMENTS.

SOUSA'S CONCERT.—The last Sousa concert of the season attracted an immense audience to the Lafayette Square Opera House last night. Sousa, of course, always draws a crowded house, but when a new composition from his versatile and graceful pen is announced the result is a packed auditorium, and this was the case last evening. The new number, a march, entitled "The Stars and Stripes," took at once, and at its first presentation secured an enthusiastic recall; the second time it was given an ovation, and on its third presentation received more applause than any of Sousa's works have for many a day. The new march is catchy in the extreme; it would not be a Sousa march if it were not—and is of that variety that makes feet and umbrellas and fingers keep time involuntarily. Aside from its pleasing qualities in this respect the trio is probably the finest piece of work the popular bandmaster has ever done in the march line, there being three distinct themes worked together in the nicest way imaginable. The way in which it was given, of course, had much to do with its attractiveness, and Sousa's band should be able to and can play his productions just as he wants them given. Aside from the march the program was a pleasing one in the extreme, and every number received warm and enthusiastic applause. Of course, Sousa's marches that have made him famous in the past were wanted, and he gave them to the satisfaction of every one. All the old favorites were played, and sometimes two and three encores to a number were given. The program included Orth's Fantasia, "In a Bird Store," the "Ride of the Valkyrie" and the "Fire Charn" from "Die Walkure," the bard showing in the two latter numbers that it can play heavier music just as well as it can the lighter music that comes from Sousa's inventive brain. The soloists of the evening were Miss Zora Gladys Horlocker, who sang the aria from "Samson" and "Deilah," and an encore, and Miss Leontine Gartner, violinist, who gave "Souvenir de Spa," and responded to a double encore. The latter increased the favorable impression she made when she played with the Maud Powell trio last week.

Sousa's Band at the Rink.

The Princess Rink was well thronged by our citizens and visiting strangers last night to hear Sousa and his famous band, numbering upwards of forty first-class instrumentalists. All were delighted with the programme and its most spirited and entraining performance. Mr. John Philip Sousa shows a splendid control over his musicians, who are swayed under his baton with magic precision. The programme contained ten numbers, admirably selected, to please a popular audience, and at the same time to exhibit with masterly fidelity works of the great masters of harmony. The "Grand Festival" overture, by Leutner, the prelude to "Lohengrin," by Wagner; and a new caprice, entitled "Robin and Wren," by Kling, were received with immense applause. The blithe warblings of the latter piece seemed to awaken all the birds in the neighborhood, whose surprised chirps floated in from the trees at the open windows. Herr Franz Hell won tremendous applause for his fluegelhorn solo, "Werner's Farewell," by Nessler, and Mr. Arthur Pryor's "Air Varié," for trombone, was also encored. Meyerbeer's familiar "Shadow Song" was given an artistic rendering by Mme. Elizabeth Northrup, whose clear soprano voice rang melodiously throughout the large auditorium. In response to a hearty encore she sang "Comin' Thro' the Rye." Miss Martina Johnstone gave a violin solo, "Ballade and Polonaise," by Vieuxtemps, also with capital effect, eliciting a rousing encore. In compliment to the day the band played a grand selection of Scotch, English and Irish airs in a manner to inspire the heartiest enthusiasm. The concert was a pronounced artistic success, and Sousa and his musicians won golden opinions from the audience.

SOUSA'S CONCERT.

Soloists of High Degree Helped Him to Entertain.

Sousa's band, four soloists of merit and an excellent program. This in brief tells the story of last night's concert in the Court Square theater, but, of course, it does not give any idea of the pleasure and satisfaction of the audience. It was a great concert, both in the arrangement of the program and the ability of the people upon whom devolved the duty to entertain with solos, and that the concert was thoroughly enjoyed may be gleaned from the fact that no one number received less than one encore, while the number ran as high as three.

The work of the band was as perfect as it was expected to be. To praise the band would be superfluous. Its excellence is too well known to Springfield people. Last evening it was especially good in Leutner's overture, "Grand Festival," in which the tones produced were more like those of an organ than of instruments largely brass. Another splendid number was the prelude to "Lohengrin," in which the audience were given an idea how perfectly stringed instruments can be represented by reeds. But the most enjoyable parts, at least judging by the applause, came in the encores when Mr. Sousa led his musicians through his own compositions. They were at their best in this particular class of work and march after march was played with dash and finish. Of the soloists two were members of the band, Arthur Pryor, the brilliant trombonist, played again, his selection being a variation of "Annie Laurie," and so much enthusiasm was aroused that he was compelled to reply to an encore. Franz Hell was the band's other soloist, and gave Springfield people their first idea of what could be done on a fluegelhorn. His first selection was "Werner's Farewell," and the encore the waltz-song, "Don't Be Cross."

The other soloists of the evening were Mrs. Elizabeth Northrup, soprano, and Miss Martina Johnstone, violinist. Both were excellent. Mrs. Northrup sang Meyerbeer's "Shadow Song" with splendid effect. It is a difficult work, but Mrs. Northrup acquitted herself most creditably, and there was an outburst of applause when she finished that continued until she returned back and sang "Comin' Thro' the Rye." Miss Johnstone's playing was a revelation. Her technique was perfect and every note was as clear cut as a diamond, while in shading she showed herself an artist. Her program selection was Vieuxtemps' "Ballade et Polonaise," and she, too, was obliged to play to an encore. Taken all in all the concert was a success, and Mr. Sousa is more than fortunate in the people who entertain with him.

Sousa's Easter Concert.

Sousa and his band entertained the all-day contingent of the Easter crowd at the Broadway Theatre last evening. The soloists were Forrest Dabney Carr, basso; Miss Elizabeth Northrup, soprano, and Miss Martina Johnstone, who played delightfully on her violin a fantasia on "Carmen" and Schubert's "Serenade."

Perhaps the Storm King was of the advent of his majesty of the march in preparing for his reception about the cruelest and most uncomfortable reception that he could devise. But Sousa is inspired by a greater power than such as bend to the torture of the elements. His own genius, backed by the loyal sympathy of his splendid corps, could not succumb to either a half-fledged audience or a chilly hall.

The inspiration that guides Sousa and his men was almost instantaneously reflected upon those who breathlessly, if freezingly, awaited his first attack.

The matinee program, it is true, was of a somewhat light character, but admirably calculated to appease the public appetite. Again, it redounded with Sousa's own ubiquitous and convincing marches, generally given as encores, but in every instance whetting the taste for more.

The initial movement of Suppe's overture to "Das Modell" was taken with captivating grace, establishing at once not only the absolute control of the leader, but the perfect sympathy of his followers. It was new, but none the less its measures were at once comprehended and enjoyed to the full. Dainty, occasionally capricious—but such eccentricities only emphasize the strength of Sousa's resources—at first pathetic and then victorious, the overture entirely supplies those fine shades of expression for which the band is deservedly famous. Suppe was sublime, but Sousa was superb, and also supreme in the hearts of his audience. Therefore his audience was delighted when, without a second's delay, the strains of the Directorate March struck their ears.

Masse's suite of "Fairy Scenes" found similar favor, and again the interpretation of the movements of the author's children was vivid and entrancing. A double encore here only satisfied the audience. First the grandiloquent notes of the "Liberty Bell" and then the graphic suggestions of the "Southern Patrol." The former almost lifted the audience. First the grandiloquent who cannot resist from beating time with his boot may in this instance almost be excused.

The prelude to the third act of Spenelli's "A Basso Porto" did not arouse such enthusiasm, but the temptation to induce Sousa to give another of his "odd steps" was irresistible and proved successful. Fascination lurks in the coat of "King Cotton," and the high school girls could hardly repress their shouts of joy as its seductive strains were measured with the accurate subtlety of the author and the marvelous pertinence of time that is, perhaps, the particularly distinctive feature of Sousa's marches.

Rubinstein's "Valse Caprice" was given a somewhat different interpretation from that to which one is accustomed. Strangely enough, that recurrent note in the upper octave was not treated with the emphasis that is ordinary and certainly anticipated from Sousa. But this may supply simply another proof of the bandmaster's versatility of method and the catholic character of his interpretations.

Christen's "East Indian Revellie" again induced a demand for more, which was satisfied by a magnificent rendering of the immortal sextet from "Lucia di Lammermoor." Six of the band's foremost soloists stepped to the front of the stage and, accompanied by their comrades, gave what for absolute perfection of musical interpretation must be regarded as the gem of the concert.

A "fantastic episode," entitled "The Junebug's Solree," by Kling, provided another example of the superlative excellence of Sousa's band in rendering what is known as "descriptive" music. Bemberg's "Nymphs and Fauns" was given as an encore.

The public has learned that Sousa only introduces to them the best special talent, and the two ladies who accompany his organization on this trip of colossal proportions are no exception to the rule. Hazard's pavilion is at best not a particularly inviting prospect for a vocalist, but Elizabeth Northrop is a plucky as well as a charming soprano. "Elsa's Dream" from Lohengrin, was her selection, and it admirably illustrated the excellence of her method and the quality of her voice. "If a Body Meet a Body" was given as an encore with a quaint and pretty expression.

The few women who have attained the front rank of violinists can be reckoned on the fingers of one hand, but Martina Johnstone threatens the employment of two. With extraordinary facility and perfect grace she conquered the very elaborate difficulties of Vieuxtemps' "Fantasia Capriccioso" and then gave the simple melody of "The Suwanee River" absolutely without frills and with beautiful expression.

A gavotte by Skambatti was given by the band with exquisite delicacy, one of the marches from "El Capitan" delighted every one, and a Hungarian Fantasia, "Pustak Fea," as an encore.

The final number on the program was a ballet suite, "The Dance of the Hours (a) Night, (b) Day," by Ponchielli, and Sousa sent his audience home rejoicing at their superlative treat.

If there could be any carping at the program of the matinee concert, no complaint could be raised at the evening's selections, which included the compositions of Leitner, Wagner, Nessler, Kling, Liszt, Ardi, Mascagni, Sousa, Vieuxtemps, Goldmark, and a splendid trombone solo composed and played by Arthur Pryor, whose supremacy on his instrument is universally acknowledged. Liszt's First Hungarian rhapsody was the piece de resistance of the evening and was positively a revelation that will linger long in the minds of the fortunate audience.

Sousa's band will give two more concerts at Hazard's pavilion, the programs for which will be announced in tomorrow's Herald.

SOUSA'S UNRIVALED BAND

Its Great Concert at the Auditorium Last Night—A Large and Responsive Audience.

"The March King" and his peerless band have come and gone, and the rustic arches of the Auditorium have rung with melodies of whose richness and sweetness and fulness they will not hear the like again for many a long day. When the great conductor mounted the stand at the front of the stage he was welcomed by such an audience as one seldom sees in Waterbury. The big Auditorium might have been more uncomfortably crowded, but it will not often be filled with people of greater culture, or with more appreciative music-lovers. And any one who doubts that a Waterbury audience can get genuinely enthusiastic—can forget itself in its manifestations of applause, should have been present to be convinced of his mistake. The program, as placed in the hands of the audience, was a formal, if not severely classic one of 10 numbers, and some who did not know how ready is Mr. Sousa to respond to appreciation, may have thought it rather above the head of the uncultured listener. But, perhaps no music could be too classic and technical to appeal to popular fancy, when interpreted by such matchless musicians as those whom Sousa leads. Certain it was that the one Wagnerian selection on the program received the most enthusiastic and repeated recalls of any in the list, for, after the "Prelude to Lohengrin" the enthusiastic hearers would not be satisfied until four responses had been given. And it was so all through the evening; there were 10 numbers on the program as printed, there were 15 responses to appreciative encores. Those who like the more popular airs—the catchy waltzes and inspiring marches, got them to their hearts' content in the encores, for the great bandmaster knows the people too well to keep above their heads.

Of course the central interest was around the conductor and the 50 star musicians who obeyed the motions of his baton, and yet Mr. Sousa's soloists were all that he promised for them. The singing of Mrs. Northrop was of the highest artistic merit, and if Meyerbeer's "Shadow Song" was a bit too difficult to be appreciated by some, there was certainly no fault to be found with "Comin' Thro' the Rye," which she gave as an encore. Miss Johnstone's violin playing captured the audience, as skill such as she displays must always do. The sweetness of the fluegelhorn was never better appreciated than in the playing of Herr Hell, and Mr. Pryor's trombone solo was a splendid and pleasing proof of his excellent ability.

The most interesting feature of the concert was the remarkable control which Sousa has over the aggregation of artists who make up his band. There is a marked absence of the painful and violent gestures with which the German and other foreign conductors lead musical bodies, for Sousa, though of Spanish-German descent, is a thorough American in his manners. The quiet grace with which he seems to control the sound of every instrument before him is therefore all the more marked. It would seem almost as if the musicians received their only guidance from him rather than from the notes before them. Every slightest movement of the delicate baton, every motion of his hand, even every change of his countenance, produces its effect on some part of the band. An almost imperceptible movement of the hand, and the clarinets spring into life; a graceful, gentle sweep of the baton, and the cornets respond; another commanding, but gentle motion, and the full band bursts into its loudest strains; and yet again the baton is suddenly arrested, and the fortissimo as suddenly becomes an almost inaudible pianissimo, or the music ceases altogether. It is this perfect control over the musicians under him which has made Sousa great, and which makes possible an evening of melody such as charmed the hearers last evening. Waterbury did not fail to appreciate the treat, and very few who were present last evening would not give a warmer welcome to the leader and his band should they ever return to the city.

SOUSA'S BAND.

At fifteen minutes past eight last evening Sousa appeared upon the platform, wearing nine decorations; and mounted the red dais, that he might the easier keep an eye upon each of his band of men, who, however, proved to be quite manageable.

Massey Hall was not well filled, with the exception of the upper gallery, nor did fashion turn out well to honor the occasion. Many of the selections were very loud for a hall performance, and comparison with our own bands in the city parks was impossible to avoid, giving preference to the latter. However, there were a few excellent numbers, while everyone was so thoroughly and repeatedly assured that the most demanding master must have been well content. Sousa is a good-looking and shapely man, and conducts his performers in a very individual manner, the movement of every separate finger being full of meaning to his class.

The prelude to "Lohengrin" was perhaps the best number for the hall, and was woven chiefly by the flutes and their sister instruments, and in Kling's Caprice the flutes gave dainty solo performances. For an encore, Sousa's new march, "The Stars and Stripes Forever," was given, but many were glad that it was not "for ever," because the din was awful, and it would hardly be fair to judge the March King's latest composition by hearing it within four walls. Other encores granted throughout the evening were "Directorate," "King Cotton," "Manhattan Beach," "Water Sprites," and "Happy Days in Dixie."

The fluegelhorn solo, "Werner's Farewell," by Mr. Franz Hell, was a most exquisite selection, and for encore was followed with Zoeller's "Don't Lie Cross."

The solo upon the slide trombone, by Mr. Arthur Pryor, a variation upon "Annie Laurie," was well executed, but such a decided element of absurdity is connected with the workings of that instrument that no one seems ever able to entirely fall under the spell of the sweet sounds therefrom.

Mrs. Elizabeth Northrop, soprano, is a beautiful woman, a perfect blonde. Her voice would never be likely to bring down a house, but so good to look upon is she that much else may be forgiven her. She sang "Le Saran Rosa," and gave "Comin' Thro' the Rye" for encore.

Miss Johnstone, the violinist, wearing a very beautiful gown of pink brocade, with fluffy chiffon frilling, showered generosity upon it, played a selection from Vieuxtemps. In her first number she seemed afraid to bring out all possible from the strings, but in the encore, "Simplex Aven," by Thorne, she showed her real temperament and delighted the audience.

SOUSA'S LATEST MARCH.

"Stars and Stripes Forever" Gets Cordial Welcome.

The initial production in this city of John Philip Sousa's latest march at the Lafayette Square Opera House last night was the success of the evening. The new march is styled "The Stars and Stripes Forever," and was first produced at the Academy of Music, in Philadelphia, last Friday evening. Though not yet a week old, this, the "youngest child" of the great march king, as it is styled by him, promises to be the most popular he has ever conceived.

Mr. Sousa was last night seen at the residence of his mother, whom he is visiting while in the city, and expressed himself as gratified with the manner in which the march was received by the audience. "I am more than pleased with the success that has attended its first production," he said. "I believe in the march, and think it is, perhaps, better developed than any of its predecessors."

It was composed last November, while he was crossing from the other side, and is intended to convey the feeling of the home-ward-bound Americans.

"Most Americans are more strongly impressed with the grandeur of their native country when they return from a ramble in some strange land than when they are at home. It is on the return voyage that the patriotism swells, under the rapture of the moment, and the 'Stars and Stripes Forever' was written under the press of such feelings."

The special feature of the new march is its melody, patriotic and martial, and yet it does not infringe on any national air. Mr. Sousa said last night that "the main idea of the composition consists of three original themes, representing three sections of the country, and these are worked up so as to end with a climax which brings all three into prominence."

"Now that the new march seems to be out of its swaddling clothes, so to speak," Mr. Sousa continued, "I am putting forth every effort on our music of the new opera, 'The Bridal Act,' which is now almost completed. Alfred Klein is the author of the libretto, and he is now in London trying to obtain Marie Tempest to play the principal part. The scene is laid in the Gulf of Naples, and on the Island of Capri."

"It will probably be produced next fall, and is practically complete at present, but we are principally engaged now in looking out for the leading lady. Marie Tempest has made a remarkable success in the long run of 'The Geisha,' in London, and it is not certain she will consent to play the part tendered her."

The Sousa tour, so far this season, has covered a distance of 17,000 miles, and after 4,000 miles more travel, in about a month, the season will end in Prince Edward Island.

The band will then go to Manhattan Beach, where the "Stars and Stripes" will be the piece de resistance during the rest of the season.

John Philip Sousa Has Not Yet Attained the Height of His Ambition.

Projects That He Has for the Future—Matters of Interest to Local Musicians.

The Washington public needs hardly be told anything about John Philip Sousa and his band further than whatever is new that pertains to his programs. Sousa's whole career is founded in Washington, and so closely allied to it that it would be carrying coals to Newcastle to undertake to enlighten any Washingtonian upon the young bandmaster or his organization. Still, Sousa is growing and gaining rapidly in more ways than one, and there are new plans ahead and now under course of fulfillment that the general public knows not of. Every one does not know that Sousa is writing a new opera, nor does every one know that he plans to take his band across the water in 1900, nor that in the spring of 1898 there will be joint productions of "El Capitan," Sousa's wonderfully successful opera, by the famous band and the De Wolf Hopper Opera Company, etc. Those who know something of the distinguished director's ambitions are sure also that his greatest and most enduring compositions belong not to the past, but lie in his brilliant future. Certainly Sousa takes pride in his present and past successes, but he is not willing to admit that the best productions of which he is capable are simply and solely his martial music or even his operas of the past. He is more than ever the student and profound thinker and explorer in music, and his ambition is unfettered. The future promises richer things for him than the past has yielded.

SOUSA'S BAND.

The popular Sousa was here last night and delighted a packed house with his music. A new march composed by Fred Guilford, the well-known flute player of this city, entitled "The Hypocrite," was played for the first time last night at the Hypocrite. Mr. Guilford directed the band during the playing of his piece.

Sousa and his men have returned from a musical pilgrimage on which they have travelled fifteen thousand miles in fifteen weeks. They have given one hundred and ninety concerts and have planned the love of martial music in every section of the country. To-night the band will play at the Broadway Theatre. The programme is a varied one. It is unnecessary to mention that Sousa's marches will be on tap for the inevitable encores.

FIFTY MILES AN HOUR

Sousa's Special Train is Making a Record
Breaking Rush Across the State
of Washington.

STOPPED BY A SNOWSLIDE

Racing Against Time to Meet
the Matinee Engagement
at Spokane.

The Northern Pacific special train, consisting of an engine, baggage car and two Pullman coaches carrying Sousa and his band, made an unprecedented run from Seattle to Spokane today in order to get the band here on time to open for the matinee this afternoon. The railroad officials here could not give the exact time when the train left Seattle but from the moment that it struck the local division at Ellensburg the progress of the flying train has been marked by the receipt of bulletins from Conductor King about every half hour.

It was a few minutes after 9:30 a. m. when the train, delayed by a snow slide west of the Cascades, reached Ellensburg. From the last bulletin received from Cheney, the train dispatcher said the train would reach the Post street crossing at exactly 3:27 this afternoon. This would make the run of 272 miles from Ellensburg to Spokane in less than six hours, or at the rate of forty-five miles an hour including stops. Counting only actual running time the train will have made the distance at the rate of about fifty miles an hour. At some points on the road the speed of a mile a minute was attained.

From later reports received by the dispatcher it was learned that nearly the same speed was maintained by the train all the way from Seattle. It has been arranged to stop the train at the Post street crossing, where Sousa's band will be transferred in the same rapid manner to the stage of the Auditorium, ready to open the concert at 3:45.

SOUSA AND HIS BAND.

The Usual Applause for the Young Conductor and His Marches.

John Philip Sousa and his band gave a concert to a very large audience in Mechanics Hall, Saturday night, and there was the usual enthusiasm and the usual doubling of the program. There is only one Sousa, and his is the only military band. The round-the-continent tour has wrought the inevitable effect of travel, and it is true the playing was not always marked by accuracy and precision, but for rhythm, vivacity, abandon and dash, Sousa's style has no equal. The Spy once characterized Mr. Sousa as the callisthenic conductor. He appears to have added two or three new motions to his repertoire since last he was here.

Mrs. Elizabeth Northrop, the soprano, is a beautiful woman, who won an encore ("Comin' thro' the rye") by singing the "Dinah" shadow song without special distinction. Miss Martha Johnstone, the violinist, did not appear, owing to the death of a relative. The Sousa marches, as usual, carried away the house.

PLAYED "THE STARS AND STRIPES."

Lafayette Audience Gave Sousa an Ovation at the Rendering of His New March.

John Philip Sousa, composer and bandmaster, gave his last concert of the season at Lafayette Square last evening, presenting a pleasing selection of new numbers and his new march, "The Stars and Stripes." Washington people are critical, and there was nothing lacking in the size of the audience, but the new march took with everybody. The first recall was enthusiastic, the next one was in the nature of an ovation, and when the patriotic selection had been played the third time the plaudits were as warm and as long continued as Mr. Sousa probably ever received in this or any other city. The new march undoubtedly has the catchy qualities that characterize most of the Sousa marches, and which set people beating time with feet, hands, umbrellas, and walking sticks. Above all, it was rendered by the band in a manner that completely charmed the audience.

There was an excellent programme for the evening. There was light and airy music, as well as grave and classic, varying from Orth's Fantasia, "In a Bird Store," of which one bright young lady remarked that Mr. Sousa seemed to have his birds well trained, to Ride of the Valkyries and Fire Chalm from Wagner's "Die Walkure." This last, a very difficult selection, was ably rendered, and proved the ability of the musicians in heavier roles than latter day compositions. Of the nine numbers on the programme there were but two by Mr. Sousa, but the Sousa marches were filled in as encores in many instances, and the audience was not slow in calling for them, as long as there seemed any hope of a march. All the old favorites were rendered again, and in most instances followed by a running accompaniment of applause. First came "The Washington Post March," which seemed not to have grown old with the audience. Then "Belle of Chicago," "King Cotton," "High School Cadets," and the favorite of favorites, "El Capitan," followed in succession for different encores. For the conclusion of each of these Mr. Sousa brought to the front of the stage several cornet and clarinet soloists, whose playing emphasized the effect of the marches excellently. It was a pretty idea to bring out thirteen soloists for the conclusion of "The Stars and Stripes Forever," suggesting the thirteen original States.

One of Sousa's finest selections last night was "The Grand Ills March," composed by Leo Wheat, of this city, and dedicated to E. B. Hay. Mr. Sousa plays this march nearly everywhere he goes for his concerts.

Mrs. Zora Gladys Horlocker was the contralto soloist of the evening. She sang in a very pure voice the aria from "Samson and Delilah," and gave as an encore a selection from Wagner in German. Fraulein Leontine Gaertner played a violin-cello solo—"Souvenir de Spa"—and received a double recall.

SOUSA'S BAND.

The Victoria Rink Transformed—Sousa Charms as Ever.

Yesterday the Victoria Rink was transformed into a most inviting music auditorium. Beautifully festooned with multicolored flags and well filled with gaily dressed crowds all eager to hear the martial strains of Sousa's celebrated band.

Those who had already listened to this ideal band felt that it had gained if possible in finish, and those who heard it for the first time marvelled at the spontaneous response to the beat of the leader, the delicacy of shading, the precision in rhythm and the perfect ensemble.

But where can you find a band master like Sousa; so graceful, so electric! The selections were all given in excellent style, but it is the march that takes the audience captive. There is such rhythmic abandon in the swing; it is full of heroic inspiration. It is the march that has made Sousa famous. The soloists were all recalled. At the matinee concert, Mr. Arthur Pryor established himself a favorite on the trombone and Miss Northrop, whose voice is a well trained soprano, also won favor, responding with such old favorites as "Gin a body meet a body." Miss Johnstone displayed good technique and much artistic feeling in her violin solos.

The evening programme was of a higher class. The prelude to Lohengrin, although never intended for a band, was well done, but the opening and closing bars are so much more exquisite on strings. Mr. Franz Hill in his horn solo made an excellent impression. The two lady soloists repeated their co-quests of the afternoon. Mr. Mantia, in his euphonium solo, showed himself master of his instrument.

The bandsmen are military looking fellows, well drilled and dignified. Sousa is such a master of detail. So the first of American bands has come and gone, and we bid them welcome back.

SOUSA'S CONCERT.

Delighted Audience Hears Stirring Music at the Alvin.

One of the best and most select audiences of the season greeted Sousa and his band at the Alvin theater last night. The house was very comfortably filled, and the audience listened with evident appreciation to the band concert, and particularly to the stirring marches, played as only Sousa's men know how to play them. The program was short, consisting of only nine numbers, but as everything was encores and responded to twice and in some cases three times, the concert spun out to an astonishing length.

The band played well, the very natural result of constant rehearsals and practice, and seemed adapted to any kind of music from negro melodies to grand opera. The only fault to be found with this range of selections was that a sand dance followed the prelude to "Lohengrin" almost without the slightest pause. In this way the full beauty and harmony of the prelude, which had begun to be absorbed by the more appreciative music lovers in the audience, was ruthlessly driven out again by a sand dance.

Herr Franz Hill played a solo on the fluegel horn and received a well-deserved recall. Mrs. Elizabeth Northrop, the soprano soloist, sang Meyerbeer's "Shadow Song," and Miss Martina Johnstone played a violin solo. Both the lady artists enjoyed their share of the encores. The most attractive numbers on the program were evidently Sousa's marches. The audience wanted to hear them played, and the band appeared equally anxious to oblige. "El Capitan" took the house by storm, and Sousa's new march, "The Stars and Stripes Forever," was also enthusiastically received and had to be played twice. In spite of its enthusiastic reception the march is not destined to become as popular as "El Capitan."

A matinee concert will be given at 2 p. m. to-day, and the third concert at 8:15 to-night.

SOUSA'S BAND.—Sousa's band, now on another triumphal tour of 31,000 miles, numbers fifty people. Its leader is the renowned John Philip Sousa, for fourteen years the bandmaster of the United States Marine Band at Washington, distinguished alike for his ability as a leader and his masterful work as a composer. His marches, notably "King Cotton," "El Capitan," "Washington Post," "Directorate," "Liberty Bell," "Manhattan Beach" and numberless others, are played by bands and on pianos and hand-organs and whistled all over the country more extensively than any compositions of the time. Sousa's music nets him a handsome fortune every year. His music will be heard in this city next Friday afternoon and night. The vocal soloist for the occasion will be Miss Elizabeth Northrop, a young woman possessing a soprano voice of marvellous sweetness and power. Miss Martini Johnstone, the most charming of all lady violinists, is still with the band and will positively appear at the concerts in this city.

Sousa's Band.

Sousa's band was welcomed back to Utica last evening after a year's absence, by a very friendly audience, which nearly filled the Utica opera house. The band program was the best Sousa has ever given here, including, with the encore numbers, a choice selection of the best classical and popular music. Sousa's name appeared on the printed program but once, but before the concert was over, three more of his popular marches had been played. The audience broke out in applause at the sound of the first notes of "El Capitan," "King Cotton," "The Liberty Bell" and "The Directorate." The best number on the band's program was the prelude to Wagner's "Lohengrin," which was rendered in a brilliant manner, with wonderful orchestration. Herr Franz Hill is a very valuable addition to Sousa's band. His fluegelhorn solos were finely rendered. Neither Mrs. Northrop nor Miss Johnstone was so well received as were their predecessors of a year ago, Miss French and Miss Duke. Arthur Pryor, the talented trombone artist, was heartily encores.

The program of the concert, including the encores, was as follows:

- Overture—Grand FestivalLeutner
- Encores—
- Directorate MarchSousa
- Happy Days in DixieJohnson
- Prelude to LohengrinWagner
- Encores—
- Liberty BellSousa
- Knights of ColumbusFischer
- Serenade EnfantineBonnard
- Fluegelhorn solo—Werner's Farewell.....Nessier
- Encores—Don't be CrossObelsteiger
- Herr Franz Hill.
- Caprice—Robin and WrenKling
- Encores—
- Water SpritesKunkel
- My AngelinaJohnson
- Trombone solo—Air VariéPryor
- Encores—Lotena RayPryor
- Arthur Pryor.
- (a) Scherzo and Habanera, La Siesta de la SonritaFuni
- (b) Valse CapriceRubenstein
- Encores—King CottonSousa
- Soprano solo—Se Saran RossArditi
- Encores—Sweet Miss IndustrySousa
- Mrs. Elizabeth Northrop.
- (a) Introduction and Schizata, Cavalleria RusticanaMascardi
- (b) March—El CapitanSousa
- Encores—El CapitanSousa
- Violin solo—Ballade and Polonaise.....Meuxtemps
- Encores—Simple AvenSousa
- Miss Martha Johnstone.
- Entr'acte—The Cricket on the Hearth. 26

The Star Spangled Banner. Goldmark
The opera house ushers last evening wore bottomstays, the compliments of Williams Bros., florists.

SOUSA'S GREAT BAND

Anacondans Treated to Music That Is Real Music.

THE AUDIENCE ENCHANTED

When the Favorite Composition of the Celebrated Leader, "Washington Post," Was Played the House Trembled.

Under the spell of Sousa a large audience sat in Evans opera house last evening in rapt appreciation of the famous conductor and composer, and his company of musicians.

The band did not arrive in this city until 7 o'clock and the hour for beginning the concert was made 9 o'clock, so that the business men and clerks might be able to attend.

Just how many members this band contains is immaterial; there were as many players as could be seated on the stage in the hall, and they made such music as it seldom falls to the lot of an Anacondan audience to hear. The central figure was the great leader, Sousa, himself, who stood on a dais from which he commanded the eye of every performer and was the center of focus for every eye in his audience.

As the greatest living bandmaster, his position is undisputed; as the composer of the most popular music in America to-day, he stands without a peer, and his present undertaking—a transcontinental tour—is an enterprise that has never before been equaled or attempted by a similar organization. When his familiar figure emerged from the wings to take his position he was warmly welcomed. No need for anyone to introduce Sousa. Once seen he is never forgotten; his pictures are excellent likenesses, and he bears the characteristics of his music in his person; his motions are in march time, his bearing is that of a man under arms; he is himself confident of his power, and by his personal magnetism infuses into his musicians his idea, his spirit and conception of music; they have confidence in him, which an audience quickly learns to share, and yields to the full enjoyment of the hour in which Sousa is the captain.

It is like magic. The musicians are lost to sight and Sousa stands alone, waiting, waiting that baton. It is as though, by some incantation, he had made a new grand, magnificent musical instrument from whose strings he evolves music at his will. One moment stately, sedate strains of Wagner please the ear; then comes, as an encore, a rollicking plantation melody. Perhaps one of those wild Hungarian rhapsodies has charmed the listener; then, ere he has ceased to hear its echoes, the wizard of the baton has every auditor tapping his foot to the rhythmic measure of one of those stirring martial marches of his own composition.

It was for one of those that the audience last evening showed the greatest liking. They had enjoyed the overture and the Wagnerian selection, but when, at the conclusion of another, the well-known clarion of the "Washington Post" sounded, they picked it up and gave to the composer an ovation that was repeated at the close, and to which Sousa bowed his acknowledgments and treated with another number.

The first solo was by Herr Franz Hell, who played that popular selection in the Fatherland, "Werner's Farewell," from the opera "Der Trompeter von Sackingen," by Nessler. His instrument was the fluegelhorn, and its clear, bell-like notes made it particularly adapted to the bugler's song of farewell to his love, Herr Franz, who was twice recalled.

Mrs. Elizabeth Northrop sang "Le Larru Rose," by Arditi, and she, too, was called back again, giving as an encore "Coming Thro' the Rye." Her voice has volume and rare sweetness and the audience would gladly have heard more from her.

Miss Martina Johnstone is a queen to that king of instruments, the violin. Few of the gentle sex can command it, but she does so, and makes captive her auditors.

The programme, extended as it was by the many encores, was all to short and it was reluctantly the gathering heard the closing notes of the concert. They had to say hail and farewell to Sousa in one short evening, though his music will linger in the hearing of every one till he comes again, a pleasing recollection. Hail and farewell to Sousa.

SOUSA'S CONCERTS 27

The Academy Crowded Twice, Notwithstanding Outside Attractions.

Sousa gave his fiftieth concert in Philadelphia last evening at the Academy of Music, and for the fiftieth time delighted a large Philadelphia audience. The program was a particularly choice one, in honor of the event, although the popular marches which have endeared Sousa to the people were called for as usual and appeared to delight the audience more than the selections regularly on the program. "The Stars and Stripes Forever," the March King's new composition, was enthusiastically received. Excellent portraits of Sousa were distributed among the audience in honor of the fact that it was the fiftieth concert.

The matinee concert was also well attended and the program a most excellent one.

SOUSA'S CONCERT OPEN. 27

Fine Performance by the March King's Famous Band at the Alvin Last Evening.

The first of the three concerts by Sousa and his matchless band was given at the Alvin Theater last night, in the presence of a typical "Sousa" audience. The house was filled from pit to dome, as it were, all the balconies being thronged, and scarce a seat remaining on the first floor. Even the boxes had a fair quota of listeners, and there was a goodly supply of standing auditors at the back. The weather gave ample scope for dainty dressing, and the auditorium presented an exceedingly sumptuous appearance, recalling to mind the nights at the Casino last summer, when lawns and organdies and all the fair fabrics of warm weather were the rule, and a heavy bodice was out of place.

Enthusiasm reigned supreme. Every bow of the march king was a signal for renewed applause, and what, with double, triple, even quadruple encores, the programme was stretched out to the full limit of concert law.

Sousa's band is in especially good condition this year. The body is well balanced as to tone, and the wood-wind wing has a delicacy and fineness of tone unsurpassed in any previous tour. The clarionets in particular have a deliciously pure tone, and the discipline prevailing is of the best.

The concert last night opened with a festival overture, which brought into play all the good qualities of the band. The "Lohengrin" prelude, which followed, was as well rendered as the limitations of band allow, but the sweep of strings was sadly missed, employed as they are by Wagner with an individuality of effect which nothing can supply. The band was probably at its very best in the encore numbers, consisting mainly of the rattling Sousa marches, interspersed with a more classic bit occasionally, such as the dainty Paderewski minuet. The soloists were very warmly received, meriting the applause bestowed upon them.

The programme for this afternoon includes: Overtures, "Das Modell" (new), Supper, suite, "Three Quotations," Sousa, "And I, too, was born in Arcadia," "In Darkest Africa," trombone solo, "Air Valse," Pryor, Mr. Arthur Pryor, "The Story of Prince Kalenda," from suite symphonic "Scheherazade" (new), Rimsky-Korsakow; symphonic poem, "The Charlet Race," Sousa; soprano solo, "Se Seran Rose," Arditi; Mrs. Elizabeth Northrop; "Rhapsody Norwegianne" (new), Lalo; march, "Cotton King," Sousa; violin solo, "Hungarian 161," Kela Bela; Miss Martina Johnstone; wedding music, "Lohengrin," Wagner.

SOUSA'S BAND

Farwell opera house was nicely filled last evening by an audience of Rockland's best people to greet Sousa and his band, and the delightful concert that was given sent everybody home congratulating themselves that they had not missed so fine an opportunity for a musical treat, which seldom comes our way. Never has the great musician led a finer band than he has now gotten together and the different numbers were rendered with the great band of nearly fifty pieces blending together in the most exquisite harmony. Mr. Sousa was very generous in the matter of encores and the numbers on the program were more than doubled before the final notes of the last selection had died away.

Mrs. Northrop, the soprano soloist, was heartily encored after she sang Meyerbeer's "Shadow Song" and she responded with "Coming Thro' the Rye" which was doubtless more fully enjoyed than the program number by the majority of her hearers. Miss Johnstone's violin solo was a remarkable piece bit of work and showed the effects of the greatest study. As an encore she played "Swanee River" and never was it rendered more sweetly. Herr Franz Hell was warmly greeted as a fluegelhorn soloist and also responded to applause. It is doubtful if the magnificent trombone playing of Mr. Arthur Pryor was ever equalled in this city. He handled the difficult instrument as few can manipulate a cornet and received a perfect ovation. His solo was one of the very finest features of the evening.

But it was Sousa that came in for the lion's share of the applause, and it must have been extremely gratifying to America's greatest march composer to note the warm greeting which his own marches received. Everybody was applauded but the different marches of his own which he gave as encores, "Liberty Bell," "King Cotton," and "Washington Post" were received with an outburst of enthusiasm which left no doubt as to what the majority of the audience were there to hear.

Sousa has come and gone but his visit will prove a delightful remembrance to many Rockland people for a long time to come.

SOUSA'S CONCERT. 27

Well Attended by Lovers of Good Music Last Evening.

A good sized audience greeted the celebrated bandmaster at his concert given in the Broadway theatre last evening. The audience was one that was interested in music, and by its attention and applause showed that it could appreciate the varied and excellent program that was presented.

Even to those who are not musically inclined, the program contained enough of popular music to make the evening one of pleasure. It is this combination of the classical and popular music that makes Sousa such a popular bandmaster and enables him to draw large audiences when others fail.

Mrs. Elizabeth Northrop, the soprano soloist, was heard to advantage in several selections, and the work of Miss Martina Johnstone, the solo violinist, was especially fine. Miss Johnstone is a musician, possessing a natural musical temperament, combined with the exquisite touch of a cultured artist. In all her numbers she received the hearty approbation of her audience.

Throughout the evening the most liberal applause was bestowed on all the soloists, and it was most graciously acknowledged.

SOUSA'S BAND

Makes Melody for a Large Audience at the Theater.

The hold which John Philip Sousa has upon popular admiration was demonstrated Wednesday evening, when the complicated richness and volume of sounds evoked by his famous band excited to enthusiasm a large audience at the Broadway theatre. It was a composite audience, too, comprising every lover of concord of sweet sounds from the best schooled musician of the town to the street gamine, in whose whistling repertory "Liberty Bell" is the favorite by odds. All were kept in the best of musical humor, and doubtless would be still sitting under the spell of the captivating and tremendous go of the melodies of The March King if programmes, like all other things earthly, did not in due time come to an end.

Sousa leads as he composes, with deftness, distinction and easy power. The signals of his baton meet with responses in which the precision is remarkable, and the mutual understanding between the players results in harmony full of life and significance. He has arranged a programme which includes a variety of compositions, many of them extremely difficult for wind instruments alone, of a character in fact seeming to imply and demand strings; yet all were rendered with delicacy, expression and the nicest gradations of shading.

Musical sketches and whimsical novelties on fluegelhorn, trombone and cornet contrasted with the more serious numbers on the programme. This latter was primarily a list of ten selections, but with characteristic generosity in granting encores the leader permitted it to be trebled and quadrupled. Only one of his own compositions, the "El Capitan March," was on this list, but for recalls he played several of the popular favorites, which were received with rounds of applause.

Mrs. Elizabeth Northrop, the soprano soloist, is a vivacious and graceful little lady, with a captivating stage presence, and a voice fully adequate to the exacting demands of the Meyerbeer "Shadow Song," which was her number. The saccharine effects, so often apt to offend by their explosive delivery, with her were perfectly rounded and bell like in tone, while the dramatic character of motive and meaning was in no degree sacrificed.

Another attractive soloist introduced to the audience was Miss Martina Johnstone, whose violin playing was marked by some remarkably clean and artistic bowing, combined with finished technique. She lacks the repose of Mrs. Northrop, but played to much favor. Both ladies were complimented by recalls of genuine sincerity; so also were Arthur Pryor, the trombone soloist, and Herr Franz Hell, who evoked surprisingly sweet, smooth tones from the fluegelhorn.

SOUSA BLUSHES WITH PRIDE.

The Popular Composer's New March Enthusiastically Applauded at Music Hall Last Night.

Sousa and his band, with new soloists and a new march made things merry last night at Music Hall, the occasion being his farewell concert for the year. The programme was a characteristic one, with its usual number of well-rendered classical pieces and its more than ordinary amount of "trimming," consisting of arrangements and compositions by the march king himself.

Much interest was shown in the first performance of the new two-step, "The Stars and Stripes Forever." It is built on the same lines as the earlier marches and lacks in no way their wonderful rhythm. The fervid reception it met with caused the bearded bandmaster to blush with pardonable pride to the very roots of his rapidly disappearing hair. It was re-demanded and was given with increased vigor and abandon.

The soloists were Miss Zora Gladys Hotelock, contralto, and Frauslein Lucretia Gaeftner, cellist.

SOUSA'S BAND.

The engagement of Sousa's band for two concerts in Manchester was one of Manager Harrington's happiest selections during the season now declining. It is not often that a New England city outside of Boston has the privilege of two performances a day by this incomparable body of musicians. The audiences on both occasions were warmly appreciative, and they applauded both in and out of place. Sousa knows how to arrange a program. After it leaves his hands it is well-balanced. Last evening, while awaiting the rise of the curtain and as they scanned the program, there were some "ohs" on the part of music lovers because they could only see one selection by Sousa. "El Capitan." But the March King had an agreeable surprise tucked in his sleeve. For the encores the band played the splendid marches which have made Bandmaster Sousa so famous, and the audience went wild. Every member of this big aggregation is an artist. Every man has devoted almost a lifetime to the study of the particular musical instrument he plays, and had last night been as long as the polar nights, Sousa would have had his men play continuously and not duplicate a number. It would be quite useless to go into individual description of last night's program. The performance was clean, brilliant, artistic, and very satisfactory to the hungriest lover of music. Sousa will always be welcomed in Manchester.

The evening's entertainment was greatly heightened by the sweet soprano voice of Mrs. Elizabeth Northrop and the violin playing of Miss Martina Johnstone. Both ladies received generous and deserved applause. Franz Hell and Signor Mantia were the instrumental soloists of the evening, and were obliged to respond to encores.

MARCH KING SOUSA.

A Large Audience Gives Him Warm Greeting. 28

PROGRAM NEARLY TREBLED

By the Many Encores Demanded—The Rich and Varied Feast—Something of John Philip Sousa and His Prolific Work.

Overture—Grand Festival.....Leutner
"Directorate March".....Sousa
"Happy Days in Dixie".....Wagner
Prelude to "Lohengrin".....Wagner
"Liberty Bell March".....Sousa
"Manhattan Beach March".....Sousa
"Flugelhorn solo—Werner's Farewell".....Nessier
Herr Franz Hell.
Caprice—Robin and Wren.....Kling
"Water Sprites".....Kling
"King Cotton March".....Sousa
Trombone solo—Air Variations—Anne Laurie.....Pryor
"Sweet Lorena Ray".....Pryor
Arthur Pryor.
First Hungarian Rhapsody.....Liszt
Soprano solo—Se Saran Rose.....Arditi
"Sweet Miss Indiana".....Sousa
Mrs. Elizabeth Northrup.
a. Introduction and Siciliana "Cavalleria Rusticana".....Mascagni
b. March—El Capitan.....Sousa
Repeated.
"Beile of Chicago March".....Sousa
Violin solo—Hungarian Rhapsody.....Kotzsch
Sample solo.....Touss
Miss Martina Johnstone.
Ente Acte—Check on the Heart (new).....Gouldmark
Star Spangled Banner.....Arnold-Sousa
Granted by encore.

America's "march king," John Philip Sousa, came to Elmhurst last evening, and the Elmhursts who crowded the Lyceum Theatre forgot, for once, their wonted critical coldness, and gave America's greatest band master and his famous band applause so hearty, long and loud that Sousa was called back again and again to bow and the program was extended to almost three times its printed length.

Naturally the swing and dashing rhythm of the Sousa marches won the warmest plaudits of the evening. In the exquisite rendering of the prelude to Wagner's "Lohengrin" the finest work of the band was shown. "A daring thing," say critics, "to attempt to bring out in a band the full beauty of this composition written for muted strings, yet nothing that Sousa has ever done has so marvelously and effectively displayed the capacity of this band for sustaining tone effects and perfection of blending." The piccolo effects in the Kling caprice were captivating. In brief each and every number was delightful.

The four soloists received their meed of applause. Herr Hell's playing of "Werner's Farewell" showed him to be a master of his instrument. Arthur Pryor is a trombone expert of known ability, and his welcome was a cordial one. A winsome, little woman is Mrs. Northrup, the possessor of a light, sweet soprano. The most noteworthy feature of Miss Johnstone's skillful playing is her fine bowing. Encores were demanded from each artist.

John Philip Sousa, composer and conductor, was born in 1854 in Washington of a Spanish father and a German mother. His early musical training was of the best, for he attracted attention as a violinist when very young. At the age of eighteen he became an orchestra leader, where unusual ability in this direction was demonstrated. At twenty-six he was appointed under the Hayes administration, director of the United States Marine Band, which position he filled with great credit and honor for twelve years, during which time the national band was developed into one of the best drilled bands in existence. It drew world wide attention to Mr. Sousa as a conductor of unprecedented, if not unequalled ability.

Mr. Sousa remained in the Marine Band until he received an offer to take up the baton of the present unparalleled organization August 1, 1892. As a composer, Mr. Sousa is unusually prolific and popular. He is known as the "march king" as widely as Strauss is known as the "waltz king," and he is one of the very few American composers whose works are generally played in Europe. Altogether Sousa has composed over two hundred musical works, including a great number of marches, songs, overtures and six operas, ending with "El Capitan," a success of huge dimensions. 28

Sousa's present tour is the most ambitious ever undertaken by a musical organization. It covers a territory of over 21,000 miles, includes 196 towns and cities, a series of 280 consecutive concerts and a period of 169 days.

"Whether or not Sousa achieves immortal fame as a composer," said Charles W. Strine, the musician's business manager, "he will be remembered as the first American to conduct the official band of the American people. Before and since the Sousa regime in Washington, foreigners had and have represented as leaders the Government musical organization. Every President inaugurated since the existence of the marine band—the one and only musical body subsidized by the Congress—except Garfield, Cleveland and Harrison, has been ushered into office with the assistance of the American band under foreign leadership." 28

SOUSA AND HIS BAND.

Entertained a Large and Enthusiastic Audience Last Evening at Stone Opera House. 28

Nearly all audiences are more or less enthusiastic according to the merit of the performance and the mood of the people that make up the audience. Few audiences, however, are so enthusiastic, in this city at least, as the one which attended Sousa's concert at Stone opera house last evening. And it would tax the memory to recall an attraction which has been received with such frequent and hearty applause.

It is impossible to pick out those selections which pleased the audience most. Each number received an encore and Sousa generously responded to every one of them while sometimes two and three responses were necessary before the audience was satisfied. To allude to each number separately would require a great deal of space. It was a long program and it was lengthened more by the encores, but for about three hours the matchless harmonies ebbed and flowed like a tide.

There were perfect combinations of sound which stirred up hidden emotions, beautiful movements that set the feet in motion and weird effects that started the imagination in queer directions. But whether the music was grave of gay, joyous or sad the senses were ever gratified by regal melodies.

Among the artists who added to the pleasure of the occasion were Mrs. Elizabeth Northrup, the soprano, and Miss Martina Johnstone, the violin soloist. The work of both artists was brilliant, and whether the note was produced with the voice or with the violin, the result was always the same—it was faultless and no doubt, if a less favorable comment could be made the artists would not be with Sousa's organization. The purity and accuracy of tone was apparent in the work of both, only the method of producing the sound was different.

A large audience attended the concert and the first balcony seats were sold out early in the evening. 28

The attraction this evening at Stone opera house will be "The Lady Slavey."

MUSIC AND THE DRAMA.

Concert by Sousa's Band—Philharmonic Concert—Dr. Carlisle Recitals—Joffe Chorus. 28

Although the advance sale of seats was small, a large audience attended the concert given by Sousa's band last night in the Massey hall. So far as refinement and beauty of tone are concerned, the band have never given a finer performance in this city. The special qualities of the band, in regard to brilliancy, power, and beauty of tone, were specially noticeable in Leutner's "Festival Overture," the "Vorspiel" to Wagner's "Lohengrin," and the introduction to Mascagni's "Cavalleria Rusticana." The soloists were Herr Franz Hell, flugelhorn, and Mr. Arthur Pryor, trombone, both of whom showed remarkable technique and a charming tone; Miss Martina Johnstone, violinist, an executant of rare ability, and Miss Elizabeth Northrup, vocalist, a light soprano of a very pleasing voice. Neither the vocalist nor the violinist gave their programme numbers. It is worth mentioning that, as a rule, the lady violinists that Mr. Sousa has brought out here have not played what has been announced in the programmes. Is this a matter of accident or of design? Nearly every number was encored, so that the audience were treated to a programme which about doubled the original scheme. There were many United States citizens present, and in response to a request from them Mr. Sousa gave his rather noisy march, "The Stars and Stripes For Ever."

FINE CONCERT.

Sousa's Peerless Band and Mrs. Northrup Delight a Big Audience. 28

Sousa and his incomparable band began a series of three concerts in Music Hall last evening. The March King and his musicians were at their best. The large audience was enthusiastic and demanded many encores, which were cheerfully given. The programme contained a judicious selection of classic and popular music. One of the most pleasing feature was the flugelhorn solo by Mr. Franz Hell.

Aside from the excellence of the band there was much interest manifested in the soloist, Mrs. Elizabeth Northrup, who for a long time sang in Buffalo's churches. She was in splendid voice and was most warmly received. She is a great addition to Sousa's forces.

This afternoon the band will give the following programme, which contains some of the best numbers in its repertory:

Overture, "Thuringian Fest".....Lassen
Themes from "El Capitan".....Sousa
Scenes from "La Navarraise".....Massenet
(a.) Serenade.
(b.) Romance.
(c.) Nocturne.
Plantation Dances.....Arnold
Suite, "In a Haunted Forest" (new).....MacDowell
(a.) The Shepherd Boy's Song.
(b.) The Ghosts.
Soprano solo, air from "Lucia".....Donizetti
Mrs. Elizabeth Northrup.
(a.) Prologue, "Il Pagliaccio".....Leoncavallo
(b.) March, "King Cotton".....Sousa
Violin solo, "Carmen" Fantasia.....Holman-Bizet
Miss Martina Johnstone.
Suite, "Pictures from Naples".....Massenet

MUSIC AND MUSICIANS.

Sousa and his famous military band were given a hearty welcome at Hazard's Pavilion yesterday afternoon and evening. The matinee attendance was large, considering the state of the weather, and in the evening the balcony was packed, while the floor was well filled. The programmes were received with tremendous enthusiasm, double encores following many of the numbers. The soprano soloist, Mrs. Elizabeth Northrup, is the possessor of a charming voice and was warmly received, as was also the violinist, Miss Martina Johnstone, a pupil of the famous Saurat. Miss Johnstone's playing is characterized by much breadth and purity of tone and brilliant execution, and her solos at both concerts were enthusiastically encored. The programmes for tomorrow will be as follows:

MATINEE.

Overture, "Thuringian Festival" (Lassen.)
Themes from "El Capitan" (Sousa.)
Scenes from "La Navarraise" (Massenet):
(a) "Serenade;" (b) "Romanza;" (c) "Nocturne."
"Plantation Dances" (Arnold.)
Suite, "In a Haunted Forest" (MacDowell):
(a) "The Shepherd Boy's Song;" (b) "The Ghosts."
Soprano solo, air from "Lucia" (Donizetti)—Elizabeth Northrup.
(a) Prologue, "Il Pagliaccio" (Leoncavallo.)
(b) March, "King Cotton" (Sousa.)
Violin solo, "Carmen Fantasia" (Bizet)—Martina Johnstone.
Suite, "Pictures From Naples" (Massenet.)
MONDAY NIGHT, WAGNER-SOUSA.
Overture, "Tannhauser" (Wagner.)
Suite, "Three Quotations" (Sousa): (a) "The King of France with twenty thousand men, marched up the hill, and then marched down again;" (b) "And I, too, was born in Arcadia;" (c) "In Darkest Africa."
Night scene, "Tristan and Isolde" (Wagner.)
Symphonic poem, "The Chariot Race" (Sousa.)
"Pride Song," and entrance of the apprentices from "The Meistersinger" (Wagner.)
Aria, "Elsa's Dream," from "Lohengrin" (Wagner)—Elizabeth Northrup.
(a) Scenes from "El Capitan;" (b) march from "El Capitan" (Sousa.)
Reverie, "Nymphallin," for violin (Sousa)—Martina Johnstone.
Introduction third act, "Lohengrin" (Wagner.) 28

MUSIC AND MUSICIANS.

Sousa's Closing Concert of the Season in Baltimore. 28

Sousa gave his last concert for the season last night in Music Hall to a large audience. As usual, he gave encores after every number, playing, for the most part, his unique marches and two-steps, which are so popular. A new march, by Sousa, heard last night for the first time, was "The Stars and Stripes Forever." It is quite in Sousa's style, and was cheered to the echo. The leader had to repeat it. The march is a fine production, but it is not likely to become as popular as "El Capitan," "Liberty Bell," and other works Sousa gave a suite by himself, "The King of France Marched up a Hill, and then Marched Down Again," "I, too, Was Born in Arcadia," "In Darkest Africa," besides selections from Suppe, Kuken, Dreyschek, Wagner, St. Saens, Leuger and Hevold. Miss Cora Gladys Horlocker, contralto, sang an air from St. Saens' "Samson and Delilah," and Miss Leontine Gaertner played, as a cello solo, "Souvenir de Spa," by Salviati, in good style.

1200 HEAR THE BAND.

Usual Big Crowd Turns Out for Sousa's Concert.

The concert by Sousa's band in City Hall Thursday night was attended by about 1200 people, including many from out of town. It was, of course, a fine concert, and there was no lack of applause. In fact, there was rather too much applause—everything was encoored, so that the program was long drawn out with responses.

Of the full band's performances, the march from Sousa's own opera of El Capitan seemed to please most. Toward the close of the program, the band played Andrews's Pride of the Navy march, which, as always, was received with much applause. The soloists were all highly successful. Arthur Pryor's trombone solo was considered by many musicians present to be almost a phenomenal performance, and the same may be said of the fluegelhorn solo by Franz Hell.

The audience became very enthusiastic over the singing of Mrs. Elizabeth Northrop. This lady has a natural soprano voice, round and sweet in tone, great power, and she has the skill, the confidence and the artistic expression that come from long schooling under a great teacher. She sang the Shadow Song, by Meyerbeer, and in response to a recall, Comin' Thro' the Rye.

Not less cordial was the reception to Miss Martina Johnstone, violinist, whose playing compares well with any ever heard here.

SOUSA'S CONCERT.

BAND AND SOLOISTS PLEASED A LARGE AUDIENCE AT MUSIC HALL LAST NIGHT.

Clever Sousa waved his magic wand and filled big Music Hall with the sound of music last night. A delightful programme was given, band and soloists being up to their usual high standard.

The first on the programme was a new overture, "The Promised Bride," by Ponchielli. Then came Liszt's "First Hungarian Rhapsody." Signor Simone Mantia gave an euphonium solo which received applause.

Then by request the band played "Songs of Grace and Glory" in the place of "The Last Days of Pompeii." After the trombone section had rendered "The Benediction of the Poignards," from "Les Huguenots," Mrs. Elizabeth Northrop, soprano, sang the aria from "Lucia." Tremendous applause followed this effort and she had to respond to two encores before she was finally allowed to retire. The march, "The Stars and Stripes Forever," took well. Miss Martina Johnstone was called upon for an encore after she had given a fantasia from "Carmen" on the violin. The evening's programme was concluded with the introduction to the third act of "Lohengrin."

SOUSA'S CONCERT.

Last Evening's Programme Was Admirably Rendered.

There was a regular Sousa audience at the Academy of Music last evening, when the famous March King gave the last of three concerts, all of which have been immensely successful. This audience was more than liberal with its applause, and enthusiasm and the popular composer and bandmaster was equally as liberal with encores. The regularly announced programme consisted of the selections, but the oft-repeated encores made the number of selections actually played almost twice as great.

The programme as presented was an enjoyable one and capably rendered. A feature of it was a charming fluegelhorn solo, "Alla Stella Condanna," by Franz Hell. The rendition was skillful to a degree, the artist ably bringing out all the points in Roland's marvellously pretty composition. The trombone playing of Messrs. Pryor, Williams and Lyons in the Grand Solo, "Benediction of the Poignards" (Meyerbeer), was exquisite and called forth loud applause. Mrs. Elizabeth Northrop sang acceptably, "Nymphs and Fawns," and Miss Martina Johnstone, a very capable violinist, gave De Beriot's Seventh Concerto. "El Capitan" was the only one of the Sousa marches on the programme, but the able composer was forced to appear again and again to the enthusiastic recalls, and he generously responded with all the well-known numbers, of which, apparently, the people are tired. All were received with the same enthusiasm, the audience forcibly demonstrating the oft-repeated assertion that Philadelphia is literally a Sousa town.

THE LAST ONE.

Sousa's Band, Closed the Season at the Opera House Last Night.

Sousa's band, on a triumphal tour of the United States, numbering 50 people, under the leadership of the "March King," John Philip Sousa, for 14 years leader of the Marine band at Washington, rendered an excellent program to a large and well pleased audience at the Eleventh avenue opera house last night.

After "El Capitan" the band rendered, by request, Mr. Sousa's latest success, the greatest march of his production, "The Stars and Stripes Forever," which brought down the house and was repeated.

The audience was a very large one, made up of the elite of this city, Holidaysburg, Tyrore and the county in general.

SOUSA'S BAND AT COURT SQUARE

A Large Audience Listens to the Marches of the Popular Composer—A Variety of Solo Performances.

It was tedious waiting for Sousa and his band to begin their concert at Court Square theater last night, for it was 20 minutes before the curtain rose, but every one waited patiently, and the concert proved worth waiting for. There is no more popular or famous musician in the country than John Philip Sousa, and there is no remote corner where the name and the tune of his "Washington Post" and other favorite marches have not spread. His band is a capital one, about as good as there is to be found, yet it is largely the personality of its conductor that gives it its extraordinary success. People like to hear the Sousa marches and like to see their creator conduct them. They like to feel the irresistible Sousa rhythm and watch the energetic dumbbell drill of the leader. The band holds quite as high a place in the esteem of the public as Gilmore's organization ever did, and the artistic effects are better. Victor Herbert and his men are now the only rivals of Sousa's band. Each has its points of superiority, but both are so good one has to listen very closely to notice any difference.

The program last night was well selected to show off the powers of the band. Mr. Sousa has always been anxious to raise the standard of band music as high as possible, and if he has sometimes gone a little too far into the field of the orchestra, and tried for effects that only strings can give, the shortening is excusable. The Vorspiel to "Lohengrin" might have been effective if it had never been heard for orchestra, but it is of course out of the question to reproduce the ethereal harmonies of the divinely highest range, and the flutes, carefully as they were managed, were but a lame substitute. The Loutner "Grand Festival" overture, on the other hand, was well within the province of a military band, and the melodies that would naturally fall to the violins were effectively taken by the clarinets.

There was only one Sousa number on the printed program, but every one knows that the chief part of a Sousa concert lies in the encore numbers. The ball was started with the very first number, which was followed by two encores, a selection from "El Capitan" being the first of a long string of Sousa selections, of which the audience seemed unable to get enough.

The solo work was of good quality. Franz Hell gave a musical and sympathetic performance of "Werner's Farewell" by Nessler, on the fluegelhorn, an instrument whose quality which fits it better than most brass instruments for solo playing. Arthur Pryor displayed his singular virtuosity on the trombone in some variations on "Annie Laurie," composed by himself. The soprano was Mrs. Elizabeth Northrop, who sang the "Shadow Song" from Meyerbeer, in a manner which won her an encore. Miss Martina Johnstone has played here before and is a violinist of ability. Her technique is ample and her tone of good quality, though not large. She played a familiar "Ballade et Polonaise," by Vieuxtemps. The audience was large and in a most appreciative frame of mind.

MUSICAL.

Sousa's Band at the Academy of Music.

Mr. Sousa, at the Academy of Music last evening, gave the first of his usual series of three concerts, the second occurring this afternoon and the third this evening. As is invariably the case with regard to a Sousa concert, the large house had every seat in orchestra and circle occupied, while hundreds thronged all three galleries.

The concert was marked by the features to which Mr. Sousa has accustomed his audiences, imposing success with all pieces adapted to wind instruments, and success more or less qualified with those originally composed for string and wood orchestration. The facility of attempting to adequately suffice in tendering some compositions without the aid of strings, and the magnificent manner in which brass and wood lend themselves without reserve to the expression of martial strains, were very clearly evidenced in the two divisions of the eight numbers on last evening's programme. The first portion was Mascagni's "Siciliana," and really pleasing results were attained by reason of the delicate art of the Sousa musicians; yet, however perfect in their way these musicians might be and however beautiful their music, the listener was more and more convinced that of pain, in which the whole composition is pitched, could only be effectively expressed by the fine, clear note of the violin. The second portion of the number was Sousa's own "El Capitan"; it went like a house afire, and when, upon the encore, the violins came to the fluegelhorn and flared, one realized that here was good music well played—the character different from Mascagni's, but the composition having its own peculiar merits, and the rendition well adapted to its needs. One composition that was new, "La Sesta de la Sonoria," by Fumi, was performed; and the band gave for the first time here the overture to Ponchielli's "Promised Bride." Both these numbers were appreciatively received. Senior Fumi's Scherzo being marked with much attractive melody. The soloists were Mrs. Elizabeth Northrop, Miss Martina Johnstone, Mr. Arthur Pryor, and Signor Simone Mantia, and they were worthy of the excellent organization with which they appear.

THE SOUSA CONCERT.

Plenty of Music Enjoyed by a Large Audience.

"Sousa and His Band" appeared before a larger audience in Foot Guard Hall last evening than has ever greeted the combination in this city before. There was abundant music, the ten numbers of the program, serving as a nucleus for a succession of marches, minuets, waltzes, and popular musical sketches that kept the audience in the best of musical humor, and it got what it wanted for the merest asking. Generosity with encores is one of John Philip Sousa's good natured failings. The program itself had but one of the Sousa marches, "El Capitan" which was played with a tremendous "go" and volume, but half a dozen others were thrown in, including the old favorite "Liberty Bell," which was welcomed with rounds of applause. The other program numbers presented a variety of compositions some of them most difficult for wind instruments alone, but they were attacked with much success. Wagner's "Prelude to Lohengrin," Rubenstein's "Valse Caprice," and Mascagni's "Introduction and Siciliana" from "Cavalleria Rusticana" were of this class, seeming to demand strings, but the band under Sousa's baton gave them exquisite shading and expression. Two new compositions, a fanciful treatment of a Spanish theme, "La Sesta de la Sonoria," by Fumi, and a melodious matin song, "The Robin and Wren," by Kling, had airy and delicate movements that were simply charming. The soloists were Arthur Pryor, trombone, who played his "Annie Laurie" variations, Herr Franz Hell, who played the ballad "Werner's Farewell" by Nessler on the fluegelhorn with much sweetness and beauty of expression, the instrument having an unusually smooth tone for a brass horn. Mrs. Elizabeth Northrop sang "The Shadow Song," from "Dinorah" and Miss Martina Johnstone played a polonaise by Vieuxtemps on the violin, showing a delicate touch of the bow and much expression.

also new to this city, won an encore from the audience. Her technique is brilliant and her tone pure and sympathetic. Sousa is adding many friends to those he made while with us last February, and these will doubtless turn out in full force at the matinee and evening performance today.

Sousa will give a matinee concert at 2 o'clock this afternoon, and close his engagement with a grand concert this evening, the programme being changed at each concert.

SOUSA IS A RICH MAN.

Gets Over \$30,000 a Year Royalty on His Productions.

John Philip Sousa enjoys the distinction of being the most talked-of and written about in the musical world today. Sousa and his musical productions have become a fad, and wherever he and his famous band appears, he is sure to meet with a most cordial welcome. Mr. Sousa arrived in the city at an early hour yesterday morning, and he had hardly been seated in his comfortable quarters at the Port-

THE MARCH KING AND HIS BAND

John Philip Sousa and His Peerless Organization Plays Before a Large Audience.

John Philip Sousa, the popular composer and the peerless bandmaster, with his band, was at the Grand last night. Of all weeks, this the worst for amusements and of all the days in the week yesterday, Good Friday, was the worst. But in spite of that, Sousa drew a very good audience to the Grand, and a highly pleased audience it was. Sousa is popular here, not only because he heads the best band in America and composes two steps that make us dance if there is any dance in us, but because of his personality which is most pleasing and his modesty and good nature, to which there seems to be no limit. Sousa doesn't put on any airs. He doesn't pose. He doesn't flatter the audience to admire him. He just stands on his little platform and gives them music to admire. In leading he doesn't go into spasms. He doesn't saw the air or turn himself inside out or up-side down, as some leaders, presumably great, do. In fact he doesn't do anything which would divert the attention of the audience from the band. While it is playing, Sousa is a component part of it and you forget all about him if you are a lover of good music. It is only when it is all over and you come to think of it that you realize what musical genius, what brilliant leadership is required to train a band like that and make it in less than four years the foremost in the country. Like the man of sense that he is, he lets his work speak for itself. He resists the temptation to pose, which mars the work of so many artists, and we like him the more for that. Then his good nature seems to be most natural. There is no stand-offishness about Sousa. He is just as prompt in acknowledging encores as though the s. r. o. sign were on the outer walls. That's another reason why we like Sousa. He gives us all the music we want and seems to enjoy giving it. That alone has a great effect on an audience. With such a leader before it, it would be prone to overlook many a fault. But there are no faults in Sousa's band—at least none that are apparent to either the eye or the ear.

Last night's audience, if not quite so large as on his previous visits here, was just as enthusiastic. Every number was followed by an encore and the leader responded promptly every time. The program, one of the best he has ever given here, was as follows:

Overture, "Grand Festival"Loutner
Prelude to "Lohengrin"Wagner
Fluegelhorn solo, "Werner's Farewell"Nessler
Caprice, "Robin and Wren" (new)Kling
Trombone solo, "Annie Laurie"Pryor
Arthur Pryor.
a. Scherzo and Habanera—"La Sesta de la Sonoria" (new)Fumi
b. Valse CapriceRubenstein
Soprano solo, "Shadow Song"Meyerbeer
Elizabeth Northrop.
a. Introduction and SicilianaCavalleria
RusticanaMascagni
b. March, "El Capitan"Sousa
Violin solo, "Ballade et Polonaise"Vieuxtemps

Martina Johnstone.
Entr' Acte, "The Cricket on the Hearth" (new)Goldmark
Of the soloists it may be said that Franz Hell on the fluegelhorn and Arthur Pryor on the trombone displayed exceptional skill upon their respective instruments. The latter especially pleased with variations of "Annie Laurie" and was compelled to respond to an encore. He is the foremost trombone player of the country and plays the instrument like a cornet. The soprano soloist, Elizabeth Northrop, sang the "Shadow Song" acceptably, but her voice lacks color and is a little harsh in the upper tones. Martina Johnstone's work on the violin won great favor from the audience. She played with grace and expression, though her execution lacks confidence at times—but that may be because we heard Gregorovitch the other night. But both the singer and the violinist were recalled and seemed to satisfy the critics.

It is hardly possible to say anything about the work of Sousa's band that the public does not already know. Both the band and the leader are familiar to all who love good music. But Mr. Sousa has distinguished himself in other roles than that of bandmaster. He had some very fine orchestras not so many years ago, and at the age of 16 was a violin soloist. The son of a Spanish father and a German mother, he nevertheless denies that heredity had anything to do with his success and holds that America is capable of producing as fine musicians as any other country in the world if it gets the chance. We all know Sousa's marches. To say they are popular is not to say all. They are not only played and whistled and hummed by every one who can carry a tune, but they cannot be played or whistled to death. Twenty years hence they will be just as popular as they now are, for they have intrinsic musical merit behind their catchiness. His opera "El Capitan," the best that De Wolfe Hopper ever sang in, is still making lots of money. It was heard here this season and greatly enjoyed. It will be just as pleasing the next season and the next, unless Sousa writes another and a better one, and that's just what he threatens to do. In fact he's at work now on two, one of them for Hopper. He says they'll be better than "El Capitan," for he can't afford to crawl. And very few that know John Philip Sousa will doubt him.

By request Sousa and the band played two selections by local composers, a pretty arrangement by Mr. Lewis and Professor Alexander's latest, "Black Diamond March." Both were well received. Professor Alexander's composition shows fine instrumentation and is considered superior to his "Upstree."

SOUSA'S BAND CONCERT.

A Fine Musical Entertainment That Was Highly Appreciated.

It was to be expected the people would turn out to welcome John Philip Sousa and his superb band, but such a large audience as that at the Alvin last night was not looked for. Of course the entertainment was first class, but somehow or other this clever bandmaster manages to more than please his patrons. He seems to know just what each one wants to hear and gives it because they want it. He also has a lot of choice bits tucked away where they will be handy as encores if any are needed, and they always are. A great many think these the best part of the program.

The concert last night was one of Sousa's best. Certainly the band was never in better form, and the program could hardly have been better considering the selections given as encores. He has been fortunate in his choice of a soprano soloist, for Mrs. Elizabeth Northrop is a charming singer. Miss Martina Johnston, the violin soloist, played right into the good graces of everybody, notwithstanding the fact that a good many people have no use for "female fiddlers." She is all right; and so are the other instrumental soloists chosen from members of the band.

Choice performances are offered for this afternoon and evening, each of which will be largely attended, judging from the advance sale of tickets.

To announce the appearance of Sousa's Band is to ensure a large attendance at all times, and the audience which greeted the popular organization at Massey Hall last evening was no exception, the two galleries being filled, and a goodly crowd of music-lovers being down stairs also.

John Philip Sousa has a grand aggregation of musicians, most of whom are artists in the manipulation of their chosen instruments, and the control and influence which he brings to bear upon them is truly marvellous. The programme itself was chosen with an evident desire on the part of the conductor to show the individual capabilities and possibilities of different artists and instruments. Thus the work of the clarionets was in evidence in the opening number, the overture to Leutner's "Grand Festival"; the beauties of the flute were shown in the caprice "Robin and Wren" (Kling); the trombone was placed in its very best light by Mr. Arthur Pryor, who played an air varie on the theme of "The Last Rose of Summer," the variations being of the most exacting character, while his rendering of "The Palms" was worthy of all praise; the oboe, an instrument the tones of which are fraught with a wild and weird beauty that recalls the Alpine shepherd and the Tyrolean patriot among his native mountain fastnesses, was heard to great advantage in the Scherzo and Habanera from "La Siesta de la Senorita"; while the flugel-horn, as played by Herr Franz Hell, was in its soft and modulated, off-times powerful tones, suggestive of the extreme opposite to the talented player's somewhat Shavian surname, and, in fact, was quite a revelation to the audience. Its tones are much softer and sweeter than the cornet, and consequently more pleasing to the ear.

The band itself is larger even than when it was here before. There is a greater volume of tone throughout, the heavier passages being characterized by great breadth and power, while the delicate piano passages and general shading throughout were most admirable and the work of evident artists. The numbers given by the band which are worthy of special note were the Prelude to "Lohengrin," a florid and brilliant valse caprice by Rubenstein, the Introduction and Siciliana from "Cavalleria Rusticana" (a very beautiful thing), the march from Mr. Sousa's opera, "El Capitan," and the entire act music from Goldmark's new grand opera, "The Cuckoo on the Hearth." Of course encores were frequent and Mr. Sousa was more than generous in complying, among the numbers being many of his famous old marches—namely the "Directorate" "King Cotton," "Manhattan Beach," and also a brand new one, "The Stars and Stripes Forever."

The special artists accompanying the band on the present long tour are by far the best Mr. Sousa has had.

Mrs. Elizabeth Northrop has a pure and flexible soprano voice of great sweetness and power, its silvery ring being of a most delightful quality, and there being a carrying power that will fill any hall, no matter how large. Her opening number was Ardit's "Se Saram Rose," which Melba introduced to us. In fact the song was written for Melba, and although Mrs. Northrop did not put the same vivacity into the sprightly waltz song that either the former or even Lillian Bleuvelt did, still it was given with great sweetness and excellent execution, and called forth a warm encore. Mrs. Northrop responding with "Comin' Thro' the Rye," which she gave with great expression.

Miss Martina Johnston, the violinist, is, we understand, a graduate of the Royal Conservatory of Music, Stockholm, where she received the first prize from the hand of the King of Sweden himself. She is a very handsome woman and plays her instrument in a manner that is characterized by remarkable purity, breadth of tone, perfect technique, a wealth of feeling being put into her work, and her execution being most brilliant. Her programme number was Vieuxtemps' "Ballade et Polonaise," which was brilliantly and artistically played, and in response to an encore she played Thome's "Simple Aveu." However, excellently as she rendered this beautiful piece, and many times as it has been given Toronto, there is only one artist who has stirred the hearts of his audience to their very depths by its rendition, and that is Victor Herbert, through the medium of an instrument of which he is master—the cello.

AMUSEMENTS.

Grand Success of Sousa's Concert at the Armory.

The 3000 people that assembled in Armory hall last night to do Sousa honor were proof of the magic of his genius that levels all classes; for the audience was most democratic. Unlettered men hobnobbed with cultured musicians, and society bellees with high-school misses and white-haired grandmothers.

If there is any man in America today that thoroughly embodies the American idea of success, that man is John Philip Sousa. Back of this success stands the man that created it, with qualities of heart and brain that appeal instinctively to human nature at large rather than to American nature in particular; for Sousa has just returned to this continent flushed with the conquest of Europe, and this conquest he adds to such brilliant American victories as no other American band leader has ever been able to achieve.

Armory hall was as elaborately decorated last night as Mr. Sousa himself. Over 100 flags floated on the breeze (for, with all courtesy, Armory hall is a draughty place). Add to these gay bunting and the shields of the different companies, and the effect did credit to the good taste of Lieutenant Ralph Platt, who had charge of this work.

As for Mr. Sousa, his decorations befit the warm esteem of the people. There is the diamond-studded medal given him at Manhattan beach two years ago, when he broke the record there and made more money than had been made before by a band leader during 17 years. Other medals come from the St. Louis exposition, the midwinter fair at San Francisco, the musicians' 1. L. convention, Washington, St. Joseph, the Italian colony at St. Louis, the Mormon church of Ogden, besides five won by him in college, which he does not wear.

Sousa's band is an interesting study, embracing as it does 45 instruments, reed and brass—is comprised of various kinds, 3 flutes, 2 oboes, 2 bassoons, 3 saxophones, 4 cornets, 2 trumpets, 1 flugel-horn, 4 French horns, 3 trombones, 2 euphoniums, 3 basses, and the battery—the drums, cymbals, snail, triangle, etc., the "kitchen furniture," as it is called, because it is so far back. The men represent many nationalities—Germans and Italians being equally divided, with a sprinkling from every other branch of the Caucasian race.

Sousa shows a master hand in the making of programmes. Leutner's "Grand Festival" overture, Wagner's "Prelude to Lohengrin," and Kling's "Robin and Wren" caprice received two encores each; the last-named number is newly added to his programme, and contains a very effective bird-like duet between two piccolos. Liszt's "First Hungarian Rhapsody," with its "civilized gypsy music," and Goldmark's new extract music were not so heartily appreciated as other more popular selections, though rendered with the same matchless skill and precision, the same admirable breadth of style, the same vigor and fire of interpretation that marked all the work of the evening. The Lohengrin number—beginning with soft, long-drawn-out notes from the wood-wind, to which were gradually added a growing heaviness of tone from the brass, with dim mutterings from the drums and a final lapse into the low, long-sustained notes of the wood-wind—was as effective a piece of orchestral coloring as has perhaps ever been given in Portland.

Mr. Franz Hell's flugel-horn solo was greeted with a marked and wild enthusiasm as Sousa's own marches that were given for encore.

Miss Northrop, the soprano, is new to Portland audiences, though no stranger to Portland people in a social way. She has clear, sweet tones to her voice that made her at once a favorite, and brought her an encore.

Miss Johnston, the violinist, who is

SOUSA AND HIS BAND.

Gave Concert at the Boston Theatre—Benefit of Emergency Hospital.

With from one to three encores added for every one of the 10 numbers on his program last evening, John Philip Sousa, the march king, and his matchless band thrilled and delighted a large audience in Boston theatre. Classical selections were enthusiastically encored, as their careful and artistic rendition merited, but the tumultuous outbursts that greeted the first strains of "The Liberty Bell," "The Washington Post" and other Sousa marches warranted a suspicion that while classical selections might be appreciated, the audience wanted the marches, and the whole list, from A to Z, Sousa generously gave them.

He, too, afforded a treat in the excellent performances of his assisting soloists. The soprano, Elizabeth Northrop, with a most pleasing appearance, has a voice of rare purity and sweetness. Her "Shadow Song," by Meyerbeer, to the band accompaniment, was sung with fine artistic effect, while as an encore she gave "Comin' Thro' the Rye" with more than ordinary sweetness.

Arthur Pryor, the trombone soloist, has before this become a favorite with Boston audiences, and his appearance was the signal for a demonstration that apparently spurred him to his best, for never has he played in this city to better effect.

Martina Johnston showed herself to be, as report had heralded her, one of the most foremost soloists on the violin among womankind, and from her first appearance on the stage had found high favor with an audience already stirred up to a point of uncommon demonstrativeness.

Franz Hell, with the flugelhorn, completed the quartet of soloists for the evening, and in his two selections left little, if anything, for the most exacting to desire. Especially effective was his playing at the back of the stage, behind the scene, so to speak, in keeping perfect time in the accompaniment.

The concert last evening was for the benefit of the emergency hospital, and its many friends in this city were out in force. The house, as before stated, was well filled, and a more appreciative audience it would be hard to find anywhere.

also before a similar audience on their cards, desiring to congratulate the great leader on the great success of his present tour. Among the callers was Colonel Sumner and other officers of the First regiment, who met with a hearty reception from Sousa, who has a warm corner in his heart for the military.

In conversation yesterday, Mr. Sousa said:

"This is the best trip I have yet made; we have made more money, and the enthusiasm is far greater than ever before experienced. That means a good deal. The receipts in some places have been enormous. We left San Francisco last Sunday night at midnight, after giving an extra performance. The regular train left for Portland at 7:50, but we followed in a special and caught the regular at Redding. Our train was composed of two Pullmans, a baggage car and an engine, and during the run to overtake the overland train we just flew over the ground."

Speaking of his opera, "El Capitan," the score of which was composed by Professor Sousa and the words by Charles Cline, he said:

"It is now nearing its 400th performance, and seems as popular as ever. It was first presented in Boston last April, and has been running continuously ever since, excepting a short time last summer, when the company took a short rest. Next season I will have a new opera on the boards. It will be called 'The Bride-Elect,' and the scene will be laid on the island of Capri, in the gulf of Naples."

In addition to the revenue derived from the band concerts, Professor Sousa has other profitable sources of income. His royalties from his publishers amount now to about \$2,000 a year, being his share of the profits secured from the sale of his musical productions, a Chicago publishing firm having contracted with him for everything he may produce.

The expense incidental to a tour throughout the country, for an organization such as Sousa's band, are enormous, and from Omaha to the Pacific coast and return to St. Paul they will average \$1000 a day. In the East the expenses are lighter, which brings the general average down to about \$500 a day for the entire season.

SOUSA'S CONCERT.

As might be expected, there was a large and extremely enthusiastic audience at the Boston Theatre last evening to hear Sousa and his famous band. The concert was given for the benefit of the Emergency Hospital, and this fact also helped to swell the attendance. The programme was very well chosen, and covered a wide range that could not fail to please all tastes.

As is always the case in Sousa concerts, however, it is the encores that seem to best suit the house. After each number by the band one of Sousa's own compositions was given, and, as usual, the audience could not seem to have enough of those tuneful, slam-bang marches.

The band, as an organization, is fully up to the high standard which their leader has set in previous years, and it is really wonderful to find how well they play selections that one can only connect with an orchestra.

There were four soloists for the evening, and all of them were well received. Elizabeth Northrop sang Meyerbeer's "Shadow Song," very pleasingly, and gave "Comin' Thro' the Rye" as an encore. Martina Johnston gave two violin solos in a finished and tasteful manner that delighted her hearers; Franz Hell played "Werner's Farewell" on the flugelhorn, and as an encore gave the ever-popular "Don't Be Crossed." Arthur Pryor's exhibition of their band's slide trombone was certainly very wonderful.

Taken as a whole the concert was one of the most enjoyable that the great bandmaster has ever given in Boston, and an equally successful concert is already assured for next Sunday night, when he will again appear at the Boston Theatre.

SOUSA'S BAND AT BOSTON THEATRE.

Nothing could attest more emphatically the popularity of John Philip Sousa and his magnificent band than the great audience that assembled at the Boston Theatre last evening in the face of the decidedly inclement weather. The clientele of the famous bandmaster includes nearly everyone who loves simple or melodious music, and as he is a clever maker of programmes, he intuitively gauges the taste of his audience. Last evening's selections were no exception, and the auditors expressed their approval by hearty and long continued applause.

The popular conductor cheerfully responded to encores loudly demanded. Especially after the fifth number did the audience refuse to be satisfied until five different solos had been given. The soloists for the evening were: Signor Mantia, euphonium; Elizabeth Northrop, soprano; and Martina Johnston, violinist, but Mr. Sousa is happy in the fact that nearly all the members of the organization are soloists upon whom he is able to call at a moment's notice. The third of the series of concerts will be given next Sunday evening at this theatre for the benefit of the Emergency Hospital.

With not a seat to be bought at any price in Infantry hall last night, several hundred people standing and several hundred more disappointed because every ticket had been sold, who can question that the popularity of John Philip Sousa in Providence is not absolute and unassailable? If there is a place on the globe whose people are qualified to judge the qualities of music and determine its intrinsic value, it is this city, notwithstanding the fact that the public sometimes gives important musical events the "go by." Consequently when John Philip Sousa has the only band which can come here and draw any kind of a crowd, and his marches awaken enthusiasm such as no other compositions seem to arouse, it means that he is entrenched in public good will beyond all fear of opposition.

The audience which saluted him last night was great not only in size, but in make-up. It was a compliment to any purveyor of diversion that so magnificent an assemblage should, on a stormy, disagreeable evening, turn out to greet him and show to him that Sousa worship is something more than form or a fad. The famous leader and writer was received in a handsome fashion when he appeared, and throughout the performance plenty of evidence was furnished him that he was the irresistible magnet of the occasion.

The program presented was the finest from every point of view that a band has ever given in Infantry hall. The diversity of selections was admirable and in music of so varied a class the capabilities of the band were effectively set forth. Whether in the massive measures of Wagner, the fantastic flights of Debussy, the delicate, poetical beauty of Mascagni's notes or in the jolly melody of some well-known jig or song, it was the same thing—marvelous power of execution. Gilmore never had his band under such control. The astonishing in some instances. None within hearing could help indulging in a little speculation over the amount of work that must have been put into rehearsals, or the brilliant talent of the men who made up the force of players. It seemed, too, almost beyond the possible that such perfection in tone, such precision in touch and expression, such uniformity of attack and movement could be attained. "King" Sousa indeed deserves that high-sounding title. He is a king, unequalled though rivaled, in the pride and confidence of every patriotic lover of American genius and culture.

As to the performance in detail, there is not much to be said, for everything went so finely that the word splendid covers it all. There was one fact that stood out above all others, and it must have been a source of gratification to Mr. Sousa. It was in Providence that the opera "El Capitan" received one of the most cordial endorsements it has met anywhere. It was the inspiring march from "El Capitan" that woke up the throng last night as did no other number. The only regret expressed was that Mr. Sousa did not respond to the general wish and play it over half a dozen times. Could De Wolf Hopper have come forward just at that juncture of the affair and added that superb bass voice of his to the band's magnetic strains, the gathering's cup of delight would simply have run over, and it is hard to say what might have taken place. This affords a new opportunity for assuring Mr. Sousa that in the opinion of all not musical bigots or eccentrics, he has composed the most tuneful march that is now before the public, and has demonstrated a line of art from which a Sousa bandmaster expects to draw inspiration.

Mr. Sousa announced yesterday that he had under consideration several offers to take his band to Europe. Nothing will be decided until some time this summer.

Sousa's Band at the Rink.

The Princess Rink was well thronged by our citizens and visiting strangers last night to hear Sousa and his famous band, numbering upwards of forty first-class instrumentalists. All were delighted with the programme and its most spirited and enlivening performance. Mr. John Philip Sousa shows a splendid control over his musicians, who are swayed under his baton with magic precision. The programme contained ten numbers, admirably selected, to please a popular audience, and at the same time to exhibit with masterly fidelity works of the great masters of harmony. The "Grand Festival" overture, by Leutner, the prelude to "Lohengrin," by Wagner, and a new caprice, entitled "Robin and Wren," by King, were received with immense applause. The blithe warblings of the latter piece seemed to awaken all the birds in the neighborhood, whose surprised chirps floated in from the trees at the open windows. Herr Franz Hell won tremendous applause for his fluegelhorn solo, "Werner's Farewell," by Nessler, and Mr. Arthur Pryor's "Air Varié," for trombone, was also encored. Meyerbeer's familiar "Shadow Song" was given an artistic rendering by Mme. Elizabeth Northrup, whose clear soprano voice rang melodiously throughout the large auditorium. In response to a hearty encore she sang "Comin' Through the Rye." Miss Martina Johnstone gave a violin solo, "Ballade and Polonaise," by Vieuxtemps, also with capital effect, eliciting a rousing encore. In compliment to the day the band played a grand selection of Scotch, English and Irish airs in a manner to inspire the heartiest enthusiasm. The concert was a pronounced artistic success, and Sousa and his musicians won golden opinions from the audience.

SOUSA AND HIS BAND.

An Unprecedented Success Scored by the Popular March King at Music Hall.

The legal complications from which Sousa has happily emerged do not seem to have affected either his effectiveness or his drawing power. He and his unrivalled band appeared again last night at Music Hall. The crush was unprecedented. Standing room was at a premium and enthusiasm was universal.

Sousa had with him his stock of intoxicating marches and fetching poses, which have lost none of their attractiveness. The programme included several interesting novelties, which were played in the usual vigorous style. The programme, however, proved to be only the thread upon which was strung the series of encore pieces—the marches—which were loudly demanded. Two and three extra pieces were the rule, and the heartiness of the applause showed that the conductor had accurately gauged the popular taste.

The band was assisted by Mrs. Elizabeth Northrup, soprano, who sang "The Shadow Song," by Meyerbeer, and Miss Martina Johnstone, violinist, who gave as a programme number a "Hungarian Idyl," by Kell-Bela. Both artists have been heard before in Baltimore and repeated their successes of former occasions. The programme was as follows:

"The Promised Bride," Ponchielli; "Scherzo and Habanera," Pini; Euphonium solo, composed and played by Sig. Siomone Mantia; "Valse Caprice," Rubinstein; trombone solo, Arthur Pryor; "The Chariot Race," Sousa; "Shadow Song," Meyerbeer, sung by Mrs. Northrup; "Meditation," Mascagni; "El Capitan," Sousa; "Hungarian Idyl," Kell-Bela; introduction to third act of "Lohengrin," Wagner.

Mr. Sousa announced yesterday that he had under consideration several offers to take his band to Europe. Nothing will be decided until some time this summer.

SOUSA'S BAND.

The Victoria Rink Transformed—Sousa Charming as Ever.

Yesterday the Victoria Rink was transformed into a most inviting music auditorium. Beautifully festooned with multicolored flags and well filled with gaily dressed crowds all eager to hear the martial strains of Sousa's celebrated band.

Those who had already listened to this ideal band felt that it had gained if possible in finish, and those who heard it for the first time marvelled at the spontaneous response to the beat of the leader, the delicacy of shading, the precision in rhythm and the perfect ensemble.

But where can you find a band master like Sousa; so graceful, so electric! The selections were all given in excellent style, but it is the march that takes the audience captive. There is such rhythmic abandon in the swing; it is full of heroic inspiration. It is the march that has made Sousa famous. The soloists were all recalled. At the matinee concert, Mr. Arthur Pryor established himself a favorite on the trombone and Miss Northrup, whose voice is a well trained soprano, also won favor, responding with such old favorites as "Gin a body meet a body." Miss Johnstone displayed good technique and much artistic feeling in her violin solos.

The evening programme was of a higher class. The prelude to "Lohengrin," although never intended for a band, was well done, but the opening and closing bars are so much more exquisite on strings. Mr. Franz Hill in his horn solo made an excellent impression. The two lady soloists repeated their conquests of the afternoon. Mr. Mantia, in his euphonium solo, showed himself master of his instrument.

The bandmen are military looking fellows, well drilled and dignified. Sousa is such a master of detail. So the first of American bands has come and gone, and we bid them welcome back.

The Sousa Concerts.

Sousa and his band gave the first two of the announced four concerts at the Academy of Music yesterday afternoon and evening, and it indicates his popularity that two such audiences should assemble on a day when the counter-attractions were so many. At each concert the programme was long and varied, yet the audience, only seeing one of Sousa's own compositions named, demanded by continued applause what they wanted, which seemed to be perfectly clear to the leader, who began the strains of one of his famous marches. After that for every piece an encore was demanded, and "Manhattan Beach," "King Cotton," "The Directorate" and "El Capitan" were given as only Sousa and his band can give them, to the delight of everybody present. There were vocal solos by Elizabeth Northrup and violin solos by Martina Johnstone. The final concerts are to be given this afternoon and evening.

Frank Christianer, the manager of Sousa's band, was discharged from that position Sunday, and the press agent, Charles V. Strine, was appointed in his place. John Philip Sousa, the leader of the band, has objected to this, and unless the managers of the Blakeley estate, to which Mr. Sousa is under contract, procure a manager suitable to his requirements, he will not consider his contract binding, and will hereafter manage his band personally.

MUSIC IN THE AIR.

Grand Concert by the "March King's" Splendid Band.

A concert that will rank with the finest ever given here was that by Sousa's incomparable band at the opera house last night. Sousa was at his best. He had arranged an excellent program and his audience was more than enthusiastic. Every number on the program was encored and every encore met with a response.

The first number on the program was an overture by Leutner, magnificently rendered. A hearty encore brought out "The Directorate" march; as only Sousa can play it. A prelude to "Lohengrin" followed, and another encore brought forth the always new "King Cotton," which, doubly encored, brought that popular song "Ma Angelina." Herr Franz Hell then played on the fluegelhorn Werner's farewell, from "The Trumpeter," and received any amount of applause. A new caprice, "Robin and Wren," in which two picolos did remarkable work, was followed with the inevitable encore. Mr. Arthur Pryor, who is not a stranger here, rendered an exceedingly difficult trombone solo, and was encored. A religious fantasia of Sousa's was the next number, and it evoked much applause.

Mrs. Elizabeth Northrup, a soprano who has a delightful voice, sang Meyerbeer's shadow song and was heartily received, as was Miss Martina Johnstone, a pleasing violinist, who was with Mr. Sousa at his last appearance here.

After a selection from the "Cavalleria Rusticana," the band played "El Capitan" march. This brought such storms of applause that it was announced that Mr. Sousa would render his latest march, "The Stars and Stripes Forever." It was essentially a Sousa march, and the audience liked it so well that the band had to repeat it, and it is only a question of a few days when the boys on the street will whistle it as religiously as they do "Washington Post," "The Handicap" and the other works of Sousa "The March King."

SOUSA'S BAND CONCERT.

The Programme Included the Director's Latest March.

Last night was one of unusual interest to admirers of John Philip Sousa and his band, because the popular director's new march, "The Stars and Stripes Forever," was to be played for the first time. The Academy of Music was filled with an enthusiastic audience, who encored every selection on the programme, but with whom the new march was evidently the favorite. Though Mr. Sousa himself says little about the new piece, many members of his band consider it by far the best that he has ever written. There are three separate themes, suggesting the North, South and West, and the whole ends with a most inspiring fortissimo, in which every instrument is brought into prominence. The first of "Three Quotations" called "The King of France," and the "Ride of the Valkyries," from Wagner's "Die Walkure," were both well received.

Among the soloists of the evening none were accorded a warmer reception than Mr. Arthur W. Pryor, whose trombone solo, "The Palms," was enthusiastically applauded. Miss Zora Horlocker sang the recitation and aria from Bruch's "Arminius," in a manner which brought out her rich contralto voice to the best advantage, and as an encore gave "I Love and the World is Mine." Miss Lorraine Gaertner played excellently the cello solo, "Sairvals" "Souvenir de Spa."

"WASHINGTON POST MARCH"

The Selection of the Band That Led the Jubilee Procession, 1904.

The Queen's jubilee procession was practically in three sections as far as St. Paul's. The first to take up position was the colonial procession, formed on the embankment and marched via the mall, thence past the palace, where her majesty viewed it from a window, over the route to St. Paul's. The march began at 8:45, and the great cortege proved a welcome relief to the waiting multitude. The procession was headed by an advance party of the Royal Horse Guards. Then followed the band of the same corps playing the inspiring "Washington Post March." Close upon the band came a portion of the picturesque Northwest mounted police as escort to the First Colonial Premier, Hon. Wilfrid Laurier.

From the Brooklyn Standard-Union. It was noticed that the royal band played a Yankee march as the Queen left Buckingham Palace in the great jubilee parade, and the marchers found it very good music to march by. It was "The Washington Post March," and one of Sousa's. Evidently the British bandmaster knew what music "with a swing to it" was without having to be told by a Lieutenant of Marines.

SOUSA THE NONPARCEL

And His Band of Blowers Captivate the Town
— Such a Concert.

To attempt to do justice to Sousa and his band on paper, is a travesty. After listening to the concert given in City hall, Saturday afternoon, and hearing the programme there presented, such words as magnificent, superb, entrancing, fall short—far short.

It was a question for a while, as the auditors clamored for more, and yet more of Mr. Sousa's unparalleled marches, if, after all, it really wasn't too much for human nature to stand; too much for this earth—this material, mundane existence.

It was a rare treat to hear that band. There is no analyzing it. It is one, all in all, and when, with that matchless swing, "The Directorate" was given, with that atmosphere of the militia, gradually taking possession, a wonder it was that those who do dance, dance, and fly up and down the aisles. But, there is no picking a best to Sousa's marches. They are all excellent, and that's as far as we go.

"The Maine Capital March," by R. P. Chase of Belfast, dedicated to Augusta's 100th anniversary, was given through the courtesy of Mr. Sousa. It is a pretty air with lots of snap, and was warmly applauded. It will doubtless be heard here about the 9th of June.

The band plays in a unison of time and phrasing that is ideal. From the little piccolo, well called the "Imp" of the orchestra, and the clarinets, oboes and other wood winds, to the basest of the brasses, the band plays as one multiple instrument; and with one player—and he, Sousa. They all play in perfect unison, with neither break nor mar. It is great, and our only regret is that Sousa and his band can't be procured to give us concerts every evening in the square from now on until the first snow falls again.

The solos were all first-class. Mr. Arthur Pryor gave two selections on the trombone—one as an encore.

Mr. Hell played on the fluegelhorn with matchless expression, and was warmly encored.

Mrs. Elizabeth Northrop, the soprano, was sympathetic, with a beautiful voice, which is natural and graceful.

Her singing was given the warmest kind of applause, and she proved herself in the short time she was before the audience, one of the most popular sopranos that has appeared here for a long time.

Miss Martina Johnstone, the violin virtuoso, gave a delightful selection, and followed with a short encore that left the best impression.

Too bad, indeed, that they all couldn't have left behind some of that music. They did, indeed, in a way; and the marches of that day in May, will long linger, as an oasis of music upon a desert, by comparison.

Thursday evening I went to the Opera House to hear Sousa's Band. I guess the music they gave was all right. Anyhow, everybody applauded and seemed to like it. I don't know much about this high-falutin' music. One fellow came out in front of the band and commenced to play on a thing that looked like a tin coupling pin, only it was a heap longer and was hollow. He proceeded to shove the old handle out towards the audience, while with his mouth glued to one end he pumped wind into the machine. He rammed that handle out about a yard and then he hauled it back and swallowed it, I guess. He played notes away above the lines and then away below the lines, and then he threw out those little notes with stems on 'em, like a threshing machine shakes out chaff. Finally he struck up with Annie Rooney, or Annie Laurie, or some other girl, and I could keep up with him for awhile, but he got nervous again, and shook the old thing like a terrier would a rat. The programme had him scheduled as a trombone artist. I'd like to hear him play some nice hymns in his calmer moments, when he wouldn't jiggle the machine so much.

After he got through they played a piece marked "First Hungarian Rhapsody, by Liszt," on the programme. Say, the fellow who composed that must have had the delirium tremens. It is positively blood-curdling. It opens up something like a nightmare, just where the other fellow is sticking a knife into you and you try to get away and can't. You wake up and a cold, clammy sweat starts all over you. The chills play tag up and down your spinal column. Well, that's the way this piece opens. This fever and ague music is all made on the flutes and piccolos and things that look like big German pipes. After your marrow has been sufficiently congealed, you hear a noise emanate from the southeast corner of the bowels of one of those big horns that would make the hoarsest frog on the Peninsula turn green with envy. Then three or four fellows start a little thing in a high key in jig time and the burden of it seems to be "hurry up, hurry up, hurry up." Well, I should say they did hurry up! Every fellow in the band grabbed a blow hole and at it they went with all the vim of a "nigger" eating watermelon. And that's what they call a "rhapsody." I was glad when they finished it. I could not catch onto any tune in it, but a friend of mine on the other side of the house was applauding for dear life and he can't whistle "The Wind That Shook the Barley." I wonder why people do that? They go crazy over something that they don't know anything

SOUSA'S FINE PERFORMANCE.

Received a Flattering Reception at the Lyceum Last Evening.

If there ever existed in the minds of music lovers of this town a belief that when Bandmaster Gilmore died he left a vacancy that many men might rattle around in but none could fill it was dispelled long before the completion of the first number of the excellent program presented by John Philip Sousa and his band at the Lyceum last evening.

Mr. Sousa came to Elmira after an absence of five years. In that time his splendid organization has been built up until it is perhaps the most complete and representative band that America has ever heard. It is pleasant to know that Sousa is at the head of and responsible for it all. He is the same fascinating figure as of yore. His poetic hands were, as usual, encased in white gloves, and they described figures in the air graceful enough for a pattern in Venetian lace. He is by far the cleverest among modern or ancient conductors.

The soloists were Arthur Pryor, on the trombone, Franz Hell with the fluegel horn, Miss Martina Johnstone with the violin and Mrs. Elizabeth Northrop, soprano. They were received with warmth and accorded encores. Mr. Sousa's program of ten numbers was lengthened to twenty-four by the enthusiastic audience. Sousa smiled good-naturedly as the audience heaped the measure.

Sousa at The Opera House

Sousa's band, which long ago attained a world-wide reputation, appeared at the Grand last evening, and were accorded a hearty reception. The renditions were up to date, and the encores that followed the rendition of each number was proof sufficient that the entertainment was appreciated. The singing of Mrs. Northrop and the violin rendition by Miss Thompson, were decidedly clever and well merited the encores followed. Sousa's band will, always, earn a spot in the hearts of the Elmira people.

ENTERTAINMENTS.

Academy of Music—A Sousa Concert. There was a crowded house at the Academy of Music last evening to greet the return of Mr. Sousa and his band. The programme opened with "The Foremost Battle," by Macdowell, an overture in characteristic Italian style. Following came a schottische, "Hobokena from Fand's 'La Sirena de la Seneca.'" This exultantly dainty production, woven into which is a fascinating theme from Wagner's "Die Walkure," was given with fine expression. Signor Plebani performed very seductively some selections on the euphonium and Mr. Pryor's skillful playing of the trombone met with warm favor. Arthur Pryor's "The Captain," a composition of marvellous beauty, is so strongly suited to brasses, and wood-winds without the assistance of the strings, and it lacked in impressiveness. Mr. Sousa's symphonic poem, "The Chariot Race," secured its usual success. Extracts from Muscogee were given with fine feeling, and a Wagnerian introduction was likewise interpreted with care and appreciation. The hit of the evening was the "El Capitan" march, and Mr. Sousa's generous response to encores added to the programme nearly a dozen of his own compositions, all of which were meted out with enthusiasm. Mrs. Elizabeth Northrop sang acceptably the "Shadow Song" from "Dinorah" and "Comin' Thro' the Rye," and Miss Martina Johnstone, a very capable violinist, gave two Hungarian Rhapsodies. There will be Sousa concerts this afternoon and this evening at the Academy.

Sousa's Band.

An audience of goodly numbers left the Opera House last evening with the melody of Sousa's band still ringing in their ears—they had listened with close attention to a neatly arranged program played with the precision and faultless expression that has made the tone of this band such a distinguished one. In addition their applause was rewarded by the rendition of several marches already familiar but played this time under the leadership of the composer in a most stirring manner. The program also included "Morgensterns 'Shadow Song,' by Miss Northrop, soprano; and a Polonaise played by Miss Martina Johnstone, one of the most celebrated violinists of the day.

about. That night-mare music is all right, but I want it just about as often as I can afford to buy strawberries and cream at this season of the year. After awhile they got down to my speed and played "El Capitan." Wasn't that out of sight? I just wanted to hug Sousa, Edna Hopper and the whole business, when they played those soul-stirring, enthusiasm-arousing strains. And the "Star Spangled Banner!" The prettiest, the dearest, the grandest banner that ever floated to the breeze. Oh, when they played that inspiring air, I couldn't stand it, girls, I just couldn't, and I went out after a bottle of enthusiasm.

SOUSA'S TRIUMPHANT START

His season opened at the Academy of Music yesterday afternoon and last evening. Thousands of feet and fingers could hardly resist tapping with his famous marches, and dozens of requests were forwarded to the stage for the favorites, which the master of the band generously threw in. Thus he inaugurated a season which will cover 22,000 miles and will be a continued ovation.

The greatest numbers on the program of course were Liszt's "First Hungarian Rhapsody," part of "Lohengrin" wedding march. The soloists were Miss Martina Johnstone, violinist, who gave a "Hungarian Idyl" by Keler-Bela, and Elizabeth Northrop, soprano, who sang an aria from "Lucia."

In the evening there was a "standing audience." Every demand on the composer for his own works produced a greater outburst of enthusiasm and cheers mingled with the applause. The auditory nerves that needed it were appealed to in the strength of the eight big horns that came to the footlights. Miss Johnstone's violin, in contrast with the tone character of these, seemed ineffably sweet. Her playing was the perfection of sweetness and spirit, and the demand for robustness was met by the band. The Liszt Rhapsody was a magnificent demonstration of the power of the band in competition with the great orchestras for modulation and refinement, and competition with no rival on earth in point of heroic tone character. Following are his programs for this afternoon and evening:

SATURDAY AFTERNOON.

1. Overture—"A Thuringian Festival," Lassen
2. Suite—"In a Haunted Forest" (new), MacDowell
 - a. The Shepherd Boy's Song
 - b. The Ghosts
3. Themes from "El Capitan" (new), Sousa
4. a. Bell Chorus—"I Pagliacci," Leoncavallo
 - b. An East Indian Revellé, Christern
5. Night Scene—"Tristan and Isolde," Wagner
6. Soprano Solo—"Qui del Contrabandier" ("Carmen"), Bizet, Elizabeth Northrop
7. a. Intermezzo Americaine (new), Kretschmar
 - b. March—"The Directorate," Sousa
8. Violin Solo—"Fantasia," Capriccio, Vieuxtemps, Martina Johnstone
9. Ballet Suite—"Dance of the Hours," Panchielli
 - a. Night
 - b. Day

SATURDAY EVENING.

1. Overture—"Das Modell" (new), Suppe
2. Suite—"Three Questions," Sousa
 - a. "The King of France," with twenty thousand men, marched up the hill and then marched down again
 - b. "And I, too, was born in Arcadia"
 - c. "In Darkest Africa"
3. Flugelhorn Solo—"Werner's Farewell" (Trumpets of Sinking), Nessler, Franz Hell
4. Rhapsody Hungarian (new), Lalo
5. The Story of Prince Kalandar, Rimsky-Korsakow
6. Soprano Solo—"Mon coeur ne peut changer," Gounod, Elizabeth Northrop
7. a. Gavotte in the Ancient Style (new), Scambati
 - b. March—"King Cotton," Sousa
8. Violin Solo—"Carmen Fantasia," Hollman-Bizet, Martina Johnstone
9. Tone Picture—"The Emperor's Review," Ellenberg

The Southern Educational Association wound up its session yesterday in Mobile, Ala. State reformatories were favored.

SOUSA AND HIS BAND. 33

Marches and Melodies Last Night at the Hall—"A Black Sheep."

Sousa and his band delighted a crowded house last night at the Hall, with a splendid program and generous encores of Sousa music.

The soloists were Mrs. Elizabeth Northrop, soprano, and Miss Martina Johnstone, violinist. Herr Franz Hell, who played the fluegelhorn, and Mr. Arthur Pryor, trombonist, Miss Northrop was in excellent voice, and sang Ardit's "Le Sarau Rose" with a brightness that evoked enthusiastic encore. Miss Johnstone drew a dainty bow in the Vieuxtemps "Ballade et Polonaise." Herr Franz Hell's "Werner's Farewell" was sonorous and sweet in its echoes from far distance, and Mr. Pryor handled his unwieldy trombone with an art that brought forth splendid harmonies. Each of the soloists was encored and every number of the band, so that good-natured Sousa actually doubled his original program for the entertainment of an appreciative audience.

Sousa's music has a contagious military swing and debonaire gaiety in it that catches the popular fancy, and the encores to the regular would-be classical program (which included Wagner, Rubenstein, Mascagni and Vieuxtemps, besides a new "Scherzo and Habanera" by Rumi, a new "Caprice" by Kling, and "The Cricket on the Hearth" by Goldmark) were such Sousa popularities as the "Directoire," "King Cotton," etc., that were applauded to the echo. Albany has heard Sousa before, but it never tires of hearing him again, and the next time after.

Seen and Heard in Many Places

The only American who has ever conducted the official band of the American people!

This distinction was enjoyed by Sousa during his tenure of office as director of the United States Marine Band. Before and since the Sousa regime in Washington, foreigners had and have represented as leaders the government musical organization. Every President inaugurated since the existence of the Marine Band—the one and only musical body subsidized by the Congress—except Garfield, Cleveland and Harrison, have been ushered into office with the assistance of the American band under foreign leadership. With the honor of being the only American-born citizen that has ever led the government's musical forces to his credit, Sousa's career as arbitrator of his own organization, director of his own men and representative composer of the American people, virtually promised well when he left the Marine Corps and launched his unrivaled band upon the uncertain torrent of public favor.

It took nerve, determination and vigor to make this move. Sousa had them all. The unparalleled success of the "March King" and his men, the tremendous vogue of the Sousa music, the brilliant triumph of his comic opera, "El Capitan," and, better than all, the emphatic and unqualified recognition of this man of magnetism by music-lovers from one end of the country to the other, proves that we know what we want and that music by our own writers—real music—is as sweet to our ears as melodies from foreign shores.

There is a particular interest attached to Sousa's Philadelphia visits. Some of the brightest incidents of his early musical career are inseparable from this city. Perhaps the strongest inspirations came from a Normal School girl; the daughter of an old Philadelphia family, who was asked to become Mrs. Sousa while the talented young violinist-composer was living in the Quaker City. She accepted. So Philadelphia has sort of proprietary interest in the "March King." Sousa was born in Washington about forty-one years ago. It may be that fate destined him to become leader of the famous band of the American people and opened to him the gateway of his famous career, though there was a poetic justice in having him born at the abiding seat of its government. Be that as it may, he there first opened his eyes and grew up in the atmosphere of Washington. He was a school-boy there, and one of the marches that brought him early fame—"The High School Cadets"—was written in honor of the institution he was a member of. As for the cadets, Sousa was one of them, and counted a good one, too. He came to Philadelphia in 1876, the year of the nation's celebration of the century of its independence, to become a first violin in the big orchestra which the famous Offenbach, king of opéra bouffe, was leading here during the Centennial. Sousa liked Philadelphia. Apparently the feeling was returned and Philadelphia liked Sousa, for, when Offenbach departed, Sousa still remained. The next season he was playing first violin under the baton of Simon Hassler. This veteran conductor says Sousa was always a wonder. During the "Piaflore" epidemic, with its attendant diseases, which included the organizing of amateur companies to present and mutilate Gilbert and Sullivan's masterwork through the country, Sousa was engaged to pilot the musical ship that sailed out of this town under the title of "Gorman's Original Church Choir Piaflore Company." This company was made up of pretty Philadelphia girls and Philadelphia lads. It was while directing this company that Sousa met and fell in love with the Normal School girl above mentioned. It was also in Philadelphia that Colonel John A. McCaul, the most forceful presenter of comic opera in America, produced, eleven years ago, Sousa's early comic opera, "Desiree," the first comic opera DeWolf Hopper ever appeared in. Time brings retribution, for, while Hopper in Sousa's "Desiree" was not a brilliant success, Hopper eleven years after in Sousa's "El Capitan," scored the biggest hit of his life, and Sousa is hailed the representative composer of American comic opera, as well as the undisputed ruler in the stirring realms of march music.

There has never been much argument between Sousa and Hopper over "Desiree" or its success. One did say to the other upon one occasion that his music was not what it ought to have been. But when the other replied that indifferent acting and bad singing often spoiled very good operas, they called it even, shared the blame in equal parts and concluded that the future would bring their revenge. And it has. After leaving Philadelphia, Sousa went on the "road" and conducted a company in musical comedy, that was playing something he had written. That was about '80. Sousa was in Kansas City with Mackay and the musical comedy, when he received a telegram from Colonel McCawley, commandant of the Marine Corps, offering him the post of leader of the Marine Band. This was a peculiar

SOUSA'S TWO CONCERTS.

Sousa, king of conductors, peer of American comic opera composers and undisputed ruler in the stirring realm of march music, is now travelling triumphantly on his tenth concert tour, and with his superb band and fine soloists will give two concerts in this city at the Opera House, Friday afternoon and night. Sousa's musical conquests are a credit to the American spirit of pluck and progressiveness. He began life unknown. He owes his success to his



SOUSA.

own talent and his merit. He numbers more admirers than any man before the public, and makes more money out of his writings than any composer in the world. If music lovers did not attend to Sousa's or buy his compositions he would not be earning a fortune every year. The fact that they do shows that they admire this magnetic man and love the offspring of his original musical ideas. The Sousa music is American music. It throbs with the spirit of American life. It echoes the memories of American struggles. It thrills the martial ear and sets the feet of a million tapping to the time of its rhythm. The people who have been swailing the typical American composer have found their ideal in Sousa. He has obtained in the past four years a vogue and clientele in the United States which is well nigh astonishing. The reason is plain. Every promise made in the name of and for Sousa has been fulfilled to the letter. The people know him.

Sousa's assisting artists have invariably upheld the status of the band and its leader. On the present tour they will prove to be acquisitions of beauty as well as talent. Elizabeth Northrop, the soprano, is a petite blonde of exquisite figure, and what is more to the point, is a singer of distinction. Her voice is a pure soprano, telling in timbre, facile in execution and true in pitch. She sings with a genuine intelligence and true sentiment. Martina Johnstone, the violinist, forms one of the quartette of really superb woman soloists upon this most beautiful of all instruments, while Arthur Pryor, whose marvellous command of the solo possibilities of the trombone, and Franz Hell, Mr. Sousa's highly gifted fluegel-horn virtuoso, are both strong additions to the greatness of the organization.

offer in these days. The leadership of the nation's official band was thought to be beyond the reach of an American born musician. We had not reached the point in our musical career when we could trust ourselves to one of our own. When Sousa recovered from his surprise at the receipt of the offer he promptly accepted, bid the music comedy a farewell, and came to Washington, expectant, and with a misgiving or two in his mind as to the outcome.

The rest of Sousa's career is well known; how he brought the Marine Band to a position and standing it had never attained; how his marches began to be played, whistled and hummed from one end of the country to the other; how he was soon accepted enthusiastically as the nation's greatest conductor and march composer; and how within a brief year his brilliant "El Capitan" has been hailed as the genuine American comic opera, are matters of our musical history. Sousa's career shows that all the romance that has ever been printed is not to be found in books, and that a page or two of interesting reading may be inspired by a life in Philadelphia. Charles W. Strine, Sousa's business manager, himself a Philadelphia native, and a product of Quaker City newspaper offices, says that probably not a score of the thousands who will throng the big Academy of Music this afternoon and evening to listen to Sousa and his matchless men know that the early career of the "March King" was very largely mixed up with Philadelphia, and that his present tour of 21,000 miles is the most ambitious undertaking of its character on record.

MEGARGEE.

DAILY RECORD.

SOUSA'S CONCERTS.

Music Hall Crowded Saturday—Audiences Highly Pleased.

The readers of Saturday's papers saw an advertisement reading, "Sousa—admission fifty cents." Nothing whatever was said of the price of seats. It was significant. There were no seats. The cynic who "wouldn't go if tickets were sent him," who "didn't like band concerts under a roof," did go; yes, and he stood next to the wall in the upper gallery with just about room enough to open and close his eyes, and enjoyed it. More than that, he was blissfully content. Of that man Mr. Sousa can say, "He came, he heard, he conquered." And next year Mr. Sousa will be No. 1 for the choice of seats.

It had been thought that Saturday would prove an unfortunate date for this event, but it was not. From pit to dome, Music Hall was one mass of breathing humanity. With but one exception the boxes were filled. The centre of attraction before the concert began was the box occupied by Mrs. Fred A. Tolhurst and her guest, Mrs. John Philip Sousa. Mr. and Mrs. William Wiley were also occupants of the box. Mrs. Sousa is of striking appearance, short and almost girlish in form, with white hair that covers the ears and fastened low on head. Her gown of black and light blue was a dainty setting for her "style." In the box opposite was a group of "young men and maidens," the latter wearing great picture hats.

Of course, when Sousa entered interest's centre moved. How quick he is! The door slides, he crosses the stage, recognizes his enthusiastic audience, mounts the platform, waves the baton and they're off! Off into the realm of harmony and melody, carrying all before them, only to emerge when the last number is given. Through dreamy scenes where one wishes to hear with closed eyes; and then come strains that tell forth alertness and energy and affirm one's pulse as well. If there remained any who thought that Sousa and his band were only equal to a rendition of "popular music," a glance at the evening program would show him the error of his ways. There was but one selection that is "popular," in the term's narrow sense—Wagner, Rubenstein, Mascagni, Ardit, Leutner were the names that ring—and if Sousa can so interpret, never that even he will become, with the people, honor to him. The prelude to "Lohengrin" was grandly and the applause that proved that it was appreciated.

From start to finish, whether in selection from "Cavalleria Rusticana," Leutner's "Grand Festival," or Sisti de la Senlorita," with its Spanish sensuousness, each was a perfect picture.

In the solo work, Signor Martin's rendition of "Auld Lang Syne" was well liked that an extra number was given; and "Werner's Farewell," as played on the fluegelhorn by Franz Hell, was followed by "Dance of the Cross," on the same instrument.

The soprano solos of Mrs. Elizabeth Northrop were pleasing, the character of the quality of her voice being its attractiveness. Miss Martina Johnstone is an artist; one in whom a nervous display of timidity is an unknown quantity. Cool and self-possessed, she handles her instrument with a freedom and grace which control even her body. For each measure Miss Johnstone swayed as if in perfect accord with music and composer. The technical difficulties of "Hungarian Idyl" and "Ballade et Polonaise," were all surmounted. Descending from these heights the charming "Swansee River," was poetically rendered.

In his new works, "Rebe" and "Whirlwind" march, F. A. Tolhurst has taken a long stride toward the front line of composers. The minuet, "Dobert" is graceful, dainty and quaint, calling mind pictures of powdered hair, brocaded gowns, and buckled knees, as its measures are played. The "Wind" is a succession of little gusts, big gusts and combinations of both when played with vim and gusto, it was, the effect can be imagined. Tolhurst is to be congratulated on efforts.

And for encores, what should be given but the immortal marches? "King Cotton," "Liberty Bell," "Manhattan" and the newer "El Capitan," still hold their places in the tastes of the people. And if, in some of these, the front row people felt like an enemy being cannonaded at close range, and could almost see into the brazen throats, the back row folks voted it "immense."

So, it was a great success—a success for Sousa, a success for his local manager, a success for the public. And with wishes for unlimited success for both band and leader as they continue their world-wide tour, we settle down to be startled into activity next night by "Announcement extraordinary: Sousa! 1898!"

SOUSA, THE SUPERB, AND BAND

There Was a Large Attendance in the Lyceum Yesterday at the Musical Matinee.

For the perfection of concerted music take a military band every time. There has been nothing heard equal to the magnificent concert which John Philip Sousa and his unequalled band rendered in the Lyceum, yesterday afternoon, to an audience which filled the theatre with an assemblage composed of the music lovers and fashion and culture of the town. It was a most flattering tribute to the organization that it drew forth such an assembly, but really it was to the credit of New London that it gave such generous recognition to the band which, since the departure of the great Gilmore from the field, is absolutely without a peer in any country.

When the curtain went up and the men were disclosed and the erect, light figure of the famous band master and conductor came forward, he was received with a hearty applause which must have stimulated him and his. The opening number, "The Grand Festival" from Leutner was finely rendered, the perfect time and the marvelous blending of the instruments giving an effect that made the hearers draw a deep sigh of satisfaction. The prelude from Lohengrin, so peculiarly adapted to the capacity of a brass band, was exquisitely interpreted and to the storm of applause Mr. Sousa most generously responded with selections whose magnificent life and superb harmony fairly made one thrill. The grand "Liberty Bell" was rapturously applauded and he delighted all with another encore.

The beauty of Herr Franz Hell's fluegelhorn solo, "Werner's Farewell," was appreciated to such an extent that he had to respond to an encore. Indeed, the almost human tones of the fluegelhorn were so beautifully given and so thankfully received that there was danger of too much presumption on Herr Hell's kindness.

New and decidedly the gem of the whole exceptionally fine programme was the caprice, "Robin and Wren," This was beautiful. Arthur Pryor was heartily applauded for his masterly trombone solo and responded with variations on "Annie Laurie." He was the finest trombone player ever heard here.

Two numbers, the first a scherso and Habanera, new, by Funi and the second Rubenstein's "Valse Caprice," showed the magnificent power of the band. It was most beautifully rendered and the storm of applause came from the very hearts of the hearers.

Mrs. Elizabeth Northrop very pleasing in face and figure, now made her appearance and gave the trying "Shadow Song" of Meyerbeer in the original with great effect, her voice being remarkably sweet, and the pianist accompaniment being simply superb. She gave a little song for encore.

Then the selection from "Cavalleria Rusticana" brought down the house again and the grand sweep of harmony, the unequalled swing and beauty of the Sousa march "El Capitan," was acknowledged with such welcome that the conductor had to give another selection.

A very graceful and modest in Sousa to give only one of his own compositions on the programme proper but certainly his hearers would demand more.

Miss Martina Johnstone is a very fine looking woman and her abilities as a violinist are evident as soon as she sweeps her bow across the strings. She was exceedingly good and encoered.

The "Cricket on the Hearth" brought the least of harmony to a close all too soon. It was a thoroughly fine performance, something that will be remembered and if Sousa comes this way again the Lyceum won't be able to hold his admirers.

The band played and Sousa acted, and everyone was pleased at the California Thursday night. There was new music and old, old gestures and new, and I even thought I detected a new medal or two on John Philip's plethoric bosom and some new strands in his dusky Aolian whisker. He is a great bandmaster, our sumptuous Sousa—even if he does play the Lohengrin prelude in rhythmic martial measure. Of course the classics are not always to be joked with, and the long-haired devotees of the beautiful, the wondrous and the pure naturally regard Sousa as a musical infidel. But there is a coarse vaudeville streak somewhere in me that answers to his humor. I think his phrasing is often the summit of wit, and in his own works the instrumentation runs in epigrams. I admire Sousa as an actor, and I admire him as a musician, and, as I have said before, and say again for the lack of better expression, those brave marches of his make soldiers of us all.

ASHTON STEVENS.

COMING ATTRACTIONS.

Sousa's First Concert at the Armory This Evening.

Success as emphatic and enduring as that which has rewarded Sousa, who will arrive in town this morning, and open his series of grand concerts in the Armory tonight, seldom falls to the lot of public men. To be the idol of a nation is an honor above kingship, and the ties that bind all music-loving America to this magnetic man are the closest ties of admiration and affection. The reward of popularity has but nerved Sousa to greater effort. The enthusiasm aroused by the playing of his superb instrumental corps, the ovations to Sousa himself, and the ringing welcomes accorded the entire organization, prove beyond argument that his greatest project—the present tour of 31,000 miles—is winning the stirring approbation it is entitled to.

His concerts have been looked forward to as the chief events that our musical season has. Reports of the surpassingly fine condition of the organization fill the Sousa clientele with impatient expectancy.

It would be difficult to imagine a more thoroughly balanced organization than Sousa's band. Each section is distinct in itself, yet responds in splendid unity to the baton. One never overpowers the other in volume. This shows the intelligence and art of the instrumentalists and the acute conception of the director. Sousa is most generous in the matter of encores. His good nature stands the severest tests.

His vocal soloist for concerts here is Elizabeth Northrop, a soprano with the advantage of a fine presence added to her gifts as a singer. Her voice itself is a pure organ of extensive register, capable of the most difficult coloratura, and

her intelligence as an artist is not the least of her possessions.

In Martina Johnstone, violinist, Mr. Sousa has one of the finest soloists of her sex. Splendid breadth and deep, sincere feeling are the most prominent of her characteristics, while her violin is a noble instrument, and obeys the magic of her touch like a living thing.

Arthur Pryor needs no word of praise. He stands the peer of any living trombone-player; while Franz Hell, the fluegelhorn soloist, is an artist whose work will speak eloquently for the talent which produces it.

The following will be the programme to be rendered this evening:

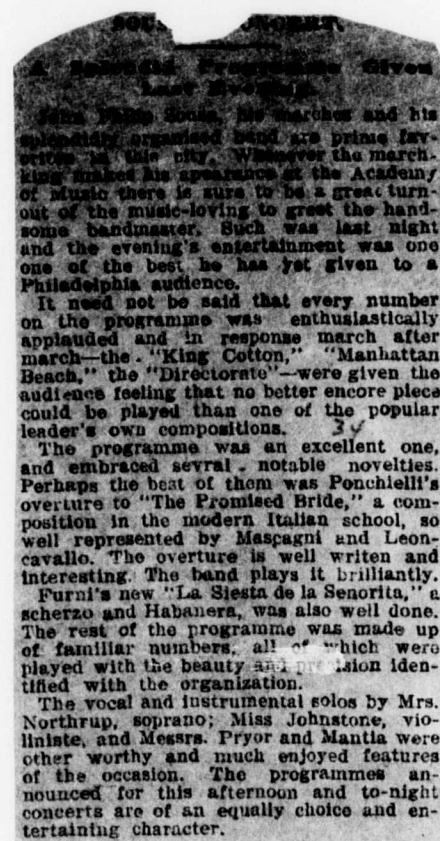
Overture—"Grand Festival".....Leutner
Prelude to "Lohengrin".....Wagner
Fluegelhorn solo—"Werner's Farewell".....Nessler
Franz Hell.

Caprice—"Robin and Wren" (new).....Kling
First Hungarian Rhapsody.....Liszt
Soprano solo—"Se Saran Rose".....Arditi

Elizabeth Northrop,
a Introduction and Sicilliana, "Cavalleria Rusticana".....Masagnt
March—"El Capitan".....Sousa

Violin solo—"Ballade et Polonaise".....Vieuxtemps
Martina Johnstone.

Entr'acte—"Cricket on the Hearth" (new).....Goldmark



Norman Dragonia
Ballade Dragonia
March 2nd 1894

DRAMATIC NOTICES.

It takes Sousa and his band to draw out a large audience. The crowd in the Hall last night was a mixed one and all seemed to enjoy the program. There is no need to indulge in any fulsome praise of Sousa or his great musical organization. Sousa is the same masterly leader and waves the baton as gracefully and as effectively as on previous visits. What selections pleased most last night? Sousa's marches, of course. They were played and then had to be repeated. Of course the more classical selections had their admirers, but it remained for the Sousa marches to arouse the audience to enthusiasm.

A touch of localism was given the concert by the playing of a composition known as "the Enid two-step," by William J. Brennan, of this city. From its reception it would seem that it will prove popular. It is bright and catchy, especially when played by Sousa's band.

Sousa's Great Performance.

Sousa "the peerless" and his magnificent band attracted to Harmanus Bleecker hall last evening the largest and most appreciative audience that has passed within its doors this season.

Two Albanians were honored last night by having their compositions played by Sousa's band. J. Austin Springer's "March King," dedicated to Sousa, was played as an encore. "Enid," composed by William J. Brennan, a young journalist of this city, was finely rendered and very well received.

Sousa delighted the assemblage by responding to all encores with the rendition of his own marches and a few other popular selections.

Miss Martina Johnstone, the violin soloist, received vociferous applause. She is one of the most capable and talented musicians heard here in some time.

There never was a more brilliant display of bonnets at a gathering in this town than that of yesterday at the Sousa band concert at Town hall. The hall was nearly filled and principally by ladies. It was a perfect day and the spring millinery was very gay in the brilliant hues of green, purple and red. The concert was very fine. There may be a certain "sameness" about all of Sousa's marches, as his critics declare, but one thing that is certain about them is their life and fetching qualities. There was a large attendance from out-of-town, many coming from Wareham, Bourne, and as far away as Falmouth and Barnstable below and from Bridgewater, Carver and surrounding towns.

Butte, March 8.—Owing to the failure of several companies and the cancellation of dates by other companies, the Murray opera house has remained closed a great part of the time lately, but there are several attractions coming that will more than make up for the waits. To-day the great Sousa and his famous band will give two concerts and that they will exceed last season's success there is not a remote doubt. The first concert will be given at 2 o'clock this afternoon and the other at 8:15 o'clock this evening. The concerts are a part of the regular series undertaken on the present tour of over 21,000 miles, a project more ambitious than



JOHN PHILIP SOUSA.

has ever been attempted by any musical organization. If promises are fulfilled, there will be an added interest in Sousa's music, an unrivaled performance by his men and a new attractiveness in the person of their matchless conductor.

The present tour, the 10th of this organization, is such a courageous undertaking that it was worthy of mention. It will cover a period of 169 consecutive days, during which 196 cities and towns will be visited, two hundred and eighty concerts given, the vast country of the United States traversed from ocean to ocean and from the Gulf to the St. Lawrence, including in its itinerary all the Sousa strongholds in Canada and the Maritime provinces. In point of time occupied, concerts given, extent of territory covered and distance overcome, it far surpasses any project ever attempted in the name of music. The nearest approach to it was the splendid record achieved by Sousa and his men in 1896, when they traveled 18,000 miles in five months and established a new standard of musical triumph.

Sousa is as much a master of the art of program making as he is of march composition. His concerts are models of good form and perfect taste in this respect. This is one of the potent reasons why the coming of Sousa is an event of the musical season that arouses great enthusiasm. He draws his admirers from all classes in whom the love of music finds lodgment. To the classical mind he is admired because he interprets in a masterly way and with fidelity of purpose the works of the masters. To the mind of the casual music lover, Sousa is an object of regard because he appeals to the general intelligence and to the popular mind. He is peerless because he plays the music of the people and his own magnetic marches, with a dash and spring that carry all before them. There is no need to enlarge on Sousa's fame and merits as a composer of military music. His position is as firm as the "Rock of Plymouth" and as each new inspiration flows from his pen and new beauties of melody and new combinations in tone color are revealed, the secret of brightness and life in music, is a secret no longer.

In his supporting artists Sousa has invariably taken just pride. They admirably maintain the standing of his instrumental corps. Whether it is design or good fortune, they have always been young women of fine presence, in the advantage of personality. In Mrs. Elizabeth Northrop, prima donna soprano, and Martina Johnstone, violinist, he has both beauty and talent. The former has a pure, rich voice of exquisite timbre, capable of the most beautiful coloratura singing; while Miss Johnstone is a virtuoso of unusual gifts. She is one of the really few superior violinists who represent the gentler sex. Arthur Pryor, whose trombone solos are familiar features of Sousa concerts, and Franz Hell, a flugel-horn soloist of great merit, also accompany the band on its present tour.



ELIZABETH NORTHROP

ever, one fails to find much from the general lines of "Fedora," "La Tosca," "The Bohemian Girl," and the others. The heroine, however, her soul seared with and her heart torn by contending emotions, is the central figure of all of them. Sometimes she is Russian, sometimes of other nationality. In "Spiritism" she is French, rich, beautiful and with unlimited capacity for wild passion. Her name is Simone. She is the wife of an old man whose life is devoted to occult philosophy and investigation of the unknown. The first act contains a good deal of common-place spiritualistic lore. It is observed, however, that Simone is intriguing with

SOUSA'S GREAT BAND

Anacondans Treated to Music That Is Real Music.

THE AUDIENCE ENCHANTED

When the Favorite Composition of the Celebrated Leader, "Washington Post," Was Played the House Trembled.

Under the spell of Sousa a large audience sat in Evans opera house last evening in rapt appreciation of the famous conductor and composer, and his company of musicians.

The band did not arrive in this city until 7 o'clock and the hour for beginning the concert was made 9 o'clock, so that the business men and clerks might be able to attend.

Just how many members this band contains is immaterial; there were as many players as could be seated on the stage in the hall, and they made such music as it seldom falls to the lot of an Anaconda audience to hear. The central figure was the great leader, Sousa, himself, who stood on a dais from which he commanded the eye of every performer and was the center of focus for every eye in his audience.

As the greatest living bandmaster, his position is undisputed; as the composer of the most popular music in America to-day, he stands without a peer, and his present undertaking—a transcontinental tour—is an enterprise that has never before been equaled or attempted by a similar organization. When his familiar figure emerged from the wings to take his position he was warmly welcomed. No need for anyone to introduce Sousa. Once seen he is never forgotten; his pictures are excellent likenesses, and he bears the characteristics of his music in his person; his motions are in march time, his bearing is that of a man under arms; he is himself confident of his power, and by his personal magnetism infuses into his musicians his idea, his spirit and conception of music; they have confidence in him, which an audience quickly learns to share, and yields to the full enjoyment of the hour in which Sousa is the captain.

It is like magic. The musicians are lost to sight and Sousa stands alone, waving, weaving that baton. It is as though, by some incantation, he had made a new grand, magnificent musical instrument from whose strings he evolves music at his will. One moment stately, sedate strains of Wagner please the ear; then comes, as an encore, a rollicking plantation melody. Perhaps one of those wild Hungarian rhapsodies has charmed the listener; then, ere he has ceased to hear its echoes, the wizard of the baton has every auditor tapping foot to the rhythmic measure of one of those stirring martial marches of his own composition.

It was for one of those that the audience last evening showed the greatest liking. They had enjoyed the overture and the Wagnerian selection, but when, at the conclusion of another, the well-known clarion of the "Washington Post" sounded, they picked it up and gave to the composer an ovation that was repeated at the close, and to which Sousa bowed his acknowledgments and treated with another number.

The first solo was by Herr Franz Hell, who played that popular selection in the Fatherland, "Werner's Farewell," from the opera "Der Trompeter von Sackingen," by Neessler. His instrument was the flugelhorn, and its clear, bell-like notes made it particularly adapted to the bugle's song of farewell to his love, Herr Franz was twice recalled.

Mrs. Elizabeth Northrop sang "Le Larru Rose," by Ardit, and she, too, was called back again, giving as an encore "Coming Thro' the Rye." Her voice has volume and rare sweetness and the audience would gladly have heard more from her.

Miss Martina Johnstone is a queen to that king of instruments, the violin. Few of the gentle sex can command it, but she does so, and makes captive her auditors.

The programme, extended as it was by the many encores, was all too short and it was reluctantly the gathering heard the closing notes of the concert. They had to say hail and farewell to Sousa in one short evening, though his music will linger in the hearing of every one till he comes again, a pleasing recollection. Hail and farewell to Sousa.

SOUSA AND HIS BAND.

The concert in the Exhibition building last evening by Sousa and his band attracted about twelve hundred people to that place. That is about this number attended the concert. The crowd which lined the road adjoining the building must have numbered several hundred more. The greater portion of those present were of course from Charlottetown, but the attendance from other sections of the province was very good indeed. They came by train, carriage and wheel, and all were delighted with what they saw and heard.

Mr. Sousa played an excellent programme. In the various numbers the time was splendid and the instrumentation all that the most captious critic would desire. Indeed the whole band seemed like one vast machine guided by the leader's baton. Every number was rapturously encored, in some instances two and three times. Sousa was very kind in permitting encores, and generally played some familiar air. Several of the selections rendered were compositions of the great leader himself. Perhaps the most taking of these was the grand religious fantasia, "Songs of Grace and Glory," which included the familiar airs Rock of Ages and Nearer My God to Thee. Indeed many of the encores speak of this as the gem of the evening. The closing selection by the band was a potpourri of English, Scotch and Irish airs, ending with the National Anthem.

Sousa is certainly a great leader, and his band is worthy of him. His soloists, too, are good. The soprano, Mrs. Northrop, has a voice of uncommon beauty and purity, and an appearance that is captivating. Her rendition of "So Sarsaparilla" last evening was excellent, and in response to a rapturous encore she rendered "Comin' Thro' the Key" most charmingly. Miss Martina Johnston, the violin soloist, in her selection gave the most unbounded satisfaction. Her tone was sweet and true throughout, and she well deserved the hearty recall. Herr Franz Heil played one of Nessler's compositions on the flugelhorn, and played it with a taste and expression that called forth the applause of his delighted auditors. He also had to respond to an encore. Mr. Arthur Pryor, the trombone soloist, also played exquisitely, and was encored.

During the evening Mr. Pyke, who is managing Sousa's provincial tour, directed the band whilst his Jubilee ode was rendered. This composition of Mr. Pyke's is a gem in its way, and was excellently rendered by the band. Mr. Pyke, it may be stated, is a Halifaxian, and a clever one at that. A copy of his composition has been forwarded to Her Majesty the Queen through Sir Charles Tupper.

The two hours occupied in the rendition of the programme passed all too quickly. The gentleman who brought Sousa and his band to Charlottetown deserves the thanks of every lover of music for affording all a chance to hear one of the finest aggregations of the kind before the people today. It is a pity, however, that our people did not appreciate the enterprise in a more substantial manner. There were many vacant chairs, and from a financial standpoint the project must have been a failure.

THE SOUSA CONCERT

Large and Appreciative Audience Last Night.

The "March King" Warmly Received and the Ogden Chorus a Delightful Revelation.

The advent of Sousa and his great band was heralded with liberal advertising in the papers and on bill boards, but the best advertising that Sousa had is the fact that he has been here before, therefore when the curtain rose last night the Grand opera house was well filled with a music-loving audience. It was a pretty sight. Banked in tiers behind the band members was the Ogden chorus which had been in hard training for several weeks under the excellent direction of Squire Coop. The ladies were mostly dressed in white making a pleasing contrast to the eye.

It was about 8:30 when Mr. John Philip Sousa entered and took up his baton. Of course the famous leader and composer received an ovation. After the applause subsided the familiar strains of Wagner's "Lantheauser" welled forth, spreading to every nook in the house and from that moment the audience was spellbound till the grand climax when it broke out into hearty applause. But it was not until the marvelous creation of Liszt's "Hungarian Rhapsody No. 2," did the audience rise to a high pitch of enthusiasm. But at the close of this number the applause was so great that Sousa had to respond with two encores, both old and familiar compositions of the "March King."

Then followed the "Bridal Chorus," from Lohengrin, sung by the chorus, led by Professor Squire Coop, accompanied by the band. The chorus sang with marvelous precision and the high notes were well sustained and the voices so admirably blended that the effect was pleasing in the extreme.

"Les Preludes," a symphonic poem by Liszt was then delivered by the band with exquisite delicacy and interpretation, again compelling to encores, which of course only raised the enthusiasm of the house thoroughly warmed up audience.

Just prior to this, however, Mr. Sousa was greatly surprised by the advent upon the stage of Miss Belle Salmon, the physical culture instructor, carrying in her arms an immense lyre, made of beautiful roses and carnations. Meeting the genuinely surprised director in the center of the stage, Miss Salmon, in a few choice words, full of musical sentiment, presented him the floral emblem as coming from the Ogden chorus as a small token of the esteem and admiration in which he was held by the members and their brilliant young director. Accompanying the floral emblem was a handsome gold satchel bag, on which was engraved on one side the words:

JOHN PHILIP SOUSA,

while on the other was handsomely engraved,

"Presented by the Ogden Chorus Society."

"SQUIRE COOP, DIRECTOR."

"March 5th, 1896."

The next number was a solo by the talented young soprano, Miss Myria French, which was sung in magnificent voice and marvelous technique—Luckstone's "Melba Valse." Few sopranos have ever sang before an Ogden audience with more talent than Miss French. She captured the house by singing an encore "Ben Bolt," with touching expression.

The band then followed with two selections, "Entre Acte," by Gillette, and "King Cotton," the new march by Sousa. The audience demanded that this be repeated before it would quiet down.

"The Glorious Songs of Freedom," which the chorus, again led by Prof. Coop, was most splendidly sung. It was truly a revelation to all who heard it. It is impossible to bestow too much praise on the ladies and gentlemen who compose this body of singers and their talented young director. Ogden is proud of them.

Miss Currie Duke's rendition on the violin of Wieniewski's "Legende," was a musical gem which called forth rapturous applause, and as an encore she took the house by storm by playing "My Old Kentucky Home."

The musical treat closed with "Custer's Last Charge," by the band. This piece is a great favorite. And then the band bid farewell by playing the "Red, White and Blue."

Already the lovers of music are looking forward to the next visit of the "March King," and his band to Ogden.

MUSICAL.

The concerts of Sousa are welcome events of the season and always mean brilliant and appreciative audiences. The programs presented are strong in quality, most liberal in quantity and arranged with faultless taste. Sousa's own compositions are acknowledged the world over as popular successes. Nature has given to him an artistic temperament, grace and intelligence, as well as a subtle magnetism that appeals to both eye and heart. No matter whose work he is conducting, the capability to do full justice to the composer is amply proved. His knowledge of instrumentation is such that there is never any over-colouration of the score or inconsistent coloring. Consequently the impression left upon the mind of the listener is one of complete satisfaction. Spread through the programs rendered yesterday in Music Hall were quite a number of new compositions. Local interest was centered in those of Fred. A. Tolhurst, who contributed the march "Whirlwind," and a minuet, "Bebe." The former is a well marked theme with a swinging rhythm calculated to enthrall men while on the march. The latter a dainty piece of writing scored in elegant taste, stamped the composer as a musician of superb attainments. The instrumental soloists in the band are all wonderful exponents; especially is this true of Arthur Pryor, the trombonist, whose dexterity in manipulating the difficult instrument partakes almost of the marvelous. The lady soloists were Mrs. Elizabeth Northrop, soprano, and Miss Martha Johnstone, violinist. The former has a voice of good compass and sweet quality. Her singing pleased the audience, which showed their appreciation by applauding her heartily. Miss Johnstone is an artist through and through. Her technique is facile and sure, and her bowing the very acme of freedom and grace. Her tone, while not large, is very beautiful. She played the Hungarian music of Krier Bela with much sentiment, and took the house by storm. The concerts were an immense success, and a rare treat for lovers of the best in instrumental music.

SOUSA'S BAND CONCERT

John Philip Sousa and his band received an enthusiastic welcome at the hands of a large audience at the Academy of Music last evening. Every selection on the programme was encored. "The Stars and Stripes Forever," Mr. Sousa's latest march, was played for the first time. Members of the band consider it by far the best march he has composed. Mr. Sousa himself has little to say about it. There are three separate themes, suggesting the North, South and West. The whole ends with an inspiring fortissimo, in which every instrument is brought into prominence. The first of "Three Quotations," called "The King of France," and the "Ride of the Valkyries," from Wagner's "Die Walkure," were well received. Among the soloists of the evening none was accorded a warmer reception than Arthur W. Pryor, whose trombone solo, "The Pines," was enthusiastically applauded. Miss Zora Horlocker sang the recitation and aria from Bruch's "Arminius" in a manner which brought out her rich contralto voice to the best advantage, and as an encore gave "I Love and the World is Mine." Miss Leontine Gaertner played excellently the cello solo, Sainval's "Souvenir de Spa."

Speaking of music, Sousa has a buck dance which he is going to bring out during the Manhattan Beach engagement that is about the hottest thing that ever occurred. It was written by a black genius known as "Rastus Topp," and is called "The Shuffling Coon." It is one complete "rag," "wing" and "pigeon" movement combined, and will be the warmest number ever put on a Sousa programme. Brother Hearst, here's a chance for a hit in your Sunday paper!

Going back to the subject of Sousa and Fanciulli, the matter reminds me of the bird who could sing but wouldn't and was made to, and brings to mind the following incident which actually occurred last week at the Savoy Hotel, London. A fiddler in the orchestra was discharged because he could not "crescendo" enough to suit the ear of the conductor, and he accordingly sued the latter for a week's wages, in lieu of notice. The defendant informed the judge: "When I told him to blay van yay he blay zee oder, and when I told him to blay zee oder yay he blays zee vuhm. Ach Himmel! He could have blayed if he had of choosed; but he poots his back up, and I poot mein foot down, and here we are." The plaintiff, on the other hand, contended that the fault lay with the conductor. "I was not used to dat sort of muzek," he explained, "and so when he showt me vot I vos to do, I toldt him I could not do it. I vos not used to such hard tings. I vos unable to 'crescendo' just when he vanted me to. I vos not used to zee tick marks on zee muzek, for you see sometime it could be up here and sometime down dere. I could not follow him so rapid as he vanted me to." His honor ultimately gave judgment for the defendant.

MONROE H. ROSENFELD.

George Frederick Hinton, a well-known newspaper man, formerly with the *World*, is now press representative for Sousa and his band.

I was talking to John Philip Sousa yesterday. "What's the matter with you and Fanciulli, John?" says I. "I see they've court-martialed him for refusing to play your music." "Well, I understand he didn't want to play 'El Capitan' march for fear of wearing it out!" said John Philip, with a wink and a blink; "what do you think?"

CANADA AND THE UNITED STATES

Canucks Have No Bitter Feeling Against the People to the South of Them. 37

SO BANDMASTER SOUSA SAYS

He Also Declares That He Will Fill No Exposition Engagements This Year.

John Philip Sousa talked to The World Saturday morning about his musical compositions and methods of work, and incidentally drifted into a discussion of Canadian audiences and the Dominion in general.

"I do wish," said the great conductor emphatically, "that the American newspapers could disabuse the Canadians of the idea that we want their country and that we are constantly watching their every movement."

"Aside from this feeling, I don't believe there is any sentiment unfavorable to the United States. I have played in all parts of the Dominion and have everywhere been received with the greatest enthusiasm, nor do I recall a single instance of where our rendition of American patriotic airs was not greeted with applause."

"How do you explain that episode at Montreal where during the progress of the play '1912' the appearance of the American flag was greeted with hisses?" inquired The World representative.

"Well, I have no doubt that the demonstration was made by a few hoodlums. Our band was the attraction which followed the '1912' company through that territory and certainly we saw nothing to indicate the prevalence of such a sentiment. In our Canadian concerts the program always included a medley of British and Canadian patriotic airs, which were, of course, invariably greeted with the most tumultuous applause, but I made it a rule to follow this number with 'Marching Through Georgia' and 'Dixie' and I really believe that in the reception accorded the latter the audiences were fully as demonstrative as when listening to the Canadian airs."

A WRONG IMPRESSION. 37

"Speaking of that impression of the Canadians that the United States is watching them, I am sure I did all I could to dispel it. After our concert at Toronto, for instance, I was entertained at dinner by the members of the leading club of the city, and in the course of a little after-dinner speech I said: 'Really you gentlemen have a wrong impression about we Americans. I have traveled all over the States and I never heard 10 men express any desire that our country should possess Canada. In fact, we don't want you, and if I had my way Canada couldn't get in the Union if she wanted to. We would like to see you become an independent republic, but with our immense country why should we want more? Another thing, your people are different in tastes and disposition, and goodness knows we have enough different nationalities in our country now.'

"I presume some one may question my right to speak thus authoritatively for the American people, but I think I should have the privilege if any one should. My father was a Spaniard and my mother a German and I was born almost in the shadow of the capitol at Washington. In fact earliest recollections are of the red, white and blue floating over the public buildings of my native city. Then, too, you will notice that my father belonged to the country which furnished the discoverer of America and it is altogether possible that some of my ancestors served on Columbus's remarkable voyage, probably as a pilot. Now, really, don't you think," added the musician, laughingly, "that this statement ought to answer all argument."

Mr. Sousa is looking forward anxiously to the production of his new opera by De Wolf Hopper in April and is also at work upon several new marches, songs and waltzes.

He will this year refuse all exposition engagements, feeling that he is entitled to a vacation, and in September will leave for a four months' European tour.

JOHN PHILIP SOUSA'S BAND.

An event of such delightful importance as the annual visit of Sousa to Chicago is sure to bring out a joyous audience, if not particularly esthetic or fashionable.

The Auditorium was comfortably filled on the main floor and first gallery but the boxes were vacant and the west wing, where the cultured amateur musicians and unpublished but verbose critics do most congregating, held strange, contented faces. Sousa bowed gratefully to the raised gloved hands of the ladies greeting him and nodded to the men and as his own small white glove began the familiar weave back and forth in direction of his splendid band there was a settling of shoulders and dropping of heads as if in assurance of an expected treat.

The Rubinstein Triumphant was acceptable as an overture and received conscientious and elegant treatment. Marches followed, not one, but two and three, either Sousa's own or something pleasant selected with discretion. Alas, that Wagner should be the rusty link in this chain of comfort and more still to be regretted was the fact that beloved Siegfried should break up the meeting early.

When Mr. Sousa begins to take himself and his superb band serious enough to attempt "Siegfried" he goes into the hand-organ business. "Siegfried" is the essence of all that is celestial, delicate and superlative—even voices disturb its exquisite loveliness—and to turn the brass tide of a marine band loose upon its threads of lace and gold is to tear it into pitiful tatters. However, the work of Sousa's band was so admirable that nothing more than the grotesque was reached and the sacrifice slipped away unheard. It is absurd for brass bands to invade the domain of the classic. There are some real phrases and pompous hymns which appeal especially to the mellow horns and wood of a least offensive of its own unchallenged meter and not blundering around with a bull-in-a-china-shop pretense among the Dresdens and cloissons of the masters.

The Siegfried fantasia was followed by the sweetest, most charming selection of the evening and then came more marches and Sousa's—I believe—"Marching Through Georgia" patrol. Something in that tune arouses recognition; it amounts to patriotism here, but I have heard the same applause and cheers interrupt the melody under alien skies. The last time I heard it, the Coldstream Guards band played it at Earl's Court Empire of India exhibition and it could not have been more breezily, valiantly given. Of course, I was instantly emotional over it, and to my utter surprise instead of being comparatively alone in the excitement I found about a thousand enthusiastic English citizens, including the princess of Wales and her daughter Maud, gayly breaking into the middle of the piece with applause most genuine. So I came to the conclusion that it was not home and country but good stuff which elicits the excitement over "Marching Through Georgia." It is to be supposed that the English hadn't the vaguest idea what the thing was—they never do know anything national, don't you know, if he hasn't had form but it was one of the solid successes of the Coldstream idols and the gathering acknowledged it just as the Americans did last night during Sousa's magnificent rendition of the song. Arthur Pryor is a prime favorite here and everywhere, so his beautiful ballads on the trombone, his original air varices and encores were redemanded with sincere applause.

Perhaps one of the neatest musical commentaries—written in Sousa's brass-band suite. He calls it not without sly wit—"Three Quotations," then he proceeds to "quote" in his most original style. More lively and showy instrumental solos not billed and a quartet came in response to enthusiasm and all told before the intermission arrived there the programme had been doubled and quadrupled with a most generous consent upon the part of Mr. Sousa, whose repertoire is unlimited and whose amiability is invulnerable.

Miss Myrta French, a young singer with a soft voice of considerable volume, sings as though she were tired but sings well. Her selections were most happy and, instead of constituting the "chaser" of the bill, as an interrupting singer usually is at a brass-band concert, she was one of the delightful features. Miss Currie Duke played acceptably upon a tolerably good violin and made friends with the cordial house.

Sousa's new "King Cotton March" created a sensation for the last portion of the concert and the humoresque made familiar by Tom Brooke's Sunday brasses was given with much dramatic talent mixed up among the walking delegates and much boyish fun in the music. To-night the programme is lighter and more promising. Leoncavallo, Humperdinck, Gounod and Saint-Saens are the figures of large importance and Sousa's "The Directorate," Dabney's "Old Kentucky Home" and Reeve's variations on "Yankee Doodle" are the easy ones to guess.

AMY LESLIE.

At the "Pop" concert Saturday night there was a little incident that showed the popular character of Sousa's music. The last piece on the programme was his "Manhattan Beach" march. All through the evening the audience had liberally applauded the good music, but otherwise were undemonstrative. But just as soon as the strains of Sousa's march were heard they began to heat time with their heads and feet and finally to sing the air. There is no doubt as to the popularity of his music when it affects an audience like that.

THE "MARCH KING" AND HIS FAMILY

John Philip Sousa's Bright Children and His "Sweetheart" at School. 37

THE BAND IN THE EVENT OF WAR

One Man Who Thinks the Enemy Would Have to Fall in Behind and March.

"In the event of a war if Sousa and his band should go to the front with some regiment, what would happen when they marched against the enemy to the strains of music like that?" asked a man at Music Hall last night as the band burst into one of the famous Sousa marches.

"They would either lay down their arms and applaud, or else fall in and march with the band," the other replied.

And it would seem so, for anything more stirring than a Sousa march, played by Sousa's band, led by Sousa, can hardly be imagined. There is a fascination about this little man as you sit and watch him waving his arms in graceful motions, which seems to draw the music from the instruments, and perhaps therein lies the explanation of his wonderful success, for it is doubtful if any other man could draw the crowds he does in every city of this country with only a band attraction.

John Philip Sousa, who can rule absolutely over 50 men with a rod of iron and who wields a gracious command with an ivory baton over thousands of admirers, is a most amiable, friendly and approachable gentleman in spite of his fierce, penetrating eye and his waxed mustaches.

Mr. Sousa keeps entirely aloof from the members of the band, who are required to obey military discipline while en route. He enters the green-room of the hall where he is to play a half hour before the time for beginning and sits, chatting with some friend or reporter until "Tom" tells him that "we are ready," and then without an instant's

HE LOVES APPLAUSE.

The applause is like music to Sousa, who loves the adulation of the public, and that is one reason why he receives so much praise, because he works to please those from whom he wishes to draw plaudits.

His own marches, that have given him so much fame are like children to him, and he is nearly as fond of the children of his brain as of his little family of real children. He said last night that the new march, "King Cotton," was bringing him a royalty of \$50 a day.

And yet he turns from telling about the beautiful California tour they are to make and the magnificent reception he is having on the way, to tell of these real children of his that occupy much of his thoughts. There is Philip, Jr., a boy of 14, who is in a military school at Red Bank, N. J., and who is a perfect pocket edition of his father, and who thinks that there is no one who compares with a soldier. There are also two little girls that have been made much of by the people at Manhattan Beach all the long summers that they are there with their father, and who are also at school and kindergarten at Red Bank.

The older one is a very gifted child, and will make a writer if she is allowed to follow her inclination and her decided talent. The smaller child is a great beauty and quite a belle already and holds court among the many friends of her mother's. Mrs. Sousa is one of the most beautiful women in the country. She has had a sort of salon in New York, where they have a delightful home, until this winter, when she decided also to go to school. She applied for a suite of rooms in the home of the old ladies that keep the kindergarten where her little daughter is a pupil, and has taken up French and German and painting. She comes under all the necessary rules of the school and says that it is the most glorious thing that ever happened, to go to school again. Young Philip comes over from the academy and visits his mother as if she were a sweetheart, which she really is, and some days all four of them are able to take a holiday together, if they "are real good."

Mrs. Sousa has a fresh, young face, for she is not over 30, and her hair has turned perfectly white, which gives her a most distinguished appearance; indeed, so much so that she is singled out at all receptions as "that beautiful and distinguished girl."

MR. SOUSA'S SWEETHEART.

So Mr. Sousa may be pardoned for speaking of "my sweetheart" as if they were still lovers and for watching for letters from his "girl at school" as eagerly as if he were still a school boy himself.

He will be away from home for many weeks, and although he is doing more business this year than ever, he does not devote all his thoughts to music. As he was so long at the seat of Government at Washington, he became much interested in all the affairs of state, and talks not only interestingly but with great information of the questions of the day. He thinks that it might be a good thing to let England try to have a war with our country, as they "will be the most astonished people when they find how they will be whipped," and thinks that they realize that Americans are more "youngsters."

MUSIC AND DRAMA.

Portland Press
 El Capitan.
 Last evening Mr. DeWolf Hopper, the celebrated comedian, made his debut in Portland at the Jefferson, taking as a medium for his initial performance Sousa's opera of "El Capitan," the libretto by Charles Klein. This was the cast of the opera:

Don Errico Medigua, recently appointed Viceroy of Peru, DeWolf Hopper
 Senor Anabile Pozzo, Chamberlain, Alfred Klein
 Don Luis Cazarro, ex-Viceroy, Thomas S. Guise
 Count Hernando Verrado, a Peruvian gentleman, Edmund Stanley
 Scaramba, an Insurgent, John Parr
 Montabla, Harry P. Stone
 Nevado, Robert Pollard
 General Herbana, Commander of King Phillip's forces, Louis Shrader
 Estrela, Cazarro's daughter, Edna Wallace Hopper
 Isabel, Medigua's daughter, Nella Bergen
 Princess Marghanza, Medigua's wife, Alice Hosmer
 Taciturnez, Katherine Carlisle

The story deals with Sixteenth Century scenes and the locale is laid in Peru. It is a tale of the assumption during one of those revolutions that broke out in the Spanish-American countries with systematic regularity, of the character of a dreaded chieftain, El Capitan, by Don Errico Medigua, lately appointed viceroy, who compels Senor Pozzo, the chamberlain, to assume the viceroy's name and suffer the imprisonment and penalties that the poor fellow had to endure. But of course matters are all straightened out in the end, everything is explained and El Capitan assumes his proper rank.

Hopper, as the fire eating, ferocious El Capitan, the upper portion of his manly frame rigged out in medieval armor, while his legs were dressed somewhat after the style of the Japanese soldier of the olden time, his face made up so that he looked like Barnabee, was awfully funny. It wasn't so much what he said that kept the house convulsed as what he did. His dances and his songs, his gestures and his movements, each and every one, were permeated with his individuality and the audience was quick to respond with applause and laughter. One of his most effective dances was that with his wife, Edna Wallace Hopper, who possesses a dainty figure, is light as a fairy and a delightful dancer. At the close of the second act, after persistent call, Mr. Hopper came before the curtain and made a witty little speech.

The opera is one which it is difficult to analyze on a first hearing. Those who think Sousa is merely a writer of marches make an enormous mistake. The music is richly colored, the orchestration fine, and there are many beauties developed in every number. But it is in the concerted music that the opera is especially happy. The choruses are very large, the voices of excellent quality and they are finely drilled. The ensembles were superb. The grand close of the second act, with the famous "Boom" march so enthused the audience that the curtain was called four times. The principals are all strong. Mr. Edmund Stanley has a capital tenor voice, and he was encored for his artistic rendering of his song in the first act. Miss Bergen's costume was particularly becoming in the second act, and she sang the prayer, with chorus accompaniment so grandly that she received a double encore. She has a voice of great compass and delicious quality.

The opera was beautifully staged and superbly costumed. It is rarely so sumptuous a production is seen on any stage. The orchestra under the direction of Mr. H. A. Crapps, was excellent.

The audience was very large and fashionable, and as we have said, extremely enthusiastic. Those who were not present last evening should not fail to attend either the matinee or evening performance today.

Foyer Gossip.

In all of Sousa's triumphal tour of 21,000 miles, he will certainly be greeted by no more inspiring audiences than those he has faced in Portland this week. Tuesday evening, at his opening concert, the great armory of the First Regiment was jammed with fully 4,000 people. All classes were there, the most cultivated and fashionable, the plainest and staidest, artists, scholars and matter-of-fact business men, elegantly dressed women and tidy shop-girls, white-haired grandfathers and grandmothers, and curly-locked tots, society's gilded youth, and sturdy workers in every line of effort. All had turned out to greet the American march-king and enjoy his music, and they did it with fortissime will. Sousa's band has become a national institution, and it has borne the standard of new-world art in triumph over Europe. It includes forty-seven instruments, about equally divided between brass and wood. Many of the performers are soloists of a high order of ability, and several of them are authors and composers of established reputation. More than one of them, like Arthur Pryor, for instance, derives a handsome income from royalties on his musical productions. Sousa's own royalties amount to \$30,000 a year, and his catchy marches, quicksteps, waltzes and arias have become a recognized feature of the humming and whistling and handorgan-grinding of civilization. The armory was elaborately decorated for his concerts with flags, bunting, cannon, stacked muskets, and crossed sabres, and the ushers were young Oregon soldiers in full uniform.

beginning of the third act which also earned an encore.

The other leading artists were of varying degrees of excellence, but all good. Alfred Klein as Senor Pozzo was amiably funny; Edmund Stanley, the Count Verrado, is spirited and has a pretty voice, and Alice Hosmer as the Princess Marghanza, in her Spanish court dress with itsuffed sleeves and ample folds, looked as though she might have stepped out of one of Velasquez's paintings of the court ladies of the time of Phillip. Altogether, the company is a very strong one, the opera bright and sparkling, the costumes and stage properties superb and the De Wolf Hopper band of the best quality. Wasn't that drunken scene of his great and the artistic finish carried out to the last point?

El Capitan will be repeated this afternoon, and again tonight.

AMUSEMENTS.

Portland Press
 "EL CAPITAN."

De Wolf Hopper and his splendid company in Klein and Sousa's lively and tuneful comic opera carried everything before them at The Jefferson last night. Our theatre going people—and they seem to include half the town now-a-days—had anticipated a combination of good comedy and good music and their expectations were more than realized, and the expression of their appreciation unstinted. There must be something, too, in the atmosphere of The Jefferson provocative of good humor, and inviting a speedy surrender to the laughter-compelling influence of the comic muse. The brightness and beauty of the house, the harmony of color lit up by the sweeping curves of electric stars, the perfect appointments in every detail and the contagious enjoyment of the big audience—all blended to create the right conditions for De Wolf Hopper and his company to produce the best results. Portland reserve has been gradually thawing out since the opening night, and last night it was thrown to the winds. Hopper captured his audience early in the evening and had them at his mercy to the end.

The plot of the opera—but who cares about the plot? Who looks at the string upon which the pearls are threaded? If you want the plot go and disentangle it for yourself out of the maze of fun through which De Wolf Hopper leads you a merry dance. But you will not think of the plot. You will look at El Capitan, a cross between a burlesque Don Quixote and an attenuated Jack Falstaff, that "coward on instinct"—and you will laugh. His unctuous humor, the play of his features, the twists and turns of his extraordinary gestures will take possession of you and you will not come out of the spell until the curtain drops.

DeWolf Hopper is the star, but he shines the center of a galaxy in the firmament of comedy and here is the cast of characters:

Don Errico Medigua, recently appointed Viceroy to Peru, DeWolf Hopper
 Senor Anabile Pozzo, Chamberlain, Alfred Klein
 Don Luis Cazarro, Ex-Viceroy, Thomas S. Guise
 Count Hernando Verrado, a Peruvian Gentleman, Edmund Stanley
 Scaramba, an Insurgent, John Parr
 Montabla, His Companion, Harry P. Stone
 Nevado, His Companion, Robert Pollard
 General Herbana, Commander of King Phillip's forces, Louis Shrader
 Estrela, Cazarro's daughter, Edna Wallace Hopper
 Isabel, Medigua's daughter, Nella Bergen
 Princess Marghanza, Medigua's wife, Alice Hosmer
 Taciturnez, Katherine Carlisle

The opening scene was one of great richness and beauty, the first in a succession of splendid stage effects brilliant in color and grouping. The scene of the opera, in Peru, and the costumes of two hundred years ago gave free scope for picturesque scenery for background and a riotous wealth in costumes that were beautiful as well as burlesque. "El Capitan" abounds in ludicrous situations and absurd climaxes, while the dialogue is replete with good things, and Hopper does the rest. Sousa's score is sprinkled with sparkling melodies leading up to the well known "Boom" march which has caught the popular ear and which is given with such rattling effect in the stirring finale at the close of the second act, where a military brass band is employed to give tone and volume to the chorus. That finale was a triumphant feature of the opera from a musical and scenic point of view, impressive to the ear in choral power and beautiful to the eye in mass and harmony of coloring—a stage picture we may hope to see duplicated but hardly expellid. It aroused the greatest enthusiasm: the curtain was raised again and again and finally De Wolf Hopper came before the footlights and rattled off a little speech of thanks, every sentence of which was a joke that brought the house down. It was one of the hits of the evening, and though apparently impromptu, was, we suspect, one of the regular features of the performance.

Another feature very much in evidence was the dainty Edna Wallace Hopper as Cazarro's daughter Estrela, who is in love with El Capitan. Dainty is the word for her; dainty as Queen Titania with the added charm of flesh and blood—a modern Queen Titania very much up to date.

"But she does not depend upon personal charm for attractiveness. Her acting is full of vivacity and go, and the play would be minus a star without her."

The burden of the musical score, however, falls upon Miss Nella Bergen, the young prima-donna of the company, who made a decided hit in the part of Isabel. Miss Bergen was formerly the leading soprano of the church of the Transfiguration in Brooklyn, and two seasons ago alternated with Marie Tempest in the "Fencing Master." Thus she is a singer of approved training and method, a fact that, united to a voice of pure quality, great reach and sustained power, will account for the distinct success she scored last night. Her aria in the second act was the musical gem of the opera, and her rendition was one of the notable things in the performance and for which she received what looked very like an ovation. Another good thing from a musician standpoint was the arls and dust at th

AMUSEMENT WORLD.

Klein and Sousa's Opera at The Jefferson Last Evening.

DE WOLF HOPPER AND HIS VERY CAPABLE COMPANY.

The Sporting Duchess For Four Performances.

De Wolf Hopper, he of the extensive legs, the inimitable gait and the never-to-be-forgotten voice, thinly disguised as the leader of a band of Peruvian insurgents, captured the audience at The Jefferson Tuesday evening, and each individual who surrendered to the superior power of his captor, gave himself a willing hostage to an evening of unalloyed pleasure.

It was the first presentation of Klein and Sousa's comic opera, *El Capitan*, in the Forest city and Portland's new playhouse was crowded. The cast follows: Don Errico Medigua, recently appointed Viceroy of Peru.

DeWolf Hopper
Senior Anabelle Pozzo, Chamberlain,
Alfred Klein
Don Luiz Cazarro, ex-Viceroy.

Thomas S. Gulise
Count Hernando Verrado, a Peruvian gentleman, Edmund Stanley
Scaramba, an insurgent, John Parr
Montabla, Harry P. Stone
Nevado, Robert Pollard
General Herbana, Commander of
King Philip's force, Louis Shrader
Estrella, Cazarro's daughter,
Edna Wallace Hopper
Isabel, Medigua's daughter.

Nella Bergen
Princess Marghanza, Medigua's wife,
Alice Hosmer
Tacturnez, Katherine Carlisle

The opera is the story, very musically told, of a revolution in Peru in the sixteenth century, a revolution that might have occurred as well in any other place and at any other time, except that the people of Peru are peculiarly subject to rebellious spasms, and that the Spanish-Peruvian costumes of this period are particularly picturesque.

The character of *El Capitan*, assumed by Hopper is unique. The picture to the outward eye reminds one of Cervantes' hero, but it does not take long to discover that the heart of Don Quixote does not beat beneath the burnished cuirass of Don Errico Medigua. But notwithstanding the fact that the supposed *El Capitan* is a coward and a prevaricator, his cowardice is so artistic and he is such a frankly honest liar that we fall into line under his standard at once, although knowing that in following it we are to be led to swift and complete destruction.

Mr. Hopper, in response to persistent calls, made a speech from the stage that was one of the many bright hits of the evening.

While Hopper is the star of the cast, and dominates the opera as is perfectly right and proper, there are others of almost equal brilliancy if of less magnitude. Miss Nellie Bergen, the prima donna of the company, made a most palpable hit. Her aria in the second act was the particular gem in a score heavily set with gems. Miss Bergen's voice is one of remarkable purity and great range, and that it is thoroughly trained was convincingly proven by its undiminished vigor and sweetness on a triple recall. The duet in the third act was also enthusiastically applauded.

Vivacious, dainty Edna Wallace Hopper could not be left out of consideration were one so cruelly disposed. She is small but she fills the vision most satisfactorily. She twinkles (no other word just expresses it) and we wink, rub our eyes and wonder if we are really on this dull old earth or in fairyland. Everything she does is artistic and refined.

The other principals, Alfred Klein as Senior Pozzo, Edmund Stanley as Count Verrado and Alice Hosmer as Princess Marghanza, were all good and the choruses are large and well drilled.

El Capitan has a plot, a better constructed one than most comic operas can boast of, but the plot is altogether immaterial in connection with the bright music, the pleasing costumes and the artistic scenery and mounting. Sousa's popular "Boon" march is the skeleton on which the score is built and the result stands forth a creation rounded and symmetrical in every respect.

El Capitan will be repeated at The Jefferson this evening.

IS COMIC OPERA DEAD.

(New York Press.)

Who killed comic opera? Was it Reginald de Koven with his *Tzigane*? Was it the failure of the light opera speculation of Abbey, Schoeffel & Grau? Was it Mummerstein with his *Santa Maria*? Was it that Irish opera sung by Irishmen, Shamus O'Brien? Was it *The Wizard of the Nile*, done into German at Terrace Garden? Was it the charge of management at the Casino? Was it Lillian Russell's disagreement with Perugini? About this time of the year we used to have the McCaull company at Wallack's, the Rosenfeld company at the Bijou, the Morrissey company at the Grand opera house, the T. Henry French company at the Garden, the Francis Wilson or De Wolf Hopper company at the Broadway, the Della Fox company at the Knickerbocker, the Duff company at the Standard, the Corinne company at the Fourteenth street, the Terrace Garden company, the Herald Square company and the Casino company, all singing lustily, musically and prosperously. In those days librettists were great men, and composers stood ten feet high, barefoot. Mr. Kerker was clothed in purple and fine linen, Mr. Morse dined on waffles and honey, Mr. Rosenfeld was out of difficulties, Mr. Puerner thought well of himself, Mr. Smith was above his name, Suppe, Strauss, Audran, Lecocq, Gilbert and Sullivan were in the height of their glory. It was a fine thing to be a prima donna or singing comedian in those times, and we remember that Madeleine Ryley was ambitious to appear in the centre of the stage before she began writing for it, while her husband drew a large salary in the Gilbert & Sullivan operas, although now he has become a country gentleman, added and abetted by his wife's income. In that bygone age the town toasted Lillian Russell, Pauline Hall, Isabelle Urquhart, Maria Jansen, Della Fox, Marian Manola, Sadie Martinot, Camille D'Arville and Amanda Fabris. An ordinary chorus girl looked down on a good actress, and in the Courtice Pounds period our handsomest leading actors were abashed by the superior fame of operatic tenors. Having ambition to improve themselves, Ada Rehan, John Drew and E. H. Sothern learned to sing. We were comic opera mad, and people involuntarily made genuflections before Reginald de Koven. Freeman was a bigger man than Frohman, Rudolph Aronson hesitated to recognize Albert Palmer, and after writing "The dotter on the P" Sydney Rosenfeld felt that he ought to go on a bust beside Shakespeare.

Now, what do we see? We see that Music, Heavenly Maid! has gone to the demdition bow wows; that Lillian Russell, who used to receive three times that amount for her indorsement of corsets, cigars or skirt linings has decreased in operatic popularity to \$500 a week, and is, so to speak, diminished to the thirty-three and a third fraction of a Siamese triplet, the other parts being Della Fox and Jefferson De Angeli; that Perugini, once Patti's tenor before he was Russell's tenor, and beloved by the finest creatures in song, is a peripatetic troubador; that Aronson, the father of comic opera, is now running a farce theatre; that the Casino has torn melody from its midst, by what may be termed a Caesarian operation and is now given over to burlesque; that prima donnas generally and tenors particularly are a drug on the market, while chorus girls must beg for a living; that Miss Rehan, Mr. Sothern and Mr. Drew sing no more, but hire musical mercenaries; that Thespis has knocked out the great god Pan, and that Apollo now acts as a super on stages where once he was leading man, and that De Koven, Kerker, Fuerst and Puerner no longer sit in the seats of the mighty. The consequences of this change in the public taste are shown unmistakably in the case of the former composer, Mr. De Koven, having failed to win the people by peaceful operas, is now writing a truculent and fearsome piece, called *The Highwayman*. The name is significant. The hitherto amiable Reginald Rob Roy Robin Hood De K. has taken to the road to hold up honest citizens with fat wallets. He rides Black Bess instead of Pegasus, wears a mask, carries an arquebus and calls upon folk who have a mind for the drama to stand and deliver at his box office. This is a valiant composer and not to be parleyed with, else he will lay us by the heels after the manner of Little John with the Sheriff of Nottingham. Mr. De Koven is the Horatius Coclès of comic opera, and he defends the pass that leads from lyric to dramatic art. We look for lusty strokes from his broadsword and cunning bolts from his arquebus. Beyond peradventure *The Highwayman* is a giant rogue, who will free prima donnas from the bondage of inadequate salaries, set tenors on their feet, restore chorus girls to their Calumet admirers and rescue Lillian Russell from the Perugini affair so neatly we shall once more enjoy the felicity of observing her golden hair a-hanging down her back.

Something must be done, and 'twere done 'twere well 'twere done quickly. At present, to paraphrase the poet, music has a voice so faint that nothing lives 'twixt it and silence. No grand opera, no comic opera, nothing except the ribald songs of farce and musical comedy. We shall soon have no ears, the aural appendages disappearing from lack of use, and must talk with

SOUSA'S LIGHT TUNEFUL MUSIC.

Sways in Valon at the Lafayette. Compliments Will Haley.

If there was any apprehension that the Blakely-Sousa controversy had come to such a pass that he would not be able to keep the appointment made for him at the Lafayette last night, there were, of those who did not share it, at least enough to fill the theater. It was not packed with the overwhelming jam that usually signifies a Sousa night, but there was enough people there to satisfy the bandmaster.

The event of the evening was unquestionably the courtesy of Mr. Sousa toward his friend and fellow bandmaster, Mr. Will Haley. He placed Mr. Haley's new composition, "The American Beauty," on the program in a very complimentary position, well down the program, between Meyerbeer and himself, Sousa. As if this were not enough, Mr. Sousa sent for Mr. Haley just before his number, and to the Washingtonian's great surprise, led him to the leader's desk, introduced him to the audience, and placed the baton in his hand. Mr. Haley led with grace and command and the vigorous encore was led by Sousa himself, who came out upon the stage, applauding, and would not permit Mr. Haley to evade a repetition of the piece.

There were four soloists on the program and again Mr. Pryor and his marvelous trombone was the pet of the crowd, though Miss Johnstone displayed tact in the selection as well as skill in the performance of a charming Hungarian Idyl.

The other numbers were: Overture, "The Promised Bride," by Ponchielli; a Scherzo by Fomk; an euphonium solo performed by Signor Mantia, a Rutenstein waltz, Sousa's own "Chariot Race," a soprano solo by Miss Northrop, a Mascogni excerpt, "El Capitan," the prelude to act three, Lohengrin, and the usual Sousa two-steps as encores.

He made proportionately more out of last night's concert than out of any other he has ever played here with his Peerless Band, for he got the bulk of the receipts. He is no longer sharing with the Blakelys. He divides with no one. This order of things began in Philadelphia last week and it will so continue. Mr. Albaugh had had one of the original style of contracts, but it was renewed with Mr. Sousa, and he played under his own management.

The concert was enjoyable, as usual. The popular leader has not forgotten to give the people what they want, light, tuneful music.

our fingers. Here are the Gaiety girls, once resplendent in jewels and rich beyond the dreams of avarice, now reduced to the necessity of eking out a bare living by writing the stories of their pasts for Yellow Journalism; here is the golden diva formerly abundantly provided for in that desideratum, now husbandless, with no one to love her, none to lawfully caress; here is Rudolph Aronson boiling within with a geyser of waltzes and no safety valve for the steam of his melodic genius; here is John Philip Sousa giving birth to *El Capitan* and reasonably hoping to end a life of labor with an ease on its earnings, yet compelled to wander through Europe, like a modern Oliver Goldsmith, playing to pay for his dinner; here is Victor Herbert conjuring up a *Wizard of the Nile*, whose divination informs him that he must still be a terra firma Fliegende Hollander; here is the author of *Robin Hood* himself entreating Fortune to Oh, promise me, and she will promise him nothing. Naturally enough Reginald De Koven, who is as mild a man as ever scuttled a ship or cut a throat, has taken to the highway. Let him not be apprehended as a vagrom person, but regarded rather as a new knight of La Mancha set out on his adventures to free the Dulcinea of comic opera from the giants of music, comedy and the drama.

SOUSA AND HIS BAND

TWO FINE CONCERTS YESTERDAY
AT THE LYCEUM.

MUSIC BY THE MARCH KING

Superb Programmes Magnificently
Rendered—Many New Selections—
This Great Organization To Be
Heard Again To-day.

Sousa and his great band are here and as a result Rochester music lovers from A to Z, from the devotee of Wagner to the gallery god who used to whistle "Sweet Marie," are supremely happy. Two large audiences at the Lyceum yesterday afternoon and evening fairly revelled in the good things his programmes afforded and it is probable that to-day the attendance will be considerably greater than that of yesterday. Encores more than doubled the programmes and in responding Sousa did just what everybody wanted him to do, played his own marches.

At every appearance here since his first with the United States Marine Band Sousa's superb organization has seemed just about perfect; and yet at each succeeding engagement the band seems to be even more nearly perfect than ever before. Certainly the event of last evening was beyond question the finest band concert ever given in Rochester.



JOHN PHILIP SOUSA.

How often is it that geniuses are born? Every hundred years or so? It will be recorded of the nineteenth century that it gave birth to one of the great musical geniuses of the world; and his name is John Philip Sousa. It requires genius and inspiration to write such marches as those of Sousa; genius holds the lamp while inspiration fills out the score. It requires genius to assemble and hold together such an organization as this great band; to weld individual musical capabilities into so intricate, so delicate, so exquisite and yet so mighty a piece of melodic mechanism. It is the soul of genius that breathes upon this living aggregate of human intellect and ability and awakes to life the responsive soul of melody that slumbers therein, causing it to throb and vibrate in sympathy with the soul of the master who directs and inspires it.

It is this genius, this "March King," this magician of music, who stood enthroned in the Lyceum yesterday and converted the vast auditorium into his palace of melody, wherein were conjured by his wand from the treasure house of music glittering clusters of gems from the riches of the old masters and the modern. A glance at the programmes rendered will reveal to the absent music lover how great was his loss and to the fortunate one who was present it will recall a feast of melody that still vibrates and echoes in his ears, as the entrancing melodies, like unbidden but most welcome guests, flit in and out of the memory chambers of the mind.

AFTERNOON CONCERT.

Overture—"Stradella" Flotow
*Kansas Two-step Pryor
*Directorate March Sousa
*Whistling Coon Sousa
Prelude—"Kunihild" (new) Kistler
*Baby Polka Blal
*Honey-moon March Rosey
Fourteenth Hungarian Rhapsody Liszt
*Manhattan Beach March Sousa
Euphonium solo—Air American Philippe
*Say Au Revoir But Not Good Bye Kennedy
..... Signor Simone Mantia.
Grand Caprice Ketterer
Soprano solo—Melba Valse (new) Luckstone
..... Miss Myrta French.
Ride of the Valkyries and Magic Fire
Scene, "Die Walkure" Wagner
*Sole by members of the band—
a Cornet solo—When You Know the
Girl You Love Loves You Henry Higgins.

Amusements.

—The name Sousa has become a talisman, so that even on Saturday it will twice fill Troy's largest hall of music. Last Saturday's concert was attended by large and applauding audiences. Sousa's military band marches into the affections of the public, and whether playing a Wagnerian overture, a Rubenstein waltz, a Sousa march, or a trombone solo fearfully and wonderfully made is at the head of the popular procession. The band is in better trim than ever before, and the conductor needs only to wave his baton and not to throw it. Two of the compositions of F. A. Tolhurst of this city were in the programme. His "Whirlwind" march was played in the afternoon, and showed itself to have an individual and admirable movement. The minute "Bebe," given in the evening, is full of graceful phrases, and not a few of the melodies haunt the ear. Mr. Tolhurst is steadily strengthening his hold upon the laurels of orchestral composition. His works are not feats of the memory, but are native with himself. The soprano, Mrs. Northrop, has a splendid voice, but of limited volume for a Sousa band background, and Miss Johnstone, the violinist, is one of the best that have recently visited this city.

SUNDAY MATINEE CONCERT.

Overture—"Tannhaeuser" Wagner
a Intermezzo—"Butterflies in Sunshine" Gungli
b Entr' Acte—Noite Staccato (new) Thome
Grand Scene—Benediction of the Poets Meyerbeer
Trombone section, Messrs. Pryor, Lyons and Williams.
Scenes from "Faust" Gounod
a Gavotte—Sultana Boscovitz
b Moonlight Sonata Beethoven
Soprano solo—L'Ete Chaminade
Miss Myrta French.
a Rigodon De Dardanus Rameau
b March—Manhattan Beach Sousa
Violin solo—Rondo Capriccioso St. Saens
Miss Currie Duke.
Wedding music—"Lohengrin" Wagner

SUNDAY EVENING CONCERT.

Overture—"Robespierre" Litloff
Prelude—"Hansel and Gretel" (new) Humperdinck
a Intermezzo—William Radcliff (new) Mascagni
b Moroccan—Badinage (new) Thome
Fantasia—My Old Kentucky Home Dalbey
a Bell Chorus—"I Padellaci" Leoncavallo
b Caprice—Dance of the Gypsies (new) Wuerst
Soprano solo—Valse—"Romeo and Juliet" Gounod
Miss Myrta French.
a Intermezzo—Forgetmenot (new) Macbeth
b March—Directorate Sousa
Violin solo—Legende Wieniawski
Miss Currie Duke.
Variations on Yankee Doodle Reeves
This morning the Lyceum box office will open at 9 o'clock as usual. The matinee concert will commence at 2:15, the evening concert at 8:15. Immense audiences should be in attendance. Music, it may be remembered, is the only one of the fine arts said to be practiced in heaven. Perhaps it was this idea that first led to the institution of Sunday concerts.

b Saxophone solo—Little Nell Jean Moermanns.
c Trombone solo—Only One Girl in the World for Me Wing
Arthur Pryor.
d Cornet solos—
Ben Bolt English
*Paradise Alley Bratton
Albert Bode.
a Entr' Acte (new) Gillet
b March—King Cotton (new) Sousa
*Liberty Bell March Sousa
*Hole of Chicago Sousa
*Thunderer Sousa
Violin solo—Zigeuner Weisen Sarasate
*Dream After the Ball Cabulka
Miss Currie Duke.
Episode—Militaire—Custer's Last Charge Luders
Rochester Herald March Mrs. Millicent R. Clarke
*Granted by encore.

EVENING CONCERT.

Overture—Triumphal Rubinstein
*Forgetmenot Macbeth
*Directorate March Sousa
*Honey-moon March Rosey
Suite—Three Quotations (new) Sousa
a "The King of France, with twenty thousand men, went up a hill, and then came down again."
b "And I, too, was born in Arcadia."
c "In Darkest Africa."
*La Poloma Xradier
*Manhattan Beach March Sousa
*Spring Song Mendelssohn
Soprano solo—Air Varié Pryor
*Only One Girl in the World for Me Wing
*Say Au Revoir But Not Good Bye Kennedy
Arthur Pryor.
Grand Fantasia—"Siegfried" Wagner
*Nightingale Song from "Tyrolean" Zeller
Soprano solo—Fenght Valse Luckstone
*Sweet Miss Industry Sousa
Miss Myrta French.
a Caprice—Water Sprites (new) Kunkel
b March—King Cotton (new) Sousa
*Liberty Bell March Sousa
*Beau Ideal March Sousa
Violin solo—Zigeuner Weisen Sarasate
*Dream After the Ball Cabulka
Miss Currie Duke.
Humoresque—Band Came Back Sousa
*Granted by encore.

Not all of the music was new, but much of it was; and present comment will be directed to those numbers which yesterday were heard for the first time in Rochester.

Most striking of the afternoon selections was Kistler's "Kunihild." It is a theme of most fantastic treatment, wisps and strays of melody seemingly wafted together by the caprice of the composer. While listening to it one feels that he would like to hear it again and again, for it contains beauties that do not appear upon the surface at first rendition.

"King Cotton" is a magnificent march. Being the youngest in the family of marches Sousa likes it best; as a matter of fact it is the best, almost head and shoulders above its brothers and sisters.

Of the evening programme the unfamiliar numbers were especially attractive. Sousa's new suite, "Three Quotations," is beautiful. Exquisitely fanciful in treatment of the first and third parts, the second is an idyllic dream of melody. Serious and almost pathetic, the theme lingers sweetly upon the memory, thrilling the heart and appealing to all the tender emotions of the listener.

Another delight was Kunkel's "Water Sprites." The sustained trill by the reeds in this number resembled nothing more closely than the flutter of myriad winnowing wings of melody. The shading of this effect was exquisitely delicate beyond description. An effort should be made to have Sousa repeat this number at one of the programmes to-day, for it is one of the most delightful in his repertoire.

Space forbids detailed reference to the superb rendition of the heavy Wagner, Rubinstein and Liszt numbers and others almost equally meritorious, all of which were given in Sousa's accustomed magnificent style.

Mention is due Miss Myrta French for agreeably varying the instrumental programmes with vocal selections rendered with ability above the average. The "Melba Valse" is distinctively new, only the proof sheets being as yet in Sousa's possession. His "Sweet Miss Industry" is all that its name implies and would have been more thoroughly appreciated had the singer's enunciation been clearer.

Miss Currie Duke renewed the friendship she won last season. Every note from her bow is a delight and she possesses that peculiar, satisfying quality of tone that seems to meet every desire and expectation of the listener.

A feature of the afternoon programme was the playing of the "Rochester Herald March," composed by Mrs. Millicent R. Clarke, of this city. This really pretty composition never sounded half so charming as it did under Sousa's baton. It was well played, notwithstanding the fact that both director and band made its first acquaintance when they commenced to perform it.

Of the programmes to be heard this afternoon and evening it only remains to be said that they are excellent, since they are Sousa's. A novelty will be Beethoven's "Moonlight" sonata by the band.

Here are the programmes for to-day as announced:

OVER THE FOOTLIGHTS.

None enjoys a good story better than John Philip Sousa, the bandmaster, and when he is on tour he is always on the lookout for some new anecdote. While he was in a Western city not long ago he heard one that he repeats with great enjoyment.

His band had given a concert in the city mentioned, and afterward the local manager took Sousa to a company of jolly fellows. The evening was a great success and the very best fellowship prevailed. Finally some one made a remark that indicated breaking up time had come, and then the manager leaned over to Sousa and said:—

"Now, my dear friend, if you don't want to mar the complete pleasure of this evening, for God's sake don't ask me to look you up when I come to New York and have a good time."

"Why—why not?" exclaimed the astonished bandmaster. A little urging was all that was necessary to bring out the manager's tale of woe.

"Well," said he, "ever since I have been in this business I have tried to make it pleasant for all the good fellows of the profession who came this way, finding them always the best of comrades. If I was told once I was told a thousand times by these gentlemen that nothing would be too good for me when I came to New York. For years I treasured up these promises, waiting for the one great occasion when I would be in New York with nothing to do but spend time, for I felt perfectly confident that numerous friends would never hear of my spending money. Finally I reached the gay metropolis and after registering at a hotel I started out to find some of the people who were to give me this good time. Arriving at the first man's office I was about to enter, slap him on the back and get down to sociability at once, but lo! I was stopped at the door by a darkey and left to cool my heels in an ante-room for half an hour. Finally I was admitted and approached the man who had so enthusiastically promised to make my stay in New York one memorable and continuous round of pleasure. He coolly shook hands with me and remarked in a perfunctory sort of a way that he was glad to see me. Then he politely inquired the state of my health and the state of the theatrical business in my town, evincing far more interest in the latter than in the former. Finally he asked if I was going to be in town long and on my replying in the affirmative he said with the first show of cordiality that he hoped I would be able to drop in again and see him. This concluded the interview and I left with my visions of a good time somewhat diminished.

"The same thing, with some slight variations, happened in several other offices after that, and I had about begun to believe that promises made in the West were not binding in the great city of New York, when I ran across another of my erstwhile cronies on Broadway. He recognized me from afar, and came rushing up with outstretched hands to greet me.

"My dear boy," he exclaimed, "I am delighted to see you again. You remember I told you nothing would be too good for you when you came to New York? Well, we'll do it up brown, now that you are really here at last."

"My heart warmed to this good fellow, and my confidence in human nature returned with a rush, but imagine my surprise when my friend leaned over and inquired very confidentially:—

"By the way, old man, can I touch you for ten?"

"I was so dumbfounded," concluded the manager, "that I gave him the money before I recovered."

"During my recent trip through the country with Sousa and his band," remarked Colonel George Frederic Hinton yesterday, "I encountered a most ingenious and persistent fable that afforded me considerable amusement. In not less than twenty different places in the country I was confidentially asked to settle a very vexed question that had been the subject of heated debate in various local circles. According to this fable America's greatest composer was not an American by birth, but came from Italy, and on arriving on this side of the water as a youth rejoiced in the euphonious name of John Philipso. Becoming envious of his adopted country, the musician determined to testify to his new-found patriotism by adding its name to his own in the following manner:—

"The first name being complete in itself was permitted to remain as originally granted to him by his sponsors in baptism—John. Coming to the surname, the whimsical fancy of the fable maker got in its fine work. The first two syllables being found to constitute a full name were promptly set aside for a second name, thus—Philip. Now only two letters remained for the final name—S O—but this was where the genius of the man be-

came apparent. You will note that when abbreviated in the customary manner the United States of America resolves itself into U. S. A. Add these three letters to the right after S O, and we have the complete new name S O-U-S-A.

A MARTYR TO ART.

Prof. Fanciulli, the leader of the Marine Band at Washington, is fretting his soul out behind the bars of a dungeon cell as the result of his devotion to a high ideal in art. He is a martyr and when the court martial gets through with him the chances are that he may be still more a martyr.

John Philip Sousa was the predecessor of Prof. Fanciulli as leader of the Marine Band. Sousa is regarded by those who have a superficial knowledge of semi-tones and appoggiaturas as somewhat of a musician himself, but Prof. Fanciulli has a different idea. He thinks he knows what real music is, and he is thoroughly convinced that Sousa hasn't the beginning of a coherent idea on the subject. Therefore the Marine Band is never permitted to waste its time and wind on Sousa's alleged music. But, unfortunately, the musician is under the compulsion of yielding obedience to soulless officers of marines, who know nothing about the difference between noise and music. One of these, a mere lieutenant of marines, who happened to be acting as adjutant in the Decoration Day parade, became dissatisfied with the funeral solemnity of the tune the band was playing, and he instructed Leader Fanciulli to strike up the "El Capitan" march. The indignant musician promptly refused to degrade his art by playing any such dance music, and for thus lifting up his testimony against the profanation of the noble science of music he was promptly placed under arrest. Sad to tell, the wicked lieutenant of marines even threatened a court martial. And all because a wooden-headed marine is incapable of appreciating the fine points of musical criticism. Worst of all, the sacrifice of Fanciulli was in vain, for even as he was being dragged to his dungeon cell the boisterous strains of the hated march thundered in his ears from the prostituted instruments of his own band.

If the danger of a repetition of this sad incident is to be averted, the officers of marines must be compelled to undergo an examination in music before they are empowered to sit in judgment on real musical artists.

Served the Leader Right.

The dismissal of Prof. Fanciulli, the leader of the Washington Marine Band, may possibly have the effect of convincing some of the musicians in that organization that there is just a little discipline in the United States service. Fanciulli, on Decoration Day, was directed by a superior officer to play a certain air, which happened to have been written by John Philip Sousa, his predecessor in the conductorship of the band. Through jealousy of Sousa's great success as a composer and bandmaster, he refused to obey the order, and was court-martialed on charge of insubordination. These charges were sustained, and, according to yesterday's dispatches, Fanciulli is to be fired in disgrace. I am inclined to the impression that he receives no more than his just deserts.

"The story was so pretty that I hate to dissipate its romance by assuring my questioners that there was not a word of truth in the fable; that, on the contrary, the composer is a native of Washington, D. C., being to the manner born, and having the assurance of an impressive genealogical tree that his family name had been Sousa for many generations."

NO SOUSA FOR SIG. FANCIULLI.

Bandmaster Suffers Arrest Rather Than Play "El Capitan."

DISOBEYED THE ORDER.

Lieutenant Wanted a Lively Jingle and Insisted on His Own Selection.

Washington, May 31.—If Bandmaster Sousa had not been Fanciulli's predecessor in the leadership of the Marine Band, the latter might not now be in a guardhouse for disobeying Lieutenant Draper's orders. Bandmaster Sousa, author of "The Washington Post," "High School Cadets" and other famous marches, is more or less a tender subject with Bandmaster Fanciulli. Nevertheless Fanciulli has to obey orders, and when the Marine Band gives concerts he is under directions to play at least one number of Sousa. The band likes Sousa's music, and when it comes to that number Bandmaster Fanciulli usually steps down and directs the piccolo player to lead.

Today when the United States marines had reached Pennsylvania avenue, in front of Willard's, Lieutenant T. L. Draper, in command, ordered march music for the rest of the trip to Arlington.

"Give them something with more swing to it, Mr. Fanciulli," ordered the Lieutenant. "Give them 'El Capitan.'"

"Bah," replied Bandmaster Fanciulli. "I shall play when you order me to play. I shall stop when you order me to stop. But I shall select the music myself. I shall not play 'El Capitan.'"

"You will play what I order you to play," replied the Lieutenant, with blunt vigor.

"I shall select the music myself," replied the stubborn Fanciulli.

"Return to the barracks and report yourself under arrest," said Lieutenant Draper. "Mr. Larson will take charge of the band."

So Prof. Fanciulli is in the guardhouse, technically, and the band played "El Capitan."

MARINE BAND LEADER ARRESTED

Prof. Fanciulli in Custody for Refusing to Play in a Grand Army Procession.

WASHINGTON, May 31.—Prof. Fanciulli, leader of the Marine Band, was arrested this morning by order of the commandant of the Marine Corps for refusing to play marches in the Grand Army procession of old veterans. It is thought that Fanciulli's refusal was based on the fact that his predecessor, Prof. Sousa, is the author of several of the marches on the programme. Fanciulli, although the leader of the famous band, is an enlisted man in the Marine Corps, as Sousa was before he resigned.

HIS MUSIC DID NOT SUIT.

Professor Fanciulli Under Arrest Because He Insisted Upon Making His Own Selections.

(BY TELEGRAPH TO THE HERALD.)
HERALD BUREAU,
CORNER FIFTEENTH AND G STREETS, N. W.,
WASHINGTON, May 31, 1907.

Professor Fanciulli, the leader of the Marine Band, was placed under arrest to-day just before the Decoration Day parade started. Lieutenant Draper, in command of the marine detachment in the parade, directed the Professor to play a march from "El Capitan." The Professor refused to do so, declaring that, while the Lieutenant had authority to direct him when to play and where to play, he had a right to select the music himself. Lieutenant Draper then ordered the Professor to leave the procession and return at once to the marine barracks and report himself under arrest. The Professor obeyed this order, and was confined to the limits of the barracks.



John Philip Sousa.
Copyright, A. Dupont, N. Y.

IT was interesting to note the consensus of opinion in the critical press in regard to the B minor symphony of Borodine, the Russian composer, produced at the latest concert of the Symphony Society. There was a general agreement that it lacked nothing in the way of vigor and color, and that it was thoroughly Russian. But it was conceded that the work was without the essential requirements of greatness, or even dignity. Originality in rhythm and color is not sufficient to make a symphonic work pass the bar of judgment, even in these days of decadence, impressionism, and fads. A symphony still has to be symphonic. It must present themes of symmetrical contour and musical fecundity, and there must be thematic development.

The symphony is still regarded by those who are not afflicted with the intellectual restlessness of our time—a restlessness which causes the boundaries of sanity to fluctuate, but which is fortunately confined to a minority—as the most highly organized of musical forms. Consequently when a work appears in which the recognized methods of effecting high organization by the correlation of themes and by their development are absent, there is at once an earnest inquiry whether the composer has given us anything better than this. "Oh, that some one would show us how to write a new minuet!"

And Beethoven answered his demand by producing the scherzo. Yet even here the novelty was in spirit rather than in form. To-day the intellectually restless are crying for something better than the symphony; but

forms like the symphony do not spring up in response to the hasty demand of a time. They are the results of long and slow processes of evolution. It took the symphony two centuries to reach its first formulation in the works of Haydn, and since Beethoven it has not advanced a single step. No successor of the mighty child of the Bonn-Strasse has produced any music so highly organized as the fifth symphony. That stands to-day as the perfect model of form and an unapproachable example of thematic development.

Borodine has followed the movement for nationalism in music, and a good movement it is. But it is very questionable whether it is to the advantage of music for composers to fear the charge of being academic, too often urged against the man who clings to the classic forms. The question is not, of course, whether a composer should be held to a strict adherence to the sonata form. No man is obliged to write a sonata. But if he calls his work a symphony—which is a sonata for orchestra—he ought to make it one; and a sine qua non of true symphonic writing is thematic development. Dr. Dvorak has shown us how a truly classical symphony in construction can be written upon themes of national color and with the fullest and most untrammeled embodiment of purely romantic spirit. There is no reason why any composer should feel hampered by the symphonic form. It demands, of course, that each movement should have its beginning, middle, and end; its proposition, discussion, and conclusion. But in the discussion—variously called "Durchführung," working out, or free fantasia—there is scope for every possible freedom in device. Even Mozart showed how the fugue could be employed as a part of the apparatus of the symphony, and his Jupiter symphony remains to this day a model of plasticity within the limits of set form.

Borodine's second symphony failed to reach musical beauty because it is deficient in those larger intellectual and artistic qualities which are the hall marks of the immortal works of Beethoven. Even Haydn's symphonies give intellectual pleasure at this late day because of



EDNA WALLACE HOPPER.

their symmetry, and so radical an innovator as Tschalkowsky did not venture to dispense with musical development as a principal feature of his works. American composers will do well to study Borodine's symphony on the same lines as Leigh studied the evening dress of Bunbury Cobb at the rifle ball in "Rose-dale": "Tell me who's your tailor, that I may avoid him."

Nationalism in music is a topic which suggests a question bearing on one of the lighter forms of entertainment: "What is an American operetta?" It may be regarded by some as one of American production, and if that is the truth, then Sousa's "El Capitan," which is soon to be brought forward once more at the Broadway Theatre, would answer the definition. It was certainly made in this country, and pretty well made in some respects. The book has already been praised in this journal, but it will do no harm to call attention again to its excellent construction. It is a very neat piece of workmanship, and shows a nice craft in dramatic construction. Its subject is, perhaps, sufficiently American. The scene is laid in Peru, which by a literal construction of the Monroe doctrine may be regarded as not, indeed, a part of this country, but under its protection. The story is interesting in a humorous way, and the fun grows out of the story spontaneously.

Mr. Sousa's music is a good deal more American than it may appear at the first hearing. To be sure, there are no National themes in it, but the character of the Sousa marches is distinctly indigenous to this soil. Compare them with those of France, Germany, or Italy, and their individuality becomes manifest at once. There is an American dash about them, and there is something significant in the swift and sure appeal which they make to the American nervous energy and love of trip-hammer rhythms. Sousa has, perhaps, builded better than he knew in some of his writing. Certainly his "Washington Post" is one of the best military marches which have been produced in our time. It is full of the true marching movement, and there is in it a suggestion of the free swing of our army cadence, with its 120 steps to the minute and 30 inches to the step. A body of troops will always march in quick time to such a march as that at the end of the second act of "El Capitan," and the spectator will always feel that there is the gaiety of reckless defiance in the swinging stride of such troops.

De Wolf Hopper was fortunate in securing such an operetta for the display of his genial personality and his characteristic methods of funmaking. Hopper is a great favorite in this town, and

he can sing better than most comedians. Indeed, he sometimes forces too much attention to his singing; but that is a gentle vanity which may be overlooked. It is a pity that his diminutive and pretty wife cannot sing, and it is equally a pity that she has not a part in which she can display her talent to better advantage. She can act a certain line of parts with much good humor and infectious spirits.

The opera season is nearly at an end, and perhaps it is hardly time yet to get a proper perspective for a review of it. It has been mainly given over to the revelation of old singers in new parts. In other words, the star system has controlled the season. It is hardly likely that "Le Cid" would have been announced if it had not been that three of the principal singers in the company were "creators" of parts in it at its original production in Paris.

The star system has about worked itself out, and the problem before Mr. Grau is how to make fresh interest for next season. It might be done by engaging a wholly new company, but that would be a hazardous experiment, for the operatic public is wedded to its present favorites. But one thing seems almost certain, and that is that there is little hope for the future of opera in this city unless the interest of the public can be transferred from the singers to the works themselves.

There is only one way in which that can be done, and that is by engaging a good, serviceable company of singers who do not command such high salaries and by putting the money into a series of productions of new works. It would take some time to educate the public up to this, for at present there does not seem to be a healthy curiosity as to novelties. If a new opera is announced at the Metropolitan, unless the de Reszkes or Calvé is in it, there is no overwhelming demand for seats. Now, while the manager was cultivating a public taste for novelties, he might also be cultivating for himself a disastrous burden of debt. That is what troubles Mr. Grau. No doubt he would like to try the experiment, but the company which is behind him is not in the business for fun, but to try to regain some of the money lost by the firm last season.

Hence, the probabilities are that next season we shall have the old favorites—or most of them—back again, and we shall in all likelihood have further opportunities of hearing Jean de Reszke as Romeo, Faust, Siegfried, and Tristan. At any rate, "Die Walküre" will be added to the repertory of the company, for the de Reszkes mean to begin their study of that work as soon as the present season closes.

W. J. HENDERSON.



DE WOLF HOPPER.

KING SOUSA AS A BUSINESS MAN.

Ordinarily a business man and a musician are as much unlike as bird and fish. Musicians are proverbially unbusiness-like, and Sousa regards himself as no exception to the rule. But in these days, when Mammon is supreme, there is no success worth talking about without a business foundation, and Sousa is an embodiment of success; therefore he must be a business man.

Luck enters largely into a man's career and has had its influence upon Sousa's; but he is so less entitled to the reward of his efforts. A good business man is always a busy man. Sousa's career has been an eminently busy one. Luck has been merely incidental. What he has achieved he has earned by close application and studious endeavor.

John Philip Sousa was born at Washington City in 1855 of a Spanish father and German mother. His father, though of excellent birth and education, was compelled, like many another cultivated refugee, to adopt as a profession what had been only an accomplishment. He was not a business man. Philip says the old gentleman's favorite motto was "The Day Is for Rest; the Night for Sleep."

One of his accomplishments was playing the violin, so he became an orchestra player, eventually entering the Marine Band to serve the United States through the medium of the trombone. Meanwhile several little Sousas appeared, of which John Philip was the second. The youngest developed a taste for the violin and at the age of eleven was playing in public. By the time he was seventeen he was conducting a small traveling opera company of the "Pinafore" variety, earning so large a salary that when the Marine Band was offered him he declined its munificent \$1,200 a year. But the father, from his point of view, behind the trombone, telegraphed to Philip: "I have accepted the position in your name." That settled it. Sousa "laid down the fiddle and the bow" and assumed the baton over the most conspicuous instance of Uncle Sam's patronage of the musical art.

This connection, which lasted twelve years, under five Presidents, Hayes, Garfield, Arthur, Cleveland and Harrison, was of great advantage to Sousa. He not only made the acquaintance of all the foremost men of the day, but had ample time for study and composition. Besides this he had control of a large company of players who could produce what he composed, and, at the regular and frequent concerts around the Capitol and at the White House, play his music almost in the presence of the nation itself.

His zeal and enterprise in making a feature of Uncle Sam's musical adjunct soon made Sousa an object of press comment. The editor of the Washington "Post," in his daily news columns, acquired a habit of noting his doings and sayings so often that one of his subscribers advised him to rename his paper and call it "The Daily Sousa."

One of the memorable results of Sousa's musical connection with the Government was a compilation of the national airs of all countries, in which he had the efficient aid of the State Department under Blaine. The enterprise was suggested by a chance excursion to Mt. Vernon, when Secretary Tracy took a party of visiting diplomats to view the tomb of Washington. The party consisted of representatives from twelve nations. Sousa, being asked to play some of their music, immediately gave the national airs of eleven of them. This was extremely delightful to the strangers and soon excited our own Government to obtain a complete collection. Blaine wrote to all our foreign consuls to assist.

Sousa in his earlier career was chief musician in the retinue of the irrepressible Milton Nobles, then playing "Bohemians and Detectives," wherein that immortal line, "The villain still pursued her," occurs, and where the hero announces the resurrection of "Jim Hiedsoe" from the ashes of the deceased Mr. Graves. "Nobles," said Sousa, one day, "that's a great idea! Why don't you call your story 'The Phoenix'?" Nobles adopted the suggestion.

Every business man knows the value of a good trade mark. None better has been adopted than Sousa's, which came to him almost by accident. An English paper, commenting upon the dearth of military marches in Great Britain, alluded to the American output, and dubbed Sousa "The March King." The people have deemed him worthy, also, and have themselves made the title permanent.

Though the monarch of marches, it is a mistake to think there is a martial limitation to Sousa's muse. He has composed six operas—the first in 1878, when being too poor to have a piano he never heard a note of his music until the first rehearsal. It was called "The Smugglers," and though it achieved production and publication it soon died, as did its followers, "Catherine" and "Destree." The Queen of Hearts had "heart failure" almost immediately, but "El Capitán" celebrated its 300th representation on February 1st, and is still dropping \$500 a week into Sousa's hat, though there is only one march in it. He has almost completed "The Bride Elect," to a libretto by Charles Klein, who wrote "El Capitán," which will be produced this fall.

This musical business man has worked himself up from a poor fiddler to the head of the finest band in America. He divided with Mr. Blake last year \$80,000 in profits. The second year of an enterprise like this is the crucial one. If the people stay away then no amount of puffing will reach them. Sousa passed that crisis with the Marine Band. He has had this, his own organization, now nearly five years. Its return is looked for and hailed like the approval of spring all over its extended orbit of 21,000 miles.

"The March King" is very generous to suppliants for his favorable attention. Yesterday his dressing-room was besieged by people who must sing and play for his royal approval. He patiently sat on a trunk and heard them all. He is also very good to rival composers. At the concert yesterday he played at least five local compositions to please their authors.

Sousa is an American institution, full of patriotic love of his country and his art. When he gets richer he will surely do something to endow institutions for its promotion, for he has unbounded faith in the fertility of America for musical development.

H. M. BOSWORTH.

SOUSA'S CONCERT.

A Typical One at the Academy.

BRAND NEW SOUSA MARCH

The New Contralto Has Not a Remarkable Voice.

Sousa's programmes give your musical taste whatever it may happen to crave—be it pate de foie gras or sauer-kraut and pork.

That which he offered us last evening at the Academy of Music was a typical one.

Permit me to reprint it:

1. Overture to "Macbeth".....Haton
2. Suite—"Three Quotations".....Sousa
- a. "The King of France with twenty thousand men."
- b. "Marched up a hill and then marched down again."
- c. "In Darkest Africa."
3. Ride of the Valkyries and Fire Charn from "Die Walkure".....Wagner
4. Ballet Suite—"William Tell".....Rossini
5. Descriptive Fantasia—"In a Bird Store" (new).....Orth
6. Contralto Solo—Recitative and Aria from "Arminius".....Miss Zora Gladys Horlock
7. a. Characteristic Piece—"The Butterflies." (new).....Sousa
- b. March—"The Stars and Stripes Forever" (new).....Sousa
8. Cello Solo—"Souvenir de Spa".....Miss Leontine Gaertner
9. Variation on "My Old Kentucky Home".....Dally

You will observe from the above that several of the features were new and several were good.

Unfortunately, one or two of the good ones were not new and one or two of the new ones were not good.

The brand-new Sousa march, however, was quite an event.

It was excellent.

It created a furore.

None of us were satisfied until the band, good-naturedly enough, had played it three times over.

I predict its popularity.

In some respects it is the best Sousa has yet given us—not even excepting the "Washington Post" and the stirring finale to the second act of "El Capitán."

But let us tell you of the less pleasant things first, that I may get them off my mind.

I refer to Sousa's new contralto, Miss Horlock, and to that descriptive fantasia, by Eugene Orth, called "In a Bird Store."

Miss Horlock is somewhat below the usual standard of Sousa's soloists.

Her voice capabilities are not of great account, and she has apparently but a vague idea of how best to improve such gifts as have been bestowed upon her.

Her voice is naturally thin and weak, and when she endeavors to infuse soulfulness into it she grows ultra-dramatic and spoils everything.

To place a parenthetical "new" after a number is to openly challenge criticism.

So, I suppose, I must tell you candidly what I think of that "Bird Store" affair.

I don't like it.

With an unlimited field of good compositions to choose from, Sousa should not fritter away his own time, and that of his splendid band, upon such as this.

It sets out with the obvious intention of weaving the sweet chirrups of song-birds in and about a not-too-original gavotte.

In the end, however, the music resolves itself down to a presentation of that antediluvian melody, "Listen to the Mocking Bird," scored as a solo for the tin-whistle!

Spare us, good Sousa.

As to the remainder of the programme, it was admirably selected and uniformly well played.

I accepted the Wagner number as a sop to Cerberus and sat through the dreary "fire-charm" music with patience worthy of a better cause.

Miss Gaertner created a good impression in her cello solo, and well-won her encore.

At this afternoon's concert the band will once more render the new "Stars and Stripes Forever" march.

There will also be given a new overture by Conquest ("Star of Glory"), Homer Second Dance of the Bayaderes, from Rubinstein's "Feramors"; Sousa's famous suite of scenes-historical entitled "Sheridan's Ride"; and other interesting numbers.

Sousa's fiftieth concert in Philadelphia occurs this evening.

In honor of the occasion a notably attractive programme has been arranged. It is as follows:

1. Overture—"The Promised Bride".....Ponchielli
2. Religious Fantasia—"Songs of Grace and Songs of Glory".....Sousa
3. Soprano Solo—"Maid of Cadiz".....Delibes
4. a. "Scene and Dance of the Crocodiles" (new).....Kucken
- b. Scherzo and Habanera—"La Sesta de la Setorita".....Fumil
5. Violin Solo—"Hungarian Fantasia".....Hanser
6. Tone Picture—"Shepherd's Life in the Alps".....Kling
7. Contralto Solo—Aria, "Samson and Delilah".....Miss Zora Gladys Horlock
8. a. Intermezzo—"Souvenir du Bal".....Benger
- b. March—"The Stars and Stripes Forever" (new).....Sousa
9. Cello Solo—"Jim Walde".....Popper
10. Military Episode—"Custer's Last Charge".....Lauders

If you only drop-in long enough to hear the new Sousa march to-night, you will be amply repaid.

One of the gentlemen of the band (his name is Arthur W. Pryor, I am told) rendered the "Palm Branches," as a encore number with an eloquence that I hardly deem it possible from the programme.

You will hear him, too.

J. RAYMOND PARKER.

IN MUSICAL CIRCLES

John Philip Sousa Has Not Yet Attained the Height of His Ambition.

Projects That He Has for the Future—Matters of Interest to Local Musicians.

The Washington public needs hardly be told anything about John Philip Sousa and his band further than whatever is new that pertains to his programs. Sousa's whole career is founded in Washington, and so closely allied to it that it would be carrying coals to Newcastle to undertake to enlighten any Washingtonian upon the young bandmaster or his organization. Still, Sousa is growing and gaining rapidly in more ways than one, and there are new plans ahead and now under course of fulfillment that the general public knows not of. Every one does not know that Sousa is writing a new opera, nor does every one know that he plans to take his band across the water in 1900, nor that in the spring of 1898 there will be joint productions of "El Capitán," Sousa's wonderfully successful opera, by the famous band and the De Wolf Hopper Opera Company, etc. Those who know something of the distinguished director's ambitions are sure also that his greatest and most enduring compositions belong not to the past, but lie in his brilliant future. Certainly Sousa takes pride in his present and past successes, but he is not willing to admit that the best productions of which he is capable are simply and solely his martial music or even his operas of the past. He is more than ever the student and profound thinker and explorer. The future promises richer things for him than the past has yielded.

44 TWO CONCERTS.



The magnetic Sousa has undertaken on his present tour the most ambitious project of his life. It is his tenth semi-annual and third trans-continental series of concerts, as the director of his own superb organization. It embraces a territory of over 21,000 miles, includes the playing of 280 concerts, the visiting of 196 cities and towns. Its extent is bounded by the two great oceans, the Gulf of Mexico and the Gulf of St. Lawrence. Apart from its musical significance, and the fact that it demonstrates beyond question, what has so often been denied by unsuccessful aspirants for the universal favor of music lovers—that a great organization of the finest instrumentalists can travel with profit and success, over the entire territory of the United States—it is also a grand proof of the possibilities of travel in America and the superiority of their railroad systems.

One cannot think, talk or speak of Sousa without admiration. He has brought his famous men to a standard that is perfection itself. Undoubtedly the first requisites in a successful leader are executive ability and ripe musicianship. These Mr. Sousa admittedly possesses. But in addition to these, he is endowed with that rare natural ease and grace which makes an awkward movement almost an impossibility. Of the prominent leaders now before the American public, Sousa is the most strikingly endowed by nature with that poetry of motion, that constitutes an irresistible magnet to the eye.

In addition to this, Sousa has a graciousness born of true gentility—that natural desire of the genial and well-bred man, to please the people with whom he comes in contact, particularly when they form so large a constituency as those who attend the concerts he is constantly giving throughout the country. He believes that one should give reasonable heed to the wishes of the many, and hence he pleases his audiences by introducing as encores, such numbers, as by their lightness, brightness and melody, relieve the severity of the more serious portions of his programmes. And then withal, Sousa has that indefinable magnetism which none can fathom, but all can comprehend and be captivated by it. These are Sousa's individual characteristics. For the rest, his band is an admirable body of men, responsive to the slightest indication of his baton, or the glance of his quick and penetrative eye. All this the public appreciate and like, and they naturally vote him the most popular leader upon the stage today.

AMUSEMENTS.

SOUSA'S CONCERT.—The last Sousa concert of the season attracted an immense audience to the Lafayette Square Opera House last night. Sousa, of course, always draws a crowded house, but when a new composition from his versatile and graceful pen is announced the result is a packed auditorium, and this was the case last evening. The new number, a march, entitled "The Stars and Stripes," took at once, and at its first presentation secured an enthusiastic recall; the second time it was given an ovation, and on its third presentation received more applause than any of Sousa's works have for many a day. The new march is catchy in the extreme—it would not be a Sousa march if it were not—and is of that variety that makes feet and umbrellas and fingers keep time involuntarily. Aside from its pleasing qualities in this respect the trio is probably the finest piece of work the popular bandmaster has ever done in the march line, there being three distinct themes worked together in the nicest way imaginable. The way in which it was given, of course, had much to do with its attractiveness, and Sousa's band should be able to and can play his productions just as he wants them given. Aside from the march the program was a pleasing one in the extreme, and every number received warm and enthusiastic applause. Of course, Sousa's marches that have made him famous in the past were wanted, and he gave them to the satisfaction of every one. All the old favorites were played, and sometimes two and three encores to a number were given. The program included Orth's Fantasia, "In a Bird Store," the "Ride of the Valkyrie" and the "Fire Chorus" from "Die Walkure," the band showing in the two latter numbers that it can play heavier music just as well as it can the lighter music that comes from Sousa's inventive brain. The soloists of the evening were Miss Zora Gladys Horlocker, who sang the aria from "Samson" and "Dellah," and an encore, and Miss Leontine Gartner, violoncellist, who gave "Souvenir de Spa," and responded to a double encore. The latter increased the favorable impression she made when she played with the Maud Powell trio last week.

Sousa's assisting artists have always been carefully selected. The name, therefore, of the soloists who accompany him on this tour, will be assurance that in this department, as in all others, he has chosen wisely. Elizabeth Northrop, soprano, adds to her pure voice and bell-like tone production, a personality that is winsome and attractive. Martina Johnstone, violiniste, is a sincere and talented woman, playing with rich beauty of tone and with great breadth of dignity. Arthur Pryor, Sousa's trombonist, is unique among the virtuosi of this instrument, and Franz Hell, horn soloist, will maintain in full measure the fame of Sousa's soloists. Seats are now on sale at the Opera House box office.



JOHN PHILIP SOUSA.

Photo, copyright 1896 by Aimé Dupont, N. Y.

BY the time John Philip Sousa and his peerless concert band return to New York they will have played in every large city from Maine to California. No musician can be more generally known or enjoy greater popularity than Sousa. Musicians admire him for his originality and thorough knowledge of his art; the members of his organization, for his complete musical mastery over them. The concert-loving public regard him highly for his musical tact and felicity in ministering to the tastes of all classes, and also as the composer of original, catchy, and entirely comprehensible marches and compositions of a more pretentious character. His opera of "El Capitán" has been more widely and generously applauded and enjoyed than almost any other comic opera in American musical history.

Mr. Sousa was formerly at the head of the United States Marine Band of Washington, and under him that organization enjoyed a world wide reputation for superiority. His present organization is without any regimental connection, and is known as the "Famous Sousa Concert Band." They are at present on their annual tour, and have never before been more popular or successful. The popularity of Sousa's compositions is in evidence at the phonograph places, where the Sousa records are in almost constant use—a striking contrast to those giving other music.

About 175 came from the south to hear Sousa's band Monday night and nearly 100 came from the north. The Bradford band attended in a body, their expenses being paid by Mrs. Blakely of New York. She is a summer resident of Bradford and her late husband was manager of Sousa's band.

Sousa's Concert.
—It always pays to buy a good thing, to see a good thing or hear a good thing. Nothing ever appeared in St. Johnsbury in the way of martial music to equal the concert of Sousa's band at Music hall last Monday evening, and every one of the thousand people present, enjoyed it exceedingly. There were 45 performers in the company, and the execution showed the highest order of talent under the most competent drill. So nicely was everything done that it was a difficult thing for listeners to say which piece they liked best. The performance was above criticism of local amateurs. There may have been defects, discoverable from the highest musical standpoint, but, if so, they were beyond the detection of anyone present. The instrumentation was superb, capable of giving the effect of an orchestra or pipe organ. The instruments were so nicely under the control of the players that the full band could have played an accompaniment for a Jewish solo without burying it up. Executive on the big tubers had a range of expression from a soft musical whisper to a roll of thunder. The trombones and the cornets were very much at home, especially when they lined off in a row on front of the platform and proceeded to loosen the shingles on the roof. The trombone solo was one of the fine things of the evening. Everything was encased over and over and the band gave at least one answer to every piece on the program; thus giving the moners worth twice over, as the program alone was cheap at the price paid; even more, as any single number was worth the price paid for all. Especially pleasing was conductor Sousa's manner of conducting. He had not only drilled his musicians into the most perfect time, a promptness almost marvellous, but he lost not a moment's time himself in the progress of the performance. Never had an audience so little waiting to do. One number filled the ear with a flood of harmony, and, before the echo had died away, came the flood of another piece in answer to an encore. Not a performer was out of time, or out of place. Every one was ready for the first motion of the baton, which came without the confusion usual between pieces. This readiness and promptness was a characteristic and most agreeable feature of the occasion. The violinist seemed to be master of her instrument so far as she attempted anything. More difficult work has been heard here before on the violin, but never anything nearer "To get there" is a main feature of success in a musical performance—that is, the intelligent rendering of simple music is more agreeable, and a greater success than an attempt to render more difficult music.

SOUSA BAND CONCERT.
Sousa's famous band played to an immense audience at Music Hall Monday evening. Big delegations were present from Bradford, Wells River, Barnet, Danville, Lyndonville and many other surrounding towns. The advance sale of seats amounted to nearly \$700. There were probably 1100 or 1200 people in the hall. A grand musical event had been counted on and no one was disappointed. It was by far the finest instrumental concert programme ever presented in St. Johnsbury. The varied character of their music, time, accent and harmony was simply marvellous. The selections were all vigorously encoered and responded to with Sousa's beautiful marches, much to the delight of the audience. The band was accompanied by Mrs. Elizabeth Northrop and Miss Martina Johnstone, violinist, and both artists were well received. Here is the programme:
Overture, "Grand Festival." Leutner
Prelude to "Lohengrin." Wagner
Flugelhorn Solo, "Werner's Farewell." Nessle
HEIDI FRANK HEIL.
Caprice, "Robin and Wren" (new). Kling
Trombone Solo, "Air Varié." Pryor
MR. ARTHUR PRYOR.
Grand Religious Fantasia, "Songs of Grace and Songs of Glory." Sousa
Soprano Solo, "Shadow Song." Meyerbeer
MISS ELIZABETH NORTHROP.
Introduction and Schilliana, "Cavalleria Rusticana." Mascagni
Patriotic March, "The Stars and Stripes Forever" (new). Sousa
Violin Solo, "Ballade et Polonaise." Viouxtemps
MISS MARTINA JOHNSTONE.
Entr' Acte, "The Cricket on the Hearth" (new). Goldmark
The band came down from Newport, where they appeared Monday afternoon, in private Pullman coaches, which were attached to the afternoon accommodation train, arriving here at 6.10 o'clock. They left on the night mail after the concert for Sherbrooke, where they appeared Tuesday evening.
The Bradford band attended the concert in uniform. They attended through the courtesy of Mrs. D. Blakeley of Bradford, widow of the late manager of Sousa's band, who paid all their expenses, hotel bills, car fare and admission tickets.

The Sousa Concert.—To see Music Hall packed as it was Monday night was of itself inspiring, and to hear such music as the great audience heard was an event of a lifetime to many present. It is no wonder that Sousa draws such crowded houses for he wins the hearts of his audience from the minute he steps on to the stage and gracefully, quietly gives the signal for the sounding of the first note, which comes, full and clear, as one note from the 50 instruments. It was fascinating to watch the gentle swing of the baton in Mr. Sousa's hand, so little action one hardly notices it, yet every motion tells and was responded to by each member of the band, which their great leader has brought to its present state of brilliancy and perfection by the force of his musicianship and inspiring direction.
Mr. Sousa is a conductor of tremendous magnetism; his feeling and control are alike admirable in the works of solid character, or in the rhythmic dash and swing of his own compositions; and while he varies his programme judiciously and interestingly, the distinguishing feature of the band's work is by all means popular music.
Each number on the programme was a gem, but the flugelhorn and trombone solos by Messrs. Heil and Pryor, the caprice, "Robin and Wren;" the grand religious fantasia and the patriotic march, the last two of Sousa's own composition, seemed to be the favorites with many.
Mrs. Northrop and Miss Johnstone showed themselves to be artists of decided merit and much cultivation, and both deserve the words of commendation heard from all sources.

SOUSA'S BAND CONCERT.
The Programme Included the Director's Latest March.
Last night was one of unusual interest to admirers of John Philip Sousa and his band, because the popular director's new march, "The Stars and Stripes Forever," was to be played for the first time. The Academy of Music was filled with an enthusiastic audience, who encircled every selection on the programme, but with whom the new march was evidently the favorite. Though Mr. Sousa himself says little about the new piece, many members of his band consider it by far the best that he has ever written. There are three separate themes, suggesting the North, South and West, and the whole ends with a most inspiring fortissimo, in which every instrument is brought into prominence. The first of "Three Quotations" called "The King of France," and the "Ride of the Valkyries," from Wagner's "Die Walkure," were both well received.
Among the soloists of the evening none were accorded a warmer reception than Mr. Arthur W. Pryor, whose trombone solo, "The Palms," was enthusiastically applauded. Miss Zora Horlocker sang the recitation and aria from Erich's "Arminius," in a manner which brought out her rich contralto voice to the best advantage, and as an encore gave "Love and the World is Mine." Miss Leontine Gaertner played excellently the "cello solo, Sairvals' "Souvenir de Spa."

A NEW SOUSA MARCH.
"Stars and Stripes Forever" to Be Played for the First Time To-night.
A new Sousa march, the annual tribute of melody and harmony from the gifted pen of John Philip Sousa, who is beyond question the most popular composer of the present day, is the announcement that adds additional attractiveness to the forthcoming concert by Sousa and his band at the Lafayette Square Opera House to-night. So many of the stirring Sousa marches of the past have been first played to Washingtonians before being given to the music-loving world, that it is all the more fitting that Sousa should again select the city of his birth for the presentation of his latest composition.
Like all the others of that brilliant list of marches that have brought fame and wealth to John Philip Sousa, the new quickstep was inspired by a particular incident that vividly impressed the composer. Last fall Sousa made an extended European trip, on which especial honors were paid to him as America's representative musician. In Berlin, by invitation, he conducted the brass orchestra of the celebrated Philharmonic organization. Throughout Italy, in Venice, Florence, Naples, Rome, Milan, he was fairly fettered with the brilliant music of the Italian school, and as he was hurried called home by business affairs, the American musician caught fleeting glimpses of life under the French and British flags.
Sailing up New York Bay in the clear cold of a November morning, Sousa's eyes were gladdened by the sight of Old Glory floating serenely over the fortifications at the Narrows, with its glowing promise of peace and protection. It aroused all the patriotism of the composer's impressionable nature, and inspired him to write one of the most beautiful melodies he has ever penned, and which he has dressed and decorated with impressive harmonies and stirring rhythm. In recognition of the incident Sousa has gratefully and appropriately named his new march "The Stars and Stripes Forever," and his band will play it to-night as only Sousa's Band can play a Sousa march.

"I, TOO, WAS BORN IN ARCADIA."

One of the Disagreeable Man's Stories.

(Apologies to John Philip Sousa.)

It was Fair Day. The village betrayed the bustle of unusual excitement. Along every road leading thereto rolled dilapidated vehicles, drawn by shaggy, lolling-headed horses that literally swam through the dust enveloping them like powder smoke.

A hot sun shone clearly and the droughted verdure was curled and split. The trees, browned and sear from prolonged dryness, were grayish with accumulated dust blown through them by the hot winds that whirled through the valley.

It was Fair Day, when every farmer felt it a responsible duty to "go to town," and to take his family in the best vehicle he owned, or could lease, or borrow. He also insisted upon a sufficient provender to escape glib swindlers who dealt in clabbies at the gate and inside the grounds. Cookies, doughnuts, thick pies of dried apples, huge pieces of home-made cheese with veins of sage running through it, and a stone jug of cider, completed the "nudging" of pretty much every party. Their faces were smiling, their hair whitened with dust, their throats parched, their voices husky; but dancing eyes gleamed beneath frayed straws and from huge pokes, whilst the juveniles were, in the main, hatless.

It was a spectacle whereby one might delve into the simple, homely life of those who toil because they have to, until they grow to tolling because they like to. This was their holiday. It was Fair Day and Circus Day. Prize steers were to be exhibited; prize vegetables were to be looked at and handled by those who measure values with two senses; products were to be discussed; calamities were to be recited for interchange of commiseration; and one another's cider was to be sampled; and, above all, everybody was to have a free opportunity to listen to the village band that had been rehearsing for a year in the engine house.

After the circus had paraded, and the oration had been delivered from the judges' stand by a local speaker who touched all hearts by referring to the supremacy of the products of the valley and to the unclouded future that was to arise from Fair Day, sounds of martial music were heard. Everybody rushed to be the first to welcome the band. Fifteen of the village's handsomest young men composed the organization. They wore white trousers, red coats and blue pom-poms in their caps. Their instruments glittered with a year's polishing. The brass was infinitely more brilliant than the music, which was a conglomeration of reverberation at which cattle broke their chain halters and horses reared and plunged. So much noise, even annually, was too much for the brute creation. But the people went wild with enthusiasm. Little brats climbed fences; fiancés put their arms about their betrothed as if the discord would sunder their engagements, and the old folks held hands

and grinned, with their faces puckered up as if their ear drums were being shattered.

As the band wheeled into the fair grounds the notes of a cornet rang forth clear, tremulous and with marvellous volume. Every eye was riveted upon the player. He was old and grayed, but erect and with a face as red as a lobster. No tawdry uniform for him! He was without shoes or stockings. His hair stood up through the broken crown of an old hat. His vestments were rags of the most uncleanly and shredded type. He held a battered brass cornet aloft, and into its contracted aperture affixed his swollen lips; while the tone produced transixed the members of the band, who speedily quit playing and marched into the grounds to the inspiring and superb solo of the bent and dented old brass cornet.

A singular spectacle this was—a bare-footed tramp leading the village band on Fair Day. The people cheered lustily. The members of the band got to laughing so they couldn't play; but they lined up with the old fellow playing the cornet, who strode along with the step of a regular.

When the band came to a halt beneath the grandstand the tramp stopped playing, and an enthusiastic spectator, taking it for granted that no such musician could resist the appeals of a little "red eye," proffered his flask for a thirst-slaking pull.

The old fellow put his cornet under his arm, jerked the cork from the bottle with his teeth, and drained the flask without stopping for breath.

"I'll now play you the 'Liberty Bell March,'" he said, passing the empty flask back without comment.

Sousa's Unrivalled Band proved an unrivalled attraction to the music-loving people of Charlotetown and P. E. Island last evening. Many drove long distances from the country districts, many thronged to the city by the regular trains and a special from Summerside brought about 150 persons all intent on hearing Sousa's Band.

There is no hall in Charlotetown large enough to hold the big assembly that gathered in the Exhibition building and filled the main floors and galleries. A multitude of them had walked out to the building, many more were conveyed in carriages and there were wheelmen not a few who made their way thither on their silent steeds. The air was chill in the big building, which was trying upon the performers and their auditory in the wait before the concert began, but this and all else was forgotten when once the "music arose with its voluptuous swell." And while all ears drank in the concord of sweet sounds Sousa himself was the attraction for all eyes. On his elevated stand in front of the band he directed them, his breast glittering with a score of medals, his every action the poetry of motion as he seemed to call forth from the fifty instruments about him music which expressed every emotion of the human heart. There was music gentle as the faintest zephyr whispering to the flowers; music that swelled to a full tide of melody; anon rising to rival the sweep of the hurricane and the grand diapason of the ocean. Tenderly came the sweet and solemn strains of Ruck of Ages; inspiringly rose the notes of Nearer my God to Thee, while varied emotions were stirred by the familiar strains that recalled Maxwellton Blues, or by a thrilling march. The Soprano solo Se Sarau Rose from Arditti greatly pleased the lovers of classic music and showed the great range, flexibility and sweetness of Mrs Northrop's voice, under difficulties almost equal to singing in the open air. Mr. Pyke's Jubilee Hymn, now rendered for the first time, proved a musical gem. A copy of this fine composition has been forwarded to Her Majesty, by Mr Pyke through Sir Charles Tupper, and is listening to its captivating music last evening the audience were anticipating a pleasure yet in store for royal ears. The Fluegelhorn solo was a rich treat from an instrument seldom heard in these parts, while the trombone solo, and the violin solo were alike captivating and exquisite. Every number was enthusiastically applauded and encored again and again, and good naturedly responded to. So on a flood of melody the delighted audience were floated along until in the last number in the grand fantasia of familiar English Scotch and Irish airs the loyal and patriotic feelings of all were stirred to their depths. And then came the grand old national anthem, never before so grandly played in this city. Every body felt when it was over that Sousa's Band had given them the worth of their money and more.

The people applauded when he had finished, and he responded by playing "El Capitan," "Manhattan," "Washington Post," "Fenelles," until the spectators were thoroughly enraptured by the swing and rhythm of the matchless two-step.

For an hour he kept the battered old cornet to his lips, playing with the versatility of an artist. The members of the band flung themselves on the grass; the racing was deferred; the judges left their examination of products and gathered about; luncheon was forgotten; nor was there a man willing to help the aeronaut get his balloon ready. Meanwhile the tramp played, and played, and played.

At length he stopped and wiped his mouth with his greasy sleeve.

"Somebody was kind enough to proffer me a small flask of liquor a short while ago. Is that gentleman still in the audience?"

"Yes," came a voice, "but the flask is empty."

"Possibly some other gentleman is provided with the 'Elixir of Life,'" he asked.

Another flask was passed him, which he treated as he had its predecessor.

"Play us something more!" came from all sides.

The old man removed the drip pipe

from his cornet and turned it upside down to drain.

"In a moment; in a moment! I'm used to encores, and I'm used to responding to them!"

"He's some great musician in disguise," one whispered.

"Maybe he's been specially engaged as the star attraction," remarked another.

"Isn't he wonderful!" another exclaimed.

"Oh! I think he's divine," bubbled over a young woman.

"Thank you!" exclaimed the tramp, putting the cornet to his lips, and looking in the direction of the young miss. "This one I dedicate to you, my pretty maid! It is my original transcription."

And the cankerous-looking old cornet poured forth its enrapturing melody, as its player stood erect, without moving a muscle, majestic in his beggary and magnificent in his gall.

"What's your name?" inquired the president of the fair, edging his way through the crowd.

"Is there a drink in it?" asked the old man, ceasing playing.

"Yes," laughed the president. "Here, some of you fellows, give Mr. Sousa a drink!"

"Hush!" whispered the tramp, plucking the sleeve of the president. "Don't give me away! I'm inco! Say nothing and I'll play you 'The Stars and Stripes, Forever!'"

But the president of the fair was too quick. Before the tramp could get his hand into the official's vest pocket the latter felt the tug at his watch chain and grabbed the grimy wrist.

"So, so!" flung the rugged wretch to the ground and almost shaking him out of his rags. "Here, constable! Away with this scoundrel! All hands to the grandstand! The racing will commence!"

Late that night the chairman of the board of selectmen visited the occupant of the cell in the basement of the town-house. He lay sprawled out on his back, his bare feet perched up on the white-washed wall, and the cornet lying beside him. He was humming softly to himself.

"Well, you'll go into the chain gang for awhile! Why did you attempt to pick pockets in broad daylight?"

"Well, my esteemed sir," replied the old man, without rising, "my eyesight is defective and I can't undertake such particular work as that after nightfall. If you happen to have a pint flask about you I'll play you 'The Directorate March!'"

"I've no flask about me," replied the official.

"It's just as well," retorted the philosopher; "my experience is that the whiskey hereabouts produces d-d infamous results. A cigar would do me more good, I guess."

"I've no cigars."

"No?" was the weary reply spoken in a sorrowful sort of way. "Ah, well, I too, was born in Arcadia. We ought to be thankful things are no worse."

And he drew his dingy feet down on the bare board, rolled over, and fell asleep.

When the curtain went down on the last act of "El Capitan" at the Tremont Theatre last evening the star, De Wolf Hopper, was in a very jovial mood. He had excellent reason to be, for the tune-ful comic opera at times swept the great audience, which assembled in the handsome theatre, into great waves of enthusiasm.

The opera, it will be remembered, was originally produced at the Tremont Theatre last spring, and was received with every indication of success by both press and public. Then it was commonly said that John Philip Sousa had written a very tune-ful, catchy score, and Mr. Klein a most interesting book. At that time it was freely predicted that Mr. Hopper had a fine piece of theatrical property which could give him the greatest opportunity of his career.

These predictions were more than fulfilled last evening. The second presentation of the work was so eminently artistic and successful that it had all the attributes which go with a successful first night. The great audience—every seat and every bit of standing room in the theatre was occupied—was in sympathy with the players almost from the moment the curtain rose. There were many surprises in store for those who had witnessed the first presentation of the work. Here and there Mr. Sousa has added beauty and melody to the musical numbers and the finales went with a swing and go which were delightful. The book has also been skillfully improved and brightened up by clever dialogue and apt sayings. The costumes were rich and beautiful and had all the appearance of being prepared for the present production. The scenery and effects were all that could be desired, and like the costumes, had a new and fresh look which spoke volumes for the skill and worth of the scenic artist and stage manager.

With such attractive preparations one can readily account for the great success of last night. Encores were numerous—perhaps, a trifle too numerous, if anything—and the laughter was continuous while Mr. Hopper was on the stage. Mr. Hopper was full of quaint Hopperisms, and his personal success was great. At the end of the second act he was several times called before the curtain, and finally he was compelled to respond to the calls for a speech. He spoke wittily at times and feelingly of the reception of work on its first presentation in Boston and said its success at that time endeared him to greater effort. He hinted at the new work which Mr. Sousa had in hand and which will probably be seen in Boston in the future. It was a very pleasant speech, and even if the audience did seem to want "Casey at the Bat," Mr. Hopper refrained.

The company which Mr. Hopper has engaged is adequate at all times. Miss Nella Bergen, the new prima donna, is an attractive looking young lady. She possesses a pure and flexible voice, which is equal to all of the demands of the score. Her success was emphatic. Alfred Klein was a fine foil to the drollery of Mr. Hopper, and the other members of the company, together with a remarkably well-drilled chorus, added much to the general enjoyment. "El Capitan" will be the Tremont for two weeks, and there is the attraction will be popular favorites.

SOUSA'S LATEST MARCH

"Stars and Stripes Forever" Gets Cordial Welcome.

The initial production in this city of John Philip Sousa's latest march at the Lafayette Square Opera House last night was the success of the evening. The new march is styled "The Stars and Stripes Forever," and was first produced at the Academy of Music, in Philadelphia, last Friday evening. Though not yet a week old, this, the "youngest child" of the great march king, as it is styled by him, promises to be the most popular he has ever conceived.

Mr. Sousa was last night seen at the residence of his mother, whom he is visiting while in the city, and expressed himself as gratified with the manner in which the march was received by the audience. "I am more than pleased with the success that has attended its first production," he said. "I believe in the march, and think it is, perhaps, better developed than any of its predecessors."

"It was composed last November, while we were crossing from the other side, and is intended to convey the feeling of the home-ward-bound Americans."

"Most Americans are more strongly impressed with the grandeur of their native country when they return from a ramble in some strange land than when they are at home. It is on the return voyage that the patriotism swells, under the rapture of the moment, and the 'Stars and Stripes Forever' was written under the press of such feelings."

The special feature of the new march is its melody, patriotic and martial, and yet it does not infringe on any national air. Mr. Sousa said last night that "the main idea of the composition consists of three original themes, representing three sections of the country, and these are worked up so as to end with a climax which brings all three into prominence."

"Now that the new march seems to be out of its swaddling clothes, so to speak," Mr. Sousa continued, "I am putting forth every effort on our music of the new opera, 'The Bridal Act,' which is now almost completed. Alfred Klein is the author of the libretto, and he is now in London trying to obtain Marie Tempest to play the principal part. The scene is laid in the Gulf of Naples, and on the Island of Capri."

"It will probably be produced next fall, and is practically complete at present, but we are principally engaged now in looking out for the leading lady. Marie Tempest has made a remarkable success in the long run of 'The Geisha,' in London, and it is not certain she will consent to play the part tendered her."

The Sousa tour, so far this season, has covered a distance of 17,000 miles, and after 4,000 miles more travel, in about a month, the season will end in Prince Edward Island.

The band will then go to Manhattan Beach, where the "Stars and Stripes" will be the piece de resistance during the rest of the season.

Sousa's Band at the Academy of Music.

John Philip Sousa returned to this city last evening with his magnificent band of musicians and gave the first of a series of three concerts at the Academy of Music. With his customary liberality in encores added to the regular programme, there was hardly an intermission during the whole evening, and that the music was thoroughly enjoyed by an audience which filled the big auditorium was attested by the applause which followed the playing of each number. An especial feature of the programme was the first concert production of Sousa's new march, entitled, "The Stars and Stripes Forever." This is quite an ambitious composition, which, while patriotic, does not embrace nor infringe upon national airs. The Sousa instrumental idiosyncrasies which characterize his other marches add much to the martial spirit of "The Stars and Stripes Forever." The audience was evidently delighted with it, for the band was obliged to repeat it twice. The other numbers of the programme, all of which were given as only Sousa's performers can give them, were Grand Dramatic Overture to Shakespeare's "Macbeth" (Haton); Suite, "Three Quotations" (Sousa); "Ride of the Valkyries and Fire Chorus" music from "Die Walkure" (Wagner); Ballet Suite, "William Tell" (Rossini); Descriptive Fantasia, "In a Bird Store" (Orbi); contralto solo, Miss Zora Gladys Horlocker; "The Butterflies" (Bendix); cello solo, Miss Leontine Gaertner; variations on "May Old Kentucky Home" (Daly); Miss Gaertner's performance on the cello called for several encores, and Miss Horlocker was obliged to sing two solos before the audience was satisfied.

There was another attractive programme this afternoon, and the last concert will be given this evening.

SOUSA'S NEW MARCH

"The Stars and Stripes" Makes a Hit With Music Lovers.

Very few members of the National Guard turned out last night at the Academy of Music to hear the marches they love so well, rendered by the composer and conductor, John Philip Sousa, but there was a fair audience notwithstanding. Everybody present was anxious to hear Sousa's new march, "The Stars and Stripes," and they were not disappointed. The piece compares favorably with Sousa's other marches. In it he has introduced some Wagnerian effects, and the great vigor of the entire composition makes them appropriate and pleasing. Three times the magnificent band had to render the new march last night before the composer was permitted to retire.

The rest of the program was interesting as usual, and the ever-obliging conductor responded to repeated calls with Liberty Bell, El Capitan, Manhattan and other marches.

This afternoon a matinee will be given at 3 o'clock, and the last performance will be given at night, when Sousa celebrates his golden jubilee.

SOUSA AT THE ACADEMY

His New March, Played for the First Time, Scores a Success.

Sousa's famous band made its second appearance of the season last evening at the Academy of Music before a large audience. While the usual choice selections were given it was distinctly a Sousa night. It was Sousa music that the people wanted and it was his popular marches that they most enjoyed.

His latest march, "The Stars and Stripes Forever," was given for the first time and the audience was not satisfied until it had heard it three times. It is in line with the composer's other productions of this kind and has a decided patriotic flavor. The Sousa swing and vigor that have made all his compositions of this character distinctive are very evident, and it will likely become as popular as its predecessors.

The programme was varied by a contralto solo by Miss Zora Gladys Horlocker, who sang the recitative and aria from "Arminio" in a charming manner, and a cello solo by Miss Leontine Gaertner, a finished and almost brilliant performer.

A matinee will be given this afternoon with the same performers, and this evening the golden jubilee will be celebrated with the fiftieth concert in Philadelphia. Mrs. Elizabeth Northrop, a soprano soloist, and Miss Martha Johnstone, a violin soloist, will assist.

MUSIC AND MUSICIANS.

Sousa's Closing Concert of the Season in Baltimore.

Sousa gave his last concert for the season last night in Music Hall to a large audience. As usual, he gave encores after every number, playing, for the most part, his unique marches and two-steps, which are so popular. A new march, by Sousa, heard last night for the first time, was "The Stars and Stripes Forever." It is quite in Sousa's style, and was cheered to the echo. The leader had to repeat it. The march is a fine production, but it is not likely to become as popular as "El Capitan," "Liberty Bell," and other works which will apparently never become stale. Sousa gave a suite by himself, "The King of France Marched up a Hill, and then Marched Down Again," "I, too, Was Born in Arcadia," "In Darkest Africa," besides selections from Suppe, Kuken, Dreyschek, Wagner, St. Saens, Beuger and Herold. Miss Cora Gladys Horlocker, contralto, sang an air from St. Saens' "Samson and Delilah," and Miss Leontine Gaertner played, as a cello solo, "Souvenir de Spa," by Saintsaels, in good style.

SOUSA BLUSHES WITH PRIDE.

The Popular Composer's New March Enthusiastically Applauded at Music Hall Last Night.

Sousa and his band, with new solos and a new march made things merry last night at Music Hall, the occasion being his farewell concert for the year. The programme was a characteristic one, with its usual number of well-rendered classical pieces and its more than ordinary amount of "trimmings," consisting of arrangements and compositions by the march king himself.

Much interest was shown in the first performance of the new two-step, "The Stars and Stripes Forever." It is built on the same lines as the earlier marches and lacks in no way their wonderful rhythm. The fervid reception it met with caused the bearded bandmaster to blush with pardonable pride to the very roots of his rapidly disappearing hair. It was re-demanded and was given with increased vigor and abandon.

The soloists were Miss Zora Gladys Horlocker, contralto, and Fraeuclm Leontine Gaertner, celloist.

Sousa's "Stars and Stripes."

Special to The Post.

Philadelphia, Pa., May 15.—Sousa's new march, "The Stars and Stripes Forever," was the novelty at his concerts at the Academy of Music last evening and tonight, and created unbounded enthusiasm. The critics pronounced it, barring "The Washington Post March," the greatest Sousa has yet written. The climax, composed of three melodies, represents North, South, and West.

Academy of Music—Sousa's Band.

The concert of John Philip Sousa's Band at the Academy of Music, last evening, served to introduce to the public for the first time in any concert his new march, "The Stars and Stripes Forever." Judging from the enthusiastic reception accorded it, evidenced by the fact that he was made to repeat it twice, Mr. Sousa's newest composition will be as popular as most of his marches. The piece has an ambitious title and is something on the jingo order itself, but it has the merit of originality and is devoid of any imitation of the national airs. Sousa's musical offspring naturally have a family resemblance, and "The Stars, etc.," is embellished by that wealth of fanfare and clatter of cymbals à la Cairo which are his hall-mark. It is of a martial nature throughout and stirring enough to raise the American eagle from his cage and set him to shriek exultantly while he hurls his arrows at the aurora borealis.

The evening's programme included Sousa's suite—"Three Quotations," Hatton's overture to "Macbeth," extracts from "Die Walkure," the ballet suite from "William Tell"—Bendix's dainty caprice, "The Butterflies," and Dalby's "Kentucky Home," with variations. Orth's "In a Bird Store," a delightful fantasia, was given its introduction to Philadelphia. Miss Leontine Gaertner played two cello solos in a musicianly manner, and Miss Horlocker gave two selections for contralto in a way that pleased her audience. Mr. Sousa was, as usual, very generous in the matter of encore calls, and the band performed a number of his popular compositions. The house was large and warmly appreciative. There will be concerts this afternoon and to-night, and the new march will be given at both entertainments.

SOUSA'S NEW MARCH.

The Bandmaster's Latest Quick-Step a Feature of the Concert Given in the Music Hall Last Night.

John Philip Sousa is always assured of a warm welcome in Baltimore, and when he made his appearance with his band on the stage of the Music Hall last night he met with a spontaneous ovation. The audience was composed of representative Baltimoreans, and before the evening's programme opened the large hall and galleries were well filled with the admirers of the handsome conductor.

A number of new compositions were given, all of which were warmly received, but the hit of the evening was made by Sousa's own march, "The Stars and Stripes Forever," heard in Baltimore for the first time. The music is bright and catchy and is distinctively "Sousa" in its sound, as all of the composer's productions are characterized by his originality.

Miss Zora Gladys Hoptocker, the contralto, and Fraulein Leontine Gaertner, the cellist, each met with a flattering reception, and were required to give an encore. Orti's fantasia "In a Bird Store" was rendered with great effect and was received with such approbation by the audience that it had to be repeated.

In fact, there was not a number on the programme that did not call for an encore, and the leader, probably knowing the taste of his Baltimore auditors, invariably played his own marches, that though familiar to every lover of music, can always bear repetition without growing tiresome.

The programme in full follows:
Overture—"Das Modell" (first time here). Suppe. a—Scene and duet of the Crocodiles (new). Kuken—obligation by Messrs. Le Roux and Weiss; b—Idyl, "La Campanella" (new). Dreyseck. Ride of the Valkyries and Fire Churn. Wagner—music from "Die Walkure." Suite—"Three Quotations." Sousa: a—"The King of France, with twenty thousand men, marched up a hill and then marched down again." b—"I, Too, was Born in Arcadia." c—"In Darkest Africa." d—"La Jota Aragonesa." St. Saens; b—Fantasia, "In a Bird Store." Orti. Contralto solo (aria from "Samson and Delilah). St. Saens. Miss Zora Gladys Hoptocker. a—Intermezzo, "Souvenir du Bal" (new). Bonger; b—March, "The Stars and Stripes Forever." Sousa (first time here). Violoncello solo—"Souvenir de Spa." Salmvats; Fraulein Leontine Gaertner. Overture, "Zampa." Herald.

The concert was the last of the series arranged for the season under the management of Charles E. Ford and, like its predecessors, was a financial as well as artistic success.

"El Capitan"—Constant Street Opera.

The popularity of De Wolf Hopper in Philadelphia has been a matter of long standing, but the big comedian has never before been received with such vociferous enthusiasm as that which greeted him at the Chestnut Street Opera House last evening, when "El Capitan" was given its first Philadelphia production. Oliver Twist's appeals for more cannot be mentioned in the same breath with the demands of an audience which filled every nook and cranny of the theatre, an audience which displayed an insatiable appetite for repetitions of everything that was done on the stage. In such a presence one could not help imbibing some of the excitement of the moment, although sober, critical analysis must bring with it a sense of disappointment in the opera itself, despite the evident delight of an audience which had come determined in advance to enjoy itself.

There were innumerable curtain calls after each of the three acts, and at the conclusion of both the first and second Mr. Hopper was forced to make speeches. There were calls from the gallery gods for "Casey at the Bat," but for the first time in eight years that classic was denied them. All of these things are mentioned in order to demonstrate the personal popularity of Mr. Hopper, together with the conviction that Bandmaster Sousa's crackling, dashing, clashing style of composition has that about it which carries one away by sheer force. It must not be inferred that the score is all blare, for there are several dainty little numbers which suggest the soft tint of a rainbow after a thunderstorm of melody. The book is by Charles Klein, who has supplied himself with a clever theme, but who has not fully realized the possibilities of the material placed at his disposal. The first act drags, the second act is full of comedy action, while the third act might be materially shortened by the elimination of a drunken scene by Mr. Hopper, which was not at all funny and had nothing to do with the plot, together with a senseless trio by Mr. and Mrs. Hopper and Mr. Parr. A revolution in Peru in the sixteenth century forms the background, in which the Viceroy, as enacted by Mr. Hopper, joins the insurgents in the disguise of El Capitan, a noted desperado. He is at heart an arrant coward, and his efforts to carry out his deception are often most ludicrous. He convinces the leader of the insurgents that Pozzo, his chamberlain, is really himself, and that unfortunate is cast into prison. The arrival of the Spanish forces puts an end to the revolution, and the disguised Viceroy is reunited with his wife just in time to prevent his marriage with the daughter of the insurgent leader. Aside from the work of Mr. Hopper, which was not at all times up to the standard he has set for himself, the production was notable in introducing a new prima donna to Philadelphia, in the person of Miss Nellie Bergen. Her voice is a clear soprano, with remarkable volume, particularly in the high notes, where it rang out with bell-like true tones, even above the brass in the march ensembles. Her solos were rendered with exquisite sweetness. Miss Bergen is moreover a beautiful woman of the Lillian Russell type, and is destined to take a high rank on the lyric stage. Edna Wallace Hopper, as the daughter of the insurgent leader, exercised her usual tendency to overact. Alfred Klein was amusing on legitimate lines as the unfortunate Pozzo, who is forced to step into the Viceroy's shoes, and Edmund Stanley and Alice Hosmer sang conscientiously, if not brilliantly.

"El Capitan."

There is never any doubt of De Wolf Hopper's success in Philadelphia. The big comedian has established himself so firmly here that the most indifferent piece of "business" would go with a dash if Hopper pranced through its scenes. But in Sousa's sparkling comic opera Mr. Hopper is not handicapped by an indifferent medium through which to exploit his versatility. "El Capitan," both as to music and book, deserves all the success it has attained. Sousa's music is of that nerve-racking quality that sets you to keeping time with your feet and makes one long to move around to its inspiring strains. There is all the Sousa characteristics about "El Capitan" and some entirely new glimpses of the great bandmaster's art as a composer. There are three or four dainty airs sprinkled through "El Capitan" that are as soft and sweet as the fields of silver bells, and though somewhat reminiscent have an irresistible charm in their new setting. The book is by Charles Klein and is quite skilfully written, though there are one or two drawn-out scenes that might be omitted. The plot has to do with the insurgents in Peru in the sixteenth century. The reigning viceroy, beset by the insurgents, joins their forces disguised as El Capitan, a bold leader about whom many stories of bravery have been told. Masquerading as El Capitan he cowardly viceroy is surrounded by innumerable difficulties, not least of which is an impending marriage with the daughter of an ex-viceroy. As Don Medigua, the disguised viceroy, De Wolf Hopper has splendid opportunity for the display of his peculiar genius, and while there is an absence of much of the contention business inseparable to Hopper he still does his work with a vim peculiarly his own. The company surrounding Mr. Hopper is a most excellent one. His dainty little wife, Edna Wallace Hopper, is a host within herself, and as she fitted and posed and sang through the three acts of the opera as Estrella, the daughter of the ex-viceroy, she reminded one of some bright plumed bird, only birds do not possess as a rule one-tenth the charm of this little lady. Alice Hosmer, Nellie Bergen, Alfred Klein, Thomas Glaze and Edmund Stanley all contributed excellent work, while the chorus, scenery and stage settings are all magnificent. "El Capitan" made a distinct hit and promises to add another to the long list of successes.

THE THEATERS.

Blare of trombones and a short, sharp rhythmic swing that makes the feet patter by the regular stroke of the leader's baton—these are trade-marks of Sousa's music. "El Capitan" is the composer's best brand. The big audience at the Century last night almost forgot its dignity and stamped like gallery gods through the uplifting climaxes of the second and third acts. "El Capitan" is the March King's opera. Mr. Sousa is not a contemplative composer. He is full of the physical enjoyment of life that is fresh and sweet and keen. He is clean-minded, unregretful, the antithesis of degeneration. Therefore, his music is bright, healthy, spontaneous. There are no tedious, wrought-out passages to portray moods. His melody bubbles over and comes with a rush. At the end of an act it has reached the proportions of an avalanche. Here and there are pathetic passages, when the situation demands. But there is no sweet pain in the minor chords. They are a masquerade of sorrow—for the undertone of hope is too strong. Mr. Sousa's characteristic musical expression is the lift. That's why "El Capitan" pleases. It is an antidote for the blues. De Wolf Hopper and his fine, big baritone fit excellently into the role of a Spanish Governor-General of Peru, who flees from his palace when an insurrection comes and joins the insurgents as El Capitan, a fabled hero of a hundred wars. He wears a Don Quixote make-up. Edna Wallace Hopper's artistic proportions are comparative with the physical disproportion between her and her husband. She cannot sing, her dancing is automatic, but she has a pert little face and is "chic" as a French doll. The exquisite contour, the gazelle-like conformation of Mrs. Hopper's underpinning is worth a column, but that is not dramatic criticism. Nella Bergen, Alfred Klein, John Parr, Edmund Stanley, Alice Hosmer of the supporting company add to the enjoyableness of a finished performance. Thomas Glaze as Casarro the insurgent chief is the only false note. The unfortunate, to whom music is only differentiated noise, can find plenty of entertainment in El Capitan. Aside from the music and Mr. Hopper's antics the stage spectacle is magnificent and the chorus girls are a show in themselves. They have been picked with an eye to picturesque effect. There are tall, stout girls and little chunky ones, medium sized misses, both slender and stout, dark and blonde, odalisques and gazelles. There is one little maid with popping eyes and a mouth that cannot shut for laughter, who deserves a classification all to herself. These beautiful creatures are alternately peasants, soldiers and court ladies, but always in pink and green. Mr. J. T. Hiller's back and arm motions and mustache furnish a replica of John Philip Sousa in the leader's chair. Illusion would be startling if Mr. Hiller dye his mustache. Mr. Hopper made characteristic speeches, but Mighty did not saw wind.

THE P

himself in "El Capitan," which is composed on legitimate lines.

"Brian Boru," the new comic opera lately produced in Baltimore, composed by Strange and Edward, and now very successfully running in New York, is said to be a work of excellent merit.

Oscar Hammerstein, whose "Santa Maria" is now running in New York, is a composer of more than average ability.

Kerker and others of that class are good musicians, and write bright, pretty music very cleverly.

Thus, it will be seen that America is better supplied with light-opera composers than England.

Sullivan is played out; Owen Hall, composer of "The Geisha," is feeble; indeed, I do not call his compositions anything but "jingle."

But we must remember that the English are not a musical people, and that English audiences prefer music-hall stuff rather than music of merit.

The book of "El Capitan" is by Charles Klein, who wrote "By Proxy," a comedy dealing with a kleptomaniac, which was seen at the Walnut Street Theatre in the Spring of 1892.

He is also the author of "Doctor Belgrave," in which Wilton Lackaye next week will begin his starring-tour.

As I have already said Sousa's "Desires" achieved the same sort of success that De Koven's first attempt, "The Begum," attained.

"Desires" was produced by McCaull in October, 1884, and marked De Wolf Hopper's first essay in comic opera.

Now we have "El Capitan," which was first given to the public in Boston last April, for one week.

It was then transferred to New York, where it ran four months and would have continued to run indefinitely had not Mr. Hopper, et al., decided some year before starting on their present season.

From the first "El Capitan" achieved a complete success, which was reflected last night, and which will be repeated wherever the opera is produced.

When the curtain rises on "El Capitan" it does not take long to discover that the subject is picturesque and amusing, and that Mr. Hopper has provided a number of situations which belong to opera-comic situations.

The plot is laid in Peru in the sixteenth century, we are given to understand, although the costumes (especially those of the women) have a suspiciously modern cut, and the ladies do not wear their hair in the Spanish style, which, if they did, would be more picturesque and characteristic than the modern "top-knots" they wear.

Having discovered we are in Peru, we learn also that a revolution is in progress against Don Erico, the Viceroy, a venerable coward, who, fearing assassination, has hidden himself from the people and forced his chamberlain, Pozzo, to bear the abuse of the people by doing the dirty work.

The insurgents determine to attack the Viceroy's palace. They have a terrific leader, El Capitan, who is to lead them to victory, but the Viceroy manages to exterminate the bold Captain without the knowledge of the insurgents, and, to save his own life, masquerades as El Capitan, leads the insurgents, becomes involved in the usual complications, and is finally saved only by the arrival of General Herbana with the Spanish troops.

This plot permits of a number of amusing complications, which Mr. Klein has skillfully treated, and the opera goes marching on, I may say, with the true Sousa movement—on to victory!

Of course, the sentimental side of the story is obliged to give way to the comic, and the lovers are considerably suppressed for the purpose of allowing Don Erico to remain "the centre of attraction."

I must compliment Mr. Hopper upon his performance. He has a natural tendency to exaggerate, but he does so in "El Capitan" more judiciously than I have ever seen him do before. He is a droll fellow, and his big Hopper, and although his "gags" do not belong to the sixteenth century (that is, all of them), they keep the audience in a continual gurgling laugh; for Hopper's pantomime is good, and, what is more, he sings the characteristic music provided for him by Sousa with considerable effect, especially his song in Act I, which is one of the prettiest numbers in the opera.

I was told that I would like Act II better than Act I, but, for all that, I did not.

The opera opens with the true opera-comique ring. The introduction is exceedingly melodious and spirited, and is well written for the voices, and the reprise is treated with the intelligence of a musician of ability.

The entrance of Estrelita and chorus is also piquant and melodious.

Of course, hearing an opera once is not sufficient to enable me to criticize it as I should desire to; I can only judge of the work as a whole, and must naturally miss much of its details.

But I can say that "El Capitan" belongs to a better class of operetta than we usually are provided with, and that Sousa has written his music carefully and with excellent taste.

It is strongest in its ensemble, for the reason that Sousa was hampered in writing the solo, because the singers can hardly be placed on the line with operatic artists.

But, to this statement I may make an exception in favor of Miss Nella Bergen, who sang Isabel, the Viceroy's daughter, a stately, sentimental role that might be made more interesting if a love scene were given her with Versada, "a Peruvian gentleman," whom Mr. Edmund Stanley makes a ferocious-looking creature with very blowy hair.

Miss Bergen has a clear, musical voice of more than usual power, and her upper register is quite effective, the notes being full, not thin.

Isabel has several solos, not of an elaborate kind, her best being in I which she sang so well that she was cored.

Indeed, Miss Bergen made a trove of the first, and she will be given favorite. She has a fine stage presence, is graceful and self-possessed, is not only an addition to the opera-comique stage, but would sing well in grand opera. Such a role as Elvira "Ernan" would suit her well.

Mrs. Edna Hopper as Estrelita, a merry, hero-loving vivandiere-sort-of young woman, who adores El Capitan as soon as she sees him, acted and sang charmingly. Her vivacity was not overdone, and she preserved the character of Estrelita artistically.

Alfred Klein, as Pozzo, was as clever as ever. Alice Hosmer was particularly effective as the thoroughly Spanish Margherita, the Viceroy's wife, and contributed much to the success of the performance.

John Parr made a picturesque Scaramba, an insurgent, and acted and sang with spirit. But I may say that the entire cast was excellent.

The scenery by Ernest Gross is particularly picturesque and beautiful. The set in Act I, representing the court of the Viceroy's palace, is painted with a broad free touch, and is full of sunshine and tropical color. The gates of Tambozo, in Act II, is a fine view of the mountains, the village, and has a genuine Peruvian detail that is refreshing.

The costumes are innumerable and very picturesque. The chorus is large, well trained and intelligent—and can sing.

My compliments to Sousa, to Hopper and to all concerned in the production of "El Capitan."

CHESTNUT STREET OPERA HOUSE.

The return of De Wolf Hopper and his company to this city drew an immense audience to the Chestnut Street Opera House last night, the attraction being the new comic opera, "El Capitan," music by John Philip Sousa and libretto by Charles Klein. The author has succeeded in telling a story of a humorous nature and in giving Mr. Hopper a character which adapts itself peculiarly to his temperament, and the composer has furnished music of a light and attractive nature, while making an occasional and a successful effort to leave the region of opera bouffe and lead his hearers to a higher and a more musical plane. The cast was as follows:

Don Erico Medigua.....De Wolf Hopper
Senor Anabelle Pozzo.....Alfred Klein
Don Luis Casero.....Thomas S. Guise
Count Hernando Versada.....Edmund Stanley
Scaramba.....John Parr
Montalva.....Harry P. Stone
Nevado.....Robert Pollard
General Herbana.....Louis Shreve
Estrelita.....Edna Wallace-Hopper
Isabel.....Nella Bergen
Princess Margherita.....Alice Hosmer
Zachupne.....Phil Raymond

ACT I.—Viceroy's Palace.
ACT II.—The Gates of Tambozo.
ACT III.—Plaza Lamatamba.

As the recently appointed Viceroy of Peru, who has to flee from the revolutionists, and who passes himself off to their commander as a bloodthirsty and famous warrior called El Capitan, Mr. Hopper filled the stage. It may, in fact, be said that although there was movement and animation when he was absent his admirers seemed to be unconscious of the fact and really did not appreciate other good points with which he was not connected. It cannot be said that there is particular humor in the part assigned to him, but it is funny because he builds his oddities around it and gives it his individuality and the eccentricities with which his name is associated. His vitality is unflagging and he seems to take everybody into his confidence and make them think that he is working expressly for their benefit.

As the bogus Captain his bombast and bravado and the ingenuity with which he succeeded in escaping out of tight places were made mirth-provoking. In make-up and general appearance there was about him a little of Henry Irving and of Don Quixote and his vocal efforts were in keeping with the character. The company which supported him is a very strong one, both from a musical and a dramatic standpoint. Edna Wallace Hopper, as the romantically inclined maiden in love with El Capitan, was bright and piquant, and there was an archness and winsomeness about her portraiture that made it unusually attractive. Nella Bergen had little to do as Isabel, but she possesses a rich and expressive soprano and her singing of a ballad in the first act, and a song with a choral accompaniment in the second act, was one of the musical features of the evening. As the Chamberlain who is captured in the belief that he is the Viceroy, Alfred Klein was comical and eccentric, while Alice Hosmer as the Viceroy's wife was tragically extravagant. Of the music itself it may be said that it is rhythmical and pleasing, although it lacks individuality. An accompaniment of castanets is not sufficient of itself to surround a song with a Spanish atmosphere, and there is too much of repetition in the themes which follow each other so quickly. One march after another begins to pall upon the hearer and an effort should be made to introduce a little more variety of construction. But the concerted music is bright and stirring and the ensemble with which the second act closes has been given with rich musical setting, besides making beautiful stage pictures. All the stage settings are deserving of praise and the costumes are rich in texture, design and color. The audience was most enthusiastic and De Wolf Hopper was called out twice and compelled to talk after his own fashion. His hearers would not have been satisfied had he spoken after any other fashion.

The advent of De Wolf Hopper and his first production in Philadelphia of Sousa's new opera, "El Capitan," served to crowd the Chestnut Street Opera House last evening from the gallery to the cellar. There was, as there always is when Hopper comes, an air of pleasurable expectancy in the audience, and the people in front and those on the stage seemed to understand each other fully, and to be in hearty sympathetic accord. It was like a meeting of old friends, and the welcome was warm and sincere, not only to towering Hopper, but to every member of his admirable company from his pretty wife to his handsome tenor. They were all greeted with enthusiasm, and the star himself was given the kind of a reception which must have made his heart swell with pride and exultation. Philadelphia is fonder of no theatrical favorite than De Wolf Hopper, and Philadelphia is proud of her partiality. It was several moments last night before the ovation sufficiently subsided to allow the performance to proceed. From that time on it was one long-continued, boisterous welcome, for everybody applauded and everything was cheered. The fame of "El Capitan" had preceded it here, of course, and the familiarity of its spirited marches led expectations to run high. But they were all fulfilled. The opera is sumptuously mounted, and the mise en scene effects, the costumes, the groupings and the movements are all very striking. But apart from the scenic investiture and skilful stage management, the opera would stand alone under any fair criticism. It tells a good story, with really comic incidents; its fun is clean and smart and wholesome; it does not rely on acrobatics or "specialties." Its narrative is consistent, original and interesting, and its music is a bunch of melodic gems. Most of it is ensemble music, and in that Sousa is at his best; but one or two delicious solos for the soprano, a taking tenor ballad, a love duet and an insinuating trio, "The Typical Tune of Zamalbar," linger in the memory as having afforded plenty of variety. The two principal marches, "Behold El Capitan" and the famous "Boom" march, are marvels of musical inspiration, and the effect last night was tremendous. After the second act the curtain was raised again and again, and finally Mr. Hopper was compelled to speak his acknowledgments. There should be no doubt whatever of the success of "El Capitan" for as long a period as the engagement may last. The Hopper company is better than ever. Big De Wolf on "legitimate" plane, without recourse to gags or clatrap, is continually amusing. The character of "El Capitan" in reality a cowardly counterfeit of a blustering bravado—fits him like a glove, and as he is on the stage all the time, his admirers will be satisfied. Edna Wallace Hopper, as the hero-worshipping Estrelita, does a capital piece of work. This clever little actress has wonderfully improved, and now fills the position of co-star with credit and success. The rest of the company, including Alfred Klein, Thomas S. Guise, Edmund Stanley and Alice Hosmer, is familiar, except in the addition of Nella Bergen, the new prima donna. She is a tall, handsome blonde, with a voice of some power, which she uses with great skill and expression. She made a big hit last night.

F. J. DONAGHEY.

CHESTNUT STREET OPERA HOUSE.

Last evening Sousa's new opera comic, "El Capitan," was presented for the first time in Philadelphia.

If America has, as yet, no composers of grand opera, it, at least, possesses a number of able musicians whose comic operas and opera bouffes are full of merit.

De Koven's success from "Robin Hood," "The Fencing Master" and "Rob Roy" to "The Mandarin," which was produced last evening in New York, has been of the most flattering kind, even if "The Mandarin" is said to be one of his weakest works.

Victor Herbert has made a gratifying success with his "Wizard of the Nile," not only in this country but in Vienna.

His "Prince Ananias" was also a light-opera score of merit.

Sousa, whose first operetta, "Desires," was only a partial success, has surprised



"ONE ROUND OF PLEASURE AND SOUSA'S BAND"
AT THE KNICKERBOCKER THEATRE
FOR THE HERALD'S FREE ICE FUND.



SCENE IN THE LOBBY



IN THE BOXES

MANHATTAN BEACH OPENING.

Season Starts a New March A-Breeding—Fain's Fireworks Show.

There were white caps on the water and a breeze that was too strong for comfort blew over the three or four thousand persons who went down to Manhattan Beach yesterday, when the hotel was opened for the first Saturday this season. There was nothing about the hotel, or the people, for that matter, to indicate that the season had just commenced. Groups sat as comfortably about the piazzas as though they had been planted there daily for weeks, and the strollers who paced the piazzas did it with an air of familiarity. There were the same hungry crowds waiting for tables, and the same fortunate diners who lingered exasperatingly over their coffee. The board walks, as well as the amphitheatre in the bathing pavilion had their share of the first crowd that went down this year. It was a large one, that tried to look warm and succeeded in being contented. Organdies fluttered pathetically in the wind and foulards looked chilly, and the men with straw hats held tightly to their brims and hats. But this was the condition of several thousand persons, and nobody seemed to mind the unexpected drop in the temperature. They were all comfortable and one of the hotel employees explained this by saying that only the hardened victims to the Manhattan Beach habit were to be found there the first few days of the season, and they were able to stand no end of ocean breezes, whatever the intensity or temperature might be. In the music hall Sousa's Band played a programme that started one new march on a triumphant course. It was a number played for the first time yesterday, and was called "The Stars and Stripes Forever." Director Sousa is a little thinner, and there is an almost imperceptible bald spot on the back of his head. But he is as debonair as ever, and keeps his hand in good form without having to forego his customary pleasure of an occasional languishing glance at the auditors. He can still keep musicians in the best condition and glance at the audience as though to ask whether or not there really were any better. In the fireworks' enclosure there was a new spectacle, for, in spite of all the peace congresses we do, there is always a new way for Fain to illustrate pyrotechnically. There have never been better fireworks than those exhibited this year, and they are just the thing to stir spectators who have passed through a winter of theatres. Several thousand persons watched the show last night, and it was marvellously beautiful.

60

Sousa Seen by a Mystic.

I have seen a Mahatma, seen him and watched his miraculous work. I have attended a concert given by Sousa's band.

When the curtain arose there were sitting on the stage a number of expert, trained subjects, subjects who had learned to give their minds over completely to the master so that the slightest suggestion from him would bring an instant response from them. They were, as the best of subjects always are, men whose faces showed intelligence and poetic temperament.

Scarcely had I time to notice them when a man who was, in feature and movement, himself, a living melody stepped to front of the stage. There was but one discordant feature about Sousa and that was the medals that men had given as their acknowledgement of a genius which Nature had stamped upon him.

With a careless bow to the uninitiated who had as emboldened to witness the exhibition of his powers, the master began. He waved lightly toward the clarionets and they became little children weeping over fanciful sorrows. Another wave touched the piccolos and they, too, felt the sadness filling the earth. Then, half turning, he caught the cornets and from them broke forth a wail of soul agony. The next pass of the wand reached the trombones and drums and, lo! they were a horde of mocking devils who added their curses and shrieks to the pitiful wails already awakened. As this crash of passion reached its height he touched another group. The bass horns and deep toned instruments became priests and confessors. For a while the trombones and drums tried to drown them but it was useless. Steadily and earnestly those solemn voices proclaimed love, forgiveness and peace. The shrieking devils were quieted, the sobbing sinners stifled their moans and then, forgetting their former parts, the cornets and trombones, caught by a wave of the master, were converted into thankful worshippers who chanted their rejoicings in union with the priestly bases. The clarionets wept on a while longer, then they, too, caught the holy influence and, at first half sobbing, joined them that gave thanks. And so, as the wand pointed out one after another, the chorus swelled until every instrument upon the stage was rejoicing in the righteous strength of the divine.

It was over. The Mahatma had shown his power and those in the audience who were not too deeply affected applauded. I did not applaud—I continued my worship of the holy things he had revealed to me.

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JOHN PHILIP SOUSA,
The March King, who opened the season at Manhattan Beach yesterday.

AMUSEMENTS TO SEAWARD

THE OPENING SEASON AT MANHATTAN BEACH.

KARA'S SKILL AS A JUGGLER—NOTES OF THE CITY THEATRES.

There is always a gambling element about amusements in New-York City in the summer. The appetite for them flags, and has to be



JOHN PHILIP SOUSA.



THE BRONSONS AT PROCTORS
23 STREET.

MANHATTAN BEACH OPENS.

Sousa's Band Plays a New March, and Pain Depicts in Fire the Eastern War.

With the blare of brass, the roll of drums and the sparkle and flame of fireworks the amusement season was opened at Manhattan Beach yesterday. The air was cool, the crowd large and the thing did. In the pavilion Sousa and his band played Wagner, Liszt, Brahms and Elbert and introduced a new march by Sousa, "The Stars and Stripes Forever."

This new march has not the simplicity of its predecessors. It is a more dignified composition. It has a genuine musical substance. One of its themes is a sweet melody, and there are concerted passages rich in harmonies and ornate in elaboration.

In the amphitheatre Pain's new spectacle was exhibited. Greeks in their white pleated skirts and Turks capped with the red fez fought while the cross and crescent waved defiance, one to the other. Then followed the usual display of rockets, bombs, mines, volleys and fountains of fire.

At Manhattan Beach this week Sousa's Band and Pain's pyrotechnic spectacle, "The Greco-Turkish War," will be the attractions until Saturday, when an additional attraction will be presented by the De Wolf Hopper Opera Company in the new Grand Opera House.

tempted and pampered by every the ingenuity of managers can devise. People simply will not go to anything that they are not compelled to go to. They may be compelled by the importance of the attraction or by the necessity of getting into a more comfortable place than their own front doorsteps. The latter compulsion is the one that managers chiefly depend on, and perhaps wisely. In the search for comfort, which is hard to find, many persons are moved to seek the border of the ocean, which is supposed to have an equalizing coolness about it and a tendency to promote and encourage breezes. Sometimes the border of the ocean utterly fails to realize these expectations, but there is always the chance.

At any rate, the amusements provided each summer at Manhattan Beach are among the popular diversions of New-Yorkers for the little while that they last, and they are just now beginning their season. Perhaps the most characteristic amusement at Manhattan Beach is the nightly display of fireworks. For many years, with the exception of one summer, Mr. Pain has provided some sort of elaborate spectacle each year, and if the people of this favored region do not know the history of the world, at least so far as concerns the pyrotechnic value of its most important wars and sieges, it is not Mr. Pain's fault. This summer Mr. Pain treats his visitors to his own fiery interpretation of "The Greco-Turkish War," which happened most opportunely for his purpose. It is unnecessary to say that the display will show the results of years of study of Greek fire, and that the Roman candles used will be of the regulation type prescribed by law for the Turkish Army.

John Philip Sousa has got back from his long and arduous tour of the country with his band and now settles down to the regular summer series of afternoon concerts at Manhattan. There will be no evening concerts after the season is fully opened. The experiment was tried last summer of combining a short concert with the theatrical performance, but it was not altogether satisfactory, and this year it will not be repeated. The theatrical performance will have the evening for its own. The musicians will thus have a little time to themselves, and while New-Yorkers are on the way to Manhattan to escape from the monotonous city, Mr. Sousa's men can, if they choose, reverse the process and get away from the beach to New-York for a evening's enjoyment of whatever sort they may prefer.

Yet perhaps this surrender of the custom of the evening concert by the band is not altogether such heroic self-abnegation on Mr.

Sousa's part as might at first be imagined, for the place of it will be filled after this week by Mr. Sousa's own opera "El Capitan." He is only bartering one glory for another. The airs of "El Capitan"—two or three of them at least—have been in such constant use for the last year or two that it is difficult to see how the military bands ever got along without them. The performance of the whole operetta also by De Wolf Hopper and his company is so familiar to New-York theatregoers that any account of

it would be like telling the story of Washington and his hatchet. Be it said that Mr. Hopper and "El Capitan" are at Manhattan Beach, and everybody who cares anything for such things knows all that is necessary about it.

SUMMER SHOWS.

Attractions Next Week at the Seaside Resorts.

AMUSEMENT HALL AT BRIGHTON BEACH WILL BE OPENED TO-NIGHT—FEATURES AT MANHATTAN AND BERGEN BEACHES—FLOATING ROOF GARDEN—BROOKLYN MUSIC HALL.

With all its attractions Manhattan Beach needs hot weather to insure its prosperity and at present Hopper, Sousa and Pain are joining in a chorus of joy over the fact that this missing constituent has at last been supplied. The dog days are never dull nor disappointing at this popular watering place, for the prosperity of its receipts increases in ratio with the rise in the thermometer. With the arrival of genuine summer weather, the full enjoyment of Manhattan Beach begins, and until September heavy business is confidently expected at the theatre and amphitheatre. The season opened in a way that justified this anticipation. During his first fortnight, Sousa took in more money than was ever received for a similar period in the concert hall, and the opening night of "El Capitán" resulted in \$1,953 in the box office, with proportionately large receipts throughout the week. Pain has done equally well with his new spectacle. The musician, the comedian, and the pyrotechnist have, therefore, some reason to expect that this will be the banner year of Manhattan Beach. Sousa's programme for to-morrow and Monday will be as follows:

SUNDAY, 4 P. M.
Overture, "Stradella".....Plotow
Night scene from "Tristan and Isolde".....Wagner
Scenes from "Faust".....Verdi
(a) Cavatina.....Raff
(b) Idyl, "La Campanella".....Dreysecheck
Scenes Neapolitane.....Massenet
Soprano solo, "Se Seran Rose".....Arditi
Mrs. Elizabeth Northrop.
(a) Paroles d'Amour (new).....Westerhout
(b) March, "The Stars and Stripes Forever".....Sousa
Baritone solo, "Romance" from "Faust".....Gounod
Achille Alberti.
Fanfare militaire (new).....Ascher
SUNDAY, 8 P. M.
Overture, "The Promised Bride".....Ponchelli
Funeral march from "Die Gotterdammerung".....Wagner
Scenes from "Carmen".....Bizet
Pleugelhorn solo, "Sing, Smile, Slumber".....Gounod
Mr. Franz Hell.
Religious fantasia, "Songs of Grace and Songs of Glory".....Sousa
Baritone solo, "Hail, Hail" from "Trovatore".....Verdi
Mr. Achille Alberti.
(a) Caprice, "The Boston Belle".....Godfrey
(b) March, "The Stars and Stripes Forever".....Sousa
Soprano solo, "Shadow Song".....Meyerbeer
Mrs. Elizabeth Northrop.
MONDAY, 4 P. M.
Overture, "Jubel".....Weber
(Concluding with "My Country 'Tis of Thee.")
Excerpts from "Die Walkure".....Wagner
Idyl, "In a Bird Store".....Orth
Trombone solo, "Air Varié".....Pryor
Arthur Pryor.
Scenes historical, "Sheridan's Ride".....Sousa
Soprano solo, "Lucia".....Donizetti
Mrs. Elizabeth Northrop.
Serenade impromptu.....Gillet
(b) March, "The Stars and Stripes Forever".....Sousa
Baritone solo, Toreador song from "Carmen".....Bizet
Sounds from the Sunny South.....Iserman
Patriotic song, "The Star Spangled Banner".....Arnold
(With artillery accompaniment.)

JUBILEE AT MANHATTAN BEACH.

Notable Performances of Music, Opera and Fireworks Next Monday.

The twentieth anniversary of Manhattan Beach will occur next Monday, and the occasion is to be celebrated by a general jubilee. Bandmaster John Philip Sousa has arranged a noteworthy programme, including all the marches made famous by P. S. Gilmore, as well as others of merit. In compliment to the composer of "El Capitán," De Wolf Hopper, Nella Bergin, the prima donna of the company, and Alfred Klein, its low comedian, have consented to sing for Mr. Sousa. Furthermore, the bandmaster has employed a corps of expert gunners, with an ear for melody, to fire off twenty cannon in accompaniment to his marches. De Wolf Hopper will give a performance of "El Capitán," and during the entr'actes he will recite "Casey at the Bat" and sing "The Two Grenadiers," also with artillery accompaniment.

For some weeks past Mr. Pain has been hard at work inventing new wonders in pyrotechnics, fittingly to celebrate this event, and now he promises to execute extraordinary feats in flame. There will be day fireworks and night fireworks, and the grounds are to be illuminated by artificial flowers, glowing with colored electric lights. The Turco-Grecian war will be fought more fiercely than ever, and the display of fireworks at the close of the evening will carry Pain's reputation with it.

Manhattan Beach has an anniversary only once a year, and this time the ocean breeze may have something to blow about.

The following programmes will be given by Sousa's band to-morrow afternoon and evening:

4 P. M.
1. Overture, "William Tell".....Rossini
2. Grand Biblical Scene, "The Love Feast of the Apostles".....Wagner
3. (a) Slavonic Dance, No. 1.....Dvorak
(b) Spring Song.....Mendelssohn
4. Gems from "The Circus Girl".....Caryl
5. Hungarian Rhapsody No. 2.....Liszt
6. Soprano Solo, Aria from "Tannhauser".....Wagner
Miss Ida Klein.
7. (a) Chinese Episode.....Bendix
(b) March, "The Stars and Stripes Forever".....Sousa
8. Tenor Solo, "M'appari" from "Marta".....Plotow
Mr. Dante Del Papa.
9. Valse, "Espana".....Waldteufel
8 P. M.
1. Overture, "Robespierre".....Litolff
2. Scenes from "Faust".....Gounod
3. Prelude and Scenes from "Der Evangelist".....Kienzl
(The latest German operatic success; first time in America).
4. Trombone Solo, "Air Varié".....Pryor
Mr. Arthur Pryor.
5. Airs from "El Capitán".....Sousa
6. Tenor Solo, "Celeste Aida".....Verdi
Mr. Dante Del Papa.
7. (a) Pasquinade.....Gottschalk
(b) March, "The Stars and Stripes Forever".....Sousa
8. Soprano Solo, Aria from "Der Freischütz".....Weber
Miss Ida Klein.
9. Gems from "The Wizard of the Nile".....Herbert

Sousa, De Wolf Hopper and Pain celebrate the twentieth anniversary of Manhattan Beach on Monday. Special features are to be added to the Turco-Grecian war spectacle in the evening. Hopper, Nella Bergin and Alfred Klein will sing for Sousa. Hopper threatens to sing "Casey at the Bat" during one of the entr'actes of "El Capitán." Sousa's concert programme for the occasion is as follows:

1. Overture, "Tannhauser".....Wagner
2. Second Hungarian Rhapsody.....Liszt
3. Idyl, "The Forge in the Forest".....Liszt
4. Tenor solo, aria from "Gloconda".....Ponchelli
Mr. Dante Del Papa.
5. a "Narcissus" from "Water Scenes".....Nevin
b "The Passing Regiment".....Coverley
6. Soprano solo, waltz song.....Arditi
Miss Ida Klein.
7. a Patriotic song, "Columbia".....Patrick Sarsfield Gilmore
b March, "Manhattan Beach".....Sousa
8. Soprano solo, aria from "The Jewess".....Halévy
Miss Nella Bergin.
(Who kindly volunteers.)
9. Song, "The Lost Chord".....Sullivan
Corno Obligato by Mr. Albert Bode.
(Formerly cornet soloist with Mr. Gilmore.)
10. Bass solo, "The Two Grenadiers".....Schuman
Mr. De Wolf Hopper.
(Who kindly volunteers.)
11. "The Star Spangled Banner".....Arnold
With artillery accompaniment.

Two concerts are to be given by Sousa's Band at Manhattan Beach to-morrow and the programmes will have the charm of varied interest which always marks a Sousa programme. Miss Nedda Morrison, soprano, and Lloyd Rand, tenor, will sing at both concerts. The programmes prepared are:

Afternoon at 4.
Overture "Jubilee".....Each
Scenes from "I Pagliacci".....Leoncavallo.
Idyl, "Une Nuit de Toledo" (new).....Schmelling.
Excerpts from "Siegfried".....Wagner
Ballet suite "The Rose of Shiras".....Ellenberg.
Tenor solo, "Aria" from "Queen of Sheba".....Goldmark
Mr. Lloyd Rand.
Dance of the Hoboes "Weary Wraggles".....Tobias
March, "The Stars and Stripes Forever".....Sousa.
Soprano solo, Aria from "Linda di Chambrun".....Donizetti
Miss Nedda Morrison.
Valse "Starlight".....Herbert
Evening at 8.
Overture, "The Promised Bride".....Ponchelli.
Vorspell, "Parsifal".....Wagner
Excerpts from "Carmen".....Bizet
Pleugelhorn solo, "Sing, Smile, Slumber".....Gounod
Mr. Franz Hell.
Norwegian rhapsody.....Lalo
Tenor solo, Prize song from "Meistersinger".....Wagner
Mr. Lloyd Rand.
Caprice "Cotton Blossoms".....Wheeler
March, "The Stars and Stripes Forever".....Sousa.
Soprano solo, "Bohème" from "Stefan Vesper".....Verdi
Miss Nedda Morrison.
Fantasia, "At Midnight".....Carlini



Manhattan Beach is the Summer Rialto of the theatrical profession, and you cannot walk along the piazza of the big hotel without hitting some of them.

Actors don't object to being swept by ocean breezes once in a while; and while they may not have the time to take their yachts to Newport or Bar Harbor, they can always take a run down to the beach and hear John Philip Sousa's Band play "The Stars and Stripes Forever," which is one of the most ambitious musical productions the March King has yet attempted.

There's a go about that march that makes you see soldiers marching and hear drums beating while you see bayonets glistening in the sun and plumes waving all over the place.

It must be nice to be able to sit down before breakfast and write a march that is going to make people get up and yell and throw up their hats in their enthusiasm.

It would give me a very big head, I fear; but John Philip isn't a bit like that. He is the best-natured fellow in the world, and his publishers say that he is unable to say "No" when any one asks a favor of him.

So they have induced him to sign a gilt-edged, copper-bound, iron-clad contract that just allows him to write music, but have nothing to do with it after it's written. If a newspaper publishes any of it, there is blood on the moon, and law-suits, and other unpleasant things.

I hear Mr. Sousa's good nature became so expensive to him last year that he chartered a sort of body guard in the person of Mr. Hinton, an ex-newspaper chappie, who goes about with the great bandmaster and prevents him from giving away his salary and employing people that are not needed, and all that sort of thing.

When Mr. Sousa talks pleasantly to any one Mr. Hinton stands in the background and looks fierce, or in a hurry, or any old thing that will make the other fellow uncomfortable.

And yet Hinton personally is one of the best of good fellows, I understand. But what an awful strain it must be to have to go around with a thinking part like that!

Honestly, I'd rather be doing a trained seal act with the Hagenbecks.

Sousa's Band had the following programme prepared for this afternoon's concert at Manhattan Beach:

Overture "El Guarany".....Gomes
T. e. Rose of Shiras.....Ellenberg
Scenes de l'opéra (new).....Wagner
Collocation "La Bohème".....Raff
Valse, "El Capitán" (new).....Sousa
Grand Paganini "Hava, Hava" (new).....Seligman
T. e. "The Stars and Stripes Forever".....Sousa
Nocturne, "De par les bois".....Bendix
Old Chestnuts in New Dress.....Bendix

To-morrow, at Manhattan Beach, Sousa's band will play a programme made up exclusively of Sousa and Wagner music. Selections from "Tannhauser," "Die Walküre," "Die Gotterdammerung" and "Lohengrin" will constitute the Wagner element, while of the Sousa music there will be "The Last Days of Pompeii," "The Three Quotations," "The Conquering," "El Capitán" and "The Stars and Stripes Forever."

MIRROR INTERVIEWS.



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JOHN PHILIP SOUSA.

The name Sousa has come to have a magic quality, like the "Open Sesame" of the Forty Thieves. Of course, no cavern door will open when you say Sousa, but you will seem to hear spirited martial music and see waving flags and glittering bayonets. Your legs get frisky; for Mr. Sousa is the Pied Piper brought up to date; he has set not merely the children of a town dancing to his music, but the people of a country. He is the March King, and, as most of his marches are martial, he himself may be said to be a son of Mars—one, however, who represents only the bright and gay and picturesque side of war. Mr. Sousa is very far from suggesting its grimness as he stands in his brilliant uniform in front of his band at Manhattan Beach, and with graceful wielding of the baton brings out strains of music which are now as soft and soothing as the sighing of trees or waves murmuring on the shore, and now are very avalanches of tumultuous sounds, bringing thrills such as one might feel in the presence of a wild battle charge or great victory.

The last resounding clash of "The Whirlwind March" had just ended; the audience, composed chiefly of ladies who were exclaiming that the music was just too lovely for anything or was perfectly grand, was filing slowly out of the auditorium. Suddenly everybody on the benches in front of the hotel turned their heads and looked in one direction: Mr. Sousa himself was coming along the walk. Persons rose hastily here and there, and greeted him and introduced others, and Mr. Sousa listened again to the compliments he has heard so often. Just as he seemed to have run the gauntlet, and was getting to recover in the hotel, he struck an ambassador; THE MINOR interviewer swooped down upon him. Not longer afterward than it takes to mount a couple of pairs of stairs and pick a way through the devious course of a hotel hallway was Mr. Sousa sitting by an open window, and to sustain the reputation of the place, perhaps, was allowing his locks to be swept by ocean breezes.

"I'm a little tired," he said. "I don't swing my arms around like a windmill; nor indulge in acrobatic feats when I conduct, but my work is exhausting, nevertheless. But tell me what you want me to talk about. Myself? Well, that seems an uninteresting theme to me; but, if you must, all right."

"I was born and had the colic, and absorbed the lactical fluid, and experienced the other excitements and dissipation of my young life in the shadow of the Capitol at Washington. Yes, it is true that people often take me for a foreigner, on account of my name, I suppose, and it is also true that my parents were foreign. My father was Spanish and my mother German. When acquaintances hear of that they exclaim: 'Ah! Your Spanish-German extraction explains your musical bent, Mr. Sousa. Your father and mother were both musical, of course.'"

"But they weren't. My father had very slight musical tendencies, and my mother absolutely none. But, in spite of this, I don't remember when I didn't rattle. I played in public for the first time in Washington when I was eleven years old. It was in a lunatic asylum, and I got so rattled that I forgot my solo and began to improvise. It is lucky my audience were lunatics. They didn't know the difference, so my first appearance was successful after all. After that I became a sort of musical free lance, and ran a gamut of dancing schools, balls, and variety theatres. When I was fourteen I was leading an orchestra. The year 1880 was an important one to me, because then I received and accepted an offer of the leadership of the Washington Marine Band, with which I remained for twelve years."

It may be well to say here what Mr. Sousa's modesty would not allow him to say—that is, that under his leadership the Marine Band emerged from the mists of obscurity and became off the best and most prominent musical

1892," continued Mr. Sousa. "It is too young to have a history. All I can say of it is that we have played in every State and Territory in this country, besides touring Canada, and have everywhere met with favorable receptions. I have found that there is no difference in musical taste in the various sections of the country. Give the people a judicious mixture of the classical and popular, not forgetting a march with swing and spirit to it, and they will be sure to like your music wherever they may live."

"Of your successes, Mr. Sousa, don't you derive most gratification from that of your marches?"

"Yes, I do. I am very fond of the marches just as a mother is fond of her children, even if they are not so very good. My first born, to continue the maternal metaphor, first saw the light in 1878. The theme of it was not at all sentimental. It celebrated the resumption of specie payments by the Government, and was called 'The Resumption March.' It created just a ripple on the musical sea, being just successful enough to encourage me to try my hand at more marches. About a year afterward I published 'The Flirtation March,' the ripple became a little wave. It was about this time that I became leader of the Marine Band, and I was so busy that I didn't write any more until 1884, when I brought out 'The Gladiator's March.' Following it came 'The Fencibles,' 'The Cock-ran Cadets,' 'The High School Cadets,' and 'The Washington Post.'"

"As I walked along in the evening the quiet streets of towns in the effete East and Wild West and Sonny South and far North, and heard these airs floating out of parlor windows, I could not help feeling that I had 'arrived,' to use the French idiom, as a march-maker."

"I next wrote 'The Beaux Ideal,' then 'The Belle of Chicago,' 'The Liberty Bell,' 'The Manhattan Beach,' 'The Directory,' and, lastly, 'The Stars and Stripes,' which I am now playing and consider one of the best marches I have written. And then, of course, there's the march in El Capitan, which has caught the popular fancy."

"My most successful marches? Well, that depends upon what you mean by success. If you mean those which have brought me the most money, I can name, without hesitation, 'The El Capitan March,' 'The Liberty Bell,' and 'Washington Post.' If you mean which are best from a musical standpoint, I am at loss for an answer. Personally, I am fond of them all. They are all children of my brain, conceived in enthusiasm, and I don't want to neglect any of them or feel a preference."

"The keynote in all of them is military, and the inspiration for all of them has come to me from some military source. When I want to write a new march the first thing I do is to get into the proper atmosphere; I look for surrounding which in some way suggests martial glory or heroism. I find that the tramp of soldiers and other things of the same nature are inspiring. It is only under some such condition that the inspiration comes. Then I try to write an air that has as much spirit as one which a young woman told me would make a man with a wooden leg keep step. The popping of fire-crackers and general Fourth of July celebration also puts me in the right mood for march writing. On this last Fourth I wrote an air which I am pretty well satisfied with for the new opera. The Brude Elect, which I have nearly finished. I am writing both the music and the book, by the way. Is it to be a comic opera? Well, I hope so. I haven't had as much experience as some of my friends in writing librettos, but I wrote some of the lyrics of El Capitan, including 'The Typical Tune of Zanzibar,' and concocted the story besides; so I don't feel that I am altogether a colt in a strange pasture. The opera has been sold to a syndicate. If it succeeds, I'll probably compose more. If not—well, I have the marches and the band."

"What, Mr. Sousa, do you consider the essentials to successful conducting?" asked THE MINOR man.

"Well, let me see; there are, of course, the musical qualifications. The successful conductor must have much technical skill and be a thoroughly good score reader. But these are not the qualifications which take him to the top. Mere time-beaters are as thick as huckleberries. The man who happens to play first violin and assumes that he is an orchestra leader makes a great mistake. The really competent man must have pronounced executive ability—that inborn talent of leadership and personal magnetism sufficient to command the undivided attention of the members of his orchestra. You see, a combination of qualities, musical and remote from musical, are required. In short, really good conductors are not made, they're born. But a proper training is, of course, very valuable. To speak personally, I regard myself as fortunate in my apprenticeship. My experience in bands and orchestras in almost all capacities has been of very great service to me."

organizations in the country. The difficulties surmounted in bringing this about were much greater than those which usually confront a bandmaster, because the band was recruited from the Marine Corps, in which good musicians are not often found. It is significant that when the Marine Band started upon its first tour it was simply as the Marine Band. When it returned it was spoken of as Sousa's Marine Band. My present band has been in existence since

The soloists at Sousa's concerts at Manhattan Beach to-morrow and Monday will be Elizabeth Northrop, soprano; Achille Alberti, baritone; Arthur W. Fryor, trombone, and Franz Heil, flugelhorn. The concert programmes will be as follows:

SUNDAY, JULY 4, 1897, 4 P. M.
1. Overture, "Stradella".....Flotow
2. Night scene from "Tristan and Isolde".....Wagner
3. Scenes from "Parsifal".....Wagner
4. a. Cavatina.....Verdi
b. Idyl, "La Campanella".....Dreyschek
5. "Scenes Neapolitaines".....Massenet
6. Soprano solo, "Se Sojan Rose".....Arditi
7. a. "Paroles d'Armour" (new).....Weatherhout
b. March, "The Stars and Stripes Forever".....Sousa
8. Baritone solo, "Romanza" from "Faust".....Gounod
9. "Fanfare Militaire" (new).....Ascher

MONDAY, JULY 5, 1897, 8 P. M.
1. Overture, "The Promised Bride".....Ponchielli
2. Funeral march from "Die Gotterdammerung".....Wagner
3. Scenes from "Carmen".....Bizet
4. Flugelhorn solo, "Sing, Smile, Slumber".....Gounod
5. Religious Fantasia, "Sons of Grace and Songs of Glory" from "Tristram and Isolde".....Verdi
6. Baritone solo, "Il Balen" from "Tristram and Isolde".....Verdi
7. a. Caprice, "The Boston Belle".....Godfrey
b. March, "The Stars and Stripes Forever".....Sousa
8. Soprano solo, "Shadow Song".....Meyerbeer
9. Hungarian march, "Rakoczy".....Berlioz

MONDAY, JULY 5, 1897, 4 P. M.
1. Overture, "Jubel".....Weber
2. Excerpts from "My Country, 'Tis of Thee".....Wagner
3. Idyl, "In a Bird Store".....Orth
4. Trombone solo, "Air Variations".....Fryor
5. Scenes historical, "Sheridan's Ride".....Sousa
6. Soprano solo, "Lullaby".....Donizetti
7. Serenade impromptu.....Gillet
8. March, "The Stars and Stripes Forever".....Sousa
9. Baritone solo; Torreador Song from "Carmen".....Bizet
10. Sounds from the Sunny South.....Islerman
11. Patriotic song "The Star Spangled Banner".....Arnold
(With artillery accompaniment.)

"Another good result of the knockabout experiences of early youth is a certain freedom and independence. I am an adherent of no school. I am dominated by no influence but the American spirit. What I believe in more than German music or Italian music or Spanish music is American music. I believe the day will come, and come soon, when the names of American composers will be occupying places with those of Germany and Italy on the programmes of the finest concerts given in the Old World; and in time I think that we will be the leading musical nation. The people who have made such marvelous material progress and have shown such remarkable inventive genius as have the Americans will, I am certain, accomplish wonders in music when the country has been conquered physically, so to speak, and the people have time to devote themselves to music and the other arts."

Mr. Sousa was warming to his subject when the door was very slowly opened and a little girl with brown curls stood looking in reproachfully:

"Papa, have you forgotten all about our bicycle ride?" That was sufficient. Mr. Sousa was no longer a musician. He was just a papa, under the imperious sway of a little daughter, and an eager wheelman as well.

"Please, sir, may I be excused," he asked, in the plaintive tone of the small boy who wants to get out of school to go in swimming. The minor man is not hard-hearted; he said: "You may, Willie."

John Philip Sousa Decorated.

When Director John Philip Sousa stepped on the stage at Manhattan Beach last night to conduct his concert there glittered on his breast a new decoration. The medal, which is quite large, is in the form of an American flag. It is of solid gold; red, white and blue enamel indicating the field and union of the flag, the stars being gold. Across the flag in letters of gold are the words: "The Stars and Stripes Forever." The title of Mr. Sousa's latest march. On the reverse of the medal are engraved the words, "Long Live the March King." Mr. Sousa's new decoration is the gift of a prominent New York society woman who has been a constant attendant upon his concerts at Manhattan Beach during the last five years.

At Cool Manhattan—The Fourth Was a Record-breaker and the Crowds Were Enormous.

The greatest day of Manhattan Beach's brilliant year has closed and with the disappearance of the Fourth there goes a record. 1897 has wrested the garlands from all previous years for the size of the crowds that were at the Beach. The last train left the Beach at midnight and from shortly after noon until that time there was a steady passage of people coming and going to and fro from Brooklyn's coolest breathing place. The preparations by the hotels were as complete as possible but all the rooms were taken and it was necessary for the proprietors of the Oriental and Manhattan Beach Hotels to place cots in some of the convention rooms.

The crowds on Saturday night and all day Sunday were great but the great crush did not come until Monday when it is estimated that twenty thousand people were there during the day. Everything and everybody was busy. The crowds fairly mobbed the bathing pavilion and the bathing suits were at a great demand. At some times all the suits and the houses were out at a time.

At 4 o'clock Sousa and his orchestra entertained all of the crowd that could be packed into the pavilion. Notable among the selections was the descriptive battle piece "Scenes Historical." His programme was: Overture, "Jubel," Weber; concluding with "My Country," "Tis of Thee," excerpts from "Die Walkure," Orff; Wagner; Idyl, "In a Bird Store," Orff;

Sousa at Manhattan Beach to-day had this programme:

Overture, "Ten Mide's and No Man".....Suppe
Scenes from "Parsifal".....Wagner
Ball & Suite, "The Rose of Shira".....Rosenberg
Night scene from "Tristan and Isolde".....Wagner
Piccolo Solo, "The Dove".....Denare
G. Norrio
Valse, "Hourida".....Gillet
Indian Revue.....Christern
March, "The Stars and Stripes Forever".....Sousa
Waltz, "Pine Song" ("Nostalgia").....Wagner
Scenes Neapolitaines.....Massenet

Sousa.—John Philip Sousa received last week a handsome decoration in the form of an American flag enameled upon gold, the gift of a guest at Manhattan Beach.

NEWS, DETROIT

MEDAL FROM SOUSA

FOR PRESENTATION TO THE
EVENING NEWS BAND.Famous Bandmaster Greatly In-
terested in the Lads and Wishes
to Encourage Them.

The News is in receipt of a letter from George Frederic Hinton, secretary to the peerless bandmaster, John Philip Sousa, in which he says that Mr. Sousa has ordered a medal made for presentation to the Evening News Newsboys' band, on the ground of their proficiency. A little later, Mr. Sousa says, he will offer another medal for competition among members of the band, to be given for the best individual progress by a certain date in the future.

It is Mr. Sousa's wish that the date for deciding this competition be fixed just before the appearance in Detroit of the Sousa band, Feb. 27, so the great director can personally present the trophy to the successful lad.

Mr. Sousa has been very greatly interested in The Evening News band every since he heard the little fellows play. He considered their performance wonderful, when their ages and advantages were considered, and that he has not forgotten them is evidenced by Mr. Hinton's letter.

Sousa's Programme for To-day.

Sousa's concerts at Manhattan Beach seem to gain in attractiveness every week and the "March King's" programme for to-day contains material to satisfy every one. The soloists at to-day's concert will be Bertha Waltzinger, the prima donna of "The Mandarin" company, and Thomas McQueen, the young tenor, who has attracted much attention. Following is the programme for to-day: Overture, "Macbeth," Hatton; collocation, "The Princess of Trebizonde," Offenbach; scene and aria, "All in Mask," Podrotti; trombone solo, "Annie Laurie," Pryor; Mr. Arthur Pryor; excerpts from "Tannhauser," Wagner; tenor solo, aria, "Il Forza del Destino," Verdi; Thomas McQueen; a melody in G flat, Paderewski; b. march, "Semper Fidelis," Sousa; soprano solo, waltz, "Glee Maiden," Solomon; Miss Bertha Waltzinger; kirmess from "Faust," Gounod.

THE STANDARD UNION.

SOUSA'S CONCERTS AT MANHATTAN BEACH.

THURSDAY, JULY 15-4 P. M.

Overture, "Triumphal".....Rubenstein
Caprice Papageno.....Rimsky-Korsakow
Second Hungarian Rhapsody.....Liszt
Idyl, "Cotton Blossoms" (new).....Hail
Symphonic poem, "Dance of Death," Saint-Saens
Fantasy, "The Flying Dutchman" (new).....Kappay
(a) Intermezzo, "William Ratcliffe".....Massenet
(b) March, "The Stars and Stripes Forever".....Sousa

Humoresque, "The Band Came Back".....Sousa

FRIDAY, JULY 16-4 P. M.

Overture, "Il Guarany".....Gomes
Ballet Suite, "The Rose of Shiraz".....Edenberg
"Scene de Peerie" (new).....Massenet
Collocation, "Tannhauser".....Wagner
"Die Flottenschau" (new).....Hullak
Valse, "El Capitan".....Sousa
(a) Chant Persien, "Haraz Iran" (new).....Solenneck
(b) March, "The Stars and Stripes Forever".....Sousa
Nocturne, "Departed Days".....Fremant
"Old Chestnuts in New Bars".....Berbig

Following its custom, the Manuscript Society of New York will celebrate its eighth anniversary by a reunion at Manhattan Beach Friday, Aug. 27. The Sousa Band will give two concerts, the first at 2 P. M., the second at 5 P. M., the entire programmes of the day consisting of compositions by members of the Manuscript Society. A general invitation is extended, and members of the society will be furnished free admission tickets by Louis R. Dressler or some other member of the Committee of Arrangements, who will be found at the office of the hotel. At the close of the second concert, or about 6.30 P. M., the members of the society will dine together at the hotel. Compositions are expected from the following members, with probably some others: Addison F. Andrews, Rudolph Aronson, Frederick C. Baumann, George F. Bristow, Reginald de Koven, Jaroslav de Zielinski, Julian Edwards, J. Remington Fairlamb, John Francis Gilder, Frank A. Howson, Henry Holden Huss, David M. Levett, Eduardo Marzo, Carl C. Muller, Smith N. Penfield, John Philip Sousa, Beardsley Van de Water and S. B. Whitney.

The full list of entertainments is on at Manhattan Beach this week, and there is no doubling up in the programme. You may beat time to Sousa's Band from 4 to 6, have your dinner cooled by ocean breezes from 6 to 8, listen to "Obs!" and "Ahl!" that great Pain's display of fireworks from 8 to 9, and then enjoy a rapid run of "El Capitan" that brings you within half an hour of midnight. All this time you can feel that nobody is getting anything better for his money, because you are getting all there is. The arrangement appears to give general satisfaction.

SOUSA GOES TO LONDON.

Contracts Closed for a Season
Abroad with Sixty Musicians.

John Philip Sousa will invade London next Spring with sixty of his best musicians.

The great bandmaster's fame has spread rapidly in England, and his London agent has secured him a good offer. Contracts were closed yesterday, and Sousa will open his season in London on April 11. The deal which he had arranged whereby he was to tour this country with De Wolf Hopper next Spring has fallen through.

Klaw and Erlanger have arranged opening dates as follows: "One Round of Pleasure" at the Knickerbocker Theatre, Aug. 23; "In Gay New York" at the Metropolitan Theatre, Aug. 29; "Jack and the Beanstalk" at the Columbia Theatre, Chicago, Sept. 5; "The Brownies" at the Grand Opera House, Toronto, Sept. 6; "A Wandering Minstrel" at the Park Theatre, Boston, Sept. 21; "The Whirl of the Town" at Philadelphia, the last of September, and "A Ward of France" at Philadelphia also. The production of Sousa's new opera, "The Bride Elect," will be made in Boston in January. They have other productions in contemplation, one of which is a Parisian novelty.

The season here has a short life, but a merry one. Within the period of ten or twelve weeks this fashionable watering place knows no rival in good humor. It joins the pleasures of art with the charms of nature and offers every phase of enjoyment to honest folk in search of a holiday. The new management has commissioned Sousa to enlarge his orchestra until now, for the first time in his history, the famous bandmaster has as many players under his baton as the most ambitious conductor would wish. Mr. Corbin has also made contracts whereby the theatre this summer will be supplied with the best comic opera organizations in the country. The season will be highly expensive to the management, but the young director assures me that he is determined to make Manhattan Beach as celebrated for artistic entertainment as it is famous for the quality of being swept by ocean breezes.

The inauguration of this liberal policy has already had gratifying results. Since the concert platform was built it has never had such large receipts as those of the first two weeks of this engagement. Nearly \$5,000 was taken in during the fortnight, Sousa's earnings thus eclipsing those of the palmiest days of Patrick Sarsfield Gilmore. The first night's receipts of "El Capitan" amounted to the unprecedented sum of \$1,833 and throughout his opening week De Wolf Hopper seldom played to less than \$1,000. Similar good luck has attended the fireworks exhibition, and Pain gives no indication of his name at present. This promises to be the banner year Manhattan Beach.

Sousa has engaged for his soloists at Manhattan Beach on Saturday and Sunday, Bertha Waltzinger, the operatic singer, and Thomas McQueen, the tenor. Sousa has also arranged to play selections from the English operatic success "La Poupée" tomorrow evening. Next week he will introduce the works of several new composers, and the programme will also afford opportunities for solos by his principal performers on the trombone, cornet, and bassoon.

New Song by Albert Mildenberg.

A new song entitled "I Love Thee" composed by Albert Mildenberg, will be performed by Mr. Sousa and his band at Manhattan Beach to-morrow. Mr. Pryor the trombone soloist of the band will play it as a solo.

Summer amusements continue to sport at Manhattan Beach. Much of a extraneous dialogue of "Very Little Lust" has been cut away, and the adaptation of Herve's burlesque now seems in proper shape for presentation at the new Olympia Opera House on Aug. 23. The run at the beach of the Parry Opera Company has been fairly successful, when the weather conditions of the last few weeks are taken into consideration. Sousa's concerts blend well with the other forms of entertainment offered at the ocean resort. The concert this afternoon will include Bertha Waltzinger, soprano; Thomas McQueen, tenor, and Arthur Pryor, trombone. The programme follows:

1. Overture, "Macbeth".....Hatton
2. Collocation, "The Princess of Trebizonde," Offenbach
3. Scene and aria, "All in Mask".....Podrotti
4. Trombone solo, "Annie Laurie".....Pryor
Mr. Arthur Pryor.
5. Excerpts from "Tannhauser".....Wagner
6. Tenor solo, aria, "Il Forza del Destino," Verdi
Mr. Thomas McQueen.
7. a. Melody in G flat.....Paderewski
b. March, "Semper Fidelis".....Sousa
8. Soprano solo, waltz, "Glee Maiden".....Solomon
Miss Bertha Waltzinger.
9. Kermesse from "Faust".....Gounod

The programmes for the concerts to-morrow afternoon and evening follow:

- 4 P. M.
(Soloists Miss Waltzinger and Mr. McQueen.)
1. Overture, "Les Dragons des Villars".....Maillart
2. Prelude on a Chinese Melody.....Weber
3. Paraphrase on "Home, Sweet Home," Nahl
4. Scenes Pittoresques.....Massenet
a. Tempo di Marza.
b. Air de Ballet.
c. The Angelus.
5. Mosaic, "Lohengrin".....Wagner
6. Soprano solo, "Thine".....Bohm
Miss Bertha Waltzinger.
7. a. Barn Dance, "The Boston Belle".....Godfrey
b. March, "El Capitan".....Sousa
8. Tenor solo, "Cujus Animam".....Rossini
Mr. Thomas McQueen.
9. Valse, "Vienna Darlings".....Ziehrer

- 8 P. M.
1. Overture, "Le Flautiste".....Kling
2. Excerpts from "Siegfried".....Wagner
3. Suite, "In a Haunted Forest".....MacDowell
a. The Shepherd's Song.
b. "The Ghost."
4. Cornet solo, Cavatina from "Robert le Diable".....Meyerbeer
Mr. Albert Bode.
5. Gems from "La Poupée".....Audran
(First time in America.)
6. Tenor solo, "Il Forza del Destino".....Verdi
Mr. Thomas McQueen.
7. a. A Musical Oddity, "Chant of the Persians," adapted by Solenneck.
b. March, "The Stars and Stripes Forever".....Sousa
8. Soprano solos, a. "Still wie die Nacht," Bohm
b. "At Parting".....Rogers
Miss Bertha Waltzinger.
9. Fest March from "Tannhauser".....Wagner

JOHN'S BAND CONCERTS

PROGRAMMES AT MANHATTAN TO-MORROW AND SUNDAY.

John Philip Sousa has engaged for his soloists at Manhattan Beach to-morrow and Sunday, Miss Bertha Waltzinger, the well-known prima donna, and Thomas McQueen, the young tenor who has recently achieved such a brilliant success. Always on the alert for musical novelties, Sousa has secured an arrangement of the great European operatic success, "La Foulpe," and this he will play for the first time in this country on Sunday evening. During next week he will introduce the works of several new composers, and the programmes will also afford opportunities for solos by his star performers on the trombone, fluegelhorn, cornet and bassoon. The programmes for to-morrow and Sunday are as follows:

SATURDAY, AT 2 P. M.
Overture, "Macbeth".....Hatten
Collocation, "The Princess of Trebizond".....Offenbach
Scene and aria, "All in Mask".....Pedrotti
Trombone solo, "Annie Laurie".....Fryor
Excerpts from "Tannhauser".....Wagner
Tenor solo, aria, "Il Forza del Destino".....Verdi
Thomas McQueen.
"Melody in G Flat".....Paderewski
March, "Semper Fidelis".....Sousa
Soprano solo, waltz, "Glee Maiden".....Solomon
Bertha Waltzinger.
Kermesse from "Faust".....Gounod

SUNDAY, AT 4 P. M.
Overture, "Les Dragons des Villars".....Maillart
Paraphrase on "Home, Sweet Home".....Nehi
Scenes Pittoresques.....Massenet
(a) "Tempo di Marzia" (b) "Air de Ballet."
(c) "The Angels."
Mosaic, "Lohengrin".....Wagner
Soprano solo, "Thine".....Bohm
Bertha Waltzinger.
Barn dance, "The Boston Belle".....Godfrey
March, "El Capitan".....Sousa
Tenor solo, "Cujas Ananum".....Rostini
Thomas McQueen.
Valse, "Vienna Darlings".....Ziehrer

SUNDAY, AT 8 P. M.
Overture, "Le Flutiste".....Kling
Excerpts from "Siegfried".....Wagner
Suite, "In a Haunted Forest".....MacDowell
Cornet solo, Cavatina from "Robert le Diable".....Meyerbeer
Albert Bode.
Gems from "La Foulpe".....Verdi
Tenor solo, "Il Forza del Destino".....Verdi
Thomas McQueen.
A musical oddity, "Chant of the Persians," adapted by Selleneck.
March, "The Stars and Stripes Forever".....Sousa
Soprano solo:
(a) "Still wie die Nacht".....Bohm
(b) "At Parting".....Rogers
Bertha Waltzinger.
Pest march from "Tannhauser".....Wagner

TOPICS OF THE THEATRE.

"EL CAPITAN" PLAYED WITH A SURF ACCOMPANIMENT.

The De Wolf Hopper Company at Manhattan Beach—The Bold Character of "Rosine," a French Piece Unlikely to Be Imported—Mrs. Lincoln's Beauty and Talent.

Manhattan Beach opened wide for the summer season on Saturday night with "El Capitan," the Sousa-Klein comic opera, which was played in the seashore theatre to a surf accompaniment. The performers were De Wolf Hopper and his company of comedians and singers, and they made the piece go faster than it had gone in the city in order to let it last only two hours and a half. Last year the arrangement of diversions at Manhattan kept two performances in simultaneous progress, but this year the time tables are so adjusted that a visitor may hear the Sousa concert from 4 o'clock to 6, eat and drink from 6 to 8, see the Pain fireworks from 8 to 9, and then hear and see "El Capitan" from 9 to half past 11. The shortening of the play omits a little of the matter, but the loss is fully compensated by the gain of spirited celerity. Mr. Hopper spurs his humor into a run, and the others try to keep pace with him. No time is wasted while the curtain is down. The comedian has hardly finished his usual funny speech after the second act before all is ready to begin the third. There was a crowded audience on Saturday night, composed largely of people familiar with the play, and many of them were already fatigued with the earlier amusements of the shore, but the vim and zest of the rapid action kept them engrossed. Edna Wallace Hopper, who deserves no place in comic opera, since she can neither sing nor dance, and whose stage value was nearly all sacrificed when she quit the legitimate drama, was still in the company, and she again excused her presence by grace, neatness, and pliancy. Nellie Bergen was the soprano, as before, and Alfred Klein was Mr. Hopper's chief comic assistant. It may be said that the representation was quite as good as ever. Composer Sousa was in a box, and the assemblage was disposed to honorize him. Sousa and his music are a big factor at Manhattan Beach.

MISS DRESSLER WAS JOCOSE.

She Paralyzed a Doorkeeper by Insisting that Sousa Is a Sweet Songster.

Marie Dressler gave a doorkeeper at the Manhattan Beach Amphitheatre an incipient attack of locomotor ataxia on Thursday night by asking him at what hour Mr. Sousa sang.

"Mr. Sousa doesn't sing," replied the astounded attendant. "He just conducts."

"Look here, my good man," replied Miss Dressler severely, "if you try to deceive me like that I shall certainly report you. Everybody knows that Signor Sousa is the vocal star of this show. You will repent of this libel on him."

And then Miss Dressler, happy in the conviction that she had made another man miserable, moved majestically away.

As she did so a friend stopped her and shook her hand warmly.

"Please don't," said the actress; "you are squeezing my wedding ring into my finger."

Which goes to show that Miss Dressler was in a jocose mood.

Most people know that Sousa literally can't sing a note. Mrs. Sousa alleges that an otherwise happy life is at times marred by her husband's attempts at vocalism.

"EL CAPITAN" AT MANHATTAN

The Comic Opera Is Drawing Big Audiences—Hopper's Domestic Troubles Breed Laughter.

DeWolf Hopper is doing big business with "El Capitan" at Manhattan Beach. The initial performance on Saturday night last was witnessed by 1,500 persons. Since then the houses, although lighter, have been very satisfactory.

The domestic difficulties of the star and his wife add decided zest to those scenes in "El Capitan" in which the business of the piece calls for their love making. At such times subdued snickers from the front of the house bear evidence to the fact that the audience appreciates the situation.

THE STANDARD UNION.

SOUSA'S CONCERTS AT MANHATTAN BEACH.

MONDAY, JULY 12-4 P. M.
Overture, "Lenore".....Beethoven
"Old Chestnuts in New Bars" (new).....Bodini
(a) "Shepherd's Call" (new).....Bodini
(b) "Signal du Bal" (new).....Bodini
Death Scene from "Tristan and Isolde".....Wagner
Dance Macabre.....Saint-Saens
Idyl, "In a Bird Song".....Schumann
(a) Evening Song.....Schumann
(b) March, "The Stars and Stripes Forever".....Sousa

Valse, "Espans".....Waldteufel
Gems from "Robin Hood".....DeKoven
TUESDAY, JULY 13-4 P. M.
Overture, "Joan of Arc".....Verdi
Excerpts from "Die Walkure".....Wagner
(a) "The Wheelman's Patrol" (new).....Bodini
(b) "A Chinese Episode" (new).....Bodini
Trombone solo, "Rocked in the Cradle of the Deep".....Rollinson
Arthur Fryor.
Variations on "My Old Kentucky Home".....Dunbar
Diversissement, "Philippine Weiser" (new).....Dunbar

(a) Pasquinade.....Gottschalk
(b) March, "The Stars and Stripes Forever".....Sousa
Grand Galop de Concert, "The Jolly Millers" (new).....Rollinson

The music at Manhattan Beach is still made by Sousa's Band every afternoon, and Sousa marches are conspicuous in the programmes, naturally, although there is an offsetting amount of other pieces. The Pain fireworks, early in the evening, consist of a representation of warfare in Greece, showy set pieces of pyrotechnics, and a brilliant display of bombs and other aerial devices. "El Capitan" begins at 9 o'clock, in the theatre, and ends in time for visitors to catch the last train for town.

SOUP BY THE BIG THREE.

The same old story of a wave of prosperity comes from Manhattan Beach, where the Big Three—Hopper, Sousa and Pain—hold forth and make merry as the dollars flow into the common treasury, whence many blessings flow. Since it was first produced, two years ago, in the Broadway Theatre, "El Capitan" never played to better business than that which it is now enjoying. The seaside auditorium offers to many greater attractions than any New York theatre, and those who wish to escape for a time from the city's heat, in addition to persons who go to Manhattan merely for fashion's sake, constitute an accretion from which the Big Three pluck large patronage. Pain has corrected all the faults noticeable on the first night of the fireworks display, and now the war between the Greeks and Turks is prosecuted as vigorously as on the plains of Thessaly.

At Manhattan Beach Sousa's band will give Sunday concerts at 4 and 8 o'clock to-morrow. Special soloists are announced. Mrs. Elizabeth Northrop, a soprano, will sing Ardit's "Se Sraa Rose" and the "Shadow Song" by Meyerbeer. Achilles Alberti, baritone, will sing a romance from "Faust" and "Il Balen" from Verdi's "Trovatore." Franz Heil will play Gounod's "Sing, Smile, Slumber" as a solo for fluegelhorn. A patriotic programme will be arranged for the afternoon concert on Monday, and Pain's fireworks and De Wolf Hopper's company in "El Capitan" are to continue as the evening attractions. New pieces for the band are "Parade d'Amour" by Westerhout and a "Pavane Militaire" by Ascher.

The full list of entertainments is on at Manhattan Beach this week, and there is no doubting up in the programme. You may beat time to Sousa's band from 4 to 6, have your dinner cooled by ocean breezes from 6 to 8, listen to "Ohs" and "Ahs" that greet Pain's display of fireworks from 8 to 9, and then enjoy a rapid run of "El Capitan" that brings you within half an hour of midnight. All this time you can feel that nobody is getting anything better for his money, because you are getting all there is. The arrangement appears to give general satisfaction.

MANHATTAN'S ANNIVERSARY.

The twentieth anniversary of the establishing by Austin Corbin of Manhattan Beach as a fashionable resort was celebrated with much pomp and ceremony last week, as briefly stated in THE MIRROR. The jubilee was commenced in the afternoon by John Philip Sousa, who, in honor of Patrick Gilmore, whose name has been so closely identified with the Beach in years past, placed on his concert programme some of the music that Gilmore used to play, including one of the late bandmaster's own compositions, the Columbia patriotic hymn. Ida Klein, who was Gilmore's concert prima donna, and Cornetist Bode, who was a member of his band, once more appeared on a Manhattan Beach programme. Nella Bergen and Tenor Del Papa also lent their voices to the occasion, and De Wolf Hopper sang "The Two Grenadiers." El Capitan was given with much spirit in the evening, and the fireworks of Mr. Pain who has had his displays at Manhattan for nineteen of the twenty years of its existence, were even more brilliant than usual.

Whether summer vanderlille has gone by or not, certain it is that resorts offering music without vanderlille have prospered this month. Good crowds hear Sousa's band in the afternoon concerts at Manhattan Beach, and crowds again listen to the Metropolitan Permanent Orchestra on the Madison Square Garden roof at night.

Sousa for to-day announced this programme:
Overture, "Lenore".....Beethoven
"Old Chestnuts in New Bars" (new).....Bodini
"Shepherd's Call" (new).....Bodini
"Signal du Bal" (new).....Bodini
Death Scene from "Tristan and Isolde".....Wagner
Dance Macabre.....Saint-Saens
Idyl, "In a Bird Song".....Schumann
Evening Song.....Schumann
March, "The Stars and Stripes Forever".....Sousa
Valse, "Espans".....Waldteufel
Selections from "Robin Hood".....DeKoven

SOUSA LAST NIGHT.

A Great Musical Treat and A Crowded House.

The Sousa concert last night marked the greatest musical treat in the annals of Hasleton, and it showed that Hasleton is a progressive and enterprising city in all directions. Most of our citizens were aware of the existence of the unsurpassed band, and knew of the magnetic name of its great leader, had never until last night experienced the inspiring and electric effect of a performance of the organization under its leader. The band is composed of a fine looking body of men, numbering about fifty pieces, and representing all known instruments now in use, all of the finest quality, and every man an artist on his instrument. Mr. Sousa seems a very Apollo or Orpheus, and if the harmonies and melodies and all the enchanting effects he produces with his band could play themselves in mortal shape it would assume his gracefulness when leading. The overture depicted Thuringia mountain life in all its phases, and never were the varieties of instrumentation shown with finer effect than in drawing those tone pictures to one's mental vision, in joyful and sorrowful scenes, night and day effects, and even dialogues and soliloquies as well as grand festivities, with the full power of the band producing frenzies of harmonic delights, and all with sweetest quality of tone and consummate skill. The same can be said of the Hungarian Rhapsody of Liszt depicting Hungarian life. All the performances were heartily cheered, and the encores responded to with compositions of the leader. Among the solo artists the trombone performances were the least pleasing. The soprano, Miss Myrta French, has a very pathetic and pure voice. She sings with delightful finish and splendid enunciation, appearing to have all the attributes one could desire of a prima donna. She won a boisterous encore. But what can we say of Miss Duke, the violinist? She took the audience by storm at once through her gracefulness, her elegance and winning manners, as well as her wonderful performance. She is a genuine daughter of the muses. Over twenty years ago we heard Sarasate play the same composition when traveling with Nilsson, but we must confess that the performance of Miss Duke was a correct reproduction of all his witchery on the violin. She was lavishly encored, and played a sweet valse in response. The last piece showed up all the varieties of the instruments in the band, beginning with the oboe and running to the full number of the organization and produced a unique effect. It was a medley of all the popular melodies, and sometimes two at a time, produced with splendid harmonic effect. If we could be allowed a preference it would be for the solo clarinetist. Long will our citizens remember this extraordinary treat.

SOUSA MEETS A PUPIL.

Those who attended the Opera House last night and observed the types of people in the audience, must have been struck by the large number of foreigners present, including Italians and Hungarians. Not the low classes, but intelligent, well dressed men and women. The attention of a reporter was drawn to an excited coterie of Italians as the curtains dropped. Although the crowds were pushing and surging, the Italians kept up an animated discussion. They were talking about the performance and the airs of their favorite composers which had been so admirably rendered. There was something else. They knew some of the band members and made their way to the Central Hotel. Here an unusual scene was enacted. Girard Mathero, who lives on Alter street, stepped up to Mr. Sousa and extended his hand. The musician eyed him critically as if trying to recall the past. The fellow refreshed his memory by remarking, "You evidently forgot your old pupil. It is now 22 years since you taught me to play the violin in Washington." This was enough, and an affectionate greeting followed. The warm nature of the Spaniard and Italian was exhibited. Several other members of the band were greeted by old acquaintances, among them being M. J. Leonard, who was associated with the musician in a professional way, while playing in Tacoma and other Western cities. Sousa's pupil took occasion to remark on his tutor's success, and tell him that the pittance received from him 22 years ago was then very acceptable. The great leader was not shy about acknowledging the fact.

The usual Sousa concert this afternoon and Sunday should attract more than the customary crowds to Manhattan Beach for in addition to the varied and interesting programmes that has been prepared for the band members, the vocal soloists will include Eugene Cowles, the favorite basso of the Bostonians, who is probably the most popular of all the artists who have sung with the famous band at the beach in other seasons. Miss Mary Helen Howe, of Washington, is the soprano soloist of the occasion. Sousa has arranged a special programme for the edification of the piano men who will be in convention at the beach on Wednesday. On Sunday, August 22, Sousa and his band will give two great double concerts with the People's Choral Union, at which there will be a double chorus of 700 voices. The Manuscript Society will have its annual "Day" at the beach on August 27, when two concerts will be given in the afternoon. The following are the current programmes:

Saturday, 4 P. M.
Overture, "Semiramide," Rossini
Cornet Solo, "Robert, I Love Thee," Meyerbeer
Prize Song and March of the Apprentices, from "Meistersinger," Wagner
Second Hungarian Rhapsody, Liszt
Polka Caprice, "Comrade," (new) Waldteufel
Melody, "Amore," (new) Muratori
Soprano Solo, "Ecstasy" Waltz, Arditi
Miss Mary Helen Howe
"Narcissus," from "Water Scenes," Neven
March, "The Liberty Bell," Sousa
Basso Solo, "A Song and a Rose," Cowen
Mr. Eugene Cowles
Valse, "La Gitana," Bucalossi
Sunday, 4 P. M.
Overture, "Thuringian Fest," Lassen
Fantasie, "La Vie Parisienne," Offenbach
Suite, "Three Quotations," Sousa
Ballet Music, "Rosamunde," Schubert
Pilgrims' Chorus and "Evening Star" romance, from "Tannhauser," Wagner
Soprano Solo, "Ah fors e lui," (Traviata) Verdi
Miss Mary Helen Howe
Stryrian Dance, "The Mountaineer's Joy," Kela-Bela
March, "Beau Ideal," Sousa
Basso Solo, "Beneath the Pines," Cowles
Mr. Eugene Cowles
Overture, "Zampa," Herold
Sunday, 8 P. M.
Overture, "Leonore" (1806) Beethoven
Vorspiel to third act, "A Basso Porto," Spinnelli
Andante Gracioso, from "Alceste," Gluck
Gems from "Brian Boru," Edwards
Ballet Suite, "The Rose of Shiraz," Ellenberg
Overture, "Tannhauser," Wagner
Soprano Solo, Cavatina, from "Il Trovatore," Verdi
Miss Mary Helen Howe
Serenata, "Love in Idleness," (new) Macbeth
March, "Belle of Chicago," Sousa
Basso Solo, Anvil Song, from "Robin Hood," De Koven
Mr. Eugene Cowles
Tone Picture, "The Emperor's Review," Ellenberg

The programme of the Sousa concerts at Manhattan Beach this afternoon and tomorrow afternoon and evening are as follows:

TO-DAY.
1. Overture, "Semiramide," Rossini
2. Cornet solo, "Robert, I Love Thee" Meyerbeer
Mr. Albert Bode.
3. Prize Song and March of the Apprentices, from "Meistersinger," Wagner
4. Second Hungarian Rhapsody, Liszt
5. a. Polka Caprice, "Comrade," (new) Waldteufel
b. Melody, "Amore" (new) Muratori
6. Soprano solo, "Ecstasy" waltz, Arditi
Miss Mary Helen Howe
7. a. "Narcissus," from "Water Scenes" Neven
b. March, "The Liberty Bell," Sousa
8. Basso solo, "A Song and a Rose," Cowen
Mr. Eugene Cowles
9. Valse, "La Gitana," Bucalossi
SUNDAY, 4 P. M.
1. Overture, "Thuringian Fest," Lassen
2. Fantasie, "La Vie Parisienne," Offenbach
3. Suite, "Three Quotations," Sousa
4. Ballet music, "Rosamunde," Schubert
5. Pilgrims' Chorus and Evening Star romance, from "Tannhauser," Wagner
6. Soprano solo, "Ah fors e lui," Verdi
("Traviata") Verdi
Miss Mary Helen Howe
7. a. Stryrian dance, "The Mountaineer's Joy," Kela-Bela
b. March, "Beau Ideal," Sousa
8. Basso solo, "Beneath the Pines," Cowen
Mr. Eugene Cowles
9. Overture, "Zampa," Herold
8 P. M.
1. Overture, "Leonore" (1806) Beethoven
2. a. Vorspiel to third act, "A Basso Porto," Spinnelli
b. Andante Gracioso from "Alceste," Gluck
3. Gems from "Brian Boru," Edwards
4. Ballet suite, "The Rose of Shiraz," Ellenberg
5. Overture, "Tannhauser," Wagner
6. Soprano solo, cavatina from "Il Trovatore," Verdi
Miss Mary Helen Howe
7. a. Serenata, "Love in Idleness" (new) Macbeth
b. March, "Belle of Chicago," Sousa
8. Basso solo, Anvil Song from "Robin Hood," De Koven
Mr. Eugene Cowles
9. Tone picture, "The Emperor's Review," Ellenberg
It has been left to an American company

ENTERTAINMENTS.

Academy of Music—Return of Sousa.
Two concerts, each containing many attractive features, were given at the Academy of Music yesterday afternoon and evening, respectively, by Sousa's well-organized band. This band has become so well and favorably known that it seems hardly necessary to state that both performances were well attended, but such was the case, and the audience in each instance was fully repaid, than he did last evening, holding the band well together and giving just the proper shading to the various selections, the rendering of the introduction and Siciliana from "Cavalleria Rusticana," and Massenet's "Pictures from Naples," being particularly praiseworthy. There were three soloists, Elizabeth Northrop, soprano; Martina Johnstone, violinist, and Arthur Pryor, trombone; all made pleasing impressions, and added materially to the general enjoyment of the evening. Martina Johnstone chose for her selection Viennese's "Ballade et Polonaise," which she rendered delightfully, with just the proper shading. Elizabeth Northrop, who has a sweet, albeit not a very powerful voice, sang Arditi's "Le Saran Rose," and Pryor played an "Air Varié" in a highly finished manner. The band gives another concert this afternoon at 8 o'clock and one to-night at 8.

St. Swithin may be alive and raining in other places, but he has been declared officially dead at Manhattan Beach, where the sunshine of prosperity is beaming alike on the just and the unjust and bringing wealth to Sousa, Pain and Perry. "Very Little Faust" is drawing big houses, the new attractions at Pain's amphitheatre have made hits, and the soloists at Sousa's concerts to-morrow and Sunday will be Bertha Waltzinger and Thomas McQueen.

The Manuscript Society will continue this year its pleasant custom of celebrating its anniversary at Manhattan Beach. On Aug. 27 two concerts will be given by Sousa's Band, the programmes of which will be made up entirely of compositions by members of the society. The society intends to increase its activity next season. The concerts to be given will consist of six private and six public affairs. The dates for the public concerts are Nov. 8 and Dec. 7, 1897, and Jan. 6, Feb. 3, March 4 and April 2, 1898.

Director John Philip Sousa has engaged for his soloists at Manhattan Beach on Saturday and Sunday Miss Bertha Waltzinger, the well-known singer, and Mr. Thos. McQueen, the young tenor who has recently achieved success. Always on the alert for musical novelties, Mr. Sousa has secured an arrangement of the European operatic success, "La Poupee," and this he will play for the first time in this country on Sunday evening. During next week he will introduce the works of several new composers, and the programmes will also afford opportunities for solos by his star performers on the trombone, fluegelhorn, cornet and bassoon.

SOUSA GOING TO LONDON.

The Proposed Hopper Tour Sacrificed for Sousa's Ambitions.

New York, Aug. 18 (Special).—John Philip Sousa will not be seen in this country next Spring, nor will his band be heard hereabouts. In fact, the deal by which he and De Wolf Hopper were to swing around the operatic circle for a seven weeks' tour is off. Sousa is ambitious, and while his partners were arranging for the surprise of the next theatrical season, his ambassador was swiftly journeying toward London. The fame of Sousa had gone abroad, and when his agent arrived in the British capital he found it easy to arrange a season for the band master, beginning exactly on the same day on which the Hopper-Sousa tour would have been started. "So the Hopper-Sousa tour is off," said Stevens last night. "It would have been a great triumph for everybody and Sousa would have made more money than he will abroad. Sousa is ambitious, and Sousa is well, he is going to London, and we have made the best of it."

SOUSA'S SATURDAY CONCERTS.

Conductor Sousa will this week resume his regular Sunday matinee concerts at Manhattan Beach. Departing from the customary hour of other days, the Saturday concert will commence at 2 p. m., with Soloist Miss Nedda Morrison, soprano, and Mr. Lloyd Rand, tenor, in addition to Mr. Franz Hell, the fluegelhorn player.

Sousa's Saturday Concert.

Sousa will to-morrow resume his regular Saturday matinee concerts at Manhattan Beach. Departing from the customary hour of other days, the concert will begin at 2 o'clock.

AT THE TREMONT.

Mr. De Wolf Hopper Appears in "El Capitan," a New Comic Opera

The "El Capitan" of J. P. Sousa and Charles Klein, which first saw the footlights and the sun of prosperity in Boston, returned last night to the scene of its original triumphs, and at the Tremont Theatre was greeted by a large and enthusiastic audience.

It would be absurd to apply any lofty adjective of praise to Mr. Klein's book, and Mr. Sousa's music can scarcely be called great. Yet there is no doubt of the full success of the opera, or that its success is well deserved. Its scheme is funnier than the working out thereof. But its scheme would not discredit an Offenbach librettist.

To make a timid viceroy of Peru join the forces of the insurgent soldier who seeks to dispossess him, himself masquerading under the name of a great fighter, El Capitan, while his chamberlain bears the brunt of the hostile attack, so that, as he puts it, he shall share in the booty if the rebels are successful and resume his old position if they fail—that is a plot almost worthy of M. Molière. And even if the statement surpasses its elaboration, the latter is well enough, and Mr. Klein has made a text which has moments of humor in its dialogue and of continuous aptness and smoothness in its lyrics.

Mr. Sousa's music may be mildly characterized as capitally good. It is gay, spirited, appropriate, and full of melody. That melody has not the richness of Rossini or the sparkle of Auber, and it is not as deep as a well. But it is amply enough, it will fully serve, it is natural, delightful to the sense of rhythm, and charmingly varied.

The now celebrated march and chorus, which is the chief number of the work, is a piece of brilliant and very effective popular music and more than one opera has eked out an existence on a musical stock in trade of less sufficiency than this single number. The humorous value of many of the pieces is great.

The quintette of the second act in which the Viceroy, his wife, his daughter, the humble Chamberlain, who admires the Viceroy's wife, and the spirited dancer who is taken with the pseudo Capitan, are trying to adjust their various claims to the complicated situation, is a delicious example of musical humor.

A like praise may be awarded to the song, "Behold El Capitan," in which the sudden shifts of the tune out of dignity into mere free and easy, are soul-deckling. And the Capitan's drinking, or rather drunken song, of the third act, is very clever. These are but examples of the general excellence, and there is no dull or tiresome moment in the three acts.

The performance is worthy of the composition, and the general precision, vivacity and adequacy of the troupe, both in acting and singing, are remarkable. Mr. De Wolf Hopper leads, of course, with Don Erriero Medina alias El Capitan. Mr. Hopper is easily funny, born indeed to the very purple. If his comical alone demonstrates the blood royal in a histrionic artist. And it is very agreeable to see him in a piece and part to which he delivers himself with a real artist's devotion, without self-expenditure in gags and horseplay.

As a result, his Don Erriero is a very joy to the sense of fun—a sketch of a mild, excitable, supernervous official, with a most opulent endowment in cowardice, and a gift in turning his countless woes, tremors and frauds into fun, which is almost Falstaffian in its variety and amplitude.

Mr. Hopper's acting and singing are almost equally droll, and his air of entrance, in which he sets forth his own non-combative meekness of nature, may perhaps be mentioned as his special masterpiece. The refrain thereof, "tra-la-la-la," may be familiar to the eye, but every string in the harp of a timorous man's nature is comically touched in Mr. Hopper's variation of the humble theme.

Among the supporting artists Miss Nella Person is prominent because of her exceptionally clear, sweet and brilliant voice and her excellent management of the name. And Mr. Shrader's singing deserves a like, though less emphatic praise. Miss Edna Wallace Hopper plays and sings the part of Estrella in a gay and lively style, her youthful grace and charm finding natural and free expression in action, song, and dance.

Mr. Alfred Klein is funny as the fat and much-oppressed chamberlain. Mr. Parr is effectively picturesque and spirited as the rebel, Scaramba, and Miss Hosmer deserves mention as the viceroy's wife.

The chorus and orchestra were in excellent shape and shape. The setting and costumes were fine. And, it is to be added with emphasis that the whole production is clean and in good taste. At the close of the second act Mr. Hopper, in answer to repeated recalls, made a brief speech in his characteristic style of chain-lightning utterance, and occasionally-telling wit.

Henry A. Clapp.



JOHN PHILIP SOUSA.

SOUSA AT MANHATTAN.

Bandmaster Sousa's recent difficulty with the Blakely estate did not cost him his annual Summer engagement at Manhattan Beach, for when the season opened last week he was found in his accustomed place in the little doghouse which faces the hotel. He had a new march to offer, which did not possess the verve of his earlier works, and he wore a sufficient number of medals to suggest that he has been riding on the bicycle track at the beach.

AMUSEMENTS.

DE WOLF HOPPER IN "EL CAPITAN" AT MANHATTAN BEACH.

De Wolf Hopper and his comic opera company began a short engagement at the Manhattan Beach Theatre, Saturday night, presenting "El Capitan." John Philip Sousa's new opera. The theatre was crowded with an enthusiastic audience, and all the good things were roundly enjoyed. Mr. Hopper was at his best, and the supporting company sang with a vim and freshness that showed the ocean breezes were being appreciated after their hard winter of work on the road, traveling all over the country. Sousa, it is understood, will make several changes for the better in this already charming opera while it is at the beach.

SUMMER AT THE BEACHES.

"El Capitan," With De Wolf Hopper at Manhattan—Opening of the Floating Roof Garden's Second Summer This Week.

The season at Manhattan Beach has now started into full prosperity. The beginning of "El Capitan" engagement last night completed the present contract of the management with its patrons, and at different hours of the afternoon and evening the public is amply provided with enjoyment at our popular watering place. Sousa's daily concert lasts from 4 o'clock until 6. Pain's firework spectacle begins promptly at 8 o'clock and ends in time to allow the visitors to hear "El Capitan," whose overture is played at 9 o'clock. So far Sousa and Pain have attracted very large audiences and DeWolf Hopper was welcomed last night by an enormous crowd whose applause promised that the opera season will continue in good fortune.

Sousa's programmes for to-day will be:

4 P. M.
John Philip Sousa, conductor; Jean Moersman, saxophone.
Overture, "William Tell" Rossini
Lullaby Suite (new) Ellenberg
"The Rose of Shiraz"
"The Buds"
"The Zephyr"
Ballad, "I Love, I Adore Thee," from "The Sereade" (new) Herbert
Gavotte, "Dance Margery" (new) Holden
Grand scene, "The Benediction of the Poignards" Meyerbeer
Trombone section—Mossa, Pryor, Lyon and Williams
Saxophone solo, "Old Folks at Home" Foster
Jean Moersman.
Scenes from "Tannhauser" Wagner
Idyl, "La Campanella" (new) Deyssneck
March, "The Stars and Stripes for Ever" Sousa
Valse, "El Capitan" Sousa
Prelude to "Carmen" Bizet

8 P. M.
Mr. John Philip Sousa, conductor.
Mr. Franz Hell, flugelhorn.
Overture—"Jubel" Weber
Transcription "Kongou" Ketterer
Flugelhorn solo—"Slumber Song" Seites
Mr. Franz Hell.
Ride of the Valkyries and Fire Churn Music from "Die Walkure" Wagner
Valse—"Carnival Secrets" (new) Strauss
Scenes from "The Wizard of the Nile" Herbert
Idyl—"The Goodies" Strauss
Messa, "Stanger, Wanderer and Messenger" Liszt
Idyl—"The Darky's Serenade" Schubert
March—"The Stars and Stripes for Ever" Sousa
Tone picture—"The Emperor's Review" Ellenberg

SOUSA GOES TO EUROPE.

Combination Tour with De Wolf Hopper Has Been Called Off by the Bandmaster.

Bandmaster John Philip Sousa and De Wolf Hopper will not tour together next Spring. "Ben" D. Stevens, Hopper's manager, declares that Sousa and De Wolf are still friends.

Stevens hatched the idea of combining Hopper and Sousa, and with a company of fifty and Sousa's band in special cars visiting the largest cities. Sousa thought so well of the plan that he authorized Stevens to count him in. Stevens then filled the time for the Spring of 1898, and he was hugging himself as he mused on prospective profits, when he learned that Sousa had arranged to go to England on his own hook, and go he will and take the band with him. Hopper must play "El Capitan" without the accompaniment of the band.

The Saturday matinee concerts at Manhattan Beach will be resumed tomorrow at 2 o'clock. The weather conditions have been so unpropitious that these Saturday performances were temporarily abandoned.

Miss Bertha Waltzinger and Thomas McQueen will be the soloists at Sousa's concerts at Manhattan Beach on Saturday and Sunday.

"El Capitan" by the Sea.

The sad sea waves, thundering mildly on Manhattan Beach last night, furnished quite a romantic "drone bass" to the spirited choruses of "El Capitan." As for the principals, De Wolf Hopper was the only one who brooked no rivalry from old ocean. When Hopper sang the waves seemed to stand still. A facetious person, who was too late to get a seat, and who stood up near the ticket taker for two and a half acts, declared that whenever the star had the centre of the stage the waves rolled back abashed.

Edna Wallace Hopper was like the foam on the crests of the in-rolling waves—erisp and feathery. And the roar of the breakers, while it occasionally overwhelmed her limpid treble, could never disguise the fact that Mrs. Hopper was singing. Perhaps you have never noticed it, but Edna Wallace Hopper is gladder when she sings. You don't have to hear her at all; you can see her sing; and it is one of the most agreeable sights I wot of.

You must not understand that the sad sea waves interfered with the entire success of the "El Capitan" seaside version opening. Quite the contrary. If you will remember, the three scenes of the opera take place at Peru, South America, with the Pacific near by. And for operatic purposes of verisimilitude the Atlantic is as good as the Pacific any day.

The Manhattan Beach programme comes very near being a continuous performance. At 4 p. m. you are expected to be in your seat at the Sousa concert. As there are always present those who can never get enough of Sousa the encores spin out the performance until after 6. By that time you have two good hours of appetite with you. This means that you miss the finger bowls in your mad rush to reach the Graeco-Turkish battlefield before Mr. Pain sets off his fireworks. It seems to me that the least Mr. Pain can do is to supply the finger bowls one to each seat, as all of his patrons must necessarily have eaten.

It takes the Turks a full hour to whip the Greeks, which leaves no margin at all for the trip back to the theatre for "El Capitan" at 9 sharp. But last night everybody seemed to have arrived—and so I suppose the continuous performance aspect of the situation is all right.

Alfred Klein seemed a more than ordinarily lugubrious Chamberlain. The sadness of the sea waves may perhaps have added to the woes of his ambiguous position in the plot. Very little of the plot has been eliminated in the seaside version. The performance on the whole was up to the dry and standard, and there are a month of them yet to come.

Sousa will resume to-morrow the usual Saturday concerts at Manhattan Beach. The hour appointed is 2 o'clock, and for soloists there will be Nedda Morrison, soprano, and Lloyd Rand, tenor, as well as Franz Hell, flugelhorn. In the list of music promised for to-day's concert were Schubert's serenade, a Sousa two-step, and operatic selections from "Fidelio," "Die Walkure," "Tannhauser" and "Cavalleria."

OVER THE FOOTLIGHTS.

"I YIELD to no one in my admiration for Wagner's genius, and I further think that I hold the record in financial appreciation of his works," remarked John Philip Sousa at Manhattan Beach a few night ago. "Six years ago, when I was travelling in Europe, I had the pleasure of paying at the rate of \$1 a minute for the privilege of listening to 'Tannhauser,' and I feel confident that not even the most rabid of all Wagnerites could do more. Before sailing for Europe I had confidently promised myself the pleasure of attending at least one performance at Bayreuth, but owing to some change in my plans I did not reach Nuremberg until the day before the final performance. From this quaint old town I telegraphed to Paul Miersch, a New York musician, who was playing cello in the Bayreuth orchestra, to secure seats for me. Not hearing from him the next morning, I did not deem it advisable to take my wife with me, with the possibility of not being able to secure her a seat staring me in the face, but went alone.

"Arriving at Bayreuth I walked up the hill to the theatre, only to find that my friends

had been unable to purchase a seat for me. Here I found many Americans I knew, but their commiseration was all the solace for my disappointment they could offer. When the first notes of the overture to 'Tannhauser' sounded I retired to the nearby frame structure where very admirable beer and sausages are dispensed for a modest sum and endeavored to appreciate the humorous aspects of the occasion. There I was, an American musician to whom a Wagner performance at Bayreuth had been a long contemplated treat, obliged to sit outside the theatre after travelling so many miles to be present.

"After the first act my American friends all came out to tell me how great the performance was. They meant well, no doubt, but I could not appreciate their kindness and refused to be comforted. Among those present was a German-American from somewhere out West, who, seeing my really great disappointment, finally offered me the temporary loan of his ticket on the condition that I should remain only for one number. I accepted with thanks, of course, for a crumb of Wagner at Bayreuth is better than no Wagner bread at all. Just as the heralds appeared before the theatre to sound the announcement of the second act my new found good angel apparently repented of his rashness in trusting his precious ticket to a stranger, and in order to sustain no financial loss through any possible neglect on my part to return, he hurriedly said:—

"That will cost you \$5, Mr. Sousa."

"Without a murmur I handed over the amount in German currency and hastened to my seat. I took several good looks around the theatre, listened to one number of 'Tannhauser,' and then, summoning an usher, I pretended to be suddenly ill and left the theatre. My new friend appeared vastly relieved when I came back to him and returned his ticket. A glance at my watch showed that I had spent five minutes in the Bayreuth Theatre, and \$1 a minute, even for Wagner, is a pretty good price to pay for opera. My German-American good Samaritan received from me the exact price of his ticket, and as he heard all of 'Tannhauser,' with the exception of one number, his philanthropy was not unprofitable."

The last of this season's trio of attractions at Manhattan Beach opened on Saturday night, when De Wolf Hopper and his company appeared in "El Capitan," before an audience that packed the big auditorium. There was a tremendous crush at the doors for about half an hour before the performance began, and a good many enthusiasts were badly squeezed. "El Capitan" was sung with fine spirit. The company is the same that appeared in the work all last season, and the principals received cordial welcomes as they came on. Nellie Bergen scored a particularly strong hit, and her song in the second act was encored twice. Of course Hopper made a speech, and the audience tried hard to get Composer Sousa to talk, but he merely bowed, until his admirers had applauded themselves into helplessness. Yesterday was a big one at Manhattan Beach. Sousa's concerts were attended by a large audience, the diners outnumbered the tables at the hotel, and the water, although a trifle chilly, received a lot of bathers.

Sousa at Manhattan Beach. 70

At Manhattan Beach to-day Sousa's band will give an afternoon and an evening concert. Following are the programmes to be given at both of to-morrow's regular concerts:

To-day at 4 p. m.:
Overture, "Stradella".....Flauto
Night scene from "Tristan and Isolde".....Wagner
Scenes from "Falstaff".....Verdi
(a) Cavatina.....Raff
(b) Idyl, "La Campanella".....Beyssacker
Scenes Neapolitaines.....Massenet
Soprano solo, "Se Sarai Rossa".....Arditi
Mrs. Elizabeth Northrop.
(a) "Paroles d'Amour" (new).....Westerhout
(b) March, "The Stars and Stripes Forever".....Sousa
Baritone solo, "Romance" from "Faust".....Gounod
Mr. Achille Alberti.
Fantasia Militaire (new).....Ascher
To-night at 8 p. m.:
Overture, "The Promised Bride".....Ponchelli
Funeral March from "Die Gotte-dammerung".....Wagner
Scenes from "Carmen".....Bizet
Idyl, "In a Bird's Nest".....Sousa
Baritone solo, "Il Ballo" from "Trovatore".....Verdi
Mr. Achille Alberti.
(a) Caprice, "The Boston Belle".....Godfrey
(b) March, "The Stars and Stripes Forever".....Sousa
Soprano solo, "Shadow Song".....Meyerbeer
Mrs. Elizabeth Northrop.
Hungarian March, "Rakoczy".....Berlioz
To-morrow at 4 p. m.:
Overture, "Johel".....Weber
Concluding with "Mr. Conner, Tis of Thee".....Wagner
Excerpts from "Die Walkure".....Wagner
Idyl, "In a Bird's Nest".....Sousa
Trombone solo, "Air Variations".....Fryer
Mr. Arthur Fryer.
Scenes historical, "Sheridan's Ride".....Sousa
Soprano solo, "Lucia".....Donizetti
Mrs. Elizabeth Northrop.
Serenade impromptu.....Gillet
March, "The Stars and Stripes Forever".....Sousa
Baritone solo, Toreador Song from "Carmen".....Bizet
Sounds from the Sunar South.....Herman
Patriotic Song, "The Star-Spangled Banner".....Arnold
With artillery accompaniment.

JOHN PHILIP SOUSA'S RISE. 70

From Tenor Horn to March King's Baton and \$50,000 a Year.

"I knew John Philip Sousa when he played a tenor horn in the old Marine Band," said a Cleveland man a day or two ago. "Why, there is a business man in this city who walked by the march king's side in those early days, and he says he never dreamed that John Philip would climb away from that tenor horn. But he did, and in a way that stamps him as a really remarkable man. He was a boy about Washington, just as there are thousands of boys about Cleveland to-day. He had some advantages in home life, perhaps, over many boys, and was made to pursue a thorough and complete course of work at school. But he began the study of music through love of it, and when his youthful ambition commenced to take wing he doubled his application. How well he succeeded almost every schoolboy now knows. "At the age of twenty-six he was appointed director of the Marine Band. Before he was thirty-eight he had written five operas. When he was forty his 'El Capitan,' the most successful of American operas, was produced. Six years ago he was in the employ of the government at Washington at \$1,800 a year. He was hardly known outside of the country as a composer. Now his income is \$50,000 a year, and his music is played all over the world. But with all his remarkable prosperity Sousa is the same unassuming, modest man he was when he was receiving his \$1,800 from the government and was comparatively unknown. He is forty-one years of age now, lives unostentatiously in New York, where he is educating two beautiful young daughters. His young son, John Philip, is in a military school. It would be impossible to go into any of the principal countries of the world and not hear Sousa's wonderful marches played by bands and orchestras everywhere. And Sousa accomplished all this by the time he was forty."—From the Cleveland Plain Dealer.

MANUSCRIPT SOCIETY'S CELEBRATION.

The Manuscript Society will celebrate its anniversary this Summer at Manhattan Beach, on August 27, with an afternoon and an evening concert, the programmes made up entirely of compositions by members of the society. A dinner and reunion will occur at the hotel. In the musical part of the event the society will have the services of John Philip Sousa, one of its members, and his military band. The success of the two former reunions at the Beach has been very pronounced, and special efforts will be put forth this year to surpass them in interest, both musically and socially, there being now an extremely favorable prospect of the attendance of a large representation of the society's membership.

A Big Jam Greeted the Opening of "El Capitan" at Manhattan. 70

De Wolf Hopper and his company opened the summer comic opera season at Manhattan Beach last night with that popular opera, "El Capitan." From the minute the box office began the sale of tickets there was no doubt of the success of the first night of the season and if business only keeps up the way it began the proprietors of the show will be able to retire at the close of the season.

Standing room signs were displayed soon after the doors opened at 9 o'clock and there was a big crowd of people at that time fighting for entrance into the pavilion and completely upsetting the arrangements of a number of parties who were dining in the restaurant near the entrance. A dozen policemen were on guard to handle the crowd, but it was much too large for many times that number, and the pavilion portion of the hotel plaza was jammed until the opera management decided to close the doors.

Inside the pavilion there was not a vacant seat in sight and the audience was as enthusiastic as it was numerous and greeted all the favorites with liberal applause. De Wolf Hopper, in the role of Don Enrico Medigus, the viceroy of Peru, is a familiar figure to Brooklyn audiences and he repeated his former success in that character. The popular "El Capitan" march song was given with all Hopper's accustomed vigor and finish and even with the bad acoustic properties that are the only bad feature of pavilion performances, it went so well that it had to be repeated several times.

Edna Wallace-Hopper as Estrelita was as charming as ever and completely won the audience by her singing. Nellie Bergen as Isabel also deserves special mention and each of her solos was so heartily applauded that she had to repeat them. The other characters of the opera are in competent hands and the performance was given with that vim and snap that has been characteristic of former performances of Sousa and Klein's catchy and popular opera. The chorus also did excellent work and the girls even surpass the high standard of beauty of face and form that was so great a feature of last year's season of summer opera.

The Manuscript Society. 70

The Manuscript Society has just closed its eighth season and the members regard the past year as one of encouraging success. Dr. Gerrit Smith, President of the society, from the start, has retired and Reginald De Koven elected to succeed him. The pleasant custom of celebrating its anniversary day will be continued by the society this summer and the members will assemble at Manhattan Beach, August 27, to listen to afternoon and evening concerts, the programmes of which will be made up entirely of compositions by members of the society, and attend a dinner and reunion.

During the season of 1897-98, the Manuscript Society will continue its established policy of offering its members and friends two series of concerts, one to include three public concerts, distinctively orchestral, for the production of the larger works submitted to the society and for which a full orchestra of the most skillful players procurable will be engaged, and the other to include six private concerts, the programmes of which will be, in the main, in the hands of eminent vocal and instrumental soloists. The former have for some years past always been given in Chickering Hall, which has been found admirably adapted to the purposes of the society. The latter series, which is set down for the evenings of Monday, November 8, and Tuesday, December 7, February 3, Friday, March 4, and Saturday, April 2, 1898, will be held in some locality yet to be decided upon, but for which several attractive and easily accessible quarters are now under consideration.

Sousa keeps playing to crowded houses nightly at Manhattan Beach.

I wandered over there last Sunday evening, and while the ocean breezes swept me I mused on the changes time brings—to some men. It is not so very many years ago that John Philip Sousa was a slender stripling in charge of the Marine Band at Washington—not so very long ago that he was comparatively little known outside of the Capitol city, where, to tell the truth, his lot was by no means an enviable one. Hard work and social tact did wonders for him, though, and to-day he conducts Wagner excerpts, between Sousa marches, and has cultivated a partly appearance of prosperity which accords well with his present-day success. He has ceased to be the trim, tight-jacketed bandmaster, and when you see the bearded face and quick, sharp eyes looking at you from behind the pince-nez, when you note the grave, slow courtesy of manner, you would fancy yourself rather in the presence of some member of the so-called learned professions—a fashionable physician, for instance.

But Sousa is not a doctor—not even a doctor of music. He has too much good sense for that.

By the way, I must congratulate Mr. Sousa on the change which he has made this year in the headline of his programmes.

Last year it was "Sousa and his Men," and I permitted myself at the time to indulge in a printed smile. It is "Sousa and his Band" now.

THE STANDARD UNION.

SOUSA'S MANHATTAN BEACH PROGRAMMES.

SATURDAY, 2:30 P. M.
 Overture, "Semiramide".....Rossini
 Cornet solo, "Robert, I Love Thee".....Meyerbeer
 Albert Biele
 Prisen song and march of the apprentices, from "Meistersinger".....Wagner
 Second Hungarian Rhapsody.....Liszt
 Polka Caprice, "Comrade" (new).....Waldteufel
 Melody, "Amore" (new).....Muratori
 Soprano solo, "Dostoy" waltz.....Arditi
 Mary Helen Howe
 "Narcissus" from "Water Scenes".....Nevin
 March, "The Liberty Bell".....Sousa
 Bass solo, "A Song and a Rose".....Cowan
 Eugene Cowles
 Valse, "La Chanson".....Bucalossi

SUNDAY, 4 P. M.
 Overture, "Thuringian Fest".....Lassen
 Fantasia, "La Vie Parisienne".....Offenbach
 Suite, "Three Quotations".....Sousa
 "The King of France, with twenty thousand men, marched up a hill and then marched down again." "And I, too, was born in Arcadia."
 "In Darkest Africa".....Sousa
 Ballet Suite, "Rosamunde".....Schubert
 Pigrims chorus and "Evening Star" romance, from "Tannhauser".....Wagner
 Soprano solo, "Ah fors e' lui" (Traviata).....Verdi
 Mary Helen Howe
 Styrian Dance, "The Mountaineer's Joy".....Kela-Bela
 March, "Beau Ideal".....Sousa
 Bass solo, "Beneath the Pine".....Cowles
 Eugene Cowles
 Overture, "Zampa".....Herold

SUNDAY, 8 P. M.
 Overture, "Leonore" (1880).....Beethoven
 Vorspiel to third act, "A Riaso Furo".....Spinelli
 Andante Gracioso from "Alceste".....Gluck
 Gems from "Brian Buru".....Edwards
 Ballet Suite, "The Rose of Shiraz".....Blenberg
 Overture, "Tannhauser".....Wagner
 Soprano solo, Cavatina from "Il Trovatore".....Verdi
 Mary Helen Howe
 Serenata, "Love in Idleness" (new).....Macbeth
 March, "Belle of Chicago".....Sousa
 Bass solo, novel song from "Robin Hood".....De Koven
 Eugene Cowles

MONDAY, 4 P. M.
 Overture, "Ten Maidens and No Man".....Suppe
 Grand Fantasia, "Merry Wives of Windsor".....Nicolai
 Ride of the Valkyries and Magic Fire scene from "Die Walkure".....Wagner
 Scenes from "The Gelshe".....Jones
 Cradle Song, "Dream on, Dear Child".....Coutley
 Waltz, "Queen of My Heart" (new).....Mantia
 Sextette from "Lucia di Lammermoor".....Donizetti
 Characteristic Dance, "The Coquette".....Sousa
 March, "The Sunset Limited" (new)
 Maj. F. A. Mahan, U. S. A.
 Idyl, "In a Clock Store".....Schuman
 Scenes from "Lohengrin".....Wagner

TUESDAY, 4 P. M.
 Overture, "Eidelweiss".....Gachner
 Grand Fantasia, "Marco Visconti".....Ketterer
 Transcription, "Hornpipe".....Liszt
 Waltz, "Pride of Manhattan" (new).....Bonelli
 Gems from "The Girl from Paris".....Tayll
 Flugelhorn solo, "Werner's Farewell".....Nesselt
 Franz Hell
 Song, "I Love Thee".....Mildenberg
 March, "The Jolly Bachelor" (new).....Carter
 Idyl, "In a Bird store".....Orth
 Introduction to third act of "Lohengrin".....Wagner

WEDNESDAY, 4 P. M.
 Overture, "Tannhauser".....Wagner
 Second Hungarian Rhapsody.....Liszt
 Trombone solo, "Air and Variations".....Pryor
 Arthur Pryor
 Symphonic Poem, "The Chariot Race".....Sousa
 Excerpts from "Siegfried".....Wagner
 Flugelhorn solo, "Ala Stila Confidente".....Robardi
 Franz Hell
 Parquinoade, "The Stars and Stripes Forever".....Sousa
 Humoresque, "The Band Came Back".....Sousa

THURSDAY, 4 P. M.
 Overture, "A Summer Night's Dream".....Suppe
 Excerpts from "Il Pagliaccio".....Leoncavallo
 Scenes Historical, "Sheridan's Ride".....Sousa
 Awaiting the Bugle, The Attack, The Death of Theburn, The Coming of Sheridan, The Apothecary
 Scenes from "Tannhauser".....Wagner
 Gems from "Chimes of Normandy".....Planquette
 Saxophone solo, "Belle Mahone".....Noormans
 Jean Noormans
 "The Passing Regiment".....Coverly
 March, "Mephisto".....Loesch
 Gems from "La Foulpe".....Audran
 March, "Maire Capital".....Chase

FRIDAY, 4 P. M.
 Overture, "The Promised Bride".....Ponchielli
 Gems from "The Wizard of the Nile".....Herbert
 Grand Fantasia, "Carmen".....Bizet
 Excerpts from "Der Evangelin".....Kenzl
 Airs from "El Capitan".....Sousa
 Scenes from "Gotterdammerung".....Wagner
 Valse, "Calro".....Logan
 March, "The Dandy Seventh".....O'Connor
 Fantasia, "My Old Kentucky Home".....Daly

THE STANDARD UNION.

SOUSA'S CONCERTS AT MANHATTAN BEACH.

SUNDAY, JULY 11-4 P. M.
 Overture, "Semiramide".....Rossini
 Scenes from "The Mastersingers".....Wagner
 Cornet solo, "Polka Brillante".....Arban
 Henry Higgins
 (a) Canzonetta, "Pelice" (new).....Langey
 (b) Ballad, "The Erl King".....Schubert
 Collocation, "La Traviata".....Verdi
 Soprano solo, "Polonaise from 'Mignon'".....Thomas
 Miss Martha G. Miner
 (a) Song, "The Lost Chord".....Sullivan
 (b) March, "The Stars and Stripes Forever".....Sousa
 Baritone solo, "Spanish Serenade".....Tschakowski
 Gwynn Miles
 Scenes from "The Chimes of Normandy".....Planquette

SUNDAY, JULY 11-8 P. M.
 Overture, "The Flying Dutchman".....Wagner
 Scenes from "Cavalleria Rusticana".....Mascagni
 Caprice, "In a Clock Store".....Orth
 Flugelhorn solo, "The Trumpeter of Saksingen".....Neusler
 Franz Hell
 Mosaic, "Lohengrin".....Wagner
 Baritone solo, Scotch Songs.....Gwynn Miles
 (a) Meditation, "Monastery Bell".....Lefebvre-Wely
 (b) March, "The Stars and Stripes Forever".....Sousa
 Soprano solo, Aria Micaela, from "Carmen".....Bizet
 Miss Martha G. Miner
 Fantasia, "Massa's in the Cold, Cold Ground".....Foster

MONDAY, JULY 12-4 P. M.
 Overture, "Leonore".....Beethoven
 "Old Chestnuts in New Burs" (new).....Bendix
 (a) "Shepherd's Call" (new).....Brumby
 (b) "Signal du Bal".....Schmitt
 Death Scene from "Tristan and Isolde".....Wagner
 Danse Macabre.....Saint-Saens
 Idyl, "In a Bird Store".....Orth
 (a) Evening Song.....Schuman
 (b) March, "The Stars and Stripes Forever".....Sousa
 Valse, "Espana".....Waldteufel
 Gems from "Robin Hood".....DeKoven

TUESDAY, JULY 13-4 P. M.
 Overture, "Joan of Arc".....Verdi
 Excerpts from "Die Walkure".....Wagner
 (a) "The Wheelman's Patrol" (new).....Banta
 (b) "A Chinese Episode" (new).....Bendix
 Trombone solo, "Rocked in the Cradle of the Deep".....Rollinson
 Arthur Pryor
 Variations on "My Old Kentucky Home".....Daly
 Divertissement, "Philippine Welter" (new).....Daniels
 Pasquinade.....Gottschalk
 (b) March, "The Stars and Stripes Forever".....Sousa
 Caedias, "The Ghost of the Commander".....Grassman
 Grand Galop de Concert, "The Jolly Millers" (new).....Rollinson

WEDNESDAY, JULY 14-4 P. M.
 Overture, "William Tell".....Rossini
 Scenes from "Il Pagliaccio".....Leoncavallo
 Plantation Dances.....Arnold
 Flugelhorn solo, "Wiengeit".....Ritter
 Franz Hell
 Symphonic poem, "The Chariot Race".....Sousa
 Ballet suite, "Rosamunde".....Schubert
 (a) Caprice, "A Squirrel's Jump".....Noeruban
 (b) March, "The Stars and Stripes Forever".....Sousa
 "Transcription Hongroise".....Ketterer
 Valse, "The Blue Danube".....Strauss

THURSDAY, JULY 15-4 P. M.
 Overture, "Triumphal".....Rubenstein
 Caprice Espagnol.....Rimsky-Korsakow
 Second Hungarian Rhapsody.....Liszt
 Idyl, "Cotton Blossoms" (new).....Hall
 Symphonic poem, "Dance of Death".....Saint-Saens
 Fantasia, "The Flying Squadron" (new).....Kaprey
 (a) Intermezzo, "William Radcliffe".....Masagni
 (b) March, "The Stars and Stripes Forever".....Sousa
 Humoresque, "The Band Came Back".....Sousa

FRIDAY, JULY 16-4 P. M.
 Overture, "Il Guarany".....G-mes
 Ballet Suite, "The Rose of Shiraz".....Eilenberg
 "Scene de Peerie" (new).....Massenet
 Collocation, "Tannhauser".....Wagner
 "Die Flottenschau" (new).....Rullak
 Valse, "El Capitan".....Sousa
 (a) Chant Persian, "Haraz Iran" (new).....Sellenack
 (b) March, "The Stars and Stripes Forever".....Sousa
 Nocturne, "Departed Days".....Preman
 "Old Chestnuts in New Burs".....Berdix

MUSIC TRADES.

SOUSA IS STILL THE "MARCH KING."

The New York World of last Sunday contained an exceedingly favorable critique of John Philip Sousa's new march, "The Stars and Stripes Forever." This composition has already been referred to in words of warmest praise in the columns of Music Trades, but additional words of commendation seem eminently proper in view of its phenomenal success.

Among a certain coterie of would-be classicists who mercilessly condemn all forms of composition that do not quadrate with their views of what true music is, of course the tuneful and fascinating and spirited marches of Sousa encounter opposition. In the opinion of these narrow and superficial critics it is scarcely less than criminal in a composer to be guilty of creating melody. From their point of view Sousa's marches are unmusical, flimsy and altogether devoid of merit.

Is it not within the range of possibilities that some of Sousa's detractors are a trifle jealous of his sustained success and permanent popularity?

The great mass of music lovers have proclaimed Sousa the "March King," and it is not in the power of these few malcontents to depose him from his throne.

During the festivities in connection with Queen Victoria's jubilee in London the band of the Life Guards, who escorted the Queen, played several of Sousa's marches and the enthusiasm which they evoked was exceedingly grateful to the large contingent of Americans present.

Last Sunday afternoon it was my good fortune to attend the concert given by Sousa's Band at Manhattan Beach, and for the first time I heard the "Stars and Stripes Forever." The effect upon the large audience was magical. The enthusiasm was so intense that five encores were demanded and graciously given. Many in the vast assemblage rose to their feet and yelled and clapped their hands. When thirteen of the musicians, with instruments in hands, stepped to the front of the platform and repeated the trio of the march—these thirteen performers representing the thirteen original States—the manifestation of delight on the part of the audience was something not to be soon forgotten.

I came away convinced that I had listened to Sousa's *chef d'œuvre*. This new march will, I venture to predict, eclipse in popularity all its predecessors. It will add fresh laurels to the chaplet which adorns the brow of this great musical missionary, this unmatched melody maker.

W. A. COREY.

A New Medal for Sousa.

When Director John Philip Sousa stepped on the stage at Manhattan Beach last night to conduct his concert there glittered on his breast a new decoration. The medal, which is quite large, is in the form of an American flag. It is of solid gold; red, white, and blue enamel, indicating the field and union of the flag, the stars being gold. Across the flag in letters of gold are the words "The Stars and Stripes Forever." This is the title of Mr. Sousa's latest march, which has been such an enormous success at the beach during this summer. On the reverse of the medal are engraved the words, "Long Live the March King." Mr. Sousa's new decoration is the gift of a prominent New York society lady, who has been a constant attendant upon his concerts at Manhattan Beach during the last five years.

At Manhattan Beach.

With Horve's "Le Petit Faust" modernized into "Very Little Faust and Much Marguerite," presented by clever actors, Sousa's daily concerts and Pain's brilliant fireworks the visitor to Manhattan Beach has amusement galore offered him. A water pantomime has been added to the fire works spectacle. The programmes for to-day's Sousa concerts are most attractive. Soli will be sung by Miss Nedda Morrison and Mr. Elford Rand, and Mr. Franz Hell will play 30 of his exquisite flugelhorn selections. Excerpts from "Siegfried," the "Parafita" voraple, the fans of the "Weary Waggies" by Tobias and "Cotton Blossoms," by Wheeler, show the eclectic nature of the programmes.

In the near future—the 27th, I believe—the Manuscript Society will give its annual dinner here. Mr. Penfield was down consulting Mr. Sousa concerning the program, which is to consist of numbers by the members of society, more detail of which I can give later. On the 23d the People's Choral Union, conducted by Mr. E. G. Marquard, will sing. It is expected that there will be 700 voices. Miss Martina Johnston, the violinist, will play.

Last Sunday the vocal soloists were Miss Bertha Walzinger and Mr. Thomas McQueen, whose tenor has created quite a stir among those who have heard him. Next Saturday and Sunday Mr. Eugene Cowles, basso, and Miss Mary Helen Howe, a soprano from Washington, will be the soloists.

Last Wednesday there was an author's reading of Mr. Sousa's The Bride Elect given to the producing managers, Messrs. Ben D. Stevens, Klaw, Erlanger and Ben Teal, who will be stage director. The music was played by Mr. Isidore Luckstone and the book was read by Mr. Sousa. The production has been set for January 1. Mr. Sousa will personally direct the rehearsals through December. The company is being formed and Miss Alice Judson has one of the principal roles. Ernest Gris is now working on the scenery.

pend the program of Friday, when the new song of Albert Mildenberg received its premiere. Mr. Mildenberg's work was well placed in charge of Messrs. Pryor and Hell, for they gave it superbly and the orchestration brought out fully all the beauties of the fine harmonies in which Mr. Mildenberg's work abounds. It was a decided success, eliciting several encores and was a gratification to the large delegation who went to Manhattan to hear it. Luckhard & Borden, his publishers, have it on the market this week.

Mr. Sousa has, in addition to everything else, an exceptional talent for program making, and places America in rank and file with Germany, Italy, France, and does not label it with a yellow flag for fear of contagion and present it all by itself and exclude it on all other programs. We would be in better condition musically if all those in power had Mr. Sousa's breadth of thought.

Overture, Das Modell.....Suppe
 Second Norwegian Rhapsody.....Everdsen
 Mosaic, Cavalleria Rusticana.....Mascagni
 Song for trombone and flugelhorn, I Love Thee (new).....Mildenberg
 Messrs. Arthur Pryor and Franz Hell
 Night Scene from Tristan and Isolde.....Wagner
 Suite, Scene 1 "Serie".....Massenet
 Entr'acte.....Gillet
 March, The Stars and Stripes Forever.....Sousa
 Gems from "La Foulpe".....Audran
 March, Semp "Idelis".....Verdi
 Sousa

At Manhattan Beach to-morrow the following programme will be given by Sousa's Band:

1. Overture, "Tannhauser".....Wagner
2. Suite, "The Three Quotations".....Sousa
 - a "The King of France, with twenty thousand men, marched up a hill and then marched down again."
 - b "And I, too, was born in Arcadia."
 - c "In Darkest Africa."
3. Scenes from "Die Walkure".....Wagner
4. a Dance, "The Coquette".....Sousa
 - a "Walker's Prize Song".....Wagner
5. Suite, "The Last Days of Pompeii".....Sousa
 - a "In the House of Burbo and Stratonicce."
 - b "Nydia, the Blind Girl."
 - c "The Destruction."
6. Excerpts from "Die Gotterdammerung".....Wagner
7. a Valse, "El Capitan".....Sousa
 - b March, "The Stars and Stripes Forever".....Sousa
9. Introduction to the third act of "Lohengrin".....Wagner

Arrangements for the thirty-ninth tri-

most need ss to say that the Coules proved the most popular attraction that the have had in soloists. His superb voice would have filled a house twice large and with worse acoustics, if such a thing were possible.

Of Miss Howe I can only say that her high notes are beautiful, but the middle and lower registers are sadly pinched and throaty, besides which she lacks style and musicianly interpretations, but possibly she has no professional intentions.

Wednesday, the 18th, the day which has been set for the convention and dinner of the piano manufacturers here at Manhattan. Mr. Sousa has arranged the following program:

Overture, Tannhäuser..... Wagner
Second Hungarian Rhapsody..... Liszt
Trombone solo, Air and Variations..... Pryor
Symphonic poem, The C. 2nd Race..... Sousa
Excerpts from Siegfried..... Wagner
Horn solo, Alla Stella Confidente..... Robardi
Pasquinade..... Gottschalk
March, The Stars and Stripes Forever..... Sousa
Humoresque, The Band Came Back.....

When Sousa makes his short tour in October, Miss Saidee Estelle Kaiser will be the soprano soloist with him.

Manhattan is still the same gay spot where many professionals drift. Mr. Wright, a young American organist, of Paris, was down this week.

The Sousa concerts continue to fill the music hall, and this week the ever-welcome Bostonians are presenting Robin Hood, their old stand-by, a favorite always.

The soloists of last Saturday and Sunday with Sousa's Band were Mr. Frank Osborne, baritone, and Miss Rene Fabrice, soprano. Miss Fabrice, a young woman from Princeton, made a very pleasing impression upon her hearers. She was a sweet, well balanced voice, with light, florid intonation and a charming personality. The encore number given by Mr. Frank Osborne were written by Mr. H. T. McConnell, the writer of the operatic burlesque The Lady Killer, reviewed in my column some time ago.

The dinner of the Manuscript Club will occur on Friday. Two concerts will be given by Sousa's Band, the programs being as follows:

FIRST CONCERT, 2:30 P. M.
Mr. John Philip Sousa, conductor.
March, King Bomba..... Beardsley Van de Water
Sousa's Band.
Selection from The Wedding Day..... Julian Edwards
Sousa's Band.
(Conducted by the composer.)
Song, The Dream of a Word..... Addison F. Andrews
J. Armour Galloway.
(Accompanied by Mr. Louis R. Dressler.)
March, The Stars and Stripes Forever..... John Philip Sousa
Sousa's Band.
Violin solo, Berceuse..... David M. Levett
Giacomo Quintano.
(Accompanied by the composer.)
March, National Guard..... Reginald De Koven
Sousa's Band.
Songs—
The Arrow and the Song.....
Thou Art so Like Unto a Flower..... Wm. E. Mulligan
In the East.....
Mme. Leclair Mulligan.
(Accompanied by the composer.)
Amaranthus Caprice.....
Grand March, Transcendental..... John Francis Gilder
(Dedicated to P. S. Gilmore.)
Sousa's Band.
Song, The Sea and the Wind..... J. Remington Fairlamb
Lewis Williams.
(Accompanied by Sousa's Band, conducted by the composer.)
Waltzes, Sans Fin..... Eduardo Marao
Sousa's Band.

After this I returned to my old stamping ground, Manhattan Beach, where, in conversation with Mr. Sousa, he gave me the following experience, which amused me much. "I yield to no one in my admiration for Wagner's genius, and I further think that I hold the record in financial appreciation of his works," remarked Mr. Sousa.

Two days ago, when I was traveling in Europe, I had the pleasure of playing at the rate of \$1 a minute for the privilege of listening to Tannhäuser, and I feel confident that not even the most rabid of all Wagnerites could do more. Before sailing for Europe I had confidently promised myself the pleasure of attending at least one performance at Bayreuth, but owing to some change in my plans I did not reach Nuremberg until the day before the final performance. From this quaint old town I telegraphed to Paul Miersch, a Washington musician who was playing cello in the Bayreuth orchestra, to secure seats for me. Not hearing from him the next morning I did not deem it advisable to take my wife with me, with the possibility of not being able to secure her a seat staring me in the face, but went alone.

"Arriving at Bayreuth I walked up the hill to the theatre, only to find that my friends had been unable to purchase a seat for me. Here I found many Americans I knew, but their commiseration was all the solace for my disappointment they could offer. When the first notes of the overture to Tannhäuser sounded I retired to the nearby frame structure where very admirable beer and sausages are dispensed for a modest sum, and endeavored to appreciate the humorous aspects of the occasion. Here I was, an American musician to whom a Wagner performance at Bayreuth had been a long contemplated treat, obliged to sit outside the theatre after traveling so many miles to be present.

"After the first act my American friends all came out to tell me how great the performance was. They meant well, no doubt, but I could not appreciate their kindness and refused to be comforted. Among the present was a German-American from somewhere out West, who seeing my really great disappointment finally offered me the temporary loan of his ticket on the condition that I should remain only for one number. I accepted with thanks, of course, for a crumb of Wagner at Bayreuth is better than no Wagner bread. Just as the heralds appeared before the theatre to sound the announcement of the second act my new-found guest repented of his rashness in trusting his ticket to a stranger, and in order to sustain no financial loss through any possible neglect on my part to return he sadly said:

"That will do, Mr. Sousa." Without a murmur I handed over the ticket in German currency and hastened to my seat. I took several good looks around the theatre, listened to one number of Tannhäuser, and then summoning an usher I pretended to be suddenly ill and left the theatre. My new friend appeared vastly relieved when I came back to him and returned his ticket. A glance at my watch showed that I had spent five minutes in the Bayreuth Theatre, and \$1 a minute, even for Wagner, is a pretty good price to pay for opera. My German-American good Samaritan received from me the exact price of his ticket, and as he heard all of Tannhäuser, with the exception of one number, his philanthropy was not unprofitable."

These programs were given on Saturday and Sunday:

SATURDAY, 4 P. M.
Overture, Semiramide..... Rossini
Cornet solo, Robert, I Love Thee..... Meyerbeer
Mr. Albert Bode.
Prize Song and March of the Apprentices, from Meister-singer..... Wagner
Second Hungarian Rhapsody..... Liszt
Polka caprice, Comrade (new)..... Waldteufel
Melody, Amore (new)..... Muratori
Soprano solo, Ecstasy Waltz..... Ardit
Miss Mary Helen Howe.
Narcissus, from Water Scenes..... Nevin
March, The Liberty Bell..... Sousa

SECOND CONCERT, 5 P. M.
Grand March, The Seventh Regiment..... George F. Bristow
Sousa's Band.
(Conducted by the composer.)
Caprice, A Morningside Souvenir..... Smith N. Penfield
Sousa's Band.
(Conducted by the composer.)
Song, The Prize..... Laura Sedgwick Collins
Mr. W. Theodore Van Vork.
(Accompanied by Louis R. Dressler.)
Pastorale, With Call of the Tawny Thrush..... Carl C. Muller
Sousa's Band.
Processional March..... S. B. Whitney
Sousa's Band.
(Conducted by the composer.)
Soprano solo, Forest Song from Robin Hood..... Reginald De Koven
Miss Hilda Clark.
Serenade, Pickaninny..... Rudolph Aronson
Sousa's Band.
Song, The Gallant Knight..... Frederic C. Baumann
Mr. G. G. O'Leary.
(Accompanied by the composer.)
A mountain idyl, Alpine Roses..... Frank A. Howson
Sousa's Band.
(Conducted by the composer.)
Prize national song, Sons of America..... J. Remington Fairlamb
Sousa's Band.
(Conducted by the composer.)

Basso solo, A Song and a Rose..... Cowen
Mr. Eugene Cowles.
Valse, La Gitana..... Bucalossi

SUNDAY, 4 P. M.
Overture, Thuringian Fest..... Lassen
Fantaisie, La Vie Parisienne..... Offenbach
Suite, Three Quotations..... Sousa
Ballet music, Rosamunde..... Schubert
Pilgrims' Chorus and Evening Star romance from Tannhäuser..... Wagner
Soprano solo, Ah fors e lui (Traviata)..... Verdi
Miss Mary Helen Howe.
Styrian dance, The Mountaineer's Joy..... Kela-Bela
March, Beau Ideal..... Sousa
Basso solo, Beneath the Pines..... Cowles
Mr. Eugene Cowles.
Overture, Zampa..... Herold

SUNDAY, 8 P. M.
Overture, Leonore (1806)..... Beethoven
Vorspiel to third act A Basso Portico..... Spinelli
Andante Gracioso, from Alceste..... Gluck
Gems from Brian Boru..... Edwards
Ballet suite, The Rose of Shiraz..... Ellenberg
Overture, Tannhäuser..... Wagner
Soprano solo, Cavatina, from Il Trovatore..... Verdi
Miss Mary Helen Howe.
Serenata, Love in Idleness (new)..... Macbeth
Ballad, I Love Thee..... Mildenberg
March, of Chicago..... Sousa
Basso solo, Anvil Song, from Robin Hood..... De Koven
Mr. Eugene Cowles.
One Picture The Emperor's Review..... Ellenberg

MISFORTUNE HEAVY
ON CHARLES KLEIN
Playright's Recent Journey
Has Been No Path
of Roses.

Charles Klein's Hard Luck.

Charles Klein, the dramatist who wrote the libretto of "El Capitan," and who has done considerable other work for the stage, has encountered a series of misfortunes lately which are of unusual severity. Early in the Spring Mrs. Klein met with a physical accident, which resulted in nervous prostration from which she may not recover. At about this period one of the children who had been away from home some time returned suffering from scarlet fever and rupture, sustained through a fall. The fever was communicated to the other children, and one of them died. When this occurred Mrs. Klein's condition was so precarious that her husband, under the advice of his physician, took her to Europe for treatment and change of scene. A little before these unhappy events Klein's two nearest female relatives in England died. The combined troubles affected his spirit so seriously that he was obliged to give up the work which he had undertaken of furnishing a partly new libretto for the next Sousa opera, to be called "The Bride Elect." This book was originally written by Sousa himself, but it had been decided to make a number of quite important changes in it. Upon these the composer is now at work, and when the opera is produced, some time during the Autumn or early Winter, none of Klein's material will be in it. He is, however, endeavoring to pull himself together sufficiently to write the libretto for the new Hopper piece, for which Sousa will compose the score, after he has finished the work he is now doing on "The Bride Elect." Back of the facts connected with Klein's first successful libretto—"El Capitan"—there is a curious condition of affairs which I don't think has ever been duplicated in this country. Four or five years ago, when Klein was in very straitened circumstances, a tailor in this town took a quite lively interest in him, listening to his plays as fast as they were completed, and giving him considerable encouragement. This tailor is the brother of a widely-known actor, and is on that account more interested in theatrical people and affairs than most members of his craft—that is to say, those of them who have not made clothes for actors and endeavored to collect the bills. This particular man gradually acquired a good deal of faith in Klein's future, and from time to time "staked" him, enabling him to get along upon the exceedingly meagre income which he was enabled at that time to earn. I was told yesterday that in return for these advances, which ultimately ran up to a good round sum, he made an agreement with the young dramatist to take a one-half interest in his first ten plays. The investment promises to turn out to be a good deal more profitable than anybody at the start imagined it would. The benevolent tailor has, in point of fact, received as his share of the royalties from "El Capitan" considerably more money up to date than his whole investment represented, and the opera is not by any means played out as a money earner. A good many people have wondered how Klein, with cash rolling in weekly, in the shape of royalties for one of the most successful comic operas ever presented in this country, could bring himself to do the drudgery of play-reading in the Empire Theatre for a salary which cannot be of any considerable proportions. The matter is explained by the fact that he has been compelled to divide his share of the royalties with the sartorial Good Samaritan who took him in tow before it looked as though he would ever amount to very much as a contributor to the literature of the stage.

DE WOLF HOPPER WILL STICK TO "EL CAPITAN"

Until Its Coining Powers Wane
He Will Not Make a
Change.

AN OPERA BOUFFE LEGAL SUIT

A Press Agent Who Writes Notices
in an Original Style.

"Jake" Rosenthal's Expressive Countenance as He Watched a First Performance—The Scene Painters' Strike Not Likely to Have the Anticipated Effect.

Stevens and Hopper's Plans.

"Ben" D. Stevens yesterday completely booked the route of the De Wolf Hopper Opera Company for the season of 1898-99. Forty weeks of time have been held, and the tour does not include a single railway double or a "repeat." The season is scheduled to open at the Knickerbocker Theatre in September, just about a year hence, when, according to present intentions, the new opera by Charles Klein and John Philip Sousa will be produced. This work is to be called "The Charlatan," and the scenario has already been submitted and declared entirely satisfactory. The production of the new piece, however, will wait entirely upon the vitality exhibited hereafter by "El Capitan." Should that opera show no further sign of weakness than it has developed up to the present time, it will doubtless be carried on indefinitely. It has demonstrated almost unprecedented strength, and has continued to draw "capacity" houses no matter how often it may have been played in the same theatres. Both Mr. Stevens and Mr. Hopper received a quite important lesson in the art of letting well enough alone when they allowed "Wang" to pass out of their control. That opera, even without the value of Hopper's services, has gone on year after year making money, and would unquestionably have lasted for fully two seasons with vastly larger results in the way of profits had the tall comedian continued with it. No such unfortunate error as was made in that instance will be repeated in connection with "El Capitan." But the management will be prepared for any possible slump by having "The Charlatan" completely in readiness to put on at any moment. John Hiller, who has been the musical director of the Hopper company for several years, has retired from that organization and will remain in New York this coming Winter devoting himself to teaching. He does not wish to travel. His place will be taken by Herbert Cripps, the stage manager of the company, who will combine both functions. Cripps has often led the orchestra in Hiller's temporary absence, and the position therefore is not in any sense new to him. The combination deal under which the Hopper company and the Sousa Band were to travel together for a time next Spring is off, as has been already stated in The Daily Telegraph. "Sousa was very anxious to get away just at that time," said Mr. Stevens yesterday, "and I could not say no to him. In the first place, he is too good a fellow to unnecessarily inconvenience, and in the second he has furnished us with a line of productions of the most valuable sort, and we feel under a certain obligation to him outside the ordinary limitations of business. I am still confident that the trip would have turned out to be a big thing in a financial sense, but even at that I don't regret having allowed Mr. Sousa to have his way." 74

THE MUSIC TRADE REVIEW

SOUSA "THE MARCH KING."

John Philip Sousa, who has gained for himself the sobriquet of the "March King" by the virile military music which he puts into his music, has composed a new march which awakens a spirit of rampant American enthusiasm wherever it is heard.

The new march is called "The Stars and Stripes Forever." Nightly at Manhattan Beach it brings the audience to their feet at its close, men cheering and women waving their handkerchiefs in a delirium of enthusiastic patriotism.

At the grand climax of the march thirteen members of the band with their instruments march to the front of the stage and play a repetition of the last part, and an onlooker observing the faces of the audience instead of watching the men who are supposed to represent the thirteen original States, will be struck with the manner in



JOHN PHILIP SOUSA.

which the feeling of patriotism irradiates the faces of both the young and the old.

"The march was written," said Mr. Sousa, "when I was in Europe last summer, and finished on board ship coming home. One never feels so patriotic as when under a foreign flag, you know. I have often heard people say that when in a foreign country the sight of the Stars and Stripes seems the most glorious in the world.

"My idea was to climax the march with three themes—one representing the North, a broad, swinging theme; the South, with its languid beauty and romance, and the West, a strong, pushing melody carrying all before it. These themes were to blend harmoniously, but were to be used independently if necessary.

"I am of the opinion that military music, that which has the drum and the militar swagger in it, is the kind that wakes patriotism in the soul. You see that if there were patriotism in music the 'Star-Spangled Banner,' which serves us for a national song, would possess it. But that melody was originally a drinking song, and was written by Samuel Arnold in 1750, to an ode to 'Anacreon in Heaven.'

"The best national anthem is undoubtedly the French, the Austrian is second in merit, and the Russian Hymn is a good third. England comes fourth with its 'God Save the Queen,' and the rest come trailing along in the rear. 'God Save the Queen,' by the way, is the national anthem of several nations, the melody being used with special words composed for it.

"A composition in march tempo, which I have largely leaned to, must have the military quality if it is to make a mark; it must have the absolute military instinct. That is one reason why so few of the great composers have written successful marches. They lived in an atmosphere of peace, away from the barbaric splendor of war and the clash of swords. The roll of the musketry had no meaning for them, and so that quality is entirely absent from their work.

"Patriotism is not in the music but in the feeling it conveys. The military spirit is necessary. I have lived all my life in the atmosphere of the army. I might say that even while a baby I was near camp, and I understand just the effect of all the pomp and splendor of war when it is introduced in a musical composition. 'The Stars and Stripes Forever' has this quality perhaps in a more marked degree than my former compositions." 75

SOUSA WITH "EL CAPITAN."

Band and Opera to Be Combined for
a Tour of Large Cities.

John Phillip Sousa, the composer of "El Capitan," has entered into an arrangement with Manager Benjamin D. Stevens by which the Sousa band will play a joint engagement with the De Wolf Hopper Opera Company of six weeks, beginning next April.

The scheme is to book a route of two-night stands, the company appearing only in the large cities. A band concert is to be given from 8 o'clock until 9, and then the opera is to commence, and at the finale of the second act, when the "El Capitan" march is played, the entire band will be on the stage, and Mr. Sousa will himself conduct it.

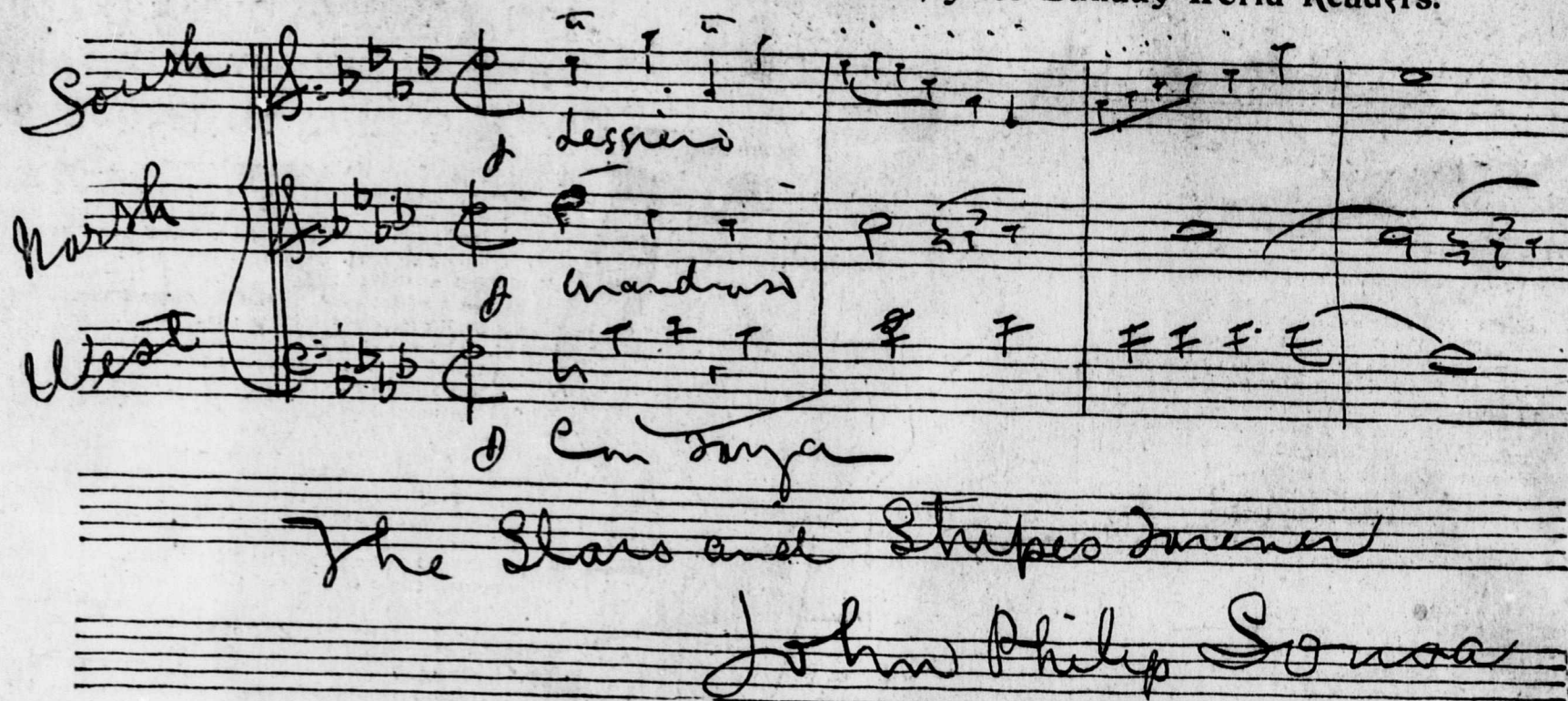
The route has already been booked, and the double attraction will appear at the Metropolitan Opera House in this city for two performances. 76

Mr. Sousa seems to take particular pains to make his Sunday programmes more than ordinarily inviting. At the concerts to-morrow, besides the band selections, there will be solos by those admirable vocalists, Martha G. Miner, soprano, and Gwyllm Miles, baritone, who will sing at both the afternoon and evening concerts. Here are the programmes:

Afternoon at 4.
Overture, "Semiramide".....Rossini
Scenes from "The Mastersingers".....Wagner
Cornet solo, Polka Brillante.....Arban
Henry Higgins.
Canzonetta, "Felice," (new).....Langley
Ballad, "The Eri King".....Schubert
Collocation, "La Traviata".....Verdi
Soprano solo, Polonaise from "Mignon".....Thomas
Martha G. Miner.
Song, "The Lost Chord".....Sullivan
March, "The Stars and Stripes Forever".....Sousa
Baritone solo, "Spanish Serenade".....Tschalkowski
Gwyllm Miles.
Scenes from "The Chimes of Normandy".....Piaquette
Evening at 8.
Overture, "The Flying Dutchman".....Wagner
Scenes from "Cavalleria Rusticana".....Mascagni
Caprice, "In a Clock Store".....Orth
Fluegenhorn solo, "The Trumpeter of Sackingen".....Nessler
Franz Hell.
Mosaic, "Lohengrin".....Wagner
Baritone solo, Scotch songs.....Gwyllm Miles.
Meditation, "Monastery Bells".....Lefebvre-Wely
March, "The Stars and Stripes Forever".....Sousa
Soprano solo, Micaela's aria from "Carmen".....Bizet
Martha G. Miner.
Fantasie, "Massa's in the Cold, Cold Ground".....Foster
The choice of selections for the Monday afternoon concert places Beethoven's favorite "Lenore" overture at the head of the following list:
Overture, "Lenore".....Beethoven
"Old Chestnuts in New Burrs" (new).....Bendix
"Shepherd's Call" (new).....Bruning
"Signal du Bal" (new).....Schmitt
Death scene from "Tristan and Isolde".....Wagner
Danse Macabre.....Saint-Saens
Idyl, "In a Bird Store".....Orth
Evening Song.....Schuman
March, "The Stars and Stripes Forever".....Sousa
Valse, "Espana".....Waldteufel
Gems from "Robin Hood".....De Koven

SOUSA'S NEW MARCH CREATES A FURORE.

It Brings His Audiences to Their Feet in a Tumult of Patriotic Exaltation.—The Theme Is Herewith Well Outlined by Sousa Exclusively for Sunday World Readers.



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RECENTLY Leader Fanciulli, of the Marine Band of Washington, was arrested for insubordination on account of his alleged refusal to play one of Sousa's marches at the request of his superior officer. On Jubilee day in London the Life Guards escorting the Queen in the great jubilee procession struck up the famous "Washington March," and roused the people to a state of enthusiasm that entered the music again and again in renewed cheers and bravos.

John Philip Sousa, who has gained for himself the sobriquet of the "March King" by the virile military quality which he puts into his music, has composed a new march which awakens a spirit of rampant American enthusiasm wherever it is heard.

The new march is called "The Stars and Stripes Forever." Nightly at Manhattan Beach it brings the audience to their feet at its close, men cheering and women waving their handkerchiefs in a delirium of enthusiastic patriotism.

At the grand climax of the march thirteen members of the band with their instruments march to the front of the stage and play a repetition of the last part, and an onlooker observing the faces of the audience instead of watching the men who are supposed to represent the thirteen original States, will be struck with the manner in which the feeling of patriotism irradiates the faces of both the young and the old.

One night last week I took a station where I could see the audience in the pavilion, and I watched them from the beginning of the concert to its close. The glorious strains of "Tristan and Isolde" moved them to sadness and quiet; the old "High School Cadets"

brought smiles of pleasure to their faces, but when the new march began to ring through the house eyes shone with a different light, women rose in their chairs to watch the leader's magic baton, and men clapped their hands softly in time to the martial strains that sent the blood coursing swiftly through their veins.

There were times when the harsh, resonant screech of the horn made you fancy you heard swords clash, and again the thunder of the cannon seemed to shake the scene. But it was all victorious and triumphant; there was not one sobbing chord or regretful cadence. You saw the flag waving gallantly in the breeze upheld by a victorious and conquering army.

"The march was written," said Mr. Sousa to me, "when I was in Europe last summer, and finished on board ship coming home. One never feels so patriotic as when under a foreign flag, you know. I have often heard people say that when in a foreign country the sight of the Stars and Stripes seems the most glorious in the world."

"My idea was to climax the march with three themes—one representing the North, a broad, sweeping theme; the South, with its languorous beauty and romance, and the West, a strong, pushing melody carrying all before it. These themes were to blend harmoniously, but were to be used independently if necessary."

"I am of the opinion that military music, that which has the drum and the military swagger in it, is the kind that wakes patriotism in the soul. You see that if there were patriotism in music the 'Star-Spangled Banner,' which serves us for a national song, would possess it. But that melody was originally a drinking

song, and was written by Samuel Arnold in 1790, to an ode to 'Anacreon in Heaven.'

"The best national anthem is undoubtedly the French, the Austrian is second in merit, and the Russian Hymn is a good third. England comes forth with its 'God Save the Queen,' and the rest come trailing along in the rear. 'God Save the Queen,' by the way, is the national anthem of several nations, the melody being used with special words composed for it."

"A composition in march tempo, which I have largely leaned to, must have the military quality if it is to make a mark; it must have the absolute military instinct. That is one reason why so few of the great composers have written successful marches. They lived in an atmosphere of peace, away from the barbaric splendor of war and the clash of swords. The roll of the musketry had no meaning for them, and so that quality is entirely absent from their work."

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Mr. Sousa wrote the theme of his new march for the Sunday World, and it is here reproduced in fac-simile for the first time by the kind consent of his publishers, the John Church Co. Within three months every whistler will have the new march.

The First Concert.

The first band concert of the season, given by the city, took place last evening at Touro Park and with the delightful weather, the excellent music of the Newport band and the large attendance really made the concert a gala occasion. The band, under the direction of Prof. Appelles, has made marked progress in proficiency and the concert programme which consisted of a pleasing variety of music for the most fastidious was entertaining.

"The Stars and Stripes Forever," Sousa's latest composition was well rendered. It was especially pleasing to Mrs. Northup, the prima donna of Sousa's band, who chanced to be driving past and stopped to listen to it.

The band concert occurs tomorrow afternoon at Morton Park from 3 to 5 o'clock.

At the seaside resorts business has taken on a new boom, thanks to the fine weather, and managers are hoping to retrieve the losses caused by recent storms. At Manhattan "Very Little Faust" continues its merry way, while the Palm fireworks fire away with increased gusto. Sousa has engaged Bertha Waltinger and Thomas McQueen for his concert, and the bandmaster has secured the music of "La Fausse," which everybody has been anxious to hear.

Alexandre Dumas, a feverish young fellow of five and twenty, enamored of a cocotte, writing her history into the dramatic shape of "La Dame aux Camélias." There is Mascagni, an obscure piano teacher, composing "Cavalleria Rusticana." There is Reginald De Koven, an elegant dandy, bringing forth "Robin Hood." There is John Philip Sousa, a bandmaster, composing "El Capitán." There was Richard Wagner, playing the fiddle in an orchestra and writing the Tetralogy. In these days of unexpected genius a manager should consider a manuscript many times before rejecting it.

MANHATTAN BEACH IS OPEN.

A Large and Animated Crowd of Visitors Enjoys the Fireworks and Concerts.

The twenty-first season of Manhattan Beach was set fairly on its feet with the opening of Pain's annual pyrotechnic display yesterday and the first two of Sousa's band concerts. The days have not yet grown oppressive enough to drive all New Yorkers out of the city who can afford to leave it, and yesterday evening brought Manhattan Beach by no means as big a crowd as may be expected later, though there were visitors enough to make the day a success.

A cool easterly breeze kept most of them from the walk that skirts the water's edge, and the breakers boomed against the rocks beneath the edification of quite a small audience of promenaders. The sea air seemed to exert its usual stimulus on the appetite, however, provoking the suspicion that Neptune was in league with the hotel men. Their tables in the dining room and on the promenade outside were crowded for hours of the evening, and waiters were kept on the verge of nervous prostration in an effort to be ubiquitous.

Pain's exhibition, which represents supposed scenes of the Greco-Turkish war, was well attended, and the brilliant display of fireworks did not fail, of course, to please. One of the popular pieces revealed the legend, in the usual fiery letters of fiery, variegated color, "Prosperity to Greater New York, 3,500,000." The battle scenes were interspersed with a number of interesting incidents, such as the marriage by a Greek priest of a happy couple, the party then being captured by the Turks, and startlingly rescued by countrymen, and some acrobatic work. Sousa's concert filled the pit of the theatre comfortably with a highly appreciative audience.

The rendering of his own music was the prevailing signal for reiterated applause. Features of his programmes were a duet, horn solo by a Mr. Hell in the afternoon and a euphonium solo by S. Mantia in the evening. De Wolf Hopper will appear at the theatre on Saturday in "El Capitán."

De Wolf Hopper, between the acts of "El Capitán," is to recite "Casey at the Bat." He will also sing "The Two Grenadiers" to artillery accompaniment at Sousa's concert. Nellie Bergen is another volunteer for the concert, while the same long programme includes songs by Ida Klein and Dante Del Papa, as well as "The Lost Chord," with cornet obligato by Albert Bode. This player was soloist at the Beach when Patrick S. Gilmore was leader.

Gilmore's "Columbia" is among the selections for the band, and the concert ends with "The Star Spangled Banner" to cannon accompaniment. For the usual Sunday concerts to-morrow afternoon and evening the soloists are to be Miss Klein, Mr. Del Papa and the trombone player, Arthur Pryor. The band will have a new arrangement of airs from "The Circus Girl," and will play for the first time in this country some selections from Kienzi's German opera, "Der Evangelinmann."

The season at the Knickerbocker Theatre opened last night with a new version of "One Round of Pleasure," which was produced with practically the same cast as was employed at the first presentation of the merry play. So many changes have been made both in the book and general outline of the review that it would be unfair to treat it other than as a new play. The house was crowded to the doors last night and the lobby was filled with music from Sousa's band and cut flowers arranged for the occasion. All of the old favorites, including Walter Jones, Marie Celeste, Ida Brooks and Richard Karle appeared. A criticism of the piece will be printed in the Evening Journal to-morrow.

MANHATTAN BEACH, July 5, 1897.

WRITING letters to THE MUSICAL COURIER is not such a hardship after all when you can write them from "Manhattan, swept by ocean breezes," while listening to the strains of Sousa's peerless band as they float in and out and all around.

I wonder whether all the tired musicians, teachers and other worthy professional people realize how close they are to relief from the heat, and also to the pleasure of listening to this great organization with the fascinating environments, although Sousa and his band need nothing indeed to add to their powers of attraction; at least it would not seem so to see the thousands of people in line all the length of the hotel. They have been doing a colossal business in the afternoons, and El Capitan has been drawing similar houses at night.

Just as a sample of the delightful programs presented I append those of Sunday and Monday. Mrs. Elizabeth Northrop, as always, is creating no end of sensation, and Mr. Arthur Pryor is eliciting much enthusiasm. Mr. Achille Alberti, accompanied by Mr. Isidore Luckstone, has also sung here twice, and has been pre-eminently successful:

Overture, Stradella.....Plotow
Night scene from Tristan and Isolde.....Wagner
Scenes from Falstaff.....Verdi
Cavatina.....Roff
Idyl, La Campanella.....Dreyschek
Scenes Neapolitane.....Massenet
Soprano solo, Se Seran Ross.....Arditi
Elizabeth Northrop

Paroles d'Amour (new).....Westerhout
March, The Stars and Stripes Forever.....Gounod
Baritone solo, Romanza, from Faust.....Achille Alberti
Fanfare Militaire (new).....Ascher

Overture, The Promised Bride.....Ponchielli
Funeral march from Die Götterdämmerung.....Wagner
Scenes from Carmen.....Bizet
Fluegelhorn solo, Sing, Smile, Slumber.....Gounod
Franz Hell

Religious fantasia, Songs of Grace and Songs of Glory.....Sousa
Baritone solo, Il Balen, from Trovatore.....Verdi
Achille Alberti

Caprice, The Boston Belle.....Godfrey
March, The Stars and Stripes Forever.....Sousa
Soprano solo, Shadow song.....Meyerbeer
Elizabeth Northrop

Hungarian march, Rakoczy.....Berlioz

Overture, Jubel.....Weber
Concluding with My Country, 'Tis of Thee.

Excerpts from Die Walküre.....Wagner
Idyl, In a Bird Store.....Orth
Trombone solo, Air Varié.....Pryor
Arthur Pryor

Scenes Historical, Sheridan's Ride.....Sousa
Soprano solo, Lucia.....Donizetti
Elizabeth Northrop

Serenade Impromptu.....Gillet
March, The Stars and Stripes Forever.....Sousa
Baritone solo, Toreador Song, from Carmen.....Bizet
Sounds from the Sunny South.....Iserman
Patriotic song, The Star Spangled Banner.....Arnold
With artillery accompaniment.

During a delightful call on Mr. Sousa, who is at the Manhattan, reveling in sea bathing, bicycling, and the happiness of being with his charming family, he initiated me into some of the situations of his new opera, The Bride Elect, for which he is furnishing the book, the music and

the lyrics. Judging from past successes as well as the knowledge of Mr. Sousa's vast versatility, he will not fail to interest many people who wonder "what Sousa will do next." His new march, The Stars and Stripes Forever, is certainly a catchy one, and absolutely distinct from all the others.

"It is a remarkable thing to me, Mr. Sousa," said your correspondent, "how you keep away from your own self the way you do."

"Yes," he said, mischievously, "it's too bad other people do not succeed so well." Mr. Sousa also gave me the information that he was to have a week at Pittsburg in October.

Manhattan Beach will be in full swing for the season to-night, when De Wolf Hopper and his company will go down to make up the trio of attractions for the summer by singing "El Capitan." There is nothing new to be said of "El Capitan," except that since it was last seen here it has traveled as far as San Francisco, meeting with enthusiastic receptions everywhere except in Colorado, where the popular dramatic critics denounced it as being frivolous. They formerly said that Mr. Hopper was not to be compared with Louis James and that to intelligent people who had seen Mme. Modjeska, the efforts of Edna Wallace Hopper were both infantile and lacking in emotional strength. But "El Capitan" still lives, and Hopper does not particularly blame the Colorado critics, although that comparison with Louis James rather hurt his feelings. He says they are dead right about Modjeska and Mrs. Hopper. "El Capitan" will be sung by the original company, including Nella Bergen, the Brooklyn prima donna. Sousa's band continues to meet with high favor at afternoon and evening concerts and Pains idea of how the Greco-Turkish war was fought is picturesque and dazzling. The pyrotechnics that follow the fight are more elaborate than ever. The ocean breezes are doing their full duty nowadays, and Manhattan is an ideal breathing place in hot weather.

ACTORS CUTTING ICE

The Bostonians Buy a Hundred Dollar Seat for the Herald's Ice Fund Benefit.

SOUSA'S GENEROUS OFFER.

The March King and His Band Will Be at the Knickerbocker to Help Swell the Fund.

A MESSAGE FROM LONDON.

George Edwardes Cables for a Hundred Dollar Ticket to the "Round of Pleasure"

Previously acknowledged.....\$7,508.00
Proceeds entertainment at Saratoga by Marie Dressler and others.....63.00
Mrs. Cornelius Vanderbilt.....100.00
"No Name".....2.00
Helen E. Bernstein, annual birthday contribution.....2.50
Proceeds Children's Fair given at Arverne, L. I.....6.05
"A. W. C.".....20.00
"Cash".....5.00
Miss A. T. Low, Seal Harbor, Me.....2.00
"J. G. W.".....1.00
Total.....\$7,770.15

NO ICE FUND COLLECTORS. The Herald has no agents authorized to ask for or receive money for the Free Ice Fund. All contributions should be sent to the Herald office.

The following free ice stations have been opened by the HERALD:—
No. 137 Ludlow street.
No. 262 avenue E.
No. 49 Attorney street.
No. 454 West 38th street.
No. 56 Columbia street.
No. 4 Clarkson street.
No. 313 Water street.
No. 313 East 35th street.
No. 97½ Baxter street.

Saturday was a "red letter day" in Messrs. Hayman, Klaw & Erlanger's preparations for the Herald Free Ice Fund benefit, which occurs at the Knickerbocker Theatre on the opening night of the season, August 23, when "One Round of Pleasure" is to be reproduced there.

When Mr. Klaw opened the firm's mail yesterday morning out tumbled a letter and a



JOHN PHILIP SOUSA.

hundred dollar check from the Bostonians to help swell the receipts.

Hardly had this been read when in came a telegram from John Philip Sousa, the March King, saying that he and his entire band were coming up to the Knickerbocker on August 23 to help things along and add their music to that of the "Round of Pleasure" on that evening.

An hour later in came a cable message from Mr. George Edwardes, of the London Gaiety Theatre, asking to be put down for \$100 for one seat, to help the HERALD's Ice Fund.

How's that for one day? Red letter record, isn't it?

A Great Night. With "One Round of Pleasure" as the plea de resistance of the evening, Sousa's super band giving forth its glorious music, a great audience moved to enthusiasm by the gorgeous new spectacle, and the March King swinging measures, the night of August at the Knickerbocker bids fair to witness the greatest theatrical scene that has been recorded in a long while in this great, generous hearted city. And how the p

will rejoice when they hear of the goodly sum that has been added to the fund for their relief.

It is only a little while ago that the Bostonians were at the Knickerbocker Theatre, where they presented their latest opera, Herbert and Smith's "The Serenade." They filled the theatre for weeks, and scored a success almost, if not quite, equal to that which attended their production of "Robin Hood." New York was appreciative of their admirable work, and when the Bostonians heard that on the same stage that had recently witnessed their success, a benefit for the poor of New York was to be given, the merry singers promptly sent in this letter, showing that they were not forgetful of a city that had always been generous to them:—

Messrs. AL. HAYMAN, KLAU & ERLANGER:—GENTLEMEN—On behalf of H. C. Barnabee, W. H. Macdonald and myself, please find my check enclosed for one hundred (\$100) dollars, being our mile toward the gross receipts of the premiere of "One Round of Pleasure" on the 23d inst., at the Knickerbocker Theatre, and which you generously propose to donate to the HERALD Free Ice Fund.

It is a cold comfort to give the worthy beneficiaries, but the HERALD is to be applauded in its effort to put New York's poorest in cold storage during such hot weather as this. The Bostonians' management appreciate your modesty, also, in appropriating but "One Round of Pleasure" on the 23d inst., as they desire another "round" at the Manhattan Beach Theatre on that date, whether the public will be unopposed to appear before the Sheriff of Nottingham, to answer to the charge of "Robin Hood."

In proportion as the receipts of your first performance promise to be a disturber of records, so may the HERALD's noble charity prove a "record breaker" in the amount of distress and suffering it may relieve. Cordially yours, FRANK L. PERLEY, Manager Bostonians.

NEW YORK, August 6, 1897.

MR. SOUSA'S KIND OFFER. The way the Sousa offer happened to come about was this:—Down at Manhattan Beach, "swept by ocean breezes" the "March King" heard of the good work going on for the HERALD Free Ice Fund. On last Wednesday evening Messrs. Klaw and Erlanger were at the Beach hearing the piano score of Mr. Sousa's new opera, "The Bride Elect," which will be presented to the American public next season. The HERALD Free Ice Fund was mentioned incidentally, and Mr. Sousa promptly proffered his services, provided arrangements could be made with the Manhattan Beach people, with whom he is under contract. They generously gave their consent, and yesterday morning Messrs. Klaw and Erlanger received the following telegram:—

MANHATTAN BEACH HOTEL, CONY ISLAND, N. Y., August 6, 1897. KLAU & ERLANGER, New York.

My band and myself are delighted to contribute our services for so noble a charity as the HERALD Free Ice Fund. We will be with you at the opening in conjunction with the opening performance of "One Round of Pleasure," at the Knickerbocker Theatre, August 23. It is proper to add that I am enabled to extend this offer through the courtesy of George S. Follet, president, and Austin Corbin, vice president, of Manhattan Beach, to whom I am at present under contract.

Messrs. Klaw & Erlanger immediately wired the prince of good fellows and king of march writers their heartiest appreciation and acceptance of this kind offer.

All the Way from London.

That the benefit is assuming international importance is shown by Mr. George Edwardes' cablegram. That well known London manager is quite as much interested in New York theatrical affairs as he is in those of the English metropolis, but he does not regard New York solely as a city from which he is to draw revenue from his clever productions. He is quite ready to give, as well as to receive, when charity calls, and this is his message, sent as soon as he heard of the coming benefit:—

AL. HAYMAN, KLAU & ERLANGER, New York:—Subscribe £20, one seat, "Round of Pleasure," HERALD Free Ice Fund benefit.

Good for Mr. Edwardes! When he and his pretty girls come to the Knickerbocker shortly, in their London success, "In Town," they say he is bringing over enough to organize a beauty show—New York will thank him in person for his prompt generosity to its benefit for the poor.

A SUCCESSFUL ENTERTAINMENT.

Miss Marie Dressler, who is a guest at the Grand Union Hotel, Saratoga, gave an interesting entertainment in the Turn Hall, in that place, on Thursday evening for the benefit of the HERALD Free Ice Fund. The popular actress was received with much enthusiasm, as were those who assisted her. Some one in the audience showed appreciation of Miss Bonnie Thornton's acting and singing by sending a handsome bouquet over the footlights to her.

There was no lack of generous applause for the banjo playing of the talented Wilbur Hill, the bird warbling of Miss Gustam, which was very true to nature, and the comic sketches, songs and dances of Mr. Wiegand.

Miss Whittaker sang "coon" ballads with so much realism that the audience was kept mindful constantly of the sunny South, and "Baby Lil," the well known child artist, also added with her talent to the successful entertainment. Sketches of popular men, with marvellous facial resemblance and lightning changes, were also given by "Layman."

All present were delighted, and another contribution was added to this popular charity, for which the theatrical profession has done, and still is doing, so much.

The following letter tells what some children at Arverne, L. I., accomplished on Thursday afternoon:—

TO THE EDITOR OF THE HERALD:—Enclosed please find post office order for \$5.00, the proceeds of a children's fair given here yesterday afternoon to help on the noble work of saving human lives by the aid of your free ice fund.

FLORENCE CLARK, ELSA SOLOMON, MAUD KRANZ, GERMAN SILBERGER, ETHEL HOKES, ARTHUR SIKENBERG, LAWRENCE STERN, FRANKLIN MYERS.

Children are doing good work for the HERALD Free Ice Fund.

John Philip Sousa.

THERE may not be found along and across the length and breadth of the land a name better known or more popular, or a musical personality better esteemed and beloved than that of John Philip Sousa, the famous master of one of the greatest military bands in existence to-day, a band which the great leader has brought to its present point of marvelous brilliancy and perfection through the unique and supreme force of his musicianship and inspiring direction.

No success can ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. This artistic reason Sousa has supplied in a degree perfect of its kind, and above and beyond all possible attempt at rivalry on his specific territory. Probably were men empowered and determined to plan an individual to fill the present position of John Philip Sousa invention would fall short in the detail of equipment which the brilliant leader so lavishly enjoys, and which has brought, and will continue to bring, him the deepest and most admiring gratitude of the great American public.

Sousa is a conductor of tremendous magnetism; his feeling and control are alike admirable in works of solid character or in works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. Outside and away from the music of the people Sousa would make a conductor of force and distinction in music of large and deep growth, but while he varies his program judiciously and interestingly with compositions of serious purpose, the distinguishing feature of the band's work is by all means popular music. And justly and admirably so. Just as Mr. Sousa felt it in him to add to marching, dancing melody some of the most delightful and clever music of its genre ever penned, just inasmuch did he wisely decide to elevate as a conductor the decadent trend of brass band popular music at this period. He has culled this music judiciously, has himself contributed to it many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness, and thereupon he has directed his programs with a tact, refinement and inspiring glow which, all in all, have raised the level of popular music beyond its history of more than one generation. Men have chosen apparently wider paths and failed. They have marked for themselves a supposed eloquent aim, and have not only succeeded in pulling down their own fortunes in the endeavor to reach there, but have dragged down their high aims ignominiously into the bargain. Sousa set for himself a standard not too high or too low; he has succeeded in elevating this standard beyond its average possibilities, and in giving the public programs which the old military band lover finds yet within his ken, while the musician need not feel ashamed to enjoy anything so efficiently and artistically performed.

Naturally, few men may be found to bring to their labors, as has Sousa, not only a supreme musical talent of a certain popular kind, but also the knowledge and determination that to step outside the bounds of that talent might exemplify the old-fashioned proverb of falling 'twixt two stools. The result of this well restrained ambition and judgment has been a success absolutely unprecedented and unrivaled for Sousa and his superbly equipped and drilled band.

Consistent effort, concentration supplementing a specific ability have in Sousa's case made for himself and his band a world-wide and enduring reputation.

Sousa has done for music in America a corresponding work to that done by Johann Strauss for music in Germany. Sousa has proudly been called the "March King." Strauss was Germany's "Waltz King." Each controlled a band suited to the character of their works, which were framed to the taste of their people and period. Each man won first place in his line. Sousa has upheld his standard on this side with as successful intelligence and enthusiasm as Johann Strauss on his. The case is one of immediate relative interest in the history of influential musical figures

of the period. Sousa's influence is of invincible strength with the intelligent American populace.

Concerning his compositions the following brief critical excerpt gives a just idea:

SOUSA'S AMERICAN MUSIC.

Mr. Sousa's music is a good deal more American than it may appear at the first hearing. To be sure, there are no national themes in it, but the character of the Sousa marches is distinctly indigenous to this soil. Compare them with those of France, Germany or Italy, and their individuality becomes manifest at once. There is an American dash about them, and there is something significant in the swift and sure appeal which they make to the American nervous energy and love of trip-hammer rhythms. Sousa has perhaps builded better than he knew in some of his writing. Certainly his Washington Post is one of the best military marches which have been produced in our time. It is full of the true marching movement, and there is in it a suggestion of the free swing of our army cadence, with its 120 steps to the minute and 30 inches to the step. A body of troops will always march in quick time to such a march as that at the end of the second act of *El Capitan*, and the spectator will always feel that there is the gayety of reckless defiance in the swinging of such troops.—*New York Times*.

Who does not know the Washington Post March, the High School Cadets, the Liberty Bell and other double measure dance forms of most irresistible order? while his sustained effort in the comic opera, *El Capitan*, produced by the De Wolf Hopper Company at the New York Broadway Theatre a year ago, proved a brilliant grouping of his best characteristic moods, and made a tremendous hit.

"From ocean to ocean, from gulf to gulf" is one of the large type comments accompanying the steadily recurrent announcements of a great transcontinental tournee by the Sousa Band. Their travel is enormous, their success unbroken. The further they are heard and known the more solid grows their future welcome, and from North to South, East to West they travel steadily under their dashing and magnetic leader, scoring such success, financial and popular as no other band is known to compete with. Notices from the press are so invariably enthusiastic, and are so prodigal and lengthy that it would be impossible to give space to any excerpts here, even if it were possible to make exceptions from so lavish and brilliant an array. A brochure of press notices has been issued by the band, and proves beyond doubt the most extended and consistent record of praise which has come under notice within recollection. The gathering made within a couple of seasons forms a lengthy book, which is made up from the best papers of the leading cities of the entire country, stretching from the extreme limits of New England to the farthest corners of California, with their surroundings. It is certainly one of the most remarkable tributes to any organization, both from its critical enthusiasm and natural spontaneity possible to conceive. Few, if any, other American organizations can lay claim to anything like it.

The gigantic personal popularity of Sousa is emphasized in print wherever he appears. The recollection of his swinging, swaying melodies influences opinion in advance, and then his bearing of authority, his vigor and stimulating energy when once he raps his desk for order, always followed by the clean, compact response from men whom he has drilled to a certainty, naturally confirm the immense popular admiration and respect. As a pleasantly handsome picture to the eye he is discussed intelligently and at considerable length by the *St. Louis Republic*, which supplies illustrations—of which the composer-conductor may naturally feel proud—of his various aspects to an audience while he commandingly swings the beat. Indeed, all over the country Sousa as composer, Sousa as conductor and Sousa as reuniting in these two powers an extremely interesting, manly and attractive personality, is discussed by the public press with a regard and enthusiasm which sounds gratefully to his many admirers.

Sousa is an excellent program maker, whether of the prevailing mixed type having a large popular leaven, or when he desires to give a concert of wholly serious nature. The band set forth on its tenth triumphal tour from New York on December 27 last, undertaking to cover in its trip twenty-four weeks 268 concerts, involving a travel

of 21,000 miles. It will return to New York on June 14, and will then take up its series of concerts at Manhattan Beach from June 19 to September 6. Some of the programs planned are excellent, those not of a generally popular character being arranged with tact and taste. Here is a specimen:

Overture, *Tannhäuser*..... Wagner
Second Hungarian Rhapsody..... Liszt
Ballet suite, *Faust*..... Rubinstein
Wedding music, *Die Meistersinger*..... Wagner
Soprano solo, *Se Saran Rose*..... Arditi
Cavatina in D flat..... Sgambati
March, *El Capitan*..... Sousa
Violin solo, *Ballade et Polonaise*..... Wieniawski
Suite, *Pictures from Naples*..... Massenet

At least two good soloists usually accompany the band on these brilliant tours, but the country feels and justly that the soloist closest to their regard is the composer-conductor, John Philip Sousa, whose bright, rhythmic melodies have already become household words, and whose virile feeling and authority at the conductor's desk can do everything to supplement an already enthusiastic feeling.

FUSS OVER SOUSA'S BAND.

Bandmaster and Blakely Heirs in a Serious Disagreement About the Profits.

John Philip Sousa, the bandmaster, has fallen out with the heirs of the David Blakely estate over a division of the money which has been taken in during the band's last tour, which was made up of engagements Mr. Blakely as manager had made for the band just before his sudden death. Mr. Sousa says that Blakely and he had a contract which entitled Blakely to \$6,000 a year salary and 50 per cent. of the profits and one-half of all the royalties Sousa received for his musical compositions. Sousa was also to draw \$6,000 a year salary and was to take the rest of the profits. After Mr. Blakely's death E. K. Christianity was appointed manager by the heirs.

The band started on its tour, but Sousa says that he hadn't been out more than ten days before the estate shut down on part of his pay and tried to get possession of his royalties. He says that the band took in \$110,000, but that he got only \$7,000 and most of that by refusing to go on unless it was paid. Then, he says, the heirs were displeased because Christianity had paid him so much, and now the heirs have notified Sousa that a new manager has been chosen. Sousa has declined to accept the new man.

COPYRIGHT LAW UPHOLD.

The Interests of Our Music Publishers in Canada Will Be Protected.

TORONTO, July 6.—The International Copyright law was upheld here to-day by the High Court of Ontario in an important case, and the interests of United States music publishers in Canada will, in future, be protected. Judgment was given by Justice Robertson in the action brought by the John Church Company of Cincinnati against J. Gould of the Imperial Music Company, Toronto.

The action was brought for the infringement of a copyright on two of Sousa's marches, "King Cotton" and "El Capitan." The judgment restrains the Toronto firm perpetually from publishing these pieces of music, and orders that all copies of the pieces in the hands of the concern be given up, as well as the lithographing material used by the defendants in printing the music. The defendants must pay the costs.

Sousa's New March.

Sousa's opening concert of the present series at the Academy of Music next Friday night will be particularly distinguished by the first public performance of his new march. The famous bandmaster has chosen this city especially to introduce it. It was here that he first gave the "Chariot Race" and "Sheridan's Ride." The necessity of complying with certain formalities of the international copyright law prevents the announcement of the title of the new march before Friday. Like all of Sousa's other marches, this new one was inspired by a certain circumstance. Last fall he made quite an extended European trip. On his return sailing up New York Bay, his eyes were delighted with a sight of the Stars and Stripes floating majestically over the fortifications at the Narrows and he was inspired to write a noble melody expressive of the patriotic sentiments then aroused. So was born the new Sousa march. The title is said to be commemorative of the origin of the march.

"El Capitan" is revived at Manhattan Beach, where it divides attention with concerts and fireworks. The names of Hopper, Sousa, and Pain are painted big down there, and the time is so apportioned to the comedian, the musician, and the pyrotechnist that their doings may be witnessed at one afternoon and evening visit. The Manhattan management says that the cash receipts have been greater than they were at the first of the season last year. Elizabeth Northrop and Achille Alberti are to be the vocalists at the Sousa concerts to-day and to-morrow. Pain's fireworks will be appropriately patriotic to-morrow night.

In the tidal wave of prosperity that has struck Manhattan Beach the various attractions share alike. Sousa's afternoon concerts, Pain's fireworks and Hopper's "El Capitan" all draw crowds. For to-morrow afternoon and evening there will be Sunday concerts by Sousa's Band. Soloists announced are: Martha G. Miner, soprano; Gwynn Miles, baritone; Franz Hell, flugelhorn, and Henry Higgins, cornet. "Felice," a cannoneer, by Langer, will be a bit of new music. Other selections are in the accustomed variety.

DE WOLF HOPPER AND EDNA WALLACE PART

Comedian and His Wife to Head
Two Different Opera
Companies.

SHE STARS IN "THE BRIDE-ELECT"

This Business Arrangement Makes
Their Marital Separation Easy.

"Ben" Stevens is to Look After the
Fortunes of Both of the Organiza-
tions--Wife Now Living at the Man-
hattan Beach Hotel, While the Com-
edian Resides at the Lambs' Club.

Mrs. Edna Wallace-Hopper will finally and absolutely separate from her husband, De Wolf Hopper, at the close of the present supplemental Summer season of "El Capitan" at Manhattan Beach, which will end two weeks from to-night.

Mrs. Hopper will head a comic opera company that will produce John Philip Sousa's new opera "The Bride-Elect" at the Knickerbocker Theatre next Fall. Manager "Ben" D. Stevens will control the tours of both Mr. Hopper in "El Capitan" and Mrs. Hopper in the new piece.

It is understood that this is the price Manager Stevens paid in order to keep the wife from leaving the company in San Francisco. At that time The Daily Telegraph mentioned the fact, in connection with the exclusive story of their domestic troubles, that the manager had made some special arrangements with Mrs. Hopper in order to induce her not to leave the company.

The feelings between the star and his wife are said to have become so bitter that it is no unusual thing for them to pass slurring remarks whenever they pass each other. Sometimes in their scenes on the stage they give way to the temptation to scrap, and on at least one occasion when they came to the part of the opera where the lines call on Hopper to say to his wife: "I love you," he added in a most emphatic and quite audible aside the expressive word "nit."

Although the comedian is very tall and big and his wife petite, not to say diminutive, she has plenty of spunk, and is said to give him back as good as he sends, while never beginning the trouble.

Mrs. Hopper is living at the Manhattan Beach Hotel, and with pretty Minnie Ashley seems to be enjoying herself, and the two ladies are always accompanied by a party of young fellows who dance attendance on their slightest wish.

Mr. Hopper lives in the city, and generally drives in after the performance at night. The pleasures of the new quarters of the Lambs' Club seem to prove irresistible to the jovial comedian. Sometimes he drives over alone. More often, however, he takes some member of the company along with him.

Sousa and his magnificent organization are to have a week at Boston during the Food Show.

The week before they will make a short tour, also the week following the Pittsburg engagement, which will be all for the season that will be done until January, '98. During Mr. Sousa's stay at Manhattan he is deep in work with his new opera The Bride Elect. It can scarcely be doubted that Mr. Sousa holds the most prominent place to-day among successful American musicians, and if prosperity sat upon every one as gracefully as it does upon Mr. Sousa there would be more good feeling through the entire musical profession. There is an atmosphere about Mr. Sousa, which also permeates his music that seems to say: "I belong to you, you belong to me, and we belong to the world." This is why, whether swept by the breezes from the Atlantic or the Pacific, Sousa is Sousa.

The week's concerts have been most interesting, and although Jupiter Pluvius has had more than his share of innings the concert hall was a safe resort. On many occasions the thunderbolts were hurled with a fitness that would make one believe that the aforesaid Jupiter was familiar with the Wagnerian scores, and for dramatic effects they were unrivaled. I would also state that in the Siegfried selections they have genuine birds flying ad libitum or at random through the hall. The birds fly during other numbers also.

Mr. Sousa arranged two admirably diversified programs for his Sunday concerts at Manhattan Beach, and as usual the great band was assisted by vocal soloists. Mr. Gwyllim Miles, the baritone, who made such a pronounced hit at these concerts two weeks ago, was re-engaged, and Miss Lillian Van Liew was the soprano. The programs in full were as follows:

SUNDAY, 4 P. M.

Overture, I Guarany.....	Gomez
Scherzo and Habanera, La Siesta de la Senorita.....	Fumi
Entr'acte, Cricket on the Hearth.....	Goldmark
Funeral March, Die Gotterdammerung.....	Wagner
Gracias, The Ghost of the Commander.....	Grossman
An Indian Reveille.....	Christorn
Baritone solo, Scotch songs.....	Mr. Gwyllim Miles

Intermezzo, The Children's Ball.....	Jaxono
March, The Stars and Stripes Forever.....	Sousa
Soprano solo, Jewel Song from Faust.....	Gounod
Miss Lillian Van Liew.....	
Bridal Chorus, Lohengrin.....	Wagner

SUNDAY, 8 P. M.

Overture, Das Modell.....	Suppe
Scenes from La Navarraise.....	Massenet
Mazourka Japonaise, La Mousme.....	Ganne
Duet, Robin and Wren.....	Kling
Mr. G. Norrito, piccolo, and Mr. F. Wadsworth, flute.....	
Death Scene from Tristan and Isolde.....	Wagner
Gems from The Circus Girl.....	Caryll
Soprano solo, polonaise from Mignon.....	Thomas
Miss Lillian Van Liew.....	

Idyl, La Campanella.....	Dreyschock
March, The Stars and Stripes Forever.....	Sousa
Baritone solo, prologue from I Pagliacci.....	Leoncavallo
Mr. Gwyllim Miles.....	

Humoresque, The Band Came Back..... Sousa

Mr. Miles has created very much enthusiastic comment, and, as I had the pleasure of saying of him last season, I believe in a great future for this artistic, beautifully voiced, temperamental young singer. You ought to hear him in New York, and he is good enough to hear with any orchestral body in the country.

Next Sunday the program will include Mr. Albert Mildenberg's beautiful baritone song Ich Liebe Dich, which so attracted Mr. Arthur Pryor's admiration that he straightway desired to make a trombone solo of it. All of Mr. Mildenberg's work has the charm of being attractive as well as scholarly.

Manhattan Beach Celebrates.

The twentieth anniversary of the opening of Manhattan Beach by Austin Corbin was celebrated yesterday. The rain interfered somewhat with the fireworks, but Sousa's Band rendered several pieces that were special favorites of Gilmore's, among them "The Star Spangled Banner," with cannon accompaniment. De Wolf Hopper and Miss Nella Bergen assisted. The hotel lawns were lit up with Japanese lanterns and little cuplights in colors. Among the set pieces of fireworks were portraits of Austin Corbin and P. S. Gilmore.

The Saturday matinee concerts at Manhattan Beach by Sousa's Band will be resumed to-morrow at 2 o'clock. In addition to Franz Hall, the horn player, the soloists will be Nedda Morrison, soprano, and Lloyd Rand, tenor.

ANNIVERSARY DAY AT MANHATTAN.

Twenty years ago yesterday Manhattan Beach was opened to the public as a seashore resort by the late Austin Corbin, who devoted much of his time and money to developing the place, and to-day it ranks among the best in the country. A special programme was presented at the Sousa concerts in the afternoon and evening in honor of the occasion, and after the regular exhibition of the Pain Turko-Grecian war, a special display of pyrotechnics was set off. The attendance was large, but many people were kept away by the threatening weather. The audience at the performance of "El Capitan" crowded the house.

Notwithstanding the fact that your Brooklyn correspondent is enjoying the Manhattan breezes, I wish to state for the benefit of those who have asked that the affairs of THE COURIER, mail and everything, is received and attended to at 539 Fulton street just the same. It is needless to say that nobody is giving any recitals, unless it be a recital of woe at the pitiless heat. Come to Manhattan, my friends, here is respite, here is a breathing place, here is surf bathing, here is Sousa, and here is El Capitan.

It may be interesting to know that Nella Bergen, formerly Nella Reardon, made her first appearance in Brooklyn at a concert given by Mr. Albert Mildenberg. Miss Bergen has a superbly placed voice, and is dividing honors in voice with the fascinating personality of Edna Wallace Hopper. Both attractions are drawing immense crowds, as are also Pain's fireworks.

It is always easier to tell people how to do things than to do them yourself, but to anyone familiar with the situation of Brighton, its position between Manhattan and Coney Island in the first place, and then, everything else considered, one can but marvel that the different railways and trolley cars do not combine to make the Twenty-third Regiment Band an outdoor, free to all affair. It certainly would attract more than 50 per cent. more people and would bring more life to the place. As the matter stands now the hotel, the amusement hall and the railroad lines are all in different hands; suffice it to say that everything is at sixes and sevens so far as the amusements are concerned.

Mr. Shannon and his band closed their engagement on Sunday, and it is unnecessary to add that between Coney Island with its variety shows and Manhattan with its high grade entertainments, Brighton will not get very much patronage unless some sort of attractive amusement be put there, or, as before suggested, the Twenty-third Regiment Band be put there as a free attraction.

The Sunday program at Manhattan was enhanced by vocal solos by two well-known singers, Miss Martha G. Miner and Mr. Gwyllim Miles, who is one of the most satisfying of baritones. Mr. Henry Higgins, cornettist, and Mr. Franz Heil on the flugelhorn were also heard in superb solos. During the week a magnificent Wagnerian program, interspersed with Sousa's numbers, was given, to the evident delight of all.

The trade in bicycles is not entirely killed off, as many would have us think. In going the rounds yesterday, there was plenty of evidence that wheels are being sold. Manager M. L. Bridgman, of the Metropolitan Bicycling Company, in the Boulevard, stopped a moment to say they had sold 30 wheels the day before. Mrs. John Philip Sousa bought a Columbia, and will, no doubt, be seen as frequently on the road as her husband, the famous bandmaster.

SOUSA'S NEW PLAN.

John Philip Sousa has entered into an arrangement with Benjamin D. Stevens, manager of the De Wolf Hopper company, to combine Sousa's Band and the opera for a season of six weeks beginning next April. The double attraction will appear at the Metropolitan Opera House for two nights. The plan is to give a concert from 8 to 9 o'clock and then present the opera. A route of two-night stands has been booked.

ITS TWENTIETH ANNIVERSARY.

Director John Philip Sousa celebrated the twentieth anniversary of Manhattan Beach yesterday in an appropriate manner. At a gala concert during the afternoon several of the compositions of the late Patrick Sarsfield Gilmore were performed. Ida Klein, who was Gilmore's favorite soprano, sang his "Columbia," and the rumble of the field artillery that Gilmore loved so well was heard in accompaniment to "The Star-Spangled Banner." De Wolf Hopper, basso, Nella Bergen, soprano, and Dante Del Papa, baritone, also sang. The event at the beach had other features, in which Pain's pyrotechnics figured.

John Philip Sousa writes from Manhattan Beach to compliment THE MIRROR for the general accuracy which characterized his interview in last week's issue, but there was one mistake in it which calls for correction.

"THE MIRROR's commissioner," he says, "reports me as saying that in addition to writing some of the lyrics of El Capitan, I also 'conducted the story.'"

"This is erroneous, as the full credit for the original scenario and the lines of the opera as presented is due entirely to Charles Klein."

NEWS OF THE THEATRES

SOUSA, PAIN AND HOPPER HAD A DAMPENED JUBILEE. 79

This Week Finds Two Musical Attractions in Town and Two Rival Beach Entertainments—Roof Gardens and Continuous Shows Complete the Summer Amusements

Those who journeyed to Manhattan Beach yesterday to participate in the celebration of the twentieth anniversary of its opening were soaked by ocean breezes as advertised. Moist is the word which describes the whole ceremony. The atmosphere was moist, the seats along the board walk shed red paint on the sitters' garments in moist generosity, and the waiters greeted each new arrival with moist enthusiasm.

John Philip Sousa is a great man and still growing, according to the matinee girl, who was well represented at his afternoon concert; but he has a way of swinging his hands down to his sides at the end of each bar which makes him resemble nothing so much as a nice little, clean little, well-dressed little Sunday school boy. And the members of the band are likewise Sabbathical. They play well, but they are so proper. They don't go daft with the spirit of the music. They never get away from that sense of restraint which comes with Sunday clothes. "Mein Gott," said an elderly, corpulent Teuton in the front row, "if dey d only let temselves loose!" But they marched in good order and quietly into Sunday school, and the matinee girl thought it was perfectly lovely.

It was rather unusual to see De Wolf Hopper's name on a musical programme. But he was there. At the proper moment he got a club and went after Schumann's "Two Grenadiers." He wore a blue shirt and a white collar, and got very red in the face. It was all very patriotic, although it was probably one of the hardest blows that poor Schumann ever received. The matinee girl thought it lovely also, and applauded. Then De Wolf Hopper sang a plaintive song about Birdie, who before marriage was young, beautiful and altogether to be desired, but after marriage proved a Tartar, of whom the singer would give fortunes to be rid. It was not supposed to be autobiographical.

The Star Spangled Banner's artillery missed its cue twice and exploded two minutes late. After waiting vainly for it, the company horn player gave a defiant blast, indicating that he wasn't going to wait for no cannon, and then plunged forward bravely, followed at intervals by Sousa and the rest. Sousa finished a close second.

Pain's fireworks spluttered bravely under great disadvantages. The special features were two set pieces, one a script birthday greeting, the other a photograph of Patrick S. Gilmore. It was impossible to see this from the thirteenth row, because three umbrellas and a fat man shut off the view. The fat man said afterward that it was very fine.

As regards De Wolf Hopper, the world may be divided into two classes: those who have seen more than one of his performances and those who have not. The first class saw him and his poor but honest company anew last night.

The evening ended as it had begun, moistly. The only person who appeared to enjoy the celebration thoroughly was Old Ocean. The reasons given for this were first, that he was the only one who knew that he couldn't be soaked any more, and second that he was in his bed early and stayed there, which, under the circumstances, was exceedingly sensible of him.

MANHATTAN BEACH'S JUBILEE.

Twentieth Anniversary of the Popular Ocean Resort Celebrated.

Those who sought the ocean breezes at Manhattan Beach yesterday (and there were many) were treated to a variety of good entertainments. On July 19, 1877, Manhattan was first opened to the public in something of its present style, and yesterday's programme celebrated the occasion of its twentieth anniversary.

The festivities began at 4 p. m. with a concert by Sousa and his band, the programme including many favorite selections of Gilmore, who was so long identified with the resort as band leader. Among the soloists were Mr. De Wolf Hopper, Signor Dante del Papa, Miss Nella Bergen and Miss Ida Kline. Pain's fireworks lasted from 7.45 to 8.45 p. m., and next came a bright performance of "El Capitan." A grand marine spectacle at 11 o'clock, including the destruction of a ship by fire and its explosion three miles out at sea, completed the evening.

AMUSEMENTS.

Second Decade at Manhattan Beach—Vaudeville at Sea.

Yesterday afternoon Sousa's excellent orchestra began the festivities marking the twentieth anniversary of Manhattan Beach. Just ten years ago a similar festival was celebrated by Gilmore. That Sousa and his band did all that was possible to aid the success of the affair was attested by the applause the large crowd gave each and every selection of the specially-prepared programme. In addition to Sousa's own musicians, Miss Nella Bergen and De Wolf Hopper, of the "El Capitan" company, kindly contributed their quota to the afternoon portion of the programme.

A drizzling rain fell all the afternoon, but as the sun went down a beautiful rainbow appeared in the east and gave promise of fair weather for the night. Workmen hastily began to arrange the decorations that would otherwise have been destroyed had the rain continued, and when darkness arrived 10,000 parti-colored lights from Chinese lanterns and glass lamps rivalled the shades of the rainbow that had vanished an hour before.

Pain's fireworks was the next attraction, and, although a slight, misty rain was falling, quite a fair-sized audience was present when the acrobats began the entertainment. Many new features were prepared specially for the anniversary celebration, and after the Turks had cleaned out the Greeks, and the wounded had been cared for, and thousands of rockets had illuminated the heavens, and tons of powder deafened the ear, the set pieces were fired. One very handsome piece of immense size could be distinctly recognized as a representation of the Manhattan Hotel, and underneath, in letters of fire, was the inscription:

MANY
HAPPY RETURNS
TO
M. B.

Another beautiful piece was a portrait with the name of P. S. Gilmore underneath, a really excellent likeness of the deceased bandmaster. There were many other pieces of non-local interest.

After the close of the fireworks exhibition the police were kept busy keeping people in line to get into the theatre to see "El Capitan." De Wolf Hopper was supposed to have a budget of jokes apropos of the day and event, and at the close of the second act he made a speech. Miss Nella Bergen was also apparently desirous of lending an additional zest to the occasion and responded cheerfully to the numerous encores.

The close of the performance of "El Capitan" found the crowds assembled on the veranda of the hotel and on the board walk to wait for the advertised marine exhibition. A float had been anchored half a mile out in the ocean, on which explosives had been placed. It burned slowly, as was intended. First a silver light, then a red light, then a beautiful fountain of Roman candles and the final explosion, which seemed to spring from the depth of the water.

It was just twenty years ago yesterday since Manhattan Beach was first opened as a pleasure resort, and the crude nature of the entertainment offered at that time, together with the facilities for reaching there, prove a striking contrast to the festival that closed last night.

Klaw and Erlanger have acquired an interest in the *Bride Elect* with Ben Stevens, and will produce the opera in New York after January.

Hot days tend to increase the size of the audiences witnessing "El Capitan" at Manhattan Beach. There was a large crowd last night, which went the round of the Sousa concert, the pyro-spectacle and the opera. It's a regular continuous performance, with an interval for dinner.

AFTER 20 YEARS.

Opening of Manhattan Beach Enjoyably Commemorated.

OLD RECOLLECTIONS REVIVED IN A PYROTECHNIC DISPLAY, AND SOUSA'S BAND AND "EL CAPITAN" ARE APPRECIATED BY A LARGE AUDIENCE—BROOKLYN MUSIC HALL.

The twentieth anniversary of the founding of Manhattan Beach by the late Austin Corbin was commemorated yesterday by the present management at Manhattan in an appropriate manner. It was a special day in all the features presented, but the weather marred the general celebration by keeping away a multitude who might otherwise have been present.

In the afternoon Sousa's Band rendered an enjoyable programme, as follows: Overture, "Tannhauser," Wagner; Second Hungarian Rhapsody, Liszt; Idyl, "The Forge in the Forest," Michaelis; tenor solo, aria from "Gloconda," Ponchielli, Dante Del Papa; "Narcissus," from "Water Scenes," Nevin; "The Passing Regiment," Coverley; soprano solo, Waltz Song, Arditi, Miss Ida Klein; patriotic song, "Columbia," Patrick Sarsfield Gilmore; march, "Manhattan Beach," Sousa; soprano solo, aria from "The Jewess," Halevy, Miss Nella Bergen; song, "The Lost Chord," Sullivan, Albert Bode; bass solo, "The Two Grenadiers," Schumann, De Wolf Hopper; "The Star Spangled Banner," Arnold, with artillery accompaniment.

The special features in the programme, the solos by the Misses Bergen and Klein, and by Messrs. Del Papa, Bode and Hopper were warmly received, and the closing number "The Star Spangled Banner," with an accompaniment of roaring artillery, aroused intense enthusiasm.

With the illumination of the grounds, one of the most beautiful spectacles that the whole island presents, the usual pyrotechnic exhibition by Henry J. Pain was presented in the amphitheatre in the rear of the hotel. Here the "Greco-Turkish War" was presented, but the persistent downpour of rain put something of a damper on the general enthusiasm, and marred the effect of many of the set pieces. The notable features of the display was a huge piece, in changing colors, with a river of fire flowing from either extreme, across the centre of which appeared the legend: "Many Happy Returns of the Day, 1877-1897." Another was a heroic portrait in fire of Patrick Sarsfield Gilmore, whose famous band gave the first concerts at the beach two decades ago.

At 9 o'clock "El Capitan," Sousa's tuneful opera, was presented by De Wolf Hopper's company in the Manhattan Beach Theatre, adjoining the hotel. Here a large audience greeted the singers, Mrs. Hopper coming in for a special mark of approbation in the form of a mammoth basket of cut flowers. Mr. Hopper never was seen to better advantage, and at the conclusion of the second act he was forced to appear before the curtain in response to repeated calls for a speech. But De Wolf Hopper is not a speech maker. He contented himself by congratulating the audience that they had the chance to see him, and himself upon the fact that he was among so many friends, and then the show was proceeded with. The beautiful costumes, splendid choruses, and melodious solos and part songs were all warmly appreciated, and the curtain went down upon a more than delighted audience.

An aquatic exhibition of fireworks, representing a ship being burned at sea, off in the ocean facing the hotel, brought the celebration to a close.

The round of amusements at Manhattan Beach still includes the Sousa concerts, where the auditors invariably demand and get the old and new Sousa marches from the composer's own band, under his own baton, and the Pain fireworks, which include "The Greco-Turkish War" and new pyrotechnical achievements.

As the royal procession left Music for Buckingham Palace yesterday THE QUEEN, the band of the Life Guards struck up our favorite march—Sousa's—"The Washington Post." Thus the Queen proceeded upon her imperial progress to the tune of a Yankee composer, named after the Yankee liberator.

On Monday next the Parry Comic Opera Company will succeed "El Capitan" in the theatre at Manhattan Beach, and "Very Little Faust," a version of Halévy's operetta, "Le Petit Faust," will be given there for the first time in many years, if, indeed, this is not the first performance of this once popular French work ever given in English here. The work was sung last in New York by Paola Marie, Victor Capoul and Angele. In its original form the travesty was a remarkably clever and deft specimen of its class. Dorothy Morton, Alfred Whelan and Richard Carroll are to head the company. Mr. Parry believes that the immense popularity of Gounod's "Faust" in New York has prepared the way for a burlesque of that opera.

De Wolf Hopper and his wife will continue to appear in "El Capitan" next season, and the tour of that popular comic opera will be closed by an engagement of six weeks, in which Philip Sousa and his band will be heard in conjunction with the opera. Only the principal cities will be visited, and short engagements of two nights will be played in them. The performance will be preceded by a Sousa concert, and the band will be seen as well as heard in the march that brings the second act to a close.

GAY MANHATTAN'S CRYSTAL JUBILEE

Elaborate Programme at
the Popular Resort.

TWENTY YEARS OF SUCCESS

Sousa Music, Illumination, Light
Opera and Fireworks Fea-
tures of the Day.

Where the wide Atlantic's surf laps the sands of Coney Island Austin Corbin twenty years ago laid his plans for what today is our perennial World's Fair and christened it Manhattan Beach. Last night its Court of Honor twinkled with myriad colors in light that studied the lovely lawns and hung over the broad piazza, where happy thousands, their faces full of the carelessness and tan of midsummer, swept along in endless parade.

Beyond it, out of the murmuring waters, there rose the spray of a thousand Macmonnies fountains, dripping into the limitless lagoon that God made—good old Ocean. And then, to put on the realism, one need only look toward the other side, the Midway Plaisance of the picture, with its dwarfed Ferris wheel and its stunted Eiffel Tower, and imagine the frowzy old Bowery, with the Turkish Theatre and the Street in Cairo and the endless sham that marks West Brighton.

Ten thousand Japanese lanterns, some arranged in floral designs, and miles of bunting framing the Oriental and Manhattan hotels, gave the popular beach a festive appearance. The crystal jubilee began with the Sousa concert in the afternoon, which had a special programme, and closed with "The Star Spangled Banner," the time of which was marked by the roar of artillery. Memories of Patrick Sarsfield Gilmore and the early days of Manhattan Beach were revived by several numbers of the departed bandmaster's selections. There was also included "The Lost Chord," with cornet obligato by Albert Bode, who was one of Gilmore's soloists.

In the airy theatre, where the butterflies fit and the sparrows chirp among the arches, and where the breezes wait the favor of honeysuckle, an enthusiastic audience heard "El Capitan" in the evening. These who had heard them before laughed again at the De Wolf Hopper joke of the new vintage, and never ceased to chuckle because of the rare humor in our burlesque-in-chief, which always charms.

The march that has set everybody crazy this year put the audience into intermittent spasms of applause, which did not relent until Mr. Hopper had made a speech. He drew the line, however, at "Case" at the Bat. The "El Capitan" march has outlived the cyanide of potassium of sudden popularity, and not all the wheezy hand-organs or peripatetic ferryboat orchestras can put it to death.

The climax was at 11 p. m., when a Pain ship was seen on fire out at sea, it finally being blown up by dynamite.

A Gala Night at the Beach.

The beach referred to is that particular beach which the public prints and blank walls throughout the length and breadth of the land guarantee to be swept by ocean breezes. Ocean breezes which in the course of nature sweep other beaches are unofficial and therefore to be regarded with suspicion.

Yesterday was a gala day at this fortunate beach because it marked the twentieth anniversary of the day when the official wind first blew across the eastern end of Coney Island, encountering en route a broad piazza set with snowy linen and polished glass, and whisking greenbacks of large denomination out of the pockets of hungry and thirsty gentlemen into the hands of other male persons in white aprons, the latter being employed by the far-sighted owner of the said piazza and proprietor of the only official ocean breeze extant. But for the foresight of this benefactor of his race there would now be no perceptible difference between the ocean breeze that sweeps the eastern end of the island and the spurious, vagrant wind that dries the plebeian bathing suits of West Brighton. Therefore, let us be grateful and offer our acknowledgements.

At 3:15 o'clock John Philip Sousa appeared on the piazza and bared his brow to the official wind. Then he smiled. Then he cast an approving eye in the direction of a battery of big guns unlimbered to the west of his band stand, and smiled again.

For it had fallen to the lot of John Philip Sousa to make the day especially glorious. There were those on the piazza who believed he could do it with cornets, bassoons and other instruments of wood and brass, but John Philip, his whiskers full of the titillating official ocean breeze, felt that he could in justice do no less than supplement his ordinary orchestra with ten-pound blank cartridges.

This was in accordance with a system of thoroughness unauthorized by Richter, looked at askance by Brahms, deplored by adherents of the melodious Italian school; but go to! Is there more than one John Philip?

The wind, in spite of its official responsibilities, had brought rain early in the day, and threatened rain continuously, and presumably for this reason the concert hall was only comfortably filled when the big guns accented the inspiring measures of "The Star-Spangled Banner." There were sixteen measures—the last sixteen—thus accented, and for the last measure each of the four beats had a gun to itself, with the biggest gun of the lot—making, as you will

see, being musical yourself, twenty-one guns in all—reserved for the finishing stroke. Between the boomings of these orchestral guns you could hear an occasional foot from wood and brass, but a single glance at the imperturbable back of John Philip convinced you that it was all right, that "The Star-Spangled Banner" was there just the same.

But bless me, you should have seen the ladies jump!

De Wolf Hopper chipped into the programme with "The Two Grenadiers," but the guns, which came later, made more noise. "The Two Grenadiers" is a robust and soul-stirring song, and having heard Hopper sing it you could only wish it were possible to have it sung by Mr. Sousa's big guns. Ida Klein and Dante Del Papa also contributed songs in honor of the official breeze. And the band programme—an excellent one—contained a grateful remembrance of Patrick Sarsfield Gilmore, his "Columbia."

In the evening "El Capitan" was given a performance as spirited as was ever borne on any breeze, official or otherwise.

As for Pain and his fireworks, they came out strong. The Turks whipped the Greeks with variations in blue, red and green, and for an appropriate and thrilling wind-up of the ceremonies, an old hulk anchored out where the official breeze comes from was touched off by Mr. Pain with much noise and a prodigious scattering of timbers and puffs of smoke.

It was truly gala-like, the profusion of pink and green little lights on the lawn.

But you should have seen how the tables on the piazza groaned under the weight of the choice wines and viands which the proprietor of the official wind had placed there in honor of the occasion—claret, sauterne, sparkling champagne; fish, flesh and fowl, and a list of other things in French as long as your arm, without stint—and how his white-aproned employees kept bringing more, as though fearful that some one might go away hungry!

P. S.—I was almost forgetting to mention that these piazza tables groaned at the usual prices, and that if you didn't have seven dollars, a nickel and a bridge ticket you had no business dallying with the official wind.

But the pink and green lights on the lawn were free. CURTIS DUNHAM.

It seems that Sousa is an American, having been born in Washington of a Spanish father and a German mother, neither of whom were musical. He is also an ardent believer in an American school of music, as the following quotation from an interview with him in the Dramatic Mirror will show:

"I am an adherent of no school. I am dominated by no influence but the American spirit. What I believe in more than German music or Italian music or Spanish music is American music. I believe the day will come, and come soon, when the names of American composers will be occupying places with those of Germany and Italy on the programmes of the finest concerts given in the old world; and in time I think that we will be the leading musical nation. The people who have made such marvelous material progress and have shown such remarkable inventive genius as have the Americans will, I am certain, accomplish wonders in music when the country has been conquered physically, so to speak, and the people have time to devote themselves to music and the other arts."

MANHATTAN'S ANNIVERSARY.

It Was Opened Twenty Years Ago—A
Special Programme Provided for
the Visitors.

Last night was the twentieth anniversary of the opening of Manhattan Beach as a summer resort. When Austin Corbin spent money lavishly in making beauty flourish where before had been nothing but sand heaps, he did it as an experiment, and trusted to the better class, who disliked the garish display of the other parts of the island, to back him up in his venture. His judgment was not misplaced, and from the first the place has been a success. This could not have been accomplished had not the management always been alert to the tastes of the public and furnished them with the sort of entertainment best suited for their fancy and the warm weather. Gilmore, Seidl and Sousa have charmed multitudes by their music, and Pain has catered continuously, with one break of a year, to the pyrotechnical taste, while Summer operas by the best composers and presented with pleasant music and pretty girls, have succeeded each other rapidly.

In commemoration of the event a large crowd went down to take part and hear the specially arranged programme. Sousa seemed to be in better form, and several numbers were redemanded. "El Capitan" was as funny as ever, and all the performers entered into the spirit of the celebration. The audience caught the infection and testified their appreciation by unlimited applause. Pain added several new fireworks pieces.

A novelty or two will be found in the performance of "El Capitan" at Manhattan Beach, where De Wolf Hopper and his associates are drawing large crowds nightly. The Turko-Grecian, pyro-spectacle in Pain's amphitheatre still consumes fireworks in large quantities, and the Sousa Band concerts are largely attended in the afternoon.

AND THE BAND PLAYED ON.

Cleveland Plain Dealer: It is to be feared "The Washington Post March" will be tabooed from the next home rule parade.

Syracuse Post: We congratulate our esteemed contemporary, The Washington Post, on the fact that the inspiring march which bears its name set the pace for the jubilee parade.

St. Louis Star: The Washington Post is feeling very much elated because "The Washington Post March" was played in the Queen's jubilee procession. And yet The Post opposed the arbitration treaty.

Calveson News: A Chicago man claims to have written "The Washington Post March" and declares that Sousa plagiarized it. This is the very first time that John Philip was ever accused of stealing a march on anybody.

Utica Press: John Philip Sousa should be happy. "The Washington Post March" was played by the bands in the Queen's jubilee procession in London. The English may not yet have heard his "Stars and Stripes Forever," but they are certain to learn how it goes.

Kansas City Journal: The thousands of Americans who went to Europe to get away from "The Washington Post March," and incidentally to take in the Queen's jubilee, had distressingly hard luck. The jubilee procession started off to the music of "The Washington Post March."

NEWS OF THE THEATRES

TO-DAY MARKS TWENTY YEARS
OF MANHATTAN BEACH.

"El Capitan's" Last Week at That
Resort—Midland Beach Was
Rough, but Ready—Charles Froh-
man Is Homeward Bound—
Music Continues at the Garden

When Austin Corbin opened Manhattan Beach as a summer resort twenty years ago today, he expected to be successful. Whether the public agreed with him then or not, it does now, and the present season's enterprisers have good reason to offer for this evening the most elaborate anniversary celebration ever held at the beach. Pain has missed but one year of the twenty, Sousa is successor in regular line to Patrick Sarsfield Gilmore, the famous band leader, and "El Capitan" is but one of a number of summer operas that have made the beach popular. All three attractions will have gala performances to-day, as THE EVENING SUN announced in detail on Saturday last, and preparations have been made for receiving a gala crowd.

As planned at the opening of the season, there will be a change of opera at Manhattan Beach next week. The new organization, the Parry Opera Company, includes Dorothy Morton, Truly Shattuck, Elaine Crater, Della Stacey, Sophie Brahman, Irene Yerdell, Anita Campbell, Harry Luckstone, E. H. Carroll, Alf C. Whelan and E. F. Carroll. Rehearsals are already in progress on the opera, "Very Little Faust," which is said to be for this town the first English production of Halévy's "Le Petit Faust." In the French version Paola Marie, Victor Capoul and Angèle were the singers last heard here. Mr. Parry relies on the local popularity of Gounod's "Faust," as well as the present taste for burlesque, to win favor in advance for his production.

As to the Hoppers, who retire with the present week, it is now announced that "El Capitan" is to continue next year with both DeWolf Hopper and Edna Wallace, his wife, in the cast. The scheme of starring Mrs. Hopper separately in Sousa's "The Bride Elect" was discussed and, it is now said, abandoned. The next season is to close with six weeks of joint appearance with Sousa's band. A concert will precede the opera, and later the "El Capitan" march will bring the whole band out upon the stage. This is expected to be a spectacular feature. The combined attractions will play a tour of two-night stands.

SUMMER NIGHT SHOWS.

A Jubilee Over Manhattan Beach's Twenty Years, With Special Features, Musical and Pyrotechnic Variety and Concert Elsewhere.

Manhattan had a jubilee yesterday, and although the weather was decidedly unfriendly early in the day Farmer Dunn may have received a special invitation to be present later, for it cleared up after the clouds and an early evening drizzle had badly damaged the business at Pain's fireworks pavilion. A rainbow, loaned specially for the occasion, made the sky interesting for half an hour at the dulllest point in the proceedings, after Mr. Sousa's jubilee in the afternoon was over and before Mr. Pain's evening illumination began. Mr. Sousa's part of the jubilee was a big thing. He had twenty-one cannon which blew the tune all out of the "Star Spangled Banner," and there were other reminiscences of the lamented Patrick Sarsfield Gilmore, several of the pieces which Mr. Gilmore used to play a great deal and one thing which he wrote, his "Columbia," bracketed with Sousa's "Manhattan Beach March." Wasn't that sweet? There were a lot of singers, also. Ida Klein, always welcome; a tenor with a voice and the curious name of Dante del Papa, who has been ravaging Philadelphia for some years now; Nella Bergen of the "El Capitan" company and of the Eastern District, whose big soprano voice always focuses an audience, and De Wolf Hopper, who to prove that he was a singer gave Schumann's "Two Grenadiers." But he sang "Birdie" for an encore, and the audience forgave him. All this tumult made the afternoon gay and woke the echoes as far away as Staten Island. The evening belonged to Pain, and although a drizzle is not the ideal condition under which to give a fireworks show, Mr. Pain's was very beautiful and his Turco-Grecian war made so much noise that Sousa's "Star Spangled Banner" was straightway relegated to the limbo of has-beens. Turks and Greeks never clashed so noisily before, not even in Milona Pass. Mr. Pain had special features—among them the features of P. S. Gilmore outlined in colored fire, at which the audience applauded loud and long. He also gave an outline of the Manhattan Hotel with the dates 1877-1897, and the inscription "Many Happy Returns." But nowhere about the place was there any picture of or reference to Austin Corbin, the man without whom Manhattan would still be a waste sand heap. In the evening "El Capitan" was given with all funny amendments which De Wolf Hopper has introduced for the summer seashore run. It was superbly given, too, everybody in the cast, but especially Mrs. Hopper, Miss Bergen and John Parr, working like electric batteries to wake up the house. There were many recalls after that tremendous finale of the second act and Mr. Hopper made his customary speech and recited "Casey at the Bat." But in spite of the fine performance and the fact that the weather tempted everybody to get under cover of some kind, the house was not full, which may be the reason that "El Capitan" will disappear this week, giving way to a burlesque of Gounod's opera called "Very Little Faust."

MANHATTAN'S JUBILEE.

Celebration of the Twentieth Anniversary of the Swept-by-Ocean Breezes Resort.

Yesterday was a gala day at Manhattan Beach. An anniversary was celebrated—the twentieth of the day when the late Austin Corbin established a fashionable pleasure resort on the ocean front of Long Island. The celebration would not have been complete without some tribute to the lamented Gilmore, whose music was for so many years the attraction. This tribute was paid yesterday by Sousa, who placed on his programme one of Gilmore's few original compositions, his "Columbia" national hymn.

Ida Klein, Gilmore's concert prima donna, sang and Cornetist Bode, once a member of the famous band, played. In addition Nellie Bergen and Tenor Del Papa sang, and De Wolf Hopper, turning his back on the frivolities of comic opera, essayed with the trepidation of a concert debutant Schumann's dramatic ballad "The Two Grenadiers."

In the evening Sousa's "El Capitan" was spiritedly performed, and Pain's bombs, rockets and bonfires ended the celebration with noise and effulgence.

OVER THE FOOTLIGHTS.

It was a gala night at the Knickerbocker Theatre for sure. It was the opening of the season there, you know, and the first performance of a new version of "A Round of Pleasure," as well as a benefit for the Herald's Free Ice Fund.

Everybody was there—everybody with his wife or his sister or his cousin or somebody else, and they all enjoyed themselves hugely. That was very evident because they laughed and applauded until they were fairly tired, and no doubt all of them slept well afterward.

And there was really no reason in the world why they shouldn't have enjoyed themselves. First of all, the theatre was bright and fresh after the usual summer house clearing, and then everywhere, from the front door to the stage, Mr. James W. Morrissey and the florists whose good services he had enlisted had strewn flowers and evergreens. The lobby really looked more like a well kept conservatory than anything else and inside there was a veritable flower show. Mr. Morrissey, you know, never does things by halves, and when it comes to helping in the cause of charity, especially in the cause of such a worthy charity as the Herald's Free Ice Fund, he is right in his element, and he certainly did do himself proud last night.

But if the auditorium and the lobby looked gorgeous, what is to be said of the scenes on the stage?

When "A Round of Pleasure" was first produced last May everybody agreed that it was one of the most handsomely staged extravaganzas that New Yorkers had seen for a long time. Well, since then it has changed its name—it's "One Round of Pleasure" now—and Mr. Clay M. Greene has revised and supplemented Mr. Sydney Rosenfeld's work as a librettist, but the piece has lost not a jot of its prettiness as to costumes and scenery in the metamorphosis. One brilliant stage picture succeeds another from the beginning to the end of the performance, and Messrs. Klaw & Erlanger have succeeded in enrolling about as good looking and shapely a lot of chorus and ballet girls as I have seen.

Mr. Greene has improved the book considerably, and the action of the play has been quickened and brightened very much to its advantage.

The Rogers Brothers, with their unique music hall absurdities, are still the hit of the piece, although Mr. Walter Jones, with his manifold disguises and his acrobatic dancing, and Mr. Richard Carle with his supple angularity—I don't know if you'll understand what I mean, but Mr. Carle must be seen to be appreciated—give them a very hard push for first place.

At the conclusion of the performance of the extravaganza last night Sousa and his band took possession of the stage and gave a very delightful concert, which topped off the entertainment very nicely and sent everybody home with a double sense of satisfaction—satisfied that they had gotten their money's worth in show and satisfied that they had assisted in alleviating the sufferings of some of their fellow beings who aren't as well off in this world's goods as they are themselves.

Here's what a Chicago paper says about Sousa:

"John Philip Sousa is said to be so good natured that he cannot refuse any one any favor asked. Consequently, he had to hire a man last season to go about with him to keep him from giving away his money and from hiring musicians he did not need. His publishers have been compelled to make him sign an iron bound contract merely to write music, and then to have nothing whatever to do with its publication. Mr. Sousa has never been able to refuse the pleas of a newspaper to use his work whenever wanted, and he has thus been put where he is no longer in the position to scatter his favors broadcast."

This is the time when the suburban theatrical resort puts forth its strongest attraction. Four prominent ones are in the field, and all are enjoying the boom that comes with a warm wave.

A general jubilee will mark tomorrow, the twentieth anniversary of Manhattan Beach. Sousa has arranged a concert bill that will include many of P. S. Gilmore's most famous marches. The soloists will be: Ida Klein, De Wolf Hopper, Nella Bergen and Alfred Klein. As an additional attraction, Hopper, during the entr'actes of "El Capitan," will sing "The Two Grenadiers," with an artillery accompaniment, and recite "Casey At the Bat."

Pain, too, is not to be outdone. He will give exhibitions of both day and night fireworks, and the Turco-Grecian war will be fought out with more than its usual dramatic brilliancy. At Sousa's evening concert to-day a selection from Keins's new opera, "Der Evangelmann" will be played for the first time in this country.

PURELY PERSONAL.

Sousa.

John Philip Sousa, the bandmaster, received a new decoration last night. It is a medal in the form of an American flag. It is of solid gold, with red, white and blue enamel, indicating the field and union of the flag, the stars being gold. Across the flag in letters of gold are the words, "The Stars and Stripes Forever." This is the title of Mr. Sousa's latest march. Mr. Sousa's new decoration is the gift of a New York society woman.

John Philip Sousa has arranged a special programme, including the marches made famous by P. S. Gilmore, for the twentieth anniversary of Manhattan Beach, which will occur tomorrow. The principals of the "El Capitan" Company will sing for Sousa at this concert, and the bandmaster has engaged the services of twenty cannon to serve as an accompaniment extraordinary to his marches. In the evening "El Capitan" will be presented with variations, such as "Casey at the Bat," and other humorous bits. Pain's fireworks will show some new features.

One week from to-morrow evening the stage of the Manhattan Beach Theatre will be occupied by the Parry Opera Company, beginning a four weeks' engagement in a new comic opera called "Very Little Faust."

To-morrow the twentieth anniversary of Manhattan Beach will be celebrated by special amusement programmes, lasting throughout the day. Sousa's Band will render a number of marches made famous by P. S. Gilmore, while De Wolf Hopper, Nellie Bergen, and Alfred Klein will assist at the afternoon concert. Cannon will impress some of Sousa's marches upon the mind, and "El Capitan" will, in the person of De Wolf Hopper, put forth an extra effort. There will be fireworks all day.

Manhattan Beach offers a change of entertainment in its seaside theatre. The season at that house began with the De Wolf Hopper company, continued with the Parry company, and rises to a climax with the Bostonians, who have never before played a summer engagement anywhere. They will revive "Robin Hood" to-morrow night, with their well-known members restored to the familiar roles, and with the usual outfit of costumes and scenery. Two Sousa concerts will be given to-day at Manhattan, with 700 voices of the People's Choral Union added to the music of the Sousa Band. The Manuscript Society will spend next Friday at the beach, and the programme includes two concerts in the afternoon. The Pain fireworks remain a resplendent feature of the diversions at Manhattan.

Among the names of singers scheduled to appear at Manhattan Beach in celebration of the twentieth anniversary of the opening of that resort, I observe Signor Del Papa. What a hit that singer ought to make in Soubrette Row!

LEANDER RICHARDSON.

The comic opera at Manhattan Beach is still "El Capitan," and will remain so until the middle of next month, when the De Wolf Hopper company will give place to the Bostonians. The fireworks at this seashore resort incidentally illustrate warfare in Greece after the pyrotechnical manner of the Pains. The concerts are given by Sousa's military band, under the composer's own leadership. The Manhattan time table of amusements enables a visitor to enjoy these three things in one afternoon and evening, if he desires to, besides a dinner and a surf bath.

Manhattan Beach Celebrates Its Twentieth Birthday.

It was jubilee day at Manhattan Beach yesterday, the twentieth anniversary of the opening of that resort. Both hotels were beautifully decorated with flags, and in the main halls tall plants were scattered here and there, while on every table in the dining halls there were fresh cut flowers. Japanese lanterns were hung along the verandas and on the lawns.

The rain showers and cloudy weather delayed the crowd until the evening, and then train load after train load began to pour in, and in a short while it was estimated that there were 15,000 visitors at the Beach. Austin Corbin, Jr., under whose personal supervision the jubilee was arranged, was very much pleased last night at the large attendance.

Sousa and his band gave a special programme in the afternoon in honor of the event. Among those who took part in this concert were De Wolf Hopper, Miss Nella Bergen, Miss Ida Klein, Dante Del Papa, Albert Bode and Isidore Luckstone. Society at the Beach was well represented in the evening at Pain's fireworks. There were several monster set pieces and large portraits that called forth much applause, chief among them the portraits in colored fire of President McKinley, Governor Black, the late P. S. Gilmore and the founder of the Beach, Austin Corbin.

After the fireworks in the enclosure there was an exhibition in the ocean, opposite the Manhattan Hotel. There were all kinds of jumping snakes and birds in fire from what was supposed to be Noah's Ark.

PLAYER FOLK.

Because salamanders alone can enjoy our present climatic conditions is nothing for neighboring and envious cities to make merry withal. In addition to being the most beautiful of towns, New York is the most advantageously situated. The higher the thermometer rises the more easily we escape its unkindness, and when comfort cannot come to us we go to comfort, thereby following the philosophy of Mahomet and the mountain. Folk of easy requirements and veracity declare that the metropolis is the best of summer watering places. So fine a compliment must be accepted graciously, but for our own part we think passing well of the country and seashore in summer, and would go a-fishing. During the dog days it is not an unreasonable citizen who longs to be an angel and with the angels stand, with no body to speak of below the wings. Lacking this cherubic abbreviation the next best thing is Manhattan Beach, where Senator Platt, President Quigg and other wise men keep cool, the sun forgetting and by humidity forgot. Among the many lungs of our town this seems to exhale the most intellectual ozone. Men of mark in all professions congregate there, and it is a fine sight to see them think comfortably. Our readers may have observed last summer that this column was animated by the highest moral principles for three months. That was because I wrote it while sitting beside Dr. Hepworth's sermons, at the same time, the same table and out of the same ink bottle. The good man would dip his pen into the fount of our common yet separate inspiration, this column, as befitted modesty, following him—he extracting noble sentiments for the Sunday Herald, we finding things for the everyday Press. If evil communications corrupt good manners, how much more do virtuous associations strengthen decorum! To be thrilled by the juggle of the Hepworth elbow was a liberal education in morality; and when the eloquent divine blotted his sermons we used the same blotter on actors, happily to hide their sins.

Dr. Hepworth and his sermons are not at the Oriental this year, but otherwise Manhattan Beach is in high good humor. Folk in search of theatrical, musical and pyrotechnic enjoyment must go there this day, for our watering place has attained the age of twenty summers, and is going to celebrate in appropriate style. There will be water wonders, land wonders and sky wonders, because Mr. Pain believes he has a copyright on the different elements, and he is going to make his claim good, or know the reason why. The fire man, possibly with the hope of dismaying Spain, intimidating Japan and giving John Bull something to think over, intends to destroy a battle ship three miles off shore by exploding in her magazine all the surplus fireworks captured by his Turks from the unfortunate Greeks of Sheephead Bay. After which Pain will dive from his tall tower arrayed in red tights cut by a sword trimmed with roman candles. Pain is filled with enthusiasm and dynamite over today's performance, and if he does not go to bed to-night in an ambulance the conduct of the hospital authorities must be inquired into. Folk in Staten Island may think that Manhattan Beach is celebrating a belated Fourth of July, but the uproar will be Sousa's cannon. The bandmaster has twenty field pieces loaded to the muzzle, and he is going to fire them at the Streets of Cairo and slaughter the couchee-couchee to make a Sousa holiday. De Wolf Hopper, between the acts of "El Capitan," will recite "Casey at the Bat" with artillery accompaniment, and "Throw Him Down McCusky," with cannon balls, grape and shrapnel. Manhattan Beach does not have a twentieth anniversary every year, and this summer our breezy lung means to astonish its sirs, Boreas.

Go See "El Capitan."

"El Capitan," with his penetrating stare and misanthropic glare, was unanimously voted to be the most humorous braggart ever seen by the large audience in the theatre at Manhattan Beach last night. Edna Wallace Hopper, as the rebel maid, whose love causes to Don Madrigal (De Wolf Hopper) much anguish, was applauded, and the popular comedian received several curtain calls, giving his customary "extemporaneous" speech. The season at Manhattan Beach has started into full prosperity. The beginning of the Hopper engagement last night completed the contract which the management made with its patrons, and at different hours of the afternoon and evening the public is amply provided with amusement. A programme for a day at Manhattan is: 4 o'clock, Sousa's concert until 6 o'clock; 6:30 o'clock, dinner until 7:30 o'clock; 8 o'clock, Pain's fireworks until 9 o'clock, and immediately after "El Capitan." Pain's war spectacle is drawing large crowds. When the season advances a little further there is every reason to expect much greater audiences than ever before.

MANHATTAN BEACH, July 19, 1907.

JUDGING from the popular remark, "the devil is no not so black as he is painted," I think there is every reason to believe that journalism in Hades must be in much the same condition as it is in New York. I learned by the New York papers that there was a terrible storm here last week. I was here too, but did not know that it was a terrible storm.

This makes me think of the pleasure of playing a dainty classicality for some very appreciative (?) listener, and upon its conclusion to have him say, "Now play something."

But this is only another illustration of the true saying that "man never is, but always to be blessed." Now, if any one had told me that I was witnessing a terrible storm I should have been glad to know it. I am so accustomed to trusting to a program for everything that I never stop to think for myself. I hope there will be a program with the next storm and then I will send it along, at least if the storm is not severe enough to discover it myself.

El Capitan is in its last week, and judging from its drawing powers they could keep it on a good while yet. Wm. Parry will be on with his company next, the personnel or repertory of which I do not yet know. Later the Bostonians will be here, presenting the Serenaders. During the past week Mr. Sousa and his band have given some magnificent numbers.

The Triumphal overture of Rubinstein is a powerful, interesting thing, especially so in this instrumentation. There is a descending diatonic scale accompaniment in the small woods that shrieks Wagner in every measure.

The intermezzo from William Radcliffe, Mascagni, also figured upon this program, but it lacks all the spontaneity of Cavalleria Rusticana, and shows poverty of material by frequent recurrence to the old melodies. In the Scenes de Feerie of Massenet the strings were missing sadly, but in the boldness of the Wagnerian numbers Mr. Sousa rises to a height of power and interpretation that should make one forget all association with the lighter vein.

At the Oriental there are daily concerts by a string quartet, the well-known names of which are sufficient guarantee of its unquestionable merit: Mr. Eugene Weiner, flute; Mr. Gustave Saenger, violin; Mr. Carl Hamm, piano, and Mr. Ludwig W. Hoffmann, cello. In the morning from 11 until 12:30 they give Haydn, Bach, Chopin, Schumann, &c., and in the evening lighter music has sway. In point of ensemble, finish and general effect the work of these gentlemen would be hard to excel.

The dramatic world is well represented this week among the visitors and guests at Manhattan.

Mr. Roland Reed, the prominent actor, and his charming leading lady, Miss Isadore Rush, are here. Mr. Frank Daniels and wife are also resting at Manhattan. Mr. W. H. Thompson is down. Mr. Edmund Stanley, the leading tenor of the El Capitan company, who was under the weather for about a week, is back in his rôle.

On Sunday the appended programs were given with the assistance of Miss Ida Klein, soprano, and Dante Del Papa, Mr. Arthur Pryor also gave a trombone solo, in which he revealed a marvelous virtuosity. Mr. Pryor stands in the

front rank of brass soloists, and well he may, if purity of tone, flexibility and taste go for anything.

4 P. M.	
Overture, William Tell.....	Rossini
Grand Biblical scene, The Love Feast of the Apostles.....	Wagner
Slavonic Dance No. 1.....	Dvorák
Spring Song.....	Mendelssohn
Gems from The Circus Girl (new).....	Caryll
Hungarian Rhapsody No. 2.....	Liszt
Soprano solo, aria from Tannhäuser.....	Wagner
Miss Ida Klein.	
Chinese Episode.....	Bendix
March, The Stars and Stripes Forever.....	Sousa
Tenor solo, M'appari, from Martha.....	Flotow
Dante Del Papa.	
Valse, Espana.....	Waldteufel
8 P. M.	
Overture, Robespierre.....	Litolff
Scenes from Faust.....	Gounod
Prelude and scenes from Der Evangelist.....	Kiensl
(The latest German operatic success; first time in America.)	
Trombone solo, Air Varié.....	Pryor
Arthur Pryor.	
Airs from El Capitan.....	Sousa
Tenor solo, Celeste Aida.....	Verdi
Dante Del Papa.	
Pasquinade.....	Gottschalk
March, The Stars and Stripes Forever.....	Sousa
Soprano solo, aria from Der Freischütz.....	Weber
Miss Ida Klein.	
Gems from The Wizard of the Nile.....	Herbert

Sousa's Concerts at Manhattan Beach.—Director John Phillip Sousa presented two unusually attractive programs for his concerts at Manhattan Beach on Sunday. The evening concert was distinguished by the first performance in this country of a selection from the new opera Der Evangelist, by Keinzl, which is the great operatic success of the year in Germany. In the afternoon a selection from The Circus Girl was played by the band for the first time here. The soloists for the two concerts included Miss Ida Klein, a long time favorite with the patrons of Manhattan Beach; Mr. Dante Del Papa, tenor, and Mr. Arthur Pryor, the trombone virtuoso.

Gilmore Day at Manhattan Beach.—Director John Phillip Sousa made preparations to celebrate the twentieth anniversary of Manhattan Beach on Monday last, July 19, with becoming éclat and enthusiasm. The gala concert during the afternoon of the anniversary partook largely of the nature of a "Gilmore Day," as the great band played a number of the dead leader's favorite numbers in addition to Gilmore's patriotic song Columbia. Miss Ida Klein, who was Gilmore's favorite soprano, sang, and the rumble of the field artillery that Gilmore loved so well was heard in accompaniment to The Star Spangled Banner.

Adding manifold interest to the occasion were the appearances at this concert of Mr. DeWolf Hopper and Miss Nella Bergen, prima donna of the El Capitan Company, who kindly volunteered their services in compliment to the management of Manhattan Beach and Mr. Sousa.

The complete program was as follows.

Overture, Tannhäuser.....	Wagner
Second Hungarian Rhapsody.....	Liszt
Idyl, The Forge in the Forest.....	Michaelis
Tenor solo, Aria from Gioconda.....	Ponchielli
Mr. Dante Del Papa.	
Narcissus, from Water Scenes.....	Nevin
The Passing Regiment.....	Coverley
Soprano solo, Waltz Song.....	Arditi
Miss Ida Klein.	
Patriotic song, Columbia.....	Patrick Sarfield Gilmore
March, Manhattan Beach.....	Sousa
Soprano solo, aria from The Jewess.....	Halévy
Miss Nella Bergen.	
(Who kindly volunteers.)	
Song, The Lost Chord.....	Sullivan
Cornet obligato by Mr. Albert Bode.	
(Formerly cornet soloist with Mr. Gilmore.)	
Bass solo, The Two Grenadiers.....	Schuman
Mr. De Wolf Hopper.	
(Who kindly volunteers.)	
The Star Spangled Banner.....	Araold
(With artillery accompaniment.)	

Sousa's Success at Manhattan.

John Phillip Sousa is having an extraordinary success at Manhattan Beach, where his concerts are largely attended every night. Sousa's Band has now reached that point, that it is the representative band of this country. All its popular selections are applauded and need be repeated to satisfy the demands of those who visit Manhattan Beach and find Sousa's music one of the pleasures of the trip. This fall Mr. Sousa will take his band for an extended tour playing all the principal cities in the country. During his leisure time the composer is at work on the music of a new opera.

There was the usual good attendance at Manhattan Beach yesterday, when Sousa, Pain's Pyro-Spectacle and De Wolf Hopper in "El Capitan" divided interest without conflicting. The beach has become a regular factor in summer amusements.

"El Capitan," with Mr. and Mrs. De Wolf Hopper still in it, holds the theatre at Manhattan Beach, where the other performances consist of concerts by Sousa's band and fireworks by the Pains. The Sousa programme for to-morrow will be devoted to his own and Wagner compositions.

A Very Big Combine.

"Ben" D. Stevens, manager of the De Wolf Hopper Opera Company, has put up a combination scheme that ought to result in some extraordinary financial results. Late next season, at the close of the regular tours of Mr. Hopper and John Phillip Sousa, the two stars will join each other for a few weeks, during which time "El Capitan" will be played by the Hopper company, assisted by the entire Sousa Band. Prices will be advanced for these performances, and there seems to be reason to believe the record-breaking receipts of the all-star company which played "The Rivals" around the country a year or so ago will be pretty nearly, if not quite, duplicated. Sousa does an enormous business by himself, and so does Hopper. Together they ought to be able to make it pretty lively for any ordinary combination across whose trail they happen to fall.

M'QUEEN SINGS WITH SOUSA.

Thomas McQueen, a tenor, whose work with the Metropolitans at the Madison Square Roof Garden last week, was so favorably received, scored an enviable success in his first appearance with Sousa, at Manhattan Beach, last night. He sang Verdi's "La Forza del Destino" with telling effect, and then gave, by way of encore, "E Donna e Mobile," from "Rigoletto," and "Di quella pira," from "Trovatore."

Sousa has interesting programmes for both of his concerts at Manhattan Beach to-day. Mr. Gwilym Miles, baritone, and Miss Lillian Van Liew, soprano, will be the vocal soloists.

The amusement places at Manhattan suffered a great deal by the rain during the last week. Sousa's concerts were very poorly attended in the afternoon, and the receipts of "El Capitan" were only about one-third what De Wolf Hopper expected. Poor Pain, whose pyrotechnic display is given in an open enclosure, had the worst of it. On wet nights Mr. Pain's fireworks are not so effective as on dry ones. He lost several hundred dollars' worth of fireworks that were set for the evening's performance and were destroyed by the rain shower.

Down at breezy Manhattan Beach "El Capitan," Sousa and Pain's fireworks are making things pleasant for the grateful city man and maid.

Sousa and Fireworks.

Sousa of the inspired baton, Pain with his fireworks and a large number of corkscrews opened the Manhattan Beach season yesterday and opened it thoroughly.

Incidentally, the three of them opened several thousand pocketbooks, and they, too, were opened thoroughly; for, if your memory has stood the strain of a twelve-month, you are aware that Manhattan Beach is no social democracy, where the highest priced things of this life are to be had for nothing. This observation is no reflection upon either Sousa or Pain, both of whose programmes were principally addressed to the ear and could be enjoyed without money and without price from a chair on the hotel piazza. There is no charge for the hotel piazza chairs.

But of all the glib and insinuating pocket-book openers to be encountered in this vale of tears defend me from the Manhattan Beach corkscrew, though the temperature blows hot or cold. Yesterday it blew from the east a perpetual and peremptory summons for hot Scotch, and fashion demanded that you sit out on the piazza in the teeth of it. As there is but one substitute for hot Scotch, and that costs \$4 a bottle (Summer resort price), and as no properly constituted seashore proprietor ever so much as heard the name of hot Scotch, it is needless to say more.

It cannot be denied, however, that it was a very successful opening. It was the twentieth in the history of that resort. The familiar faces of many a previous opening were there. In spite of the inhospitable temperature the ladies were loyal to the occasion as to costume, though some of those who are never seen in bathing suits gave the impression of goose flesh ill-concealed by their lace.

In consideration of the foregoing you will please understand that the angury is for a Manhattan Beach season destined to eclipse all preceding ones. If pocketbooks must continue to be opened, I know of no other place where they may be opened more agreeably.

Sousa's frantic followers nearly robbed him of his dinner. Every time the end man on the left in the front row took his mouth from his instrument with intent to display a card with another programme number on it he was forced to desist and wet his lips for an encore.

Sousa is the personification of generosity. He cannot bear to refuse a request for an encore. This disposition on his part was most confusing to a lot of people who sat in my neighborhood, who for a good hour were never certain whether the new march, "The Stars and Stripes Forever," had got past them unnoticed or was still to come. If hereafter in a mixed gathering you should hear it solemnly affirmed that some of the choicest compositions of Rubinstein, Weber and St. Saens are each and collectively Sousa's new march, don't dispute it. The blame belongs to the man who is burdened with the double duty of blowing into the end of a hollow stick and manipulating programme cards.

Sousa's frantic followers accented his new march with enthusiasm—though they showed no signs of displeasure when the band played something else for an encore. "The Stars and Stripes Forever" is patriotic, there is no doubt about that. It suggests most of the themes employed by liberty-loving composers on this soil. The concluding phrase for the cornets has a note to match each syllable of the title—and you can figure out what a familiar sound it must have. Persons whose patriotism is more highly developed than their ear for music will probably find the new march an exceedingly good thing. But it has no independent character like those which give their charm to "El Capitán" and "The Washington Post." The work of the band was certainly superb—never better, never so good, in fact. In the "Tannhäuser" overture it proved its training.

And Sousa has trained himself, as well as his band. His repose is perfect. Whether he does it with malice aforethought or not, he could hardly do a more effective thing than to stand as immovable as a statue, hands by his sides, head slightly bent forward, while his musicians are engaged upon the most difficult part of their task.

Some one observed that Sousa had learned the trick of directing with his eyebrows. I am prepared to believe it is so.

The two programmes were well varied, with not too much of Wagner, and, apparently, not enough of Sousa. In truth, it is rather hard to get too much of Sousa—when the east wind blows at Manhattan Beach and there are no hot Scotch to stir the blood.

As to Mr. Pain and his fireworks opening, it sticks in my mind that his background of the rugged mountains of Thessaly, out of which the Volo River flows toward you under a "practicable" bridge into the sea at your feet, where the Grecian gunboats lie, and the forts with their big guns frown upon you, and later belch forth flames that seem to sting your very eye-

BOARDMAN'S LATEST CYCLING GOSSIP

83

Composer of "El Capitán" Discourses on Cycling Matters.

SHAFFER CHATS ON MICHAEL'S CONDITION

How Some People Lose Trade—A Cycle Show Is Needed—Cheap Bicycles.

Composer of "El Capitán" Discourses on Cycling.

It isn't every one who keeps time to the jingle of the popular Sousa marches who is aware that the author finds his music while cycling. He is not only a rider of the silent steed, but a "cycle crank," to quote his very words. During the Summer his daily engagements at Manhattan Beach find him with idle moments, and to nothing does he turn at these times with such pleasure as a spin a-wheel. He is not alone in his devotion to the cycle, for all his family ride, including Mrs. Sousa. His younger daughter is most adept of the family. She can perform on the wheel as adroitly as any of the trick soloists. Riding on one pedal, changing position from one to the other, or riding without handle bar, is as nothing to her. None of the meets that have taken place at the Beach track this year have been missed by the Sousas. At the races of the South Brooklyn Wheelmen on Saturday I had the pleasure of a brief chat with the famous composer on the subject of cycling.

In reply to the question of his riding, he said: "I think the bicycle will make us a better nation. The next generation will be trained to see quicker, their eye and mind will be brighter; just the same as the city boy is quicker and brighter than the country-raised lad."

"Do you receive any inspiration when riding?"

"Yes. I may say 'Stars and Stripes' was largely composed while I was riding, and my new opera, 'Bride Elect,' was identified with exercises with the wheel. There is no exercise in my mind to equal cycling. When I was with the Marine Band in Washington—I think the capital city to be the home of the bicycle, owing to its excellently paved streets—my old manager suggested my learning to ride a wheel. We had just returned from a long trip, and I was all worn out. He was a rider, and I tried to ride. To me the task was an easy one, and now I am a crank of the worst kind. Well, all my family ride, although my youngest daughter, Helen, is the best of us all. I ride every day, but I can't get up a sprint. Last year we held an impromptu race on the Beach track, and I had a fall, hurting my leg. Since then I cannot speed." With a pleasant smile and nod the interview ended. It is such men as John Phillip Sousa that we look to for the advancement of cycling. With his commendation its progress is sure and rapid.

83

brows, while the Turks by legions pour over the bridge and fall upon the white-skirted Greeks, and finally the forts and the gunboats blow up, and the air is full of the wholesome smell of powder—it sticks in my mind, I say, that Mr. Pain's Greco-Turkish war at Manhattan Beach is a very effective imitation indeed, if not the most effective of the several imitations of other wars he has provided in the past.

Mr. Pain has not attempted to reproduce a relief map of the entire war-inflicted portion of Greece, as Greece, though a small country, is somewhat larger than Manhattan Beach; but he has grouped typical and important features of the battlefield and of the fighting mechanism of the two countries in a very realistic manner, and applies his skill at pyrotechnics with results that are appropriate and satisfying.

The Manhattan Beach season having been thus auspiciously opened, and there being signs of a change of the wind to a more temperate quarter, and the programme containing two long ecstatic months of light opera, besides Sousa and Pain, I should say that prospects in that locality were rather bright, in spite of the insidious and expensive hotel piazza corkscrew.

CURTIS DUNHAM, 83

THE STARS AND STRIPES FOREVER. 83

What ho, another march from the pen of John Phillip Sousa, the recognized king of march writers, and it is called, "The Stars and Stripes Forever."

A grand title, one that is bound to make it popular. This is undoubtedly one of the best, if not the very best, marches that Sousa has written. Like his other famous compositions it will be played by bands throughout the world.

The title itself would seem to suggest that the national airs are worked in it and constitute a part of the march, but such is not the case. It does not even echo any of the patriotic airs. It will shortly be placed on the market. Up to date the orders for the march have reached into the thousands.

Mr. Sousa played this composition in Washington last week, and this is what the *Washington Post* has to say about it: "The first recall was enthusiastic. The next one was in the nature of an ovation, and when the patriotic selection had been played the third time the plaudits were as warm and as long continued as Mr. Sousa probably ever received in this or any other city. It was a pretty idea to bring out thirteen soloists for the conclusion of 'The Stars and Stripes Forever,' suggesting the thirteen original States." The John Church Co., Cincinnati, who publish all of Mr. Sousa's compositions, will bring the 'Stars and Stripes Forever' out in a most elaborate form."

83

Maud Reese-Davies at Manhattan Beach.

VENI, VIDI, VICI is what Miss Maud Reese-Davies may safely assert and no one can dispute it. Her success was so instantaneous and so overwhelming that the enthusiastic audiences at Manhattan Beach broke in upon the interludes in a manner that proved their appreciation of the fact that Miss Reese-Davies is more than a singer; she is a true little artist of most pronounced magnetism. Although Miss Reese-Davies has only been in America for a week, after a course of European study and triumphant appearances, she has already been engaged to go on tour with Sousa and his band when they go out on January 8.

The numbers given were well calculated to show her pronounced versatility, and her encores were selected with thought for those who still love such old ballads as Robin Adair, Comin' Thro' the Rye, &c., which, beyond all songs, require art to make them enjoyable, and with which Miss Davies won the favor of all. She sang an aria from Linda di Chamounix, the Shadow Dance in Dinorah, the Jewel Song from Faust, a brilliant aria from Traviata, and throughout her tone was full, rich and well placed. The shadings, breath control, flexibility stamped the artistic finish which will win appreciation for this attractive young singer wherever she will be heard.

83

Sousa's latest march, "The Stars and Stripes Forever," is making an immense sensation in the East. It was originally played at the dedication of the Washington Monument at Philadelphia, and created such enthusiasm that even the musical critic of the staid and conservative Philadelphia Ledger was moved to write in this strain:

"The piece has an ambitious title, and is something on the jingo order itself, but has the merit of originality, and is devoid of any resemblance to the national airs. It is martial throughout, and is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis."

A march that causes a Philadelphia musical critic to let himself out in such an extravagant strain as that, must be a lu-lu. Hassinger has ordered copies of it, and will have them in stock as soon as it can be procured.

It has just arrived. It is a bird. The Ledger critic may be excused for his tipsy language. This new March has the strut and swagger of a young rooster, along with a swing that is irresistible. Undoubtedly it is one of the best, if not absolutely the best of the March King's creations.

SOUSA YEARNS FOR NEW WORLDS.

Bandmaster Has Arranged
for the Conquest
of London.

HE KEPT THE CABLE HOT.

Will Invade Europe Under Dis-
tinguished Patronage with
Sixty Musicians.

John Philip Sousa will not be seen in this country next spring, nor will his band be heard hereabouts. In fact the deal by which he and De Wolf Hopper were to swing around the operatic circle for a seven weeks' tour, in a special car, with private cooks and servants, is off.

The scheme had been arranged by Ben D. Stevens, De Wolf Hopper's manager, and embraced a journey of seven weeks. A special train for fifty people had been engaged and Mr. Stevens' plan was to rush the aggregation over a wide territory, only playing one night in any of the big towns and giving all the hotels en route the "go by."

The idea of making Chicago, Boston, Philadelphia, Baltimore and Washington one night stands was novel and promising, and both Hopper and Stevens were delighted, as jointly, Sousa and Hopper would draw like a mustard plaster. Mr. Stevens had his dates fixed and the contracts were all ready for signature when the break occurred, and now both Hopper and Stevens are sad.

It happened in this way: John Philip Sousa is ambitious. He secretly sighed for new worlds to conquer, and while his partners were arranging for the surprise of the next theatrical season, his ambassador was swiftly journeying toward London.

The fame of Sousa had gone abroad and when his agent arrived in the British capital he found it easy to arrange a season for the bandmaster, beginning exactly on the same day—April 14—on which the Hopper-Sousa tour would have been started.

Cables passed often and furiously between the bandmaster and his agent, and the final signing of the contracts for the American tour was put off from time to time, the bandmaster wishing to make sure of his English tour before throwing overboard the American one.

Mr. Stevens, being one of the most influential managers in the theatrical profession, went to Coney Island daily to hear what the sea waves were saying and what Sousa said about not signing the contract. The trips took place more frequently than Mr. Stevens thought good for his health, and as managers all over the country were pushing him to make good his open dates with substantial contracts he began to push the bandmaster for his autograph.

Then came the collapse. In the most glowing terms Sousa described to Stevens the career opened to him in Europe, and after Europe the world was his.

Stevens had put his heart on making Chicago, Boston and Philadelphia one-night stands for once in his life, and this he explained to Sousa. But the bandmaster would not yield.

"So the Hopper-Sousa tour is off," said Stevens last evening. "It would have been a great triumph for everybody, and Sousa would have made more money than he will abroad."

"Sousa is ambitious and Sousa is—well, he is going to London and we have made the best of it."

"Hopper can play in London, too. If he wants to, Sam Nixon, of Nixon & Zimmerman, who returned from England a short time ago, secured excellent time for him, but in my mind there was five dollars here to every dollar he could make in England, and I naturally objected."

"Friends? Of course they are. A man has a right to be ambitious. No one can find fault with Sousa for that. Besides, we shall bring out his new opera, 'The Bride-Elect,' some time during the season. I have also a contract with him for still another new opera which Charles Klein will build around De Wolf Hopper, for which Mr. Sousa will furnish the music."

Mr. Sousa's representative said yesterday that the London engagement, "if concluded," would afford the bandmaster the best possible opportunities in the English capital, and guarantee the introduction under the most favorable auspices and distinguished patronage. Sousa contemplates taking a band of sixty-five men, which, he says, will be a thoroughly representative American organization.

TREMONT THEATER—"El Capitan."

a comic opera in three acts, music by John Philip Sousa, book by Charles Klein. The cast:

Don Enrico Medigua De Wolf Hopper
Senor Amabile Pozzo Alfred Klein
Don Luis Casero Thomas S. Guise
Count Verrado Edmund Stanley
Scaramia John Parr
Montalva Harry P. Stone
Navajo Robert Pollard
Gen Herbona Louis Shrader
Estrella Edna Wallace Hopper
Isabel Nella Bergen
Princess Marchanza Alice Hosmer
Taditurnoz May Webster

De Wolf Hopper long ago firmly established himself in the favor of Bostonians. His successes here in the past have been many and notable, but he was never more popular than he is at the present time. As many people as could possibly have been crowded into the Tremont theater gathered to welcome him last evening. His first appearance was greeted with cheers, and throughout the evening tumultuous applause testified to appreciation of all that he did and all that he said.

He again presented "El Capitan," Sousa's stirring and melodious opera which was given its first production in Boston last April. The verdict at that time was emphatically favorable, and the success predicted for the new work has been realized in all the cities where the opera has since been presented.

Mr. Hopper has never had a better vehicle for displaying his individuality and unique methods of mirthmaking, and probably none that has brought him more satisfactory financial returns. As the ludicrous and cowardly Don Medigua, who seeks safety from pursuing enemies by assuming the disguise of a bloodthirsty warrior, "the hero of a hundred battles," he has a role which offers almost unlimited opportunities for broad burlesque. He is almost constantly in evidence, and there is never cessation in laughter while he is on the stage. The characterization has not been changed in any way since first presented here, and indeed there is no reason for a change; the original was quite good enough to satisfy all of Mr. Hopper's admirers.

"El Capitan" is a thoroughly enjoyable entertainment, one that can be seen again and again with pleasure. Mr. Sousa's music is persistently tuneful and lively. It is distinctly popular music, the kind that is readily remembered and easily sung played or whistled. Most of it is written in march time, and in this respect the score is a welcome relief from the medley of waltzes which make up an average modern comic opera. Several of the solos are gems of melody, but the best of the music is given to the concerted numbers. The patriotic song of the Peruvians is a magnificent composition and the stirring and now famous "El Capitan" march is one of the finest finales ever written for a comic opera.

Mr. Klein's book is always amusing, and much of the fun is more original than is usually found in works of this character.

Considered as a pictorial production, "El Capitan" will compare favorably with anything in the comic opera line recently seen here. The scenery is elaborate, picturesque and rich in coloring, and the costumes unequalled in beauty and variety of design.

The company is, with one exception, the same as supported Mr. Hopper last season. The newcomer is Miss Nella Bergen, and she is a welcome addition to the ranks of comic opera prima donnas. She is a very handsome woman and has a voice of great volume and uncommon range. She sings with the utmost ease, and her voice is generally of a pleasing quality, but in the upper register there is an occasional suggestion of hardness, a metallic tone that is unpleasant. Her singing also lacks warmth and expression, but she was received with great favor by the audience last evening, and encores were demanded for all her solos.

Dainty Edna Wallace Hopper was given a hearty welcome, and her vivaciousness and winsomeness of manner were as agreeable as heretofore. Miss Alice Hosmer repeated former successes as the strong-minded spouse of the timid viceroys. Mr. Klein worked just as hard and was just as funny as ever in the one comedy role of the supporting cast. Mr. Stanley sang as acceptably as in the past, and Mr. Thomas Guise and Mr. John Parr made the most of their opportunities. The chorus is composed of strong, well-trained voices and the feminine portion is very attractive in appearance.

"El Capitan" will remain at the Tremont theater for two weeks.

A REMARKABLE CONCERT RECORD.

John Philip Sousa and his band are now on the way home from a remarkable tour. The tour began at the Carnegie Music Hall, in this city, on December 27, and will reach its last stand next Saturday, when Sousa and his band will open at Manhattan Beach for the regular summer season. The itinerary of the tour was completed before the first date was played, and circumstances have not required the change of more than half a dozen out of the long list of concerts. In all some thirty-six States were visited by Sousa and his band, together with one Territory, the District of Columbia, and five provinces of the Dominion of Canada. When completed the tour will have embraced 230 concerts in 195 different towns. The band has given at least one concert every day of the tour, including Sundays, except five. Of these five days three were lost in travel and on the other two days the band remained mute because of legal troubles that tied up the organization.

Sousa and his band have travelled 21,000 miles; not one of the fifty musicians has been sick or injured, and the personnel of the organization remains the same as at the start, with a single exception. As many as fourteen different towns have been visited in a single week; frequently the lowest number of towns visited in any one week was five, while the general average was ten towns a week. The band usually required about four engagements, and Sousa's railway bills have been enough to bankrupt any ordinary travelling organization.

Mr. Sousa has conducted every one of these 230 concerts in person, and Mrs. Elizabeth Northrop, his soprano soloist, has a similarly clear record of appearances. Miss Martina Johnstone, the violinist, missed one concert.

No More "Professor" for Sousa.

John Philip Sousa says that he has finally succeeded in living down the title of Professor, bestowed upon him in his early days by unthinking friends in token of their esteem.

"I don't object to legitimate titles," says Sousa, "but Professor has been overworked. It indicates anything from skill in the many art of self-defence to proficiency at long distance polo eating. When I was a boy and went to school on Capitol Hill in Washington I used to pass every day a small shanty with a sign that advertised 'William Black, Professor of Whitewashing.' But I can beat even that. Down in Fayetteville, S. C., where I was leading some open-air concerts by a Government band, we were greatly annoyed one evening by the way the crowd closed in around us. At length the local hotel keeper, who was ex-officio the master of ceremonies for the town, mounted a chair, and in a loud tone of voice made a single announcement. The crowd fell back, and at a majestic array of titles. What the man had said was this: 'The professor and the professor's professors can't play no more unless the crowding is stopped.'"

Sousa and his band will give two concerts at Manhattan Beach to-day. The programmes are eclectic. Among the composers represented are Suppe, Lalo, MacDowell, Sullivan, Newell, Mendelssohn, Donizetti, Goldmark and Wagner. Sousa himself will be represented by his new march, "The Stars and Stripes Forever," and by as many of his old ones as he is willing to play.

Sousa is said to be planning an attack on the countries of Europe in 1908. With the Circus and the Wild West leading the way, the popular bandmaster naturally yearns to give his American band and his American marches a foreign hearing. Possibly he has heard, too, that street archers in Vienna sing the airs of "The Wizard of the Nile," by an American composer named Victor Herbert. At any rate, Sousa wishes to go abroad. He wishes to set the Manchester weavers eddancing to the tune of "King Cotton," and rouse the fighters of the Continent with "El Capitan." According to previous report, Mr. Sousa was to accompany De Wolf Hopper's tour in the spring of '08. This fall, or September at least, he will spend at the Pittsburgh Exposition.

"EL CAPITAN" AT THE BEACH.

Sousa's Opera Revived by De Wolf Hopper at Manhattan.

To the accompaniment of the swish and swash of the waves and the whistling of a lively sea breeze "El Capitan" made its bow at Manhattan Beach last evening. The pavilion was crowded and the sale of tickets had to be stopped. De Wolf Hopper's popularity was manifest. His swaggy, his buncombe, his bluff amused everybody, and the vein of laughter which he tapped when he gave the first performance of Sousa's comic opera was as productive as ever.

The original cast has been retained, including Edna Wallace Hopper, Nella Bergen, Alfred Klein, Edmund Stanley, Alice Hosmer and all the pretty girls of the chorus.

The audience was a picturesque one, pretty women in flimsy frocks, men in ducks, cyclists in knickerbockers and country cousins in Sunday garb formed an assemblage of color and contrast.

Director John Philip Sousa has arranged two diversified programmes for his Sunday concerts at Manhattan Beach, and, as usual, the great band will be assisted by vocal soloists. Mr. Gwilym Miles, the baritone who made a hit at these concerts two weeks ago, has been re-engaged, and Miss Lillian Van Liew will be the soprano.

"The Stars and Stripes Forever" is the breezy title of the new march with which Sousa opens the season at Manhattan Beach on Saturday of next week. When it was first played at the Washington Monument dedication, in Philadelphia last month, it disturbed the Quaker quiet of that place so abruptly that one reviewer exclaimed in cold type: "It is stirring enough to rouse the American Eagle from his crag and set him to shrieking exultantly while he hurls his arrows at the aurora borealis."

The amusement season at Manhattan Beach is now in full blast. Sousa's band gives daily concerts from 4 until 6 P. M., Pain's pyrotechnic exhibition of the Graeco-Turkish war in the big amphitheatre begins at 8 o'clock, and one hour later (Sundays excepted) the overture to "El Capitan" begins in the theatre. De Wolf Hopper is, of course, still playing the title role, and the full strength of his excellent company is once more engaged in interpreting Messrs. Sousa and Klein's wonderfully popular comic opera.

Sousa's band concerts afternoon and evening at Manhattan Beach are devoted this week to a potpourri of compositions of all styles from Sousa down to Wagner, or Wagner to Sousa, as you like.

"El Capitan" is prosperous at Manhattan Beach, where the De Wolf Hopper company have had the pleasure of seeing extra chairs brought in on some evenings, though the theatre seats 2,300.

Sousa, of two-step renown, will probably go to Europe in the not very distant future, and conduct a series of popular promenade concerts in London. If Sousa will take my advice, he will sneak quietly over, incognito, before this event takes place, and gain some idea of how popular he is. His two-steps are the rage of London. They are played in the theatres, at parades, on the hand organs, during the progress of plays and in fact everywhere. Urchins whistle them, music hall people set them to words—you hear them in the most unexpected places. Sousa could go quietly to London, and enjoy himself immensely. I am sure that he has no idea of how extraordinarily popular he is over there. But it is a sort of pirated popularity. Nobody knows Sousa by name. If you told the Londoners that the "Washington Post" was the work of Sousa, they would be

very much surprised. My opinion is that there is a future for this delightfully original composer on the other side. His music is known and loved here, but in London you hear little but his two-steps and marches. That "Washington Post" is more in vogue than "God Save the Queen." It has been in vogue for a full year, and it is as much in evidence as ever. Perhaps De Wolf Hopper will read these facts, and strike while the iron is hot; in other words hasten to produce "El Capitan" in the English metropolis, before its melodies have reached "Ary and Arriet. I believe that "El Capitan" would go, and that Hopper would be doing more for music over there during the Summer than he could possibly do at Manhattan Beach, where people eat, and bathe, and try hard

Concert Programs.

Abraham Cruger of Sousa's band has sent the McGinties a bunch of the Manhattan beach programs being given by the famous concert band. It might be supposed that with such a shifting, varying mercurial audience as is found around a Coney Island bandstand, the lightest and trashiest kind of music would be called for. Consequently it is with some surprise to find that the Sousa programs are as heavy as the most ardent lover of the higher grades of music could desire. Such classic writers as Beethoven, Mendelssohn, Donizetti, Mozart, Bach, Haendel, Schubert, Schumann, Wagner, Massenet, Goldmark, Grieg, Goddard, Mascagni, St. Saens, Rubinstein, Rossini, and other noted composers are being played to the intense gratification of the Coney Island throngs, and it is noted that Wagner is a prime favorite. Even the lighter forms of music given are very choice, being culled with care from the best operatic and lyric work. It may be truthfully said that Sousa sets the pace, and a comparison with the programs he gave four years ago shows that he has led the American public a steady pace upward along educational lines. So that the "howl" now, when Sousa plays, is not for vaudeville, but for the very highest grade of orchestra music. As a public educator, John Phillip Sousa is a man after the heart of the late Samuel Bowles, of the Springfield Republican. Mr. Bowles never believed that the public taste should lead a man, but that the true leader of men should set the pace and bring others up to his high standard. When once a man has acquired a taste for fine music, and it has been shown that this acquisition is a matter of time and patience, he will never want to return to the musical flesh pots of the vaudeville Heshbon. There is a satisfying, gratifying influence in the higher compositions that the lower standard can not give.

It is believed that the Sousa programs from Coney Island will influence the management of the McGinty and Fort Bliss bands to reach out for the higher walks of musical endeavor. The local public is slowly but surely catching on, and the good work will pay in time—and it won't be a very long time either.

Miss Osborn, leading soloist, is one of the leading artists of the country, and she demonstrated to the audiences the fact that she is a singer of rare capabilities. She has a strong, yet sweet voice, under perfect control.—*Clear Lake (La.) Mirror.*

Miss Marie Cobb has returned from New York and reopened her studio at 73 Auditorium Building.

The Kneisel Quartet, as exclusively announced in THE MUSICAL COURIER, will give a concert in Handel Hall, October 1. This is the only date upon which the Kneisel Quartet can be heard in Chicago and vicinity this season. It is mainly through the exertions of Mr. Clayton F. Summy that we are enabled to hear this now world famous quartet of artists.

The Spiering Quartet announces its fifth season of chamber concerts in Handel Hall, Tuesday evenings, October 26, November 16, December 14, January 18, February 15 and March 15. The subscription price of the six concerts has been placed at \$5.

Much interest has been attached to the series of organ recitals recently given at the First Presbyterian Church, Evanston. Of the six recitals three have been played by pupils of Mr. Harrison M. Wild. The last of the series, August 24, was given by Miss Ada Williams, an exceptionally talented pupil of our celebrated organist.

Mr. and Mrs. Bicknell Young's regular fall term of teaching will open on Monday, September 13, in their studio, 67 Kimball Hall.

Miss Mary Peck Thompson, soprano, who has for the past two years taught at the Chicago Conservatory, has severed her connection with that institution and is teaching at 812 Steinway Hall.

Mme. Anna Weiss has opened her studio for the fall term. The following notice of Mme. Weiss may interest her numerous admirers. It is taken from the Chicago Herald of January 2:

to forget that such things as "entertainments" exist. "El Capitan" was a mighty good thing of its kind, and they need that kind on the other side. In any case Sousa is all right over there. I hope this little paragraph will not make him unduly vain. I like to bring back good tidings when it is possible to do so, and it seems odd that this band master should be ignorant of his phenomenal vogue on the other side of the pond.

THE MUSIC of our most famous bandmaster is as popular abroad as at home. When the great Jubilee procession was ready to start from Buckingham Palace, last month, it stepped off to the inspiring strains of "The Washington Post March." The compliment was one that Mr. Sousa doubtless appreciated.

Sousa music is dominant in the entertainment at Manhattan Beach on Sundays, in the absence of the comic opera and the fireworks. The vocalists in this afternoon's concert will be Bertha Woltzinger and Thomas McQueen. The orchestra will play nine compositions, from as light as Offenbach to as heavy as Wagner, and including, of course, some Sousa marches. The week-day evening use of the theatre is by the Parry company in "Very Little Faust," which has been cut and quickened improvingly, and the Pain fireworks, which are wonders of pyrotechnical display.

The Manhattan Beach entertainers are boasting. Sousa's band, they say, never took in more money. "El Capitan" opened to \$1,953 and still plays to packed houses. Pain gets paying crowds in the fireworks enclosure, even though all the world outside may freely see his high-flying bombs and rockets. So the managers are smiling. Gottschalk's "Pasquinade" was on Sousa's list for this afternoon's concert, while new pieces were Pan's "The Wheelman's Patrol," "A Chinese Episode" by Boudix, Daniel's "Philippine Welter" and Rollason's galop, "The Jolly Millers."

Poor Franciulli.

I met a man connected with the business affairs of Sousa's Band yesterday, and he was gloating over a clipping which he held in his hand and read up, down, across and every other way with great apparent delight. On investigation I found that the Soussite was enjoying himself at the expense of Franciulli, the present leader of the Marine Band, of Washington, the organization of which Sousa was formerly the principal pebble. Franciulli does not believe in music that can be whistled. The papers have been making fun of him, and the clipping that caused all of yesterday's merriment told of the woes of Franciulli. One of the most pathetic choruses ran:

"So, it's 'Right turn!' 'I am Looking for that Bully.'"

And it's 'Guide right!' 'Au Revolt, but not Good-bye.'"

'Left oblique!' 'There's a Hot Time in the Old Town.'"

'Oh, I Don't Know, You're Not So Warm.' 'When the Swallows Homeward Fly!'"

Poor Franciulli! "You're Not So Warm" must be like unto the dirge of the damned to a man who would play nothing but semi-classics with spaghetti trimmings.

Sousa is nothing if not generous. He shares his honors. At his concert at Manhattan Beach to-morrow afternoon it is the name of Wagner that will alternate with the bandmaster's own name upon the bill. The programme is described as a "musical menu, on which Wagner represents the more substantial viands, and the Sousa numbers form the relishes and sweets." Undoubtedly this satisfies a "popular demand," but the two names recall a celebrated remark of Gounod. In his old age the French composer said: "When I was a very young musician I used to say: 'Gounod and Mozart.' The time came when I said: 'Mozart and Gounod.' Now I say: 'Mozart.'"

Manhattan Beach closed its season yesterday with a special Sousa concert and a brilliant finale by Pain in the fireworks arena in the evening. Notwithstanding the fact that the season has been extremely hard on seaside resorts, Manhattan has done fairly well. The hotels have been pretty well filled all summer and the patronage of the amusement enterprises, while not as large as in the record years, was satisfactory. Three comic operas have been produced at the Beach theater during the summer. Sousa has provided melody of a stirring and patriotic sort, and Pain, the fireworks man, has struggled manfully against weather conditions that were appalling. The public has been well catered to, and the season's close brings nothing but praise for the managers of the various enterprises that have served to enliven the dead months of midsummer.

At Manhattan Beach.

"El Capitan," Sousa's popular comic opera, with De Wolf Hopper, began its final fortnight last evening at Manhattan Beach. The opera is one of the features of that wave-beaten resort. Sousa's Band concerts are as bright and snappy as ever. Pain's fireworks are particularly brilliant and effective this season.

Want "El Capitan" in France.

John Phillip Sousa received an offer yesterday for the French right to "El Capitan," but will not make any decision in the matter for some time. Mr. Sousa, by the way, will play a selection from "La Poupée" for the first time at Manhattan Beach on Sunday next.

RANG IN A CHESTNUT.

"No wonder the Queen was tired after the parade through London."

"Why?"

"I see by the cable reports that they played the 'Washington Post March.'"—Cleveland Leader.

The usual Sousa concerts at Manhattan Beach on Saturday and Sunday will have, in addition to the varied and interesting programmes that Director John Phillip Sousa has prepared for the band numbers, the vocal soloist, Eugene Cowles, the favorite basso of the Bostonians. Mary Helen Howe of Washington, is the soprano soloist of the occasion. Sousa has arranged a special programme for the edification of the piano men, who will be in convention at the beach on Wednesday. On Sunday, Aug. 22, Sousa and his band will give two double concerts with the People's Choral Union, at which there will be a mixed chorus of 700 voices. The Manuscript Society will have its annual "day" at the beach on Aug. 27, when two concerts will be given in the afternoon.

Down at Manhattan Beach the Parry Opera Company will replace De Wolf Hopper and his wife in the theatre, in "Very Little Faust," a burletta retaining the Herve music, but supplied with modern words. It is guaranteed to be funny. The Sousa concerts continue in the pavilion and on clear nights the Turks administer an overwhelming defeat to the Greeks by means of the superiority of their fireworks, against which even Greek fire is ineffectual. At Olympia a bill sufficiently diversified to meet all tastes is set forth. The features are Kara and James Thornton, the latter presenting a new act which is entirely up to date. He has renewed his old popularity.



MANHATTAN BEACH, August 30, 1897.

THE music at Manhattan this week was of exceptional importance. On Friday the Manuscript Society gave its annual dinner and Sousa's fine organization lent itself to the production of works written by the members of this society or by. The programs, which were published in this column last week, contained many good things and some that were less attractive.

One error that was made was that every number was not conducted by Mr. Sousa, for the man may be a good composer and know nothing about conducting was made evident on Friday, and the compositions had to suffer thereby. On the first program the only manuscript numbers were King Bomba, by Bear'sley Van de Water, and Sans Fin waltzes, by E. Marz. The numbers which were received with the greatest enthusiasm were Mr. Sousa's Stars and Stripes Forever, and the 12 and 6 numbers, Amaranthus Caprice and Grand March Transcendental, by John Francis Gilder.

In answer to the encore accorded Mr. Sousa he gave by special request his symphonic poem, The Chariot Race, which in itself is answer enough to any question that may ever be raised as to whether the March King may stand among those who write for the masses or for the musician. It is a magnificent bit of writing and so realistic that one can actually see the dust fly.

Mr. Giacomo Quintano gave a very artistic presentation of a charming little berceuse by David M. Levett. Mr. Quintano plays extremely well and has a font of temperament.

Mrs. LeClaire Mulligan, who has a sweet, light soprano, sang some songs by Mr. Wm. E. Mulligan, the last of which contained the elements of success.

The songs were:

The Arrow and the Song.
Thou Art so Like unto a Flower.
In the East.

On the second program there were many more numbers of interest. Those in manuscript were Seventh Regiment, by George F. Bristow; A Morningside Souvenir, by Smith N. Penfield; a pastorella, With Call of the Tawney Thrush, by Carl C. Mueller, and A Mountain Idyl, by Frank A. Howson.

These were all of exceptional merit, especially the pastorella, by Carl Mueller; the voicing of the parts was interesting and the orchestration showed the hand of a scholar. A processional march, by S. B. Whitney, of Boston, is a fine composition of a bold, free type. Two little numbers of Rudolph Aronson's are gems of their kind, and if they meet with the success which they deserve will find their way into every avenue where something light, catchy and original is desired. A good vocal number was The Prize, by Laura Sedgwick Collins, sung by Mr. W. Theodore Van Yox, who sang it with much taste and a clear, agreeable voice.

Mr. Grant Odell sang a manuscript song, The Gallant Knight, by Frederic C. Baumann, and sang it well. Mr. Odell has a magnificent baritone voice and the only one that was really heavy enough for the barn-like acoustics of the music hall.

After the concert the society and its friends adjourned to the banquet hall of the Manhattan Beach Hotel, where they

regaled the physical side of man. After dinner there were speeches and brilliant bits of repartee.

Mr. Penfield, who acted as toastmaster, gave the first speech, and was followed in turn by Messrs. Sousa, Bristow, Burton, Whitney, Pratt, Gottschalk, Andrews and Mrs. Brinkerhoff. Loud calls were made for Mr. Aronson, but he had made his escape. As the acoustic property of the dining room was on a par with that of the music hall, it is impossible for me to give detail of what was said.

Among those present were Messrs. Sousa, Whitney, of Boston; Anton Glogtner, of Washington, Mr. Bristow, Mr. and Mrs. Chas. Jardine, Mr. and Mrs. Julian Edwards, Mr. and Mrs. Wm. Mulligan, Mr. and Mrs. Frank A. Howson, Mr. and Miss Smith M. Penfield, Mr. and Mrs. Chas. Rice, Mr. and Mrs. J. A. Galloway, Mr. and Mrs. Addison F. Andrews, Mr. and Mrs. Louis Dressler, Mr. P. O. Schnecker, Mr. E. Marz, Mr. J. F. Gilder, Mr. Rudolph Aronson, Mr. J. Priaulx, Mr. Walter J. Bausman, Mr. Van Yox, Mr. Grant Odell, Mr. A. L. Barnes, Mr. E. C. Phelps, of Brooklyn, Mr. Chas. Burton, Mr. Gottschalk, Mrs. Clara A. Korn, Mrs. Brinkerhoff, and many others whose names were unobtainable by your correspondent.

The regular programs of Saturday and Sunday were fine, a most attractive novelty being the theme and variations from Tchaikowsky's orchestral suite. The soloists were Miss Martina Johnstone, violinist, and Miss Feilding Roselle, contralto, both of whom are too well known to require more than passing mention.

The soloists for next Sunday are to be Mr. Edward A. Kent, tenor, and Miss Ida Van Cortlandt. One thing is certain, and that is that Mr. Kent's voice will fill the hall.

Here are the programs of Saturday and Sunday.

SATURDAY.

Overture, Grand Festival.....Leitner
Theme and Variations from Orchestral Suite.....Tchaikowsky
Scenes Pittoresques.....Massenet
Caprice, An Evening Call.....Rever
Grand Fantaisie, Lohengrin.....Wagner
Contralto solo, Still as the Night.....Bohm
Miss Feilding Roselle
Idyl, The Coquette.....Well
March, The Thunderer.....Sousa
Violin solo, Hungarian Idyl.....Kela-Beia
Miss Martina Johnstone
Dance Africaine.....Gilder

SUNDAY.

Overture, Rienzi.....Wagner
Suite, Peer Gynt.....Grieg
Grand Fantaisie, Siegfried.....Wagner
Scenes from El Capitan.....Sousa
Prelude to Cavalleria Rusticana.....Mascagni
Violin solo, Fantaisie, Carmen.....Bizet
Miss Martina Johnstone
Idyl, Forget Me Not.....Macbeth
March, Corcoran Cadets.....Sousa
Contralto solo, Good-Bye.....Tosti
Miss Feilding Roselle
Airs from Chimes of Normandy.....Planquette
Overture, The Promised Bride.....Ponchielli
Grand Fantaisie, from The Prophet (Meyerbeer).....Wagner
Scenes Historical, Sheridan's Ride.....Sousa
Scenes from Tannhäuser.....Wagner
Contralto solo, Habanera, from Carmen.....Bizet
Miss Feilding Roselle
Norwegian Rhapsody.....Lalo
Waltz, Imortellen.....Gungl
March, The Stars and Stripes Forever.....Sousa
Violin solo, introduction and polonaise.....Vieuxtemps
Miss Martina Johnstone

CROWDS AT MANHATTAN BEACH.

All the Attractions in Popular Favor.
Special Fireworks To-Night.

All the entertainments at Manhattan Beach remain in great favor, and that resort is having a most prosperous season. Since it was first produced at the Broadway Theatre two years ago, "El Capitan" has never done such a heavy business as it now enjoys in the seaside auditorium, and, although ostensibly taking his summer holiday, De Wolf Hopper is working harder than ever before. Although the seating capacity of this theatre is 2,300 people, extra chairs are demanded almost every evening.

Sousa's concerts are equally prosperous. The composer's fame has been materially increased by the production of his opera at Manhattan Beach, and his admirers now walk, eat and swim to two steps tempo. Pain has corrected all the faults noticeable on the first night of his fireworks spectacle, and from now on the war between Greece and Turkey will be prosecuted as vigorously in his amphitheatre as it was on the plains of Thessaly. This evening Pain will repeat his Fourth of July programme in addition to the regular performance.

Probably no conductor in America is as well known as John Philip Sousa. His name is almost a household word, and where can one go that his marches are not heard? He is of a thoroughly musical temperament and an agreeable and polished gentleman. On his father's side he is Italian and on his mother's German. He appears to have inherited much of the intensity and fervor of both nationalities. As to his band, it is one of the best in the world, and easily leads any similar organization in America. While best known by its dashing interpretations of popular selections, its capabilities are by no means limited to this class of music. On Sousa's programmes you will find excerpts from "Die Götterdämmerung," "Lohengrin," the prelude to "Parsifal," or a Liszt rhapsody, all artistically played. The wonderful quality of the reeds and flutes forms a very good substitute for the strings, and the characteristic coloring is preserved to a remarkable degree. Sousa is a strict disciplinarian and his individuality is impressed upon each member of his band. He is a magnetic conductor and possesses the necessary qualifications for success. As a composer he has achieved popular success in a remarkable degree and enjoys a handsome income from the royalties on his marches.

MANHATTAN BEACH OPENS.

Sousa gives his first concert of the season, and Pain shows the war in this East.

Manhattan Beach has started prosperously on the twentieth year of its history. This famous watering-place, which at present entertains more than ten million visitors during the summer, had a modest beginning when its first hotel was opened on July 1, 1877. In the following year Dodsworth's 7th Regiment Band, composed of fifteen instruments, was engaged to entertain the hotel guests. That was the inception of the most popular summer amusement resort in the country. In 1880 the shell was built in which for many years Patrick Sarsfield Gilmore's military band gave concerts. On the death of Mr. Gilmore, John Philip Sousa took his place as the leader of the orchestra, and the "March King" has since remained in melodic possession of Manhattan Beach and of the applause of its audiences.

The theatre was opened three years ago by E. E. Rice and his company in "1492." This unique playhouse cost \$35,000, and it holds 2,300 people, a seating capacity which will often be taxed in the coming season of De Wolf Hopper and his company in "El Capitan." In this, as in other amusement places, Manhattan Beach has made ample provision for its visitors. Pain's fireworks arena seats 10,000 people, the bicycle track has seating capacity for 12,000 and the bathing pavilion can take care of 4,000 bathers a day. It costs Pain over \$100,000 every season to give his fireworks displays, but his receipts often amount to \$4,000 a night. The expenses of the comic opera company at the theatre amount to about \$3,500 a week, but in its short season, the theatre averages \$1,500 a night in receipts. The late Austin Corbin spent an enormous amount of money in completely equipping Manhattan Beach for the summer entertainment of Greater New York, but his estate now realizes that the investment was judicious.

The season was begun yesterday afternoon by a Sousa concert, and in the evening Pain introduced his latest and most wonderful spectacle "The Turco-Grecian War." Manhattan Beach and its various entertainments promise to remain in prosperity until the middle of September.

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John Philip Sousa. 84

Still another item. Sousa, the band leader is negotiating for an appearance here with his band. His marches were used during the Jubilee to a great extent and there seems to be a demand to hear him.



Mrs. Elizabeth Northrop.
Photo. by Schloss. 86

Another portrait included in our gallery is one of Mrs. Elizabeth Northrop, who for some years has been the soprano soloist with Sousa's Band. Mrs. Northrop is not only a most accomplished musical artist, but a charming and attractive woman, and her delightful singing is a valued and prominent feature of Sousa's concerts, in which she has long been almost as popular as the bandmaster himself.

ONE ROUND OF PLEASURE

AND SOUSA'S BAND AT THE KNICKERBOCKER THEATRE

FOR THE HERALD'S FREE ICE FUND



MISS
KNELL



MARIE
CELESTE



MISS EDITH ST. CLAIR



CLARA
WISDOM



CHADRICH

attempts to keep Tom and Tim in turn before his uncle and both wives out of the way. They all get so intricately entangled that only Mr. McNally can get them straightened out by the wild statement near the end of the evening that everything has been made all right and that everybody is satisfied.

The play is well provided with a company of New York large-comedy favorites, and there are "specialties" galore. Tom is played by Mr. R. A. Roberts; John G. Sparks, the amusing stage Irishman, formerly of Miss May Irwin's company, is the O'Keefe; Miss Georgia Caine, a very handsome girl, is Tom's wife, and pretty Miss Kate Dale is Tim's widow. Mrs. Annie Yeamans, who is sure of an uproarious welcome on the stage that saw her triumphs in the Harrigan days, plays Marion Agnes McAleer, who is an old maid and an old flame of O'Keefe's, a lady minus a past and in search of a future. Miss Josie Sadler is Gretchen, a blundering German "slavery," which in Boston and Philadelphia was said to be as new a creation in character

To add still further to the original attractions, Mr. John Philip Sousa, the famous march king, has kindly volunteered to be present to-morrow evening with his entire band and play the following programme:-

1. Overture, "I Promessi Sposi".....Ponchielli
2. Trombone solo, "Annie Laurie".....Pryor
3. Excerpts from "El Capitan".....Sousa
4. Pasquade.....Gottschalk
5. March, "The Stars and Stripes Forever".....Sousa

stantly while he hurls his arrows at the aurora borealis." The bird of freedom can do all the shrieking and hurling he has a mind to this summer at Manhattan Beach.

GOOD music and good humor has kept company this summer at Manhattan Beach, and no expense was spared to attain these ends. Unlike any other theatre in the country, this famous seaside playhouse is governed by artistic rather than financial principles, and its object is not so much to make money as to maintain the high standing of the Manhattan Beach and Oriental hotels, and to furnish entertainment for their guests. With this purpose in view, the management had commissioned John Philip Sousa to engage all the musicians he needed, and availing himself of this liberality, the bandmaster has employed virtuosi of repute on various instruments.

Harvey Nelson Bloomer.

MANY new compositions have resulted this summer from Sousa's pen. It is at Manhattan Beach that Sousa invents new melodies. Here the famous musician enjoys his summer holiday from touring; here he arranges the rhythm of his marches; here he composed "El Capitan," the most successful opera since "The Mikado." Sousa has been spending this summer in work over his new opera, to be produced next season, and during his Manhattan Beach concerts he has played many selections from the score to study their effect on his audience. The new march, under the stirring title of "The Stars and Stripes Forever," to be introduced on his opening concert, recently moved one of the chief music critics of Philadelphia into this extraordinary statement: "This march is stirring enough to rouse the American Eagle from his crag and set him to shrieking ex-

WHEN the Knickerbocker Theatre opens its season to-morrow evening with "One Round of Pleasure," the scene on both sides of the footlights will be one long to be remembered, both by actors and audience, one that none can afford to miss who wishes to be present on a notable theatrical, social and charitable occasion.

It doubly appeals to the public, as being the opening of the season and the night when the poor of New York are to be specially benefited through the donation of the entire receipts of the evening to the HERALD'S Free Ice Fund. Messrs. Klaw & Erlanger and Al Hayman have determined that the entertainment shall be so specially attractive that the largest sum ever gained at a theatre for the HERALD'S charity will be realized, and therefore the Knickerbocker has never put forth such efforts to please its great clientele as it will make on this occasion.

First to the play. "One Round of Pleasure," as produced last season, was one of the most charming stage spectacles and merriest musical extravaganzas that the New York stage had seen. But bright in dialogue, tuneful in numbers and picturesque in its setting as it was then, it has been greatly improved during the brief summer vacation. Only the best of all that it formerly contained has been retained, new dialogues, music and costumes having been introduced into the gorgeous production to increase its attractiveness. It is now more than ever the finest production of its kind that has been seen here. Of the principals in the original cast at the Knickerbocker, Walter Jones, the Rogers brothers, Richard Carl, Charles Kirke, Ide Brooks and Marie Celeste remain in their respective characters. Additions to the company are H. W. Frodenick, Clara Wisdom, Edith Sinclair and Robert Mansfield. Carl Marwig has drilled a new group of dancers in many novel and beautiful ballet movements.

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Spiritual Suggestions from Sousa.

A SERMON PREACHED IN THE CENTRAL BAPTIST CHURCH, SUNDAY, MAY 16, BY
REV. M. F. JOHNSON.

Psalm 150—Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power. Praise him for his mighty acts: praise him according to his excellent greatness. Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals. Let everything that hath breath praise the Lord. Praise ye the Lord.

The event of the past week was the concert given by Mr. Sousa and his band. Amid the various sights and sounds, the presence of this gifted musician and his trained band was a joy to behold.

I make no attempt to describe the concert simply as a musical critic might do, as that were a work of supererogation in the presence of musicians far better fitted than I for such a task. And any description that I might essay would be entirely inadequate for those who did not hear it. Suffice it to say in a word that the large music loving audience listened with breathless attention to the admirable rendering of the programme. The thrill of excitement over Ben Hur's chariot race, the hush over the pathetic movement of the "Lost Chord," the sympathy with the familiar "Annie Laurie," the appreciation of the stirring marches, the lighter airs, found due expression in the rapturous applause following each number. It was a season of refreshment and uplifting to all the auditors. And not only did the performance, itself, as witnessed give delight, but the suggestions also gave additional joy. Often the suggestions are more pleasurable than the actual thing in itself.

It has been said that instrumental music is the purest of human enjoyments. For excelling as the human voice may be, and thrilling as the effects of vocal music in solo parts and choruses may be, yet in the words sung, or the attitude or movements of the singers, may be suggestion if not direct expression of evil. And when wickedness is sung into the ear, it has all the help of rhyme and rhythm to abide in the memory forever.

"The music in my heart I bore,
Long after it was heard no more."
And many a vile song heard years ago comes up to trouble the penitent soul and prevent its communion with the purity and holiness of God. But instruments of music are almost wholly exempt from these evils. Their music is pure, lifting the soul into other more sacred spheres; giving it wings, as it were, with which to ascend into higher and holier realms. Says Congreve, speaking of pure music: "Music bathes charms to soothe a savage breast, To soften rocks, or bend a knotted oak; I've read that things inanimate have moved, And, as with living souls, have been informed, By magic numbers and persuasive sounds."

And we may conclude it to be almost universally true that instrumental music has an elevating effect, unless previous experiences, associations or delinquencies have vitiated the music in the mind of the hearer. This is the mission of music in the earth, for

garments O Jerusalem, the holy city: for henceforth shall no more come into thee the uncircumcised and the unclean: shake thyself from the dust: arise and sit down O Jerusalem: loose thyself from the hands of thy neck, O captive daughter of Zion." Hear Paul say: "For as the body is one, and hath many members, and all the members of that one body, being many, are one body: so also is Christ. For by one spirit are we all baptized into one body, whether we be Jews or Gentiles, whether we be bond or free; and have been all made to drink into one spirit. For the body is not one member, but many." If the church should be strong, beautiful, harmonious in its membership, obedient in its action, it would be "fair as the moon, clear as the sun, and terrible as an army with banners."

I will mention some points worthy of imitation.

First as to conductor. His knowledge of music is great, his skill in management is remarkable, and his life is in music. We have also a Master of assemblies, filled with all knowledge, wisdom, skill and power, even Jesus Christ. His oversight is efficacious over all the earth; over all the generations that ever sojourn below; and over all families in heaven and earth. And what must be the new song of Moses and the Lamb, as sung in heaven in his presence, who is Lord of light, of life, of prayer and of praise!

Note the confidence of these musicians in their conductor; they believe that his musical sense is clear, that he knows what effects he wishes to produce, and they trust him to do it. So our great Leader looks over earth's discordant elements and he has it in mind to recreate fallen men, so as to fill heaven and earth, too, with celestial music. How the church should confide in its leader, believing in his infinite wisdom and love, and stand ready to co-operate with him in all things. These earthly musicians all kept the eye on the conductor and let him conduct, every man obeyed his glance, his motion of hand or body. Oh, that we all as earnestly and obediently looked to Jesus, the author and finisher of the faith! "I will guide thee with mine eye," says he. How we should watch for his eye-guidance! Oh, that every one was as ready to let Jesus Christ conduct the whole campaign.

The discipline in this band was eloquent, as to what equal discipline in the church would give. Jesus never makes any mistake in his comprehensive plans for the salvation of all the earth; no matter how many be the times or the men involved, his part is perfect. How often we think wisdom to make modifications and changes, saying it is the spirit of the thing and not the letter, and thus upset his perfect plans. There is one Head of the church; one conductor of the spiritual campaigns. There should be that discipline in the church, which will cause us ever to lift up our eyes unto him who sitteth on the throne and obey him in all things. Want of discipline in the band would be displeasing not only to the conductor, but also to those desiring to hear good music. So often not only Christ but also the world is disappointed in the church and its work; instead of harmonious rendition of salvation's story, there are harsh, discordant sounds. When we seek the reason, we find that men have ceased to look to Jesus, have ceased to let him conduct, and have sought out many inventions which are no improvement over those revealed by the spirit of God. "There is a way that seemeth right unto a man, but the ways thereof are the ways of death."

As to the music. The music played was the work of the masters in composition: there was intelligent purpose in every piece, which it was the business of the band to interpret to the people. It did not waste its time or power over trifling purposeless music. So it seems to me the church should ever be about the Master's business. Jesus remained with them after the resurrection forty

days, and he really took pains, not to speak of earnest, life-long endeavor, to attain to the state of condition where life is a poem or a song to delight the weary of earth!

The performers were content to play the score as it was given to them. They did not rewrite, compose a new one, or strike out in a few new lines so as to attract attention to their originality. The scores were carefully prepared so as to fit into each other, so that the general effect should be of the most pleasing character. Any deviations could only mar the complete whole. If only the church and its preachers could only be content with the faith once delivered to the saints! "Preach the preaching that I bid thee," said the Lord to Jonah. We should realize that God's word is forever settled in heaven, and that it was a departure from God's commandments that brought our first parents into sin and death; they found original ways to be ways of death. There is ever a temptation to men to attract attention by their own genius and originality. The world is ever seeking sensations; if a minister leaves the score prepared by Jesus Christ to fit into the completed whole of ages and plays a strange song, the world will pause a little to gaze at him, to wonder at his audacity, and talk of his independence. It will overlook often the man who is faithful to the old gospel because there is no false note struck. The risen Christ opened again the book of God as he bade John on Patmos to write a last warning. "For I testify unto every man that heareth the words of the prophecy of this book: 'If any man shall add unto these things, God shall add unto him the plagues that are written in this book. And if any man shall take away from the book of this prophecy, God shall take away his part out of the book of life and out of the holy city and from the things that are written in this book.' When the church realizes that the only seed is the word of God, and that we are stewards of the manifold grace of God, and that the highest distinction in a steward is that he prove faithful to his trust, we shall not seek to leave the safe highways of God for the by ways of the devil."

Many played, not one, merely. It takes a whole church to preach the gospel as it ought to be preached, each contributing to the work his special gift. Note Paul's words: "So we being many, are one body in Christ and every one members one of another. Having then gifts differing according to the grace that is given to us, whether of prophecy, let us prophesy according to the proportion of faith; or ministry, let us wait on our ministering; or he that teacheth, on teaching; or he that exhorteth, on exhortations; he that giveth, let him do it with simplicity; he that ruleth, with diligence; he that showeth mercy, with cheerfulness." When they that were scattered abroad, all preached everywhere the gospel of Jesus, churches sprang up everywhere. How shall we get the silent ones to play, to share in the work? It was the great variety of instruments that made the music of Sousa so delightful. Endless are the individual gifts of men, so endless are the places for the exercise of all these gifts in the blessed service of Jesus.

Every man had some part to play, and stuck to his part. There were no idlers, and no universal geniuses who could scurry all around the platform and take a hand in playing every kind of an instrument. Specialists today are in demand everywhere. Let every man take his part in God's work, neither assuming to be an idler nor a genius, and let him perfect himself in it. To every man his work. And let him abide in the calling to which he is called. Every organ in the body has its office, every man in the army has his place, every man on shipboard his place; and so every man in the church has his own place and his own work. If we cheerfully and faithfully fill our place there will be order and not confusion, success and not failure. See that thou do all things according to the pattern which God will show thee in the mount of prayer. Let there be no idlers who refuse to play their parts so as to let men see how necessary they are to the work; such often get sore disappointed in the result. Let there be no quarrel over parts. The angel who at God's command sweeps a crossing is as worthy of commendation as he who commands legions of angels. How easy and beautiful and harmonious would everything be in the church if every one would do his part faithfully without shirking and sulking.

There were no jealousies visible; if any existed they were subordinated to the common end. The solo parts were well taken and received the merited applause. But though the eyes of the people were on the soloists the supporting parts did not fail, each did his subordinate part as well as though he were principal. It was this large-minded, generous, harmonious co-operation that contributed so largely to the pleasure of the people. How beautiful it would be if in the church there were

MANHATTAN'S CLOSING DAYS.

Pain and Sousa Have Gone and Swimming is the Only Remaining Diversion.

Although the hotels at Manhattan Beach are not as yet closed, the season there may be said to be virtually ended. The theatrical season ended a week ago with the exodus of the Bostonians in "Robin Hood" and since then the casino has been more or less lonesome at night. Sousa continued his concerts up to last night when he closed his season too. On Saturday afternoon and both performances of yesterday his concert was augmented by the noisy enthusiasm from the cannon on the lawn. They were fired by electricity and when they went off at intervals in "The Star Spangled Banner," their roar was almost put to shame by the applause.

Saturday night was the last chance of the public to see the fireworks in Pain's enclosure and a brilliant programme was prepared for the occasion. The attendance was large but would probably have been larger had the weather looked more propitious when it was time for the trains to leave Brooklyn. The chief feature of Saturday night's pyrotechnic display at Manhattan to the minds of the Nassau Wheelmen was the burning of a set piece of gigantic proportions in face of the club pin, a wheel with a square inside, divided obliquely, one side being red and bearing an N., and the other white and bearing a W. There was a delegation of something like a hundred Nassau boys present and they made as much noise as the whole Greek war when the emblem was set off. There were other set pieces shown which were pleasing to the eye and the show was also rich in other features. It was a fitting ending to a season of success.

So now the beach is left with only the bathing pavilion and the hotels to furnish amusement. The Oriental Hotel will close to-morrow and the Manhattan Beach on the twentieth. The bathing pavilion will be open daily until October 1, and no doubt will be patronized by many up to the last day. The attendance yesterday was large despite the fact that it looked every minute as if the heavens were about to open and let out a deluge. The whole beach suffered much by the threatening weather yesterday and the pavilion with the rest, but it is safe to say that there were as many people on the sand as there were in all the rest of Manhattan Beach put together. Few new faces were seen on the sands yesterday, those who defied St. Swirlin and went anyway, being the same ones that have been regular Sunday attendants all summer. The largest number seen on the beach was about 11 o'clock when there were some 400 or 500 there.

There was little enthusiasm anywhere and save for a few members of representative Brooklyn athletic and wheeling clubs who did high and broad jumps to keep warm and indulged in handicap running races, every one was more or less frozen. Outside on the walks and on the hotel piazza it was the same. All betokened that the season had ended and the summer had gone. There was one, however, that the cold could not subdue. It was the police officer who is very familiar to habitués of the beach. He is stationed at the big iron gates that one must pass through before going to the second of the series of coops which the railroad provides for those about to take trains. Yesterday's fall weather had no effect on this cheery official and his "Train for Flatbush avenue. Each and every person hold their own ticket. Now take your time," rang out just the same as when the crowds were pressing about ready for a mad rush for seats on the last train in the middle of summer. Sometimes there were ten who went through the gate and sometimes there were not as many but the cheery voice of the policeman rang out just the same, warning phantom passengers to take their time. It is announced that the race track will be open until the snow flies.

...not man; he said
...harmonies; he planned
...ions, and he made
...hear and understand."
...d the act of the crea-
...When the morning
...and all the sons of
...or as Milton has
...used it:
Such music (a 'tis said)
Before was never made,
But when of old the sons of morning sung,
When the creator great,
His constellations set,
And the well-balanced world on hinges hung,
Music accompanied the coming of the
Christ into the world. "And suddenly
there was with the angel a multitude of
the heavenly host praising God and say-
ing, 'Glory to God in the highest, peace
on earth, good will toward men.'" Again,
Milton sings:
"Ring out, ye crystal spheres
Once bless our human ears,
(If ye have power to touch our senses so)
And let your silver chime
Move in melodious time,
And let the bass of heaven's deep organ blow,
And with your ninefold harmony
Make up full consort to the angelic symphony."
Again, when redemption is complete
there shall be glorious music in heaven.
Says the Revelator—"And I heard a voice
from heaven, as the voice of many waters,
and as the voice of a great thunder; and
I heard the voice of harpers, harping with
their harps and they sang a new song be-
fore the throne."
Thus in all great epochs in the govern-
ment of God, creation, redemption, cor-
onation, music appeared as the most fit-
ting vehicle of exalted emotions. Every
true soul responds to these heavenly har-
monies. And there is deep suggestiveness
in the words of Shakespeare in Merchant
of Venice, where he says:
"The man that hath no music in himself
And is not moved with concord of sweet
sounds
Is fit for treasons, stratagems and spoils."
While the man is true to God and human-
ity, as Longfellow puts it,
"Who thro' long days of labor,
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies."
The joys of the truly blessed here and
in heaven is closely associated with music.
And there was profound truth in the state-
ment of Prof. Buechler that music was
the most useful possession that we could
carry with us into heaven. Hence may
we not speak well within bounds when we
say pure music is an invaluable treasure,
is indeed spiritual in its trend, is helpful
in all phases of Christian living.
"Yea music is the prophets' art,
Among the gifts that God hath sent,
One of the most magnificent."
"Writ in the climate of heaven
In the language spoken by the angels."
Among the many helpful suggestions
that came to me as I watched and listened
were some concerning the church and the
heavenly sound it should send not alone
in its singing but also in its living. A
true life is a poem, a psalm, an art; so
is the true life of Christ's church; it may
be a delight and joy in any community.
It may be the song of spiritual power
that shall down the strongholds of in-
iquity, even as the midnight praises of
Paul and Silas shook down the prison
walls in Philippi.
Aside from all the pleasures of hearing
was the joy of seeing an intelligent, com-
petent and obedient body of performers.
It was the ideal of the power of united,
appreciative, artistic action. Should we
have this in the church? Hear Isaiah
52, 1-2: "Awake! arise! put on thy
strength, O Zion: put on thy beautiful

days, speak, get thee things pertaining
to the Kingdom of God. There is a
Kingdom and a King, there is the ad-
ministration of beneficent laws for his
and holy ends. There are
thoughts of God to us ward
poses of God are great, in-
the unbelief of man cannot
purposes of God. The busi-
ness of the church is to enter into these thoughts
and interpret them to men so that he
that reads may run in God's way. We
should not busy ourselves with trifles.
"Life is real and life is earnest,
And the grave is not its goal."
We should live in patience and fidelity
to our high calling.
There was a pleasing variety in the
music rendered, something suited to
every taste and to every man. We had
an illustration of the almost endless va-
riety of musical compositions. In salva-
tion's song something can be found fitted
for every feeling, taste, aptitude in every
man; we find an infinite adaptation of
God's grace. There is no power or capa-
city of the human soul that cannot be
filled, delighted and satisfied with him
who is altogether lovely and the chief
among ten thousand.
I noticed that the conductor did not
tear himself to finders as he sought to
interpret the author's thought; often
quiet, nearly motionless, he stood: but
it was his thought and will that con-
trolled his hand. He was there and they
knew it; he needed no contortion, no
violent motion, no mighty sweep of his
arm to remind them that his purposes
were fulfilling. So we should not for-
get Christ's presence with us even unto
the end of the world, even if we see no
miracle, witness no transfiguration, be-
hold no catastrophe. There are tremen-
dous silences as we look towards heav-
en. Unbelief says, "Where is thy God?"
Scoffers cry, "When is the promise of
his coming?" Infidels sneer, "All things
continue as they were from the beginning
of the world." But, nevertheless,
"His purposes will ripen fast,
Unfolding every hour,"
and suddenly after the silent gathering
of spiritual forces, as the lightning shin-
eth from one end of heaven to the other,
so shall the coming of the Son of man be.
"God is his own interpreter," and he
takes his own time and his own way.
"The Kingdom of God cometh without
observation."
As to the musicians in particular. They
had the best instruments obtainable.
Why should not the church of Christ lay
the whole world under contribution to
furnish its best for the church, to do the
Lord's work. Why should the high-
est and best organization on earth be
crippled with imperfect tools. What are
inventions and discoveries for, if not to
further the evangelization of the world
and do the Lord's will.
Along with perfection of instruments,
the musicians were all artists, able to use
them skilfully. By infinite pains in prac-
tice and by careful study, by close atten-
sion to the rendition, they made possi-
ble the finished exhibition. Such a per-
formance by uncultivated natural gifts
would be well-nigh impossible. Oh, that
every disciple of Christ might be perfect-
ed in every good word and work.
But it may be said that their livelihood
depended upon their proficiency, that
this was their business. So it was, and
they attended it. Can there be any high-
er thought for the Christian than being
in his Father's business? And Moses
said, "This is your life." We live only
as we serve. Yet how indifferent are

...not seeking, no one look-
ing for all the credit, but instead a gener-
ous co-operation, each supporting the
work of every other one, each in honor
erring one another. How helpful we
at be in bringing Christ to the lost
ate, the subordinate ones as quickly as
the principal, in order to promote the
general welfare and to realize the desired
ends.
Each one played or reated according to
the demands of the occasion. There was
an intelligent obedience. Each did not
blow his trumpet all the time without re-
gard to time or circumstance. Some peo-
ple act as if they thought there could be
no music unless they were heard from on
all occasions in their one key. So they
pipe up all the time and then wonder why
they cannot influence men. They attribute
it to the hardness of men's hearts, when
perhaps the trouble is in the monotonous
note they are ever sounding. Judicious
silence is often as effective as judicious
speech. Jesus, standing before the wicked
Herod answering him not a word, is a
most majestic sight; the self control, the
self-possession are as wondrous as self-
expression in speech. "Answer not a fool
according to his folly lest thou be like
him." There is a time to speak and a
time to refrain from speaking. Some-
times God says, "Arise, why liest thou on
thy face before me?" again he says, "Thy
strength is to sit still." Sometimes he
may say to Peter, "Tarry thou in Jeru-
salem," and to Paul, "Arise and get thee
out of Jerusalem." Blessed is the man
who can discern the times and seasons to
know when to sound his trumpet with a
certain sound.
May the Lord take all these suggestions
and apply them by the spirit so that we
may be a true church of Jesus Christ, tak-
ing our rhyme, rhythm, movement, time,
emphasis and interpretation from him;
and each be in our allotted place, pre-
pared, consecrated, zealous, active, intel-
ligent and conscientious; and may the
music of the collective body be a true ex-
pression of the thought of the Master,
pleasing to him and a joy to the people
of this community.
And having sounded forth our faith
effectively here, may we lay by and join
the invisible choir and have part in the
heavenly music, where none ever tire or
grow faint.
"Put on thy beautiful robes, bride of Christ,
For the King shall embrace thee today;
Break forth into singing, the morning has
dawned
And the shadows of night are away.
Shake off the dust from thy feet, bride of Christ,
For the conqueror, girded with might,
Hath vanquished the foe, the dragon cast
down,
And the cohorts of hell put to flight.
Thou art the bride of his love, his elect,
Dry thy tears, for thy sorrows are past.
Lone were the hours, when thy Lord was
away.
But he comes with the morning at last.
The winds bear the noise of the chariot wheels
And the thunders of victory roar.
Lift up thy beautiful gates, bride of Christ,
For the grave hath dominion no more.
Once they arrayed him in scorn, but see!
His apparel is glorious, now.
In his hand are the keys of death and of hell
And the diadem gleams on his brow.
Hark 'tis her voice; Alleluia, she sings,
Alleluia, the captives are free,
Unfold the gates of paradise stand
And unfolded forever shall be.
Choir answers choir, where the song has no end,
All the saints raise hosannas on high;
Deep calls unto deep in oceans of love,
As the bride lifts her jubilant cry."

AFTER THE PIRATES.

The John Church Co. Su A. T. Wall, of Brazil,
For Stealing Sousa Marches.

The John Church Co. has begun an action in the United States court against Albert F. Wall, of Brazil. The allegations in the bill are that the complainants secured a copyright on Sousa's "Liberty Bell March for the Piano," and the "Manhattan Beach March"; that a firm in Canada issued a large number of sheets of this music, the copyright not extending to that country, and that Wall has been selling them. The complainants ask for an injunction against him to prevent his selling the pirated music.

Never in the history of the music trade has there been such wholesale piracy of popular copyrights as in the case of the Sousa marches which belong to The John Church Co. When it is remembered that John Philip Sousa draws average yearly royalties on the sale of his marches of \$25,000, it is seen that these copyrights are of great value. The John Church Co. have spent large sums of money in promoting the sale of these copy-right marches and it is natural that they should feel the necessity of protecting their right in them. And when the John Church Co. undertake a thing they push it to a settlement. Consequently it is reasonable to expect that Mr. Wall, and the herd of other pirates, near and far, who are stealing the Sousa marches will be forced to make restitution.

COPYRIGHT VS. UNLAWFUL EDITION

Suit Instituted Against A. F. Wall in the
Federal Court.

The practice of selling unlawful editions of popular American copy- rights, by dealers who one would suppose, would be superior to such contemptible business, has grown to such magnitude that it is refreshing to notice that at least one progres- sive and aggressive house, The John Church Company of Cincinnati, New York and Chicago, has taken prompt and decisive measures to protect its interests by instituting suit in the United States Court, at Indianapolis, Ind., against A. F. Wall of Brazil, and George J. Liebel of Jefferson ville, both of the defendants having been engaged it is charged, in selling Canadian editions of some of the most valuable of the Church Com- pany's publications, among which are The Liberty Bell and Manhattan Beach Marches, by Sousa, and the popular Nordica Waltzes by Tourjee. This is said to be only the beginning of a vigorous campaign which is to be waged by the Company against everyone who engages in the sale or distribution of the Canadian edition of copyrights owned or controlled by it.

For the benefit of those who may not be familiar with the law, and thereby place themselves in danger of becoming amenable for damages in a suit where ignorance would not avail as a defense, it may be well to state that anyone in the United States who purchases from a Cana- dian or other foreign publisher, a copy of a reprinted edition of a United States copyrighted publica- tion, and brings or has it sent into the United States, becomes thereby liable for suit for infringement of the copyright laws of the United States; and The John Church Com- pany will proceed against anyone thus violating the law so far as its own interests are concerned.



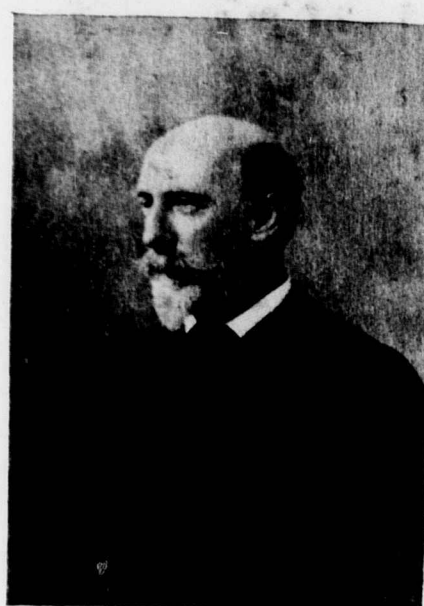
Copyright, 1895, by Aimé Dupont, N. Y.
Anton Seidl.



Copyright, 1895, by Aimé Dupont, N. Y.
John Philip Sousa.



Theodore Thomas.



B. J. Lang,
Conductor, Boston, Mass.

FAMOUS CONDUCTORS.



MUSICAL directors are born, not made," once said a famous musician of the Old World, a trite saying, borne out by a close observation of many musicians of conspicuous ability who have signally failed at the conductor's desk. A popular impression seems to be that a person possessed of musical talent must of necessity be able to direct, but no greater fallacy was ever known. A musician may be possessed of great technical knowledge and be a successful, even a great composer, but totally lacking in those gifts which go to make a successful conductor. Schumann appeared to forget the score when conducting, and Beethoven, with his great ability as a composer, was erratic at the conductor's desk. Again, he may be a talented and skillful pianist, whose readings are both intellectual and emotional, who will attract a numerous and enthusiastic audience, but as a conductor he may be a total failure.

The same is true of singers possessed of the most intense form of dramatic and emotional expression, of instrumental performers whose ability has carried them to the pinnacle of fame. Apparently great learning is no criterion of a musician's success as a conductor. While the fact may admit of painstaking research, the prime reasons are on the surface and generally conceded.

The noblest qualities which a musician can possess must be combined in a successful conductor. There must be a thorough familiarity with the various instruments of an orchestra, and the necessary technical knowledge must be supplemented with enthusiasm, a poetic nature, and high ideals. As a successful general must have power to command, so must a conductor possess that inherent force by which great bodies of performers are controlled and do his bidding. They must follow implicitly his lead and sink their own individuality in one harmonious whole. This is not accomplished by violent contortions nor great physical exertions; in fact, the latter frequently lessen the director's command of his forces. What can be accomplished by the most simple and graceful methods is well known. Did any one ever see Theodore Thomas frantically beating the air or Nikisch perform any gymnastic contortions over his desk? Never! Only a graceful beat within a limited contour; an occasional wave of the left hand, perhaps a raise of the eyebrows, each a movement full of significance, conveying more meaning than the violent gyrations of the novice.

As one who sat for four years under the baton of Mr. Thomas, I can attest the wonderful meaning imparted by each gesture, every look. Tremendous effects were accomplished by the simplest means. The two conductors mentioned are perhaps the most conspicuous examples of what can be attained by graceful methods, but the same is true of Seidl, Damrosch, and others equally prominent.

The word conductor, which is the equivalent in English for the French *chef d'orchestre* and the German *kapellmeister*, is of comparatively recent use in the sense now commonly employed. Before the present century it was customary for the leader to stand in the middle of the violins and

beat time with his bow, occasionally stamping with his feet when the band was unsteady. When the time was given by the foot it was called the "pedalium." At other times the rhythm was marked by tapping the hollow of the left hand by a finger of the right, which was called the "manaculator."

In England an assistant director was seated at a piano, giving an occasional chord to mark the time. Many programmes of the most classical concerts in England during the early part of this century give the names of both leader and pianist, and as distinguished names frequently alternated, the positions must have been considered of equal importance. The baton did not come into use in England until 1820, when Spohr directed a concert of the Philharmonic Society from the front of the orchestra, and thereafter the piano was dispensed with, and the leader was dignified with the title of conductor. To Lady, the famous Italian violinist, is credited the invention of the baton. He provided himself with a stick six feet in length, with the end of which he beat time on the floor. One day he gave his foot a vigorous rap. Gangrene set in, and the conductor died on March 22, 1837, the victim of his own invention. Batons of enormous size continued in use until the close of the eighteenth century. Later they were greatly reduced in size, similar to those in use at the present time. Mozart used a small baton of ivory. Meyerbeer one of solid silver, and Fétis a richly carved stick studded with gold and precious stones.

The foremost conductor in this country is unquestionably Theodore Thomas. What he has done for music in America is well known. His concerts at the Old Central Park Garden, which did much to cultivate a taste for the classical, are remembered with interest. He was a pioneer in the field of orchestral music of the better class, and his programmes were not only of the highest standard, but rendered in a manner befitting the masterpieces of the world's greatest composers. As a conductor of the symphonies of Beethoven, Thomas stands unrivaled. He is a strict disciplinarian, exacting in the minutest detail, and will never tolerate any careless or indifferent work from any member of his orchestra.

Mr. Emil Paur is entitled to a conspicuous place among the conductors resident in America. No orchestral body in this country compares with the Boston Symphony Orchestra. The foundation laid by Henschel, and developed by Gericke and Nikisch, has been carried to the limit of artistic perfection under the guidance of this talented musician. Mr. Gericke was a wonderful disciplinarian, and under him the orchestra attained a remarkable degree of technical skill and finish. Under Mr. Nikisch some of this was lost. His nature was artistic and his conducting the perfection of repose, but there was an excess of individuality in his readings, and precision and finish were frequently sacrificed to sentiment. Mr. Paur unites the good qualities of both his predecessors. He has the ability to command as well as interpret. As a musician Mr. Paur is broad in style, with a well-nigh faultless taste; his readings are refined and poetic, and the finish of detail

which the orchestra has exhibited under his régime has placed it at the head of orchestral bodies in this country, and on an equality with the great orchestras of Europe.

Anton Seidl is probably a better musician than Thomas. As a conductor he excels in music of the German school, toward which his sympathies and taste incline. An intimate associate of Wagner, he understands thoroughly the aims and intentions of the hero of Bayreuth, and as a conductor of Wagner's scores he is unrivaled; at least in this country. Of a thoroughly artistic temperament, he is sometimes more of the poet than the drillmaster. A thorough master of instrumental effects, his readings of Beethoven symphonies are not as acceptable as those of Theodore Thomas, but among the compositions of Wagner, Liszt, Berlioz, Brahms, and their confrères his dramatic nature has full play.

Walter Damrosch occupies an enviable position in the musical world. He comes of a musical family and inherits much of his father's force and temperament. In addition to his success as conductor of the Symphony and Oratorio Societies he has achieved fame as a composer, his most ambitious work being an opera, "The Scarlet Letter," which has been well received by both critics and public. He is an ardent admirer of Wagner, and has given the public an opportunity to enjoy German opera properly staged and with foreign soloists of note. The only performances in this country of the Nibelungen Trilogy have been under the direction of Walter Damrosch. Many novelties have been produced by the Symphony Orchestra during his régime, and he has been instrumental in bringing to this country a number of celebrated orchestral players. He is a hard worker and commands the respect of the forces under his baton.

Probably no conductor in America is as well known as John Philip Sousa. His name is almost a household word, and where can one go that his marches are not heard? He is of a thoroughly musical temperament and an agreeable and polished gentleman. On his father's side he is Italian and on his mother's German. He appears to have inherited much of the intensity and fervor of both nationalities. As to his band, it is one of the best in the world, and easily leads any similar organization in America. While best known by its dashing interpretations of popular selections, its capabilities are by no means limited to this class of music. On Sousa's programmes you will find excerpts from "Die Götterdämmerung," "Lohengrin," the prelude to "Parsifal," or a Liszt rhapsody, all artistically played. The wonderful quality of the reeds and flutes forms a very good substitute for the strings, and the characteristic coloring is preserved to a remarkable degree. Sousa is a strict disciplinarian and his individuality is impressed upon each member of his band. He is a magnetic conductor and possesses the necessary qualifications for success. As a composer he has achieved popular success in a remarkable degree and enjoys a handsome income from the royalties on his marches.

Mr. Adolph Neuendorff is a veteran in the



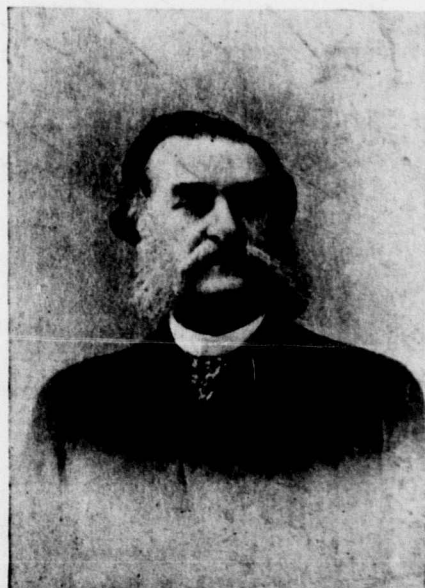
G. W. Chadwick,
Boston, Mass.



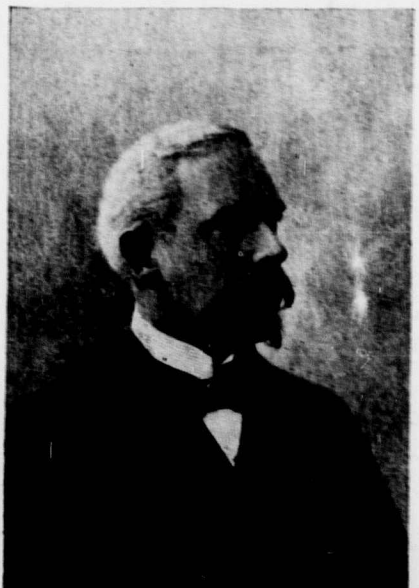
Frank Van der Stucken.



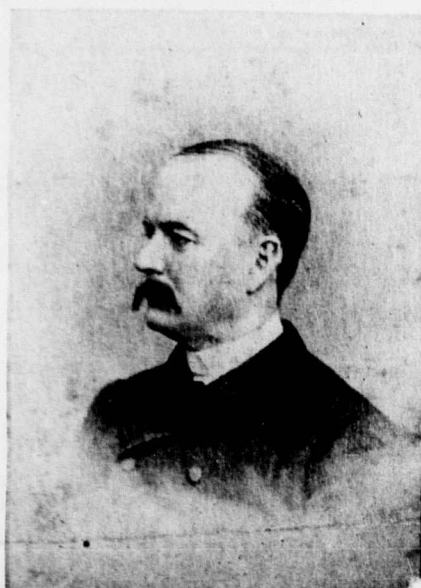
Victor Herbert,
Director 22d Regiment Band.



Carl Zerrahn,
Conductor Worcester Festival Association.



Alfred Arthur,
Conductor of the Cleveland Vocal Society.



Michael H. Cross,
Philadelphia.



Walter Damrosch.
Conductor New York Symphony and Oratorio Societies.

musical field. He was born in Hamburg and came to New York in 1855. His first public appearance was as a pianist at Dodworth Hall in 1859. The next year he made a tour of Brazil. In 1864 he became conductor of German opera in New York, and the first production of "Lohengrin" was under his direction. The famous tenor Wachtel was brought to this country by Neuendorf. Some notable operatic performances were given under his direction, especially those in which Parepa-Rosa, Adelaide Phillips, Wachtel, and Santley appeared together. His experience covers many years and includes everything from a chamber concert to grand opera.

Victor Herbert was born in Dublin, but his musical tastes were developed during his residence in Germany, where he was educated. He came to New York in 1886. He rapidly attained prominence, first as the leading cellist of the orchestra of the Metropolitan Opera House, and later as a composer and conductor. His cantata, "The Captive," composed for the Worcester Festival in 1891, is a dignified and emotional work, and he has been equally successful in a number of songs and orchestral compositions. He succeeded the lamented Gilmore as Director of the Twenty-second Regiment Band, which he has kept in a high state of proficiency.

Heinrich Zoellner, who presides over the destinies of the German Liederkreis Society, was born in Leipzig in 1841. While a lad at school he wrote a one-act opera, and formed a singing society. On the advice of Reinecke and Richter, he entered the conservatory, which he left with the first prize in composition. In 1878 he accepted the position of musical director of the University at Dorpat, where he remained until 1880. During this period he wrote some of his most noted works, among them "The Battle of the Huns," "Young Siegfried," an oratorio, "Luther," the opera "Fritoy," and a portion of his music drama "Faust." The latter was submitted to Liszt, who encouraged Zoellner to complete the drama at once. In 1880 he came to America, at the invitation of the Liederkreis Society, and his musical career since has been a repetition of his success abroad.

Mr. Frank Damrosch is a young conductor who has fair to attain prominence in the musical world. His work in organizing the People's Chorus is well known, and as conductor of the Musurgia Society he has been extremely successful. He is a talented musician and, like his brother Walter, inherits much of his father's musical ability.

Mr. William R. Chapman is a musician who occupies a conspicuous place in the musical ranks of New York. Possessed of unlimited energy, at one time he conducted three societies in this city, besides three in other cities. He was the first conductor of the Musurgia, the organizer of the Rubinstein—a club of eighty female voices—and directed the Metropolitan Musical Society, which during its first season was composed almost exclusively of solo voices, and whose concerts were notable events in the musical life of New York. He conducted the monster chorus at the Madison Square Garden on the occasion of Patti's farewell appearance, and has been associated with other notable musical events.

The American Symphony Orchestra,



William C. Carl.
Conductor the Baton Club.



Emil Paur.
Conductor Boston Symphony Orchestra.

which, as its name implies, is composed entirely of Americans, has served to bring into prominence as a conductor Mr. Sam Franko, whose reputation as a violin virtuoso was already established.

Mr. Franko conducts with firmness and energy, and while the tonal quality is at times somewhat crude—as might be expected from a young society—there is much that is artistic and commendable. It is an organization with lofty aims, and under its gifted director should be heard from in the future.

That orchestral talent is not confined to the male sex is proved by that admirable organization, the Women's String Orchestra, which Mr. Carl V. Lachmund conducts. Just why a feminine director was not chosen is not stated, but the members are loyal to Mr. Lachmund, who is a talented musician, and under his baton the orchestra is doing artistic and conscientious work.

Dudley Buck was born at Hartford, Conn., in 1839. At an early age he went to Leipzig, where he studied composition with Hauptmann and Richter, the piano with Moscheles and Plaidy, and instrumentation with Rietz. After a residence in Chicago and Boston he came to New York and became assistant conductor to Theodore Thomas at the Central Park Garden. While his greatest fame has been attained as a composer, he is a conductor of ability, and the concerts of the Apollo Club of Brooklyn, under his direction, are of a high standard.

Albert Gerard-Thiers conducts the Cantata Club of Brooklyn, composed of female voices. The club sings with a refinement of tone and delicacy of shading that denotes careful training. The concerts at Association Hall are social events in the City of Churches, the audiences being brilliant and cultured.

Mr. Alfred Hallam is a well-known director who directs large choruses at Mount Vernon and Stamford. He is an accomplished organist, a well-trained vocalist, and an all-round musician whose attainments make him eagerly sought and enable him to carry out successfully musical events on a large scale. He is a successful oratorio conductor, and the choruses under his baton exhibit the result of careful training.

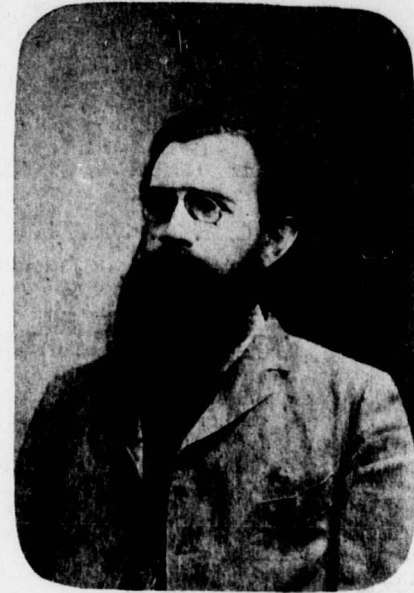
Mr. William C. Carl, whose fame as an organist is widespread, is also a conductor of ability. The Baton Club of New York—a mixed-voice chorus—shows the result of skillful training, and the concerts of the society, now in its fourth season, are enjoyable events.

No musical director in this country has a more honorable record than Mr. Carl Zerrahn of Boston. His career dates back to the forties, when he was the "first flute" of the then famous Germania Orchestra. In 1854 he was elected conductor of the Handel and Haydn Society, which under his able direction prospered and attained a position at the head of the choral bodies in this country. In 1896 he was chosen director of the Worcester County Musical Association, which has enjoyed a successful career, both financially and musically. Mr. Zerrahn is a talented and accomplished musician, and his success in directing large choral bodies has been emphatic.

George W. Chadwick was born in Lowell, Mass., in 1854. His musical studies were finished abroad under Jadassohn, Reinecke,



Emilio Agramonte.
Conductor Gounod Society, New Haven, Conn.



Heinrich Zoellner.
Conductor the Liederkreis Society.

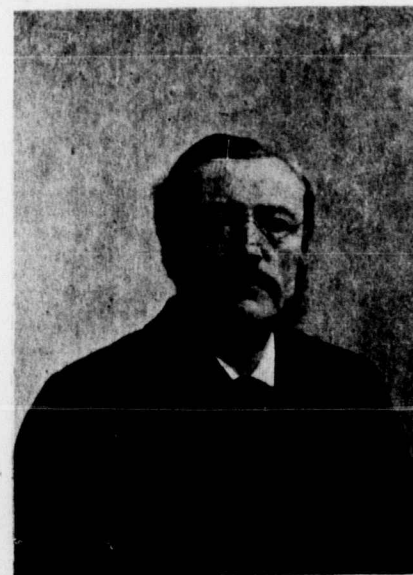
and Rheinberger. He stands very near the head of the list of American composers. He has written several symphonies, four concert overtures, and a long list of instrumental and vocal works. His orchestration is vivid and rich in coloring, original in invention and finished in a masterly way. For six years he directed the Boston Orchestral Club—an orchestra of 65 and chorus of 100 voices—and has in view the formation of a complete orchestra and chorus at the Boston Conservatory.

R. J. Lang of Boston has been a prominent figure in the musical activity of Boston for thirty-five years. He was born in historic Salem on Dec. 28, 1837. At the age of fifteen he was the organist at Dr. Neale's church, and three years later he went to Europe, where he studied under some of the most eminent masters, among them Franz Liszt. His first public appearance in Boston was in 1858, and four years later Mendelssohn's "Hymn of Praise" was given its first rendition in Boston under Lang's direction, at the Old South Church. In 1863, on the occasion of the jubilee concert to celebrate Lincoln's emancipation proclamation, Lang was a central figure. During the period between 1865 and 1880, he established his reputation as a piano virtuoso, and his appearance was synonymous with brilliant and enthusiastic audiences. In 1868, when the famous Apollo Club was organized, Lang was chosen conductor, and in 1874 accepted a similar position with the Cecilia. Under his direction both societies have given many notable performances with famous soloists and orchestras, and were carried to the very front rank among choral societies in this country. In 1891 a concert performance of Wagner's "Parsifal," with a brilliant cast and the Metropolitan Opera House Orchestra, was given under Lang's direction. The crowning event in his long and useful life was his election as conductor of that honorable body, the Handel and Haydn Society, which he has continued to direct until this year, when Mr. Zerrahn was chosen as his successor.

Prof. Horatio W. Parker of Yale University deserves a place among the conductors of America, as the New Haven Symphony Orchestra is now a permanent institution. Its membership includes a majority of the professional and the foremost amateur players of New Haven, and among the latter are several talented violinists of the gentler sex. The formation of the orchestra was due to the labors of Mr. Morris Steinert, an enthusiastic patron of art. Prof. Parker is a hard worker, and the orchestra, now in its fourth season, has shown steady improvement from the start. One of the standard symphonies has been on the programme of each concert, and the other selections have also been from the realm of the classics.

Prof. Parker, whose ability as a composer and master of theory is well known, has gained steadily as a conductor, and his success in this field should be added to his other accomplishments.

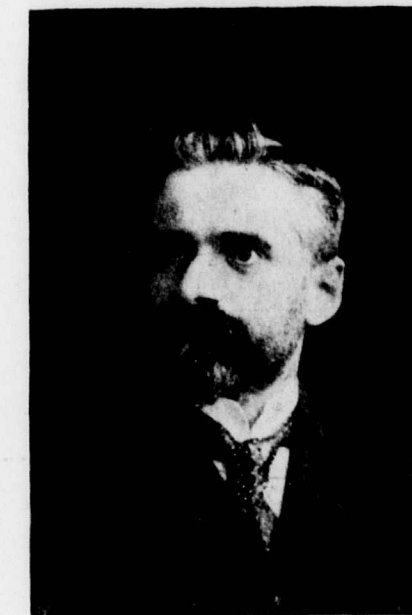
Mr. Emilio Agramonte has achieved success as conductor of the Gounod Society at New Haven, Conn. The members are devoted to their conductor, who has presided over the society since its organization, some ten years ago. Mr. Agramonte has a musical temperament, is a musician of ability,



Frederick Archer.
Conductor the Pittsburg Orchestra.



Adolph Neuendorf.
Conductor Metropolitan Permanent Orchestra.



Frank Damrosch.



Jules Jordan.
Conductor Arion Club, Providence, R. I.



William R. Chapman.
Conductor Rubinstein and Apollo Clubs.

and the concerts of the Gounod have been marked by precision, admirable tonal quality, and a full appreciation of dramatic effects. With the single exception of the Handel and Haydn Society, the Gounod is easily the finest chorus in New England.

Dr. W. W. Gilchrist holds a prominent place among the musicians of Philadelphia. He was born in 1846, and comes of Scotch-American extraction. Like Buck, his greatest fame has been in the field of composition. He won the prize of \$1,000 offered by the Cincinnati Festival Association with his setting of the Forty-sixth Psalm, for soprano solo, chorus, and orchestra, and was awarded similar prizes by the Art Society of Philadelphia and the Mendelssohn Glee Club of New York. During the last fifteen years he has conducted the Mendelssohn Club, Arcadian Club, Germantown Choral, West Philadelphia Choral, Tuesday Club of Wilmington, Philadelphia Music Festival Association, Philadelphia Chorus, Harrisburg Choral, and the Philadelphia Symphony Society. He is a talented conductor, and the Mendelssohn Club of Philadelphia has attained the perfection of artistic finish under his baton. His life is an extremely busy one. Every spare moment is devoted to composition, and his published works include every form of composition from a symphony to a song, of which he has written over 200.

In style he is a classicist, and in grace, beauty, and romanticism his compositions indicate genius.

Mr. Michael H. Cross of Philadelphia is widely known as a very versatile and skilful musician. His professional career has been one of practical industry from the start. As an organist he has filled very prominent positions, being at present at the Church of the Holy Trinity. As a conductor Mr. Cross has achieved a very enviable position.

Mr. Frank Van der Stucken is a musician of acknowledged ability. As an orchestra conductor and the director of the Arion society he stood in the front rank among the conductors of the metropolis. His labors in the West have been crowned with success and the Cincinnati Orchestra has made rapid strides under his direction. During the past seasons, while the classics have been the groundwork of his programmes many novelties have been produced. Fourth, Fifth, and Sixth Symphonies of Beethoven, the "Fourth" of Tchaikowsky, the "Jupiter" of Mozart, and Sgambati, Germany represented by Wagner, Weber, Rheinberger, Liszt, Mendelssohn, Weingartner, Kistler, and Klenz. France, by Berlioz, Guiraud, Massenet, Chabrier, Saint-Saens, and Bizet. The Slavonic writers by Smetna, Dvorak, Tchaikowsky, Glazounow, and Arenski. The Flemish school by Benoit and Bloek. English, MacKenzie and Villiers, Stanford, and Chadwick, and MacDowell, the American. Celebrated soloists have been engaged this season, including Halir, Teresa Carreno, and Rosenthal. Mme. Clementine de Vere-Sapio, Rafael Joseffy, Emil Sauret, Mr. and Mrs. Georg Henschel, Lillian Blauvelt, Fanny Bloomfield Zeisler, and Gertrude May Stein.

Mr. Jules Jordan has conducted the Arion Club of Providence, R. I., since its organization in 1880. It has grown from a membership of 40 to a chorus of over 400 voices, and the part songs and smaller cantatas have given place to such important works as "The Damnation of Faust," "Samson and Delilah," "The Messiah," &c. The society has enjoyed the liberal support of the public, and this in a city not accounted musical. Mr. Jordan is a painstaking drill-master and is popular with his chorus. In addition to his work at Providence he has conducted festival concerts at Binghamton and Elmira, N. Y., Claremont and Lisbon, N. H., and Bristol, R. I. Mr. Jordan is a talented composer, and many of his songs have attained widespread popularity.

Mr. Frederic Archer conducts the Pittsburgh Symphony Orchestra, numbering fifty-four men. He was born in Oxford, England, and at an early age developed remarkable musical traits. He came to this country in 1881 and became organist of Plymouth Church, Brooklyn, and later at the Church of the Incarnation, New York. In 1895 he accepted a flattering offer made by the Carnegie Library Commission of Pittsburgh, where his career has been an unqualified success.

Mr. John Lund of Buffalo is an accomplished conductor who has labored faithfully in the cause of music in that city. The concerts of the symphony orchestra under his direction are one of the musical events in that city. He has given many musical novelties and his programmes are always of a high standard and attractive.

Mr. F. C. M. Lautz appears to be the "Higginson" of Buffalo—would there were more of them. He cheerfully makes up any deficiency at the end of the season, and thus enables Buffalo to have a permanent orchestra, which is a credit to the city.

Mr. Alfred Arthur occupies a prominent position in the musical circles of Cleveland. He is a talented conductor, and the societies under his direction are doing successful work. These are the Cleveland Vocal Society, the Sacred Music Society, and the Cleveland Oratorio Society. The first named is a veteran organization, being in its twenty-fourth season.

Mr. Edward J. Connolly directs the Troy Vocal Society, now in its twenty-second season. He is an accomplished musician and a painstaking conductor. The Vocal Society is doing excellent work and its programmes are attractive.

The presence of such a large number of talented conductors speaks volumes for the development of musical culture in America.

When we consider that the middle of the present century was reached before one first-class orchestra was to be found, musical development has certainly been rapid.

At the present time in every city of any importance can be found a musical director capable of training a chorus and conducting an orchestra. Negro minstrelsy, which flourished but a few decades ago, has been relegated to obscurity, and in its place has risen musical art in its higher and noblest form.

THOMAS M. PRENTICE.

Oper und Konzertsaal.

Romische Oper, Operetten und Musikalische Komödie. — "Hans Ross" und andere Komödie. — Franz Kneisel.

Man besteht hier zu Lande darauf, Romische Oper zu nennen, was in der ganzen übrigen Welt nur als Operette bezeichnet wird. Und doch läßt sich ein Anspruch auf jene prächtigere Bezeichnung wahrlich nicht auf Grund des musikalischen Wertes unserer einheimischen Produkte solcher Art erheben. Ja, wenn nur wenigstens der anspruchsvollere Name unsere Komponisten veranlassen wollte, höhere Ziele anzustreben und endlich die Brücke zu entdecken, die von der Operette zur Romischen Oper führen soll! Aber daran ist ja gar nicht zu denken. Unsere Operettenkomponisten schreiben für "Star"-Komiker, die nicht singen können, so z. B. Ludwig Engländer für Francis Wilson, Victor Herbert für Frank Daniels und Soula für de Wolf Hopper. Die einzig wirklich singende Operetten-Gesellschaft des Landes, die "Bostonians", giebt zwar auch manchen Komponisten zu thun und ver-

langt von ihnen wirkliche Gesangsnummern, aber ihr demokratisches Anti-Star-System macht es zugleich notwendig, daß der Komponist einem jeden bewährten Mitglied der "Bostonians" genau das gleiche Quantum Musik zuerteilt, und ein erster Akt einer Bostonianischen Operette besteht daher gewöhnlich aus lauter Auftritts- und Arien- und Couplets. Und daß nun eine solche Zwangsjacke der Phantasie des Librettisten und Komponisten besonders zuträglich wäre, läßt sich auch wohl kaum behaupten.

Da Komiker, die nicht singen, sondern höchstens ein Couplet krächzen können, Besitzer und "Stars" der meisten Operetten-Gesellschaften sind, so ist es weiter nicht zu verwundern, wenn Operettenfängerinnen und Soubretten schließlich auch auf die Idee kommen, das Singen entbehren zu können. Thatsächlich sind wir denn auch schon längst so weit gekommen, von einer Operettenfängerin vor allen Dingen zu erwarten, daß sie tanzen könne. Ohne ihre Köpfe zu heben und mit den Füßchen einen ledigen "Kick" zu wagen, thut's ja schon gar keine Sängerin mehr auf der Operettenbühne; und wenn ihre Stimme auch richtig, ihre Reifertigkeit auch unfertig ist: ein "pitantier" "Pas" hilft darüber hinweg und macht sie erfolgreich.

Der radiante Erwerbstrieb, der in diesem, unter der Knechtschaft des Dollars stehenden, sonst aber ganz "freien" Lande auch die Komponisten ergriffen hat, ist allein daran Schuld, daß künstlerischer Ehrgeiz immer mehr verschwindet, daß man die Kunstformen immer mehr vergröbert, anstatt sie zu verfeinern. Populär zu schreiben ist die Parole und in dem heißen Bemühen, das Geld des Populus zu erhalten, wird man unterdessen vulgär. Einmal auf der abschüssigen Bahn giebt's kein Halten mehr und endlich opfert man auch den Schein, in diesem Falle also den Titel. Man nennt das Ding dann nicht mehr Romische Oper oder Operette, sondern Musikalische Komödie. "Farce mit atüflich regulirtem Geräusch" wäre allerdings zutreffender.

Indessen, was soll es nützen, gegen eine Geschmacksströmung anzuschreiben? Allerdings ist es des Kritikers Pflicht, zur rechten Zeit Nothsignale zu geben; aber aus der Noth befreien kann nur der schaffende Künstler durch ein neues Kunstwerk. Wir werden uns wohl noch eine Weile in Geduld üben müssen, bis dieses neue Kunstwerk erscheint, und unterdessen wird man sich so gut wie man kann mit einer Zeit abzufinden haben, die im Zeichen des höchsten Ungelanges steht. Andererseits sollten aber auch die Herren Theater-Directoren, die aus jene musikalischen Farcen aufstehen, nicht aus Konturenzeifer den Bogen zu straff spannen: sie sollten zum wenigsten das Bestreben aufgeben, mit den "continuous performances" zu wettsieren. Farcen, deren Aufführung so viele Stunden in Anspruch nimmt wie die der Götterdämmerung, sind entschieden zu lang gerathen. Das war z. B. der Fall am letzten Montag im Herald Square Theater mit "The French Maid," die Einem so wenig französisch vorkam; und am Dienstag Abend im Casino mit "The Belle of New York," bei der nicht Alles schön war. Indessen wird seitdem wohl der Rothfisch des Regisseurs in Thätigkeit gesetzt worden sein. So könnte im ersten Stück z. B. Alles gestrichen werden, was Fräulein Robinson angeblich singt; und im letzten Stück könnten außer anderen Sachen auch jene Tänze fortbleiben, in denen sich junge Damen im Straßentanzstil von ihren Tänzern heben und über die Schulter werfen lassen. Es ist doch ein Bißchen gar zu "romanesque."

Merke musikalische Nachrichten.
Die erste musikalische Matinee in Chidering Hall findet am nächsten Dienstag um 3 Uhr statt. Es wirken darin mit Fräulein Kathrin Hille, Herr Franz Bismann und Herr Albert Bürgemeister. — Im Knickerbocker Theater finden die Vorstellungen von "In town" stets vor gut gefülltem Hause statt. — Im Harlem Opera House beginnt De Wolf Hopper morgen ein einwöchentliches Gastspiel mit Soula's "El Capitan".

Die Cleo hat in verblüffender Weise eingeschlagen. Gestern war wieder ein ausverkauftes Haus bei Koster und Bial. Die Leute sitzen während des großartigen Faust-Ballets mit einer Andacht und warten auf die kleine Cleo wie auf eine Offenbarung. Sie gewinnt, je öfter man sie sieht, wie eine kleine Gipsfigur aus weißem Zuckergandbi, und dabei hat sie so was Liebes, Mädchenhaftes und lächelt nicht zu viel, während sonst die fetten Ballettinnen immer grinsen. Bei Koster und Bial schwimmen sie natürlich Alle über diesen kolossalen Erfolg in Entzücken. Einer der Hauptfaktoren des Erfolges ist Max Gabriel's Orchester, das einzelne seiner Glanznummern, besonders den Sousa-Marsch, jeden Abend auf stürmisches Verlangen wiederholen muß. Der Max hat eine Art, den Taktstock zart zwischen den Händen anzufassen und die Leute schlau anzulächeln und sich zu kaufen, die unwiderstehlich ist.

Corpo di ballo, eben ist die Gms hereingelommen. Sie ließ lange auf sich warten. Ich war auf dem Boot, das ihr entgegenfuhr und außer mir waren sämtliche Sockelas, besonders noch der Verein der plattdeutschen Italiener vertreten. Wir durchsuchten erst emsig den Neptun, bevor wir die Gms erwischten. Endlich kam sie in Sicht und unter unseren Leuten, unter denen Cavallero di Rosenbergs, Conte di Rosencampo und Signor Strelisko war, entstand eine förmliche *tedesco furor*. Die Barba Rossa war an Bord der Gms und ich flog die Strickleiter hinauf, als ob ich eine Latvine wäre. Am Vorderdeck stand der Maestro Eugenio Sorrentino, ein eleganter schneidiger Herr im Genre Rahum Franto's, nur noch feuriger, da er aus dem Lande kommt, wo im Verborgenen die Goldorangen blühen. Ich sprach ihn gleich mit einem *tedo* Do, re, mi, fa, sol, la si an und er lächelte schelmisch, indem er mir versicherte, daß Amerika einen sehr guten Eindruck auf ihn mache. Er sprach dann über die *tempi passati* in Europa, wo er so eben eine der triumphreichsten Journen seiner brillanten Karriere vollendet hatte. Es ist kein *publico secreto*, daß er zu den ersten Bandmeistern der Welt gehört und er sei vollständig damit einverstanden, daß man die Leistungen seiner Kapelle vom rein künstlerischen Standpunkt beurtheile. Er hoffte, daß Signor Vittore Herberio, Signor Sousa und Signor Ernesto Meyer ihm hören werden, denn er gebe was auf das Urtheil von Kollegen, worauf ich ihm erwiderte *Così fan tutte*. Dann wurde ich den anderen Mitgliedern des Orchesters, hundert strammen, blühend aussehenden Söhnen, des sonnigen Italiens, vorgestellt, die im *dolce far niente* dagestanden waren. Sie stellten mich aber gleich wieder fort, denn ich wollte ihnen mit meinem Italienisch imponiren und rattelte herunter: „*Comestate, Donna è mobile, anch'io sono pittore, Trema Bisanzio, Italia irreverente!*“ Sie müssen mich für meschuggino gehalten haben. Bereitstehende vierstimmige Landauer brachten dann die berühmten südländischen Gäste in die bereitstehenden Hotels, wo sie sich und ihre Instrumente von den Folgen Neptuns erholen werden, bis zum Freitag, an welchem Abend das erste große Concert im Metropolitan Opernhaus stattfinden wird. Ich aber ging zu einem Beamtenstand und kaufte mir um cinque centesimi gekochte Beizen. *Se no è vero, è ben probato.*

Seth Low auf dem „Stump“

Er debütierte als Kampagneredner an der Ostseite.

In nicht weniger als vier Versammlungen hält er Ansprachen.

Drei davon waren in engen kleinen Hallen veranstaltet worden. — Die bedeutendste Versammlung war die in „New Prospect Hall“. — In allen Versammlungen aber war der Mahors-Kandidat der Bürgerchaft eithastisch aufgenommen.

Mit dem gestrigen Tage griff Seth Low, der Mahors-Kandidat der Citizens' Union, persönlich in seine eigene Kampagne ein, indem er mehrere Versammlungen an der untern Ostseite besuchte und in jeder eine kurze Rede hielt. In seinem Falle war die letztere eine oratorische Glanzleistung. Eine solche war auch nicht notwendig, denn sie wäre so wie so von der weitaus größten Mehrheit seiner Zuhörer nicht verstanden worden. Herr Low ist zwar seit seiner ersten Brooklyner Mahors-Kandidatur nicht unerfahren in den An- und Unannehmlichkeiten einer persönlichen „Stump-Tour“ und hatte auch damals schon kleinere Versammlungen besucht müssen — aber die Sache war doch eine ganz andere. Es ist wohl mit einiger Sicherheit anzunehmen, daß Seth Low gestern zum ersten Male in seinem Leben den Fuß in eine Halle gesetzt hat, wie es zum Mindesten drei waren, die er gestern Abend zuerst besuchte. Und sieht man von den Hallen ab, so war doch sein Publikum ein so eigenartiges, wie er es bisher noch nicht angetroffen hat. Der Enthusiasmus seitens desselben ließ Manches zu wünschen übrig, und das entworfenen Programm spielte sich so gänzlich ohne jedes pitante Vorkommnis ab, daß Niemand von demselben inspirirt werden konnte.

Der Fehler lag an dem mangelhaften Arrangement. Wenn man in dem rein jüdischen Viertel anstatt der vier Versammlungen in kleineren Hallen deren je zwei an verschiedenen Abenden in größeren Lokalen veranstaltet hätte, wäre das Resultat und unzweifelhaft der daraus entstehende Nutzen besser gewesen. Damit soll nicht gesagt werden, daß die Versammlungsorte — alle vier — schlecht besucht waren. Gewiß nicht. Es stieß und drängte sich Alles nach Kräften, um Herrn Low von Angesicht zu Angesicht zu sehen. Die dort zur Schau getragene Begeisterung war aber nur ein ganz schwacher Abklatsch von derjenigen, die man in politischen Versammlungen wahrzunehmen gewohnt ist.

Herr Low betrat schon vor 8 Uhr die Neue Pythagoras Halle, No. 177 East Broadway, wo man ihn noch nicht so pünktlich erwartet und wo man auch die Versammlung noch gar nicht eröffnet hatte. So hatte er dort thatsächlich die Initiative zu ergreifen, was ihm überraschend genug gekommen sein mochte.

Man hatte dort auch für eine „Barde“ gesorgt, welche allerdings weder eine Gilmore'sche oder Soufa'sche Kapelle war. Einen Lärm machte diese, die aus Leibeskräften so falsch wie möglich spielte, daß man hätte davon laufen mögen. In jener Gegend hatte sie die entgegengesetzte Wirkung, denn das kleine, schmale Loch war im Nu bis zum Erdrücken voll, und in wenigen Minuten hatte sich eine Atmosphäre entwickelt, die alles eher als wohlthuend war.

M. D. Rothschild stellte Herrn Low mit der Versicherung vor, daß es bei ihm seiner Vorstellung bedarf, da Jeder den zukünftigen Mayor von Groß-New York kenne. Herr Low, der schwarz gekleidet und im Gehrock erschienen war, dankte für den herzlichen Empfang, den man ihm bereitet und hielt dann eine ganz kleine Rede, die eine sehr starke Zusammenschrumpfung seiner ersten Cooper-Union-Rede war. Der Herr Low bei letztgenannter Gelegenheit und auch gestern gesehen, mußte ihn für einen ganz anderen Menschen halten. Er war gestern kalt und trocken und auch seine Rede vermochte Niemanden zu erwärmen. Er fühlte sich höchlich unbefähigt und brach bald mit der Entschuldigung, daß er noch weiter müßte, auf. Ein großer Menschenstrom begleitete ihn und die Halle leerte sich größtentheils.

Sein nächster Besuch galt der Manhattan Hall, No. 115 Lewis Str.; sein dritter der Golden Star Hall, No. 81 Columbia Str., und in diesen beiden, ebenso kleinen Hallen hat sich genau daselbe Bild dar. Um halb 10 Uhr war Herr Low in New Prospect

Hall (die alte Wallhall) an Orchard Str. angekommen. Er konnte aber schon eine Viertelstunde früher in seinem Wagen dort an — ein Beweis, mit welcher Fixität er sich der ihm gestellten Aufgabe entledigt hatte. Hier sah es anders aus. Der geräumige, brillant erleuchtete und in jeder Hinsicht schmucke Saal war gut besucht, ehe Herr Low angekommen, und füllte sich zum „Heberlaufen“ während seiner Gegenwart. Sogar eine Anzahl Damen trug zum Schmuck der einzigen Gallerie bei.

Mayor Strong's Privatsekretär Burrows hatte eben einem „jüdischen“ Redner Platz gemacht, der aber des Erhagenaanten Beispiel nicht folgte, sondern sein Rauberwelsch ruhig wieder aufnahm, nachdem die hier äußerst lebhaft begrüßung des Mahorskandidaten vorüber war. Ein recht deutlicher Wink mußte dem Manne, der sich Graubard nannte, gegeben werden, ehe er aufhörte. Er zog sich inbessen mit einem guten Theatercoup zurück, indem er drei „Cheers“ auf Seth Low ausbrachte, worin ihm die recht imposante Versammlung und auch das Musikcorps mit spontaner Begeisterung Beifall thaten.

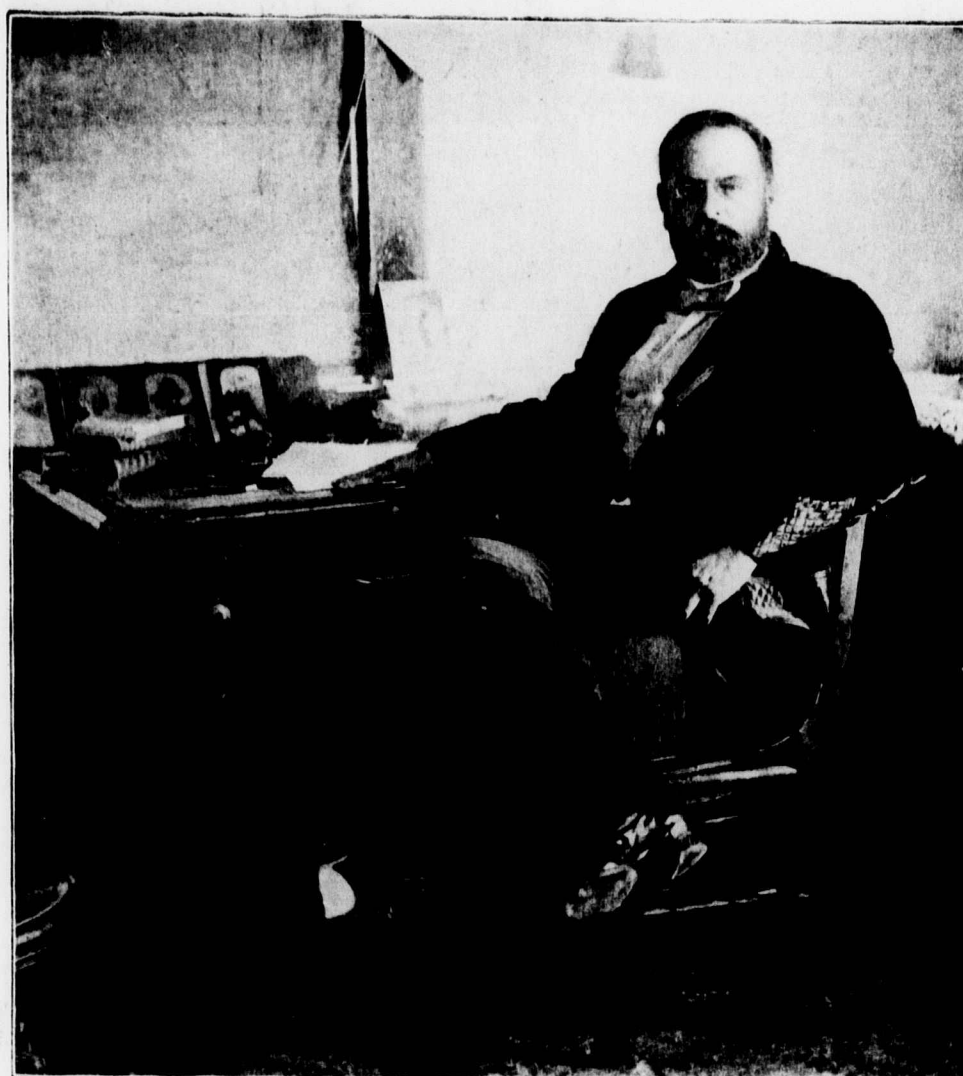
Hier konnte man wahrnehmen, welchen Einfluß die Umgebung auf die menschlichen Gemüther haben kann. Der Geist der Versammlung war ein himmelweit anderer, als bei den drei ersten Versammlungen, und auch Seth Low war ein anderer Mensch geworden. Sein Auftreten war hier selbstbewußter, ein freundliches Lächeln erschien auf seinem vorher so ernsten Gesicht, seine Rede, ebendam fiedend und trocken, floss gefälliger von seinen Lippen, und als er mit donnerndem Applaus gendete hatte, küßte er sich erheblich wohl, als eine Stunde vorher.



JOHN PHILIP SOUSA COMPOSING AN ARIA FOR HIS NEW OPERA, "THE BRIDE-ELECT."

212

METROPOLITAN MAGAZINE.



SOUSA AT HIS DESK.

Here it was that the opera "The Bride-Elect" was written.

THE MARCH KING.

JOHN PHILIP SOUSA.

By E. W. Sargent.

THE name and fame of John Philip Sousa is as closely connected with Manhattan Beach as that of the late Patrick S. Gilmore, whose superb band was one of the principal attractions of the beach for fourteen years. Director Sousa is now finishing his fifth year, and, unless all signs fail, should easily rival the long and successful service of Mr. Gilmore.

During the present summer, in addition to conducting the usual daily concerts at Manhattan, Mr. Sousa has written the libretto and much of the music of his new opera, "The Bride-Elect." The work has been done in the airy, comfortable study of the composer in the west end of the big hotel, with the clang of the locomotive bell, the shriek of the whistle,

and the swish of the sea waves dashing over the breakwater, to punctuate his musical impressions.

From early morning until late at night the composer sat at his desk, working in spite of physical fatigue, taking time only for his meals and an occasional bicycle spin as relaxation. The opera has been purchased by Klaw & Erlanger and Ben. D. Stevens, who will give it a magnificent production in Boston on January third of next year.

The royalty Mr. Sousa will receive for this opera will be largely in excess of any ever paid to any American composer. Mr. Sousa is also preparing to write the music for De Wolf Hopper's next opera to succeed "El Capitan." It is to be entitled "The Charlatan," and Charles Klein, librettist of "El Capitan," will furnish the book.

As a composer and concert attraction Mr. Sousa is the most sought-after man in the country. Within three weeks, during the past summer, he signed no less than five important contracts with publishers and managers.

It is half-decided that Sousa will take his band to the other side next

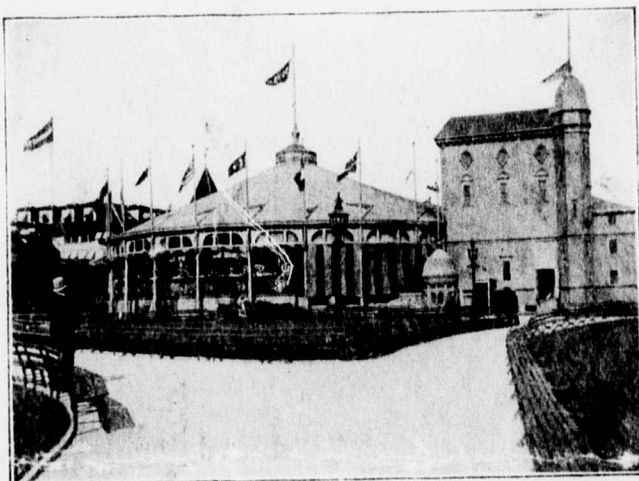
year for an extended English and Continental tour. His music is already well known abroad; in fact, his band music is popular the world over. In England especially the Sousa marches are as complete a musical craze as in America. It is a well-known fact that in this country a brass band will memorize a Sousa march in far less time than another, and once memorized it is never forgotten by the men.

It is also stated that negotiations

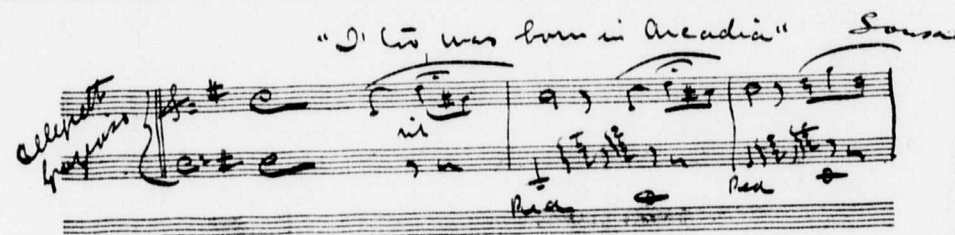
are pending for London and Paris productions of "El Capitan" and it is said that Mr. Sousa will personally conduct the opera.

Mr. Sousa, in spite of his foreign appearance, has been identified for so many

years with music in America that he is a thorough American. Although he has achieved a national reputation as a composer and band leader, as well as a soloist, he is extremely diffident as far as his own achievements are concerned. He is on all other subjects, however, a delightful conversationalist, with a fund of wit and humor that makes him a much-sought-after companion. He is rarely seen in society, in spite of the many demands made upon him, as he is alto-



SOUSA'S CONCERT PAVILION AT MANHATTAN BEACH.



By permission of the John Church Co.

A FAC-SIMILE OF SOUSA'S MANUSCRIPT.

THE MARCH KING.

gether engrossed in his musical compositions when not engaged in leading his band.

Although Mr. Sousa is of a most retiring nature and shuns notoriety of any kind, he is nevertheless a man of marked individuality. Tall, broad-shouldered, of a dark and picturesque Hungarian type, he presents a most striking appearance as, dressed in the uniform of the band, he conducts his musicians.

These men are fifty strong, and act as one when under the influence of their leader's baton. Mr. Sousa is what is termed an "eye to eye" leader. As he stands facing his men he scarcely makes a movement; but so perfect is the understanding between him and the musicians that the latter grasp without difficulty the most delicate shades of their master's interpretation. There is no doubt that, following in the footsteps of Patrick Gilmore, Mr. Sousa



SOUSA AS THE PUBLIC SEES HIM.



AS HE APPEARS TO THE BAND.

has done a notable work in forming the music taste of the people and in uplifting the standard of the brass band. One has but to glance over the programmes arranged by Mr. Sousa during the past five years to note the quiet and steady tendency from popular to classical music.

It has been a source of much regret that Mr. Sousa has been so little heard during the past few years as a soloist. He is a cornetist of distinction, but his duties as band leader and the time required by his musical compositions leave him little leisure to give to his favorite instrument.

THE MARCHES OF JOHN PHILIP SOUSA

By Rupert Hughes

IN common with most of those that pretend to love serious music, a certain friend of mine was for long guilty of the pitiful snobbery of rating march-tunes as the lowest form of the art. But one day he joined the Seventh Regiment, of New York, and his first long march was that heart-breaking dress-parade of about fifteen miles through the wind and dust of the day Grant's monument was dedicated. Most of the music played by the band was merely rhythmical embroidery, as unhelpful as a Clementi sonata; but now

and then there would break forth a magic elixir that fairly picked his feet up for him, put marrow in unwilling bones, and replaced the dreary doggedness of the heart with a great zest for progress, a stout martial fire and a fierce *esprit de corps*; with patriotism indeed. In almost every case, that march belonged to one John Philip Sousa, little revered by the upper class of musicians.

It came upon him then, that, if it is a worthy ambition in a composer to give voice to passionate love-ditties, or vague

contemplation, or the deep despair of a funeral cortege, it is also a very great thing to instil courage and furnish an inspiration that will send men gladly, proudly, and gloriously through hardships into battle and death. This last has been the office of the march-tune.

"But," objects the cultured musician, "the march-tune is merely empty melody. High-class music must be structurally interesting and well varied in color." Just so. And these qualities Mr. Sousa's marches have in high degree, as anyone will find that examines their scores or listens analytically. They have the further merit of distinct individuality, and the supreme merit of founding a school.

It is only the plain truth to say that Mr. Sousa's marches have



Mr. Sousa

Photograph by Guerin, St. Louis.

founded a school; that he has indeed revolutionized march-music. His career resembles that of Johann Strauss in many ways. A certain body of old fogies have always presumed to deride the rapturous waltzes of Strauss, though they have won enthusiastic praise from even the esoteric Brahms, and gained from Wagner such words as these: "One Strauss waltz overshadows in respect to animation, finesse, and real musical worth, most of the mechanical, borrowed, factory-made products of the present time." The same words might be applied to Mr. Sousa's marches with equal justice. They have served also for dance-music, and the two-step borne into vogue by Mr. Sousa's music, has driven the waltz almost into desuetude.

There is probably no composer in the world with a popularity equal to that of Mr. Sousa. Though he sold his "Washington Post" march outright for \$35, his "Liberty Bell" march is said to have brought him \$35,000. It is found that his music has been sold to eighteen thousand bands in the United States alone. It is not surprising that every band in the United States should have yielded to the general demand for the tonic of his marches. The amazing thing is to learn that there are so many bands in this country. Mr. Sousa's marches have appeared on programmes in all parts of the civilized world. At the Queen's Jubilee his "Washington Post" march was the music of the occasion. When the Queen stepped forward to begin the grand review of the troops, the combined bands of the household brigade struck up the "Washington Post." On one other important occasion it was given the place of honor, and it appeared constantly as the chief march of the week.

The reason for this overwhelming appeal to the hearts of a planet is not far to seek. The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumph. Like all great music it is made up of simple elements, woven together by a strong personality. It is not difficult now to write something that sounds more or less like a Sousa march, any more than it is difficult to write parodies, serious or otherwise, on Beetho-

ven, Mozart, or Chopin. The glory of Mr. Sousa is that he was the first to write in this style; that he has made himself a style; that he has so stirred the musical world that countless imitations have sprung up after him. He has indeed founded a new school of music. He has not, of course, destroyed the value of previous march-music nor of future march-music. Schubert and Wagner remain unrivalled on their peaks of glory. But Mr. Sousa has built a peak of his own. It is the most hopeless bigotry to deny him his dues.

Like Strauss's, Mr. Sousa's father was a musician who forbade his son to devote himself to dance-music. As Strauss's mother enabled him secretly to work out his own salvation, so did Mr. Sousa's mother help him. Mr. Sousa's father was a political exile from Spain, and earned a precarious livelihood by playing a trombone in the very band at Washington which later became his son's stepping-stone to fame. Mr. Sousa was born at Washington in 1859. His mother is German, and Mr. Sousa's music shows the effect of Spanish yeast in sturdy German rye bread. Mr. Sousa's teachers were John Esputa and George Felix Benkert. The latter Mr. Sousa considers one of the most complete musicians this country has ever known. He put him through such a thorough theoretical training, that at fifteen Mr. Sousa was teaching harmony. At eight he had begun to earn his own living as a violin player at a dancing-school, and at ten he was a public soloist. At sixteen he was the conductor of an orchestra in a variety theatre. Two years later he was musical director of a travelling company in Mr. Milton Nobles's well-known play "The Phoenix," for which he composed the incidental music. Among other incidents in a career of growing importance, was a position in the orchestra with which the great Offenbach toured this country. At the age of twenty-six, after having played, with face blacked, as a negro minstrel, after travelling with the late Matt Morgan's Living Picture Company, and working his way through and above other such experiences in the struggle for life, Mr. Sousa became the leader of the United States Marine Band.

Chant of the Nazarenes
from Suite "Last Days of Pompeii"
John Philip Sousa



In the twelve years of his leadership he developed this unimportant organization into one of the best military bands in the world.

In 1892 his leadership had given him such fame that he withdrew from the government service to take the leadership of a band carrying his own name. His last tour has been called "the greatest pilgrimage ever attempted in the career of music." It carried his large organization through two hundred and eighty concerts in one hundred and ninety-six different cities in thirty-seven States and territories, and five Canadian provinces. Twenty-one thousand miles were travelled, and an average of ten cities each week visited. Mr. Sousa expects to take his band to England and the Continent next spring.

Though chiefly known as a writer of marches, in which he has won glory enough for the average human ambition, Mr. Sousa seems likely to take a very large place in the growing field of American comic opera. His first piece "The Smugglers," was produced in 1879 and scored the usual failure of a first work. His "Katherine" was never produced, his "Desirée" was brought out in 1884 by the McCaull Opera Company, and his "Queen of Hearts," a one-act piece, was given two years later. He forsook opera then for ten years; but in 1896 Mr. De Wolf Hopper produced his "El Capitan" with great success. Though this opera is still running, Mr. Sousa is composing for Mr. Hopper its successor, "The Charlatan." Another work to be produced this winter is called "The Bride Elect." Mr. Sousa is writing both music and libretto. In his operas, as elsewhere, he disregards conventional formulas and seeks new effects.

A work of enormous industry was his collection and arrangement, by governmental order, of the national and typical tunes of all nations into one volume, an invaluable book of reference.

Out of the more than two hundred published compositions by Mr. Sousa it is not possible to mention many here. The best known are, of course, the pieces that have won him the title "The March-King." They are almost all arranged for the piano, though the

arrangements are by no means what they should be; they are thin and incompetent representatives of works which in the band are full of wild and varied color and strange power. The strongly individual themes and characteristics of the marches should make them a good subject for elaborate fantasias treatment, such as some of the Schubert and Wagner marches have been given in piano transcriptions.

Just to name these marches is enough, for though some of the names are not always happily chosen, they call up many episodes of parade gaiety and jauntiness, or warlike fire. The "Liberty Bell," "Directorate," "High School Cadets," "King Cotton," "Manhattan Beach," "Sound Off!" "Washington Post," "Picador," and others, are all stirring works, and his latest is the best: a deeply patriotic march, "The Stars and Stripes Forever." The second part of this has some brass work of particular vigor and fire.

In manuscript are a few works of larger form: a symphonic poem, "The Chariot Race," an historical scene, "Sheridan's Ride," and two suites, "Three Quotations" and "The Last Days of Pompeii."

The Three Quotations are:

- (a) "The King of France, with twenty thousand men,
Marched up a hill and then marched down again,"

which is the motive for a delightful scherzo march of much humor in instrumentation;

- (b) "And I, too, was born in Arcadia,"

which is a pastorella with delicious touches of extreme delicacy;

- (c) "In Darkest Africa,"

which has a stunning beginning and is a stirring grotesque in the negro manner Dvořák advised Americans to cultivate. All three are well arranged for the piano.

The second suite is based on "The Last Days of Pompeii." It opens with a drunken revel "In the House of Burbo and Stratonice;" the bulky brutishness

THE MARCHES OF JOHN PHILIP SOUSA

307

In the twelve years of his leadership he developed this unimportant organization into one of the best military bands in the world.

In 1892 his leadership had given him such fame that he withdrew from the government service to take the leadership of a band carrying his own name. His last tour has been called "the greatest pilgrimage ever attempted in the career of music." It carried his large organization through two hundred and eighty concerts in one hundred and ninety-six different cities in thirty-seven States and territories, and five Canadian provinces. Twenty-one thousand miles were travelled, and an average of ten cities each week visited. Mr. Sousa expects to take his band to England and the Continent next spring.

Though chiefly known as a writer of marches, in which he has won glory enough for the average human ambition, Mr. Sousa seems likely to take a very large place in the growing field of American comic opera. His first piece "The Smugglers," was produced in 1879 and scored the usual failure of a first work. His "Katherine" was never produced, his "Desirée" was brought out in 1884 by the McCaull Opera Company, and his "Queen of Hearts," a one-act piece, was given two years later. He forsook opera then for ten years; but in 1896 Mr. De Wolf Hopper produced his "El Capitan" with great success. Though this opera is still running, Mr. Sousa is composing for Mr. Hopper its successor, "The Charlatan." Another work to be produced this winter is called "The Bride

arrangements are by no means what they should be; they are thin and incompetent representatives of works which in the band are full of wild and varied color and strange power. The strongly individual themes and characteristics of the marches should make them a good subject for elaborate fantasia treatment, such as some of the Schubert and Wagner marches have been given in piano transcriptions.

Just to name these marches is enough, for though some of the names are not always happily chosen, they call up many episodes of parade gaiety and jauntiness, or warlike fire. The "Liberty Bell," "Directorate," "High School Cadets," "King Cotton," "Manhattan Beach," "Sound Off!" "Washington Post," "Picador," and others, are all stirring works, and his latest is the best: a deeply patriotic march, "The Stars and Stripes Forever." The second part of this has some brass work of particular vigor and fire.

In manuscript are a few works of larger form: a symphonic poem, "The Chariot Race," an historical scene, "Sheridan's Ride," and two suites, "Three Quotations" and "The Last Days of Pompeii."

The Three Quotations are:

- (a) "The King of France, with twenty thousand men,
Marched up a hill and then marched down again,"

which is the motive for a delightful scherzo march of much humor in instrumentation;

102

Opera in the German Cities

The salaries paid to opera singers in Germany are amazingly low when compared with the incomes of theatrical and musical performers in the United States, says William E. Curtis in the Chicago Record. The first soprano, the prima donna, seldom gets more than \$5,000 or \$6,000 a year, the first tenor a little less, and so on down to the chorus and orchestra, who are paid sums that seem trifling—\$200, \$300, \$500 a year. Some of the principals consider themselves well paid if they receive \$2,500 salary, while the soloists in the orchestra are satisfied with \$1,000 and \$1,200 a year. But they are assured of permanent employment and at the end of a certain number of years are entitled to pensions like school teachers and employees in the civil service of Germany.

A German school teacher can draw a pension amounting to about \$60 a year after teaching twenty consecutive years, and after teaching thirty years the amount is increased to \$90 or \$100. All the municipal governments pension their employees for service after twenty-five years or more. The same is true of the government railways and every branch of the civil as well as the military service of Germany. The attendants in the public libraries, art galleries and museums, the guide who shows you about the Emperor's palace or the royal castles, are all entitled to this distinction when they reach a certain age or serve a certain number of years. That is one cause of the conservatism of the country and the lack of progress. These men and women hang on hopefully to any kind of a government position they can get, knowing that it will give them shelter and bread at least as long as they live if they behave themselves reasonably well.

But the difference in musicians' salaries between Germany and the United States is greater than is found in any other profession. Mr. Sousa, the bandmaster, told me once of his trombone player, who bears the scriptural name of Hell. He was discovered in one of the orchestras over here, where he was receiving \$30 a month and boarding himself. Mr. Sousa agreed to pay him \$90 a month and his hotel bills and traveling expenses and also his steamship fare if he would come to America. Mr. Hell accepted eagerly, but the second year, when he learned his value according to the American standard, he struck for \$100 a week and got it. The first violinist in the Frankfurt orchestra is only 37 years old, but commenced to draw a pension for twenty years' service four years ago, for he joined the orchestra when he was only 13 years old. All the musicians are given four weeks' vacation with pay.

In most of the German cities the opera begins at 8 or 8:30 o'clock and closes at 9 o'clock or a little later, which is a very sensible plan from the German point of view, for it is the custom here to have dinner at 1 or 2 o'clock and supper at 8 or 9 o'clock. Gentlemen go from their stores and offices to the opera, where they meet their wives, and then have supper when they get home after the performance. There is a buffet in the building, at which beer, pretzels, sandwiches, ices, cakes, wines and other refreshments can be had between the acts, and it is always well patronized. Economical people bring crackers, cakes and sometimes sandwiches in little bags with their opera glasses.

On Sunday nights it is customary for many of the ladies and gentlemen to dress for the opera, but during the week they always go in street costumes and leave their hats and wraps in the cloak room. This is to suit the convenience of the gentlemen who come direct from their business. But there is very little dressing in Germany on any occasion. Less money is spent here for personal adornment than in any other country in the world, and even on Sunday nights, except in Berlin, during the social season, not more than one-third of the audience of an opera is in evening dress.

As the operas are a matter of education, they are given exactly as they are written and exactly as the composer intended. In the United States stage managers take great liberties with musical scores. They leave out uninteresting passages. They shorten operas sometimes by omitting entire acts, and often interpolate compositions by other composers in order to brighten up the performance. But if a manager did that in Germany he would be discharged. It is the purpose of the management and of every performer conscientiously to convey the idea that was in the mind of the composer for the instruction as well as the edification of the audience.

As soon as an act is finished everybody gets up and goes out of the audience room to drink a glass of beer or shake the kinks out of their legs by promenading in the foyer. Friends sit down at little tables and gossip as they drink and eat, but there is never any visiting in the boxes; and, furthermore, people who go to the opera to show their gowns and their jewels get very little consolation and are considered vulgar, if not disreputable. Anybody who would attempt to carry on a conversation in one of the boxes or do anything to disturb the rest of the audience would be hissed out of the house. Such conduct as is common at the opera in New York and other cities of the United States would not be tolerated for a moment either by the management or by the public. At the beginning of each act the doors are locked and are not opened again until the curtain falls, so that punctuality is necessary if people want to get the worth of their money. When a singer from some other city appears as a compliment it is customary to give her or him an ovation at the end of the first act, but the regular staff of singers are never cheered except at the end of the acts, and then in the most critical way. Hissing is frequent. If any actor does not know his part or sings out of tune he is reminded of his defects very promptly, and the management fines him or punishes him in some other way to satisfy public sentiment.

The annual calendar is composed mostly of German operas, Italian compositions are often introduced, but French operas are not popular. An easy way to excite a riot in a German city is to sing a French song on the street. Music dealers are often requested to take French musical compositions out of their show windows, and no genuine French opera will be tolerated in a German city unless it is written by a distinguished man like Gounod. The Germans, however, cannot sing Italian music. Their throats were not made for that purpose and their language does not fit the crisp Italian notes. Sometimes you hear an opera presented in which one or more of the characters will sing Italian and the rest German.

HOWE.—Miss Mary Helen Howe, a Washington soprano, and pupil of Mme. Murio-Celli, sang recently with Sousa's Band at Manhattan Beach, and was accorded enthusiastic applause.

Organized labor has asked Mr. John Philip Sousa to write it a battle hymn. Mr. Sousa ought to be able to do something as good in the march line as "Onward, Christian Soldiers."

Sousa's Band will be heard in concert at the Opera House next Tuesday evening. This will be the last appearance of this famous organization in Utica prior to its tour through Europe, which begins next May. The programme will be one which all will enjoy, for no one understands the tastes of the people better than Sousa, and no band is more capable than the one which he directs. Sousa always fills the house, so that it will be well for those expecting to attend to reserve their seats early.

Sousa, the noted band master and composer, is to be asked to write a national hymn for the organized labor of America. Sousa knows the popular chords in America and is certainly the man to produce what is desired.

John Philip Sousa received a handsome decoration in the form of an American flag enameled upon gold, the gift of a guest at Manhattan Beach.

The "White Elephant" company continues to do a fair business at the Empire. The star of the troupe is the great Lafayette, who is versatile enough to give a whole show himself. His impersonation of John Philip Sousa is superb, both in makeup and reproduction of the great bandmaster's style as musical director. This act greatly pleased Mr. Sousa, himself recently. Lafayette's work with the bow and arrow is wonderful, as is also his cartooning. His characterizations, with no auxiliaries except a hat brim and his talents, are highly artistic. A variety of entertainment will be offered at the Empire next week. Two attractions of the highest class have been engaged and the many visitors in the city next week will find plenty to amuse them. Clifford's gaudy company, presenting an up-to-date burlesque called "His French Doll," has the first half of week, opening Monday matinee.

John Philip Sousa says that the German bands are organized more for their excellence in playing music of a purely military character than those of any other nation, while the French instrumentation lends itself better to concert work than it does to parade music. The English bands are rather a compromise between the French and the German, and are mostly of the instrumentation used by the larger bands of this country.

NO CALL FOR SOUSA'S BAND.

According to the Bangor Commercial Sousa's band at \$1500 per day will be one of the attractions at the Brockton fair. Bangor has the right idea of what the fair management would do, but with Martland's and Reeves' bands there has been no need or call for Sousa's.

Bandmaster Sousa was in evidence at every Labor day parade throughout the country, but Composer Tom Clark, with his "Hot Time in the Old Town," crowded him pretty closely.

The lovers of those stirring marches, "The Liberty Bell" and "The Washington Post," will be pleased to hear their composer, Mr. John Philip Sousa, the American "march king," will visit London next spring with sixty of his best musicians, for a series of performances. Sousa's marches are undoubtedly the most popular music in America, and their popularity in England is also considerable. They have a swing and a spirit that make them irresistible. Sousa has said that when he composes an air he tries to infuse into it the kind of spirit that would make a man with a wooden leg keep step. All of his marches have a military keynote. "The Liberty Bell" and "The Washington Post" have probably had the widest popularity. "The High School Cadets" and his more recent, "El Capitán" ranking next in favour. His present company of musicians, which has played in every state in the Union, besides making a tour of Canada, was recruited from the Washington Marine Band, an organization which was lifted from obscurity by his efforts. John Philip Sousa was born in Washington, of Spanish and German parentage. His father had very slight musical tendencies, and his mother absolutely none. Sousa's views concerning the future of American music are very ambitious, as the following remarks, made at a recent interview, will show. He said:—"I believe the day will come when the names of American com-

posers will be occupying places with those of Germany and Italy on the programmes of the finest concerts given in the Old World. The people who have made such marvellous material progress, and have shown such remarkable inventive genius as have the Americans, will, I am certain, accomplish wonders in music when the country has been conquered physically, so to speak, and the people have time to devote themselves to music and the other arts." Sousa's annual camping ground is at Manhattan Beach, Coney Island, where all New York floods during the summer months, and where Sousa's band and Patti's fireworks are the main attractions.

The American plantation dances, by Maurice Arnold, which have been among Mr. Sousa's favorite numbers for some time, have attracted much attention at the Manhattan Beach concerts. These dances have been published by Breitkopf and Hartel as duets, and are not difficult. The composer was a favorite pupil of Dvorak.

The Marches of John Phillip Sousa

RUBERT HUGHES, in the September *Godey's Magazine*, New York. Excerpt

It is a worthy ambition in a composer to give voice to passionate love-ditties, or vague contemplation, or the deep despair of a funeral cortege, it is also a very great thing to instil courage and furnish an inspiration that will send men gladly, and proudly, and gloriously through hardships into battle and death. This last has been the office of the march-tune. "But," objects the cultured musician, "the march-tune is merely empty melody. High-class music must be structurally interesting and well varied in color." Just so. And these qualities Mr. Sousa's marches have in high degree, as any one will find that examines their scores or listens analytically. They have the further merit of distinct individuality, and the supreme merit of founding a school. It is only the plain truth to say that Mr. Sousa's marches have founded a school; that he has indeed revolutionized march-music. His career resembles that of Johann Strauss in many ways. A certain body of old fogies have always presumed to deride the rapturous waltzes of Strauss, though they have won enthusiastic praise from even the esoteric Brahms, and gained from Wagner such words as these: "One Strauss waltz overshadows in respect to animation, finesse, and real musical worth, most of the mechanical, borrowed, factory-made products of the present time." The same words might be applied to Mr. Sousa's marches with equal justice.

There is probably no composer in the world with a popularity equal to that of Mr. Sousa. Though he sold his "Washington Post" march outright for \$35, his "Liberty Bell" march is said to have brought him \$35,000. It is found that his music has been sold to eighteen thousand bands in the United States alone. It is not surprising that every band in the United States should have yielded to the general demand for the tonic of his marches. Mr. Sousa's marches have appeared on programs in all parts of the civilized world. At the queen's jubilee his "Washington Post" march was the music of the occasion. The reason for this overwhelming appeal to the hearts of a planet is not far to seek. The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumph. Like all great music it is made up of simple elements, woven together by a strong personality. It is not difficult now to write something that sounds more or less like a Sousa march, any more than it is

difficult to write parodies, serious or otherwise, on Beethoven, Mozart, or Chopin. The glory of Mr. Sousa is that he was the first to write in this style; that he has made himself a style; that he has so stirred the musical world that countless imitations have sprung up after him. He has indeed founded a new school of music. He has not, of course, destroyed the value of previous march-music nor of future march-music. Schubert and Wagner remain unrivaled on their peaks of glory. But Mr. Sousa has built a peak of his own. It is the most hopeless bigotry to deny him his dues.

PLAYER FOLK 104

The most surprising thing in these times is the extinction of comic opera. In all the theatres of New York there is no entertainment of this once popular nature, and in programmes of the immediate future there is no announcement of light opera except the revival of "Half a King," by Francis Wilson. The fact that Mr. Wilson returns to town with an old piece is another evidence of the desuetude into which comic opera has fallen, for his conduct may be reasonably accepted as an argument that our comedian has not enough faith in this kind of diversion to venture into the expense of a new production. Francis Wilson's prudence is probably right. At present New York has no humor for comic opera. "Robin Hood" and "El Capitan" did remarkably well this summer at Manhattan Beach. But the audiences assembled at that watering place can offer no guarantee that their verdict will be accepted in the city, a melancholy fact discovered last year by E. E. Rice after he transferred "Evangeline" to the Garden Theatre, and this year by William Furry, when he conveyed "Little Faust" to Olympia. Amusement seekers seem to be divided into men, women and Manhattan Beachites, for the seaside audiences have opinions of their own, which they maintain against the world. Thus they enjoyed "Evangeline" and "Little Faust," though the town rejected these pieces, and they contemptuously refused Lockhart's elephants, although those colossal comedians had been approved by the city. Therefore the prospect of light music at this summer resort is no proof of the reviving popularity of comic opera. Upon returning to town its audiences immediately declare against what had lately won their applause, and comedians and singers, swept by ocean breezes into prosperity, find city streets rocky roads to travel and urban air too heavy for their mirth and melody.

Who killed comic opera? Was it Reginald de Koven with his "Tzigane"? Was it the failure of the light opera speculation of Abbey, Schoeffel & Grau? Was it Hammerstein with his "Santa Maria"? Was it Whitney with his "Brian Boru"? Was it that Irish opera sung by Irishmen, "Shamus O'Brien"? Was it "The Wizard of the Nile," done into German at Terrace Garden? Was it the change of management at the Casino? Was it Lillian Russell's disagreement with Perugini? About this time of the year we used to have the McCaull company at Waldack's, the Rosenfeld company at the Bijou, the Morrissey company at the Grand Opera House, the T. Henry French company at the Garden, the Francis Wilson or De Wolf Hopper company at the Broadway, the Della Fox company at the Knickerbocker, the Duff company at the Standard, the Corinne company at the Fourteenth Street, the Terrace Garden company, the Herald Square company and the Casino company, all singing lustily, musically and prosperously. In those days librettists were great men, and composers stood ten feet high, barefoot. Mr. Kerker was clothed in purple and fine linen, Mr. Morse dined on waffles and honey, Mr. Rosenfeld was out of difficulties, Mr. Puerner thought well of himself, Mr. Smith was above his name, Suppe, Strauss, Audran, Lecocq, Gilbert and Sullivan were in the height of their glory. It was a fine thing to be a prima donna or singing comedian in those times, and we remember that Madeleine Lucette Ryley was ambitious to appear in the centre of the stage before she began writing for it, while her husband drew a large salary in the Gilbert & Sullivan opera, although now he has become a country gentleman, aided and abetted by his wife's income. In that lyric age the town toasted Lillian Russell, Pauline Hall, Isabelle Trouhardt, Marie Jansen, Della Fox, Marian Manola, Sadie Martinot, Camille D'Arville and Amanda Fabris. An ordinary chorus girl looked down on a good actress, and in the Courtice Pounds period our handsomest leading actors were abashed by the superior fame of operatic tenors. Having ambition to improve themselves, Ada Rehan, John Drew and E. H. Sothern learned to sing. We were comic opera mad, and people involuntarily made genuflections before Reginald de Koven. Freeman was a bigger man than Frohman, Rudolph Aronson hesitated to recognize Albert Palmer, and after writing "The doleful on the 1" Sydney Rosenfeld felt that he ought to go on a bust beside Shakespeare.

Now, what do we see? We see that Miss Heavily Maid has gone to the demimou bow wows; that Lillian Russell, who used to receive three times that amount for her endorsement of corsets, cigars or skirt linings has decreased in operatic popularity to \$500 a week, and is, so to speak, diminished to the thirty-third, the other parts being Della Fox and Jefferson De Angellis; that Perugini, once Patti's tenor before he was Russell's tenor, and beloved by the finest creatures in song, is a pathetic troubador; that Aronson, the father of comic opera, is now running a farce theatre; that the Casino has torn melody from its midst, by what may be termed a Caesarian operation and is now given over to burlesque; that prima donnas generally and tenors particularly are a drug on the market, while chorus girls must beg for a living; that Miss Rehan, Mr. Sothern and Mr. Drew sing no more, but hire musical mercenaries; that Thespis has knocked out the great god Pan, and that Apollo now acts as a super on stages where once he was leading man, and that De Koven, Kerker, Puerner and Puerner no longer sit in the seats of the mighty. The consequences of this change in public taste are shown unmistakably in the case of the former composer. Mr. De Koven, having failed to win the people by peaceful operas, is now writing a truculent and fearsome piece, called "The Highwayman." The piece is significant. The libretto amiable Reginald Rob Roy, Robin Hood, De K. has decided to hold up honest citizens. He rides Black Bess in a mask, carries an

arquebus and calls upon folk who have a mind for the drama to stand and deliver at his box office. This is a valiant composer and not to be parleyed with, else he will lay us by the heels after the manner of Little John with the Sheriff of Nottingham. Mr. De Koven is the Horatius Coclès of comic opera, and he defends the pass that leads from lyric to dramatic art. We look for lusty strokes from his broadsword and cunning bolts from his arquebus. Beyond peradventure "The Highwayman" is a gallant rogue, who will free prima donnas from the bondage of inadequate salaries, set tenors on their feet, restore chorus girls to their Calumet admirers and rescue Lillian Russell from the Perugini affair so neatly we shall once more enjoy the felicity of observing her golden hair a-hanging down her back.

Something must be done, and twice done twice well twice done quickly. At present, to paraphrase the poet, music has a voice so faint that nothing lives 'twixt it and silence. No grand opera, no comic opera, nothing except the ribald songs of force and musical comedy. We shall soon have no cars, the aural appendages disappearing from lack of use, and must talk with our fingers. Here are the Gaiety girls, once resplendent in jewels and rich beyond the dreams of avarice, now reduced to the necessity of ekking out a bare living by writing the stories of their posits for Yellow Journalism; here is the golden diva formerly abundantly provided for in that desideratum, now husbandless, with no one to legally love her none to lawfully cherish; here is Rudolph Aronson boiling within with a fever of valizes and no safety valve for the steam of his melodic genius; here is Joan Philip Sousa, giving birth to "El Capitan" and reasonably hoping to end a life of labor with an age of ease on his earnings, yet compelled to wander through Europe, like a modern Oliver Goldsmith, playing to pay for his dinner; here is Victor Herbert conjuring up a Wizard of the Nile, whose divination informs him that he must still be a terra firma Eugene Hollander; here is the author of "Robin Hood" himself entreating Fortune to Oh, deprive me, and she will promise him nothing. Naturally enough Reginald de Koven, who is as mild a man as ever scuttled a ship or cut a throat, has taken to the highway. Let him not be apprehended as a vagrom person, but regarded rather as a new knight of La Mancha set out on his adventures to free the Dulcinea of comic opera from the giants of music, comedy and the drama.

HILLARY BELL.

That prime favorite, De Wolf Hopper, backed by an exceptionally strong company, opened his season at the Academy of Music last night. It was an enthusiastic reception that the tall comedian and his company received, and could hardly have been a more encouraging opening. In one of his inimitable speeches, Mr. De Wolf Hopper, who always has to make at least a couple of speeches to each one of his Montreal audiences, said that the warm reception accorded to him in Montreal always had he inspiring effect on a Manhattan debut before dinner.

Last night's audience, besides being enthusiastic was exceptionally large for an opening night, and decidedly fashionable. "El Capitan" appears to have lost nothing in interest by its previous production, and Sousa's bright, stirring music, and Klein's clever libretto are as inspiring and attractive as ever.

From the many laughs and numerous successes of last night it is very easy to understand why there is such a general agreement among Montreal theatre-goers that "El Capitan" is the most successful American opera ever written. Every number of the score is original in character and admirable in its way. The horuses, and not merely those with the miller march movement, are brilliant compositions, catchy yet imposing, and quite up to the best of the great march composer's work. And the libretto is very much more of a book than American librettists have hitherto even aspired to produce.

The opera received a splendid production, one peculiarly close to perfection, specially for the opening performance of the season. Mr. De Wolf Hopper is as deliciously original, as exccruciatingly funny as ever. He sings his numbers with all the finish and character which have always been associated with his work on the operatic stage. Mrs. De Wolf Hopper, billed as Edna Wallace Fopper, was the same chic Estrelita as ever and Nella Bergen made herself a prime favorite as Isab I.

This lady has a most imposing and attractive stage presence, possesses a voice of good range and quality, and sings with splendid judgment. The rest of the cast is uniformly good, while the chorus is one of the strongest and best trained ever seen on a Montreal stage. The marching, dancing and stage business generally are clever and effective, and the costuming and staging magnificent and complete in every detail. In the finales of both the last acts the full band of the Third Battalion Victoria Rifles was introduced with good effect, the familiar refined tone of the city's crack band giving a body to the volume of the chorus which was fairly inspiring. "El Capitan" will run for the remainder of the week.

ON Sunday, when Sousa closed his engagement at Manhattan Beach, he ended with a record that surpassed anything in the history of that world renowned watering place, both financially and artistically.

The largest receipts ever in on one day at the box office for comic opera were taken for "El Capitan," and the attendance at the concert was equally this, not once, but several times.

His programs were calculated, and carefully calculated, to educate and refine the musical tastes of the masses, as a brief résumé of the composers will show. With Wagner and Sousa in the lead, the modern French, German and Italian composers were presented day after day, with never an approach to the old Italian operatic selections. Sain Saëns, Massenet, Kienzl, Goldmark, Mascagni, Ponchielli, Spinelli, Gomez are names that have been made familiar to a large proportion of people who would never learn of these composers through any other avenues. His attitude to the American composer and musician has been especially commendable.

Mr. Sousa has never been guilty of arranging an American program, but with that artist's soul that knows only merit he has placed daily on programs containing the names of Rubinstein, Wagner, Massenet, &c., the names of meritorious American writers. The reign of the March King has indeed been a brilliant one, and it may be interesting to know that in Mr. Sousa's unique career and position he has held out a remarkably tender and helping hand to all those struggling along the path that is supposed to lead to fame.

That Mr. Sousa is desirous of encouraging bands is evidenced by the intended presentation of a neat gold medal to the Newsboys' Band of Detroit, Mich. (and he is also planning to give a medal to be won by competition); that Mr. Sousa is willing to give a hearing to young composers who revel in obscurity has been made manifest all summer by the presentation on his programs of works of any and all composers that might contain a spark of merit, if only to give them the satisfaction of hearing their works themselves.

Recognizing Sousa and his band as a distinct and typical American organization, the news will be received with a sense of patriotic pride and satisfaction that Sousa will be the first man to take an American organization abroad on a guarantee such as has been offered him to appear with his men in London, the cables and arrangements of which I have been honored by seeing.

If Mr. Sousa accepts this he will make an extended tour of France and Germany thereafter.

In the event that Mr. Sousa would abandon the idea of going abroad he has had numerous inducements to remain in this country at fabulous figures, so that wherever he will decide to appear during the summer of 1898 it will be because of his own choice; and there will be many regrets that he is unable to be everywhere at once.

According to present advices there is little doubt but that

Sousa and his great band will show the other side of the pond what we have here, and good reasons why we stand for the Stars and Stripes Forever.

During his sojourn at Manhattan Beach Mr. Sousa has been devoted to the scoring of his new opera, "The Bride Elect," of which he is the sole creator. To betray just a word of confidence, I must confess that what I heard of it shows a great broadening on the lines of comic opera, and here and there the daintiest bits gleam like jewels in the crown of success which Mr. Sousa wears rightfully.

Mr. Maurice Arnold, who made the piano score of "El Capitan," and who enjoys Mr. Sousa's greatest respect in this work, is with him, and as page after page falls from the pen of the composer Mr. Arnold deftly places it in piano form.

Mr. Sousa and Mr. Chas. O. Klein have been engaged to write another opera for De Wolf Hopper, to be entitled "The Charlatan." Two acts of the book are already completed, but the music has not yet been touched.

After the first presentation of "The Bride Elect," which is to occur on January 3 in Boston, Mr. Sousa will leave on an extended tour through the Southern and Middle States. As soloists he will take Miss Maude Reese-Lavies, soprano, who sang herself into such instantaneous favor last week, and Miss Jennie Hoyle, a violinist, who played this week, and who won her audience into tumultuous applause by the merit and dash of her playing and the charm of her stage presence.

Although it seems scarcely the thing to do, I cannot refrain from touching upon the private life of a man so well known to the public. He and his charming wife have the satisfaction of seeing each one of their three children, a son and two daughters, highly talented, especially the elder daughter, who will this year study under Alexander Lambert's own guidance.

Mr. Sousa and daughters will visit this week in Washington with Mr. Sousa's mother, and next week in Philadelphia with Mrs. Sousa's mother, before placing the girls back at their school work. Master Philip is preparing for a course at Princeton.

Mr. Sousa will devote himself exclusively to the completion of his scoring until the short tour, which will include the week at Pittsburg, and a week at Boston during the Food Show.

If Sousa is not at Manhattan Beach next year it may occur to many that the public would prefer to have Manhattan swept by Sousa air than by ocean breezes.

EMILIE FRANCES BAUER.

JOHN PHILIP SOUSA'S MARCHES
 The Style Distinctly American and Great in Its Success.
 Rupert Hughes in Godey's Magazine.

It is a worthy ambition in a composer to give voice to passionate love ditties, or to the contemplation, or the deep despair of a funeral cortege; it is also a very great thing to instill courage and furnish an inspiration that will send men gladly, proudly and gloriously through hardships into battle and death. This last has been the office of the march-tune. "But," objects the cultured musician, "the march-tune is merely empty melody. High-class music must be structurally interesting and well varied in color." Just so. And these qualities Mr. Sousa's marches have in high degree, as any one will find that examines their sources or listens analytically. They have the further merit of distinct individuality, and the supreme merit of founding a school. It is only the plain truth to say that Mr. Sousa's marches have founded a school; that he has indeed revolutionized march music. His career resembles that of Johann Strauss in many ways. A certain body of old fogies have always presumed to deride the rapturous waltzes of Strauss, though they have won enthusiastic praise from even the esoteric Brahms, and gained from Wagner such words as these: "One Strauss waltz overshadows in respect to animation, finesse and real musical worth most of the mechanical, borrowed, factory-made products of the present time." The same words might be applied to Mr. Sousa's marches with equal justice.

There is probably no composer in the world with a popularity equal to that of Mr. Sousa. Though he sold his "Washington Post" march outright for \$35, his "Liberty Bell" march is said to have brought him \$35,000. It is found that his music has been sold to 18,000 bands in the United States alone. It is not surprising that every band in the United States should have yielded to the general demand for the tonic of his marches. Mr. Sousa's marches have appeared on programs in all parts of the civilized world. At the queen's jubilee his "Washington Post" march was the music of the occasion. The reason for this overwhelming appeal to the hearts of a planet is not far to seek. The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumph. Like all great music it is made up of simple elements woven together by a strong personality. It is not difficult now to write something that sounds more or less like a Sousa march, any more than it is difficult to write a parody, serious or otherwise, on Beethoven, Mozart or Chopin. The glory of Mr. Sousa is that he was the first to write in this style; that he has made himself a style; that he has so stirred the musical world that countless imitations have sprung up after him. He has indeed founded a new school of music. He has not, of course, destroyed the value of previous march-music nor of future march-music. Schubert and Wagner remain unrivaled on their peaks of glory. But Mr. Sousa has built a peak of his own. It is the most hopeless bigotry to deny him his dues.

The principal charm of John Philip Sousa's and Charles Klein's genuine novelty in light comic opera, "El Capitan," with its stirring marches, infectious melodies and spirited finales, its brilliant ensembles, its series of gorgeous stage pictures and effective costumes, is the delightful atmosphere of harmony, mirth and spectacle which permeates the spirited performance from start to finish. But perhaps the most potent factor in the remarkable success achieved by "El Capitan," is the music of the two great march finales at the end of the second and last acts of the opera. The spirit of this swinging, inspiring music not only takes entire possession, for the time being, of every auditor, but it is infectious behind the curtain, as its martial strains sets in motion the feet of every man comprising the stage force.

The great "Boom" march which concludes the second act of the opera, is one of delicious harmony and lively motion, and the extremely pretty girls and comely young men of the organization, as well as every principal, from star to utility man, simply throw themselves into this impressive scene, as if their very lives depended upon their efforts.

"El Capitan," with the greatest of all comic operatic comedians, DeWolf Hopper, surrounded by his mammoth company of eighty people, which comprises the entire original New York cast of principals and grand chorus of fifty, will be the great attraction at the Lowell Opera house on Friday evening, September 24.

The sale of reserved seats for the Hopper-"El Capitan" engagement will begin this morning at the box-office of the Opera house.



JOHN PHILIP SOUSA.

Mr. Sousa and his band leave to-day for quite an extended tour of the larger cities of New York, embracing Philadelphia, Washington, Buffalo and Pittsburg. Soloists are as follows: Miss Sadie Estelle Kaiser, Miss Maud Reese Davies, Miss Jennie Hoyle, violinist, Mr. Arthur Pryor, trombone.

Few organizations, if any, can show a record of continuous success equal to that of John Philip Sousa's "El Capitan," written for De Wolf Hopper, who will play his third engagement in that opera at the Theatre next month.

MILITARY BAND MUSIC.

Professor Sousa, who is probably the best authority on band music in this country, writes in a very interesting way in the New York Independent on this subject. Sousa unquestionably knows all about bands, for he headed the great Marine organization in Washington for a number of years, and his military marches are the most popular ever composed. They have pervaded this country and have been carried all over Europe and even to the far East—in short, wherever military bands are known. Mr. Sousa has also composed one or two operas, one of them, "El Capitan," being enormously successful.

The first military bands were organized by Louis XIV., and others followed under Frederick the Great. Then came England with several, and in course of time the band of the Coldstream Guards, which was composed of twenty-four men, including three colored men who played on tambourines and cymbals. Rather curious music, one would say, this for a military band. The men who have done most for these organizations, however, were William Wieprecht of Germany and Adolf Sax of France. In this country the first great bandmaster was Patrick Sarsfield Gilmore, who developed the wind orchestra as a purely private enterprise, and who constructed what was up to his time probably the very best band in the world.

There are two classes of bands, according to Sousa, and the dividing line must be carefully drawn. There is the regimental band, such as that of the Marine Corps, intended chiefly to play martial airs for marching and on public occasions, and there is the more ambitious organization designed to give concerts of the more classical and erudite music. The regimental band should be trained to play with vigor martial music of enormous volume, such as would enable the soldiers to march with swing and precision, and the best examples of these bands are the German, while the French bands are best for concert work. The English bands are between the two, and their instrumentation is much the same as that used by the larger bands of this country.

Mr. Sousa certainly understands all about march music; as so often said, it is next to impossible to listen to his military compositions and keep still. He considers the future of both concert and regimental bands most encouraging, as there is an increasing pride of the people in the National Guard, and our parks, excursion resorts and expositions are developing. The people love good music and will encourage it.

—John Philip Sousa is said to be so good natured that he cannot refuse anyone any favor asked. Consequently, he had to hire a man last season to go about with him to keep him from giving away his money and hiring musicians he did not need.

Jacques Kruger and Clara Palma, of the "Court of Love" company, were down at Manhattan Beach recently listening to Sousa's spirited rendering of "The Stars and Stripes Forever," when Miss Palma exclaimed: "The air is so stirring I can't help keep time with my feet." "Quite natural," rejoined Kruger, dryly, "I observe there are clocks on your stockings." The orchestra drowned the rest.

Sousa Is No Warbler.

New York Telegram: It has long been supposed that John Philip Sousa was boundless, universal genius. But those dear delusions have been shattered. Somebody has heard Sousa sing, and that somebody is D. B. Stevens.

Mr. Stevens is to produce Sousa's new opera, "The Bride Elect," as he did his other work, "El Capitan." The manager has been regaling his acquaintances with exuberant disquisitions on the new opera, the wonderful finale of "The Bride Elect," the wit, the fetching lyrics, the telling climaxes, and all that. But somebody, the inevitable somebody, asked Stevens what the new march was like, what the motive, what the theme, and how she went.

"It is great, but I can't tell you exactly what it is like," said Stevens.

"Why, you have heard Sousa play it or sing it, have you not?"

"Yes," said Stevens, "but did you ever hear Sousa play a piano? If you ever did you would not ask that foolish question. And, holy snakes, have you ever heard him sing?"

Another Woman Violinist.—Jennie Hoyle, the young English violinist, who has been engaged by the Wolfsohn Musical Bureau during Mr. Wolfsohn's recent stay in London, played at Manhattan Beach last Saturday and Sunday. She had such a pronounced success that she was at once secured by Mr. Sousa for his tours in October and the spring in this country.

John Philip Sousa has engaged Maud Reese-Davies, soprano, and Jennie Hoyle, violinist, as soloists for his eleventh regular tour, which begins at Scranton, Penn., Oct. 4. Mr. Sousa will devote the entire month of December directing the rehearsals of his new opera, "The Bride-Elect," which will be produced in Boston Jan. 3, 1898.

John Philip Sousa has in view the signing of a contract for a series of concerts in London, to begin in April 1898.

Mr. Sousa, unlike the legendary King of France, will take sixty picked men with him.

John Philip Sousa, the bandmaster and famous maker of marches, received a bran new decoration last Monday night, the gift of a New York woman, prominent in society. It is a medal in the form of an American flag. It is of solid gold, with red, white and blue enamel, indicating the field and union of the flag, the stars being gold, across which, in letters of gold, are the words of the title of Mr. Sousa's latest march, "The Stars and Stripes Forever."

SOUSA'S BAND.

Fresh from their summer triumphs at Manhattan Beach Sousa and his band come to Corning for a single concert at the opera house on Friday afternoon Oct. 8th. This body of musicians, which has no superior in the world, has been playing uninterruptedly for nine months past, and under the magnetic direction of John Philip Sousa they have reached a stage of such complete excellence that the band stands to-day without a rival in its particular field. Capable of presenting every light and shade of musical expression with the finish of a string orchestra, Sousa's men perform their musical selections with a certain dash that carries conviction to the popular heart. It is the band of the people, just as Sousa is the composer and the conductor of the people.

Sousa is always particularly fortunate in the selection of his soloists and on this tour he takes pride in presenting two young artists of unquestioned brilliance. Miss Saidee Estelle Kaiser, the soprano, is a singer of unquestioned superiority and possesses a voice of much sweetness and flexibility. She has but recently recently returned from several years of study abroad under the ablest masters masters. Miss Jennie Hoyle, violinist, will be a revelation for her daintiness and the sympathetic playing that stamps her as a consummate artist. Mr. Arthur Pryor is known to everyone as the premier trombone player of the world. 106

PARK CITY THEATER.

Considerable interest is being manifested by theatre goers in this city and vicinity in the forthcoming production of John Philip Sousa's brilliant musical sensation, "El Capitan," by De Wolf Hopper and the members of his excellent comic opera organization, at the Park City theatre to-night, not only from the fact that the performance of this now famous melange of mirth and melody will be its initial one in this city, but also owing to the great popularity enjoyed by both star and composer among all classes of amusement seekers in and around our city. Mr. Hopper's highly successful career in the field of light comic opera is well known to our readers. For several seasons he was the leading comedian of the celebrated McCaull Opera Comique company and his first appearance as a member of that company was as Pommart, in "Desires," John Philip Sousa's first comic opera, and which he scored quite a success. This was initially produced at the Broad street theatre, Philadelphia, but its run was a brief one, for comedian, composer and company was comparatively unknown, and then, too, light comic opera was not in such high favor then as now, nor was its scenic and costume environment as elaborate or expensive. For the past seven seasons Mr. Hopper has been at the head of his own organization which has become, and deservedly so, one of the most popular that annually visit Bridgeport, and during this period of time he has presented many successes, among which are "Wang," "Panjandrum," "The Lady or the Tiger," "Dr. Syntax," and last though by no means least in this excellent list of sumptuous productions, is Sousa's and Klein's brilliantly written and deliciously melodious composition, "El Capitan," which, ever since its opening night at the Broadway theatre, New York city, has amused and delighted audiences limited only by the four walls of the theatres. 106

SOUSA'S ANNUAL TOUR.

The eleventh annual tour of Sousa's Band will extend through October, and will include twenty-two prominent cities. Conductor Sousa will be accompanied by the following special artists: Miss Saidee Estelle Kaiser and Miss Maud Reese Davies, sopranos; Miss Jennie Hoyle, violinist, and Arthur Pryor, trombone. Frank Christianer is manager and George Frederic Hinton business manager. 106

The many friends and admirers of that droll comedian, De Wolf Hopper, will be glad to welcome him when he appears at the Tremont Oct. 18 in Sousa and Klein's brilliant creation, "El Capitan." Since the opera first saw the light in this city, it has met with unbounded success wherever it has been produced. 106

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Maurice Arnold's "American Plantation Dances" have had special treatment on the programs of Mr. Sousa at Manhattan Beach this season. The dances are published by Messrs. Breitkopf & Haertel as duets in simple form. 106

Amusement Notes.

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Maud Reese-Davis, soprano, and Jennie Hoyle, violinist, have been engaged as soloists for John Philip Sousa's eleventh regular tour, which begins in Scranton, Pa., on October 4. Mr. Sousa's new opera, "The Bride-Elect," will be produced in Boston on January 3. Ernest Gros is painting the scenery. Frank Barnes is designing the costumes, and Ben Teal will stage "The Bride-Elect." 106

In a letter dated September 16th, John Philip Sousa writes the from New York: "Pardon the proserpation of a man who has written a three-act opera in three months, and at the same time conducted two band concerts each day, for failure sooner to reply to your letter. * * * 'El Capitan' resumed its victorious career at Montreal last night, and my new opera, 'The Bride-Elect,' will be produced in Boston on January 24. This latter work has been secured by Ben D. Stevens, who produced 'El Capitan,' and Kiew & Erlanger. They will give it the most sumptuous production ever accorded a comic opera in this country, and all concerned seem very jubilant over its prospects. I wrote the complete libretto and most of the music during the summer at Manhattan Beach, and am to-day putting the finishing touches on the orchestra score of the piece. The book of the new opera for De Wolf Hopper is already half finished by Charles Klein, the author, but I shall not commence the music for some time to come. This piece, as you perhaps know, is to be called 'The Charlatan,' and will be ready for Hopper whenever he needs a new vehicle; but as 'El Capitan' seems to grow even more popular with every repetition, that contingency seems somewhat remote at this time." 106

Music

106

There is something inspiring in good band music. A gentle, cultured, spiritual woman once stopped upon a street corner while a military band passed by with measured footsteps and playing a grand triumphal march. A beautiful light came into her and overspread her face.

Christian should be borne to the grave with the like that," she said. "I wish I could feel sure that my friends would do it for me."

A look of horror came upon the faces of her companions. Seeing it, she added gently, "If we really are to triumph over death, then that triumph should be expressed as an encouragement to those who must follow."

This little scene recurred to the mind recently while listening to the music of Sousa's Band at one of his delightful afternoon concerts in the auditorium at Manhattan Beach.

John Philip Sousa, standing upon his little platform, is a popular idol. His military figure in this unmilitary country of ours—which yet idolizes, unconsciously and protestingly, everything military—and his restrained manner create a sort of pleasant glamour. In fact, the two are consistent. The lightest music takes on a certain dignity, and thoughtful, serious compositions do not seem out of place.

In fact, it is Sousa and his—just plain band, not orchestra. The musically unenlightened are sure to like it and to have their taste bettered in the liking; and the musically cultured will not venture to find fault. It is band music. It is the best band music. And it is sincere.

Mr. Sousa is not a good business man; that is to say, he has never been able to push his own personality into the success of which it is worthy. But one who is wise in the knowledge of this world came to him and said: "Give yourself to the making of music and to the training of your band, and leave the rest to me." Thus the "chance" was given him for which many are sighing.

We can imagine how willingly this proposition was accepted. And before he realized it Mr. Sousa was famous. He became known as the king of march music. His marches caught the popular ear and won the popular heart. "The Liberty Bell" was the first of note. Then came his "Washington Post." And now "El Capitan" is ringing everywhere.

England is as fond of them as we are, and the craze has stirred the dignified mother country as deeply as our own.

It is a pleasure to sit in the auditorium at Manhattan and watch the swing of his white-gloved hands, while the great palms, standing in the slant afternoon sunlight at that line where the roof and the sky meet together, wave and dip their heads to the music of the waves without and of the instruments within.

He feels a little wish stirring to be also one of the favorites who can stay in this beautiful place and dream the long and leisure days away. It is fitting that, near the close of days like these, such music should stir the place—should float out over the brown beach to let the waves bear on the harmony, while steamers accent with the cry of their approach or departure, and flags dip and the afternoon sun steals downward on slant wings to gild the whole.

One can imagine himself wherever he wills. An overture by Letoff bore us away into the time of the French Revolution. Robespierre and Marat stood before us. The tumbril rumbled past. We heard the shrieks of a bloodthirsty populace, the fall of the ax, and then the carnage paused to take breath and to listen to the strains of the Marseillaise. O, Liberty, the sad things that have been done in thy sacred name!

A fantasia by Dalby, having "The Old Kentucky Home" as its theme, and in which the bass horns did the solo work, was charming. After every number upon the program the audience insisted until one of Mr. Sousa's own compositions was given in response. "I, too, was born in Arcadia," one of a suite by Mr. Sousa, was most charming. The comic element, as expressed in music, without words or a performer, has been denied by some; but the most skeptical would surely have recognized this element in "Dark-est Africa," by the same author.

In conducting, Mr. Sousa shows taste and wisdom. He does not make the mistake of directing when any instrument has a cadenza, whether little or long. The player may—must feel the influence of the calm figure standing there, but it is not obtruded upon the audience.

At one time six cornetists and three trombones marched to the front in the middle of an encore. One could not say that this little stir among the players improved the music. But it surely did not harm it; the players had their work dignified, interest was aroused in the audience, and it served the pleasant purpose of calling attention to the fact that these instruments were doing the leading work.

He conducts calmly, as a military man should do, who knows that best discipline comes from the one who controls himself. Modest and frank when receiving applause, quiet and undisturbed when before the public, his manner is strikingly individual. Whether done for effect or not, one does not know; but the results are very fine.

SOUSA, I am told, draws royalties from the sale of his marches of some twenty-five thousand dollars a year, and in addition divides about eight hundred dollars a week with the librettist of "El Capitan," to say nothing of his earnings as bandmaster. This is a pretty big change for a man who, half a dozen years ago, was conducting Marine Band concerts on the White House grounds at a salary of thirty dollars a week. One day, when he had spent twelve years in the service of the Government, he asked for an appropriation to increase the efficiency of his band. It was refused, and some one offering to organize a band for him to tour the country with, he accepted the proposition, and began a new and profitable career, the first three months netting him seven thousand dollars. His second opera, "The Bride-Elect," will be brought out on January 3, in Boston, where "El Capitan" first saw the light. Sousa comes naturally by his musical ability, his father, who was a Spaniard, having been a musician of some repute in Saragossa. His mother was a Maryland lady, and he was born in Washington. 106

SOUSA'S MARCHES.

His Style Distinctly His Own and Great Is Its Success.
Rupert Hughes in *Godey's Magazine*.

It is a worthy ambition to a composer to give voice to passionate love ditties, or vague contemplation, or the deep despair of a funeral cortege; it is also a very great thing to instill courage and furnish an inspiration that will send men gladly, proudly and gloriously through hardships into battle and death. This last has been the office of the march-tune. "But," objects the cultured musician, "the march-tune is merely empty melody. High class music must be structurally interesting and well varied in color." Just so. And these qualities

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There is probably no composer in the world with a popularity equal to that of Mr. Sousa. Though he sold his "Washington Post" march outright for \$35, his "Liberty Bell" march is said to have brought him \$35,000. It is found that his music has been sold to 18,000 bands in the United States alone. It is not surprising that every band in the United States should have yielded to the general demand for the tonic of his marches. Mr. Sousa's marches have appeared on programs in all parts of the civilized world. At the Queen's Jubilee his "Washington Post" march was the music of the occasion. The reason for this overwhelming appeal to the hearts of a people is not far to seek. The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumph. Like all great music it is made up of simple elements, woven together by a strong personality. It

THE BAND PLAYED ON.

He was a large, red-faced man, who had doubtless made in his time quite a roll of money from some such refining occupation as sausage grinding. He came forward and took a seat at one of Mr. Sousa's afternoon concerts at Manhattan Beach. When he removed his hat it was seen that his hair consisted of a discouraged looking fringe that stretched from ear to ear across the back of his fat neck. His evident ease and confidence seemed to irritate the thin, dyspeptic man who sat with his sallow-faced wife in the seat just behind, and when he drew forth a large, black cigar the couple looked nervously at each other. It was plain that they did not approve of tobacco in any form.

The large man calmly and deliberately chewed off the end of the cigar and spat out the small black tip.

The thin man and his wife exchanged nervous glances of distress. Then began the tedious search for a match. Every pocket was gone through, carelessly first, and then more slowly and anxiously.

The thin man and his wife began to take heart; they were hoping against hope, as it were.

Finally, a grimy disreputable looking match was fished out from some forgotten corner. The large man's face lightened up, while the faces of the thin couple grew gloomy again.

Slowly and with infinite care the fat man drew the match across the wooden seat. It crackled, spluttered and then the broken head flew away on the floor. Quickly the fat man reached for it, but it burned his fingers and he dropped it, and it died out, even as the light and the hope and the joy died out of his large, red, fat face.

The thin man and his wife were now covertly smiling.

The fat man sat a few minutes, seemingly bowed down under the weight of his misfortune. Then he suddenly twisted around and looked to see if there was not some good, kind, sympathetic soul near who would lend him a match. The thin man was the only one in sight. He leaned over to him and said:

"Have you a match?"

"No," was the reply.

The fat man turned about in his seat. He looked thoughtfully for a moment at the cigar in his hand, sighed deeply, and then thrust it back into his pocket.

The thin man and his wife smiled.

The band played on. — New York Evening Telegram.

"THE MARCH KING."

THE Queen's Jubilee celebrations were intensely national in character and had no place in them for the official bestowment of honor upon others than the Queen and her subjects. But at least one native American received honor all along the



JOHN PHILIP SOUSA.

line of march, and that was John Philip Sousa, whose "Washington Post" march was, we are told, the music of the occasion. Rupert Hughes tells us this and a good many other interesting things about Sousa in *Godey's Magazine* (September). He begins with a defense of the artistic value of march-music:

"In common with most of those that pretend to love serious music, a certain friend of mine was for long guilty of the pitiful snobbery of rating march-tunes as the lowest form of the art. But one day he joined the Seventh Regiment, of New York, and his first long march was that heart-breaking dress-parade of about fifteen miles through the wind and dust of the day Grant's monument was dedicated. Most of the music played by the band was merely rhythmical embroidery, as unhelpful as a Clementi sonata; but now and then there would break forth a magic elixir that

fairly picked his feet up for him, a narrow unwilling bones, and replaced the dreary doggedness of the heart with a great zest for progress, a stout martial fire and a fierce *esprit de corps* with patriotism indeed. In almost every case, that march belonged to one John Philip Sousa, little known by the upper class of musicians.

"It came upon him then, that, if a worthy ambition in a composer to give voice to passionate love-ditties, or vague contemplation, or the deep despair of a funeral cortege, it is also a very great thing to instill courage and furnish an inspiration that will send men gladly, proudly, and gloriously through hardships into battle and death. This last has been the office of the march-tune."

So much for march-music in general. Of Sousa's marches in particular, Mr. Hughes says:

"It is only the plain truth to say that Mr. Sousa's marches have founded a school; that he has indeed revolutionized march-music. His career resembles that of Johann Strauss in many ways. A certain body of old fogies have always presumed to deride the rapturous waltzes of Strauss, though they have won enthusiastic praise from even the esoteric Brahms, and gained from Wagner such words as these: 'One Strauss waltz overshadows in respect to animation, finesse, and real musical worth most of the mechanical, borrowed, factory-made products of the present time.' The same words might be applied to Mr. Sousa's marches with equal justice. They have served also for dance-music, and the two-step borne into vogue, by Mr. Sousa's music has driven the waltz almost into desuetude.

"There is probably no composer in the world with a popularity equal to that of Mr. Sousa. Though he sold his 'Washington Post' march outright for \$35, his 'Liberty Bell' march is said to have brought him \$35,000. It is found that his music has been sold to eighteen thousand bands in the United States alone. It is not surprising that every band in the United States should have yielded to the general demand for the tonic of his marches. The amazing thing is to learn that there are so many bands in this country. Mr. Sousa's marches have appeared on programs in all parts of the civilized world. At the Queen's Jubilee his 'Washington Post' march was the music of the occasion. When the Queen stepped forward to begin the grand review of the troops, the combined bands of the household brigade struck up the 'Washington Post.' On one other important occasion it was given the place of honor, and it appeared constantly as the chief march of the week.

"The reason for this overwhelming appeal to the hearts of a people is not far to seek. The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumph. Like all great music it is made up of simple elements, woven together by a strong personality. It is not difficult now to write something that sounds more or less like a Sousa march, any more than it is difficult to write parodies, serious or otherwise, on Beethoven, Mozart, or Chopin. The glory of Mr. Sousa is that he was the first to write in this style; that he has made himself a style; that he has so stirred the musical world that countless imitations have sprung up after him."

We extract also the following brief biographical sketch of Sousa:

"Like Strauss's, Mr. Sousa's father was a musician who forbade his son to devote himself to dance-music. As Strauss' mother enabled him secretly to work out his own salvation, Mr. Sousa's mother helped him. Mr. Sousa's father was a polka player in the very band at Washington which later became his son's stepping-stone to fame. Mr. Sousa was born at Washington in 1859. His mother is German, and Mr. Sousa's music shows the effect of Spanish yeast in sturdy German rye bread. Mr. Sousa's teachers were John Espota and George Felix Benkert. The latter Mr. Sousa considers one of the most complete musicians this country has ever known. He put him through such a thorough theoretical training, that at fifteen Mr. Sousa was teaching harmony. At eight he had begun to earn his own living as a violin-player at a dancing-school, and at ten he was a public soloist. At sixteen he was the conductor of an orchestra in a variety theater. Two years later he was musical director of a traveling company in Mr. Milton Nobles' well-known play, 'The Phoenix,' for which he composed the incidental music. Among other incursions in a career of growing importance was a position in the orchestra with the great Offenbach toured this country. At the age of twenty-six, after having played with face blacked as a negro minstrel, after traveling with the late Matt Morgan's Living Picture Company, and working his way through and above all such experiences in the struggle for life, Mr. Sousa became the leader of the United States Marine Band. In the twelve years of his leadership he developed this unimportant organization into one of the best military bands in the world."

In addition to his fame as a band-master, Mr. Sousa, we are told, "seems likely to take a very large place in the growing field of American comic opera." His greatest success in this line is "El Capitan," brought out by De Wolf Hopper. His compositions of all kinds number more than two hundred. The names of some of his most popular marches are as follows: "Liberty Bell," "Directorate," "High-School Cadets," "King Cotton," "Manhattan Beach," "Sound Off!" "Washington Post," "Picador." His latest and, Mr. Hughes thinks, his best, is "The Stars and Stripes Forever."

The March King's Peerless Band.

Sousa comes to Music Hall Sunday evening, Oct. 10, bringing with him Miss Saldee Estelle Kaiser, soprano, and Miss Jennie Hoyle, violinist. The following programme will be given:

Overture—"Il Guarany".....Gomes
Ballet Suite—"The Rose of Shiraz".....Ellenberg
(new)
(a.) The Rose.
(b.) The Daisy.
(c.) The Zephyr.
(d.) The Violet.

Scenes from "Die Gotterdammerung".....Wagner
Soprano Solo—"Grande Valse".....Venzano
Miss Saldee Estelle Kaiser.
Transcription of "Rhapsody Hungarian".....Hauser

Intermission of 10 minutes.
Two Numbers from "Faery Scenes".....Massenet
(new)
Trombone Solo—"Felicie".....Liberati
Mr. Arthur Pryor.

(a.) Serenata—"Love in Idleness".....Macbeth
(new)
(b.) "The Stars and Stripes Forever".....Sousa

Violin Solo—"Romance Sans Paroles".....Wienawski
Humoresque—"The Band Came Back".....Sousa

Every number is played for its full effect, and the full effect of the band arrangement by Sousa of almost any kind of a composition means something striking, something bound to catch the ear of the auditor whose knowledge of music is limited to consciousness that melody pleases him, and something that compels the attention of the educated musician.

SOUSA AND MUSICIANS.

The Leader Serenaded by Alexander's Band.

Sousa Talks to the Record About Alexander's Band and His Own and About Miss Kaiser—His New Opera and One He is to Write—Will Take a Tour Abroad.

John Philip Sousa, the world's greatest band leader, was given the compliment of a serenade at the Wyoming Valley Hotel yesterday afternoon by Alexander's Ninth Regiment Band. Subsequently the two leaders met and had a pleasant chat. Professor Alexander rendered his new march, "Hotel Hart," and followed it with Sousa's "Stars and Stripes," and as an encore gave "Upstree." To a Record man Mr. Sousa remarked:

"That was certainly a handsome compliment from Professor Alexander and his men, and I am delighted with his organization. The Ninth Regiment Band has a resonant quality that makes it particularly effective for parade work, and its music stamps the individuals of the band and the conductor's work as being of high merit. There is no question that this band of Professor Alexander's would create an impression in any city of this country. Mr. Alexander's marches, too, have in them the proper American swing and no doubt are popular."

Regarding his own band, Mr. Sousa inclined the opinion:

"I have the best band this season that I have ever conducted. But I have never worked so hard in twenty years as the past twelve months. I have been compelled to do this simply to keep up with the wonderful progress made in music in this country. You know after you have reached a particular standard you must aim and work to keep up to that standard. My organization is said to have reached a point where it is pronounced the finest and best. Were I satisfied with that reputation, as it seems to have been achieved by the labors of my men and myself, it would be exceptionally easy to continue. But I am aiming and striving to bring my organization to a higher state of perfection. To continue and advance the band, and to intelligently appeal to them musically enlightened of our people requires continued study and drill."

"The public appreciates honest endeavor," continued Mr. Sousa, "and as it patronizes well it is due that we give the best possible service. The greatest progress of the day in music is that by this nation, and unquestionably inside of twenty years America will lead and dominate the whole world in matters musical. This progress is made without government assistance—or, to speak plainly, without governmental subsidies—such as is the custom abroad. There is a wonderful musical trend among the people of the United States. All that is necessary to place us in the front rank is the musical atmosphere, and I think we are getting that very fast. Once under the spell of this atmosphere America will surely lead the world."

Asked if he cared to make an expression concerning Miss Kaiser, Mr. Sousa concluded:

"Wilkes-Barre should feel honored that Miss Kaiser is one of her residents. She unquestionably has a bright future before her and will no doubt make her impress as a vocalist throughout the country. She has a voice of good tone and quality and sings with splendid intelligence. Her work with me at Scranton was eminently satisfactory and the band boys were particularly pleased with her—so much so that they are enthusiastic over her singing. She scored a signal success."

The coming year with Mr. Sousa promises to be an unusually busy one. In the latter part of December Messrs. Klaw, Erlanger & Stevens will produce his new opera, "The Bride-Elect," at the Boston Theatre with a prominent star in the leading role. He is also under contract to write the music for "The Charlatan," a new opera, to words by Charles Kline, author of the book of "El Capitan," for De Wolf Hopper. Mr. Sousa makes his usual winter tour in this country, and in the middle of May will sail for a winter tour in England and on the continent, under a big guarantee.

Sousa's Band To-Night.
Fresh from their summer triumphs at Manhattan Beach, Sousa and his band come to Scranton for a single concert at the Lyceum Theatre this evening. This body of musicians has been playing uninterrupted for nine months past. Capable of presenting every light and shade of musical expression with the finish of a string orchestra, Sousa's men perform their musical selections with a dash. Sousa's popularity and success are largely due to the fact that he plays popular music. Even his own most ambitious efforts have that quality that appeals to every one. His marches are written in a form peculiarly his own. He broke away from all traditions in certain forms of composition, and the novelty was at once apparent to music loving people. Whatever he has written has vigor and melody. He is magnetic and imparts his meaning to his audience as well as to his musicians. As a leader he is sui generis and music seems to leap from his baton or sway in creamy sensuousness in response to his graceful gestures.

Sousa is always particularly fortunate in the selection of his soloists, and on this tour he takes pride in presenting two young artists of unquestioned brilliance. Miss Saidee Estelle Kaiser, of Wilkes-Barre, the soprano, is a singer of unquestioned superiority, and possesses a voice of much sweetness and flexibility. She has but recently returned from study abroad under the ablest masters. Miss Jennie Hoyle, violinist, will be a revelation for her daintiness and the sympathetic playing that stamps her as a consummate artist.

SOUSA'S BAND.—If you want to imagine that you are an old-fashioned country dance, recently remarked a musical enthusiast, just close your eyes while Sousa's band is playing one of his marches. These are the two steps to dance by ever written. I was informed by a girl of dancing experience. Any way, they are good enough, so that the rhythm brings up the vision of dancing figures even with the eyes open. With the eyes closed that spell is aided by the rustle of feet, all in time to the tempting music. You look up, half expecting to see dancing figures, but only find everyone seated and the theater entirely still, except the soft patter of a multitude of dancing feet which cannot resist the temptation, for they are beating time unconsciously. The appearance of Sousa's band at the Lyceum theater Thursday evening will be one of the events of the season.

Harlem Opera House.
DeWolf Hopper, Edna Wallace and their coadjutors began last night a week's engagement here. Sousa and Klein's opera, "El Capitan," has lost none of its magnetic qualities.

Of a Theatrical Nature.
There may not be found along and across the length and breadth of the land a name better known or more popular, or a musical personality better esteemed and beloved than that of John Philip Sousa, the famous master of the greatest military band in existence to-day, a band which the great leader has brought to its present point of brilliancy and perfection through the unique and supreme force of his musicianship and inspiring direction. Sousa is a conductor of magnetism; his feeling and control are alike admirable in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. Outside and away from the music of the people Sousa would make a conductor of force and distinction in music of large and deep growth; but while he varies his program judiciously and interestingly with compositions of serious purpose, the distinguishing feature of the band's work is by all means popular music. Sousa and his band will be heard here this evening at the Grand Opera House. The soloists are Saidee Estelle Kaiser, Wilkes-Barre's favorite soprano; Jerie Hoyle, violinist, and Arthur Pryor, trombonist.

THE SOUSA CONCERT.

Very Decided Improvement Shown in the Singing of Miss Kaiser.

That catchiness in music is the general public's demand was again illustrated by last evening's local greeting of Sousa. Not a seat was vacant and many extra chairs were required. The Sousa part of the programme while enjoyable to those who enjoy that kind of instrumental detonation, was not in any noteworthy particular new. Musical interest centered rather in the work of the soloists, Miss Kaiser and Miss Hoyle. Both had to contend against tympanums throbbing with the din and blare of the brasses of the band; for it seems to be a cardinal tenet of Sousa to bank up a surplus of noise as a background for his soloists; but despite this handicap the work of each, Miss Kaiser's singing and Miss Hoyle's playing upon the violin, was worthy of the generous appreciation it received.

Miss Kaiser demonstrated conclusively in her rendition of her single number, Venezano's grand valse, that the two years which have intervened since last she was heard in this city have been faithfully devoted to competent training. The characteristics of her voice noted then are again revealed with added lustre and finish. While the high notes remain true and bell-like, as before, evincing, however, decidedly more confident control, there has been an especially noticeable development of the tones in the middle register, giving to her singing a smoothness of gradation and a symmetry not previously discernible. It would not be fair to base judgment upon the brief test afforded by her work last evening; yet even this eminently satisfied her friends and indicated that the claims made for her have not been exaggerated. Her voice at its present stage of development is really remarkable, justifying generous expectations, and the sympathy and intelligence shown in her interpretation of the composer's score cause one to predict for her rapid advancement in the artistic world.

The distinguishing feature of Miss Hoyle's violin playing was its daintiness. Few performers of double her years have disclosed on a Scranton stage a cleaner technique and a more conscientious quality of reading.

If one may conclude with an appeal it would be that Sousa hereafter dispense with his number by Wagner.

SCENERY AT MUSIC HALL.

The Great Stage Fitted Up for Grand Opera Performances.

Music Hall has been improved by Manager Strakosch so as to be in condition now to present grand opera. It is not Mr. Strakosch's intention to rival the regular theatres in engaging grand opera companies to come here for week engagements, but he desires to give performances of one and two nights of attractions that would not stay for a week and would not come here at all except for the superior capacity of Music Hall. It is expected that on account of the large seating capacity the price of admission for great attractions may be cut nearly one-half. Melba will appear with the Danrosch-Ellis Grand Opera Company. Marcella Sembrich will also come in concert and one act of grand opera.

The changes made have rendered it possible to give a scenic production on the great stage of Music Hall. Footlights have been so constructed that they can be covered when not in use. The semi-circle includes 100 16-candle-power incandescent lights. Border lights have been hung at the top of the stage and a new switchboard put in, so that the electrician may have control over each separate circuit. Scenery is now being prepared.

Among the attractions which Manager Strakosch has already arranged for are Sousa's Band, the Melamet concert, the Banda-Rossa of Italy, the Boston Symphony concerts, Rosenthal, pianist; Nansen's North Pole lecture, Theodore Thomas and his orchestra, the Kneisel Quartette, and Ysaye, the violinist. The Lyndsay course of 10 entertainments will also be given in Music Hall.

Musical

The following letter received this week illustrates the trials and tribulations of a musical critic in Scranton:

Scranton, Pa., Oct. 5, 1897.

Editor Tribune.

Dear Sir: From a musical standpoint I consider the criticism in your paper yesterday morning pertaining to the concert given by Sousa's band entirely unjust.

The reporter who wrote the article displayed a sad ignorance, and it is painfully evident that he knows nothing of music. Your reporter is an unfeeling ruffian. In fact a man utterly devoid of soul and a man not possessed of a conscience. In all my professional career, I never heard such beautiful renditions as Sousa's band concert, and I would offer as a suggestion that your reporter, to dare to criticize such a man as this, should clothe himself for the current in sack cloth and ashes, as a penance for displaying his ignorance and for being an ass of himself before the general public.

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JOHN PHILIP SOUSA.

He and His Great Band will be at the Lyceum to-night.

Sousa, the prince of concert band conductors and monarch march composers, will appear in this city at the Lyceum theatre, to-night.

Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of



JOHN PHILIP SOUSA.

composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve.

The sway of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him and in the manner in which he controls the band that puts the great audiences in thorough sympathy with him.

The popular pieces that are easily hummed and whistled, do not carry off all the honors. But the finer music, the selections from the masters, seem at times to appeal to the uncultured ear with a force which that ear might not be supposed to appreciate. There is evident, in the quality of the reception of better music, an education of taste that is gratifying.

Sousa will play his latest composition, "The Stars and Stripes Forever," at the Lyceum to-night.

ATTRACTIONS AT LOCAL THEATRES.

DeWolf Hopper and a Strong Cast
in "El Capitan" at the
Newark Theatre.

"EIGHT BELLS" AT JACOBS'S.

The Brothers Byrne Said to Be as
Funny as Ever—Burlesque and
Vaudeville at Waldmann's
Opera House.

At the Newark Theatre, "El Capitan" will be the attraction all next week. Every young woman who used to play "The Beautiful Blue Danube" knows that Johann Strauss is, or was, the waltz king, and that he wrote "The Gypsy Baron," "The Queen's Lace Handkerchief," and other bewitchingly melodious light comic operas. She may not know, however, that John Philip Sousa is now known all over the world as the "March King," and that he wrote DeWolf Hopper's brilliant musical sensation, "El Capitan," and also that he furnished Mr. Hopper with another opera entitled "Desiree," which



DEWOLF HOPPER.

was initially produced at the Broad Street Theatre, Philadelphia, about ten years ago, and which proved a flat failure. Another fact in relation to this now famous bandmaster that the theatre-goers do not know is that no longer than six years ago he was a humble sergeant in the United States Marine Corps, stationed at Washington, which position yielded him the modest sum of \$30 per month; but things have changed, for at the present time his income on royalties and the profits yielded from the performances of his superb band is in the neighborhood of \$40,000 yearly, and that if he keeps up his present lively pace he will be an extremely wealthy man long before he is old.

This sprightly, melodious opera, which so completely captivated theatre-goers last season, will again be interpreted by the same matchless cast of principals and grand chorus of fifty voices, environed in the same superb stage settings. Edna Wallace-Hopper, the pretty little wife of the star; Nella Bergen, Alice Hosmer, Katherine Carlisle, Edmund Stanley, Alfred Klein, Thomas S. Gulse, John Parr, Harry F. Stone, Robert Pollard, Louis Shrader and other popular favorites will again appear in their original roles. The great march numbers of this opera will, during Mr. Hopper's forthcoming engagement, be rendered as originally intended by the composer, and to obtain these harmonious effects, a military brass band will appear in the finales of the second and third acts. The sale of seats is now on. Patrons should make early application. Rosemary, with John Drew, in the leading role, has been drawing well-filled houses all this week. There will be a matinee on Saturday.

Sousa's Band.

THE ELEVENTH TOUR.

SO long as a nation is vigorous and self-assertive, so long will it delight in wars and rumors of wars and in all the pomp and paraphernalia of war. And if it cannot have the realities it will delight in whatever suggests them—particularly military bands and military music. The enthusiasm that a good military band like Sousa's awakens everywhere is a sign of the life and spirit that lurks in the people, a sign that the soldier impulse is not yet dormant and will spring to action whenever necessity requires.

A very neat compliment was paid to Sousa's music at the Queen's jubilee. As the Queen stepped forward to begin the grand review of the troops the united bands of the household brigade played the "Washington Post March," and it was thereafter the principal march of the week. Yet the English have good composers of their own who write very respectable marches. But the English are a warlike nation, and they recognize the irresistible swing and dash of that music which so well expresses that spirit. Equal compliments have been paid to Sousa's compositions by other nations; even little Mexico has contributed her lively share of appreciation in that amusing contretemps which was explained a few weeks ago in THE MUSICAL COURIER. And 18,000 bands, it is stated, buy and play his music. That there is good musical reason for this appreciation may be seen by anyone who will consider the interesting structural work of Sousa's music, the foundation of which gives such lasting value to his brilliant melodies. Through his German mother and his Spanish father he has inherited a combination of qualities which give him unique power within his chosen field.

Besides his qualities as a composer, his training of a military band to reach so high a point of excellence shows that he is a born leader of men. The same qualities which make a successful general are those which on a smaller scale make a successful band leader. There must be personal magnetism, infinite self-control, self-confidence, quick judgment and recognition of the value of stern discipline. Sousa has all these advantages, as well as a handsome and dignified presence. His band shows the result. For while there may be a good leader without a good band, there can never be a good band without a good leader. Sousa guides his band as a wise general controls his army. He looks upon it not as a machine, but as a composite being which is susceptible to the same emotions that any one man may feel.

Mr. Sousa may not distribute his instruments according to the rules of that British military authority who advises that the small drum be under the care of an experienced man and that the tuba be always given to a large good-natured gentleman, but he knows how to distribute his men to good advantage and how to get fine effects sometimes by unconventional means.

"Sousa is coming" are now the magic words which are heard in many a town where he has been, and there are few of any importance which he and his band has not visited. He has with him on this his eleventh tour Miss Saidee Estelle Kaiser, soprano; Miss Maud Reese-Davies, soprano; Miss Jennie Hoyle, violinist; Mr. Arthur Pryor, trombone; Mr. Frank Hinton, manager; Mr. George Frederic Hinton, busi-

The dates begin October 5th at Scranton, Pa., and thereafter follow in quick succession these engagements for October:

- October 5, Wilkesbarre, Pa.
- 6, Danville, Pa., matinee.
- 6, Williamsport, Pa., evening.
- 7, Wellsboro, Pa., matinee.
- 8, Elmira, N. Y., evening.
- 9, Corning, N. Y., matinee.
- 10, Hornellsville, N. Y., evening.
- 11, Olean, N. Y., matinee.
- 12, Bradford, Pa., evening.
- 13, Buffalo, N. Y., evening.
- 14, Pittsburgh, Pa., exposition, one week.
- 17, Washington, D. C.
- 18, Baltimore, Md.
- 19, Frederick, Md., matinee.
- 20, York, Pa., evening.
- 21, Lebanon, Pa., matinee.
- 22, Harrisburg, Pa., evening.
- 23, Chester, Pa., matinee.
- 24, West Chester, Pa., evening.
- 25, Philadelphia, Pa.
- 26, Boston, Mass., Boston Food Fair, Mechanics' Hall.

SOUSA.—When Sousa was recently asked what sort of music he considered popular, he gave the following answer, characteristic of the man and his methods: "In a general way, I should say that popular music becomes such when at its first hearing it attracts, either through its rhythm, oddity or intervals, or through all three, the attention of the auditor, and creates a desire for a second hearing. If the composition is based on natural laws, it stands a chance of living after the epidemic is subdued, but if it is ephemeral in character, it dies after running its brief course." The great leader and his band will be at the Lyceum tomorrow night.

Dom Harlem Opera House hatte gestern De Wolf Hopper mit Sousa's „El Capitan“ Besitz ergreifen. Das hübsche Werk wirkte sehr erheitend, und das Publikum rief die Mitwirkenden nach allen Seiten schiffen vor die Rampen.

Music.

The Short, Dull Summer.

BY E. IRENEUS STEVENSON.

"AND lambent dulness played around its face." A few years ago music was so active locally and abroad that we all fell into the pleasant delusion of thinking that there was no real interregnum between the end of one "season" in the spring, and the new one's beginning in early autumn. Local incidents and foreign items beguiled the less active months with spightfulness. All at once we are pulled up short. The summer just past has been with no exception the most stagnant that New York has known for a good while. It has been barren of incidents, it has been hesitating even in rumors of matters for the autumnal current of affairs. At the same time, the European musical centers have been lazy beyond even a vacation-time lethargy that some of them always take on. The fact that the coming season, to be known as of 1897-'98, is likely to be particularly brisk here, so far as go performances and plenty of distinguished artists in the field, is some consolation.

The evening orchestral concerts at the Madison Square Garden took the place of the seaside ones at Brighton Beach. The latter are indeed entertainments of the past. The Music Pavilion is wrecked and Mr. Anton Seidl in Europe. Mr. Adolf Neundorff and Mr. Louis Schmitt have successively conducted this series nearer home, with the "Metropolitan Orchestra" and with particularly good programs daily. Mr. John Philip Sousa has reigned over Manhattan Beach, however, which the ocean has spared as yet, with his admirable military band. This year Mr. Sousa has raised to a fine art the art of making a fine program for a band that has no strings. These are great days for his work.

Fancy the amazement of the composers in question if they could have lived to hear played and played, with virtuosity, on a "mere military band," the third "Leonore Overture," the "Rosamunde" Overture, Mendelssohn's "Midsummer Night's Dream" music—not to speak of successful arrangements of everything by Wagner, Liszt and the firework French contemporaries. Perhaps, by and by, we shall forget to find altogether and at least every violinist be his own clarinetist. In any case, glory to Wieprecht and these later days of brass-band and phs undisputedly stic.

Sousa's Band.

Eleventh Tour of the Organization.

JOHN PHILIP SOUSA and his band are now engaged upon their eleventh tour.

They are accompanied by the following soloists: Miss Saidee Estelle Kaiser, Miss Maud Reese Davies, sopranos; Miss Jennie Hoyle, violinist; Mr. Arthur Pryor, trombone.

They are under the management of Messrs. Frank Christianer and Mr. George Frederic Hinton.

The route of the organization is as follows:

- Oct. 7, Elmira, N. Y., evening.
- 8, Corning, N. Y., matinee.
- 8, Hornellsville, N. Y., evening.
- 9, Olean, N. Y., matinee.
- 9, Bradford, Pa., evening.
- 10, Buffalo, N. Y., evening.
- 11, Pittsburgh, Pa., Exposition, one week.
- 17, Washington, D. C.
- 18, Baltimore, Md.
- 19, Frederick, Md.
- 19, York, Pa., evening.
- 20, Lebanon, Pa., matinee.
- 20, Harrisburg, Pa., evening.
- 21, Chester, Pa., matinee.
- 21, West Chester, Pa., evening.
- 22-23, Philadelphia, Pa.
- 25, Boston, Mass., Boston Food Fair, Mechanics' Hall, one week.

AMUSEMENTS.

LYCEUM ATTRACTION.
The Indian, Oct. 9.
Sousa's Band, Oct. 7.
The Katerbockers, Oct. 9.

SOUSA'S BAND.—John Philip Sousa, the noted bandmaster, who appears in his band at the Lyceum to-night, telling a story apropos of the theatrical dog days. It was during the last memorable tour of Sousa and his band that the genial composer was entertained after the concert in a certain western city, perhaps Sioux City or Sioux Falls, or some other bustling place of like calibre. The local managers gave Sousa a supper at his club and in the wee sma' hours the best of good fellowship prevailed among all at the table. Said the manager to the conductor:

"Sousa, I can't thank you too much for not having asked me to look you up in New York whenever I come that way, and you'd give me a good time. I have had such a sad experience with such invitations that it is refreshing not to hear them occasionally."

Being a lover of good stories and scenting an interesting tale here, Sousa demanded the immediate recital of the western manager's woes, and the unanimous voice of the supper party seconded the proposition.

"Well, ever since I have been in this business," continued the westerner in response to the repeated demands for

half an hour. Finally, I was admitted and approached the man who had so generously and warmly promised to make my stay in New York one continuous round of pleasure. His cozy shock hands with me and remarked in a prefatory sort of manner that he was glad to see me, when I knew from his expression that he was not. He politely enquired the state of my health and the state of the theatrical business in my town, evincing far more interest in the latter than in the former. Then he asked me if I was going to be in town long, and on my replying in the affirmative, he said with some little show of cordiality that he hoped I would be able to drop in and see him again. That concluded the interview, and I left with the visions of my good time somewhat diminished. The same thing happened in several other cities, with some slight variations after that, and I had about begun to believe that promises made in the west were not binding in New York, when I ran across another of my erstwhile cronies on Broadway. He recognized me from afar and came rushing up with outstretched hands.

"My dear boy," he exclaimed, "I am delighted to see you again. You remember that I told you nothing would be so good for you when you came to New York? Well, we will just do the thing up brown now that you are really here at last."

"My heart warmed to this good fellow and my confidence in humanity returned with a rush, but imagine my surprise when my friend leaned over and enquired very confidentially:

"By the way, old man, can I touch you for ten?"

"I was so dumfounded," continued



JOHN PHILIP SOUSA.

the story, "I have tried to make it pleasant for all the good fellows of the theatrical profession who come this way, finding them the best of comrades. It was told once I was told a thousand times by these gentlemen that nothing would be too good for me whenever I came to New York. Well, for years I treasured up these promises, waiting for the one great occasion when I would be in New York with nothing to do but spend time, feeling almost confident that my numerous friends would never hear of my spending money. Finally I reached the gay metropolis, and after registering at a hotel I started out to find some of the people who were to give me this good time. Arriving at the first man's office I was about to enter and slap him on the back and get down to business at once, but, lo! I was stopped at the door by a darkey and left to cool my heels in an ante-room for

the western manager, "that I gave him the money before I recovered."



JOHN PHILIP SOUSA.

Mr. Sousa and his famous band will be at the Exposition next week, and are musical attractions that will pack every available seat provided near the band stand, at each concert. Mr. Sousa is a favorite here, as elsewhere, and to announce the fact of his coming is to assure the public of excellent musical programmes at each concert from now until the close of the Exposition.

West Chester, Pa., evening; Oct. 22-23, Philadelphia, Pa.; Oct. 25, Boston, Mass., Boston Food Fair, Mechanics Hall, one week.

SOUSA'S BAND.—Sousa and his band will give their first concert of the season here at the Lafayette Square Opera House Sunday, October 17.

Wherever music is loved, wherever the stirring strains of military bands inspire tired marchers to forget fatigue, wherever the piano is played, and wherever the devices of Teutonic artistry in any part of the world, the name of John Philip Sousa is a household word. One of the first of American composers to win international fame and popularity, he stands today in many respects the foremost of our conductors, the most versatile and successful of our composers, and the representative of all the great public loves in music.

Sousa's great band of fifty eminent soloists, veritable magicians of music, responsive to every impulse of the master mind in command, have reached the acme of excellence and finish. This is, indeed, the ideal wind orchestra, capable of performing the noblest works of the noblest composers with all the artistic nuances of strings, in addition to the rich tonal quality of the reeds and brasses. Sousa's men are the band of the people. Their melodies and harmonies touch the throbbing chord of responsiveness in the public heart, and set all nerves tingling in unison to the music.

This is the eleventh regular tour of Sousa and his band, and the present series of concerts will be among the most notable in all the brilliant history of this famous organization. Mr. Sousa, always fortunate in the choice of soloists, will be assisted by Miss Maude Reese Davies, soprano; Miss Jennie Hayle, violinist, and Mr. Arthur Pryor, trombone. The sale of seats will open at the box office Thursday morning, October 14.

AMUSEMENTS.

SOUSA'S BAND.

"Sousa and his band" will be heard here in a grand concert on Friday afternoon, Oct. 8th at the opera house. His great band was never in as fine form as at present and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches.

The soloists with "Sousa and his band" are Saidee Estelle Kaiser, soprano, Jennie Hoyle, violinists, and Arthur Pryor, trombonist, all artists of unquestioned brilliance.

John Philip Sousa and his band are engaged upon their eleventh tour, accompanied by the following-named soloists: Miss Saidee Estelle Kaiser, Miss Maud Reese Davies, sopranos; Miss Jennie Hoyle, violinist; Mr. Arthur Pryor, trombone. The route of the organization is as follows: Oct. 7, Elmira, N. Y., evening; Oct. 8, Corning, N. Y., matinee; Oct. 8, Hornellsville, N. Y., evening; Oct. 9, Olean, N. Y., matinee; Oct. 9, Bradford, Pa., evening; Oct. 10, Buffalo, N. Y., evening; Oct. 11, Pittsburg, Pa., Exposition, one week; Oct. 17, Washington, D. C.; Oct. 18, Baltimore, Md.; Oct. 19, Frederick, Md., matinee; Oct. 19, York, Pa., evening; Oct. 20, Lebanon, Pa., matinee; Oct. 20, Harrisburg, Pa., evening; Oct. 21, Chester, Pa., matinee; Oct. 21,

Crowding the Professors.

The misuse of the title "professor," when it is applied indiscriminately to musicians in general, finds an amusing example in the following story, credited to Bandmaster Sousa, and printed in *The Musical Age*:

Some years ago Sousa was leading a band at a small country festival. The advent of the band had been awaited with intense interest by the audience, and when they arrived the bandmen were quickly surrounded by a surging crowd, which hemmed them in so that it was difficult for them to keep on playing.

Sousa appealed to one of the committee to keep the crowd away, and said that unless his men had more room they could not play. The committee-man shook his hand warmly, and, turning to the assembled multitude, bawled out:

"Gentlemen, step back and give the purfessers a chance to play!"

The origin of "El Capitan," Sousa's famous comic opera, has never been told. "El Capitan," like Mrs. Stowe's Topsy, "just grewed," yet the writing of the book and score came about in an odd way. Hopper did not go prospecting for an opera as a miner does for ore. He fell into a rich quarry without knowing it. Ever since the days of the McCaull Opera Company, Hopper has had associated with him Alfred Klein, the diminutive comedian. He was here with Hopper in "Wang," and will be remembered as the Hottentot who had the ill-luck to be uncomfortably near the big elephant when he was blown up. One day Alfred told Hopper that he had a brother Charles who was uncommonly clever, and who had in his keeping the outline of a comic opera which looked promising. Hopper tried all sorts of ways to elude that libretto—since he is asked to read one twice every 24 hours, and about one a year of the sort commonly offered, would be fatal.

Sousa Band Concert.

The musical season in Buffalo opens to-morrow evening when Sousa and his ever popular band of players will give a concert in Music Hall. Sousa is already generously decorated with medals, has them from nearly every place throughout the country where he has played. His latest is in the form of an American flag of solid gold and red, white and blue enamel which was presented to him a few weeks ago by Mrs. David R. Barker, a prominent New York society lady who has been a constant attendant upon the Manhattan Beach concerts for many years. The medal bears the inscription "The Stars and Stripes Forever," and is in recognition of Sousa's latest and greatest march of that title.

But in no city is he more appreciated than in Buffalo, his concerts being the source of the greatest pleasure to a large number of people besides musicians, who scarcely ever attend any other concert the season through. His programs are always highly entertaining and interspersed with his marches which are known the world over, for go where you may, in any clime, under any flag, the stirring strains of his two-steps can be heard, every man, woman and child being familiar with "Washington Post."

His soloists on this occasion are Miss Saidee Estelle Kaiser, soprano, and Miss Jennie Hoyle, violinist. The following is the program:

Overture, "Il Guarany" Gomez
Trombone Solo, "Felice" Liberatori
Ballet Suite "The Rose of Shiraz" (new)
Soprano Solo, "Grand Valse" Venzano
Miss Saidee Estelle Kaiser.
Transcription of "Rhapsody Hongroise"
Grand Fantasia, "Die Gotterdammerung" Hauser
a. Serenata, "Love in Idleness" (new) Wagner
b. March, "The Stars and Stripes Forever" Sousa
Violin Solo, "Romance Sans Paroles" Wienlawski
Miss Jennie Hoyle.
Humoresque, "The Band Came Back" Sousa

SOUSA AT THE EXPOSITION.

Master of the March and His Famous Band Will Close the Big Point Show This Year.

Sousa, the great march composer and conductor, and his band will give concerts daily at the Pittsburg Exposition during this, the closing week of the big industrial show. This is Sousa's first appearance at the Exposition, however, and this in itself is an important fact.

The Exposition management has been to great expense to bring Sousa here. Another important feature is that this will be Sousa's last appearance in Pittsburg before his contemplated tour of Europe, hence this will be the last opportunity to hear him for over a year.



John Philip Sousa.

He will have a band of 55 artists with him here, 20 more than has been employed by any other band at the Exposition this season. He will make his first appearance at the Exposition tomorrow afternoon at 2 o'clock. His engagement will close the last week of the Exposition.

Another announcement that will please the people is that the Exposition management has decided to keep Jim Key, the educated horse, while the big show lasts.

There will be numerous excursions on all of the railway lines entering the city this week, and it is expected that the attendance of out-of-town visitors to the big Point show will be remarkably large.

AT THE WAGNER.

SOUSA AND HIS BAND—TO-NIGHT.

The Sousa marches are now the musical craze of the entire civilized world. Go where you may, in any clime, under any flag, the stirring rhyme and noble harmonies of John Philip Sousa's compositions delight your ear. Every man, woman and child in England plays or whistles the "Washington Post," and during the Queen's Jubilee in London last June this famous march was the principal musical contribution to those famous festivities. The great Jubilee parade in London started to the stirring strains of "The Washington Post," and two days later at the great military review at Aldershot the combined bands of the Household Brigade mounted on restless troop horses, swept past Queen Victoria playing the same inspiring music. Sousa will soon be going to London to show the English how a Sousa march can be played only by the Sousa band.

Charles Klein, author of "El Capitan," has completed the second act of "The Charlatan," his new opera for De Wolf Hopper. John Philip Sousa will compose the music. Mr. Klein is enthusiastic about the new work, which has exceeded even his own expectations, and is confident that "The Charlatan" will eclipse the extraordinary success of "El Capitan."

Charles Klein, author of El Capitan, has completed the second act of The Charlatan, his new opera for De Wolf Hopper. John Philip Sousa will compose the music. Mr. Klein is enthusiastic about the new work, which has exceeded even his own expectations, and he is confident that The Charlatan will eclipse the extraordinary success of El Capitan.

John Philip Sousa, who has enjoyed a few days' rest—the first in months—says that he has been eating, drinking and sleeping with his new opera for the past four months. He has just put the finishing touches to the score. "The Bride Elect" will be a novelty in comic opera, because its plot has nothing to do with mistaken identities, and although he has written the libretto himself there is more score than we have been accustomed to find lately in works of this class.

There seems to be plenty of new comic operas. Sousa has one almost ready and another to follow. Herbert has two. Comic opera seems to have died out in London.

Two young artists of great promise are in the organization this year. They are Sadie Estelle Kaiser, soprano, and Jennie Hoyle, a violinist. The tickets are on sale at Peter Paul's book store.

The eleventh tour Sousa and his band has opened. Roster: John Philip Sousa, conductor; Sadie Estelle Kaiser, soprano; Maud Reese Davies, soprano; Jennie Hoyle, violinist; Arthur Pryor, trombone; Frank Christie, manager; George Fredette, business manager.

Sousa Coming to the Lafayette.

For a long time now a fairly overwhelming fad has reigned, which, thus far, shows no sign of abatement. It is the Sousa fad, the love of marches and quicksteps and two-steps, which began with the era of "The Washington Post March," and which, despite the ferocity of attack and reign, which corresponded exactly to the usual fads of short life, seems yet to have a long and strong lease of life to run. As there is no question that Mr. Sousa has written the best, the most inspiring music of this particular character within this period, there is every reason to expect that so long as he lives and continues to bring forth musical material of equal attraction, the Sousa fad will continue to rage with equal ardor, and the brevity of the life of "fads" receive, in his particular case, a flat contradiction.

Sousa and his celebrated band, assisted by Miss Maude Reese Davies, soprano; Miss Jennie Hoyle, violinist, and Mr. Arthur Pryor, trombonist, will give their first Washington concert at the Lafayette Square Opera House on Sunday night, October 17, the sale of seats for which opens on Thursday morning at the box office.

CROWDING THE PROFESSORS.

The misuse of the title "professor," when it is applied indiscriminately to musicians in general, finds an amusing example in the following story, credited to Bandmaster Sousa, and printed in The Musical Age:

Some years ago Sousa was leading a band at a small country festival. The advent of the band had been awaited with intense interest by the audience, and when they arrived the bandsmen were quickly surrounded by a surging crowd which hemmed them in so that it was difficult for them to keep on playing.

Sousa appealed to one of the committee to keep the crowd away, and said that unless his men had more room they could not play. The committee man shook his head warmly, and turning to the assembled multitude bawled out:

"Gentlemen, step back and give the professor's professors a chance to play!"

Sousa at Music Hall.

Sousa, the March King, will give a concert at Music Hall this evening and that simple announcement will be good tidings to many lovers of music, for Sousa is as great a programme maker as he is as a composer or a leader.

Concerts under his direction are usually models of good taste and rare selection. This season, the eleventh in which Sousa and his band have been making an annual tour of the country, the leader considers himself fortunate in having secured a number of strong soloists to add to the pro-

Charles Klein, author of El Capitan, has completed the second act of The Charlatan, his new opera for De Wolf Hopper. John Philip Sousa will compose the music. Mr. Klein is enthusiastic about the new work, which has exceeded even his own expectations, and he is confident that The Charlatan will eclipse the extraordinary success of El Capitan. Mr. Klein has recently returned to town from a pretty spot up near Monticello, where he acquired a healthy tan and made a prodigious mark as a lawn tennis player, running off, on occasions, more than a hundred games at one fell swoop.

SOUSA'S "EL CAPITAN."

Sousa's "El Capitan," which DeWolf Hopper will reproduce at the Tremont Theatre on Monday evening, Oct. 18, was the reigning musical novelty of the past season, and it broke all records by drawing larger crowds to the Broadway Theatre, New York city, at a return engagement of four weeks last winter, than in the first tide of its great success at the same house, during its earlier presentations there. The comedian's tour of the Pacific coast was immensely successful, and in San Francisco, where the opera was given for two weeks, hundreds of people were turned away nightly unable to secure even admission. "El Capitan" will again be submitted to our local theatregoers in its entirety, with all of the superb costumes, dresses and draperies, its elaborate stage settings, as well as its entire original cast of principals and grand chorus of 50 voices. The sale of reserved seats will open at the box office on next Tuesday morning.

John Philip Sousa, who has enjoyed a few days' rest—the first in months—tells me that he has been eating, drinking, and sleeping with his new opera for the past four months. He has just put the finishing touches to the score.

He says that The Bride Elect will be a comedy in comic opera, because its plot has nothing to do with mistaken identities, and although he has written the libretto himself there is more score than we have been accustomed to find lately in works of this class.

There will be a march in it, of course, and Mr. Sousa believes it will cast all his previous march compositions in the shade. It is introduced logically, and at a dramatic moment that permits the use of rich and barbaric musical effect.

There are two big parts in the opera, and all the tenor will have to do is to sing—generally the tenor is expected to act, but he never does act.

Mr. Sousa has arranged his engagements so that he will have ample time to supervise the preparations himself for The Bride Elect's production at the Broadway.

The scene is laid on the beautiful and picturesque island of Capri (where Mr. and Mrs. Sousa spent some time during their last European trip), but the period of the story is not disclosed.

I saw Mr. Sousa's first opera produced in 1879. It was called The Smugglers, and it failed. Recalling the occasion to the composer he became reminiscent for a moment.

"I was conductor for a church choir opera company then," he said. "They wanted to do Sullivan's Contrabandista—used recently in amplified form by Francis Wilson as The Chief-tain—and the choruses were found to be wanting. I undertook first to supply this lack, and ended by writing a new opera with the same story."

"The Smugglers fell flat, but it was a well-graduated composition, nevertheless," concluded Mr. Sousa, with an eye twinkle. "The first act was bad; the second worse, and the third was the most monumental failure known to comic opera history."

To the music of Sousa's El Capitan march, the members of the Ancient and Honorable artillery company, who paraded down Summer street last Monday morning, will repeat the march on the biograph screen at Keith's on Monday.

A new Sousa march, the annual tribute of melody and harmony, from the gifted pen of John Philip Sousa, who is to-day beyond all question the representative and most popular composer of the country, is the announcement that adds superlative attractiveness to his appearance at the exposition. Like all the others of that brilliant series of marches that have brought fame and fortune to John Philip Sousa and delight to countless millions, the new quickstep has a little history and was inspired by a particular circumstance that vividly impressed the composer.

Last fall Sousa made an extended European trip, on which especial honors were paid him as America's representative musician. In Berlin, by invitation, he conducted the brass orchestra of the celebrated Philharmonic organization. Throughout Italy, in Naples, Florence, Rome, Milan, he was fairly swarmed with attentions. And as he was hurriedly called home on business affairs the American musician caught fleeting glimpses of life under the French and British flags. Sailing up New York bay in the clear cold of a November morning, Sousa's eyes were gladdened at the Narrows, with its glowing promise of peace and protection. It aroused all the patriotism of the composer's impressionable nature, and inspired him to write one of the most beautiful melodies he has ever penned, and which he has dressed and decorated with impressive harmonies and stirring rhythm. In recognition Sousa has gratefully and appropriately named his new march "The Stars and Stripes Forever," and his famous band will play it here as only Sousa's band can play a Sousa march.

E. S. H.

AMU'S CLOSING ATTRACTION.

Sousa and His Great Band to Be There This Week.

An announcement that will gladden the hearts of all music lovers is that Sousa, the great march composer and conductor, and his superb band of artists, will give concerts daily at the Pittsburgh Exposition during this, the closing week of the big industrial show. Everybody likes to hear Sousa's band, and his concerts here are always well attended. The Exposition management has entailed quite an expense to bring Sousa and his superb band to the Exposition, and no doubt the public will appreciate their efforts.

An important feature in this connection is that this will be Sousa's last appearance in Pittsburgh before his contemplated



John Philip Sousa.

tour of Europe, hence this will be the last opportunity to hear him for over a year. He will have a band of 35 artists with him, 20 more than has been employed by any other band at the Exposition this season. He will arrive from Buffalo to this morning, and will make his first appearance at the Exposition tomorrow afternoon at 2 o'clock. His engagement will close the last week of the Exposition, and will terminate a season that has been successful in every way and highly satisfactory to the management.

A good indication of the interest in the coming of Sousa is shown in the great demand for reserved seats and the inquiries concerning his coming. The new music hall wing of the main Exposition hall will be free to the people. It contains 2,500 seats, in close proximity to the band platform. Those who desire reserved seats can have the same for a small extra charge. The reserved seats are in the gallery opposite the band platform. There are about 600 of them, and they will be in charge of gentlemanly ushers. Reserved seats for the entire engagement of Sousa can be had at Hamilton's music store on Fifth avenue daily from 9 A. M. to 12 noon, and during the afternoon and evening at any time at the box office in the rear of the balcony in the main Exposition hall.

During his stay in Pittsburgh Sousa and his band will give concerts every afternoon and evening. The afternoon concerts will be given from 2 to 3 and from 4 to 5, and in the evening concerts from 7:30 to 9:30, and from 9:30 to 10:30. There will be six numbers in each part, and as Sousa is noted for his liberality in the matter of encores, no doubt the concert periods will keep the band pretty busy.

Another announcement that will please the people is that the Exposition management, after seeing some of the wonderful performances of Jim Key, the celebrated horse, has decided to keep him here for the closing week of the big show.

There will be numerous excursions on all of the railway lines entering the city this week, and it is expected that the attendance of out-of-town visitors to the big Point show will be remarkably large. Yesterday was a big day at the Exposition and the mammoth buildings were crowded from early morning until the closing hour last night. It was commercial travelers' day, and many of the representatives of that class came with their families and spent the entire day. They found much to interest them about the big show, and enjoyed the occasion to the fullest extent. Conductor Brooke and his Chicago Marine band closed their engagement last night.

JOHN PHILIP SOUSA

The March King Will Be at Music Hall This Evening.

John Philip Sousa, "The March King," premier bandmaster of the world, most versatile and popular of modern composers, and most generous of conductors, will give a concert at Music Hall this evening. This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is the accepted embodiment of all the great public lovers in music. He is closer to the heart of the people than any other composer or conductor of the day, and with a thorough appreciation of their tastes he gives them what they want. Sousa is as much a master of the art of program making as he is of march composition. His concerts are models of good form and taste in this respect, and this is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm. He draws his admirers from all classes in whom the love of music finds place. He is admired by the classical mind because he interprets in a masterly way and with fidelity of purpose. To the mind of a casual music lover, Sousa is an object of regard, because he appeals to the general intelligence and popular taste. He is peerless because he plays the music of the people and his own magnetic marches with a dash and swing that carry all before them. No need for anyone to introduce Sousa. Once seen he is never forgotten. His pictures are excellent likenesses, and he bears the characteristics of his music in his person; his motions are in march time; his bearing is that of a man under arms. He is himself confident of his powers, and by his personal magnetism infuses into his musicians his idea, his spirit and his conception of music. They have a confidence in him which an audience quickly learns to share, and yields to the full enjoyment of the hour under the dominion of Sousa.

This is the eleventh regular tour of Sousa and his band, and the present series of concerts bid fair to be the most notable in all the brilliant history of this famous organization. Always happy in the selection of the soloists to accompany his band, Mr. Sousa deems himself particularly fortunate to introduce this season two young artists, Miss Saldee Estelle Kaiser, Maud Reese-Davies, soprano, and Miss Jennie Hoyle, violinist, whose commanding talents entitle them to all the honors in their profession. Mr. Arthur Pryor, the world's greatest trombone player, will also assist a soloist on this tour.

Sousa is coming!

Everywhere you go you hear Sousa. The minority of the populous who are not members of the cult cannot escape—go where they will, the tickling strains which have enchanted the majority. You hear him on the seaside pier; in the summer hotel dining-room; likewise and most often in his ballroom. He blows merrily on the rural band stands set up at quiet stopping places on the mountains; his strains are everywhere, yet they are favored by the elite; the programs of fashionable casino receptions and dances of golf, tennis and archery meetings, where the most expensive and exclusive do congregate, are thickly punctuated with Sousa," writes his advance agent, and he says he knows.

Sousa and his celebrated band, assisted by Miss Maud Reese-Davies, soprano; Miss Joany Hoyle, violinist, and Mr. Arthur Pryor, trombone, will give their first Washington concert at the Lafayette on next Sunday night, October 17, sale of seats for which opens at the box office Thursday morning.

Sousa's first opera was "The Smugglers" produced in 1879. Said Sousa to the Mirror: "I was conductor for a church choir opera company then. They wanted to do Sullivan's Contrabandista—used recently in amplified form by Francis Wilson as 'The Chieftain'—and the choruses were found to be wanting. I undertook first to supply this lack, and ended by writing a new opera with the same story. 'The Smugglers' fell flat, but it was a well-graduated composition, nevertheless," concluded Mr. Sousa, with an eye twinkle.

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Charles Klein, author of "El Capitan," has completed the second act of "The Charlatan," his new opera for De Wolf Hopper. John Philip Sousa will compose the music. Mr. Klein is enthusiastic about the new work, which has exceeded even his own expectations, and he is confident that "The Charlatan" will eclipse the extraordinary success of "El Capitan." Mr. Klein has recently returned to New York from a pretty spot near Monticello, where he acquired a healthy tan and made a prodigious mark as a lawn tennis player, running off, on occasions, more than a hundred games at one fell swoop.

John Philip Sousa is not only the successful leader of his 50 players and a composer of note, but also a cornetist of distinction. His manifold duties, however, leave him little time for his favorite instrument. He has spent much of the last summer at Manhattan Beach in writing the libretto and music of his new opera, "The Bride-elect," besides giving the usual daily concerts in the pavilion. He worked from early till late, stopping but for his meals and an occasional spin on his wheel. The opera has been sold to Klaw & Erlanger and Ben D. Stevens, and will be brought out magnificently in Boston next January. Mr. Sousa's royalty from this work will be altogether the largest ever paid to an American composer. The October Metropolitan contains an interesting article upon the "March King," with several illustrations of Mr. Sousa in characteristic attitudes.

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Of the various artists engaged to appear as solo attractions in connection with the Buffalo Symphony Orchestra concerts this season, Evan Williams has been selected for the first two performances, on November 18th. This announcement will be most agreeable to the patrons of the series. Mr. Williams is concededly the greatest tenor in America, and has won for himself the highest encomiums of press and public. The dates on which other soloists will be heard, have not fully been determined. It is probable, however, that the following order will be more or less closely observed: December 2d, Trebelli, soprano; December 16th, Ferguson, baritone, and January 6th, Sliot, pianist. During the latter half of the series, Galski, Herbert and two other famous artists will appear. In this city, as elsewhere, a severe disappointment will be suffered through Rosenthal's sudden postponement of his American tour. At very great expense the Orchestra management had secured the celebrated pianist for the eighth, or final concert of the season. The change necessitated through the abandonment of his engagements in this country will cause local embarrassment only so far as negotiations with some other distinguished artist are concerned. It may safely be assumed that a worthy attraction will substitute him on the programme of the performances at which he was to have appeared.

That the Buffalo Symphony Orchestra in itself, is equal to a series of artistically profitable concerts there remains no doubt whatsoever. When the organization was in its infancy and had only promises to tend, there may have been some excuse for public apathy and indifference. But when, at the beginning of its tenth season, the management is undaunted in its enthusiasm, and the musicians are assiduous in their efforts to attain a higher degree of excellence, the institution certainly deserves every encouragement and support. The music-loving populace of Buffalo is surely large enough to insure the continuance of the organization, without an annual deficit; the required subscription fee is surely moderate enough to warrant a sufficient number of subscribers. Gratification and pride in the local development of musical taste should be a public incentive, if nothing else. It is only a few years since Buffalonians depended upon Eastern organizations for their best orchestral concerts. Time has effected a change in this regard, and has provided Buffalo with a body of musicians whose work compares favorably with that of any orchestra in the country. It is maintained solely for concert performances, and the ability of its splendid conductor, John Lund, has elevated it to a plane where there is no doubt as to merit and excellence.

This evening at Music Hall, John Philip Sousa and his band will present the following programme. There is no similar organization in existence more fully equipped, in point of ability and numbers, than this admirable aggregation of players. With them, as soloists, will appear Miss Saldee Estelle Kaiser, soprano, and Miss Jennie Hoyle, violinist. Arthur Pryor, the trombone soloist of the band, will also be heard in incidental solos. The performance of the stated numbers will no doubt be supplemented by a generous contribution of encores.

Overture—"El Guarnay"..... Gomez
Trombone Solo—"Fello"..... Liberti
Ballet Suite—"The Rose of Shiraz" (new)..... Ellenberg
Soprano Solo—"Grand Valse"..... Venzano
Miss Saldee Estelle Kaiser
Transcription of "Rhapsody Hongroise" (new)..... Ellenberg
Intermission Ten Minutes.
Grand Fantasia—"Die Gotterdammerung"..... Wagner
(a) Serenata—"Love in Idleness" (new)..... Macbeth
(b) March—"The Stars and Stripes Forever"..... Sousa
Violin Solo—"Romance Sans Paroles"..... Wienlawski
Miss Jennie Hoyle
Humoresque—"The Band Came Back"..... Sousa

SOUSA ON THE WAY.

THE GREAT CONDUCTOR WILL BE HERE TO-MORROW TO STAY

A WEEK AT THE EXPOSITION.

He Has a Band of Fifty-Five Artists and Will Give a Splendid Series of Concerts—Much Interest Manifested in His Coming—Jim Key Will Stay Another Week.

An announcement that will gladden the hearts of all music lovers is that Sousa, the great march composer and conductor and his superb band of artists will give concerts daily at the Pittsburg exposition during this, the closing week of the big industrial show. For weeks past the people have been waiting with pleasurable anticipation the visit of Sousa, and now that they have the positive assurance that he will be here, their delight will be all the greater. Everybody likes to hear Sousa's band, and his concerts here are always well attended. This is his first appearance at the exposition, however, and this in itself is an important fact. It proves that the public pulse and knows just what the people appreciate. Sousa was popular, but there are many people who have been unable to hear him on account of the high rate of admission to his concerts. The exposition management realized this and determined that they would give the people the opportunity they desired. They then made arrangements with the great conductor to come here for the closing week of the exposition.



JOHN PHILIP SOUSA.

Sousa was at first in doubt as to whether he could come, as the expense of travel is very heavy and he had not arranged for a tour through this section of the country. However, he finally made arrangements for a tour of all the principal cities between New York and Pittsburg, including Buffalo and other cities in the empire state, thus saving a loss of time and making his Pittsburg engagement all the more important from the fact that his desire to appear at the Pittsburg exposition prompted him to make the tour of the other eastern cities.

The exposition management has entailed an enormous expense to bring Sousa and his superb band to the exposition and no doubt the public will appreciate their efforts. Some idea of the expense of keeping such a fine aggregation of players here for a week can be had when it is stated that Sousa's receipts on some of his concert tours average over \$1,000 a day. His expenses were heavy, but still he made a nice profit and he does not go around the country playing for his health. No doubt the big main building at the exposition will be crowded to suffocation every day during his stay here.

Another important feature in this connection is that this will be Sousa's last appearance in Pittsburg before his contemplated tour of Europe, hence this will be the last opportunity to hear him for over a year. He will have a band of 55 artists with him here, 20 more than has been employed by any other band at the exposition this season. He will arrive from Buffalo to-morrow morning and will make his first appearance at the exposition to-morrow afternoon at 2 o'clock. His engagement will close the last week of the exposition and will terminate a season that has been successful in every way and highly satisfactory to the management. On leaving here Sousa's route takes him to Washington and other eastern cities and some time during the winter he will leave for Europe to make a tour of England, France, Germany, Italy and other countries on the continent. He will return to the United States a year from November and will make a tour from Maine to California. His concert tours have been by far the most successful of any similar musical organization in existence and much of the success attained has been due entirely to the magnetic influences of the conductor.

A good indication of the interest in the coming of Sousa is shown in the great demand for reserved seats and the inquiries concerning his coming. The new music hall wing of the main exposition hall will be free to the people. It contains 2,500 seats, in close proximity to the band platform, surrounding it in fact, and these seats can be reached by the stair ways on either side in the rear. No charge will be made for these seats and the only cost to the visitor will be the small sum of 25 cents, the price of admission at the gates of the exposition. Those who desire reserved seats can have them at a small extra charge. The reserved seats are in the rear, about 600 of them and they will be reserved for gentlemen, women, children and the entire audience. The entire audience will be seated at Hamilton's music hall, which is located at the corner of 10th and Broadway streets, daily from 8 a. m. to 10 p. m.

During his stay in Pittsburg Sousa, and his band, will give concerts every afternoon and evening. The afternoon concerts will be given from 2 to 4 and from 4 to 6, and the evening concerts from 7:30 to 9:30 and 9:30 to 10:30. There will be six numbers in each part, and as Sousa is noted for his liberality in the matter of encores, no doubt the concert periods will keep the band pretty busy.

Another announcement that will please the people is that the exposition management, after seeing some of the wonderful performances of Jim Key, the celebrated horse, has decided to keep him here for the closing week of the big show. S. S. Marvin, one of the directors of the exposition, was down to see him yesterday afternoon and he was so much impressed with what he saw that he said Mr. Rogers, the owner of the horse, should by all means be induced to keep him here for another week.

"That horse is by far the most marvelous specimen of the equine race I ever saw," said Mr. Marvin, in speaking of the exhibition afterwards. "I have heard of horses doing some wonderful things and have seen some that convinced me they are remarkably intelligent, but I was hardly prepared for the spectacle I witnessed this afternoon. Why, that horse Jim Key, is almost human in his intelligence. He can not only read and spell but he seems to be able to understand and appreciate everything that is told him. He picks up his ears to everything that is said and is so intelligent looking one almost feels that he hears and understands all the comments made about him and would like to join in the conversation if able to talk. What a pity he is not possessed of vocal organs. He might be able to clear up some of the mysteries of his race."

There will be numerous excursions on all the railway lines entering the city this week, and it is expected that the attendance of out-of-town visitors to the big point show will be remarkably large. The reduced fares will give everybody in western Pennsylvania an opportunity to come to Pittsburg and hear Sousa's great band and see the wonderful horse. The horse is the talk of horsemen all over the state and hundreds of them are coming daily to see him.

Yesterday was a big day at the exposition and the mammoth buildings were crowded from early morning until the closing hour last night. It was commercial travelers' day and many of the representatives of that class came with their families and spent the entire day. They found much to interest them about the big show and enjoyed the occasion to the fullest extent. Conductor Brooke and his Chicago marine band closed their engagement last night. They have spent two weeks here and during that time have given some excellent concerts, though somewhat handicapped by the presence of so many children in the main hall during the period of the visits daily of the public school children. Brooke and his players leave this morning for Wheeling, W. Va., where they give concerts this afternoon and evening in one of the public parks. They will then go east for an extended tour. Miss Sibyl Sammis, the soloist, made many friends during her stay and all who heard her were delighted with her splendid solo work.

Sousa at the Expo.

This will be the closing week at the Exposition and, at a great expense, the management has engaged John Philip Sousa, the noted director, and his famous band. Two concerts will be given daily, one in the afternoon and another at night. A committee of Cleveland citizens were here Saturday and inspected the Exposition, with a view of establishing a similar show in that city.

SOUSA THIS WEEK.

The Noted Bandmaster Will Be One of the Attractions at the Point Show.

John Philip Sousa, the noted bandmaster and composer of popular marches, will arrive in Pittsburg at 7:30 o'clock this morning with his superb band of musicians, and will spend a week at the Pittsburg Exposition, giving two concerts daily during his stay. This is the closing week of the big Point show, and the management has made a ten-strike in securing such a fine aggregation of players as Sousa has about him to draw the people. Sousa's band is one of the most popular musical organizations in the world to-day, and no doubt he will pack the big Exposition buildings every afternoon and evening this week. This may be the last time Pittsburgers will have an opportunity of hearing Sousa for a long time, as he contemplates a tour of Europe with his band, and may not get here again for two years. The average cost of a Sousa concert to the purchaser of tickets when he appears here in a concert hall is \$1.50, while he can be heard at the Exposition this week simply for the price of admission to the big show, which is only 25 cents. There are 2,500 free seats in the big main building, but to accommodate those who desire reserved seats 600 seats in the balcony have been reserved for a small extra charge.

After witnessing the wonderful performances of Jim Key, the celebrated horse, the Exposition management has decided to keep him here for another week to give the many out-of-town people an opportunity to see him. The pavilion in which his exhibitions are given has been moved from the river side of the main building to the enclosure in which the Wild West show was given, in order that the immense crowds may be accommodated. Among the visitors to the Exposition on Saturday was a committee of business men from Cleveland who have bought a large plot of ground and propose to erect a permanent exposition in that city. They were John D. Scorer, manager; A. C. Abrams, James Fitzmaurice and Gerald North Calvert. All were pleased with the Pittsburg industrial show.

Conductor Sousa has arranged this program as a magnet for visitors to the big show this afternoon:

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|---|-----|
| Part I.—2 to 3. | 1/3 |
| Overture, "Fest".....Leutner | |
| Ballet suite, "The Rose of Shiraz".....Ellenberg | |
| Pilgrim's chorus and "Evening Star" romance, from "Tannhauser".....Wagner | |
| Transcription, "Hongroise".....Ketterer | |
| Pasquinade.....Gottschalk | |
| March, "El Capitan".....Sousa | |
| Gems from "Robin Hood".....DeKoven | |
| Part II.—4 to 5. | |
| Overture, "Das Modell".....Suppe | |
| Prelude to "Lohengrin".....Wagner | |
| Caprice for Piccolo, "Robin and Wren".....Kling | |
| F. Wadsworth and G. Norritto. | |
| Scenes from "The Wizard of the Hills".....Herbert | |
| Caprice, "The Boston Belle".....Godfrey | |
| March, "The Directorate".....Sousa | |
| Fantasia Militaire.....Ascher | |

SOUSA COMING.

Three Concerts Next Week

AT THE ACADEMY OF MUSIC

Two New Soloists Will be Heard for First Time Here.

The announcement that Sousa will again appear in the city with his band is one that always gives pleasure to a large number of people.

The next concerts will be given at the Academy of Music, Friday and Saturday evenings, October 22 and 23, and one matinee, Saturday, October 23.

Sousa, always fortunate in the choice of soloists, takes special pleasure in introducing this season two young artists whose talents entitle them to all honors in their profession.

They are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist.

Sousa has won, by his numerous spirited musical compositions, international fame and popularity, and he stands pre-eminently the foremost of our popular conductors, the most versatile and successful of our composers and the representative of the stirring strains that are heard wherever the piano is played or wherever the devotees of terpsichore gather in any part of the world.

His band of fifty eminent musicians, all soloists, selected by their distinguished leader, are an ideal wind orchestra, capable of performing the works of the noblest composers, in a manner that approaches the artistic effects of strings, in addition to the rich tonal quality of the reeds and brasses.

The great popular success of these concerts is not surprising, for Sousa's compositions have certainly captivated the public.

Let me say a few words regarding the new performers we shall hear at the coming Sousa concerts.

Miss Reese Davies was born in Topeka, Kansas, but most of her early life was spent in California.

She studied at the New England Conservatory of Music under the best instructors of that famous institution.

Then she went to Paris for two years' study with Gradedello, Massenet, when he heard her sing in a concert in Paris, offered to give her instruction in any of his works which she would learn, and Bemberg took a great interest in her singing of his songs, which he himself taught her.

We are told that Miss Reese Davies has a range of three octaves, G to G, and her voice is of exceptional purity and sweetness.

With such a range, and with the declaration made by Sousa that she is "the most brilliant young concert soprano of the day," we have the right to expect an unusually capable singer.

Miss Jennie Hoyle is of English birth, having been in this country but a few years.

She received her first instruction on the violin from Albert Pollard, of the London Conservatory of Music, and upon her arrival in America Miss Hoyle entered the New England Conservatory of Music, under the instruction of Emilie Mahr.

She afterwards studied under Jehu Prume, of Montreal.

Her debut and subsequent public concerts are said to have proved triumphs to this young artiste, and led to her engagement by Mr. Sousa.

Miss Hoyle's performances are declared to be distinguished in the quality of tone produced, in her phrasing, and in their intelligent finish.

Sousa always offers plenty of novelties by the leading composers of the day, independent of his own latest compositions.

I must confess, however, that I see in his performances no works by any American composer except himself.

Is this right? Let all the leaders of our musical organizations produce compositions by American musicians, and encourage American art.

Come, Mr. Sousa, you who are so enterprising—don't forget our own American composers.

113 RITER FITZGERALD.

THE MARCH KING

SOUSA AND HIS GREAT BAND AT THE EXPOSITION ALL WEEK.

This is the last week of the Industrial Show at the Point, and a Great Attendance is Expected—Jim Key, the Famous Horse, to Remain.

This is the closing week of the Exposition, and it promises to be the greatest week in the history of the Exposition society, for it will mark the presence at the big show of John Philip Sousa and his far-famed concert band. No musical organization of its kind in the world has attained the high degree of prominence and success that has marked the career of Sousa's band, and no one who is fond of music can afford to miss this splendid opportunity to hear the greatest concert band in existence. It will be here just six days, giving two concerts daily, from October 11 to 16, inclusive.

Sousa's concerts will be given at from 2 to 3 and from 4 to 5 in the afternoon and from 7:30 to 8:30 and 9:30 to 10:30 in the evenings. There will be six numbers in each part, but Sousa is liberal and no doubt will give as many encores as time will permit. As it generally costs one in the neighborhood of \$2 to hear Sousa and his players when they come



"March King" Sousa.

to Pittsburgh only for a matinee or evening performance the great advantage to the public of his appearance at the Exposition can be readily seen. The admission to the Exposition is only 25 cents, and that is all it will cost any visitor to the big show to hear the greatest band in the world and meet and greet the greatest conductor. There will be excursions during the week on all of the railway lines running into Pittsburgh, and no one within a radius of 100 miles of the Smoky City should fail to go and hear Sousa.

An additional attraction at the big show this week will be beautiful Jim Key, the educated horse, who has consented to stay until the close of the Exposition. The wonderful degree of intelligence displayed by this horse has excited widespread comment, and the indications are that the pavilion in which he gives his exhibitions will not be large enough to hold all the people who will go to the Exposition to see him. He is the talk of the town and everyone who has seen him marvels at his wonderful power. It was on account of the great interest shown in him by the patrons of the Exposition that the management decided to keep him here for the closing week. The pavilion will be moved this morning from its present location on the river side to the enclosure in the rear of the Exposition grounds, where the Wild West show was quartered. It is believed that in this location more people can be accommodated.

Reserved seat tickets for Sousa's band concerts can be had from 9 to 12 daily at Hamilton's music store, on Fifth-ave, and in the afternoons and evenings at the box office in the balcony of the main building. There are 600 seats reserved in the balcony, but there are 2,500 seats free to the people in the amphitheater, so that those who desire good seats free of charge can find plenty of them if they come early to the concerts. For this evening Sousa has arranged the following splendid programme:

PART I—7:30 to 8:30.

Overture, "The Promised Bride".....Ponchelli
Scenes from "El Capitan".....Sousa
Flugelhorn Solo, "Werner's Farewell".....Nessler
Mr. Franz Hell
Ride of the Valkyries and Fire Churn
Music from "Die Walkure".....Wagner
(a) Valse, "Blue Danube".....Strauss
(b) March, "The Beau Ideal".....Sousa
Entr'acte, "The Cricket on the Hearth".....Goldsmith

PART II—9:30 to 10:30.

Overture, "Il Guarany".....Gomez
Suite, "Three Quotations".....Sousa
(a) The King of France with twenty thousand men marched up a hill and then marched down again. (b) "I, too, was born in Arcadia." (c) "In Darkest".....Africa
Trombone Solo, "Air Variations".....Pryor
Mr. Arthur Pryor
Marching Band, "Cavalleria Rusticana".....Mascagni
(a) Idyl, "La Campanella".....Dreysecheck
(b) March, "The Stars and Stripes".....Sousa
Prelude to "Carmen".....Bizet

SOUSA'S BAND

Splendid Concert Enjoyed by a Large Audience at Music Hall.

There appears to be no limit to John Philip Sousa's originality and resources. Every time he visits Buffalo with his splendidly equipped orchestra, he has some new and delightful musical features to present.

The concert last evening at Music Hall was enjoyed by a large and enthusiastic audience. The program was all that could be desired, the classic numbers calling for encores brought out the best of Sousa's famous marches. The soloists were both new to Buffalo but they won instant favor with the big audience. Miss Saldee Kaiser, the soprano soloist, has a voice of remarkable purity and sweetness. She is a young vocalist of rare promise. Miss Jennie Hoyle's playing was excellent. Indeed her work was equal to any of the great geniuses heard here for several seasons. She is a young artist of whom Mr. Sousa can feel very proud.

John Philip Sousa and Charles Klein, the author and composer of "El Capitan," are hard at work on a new comic opera entitled "The Bride Elect," which will be produced at the Knickerbocker Theatre, New York city, some time during the coming winter. Evidently the new opera is not intended for Mr. Hopper, who from all indications will not need a change of bill for some time to come. Mr. Hopper and his popular organization in "El Capitan" are underlined at the Tremont Theatre for two weeks, beginning next Monday. The engagement will include but two matinee performances of the opera, on Saturday afternoons. The sale of reserved seats will open at the box office tomorrow morning.

The Sousa Band Concerts.

Opening the musical season this year at the Academy of Music three concerts are announced by Mr. John Philip Sousa and his famous band. They will take place on Friday and Saturday evenings, October 22 and 23, and one matinee, Saturday October 23. New soloists will appear, Miss Maud Reese Davies, piano, and Miss Jennie Hoyle, violinist. Mr. Sousa, always fortunate in the choice of his soloists, takes special pleasure in introducing these two young artists. The band consists of fifty musicians, all of them soloists on their several instruments, and all carefully selected by the distinguished leader. They are capable of performing the best works of the greatest composers.

The sale of reserved seats begins Thursday, October 14, at Fischer's, 121 Chestnut street.

THE MARCH KING-COMING.

Sousa's Band the Feature of the Last Week at the Expo.

John Philip Sousa, the noted bandmaster and composer of popular marches, will arrive in the city on the Allegheny Valley express at 7:30 this morning, with his superb band of musicians, and will spend a week at the Pittsburgh Exposition, giving two concerts daily during his stay here. This is the closing week of the big Point show, and the management has made a ten-strike in securing such a fine aggregation of players as Sousa has about him, to draw the people.

Sousa's last great tour is unprecedented in the record of great musical exploits. "The March King" and his unrivaled men traveled over 21,000 miles, visiting 196 towns and cities and playing a continuous series of 280 concerts. They traversed the territory from the Atlantic to the Pacific, from the Gulf of Mexico to Prince Edward's island.

After witnessing the wonderful performances of Jim Key, the celebrated horse, the Exposition management have decided to keep him here for another week to give to the many out of town people an opportunity to see him. The pavilion in which his exhibitions are given has been moved from the river side of the main building to the enclosure in which the Wild West show was given, in order that the immense crowds may be accommodated. Among the visitors to the Exposition on Saturday was a committee of business men from Cleveland, who have bought a large plot of ground and propose to erect a permanent exposition in that city. They were John D. Scorer, manager; A. C. Abrams, James Fitzmaurice, Gerald North Calvert. They got some valuable pointers from Acting Manager Fitzpatrick. All were pleased with the Pittsburgh industrial show.

A change has been made in the views shown by the cinematographe in the art gallery, and the following list of interesting pictures will be shown this week: Fulton street, Brooklyn; St. Mark's cathedral, Venice; the infant, maid and soldier, charge of cavalry, German dragons, Munich; Madison square, New York; negroes dancing in London streets; the children's party, and the executive mansion, Washington, D. C. Conductor Sousa has arranged this charming program as a magnet for visitors to the big show this afternoon:

Part I, 2 to 3 p. m.—Overture, "Fest," Leutner; ballet suite, "The Rose of Shiraz," Ellenberg; pilgrim's chorus and "Evening Star" romance, from "Tannhauser," Wagner; transcription, "Honor," Ketterer; (a) pasquade, Gottschalk; (b) march, "El Capitan," Sousa; gems from "Robin Hood," DeKoven.
Part II, 4 to 5 p. m.—Overture, "Das Modell," Suppe; prelude to "Lohengrin," Wagner; caprice for piccolo, "Robin and Wren," Kling, Messrs. F. Wadsworth and G. Norrillo; scenes from "The Wizard of the Nile," Herbert; (a) caprice, "The Boston Belle," Godfrey; (b) march, "The Directorate," Sousa; fanfare "militaire," Ascher.

SOUSA IN TOWN

HIS CELEBRATED BAND PLAYING AT THE EXPOSITION THIS WEEK.

HE IS AS POPULAR AS EVER.

Some Funny Requests for Encores That He Has Received From Time to Time—Two Concerts Daily During His Stay Here—Jim Key, the Educated Horse, an Attraction.

John Philip Sousa and his celebrated concert band arrived in the city this morning on the Buffalo express. They will be here a week, giving two concerts daily at the exposition.

Whatever relation it may have to the artistic development of the country need not be considered, but it is a tangible fact that a large portion of Sousa's audiences attend "the march king's" concerts solely to hear his encores. Some of these requests are particularly humorous and many of them have been treasured for the amusement they still provoke.

On one occasion Mr. Sousa was handed a dainty note which said: "A society lady requests that you play the overture to 'Tannhauser' as an encore." This was the characteristic bluntness of a western lover of melody who knew what he wanted and wasn't afraid to say so in these terms:

"T. Wagner. Play 'The Liberty Bell.'" While playing at St. Louis two years ago this note was handed to him: "Would it be asking too much if I requested you to play as an encore the beautiful opera 'Martha'?" I believe it is by Sullivan."

Sousa also received this one in St. Louis at the exposition: "The young lady with me requests that you play your charming composition, 'The Ice Cold Cadets.'" Mr. Sousa suspects the young man was aiming at "The High School Cadets."

In Pennsylvania came this anxious request: "I came 40 miles over the mountains to see the man who makes \$25,000 a year out of his compositions. Kindly oblige me by playing them all. J. T." This one came from a young man just aching for information: "Bandmaster Sousa: Please inform me what is the name of those two instruments that look like gas pipes?"

At an afternoon concert Sousa was handed this note:

"Dear Sir: Please play 'Love's Old Sweet Song.' I've got my girl almost to the sticking point, and that will fetch her around, sure."

This from a musically inclined member of the colored race:

"A colored lady would like to hear a coronet solo by your solo coronetist." From an enthusiastic southerner came this earnest request:

"Please play 'Dixie' without any trimmings, Music Lover."

Here is another sample of the ingenious request: "A warm admirer of good music would like to hear the 'Maiden's Prayer' on your band."

Sousa's program for to-night will be as follows:

Part I.

7:30 to 8:30.

Overture, "The Promised Bride".....Ponchelli
Scenes from "El Capitan".....Sousa
Flugelhorn solo, "Werner's Farewell".....Nessler
Mr. Franz Hell

Ride of the Valkyries and Fire Churn music from "Die Walkure".....Wagner

(a) Valse, "Blue Danube".....Strauss
(b) March, "The Beau Ideal".....Sousa
Entr'acte, "The Cricket on the Hearth".....Goldmark

Part II.

9:30 to 10:30.

Overture, "Il Guarany".....Gomez
Suite, "Three Quotations".....Sousa
(a) The King of France with 20,000 men marched up a hill and then marched down again. (b) "I, too, was born in Arcadia." (c) "In Darkest".....Africa

Trombone solo, "Air Variations".....Pryor
Mr. Arthur Pryor

Excerpts from "Cavalleria Rusticana".....Mascagni
(a) Idyl, "La Campanella".....Dreysecheck
(b) March, "The Stars and Stripes".....Sousa

Prelude to "Carmen".....Bizet
As it generally costs one in the neighborhood of \$2 to hear Sousa, the great advantage to the public of his appearance at the exposition can be readily seen. The admission to the exposition is only 25 cents, and that is all it will cost to hear Sousa's band. Those who desire reserved seats, however, can have them at a small extra cost.