

A recent writer tries to demonstrate that telepathy, or mental telegraphing, is the secret of John Philip Sousa's remarkable control over the musicians of his band. Call it telepathy, magnetism, or what you will, it is none the less a fact that with a baton in his hand Sousa is the embodiment of leadership. To be able to command men is a gift possessed by comparatively few, and the great general is no more difficult to discover than the great conductor. The strict discipline that promotes a wholesome respect for the commander as well as the always essential *esprit du corps*, is as necessary in maintaining the standard of a musical organization as it is in promoting the efficiency of a fighting body. Without endeavoring to establish the source of his power the average man quickly acknowledges its existence, and not the least enjoyable sensation to be derived from a Sousa band concert is to be found in the masterly control of the leader over the human organ before him. It is an apt illustration of the absolute domination of intellect and personality.

It is his power in communicating his ideas to his men and commanding their reproduction in music that contributes so largely to Sousa's success in the concert field. And again, he is of the people and thoroughly understands and sympathizes with their musical tastes and their musical limitations. In making his programmes Sousa always leavens the substantial musical selections with the lighter and dainty trifles that find most favor in the uneducated ear, yet at the same time never descending to anything banal or vulgar. He will offer such a model programme at the grand concert to be given by Sousa and his Band at

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The great band will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, young artistes, both of exceptional brilliancy. The instrumental soloists selected from the band proper for this tour are Arthur Pryor, trombone, Emil Kenecke, cornet, and Franz Hell, fluegelhorn.

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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 of brass and the sweetest of wood wind, the band appears to remarkable advantage in all that it does. Mr. Sousa tests the resources of his players to the utmost with only the most satisfactory of results. Free to follow the bent of his genius, with unlimited resources in the matter of men and music, and, above all, with that personal magnetism that seems of equal effect over audience and players alike, small wonder that Sousa has achieved international fame as the foremost bandmaster and made his organization at once the most popular and prominent of its kind in the world.

In the minds of the countless throngs that have listened to the work of this superb band in the past there have always lingered 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 boisterous, ringing, swinging marches of the famous leader himself. Either as conductor or composer, John Philip 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.

No musical event of the season brings pleasurable anticipations to more people than the annual concert of Sousa and his Band, and the announcement of the early advent of that famous organization will be hailed with delight. The concert will be given on

at \_\_\_\_\_, and Mr. Sousa has prepared a programme that cannot fail to satisfy the most exacting tastes. He will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, both young artists of commanding talents.

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*Professor Story*

#### AN INGENUOUS STORY.

"During my trips through the country in the interests of Sousa and his Band" remarked Col. George Frederic Hinton, business manager of that famous organization, yesterday, "I have encountered ~~and~~ an ingenious and persistent fable that has afforded me considerable amusement. In fifty different places I have been 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 (and it is scarcely necessary for me to add that he is the "March King") is 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 enamoured of his adopted country, the musician determined to testify to his new found patriotism by changing his name in the following remarkable manner:

"His first name being complete in itself was permitted to remain as originally bestowed upon him by his sponsors in baptism - John. Passing on 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 the second name, thus - Philip. Now only two letters remained for the final name - S O, but this was where the genius of the man who invented the story became apparent. You will note that when abbreviated in the customary manner the United States of America resolves at once into U.S.A. Adding those three letters to S O, we secure a complete ~~new~~ new name: S-O-U-S-A.

"The story was so pretty that I hated to dissipate its romance by assuring my questioners that there is 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 geneo-logical tree that his family name has been Sousa for many generations."

Sousa and his Band are announced for a grand concert at

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when the assisting soloists will be Miss Maud Rose Davies, soprano, and Miss Dorothy Hoyle, violiniste.

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#### THE MARCH KING.

Arrangements are completed for the great European tour of the famous composer and Band Maestro, John Philip Sousa and his Model Band. The demand for the service of this organization has been so great that the management have decided to make a farewell tour beginning about the first of April and ending June 1st, and Mr. Sousa has consented to produce his great International Spectacle, "The Trooping of the Colors" at this time. The greatest care and attention will be bestowed upon it, using in the production two full military bands, a troop of trumpeters, a fife and drum corps, a band of bagpipers, a troop of Tyrolese singers, noted soloist, troops of all nations, a full chorus of ladies and gentlemen, correct uniforms, costumes and paraphernalia, and last but not least, the only Sousa Band, conducted by the "March King" in person. Negotiations are now completed to bring the magnificent aggregation to our city in its entirety,

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The interest is most intense and the desire to honor Mr. Sousa and bid hi, bon voyage is very great.

#### JOHN PHILIP SOUSA.

The history of the world shows that during their lives, few musicians and composers have reaped their reward. The process of obtaining public recognition is usually slow but the phenomenal success of the brilliant conductor and composer, John Philip Sousa, whose fame is world-wide, furnishes a marked exception to the general rule. It is claimed by many that the most successful leaders have graduated from the violin desk. Sousa was a professional violinist at twelve, a leader of orchestra at seventeen, was appointed leader of the U. S. Marine Band at twenty-four and now in the early part of his manhood, he finds himself near the "top wave" of success with an income--as a result of his hard work--princely in extent. His ability at all times to fully realize what the public demand and a willingness to give it to them, is the reason of his great popularity and his gentleness, kindness and liberality, the reason for the great love the people bear him. The coming production of "Sousa's Trooping of the Colors" at

just previous to his departure for Europe, bids fair to outstrip any of his previous great successes.



#### A THRILLING MOMENT.

A Few days since, during the concert of Sousa's Band at the Lyceum Theatre, Detroit, it was the writer's great pleasure to witness an incident rarely accorded to anyone. The house was packed from pit to dome and hundreds were turned away because standing room even could not be had. Sousa's enthusiastic admirers had demanded encore after encore, until it seemed the end must shortly come. During a burst of great applause, the "March King" stepped to the front, raised his baton, the men rose to their feet and for a moment stood at "attention", silence intense followed, when as from one instrument out rang the "Star Spangled Banner". The scene that followed can scarce be described. The vast audience rose to its feet and sang with the Band; the air was filled with everything that could be waved, strong men and beautiful women wept from sheer gladness that they were Americans, and "Old Glory" was theirs. It was a long time before the excitement subsided, and the concert proceeded.

Great is Sousa; if simply the mention of the flag we all love so well will cause enthusiasms like this, what would be the outpouring should a foreign foe decide to pay us a visit and our homes and firesides be threatened! Don't try it, neighbor, before you count well the cost.

It is not hard to prophesy what the feeling will be during the great Sousa International Spectacle, "The Trooping of the Colors", to be given in

#### A MODEL ORGANIZATION.

Talking with a prominent railway official a few days since, he said: "For many years it has been my business to move large organizations, and the care and worry that has come to me has caused all these gray hairs. But when I receive word that "The March King" Sousa and his Band will pass over my lines, it really makes me young, as I am sure I shall have promptness, no fault-finding, courteous treatment and consideration, even if I do represent 'a horrible octopus'--a great railway system".

It is the proper business principles properly applied with sufficient capital, that is the cause of such feeling, and has made Sousa's Band THE Band of the world. The coming great musical event is Sousa's International Spectacle--"The Trooping of the Colors", to be given in

just previous to the departure of John Philip Sousa and his band for Europe. They sail June 1st for a three months' stay in London, Paris and Berlin. Our foreign friends will then have a chance to see and hear what Yankee pluck, brains and know-how can do.



Arthur Pryor, Sousa's trombone soloist, is a phenomenon. It is scarcely necessary to mention his remarkable playing for Sousa's audiences in every city in the United States and Canada have applauded him to the echo. Pryor will be one of the regular assisting soloists on the present tour. He numbers in his repertoire several new compositions and will be heard here when Sousa appears in this city in the course of his present great transcontinental tour.

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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. It then becomes contagious, and rages with more or less violence. 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."

This is Mr. Sousa's idea of popular music, and upon this belief he has conceived and created a number of popular compositions. He has much to say respecting "ear marks." According to his statements, based upon the opinions of Lussy, one of the authorities on musical expression, the ear is the slowest of the senses to adopt anything new. It naturally repels strange sounds and consequently, Mr. Sousa says, he who invents the newest combination of musical sounds must work all the more assiduously to familiarize the public with it before they will accept it. When a composer who possesses inventive skill is accepted by the public, he stands a chance of retaining his standard, and this is very true in the case of Mr. Sousa himself.

"Sousa's latest compositions show the same freshness and fertility of melodic invention that have always distinguished his work, and when his great band reaches this city in the course of his present great transcontinental concert tour "The March King's" local admirers will have an opportunity of hearing his latest compositions played as only Sousa's Band can play them.

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Although the exigencies of the war prevented Sousa from making his long contemplated European tour last summer the "March King" has maintained a conspicuous position at home through the strife. The patriotic music played by Sousa's Band in the spring aided materially in stirring up the martial spirit, and when hostilities broke out Sousa promptly offered the services of his men for escort duty for troops going to the front, this being the only time the Sousa Band has ever appeared on parade. Sousa has played notable benefit concerts for the Red Cross Society without cost to that noble organization and in other ways contributed toward promoting the welfare of the troops. He was offered a place on the staff of Major General James H. Wilson with the rank of Captain, and accepted on condition that he might serve without remuneration, but the early collapse of the war prevented the organization of the Sixth Army Corps to which Captain Sousa was assigned. The Sousa marches, particularly the stirring and patriotic "Stars and Stripes Forever" were played by all the bands in the land and naval forces of the United States and by the jubilant natives of the invaded countries. Presently Sousa will be along with his great band for his annual concert in this city.

Sousa has started on another of those long distance concert tours for which his great band is so noted. This present musical pilgrimage covers forty-two different states, not to speak of several trips across the border into the Dominion of Canada. The railway travel will amount to 20,000 miles and 485 concerts will be given in 192 different towns and cities. When on the road Sousa's Band usually plays a matinee in one place and an evening concert in another. In several instances as many as fourteen towns are visited in a single week and the average is ten. This is the hardest kind of work with its incessant strain and no opportunity for rest. Certainly Sousa earns his success. Every two years the band essays a great transcontinental tour of this character, the present being the fourth of its kind. Of course, Sousa will visit this city and his admirers may look forward to a musical feast.

#### A TRIUMPH OF SYSTEM .

As you listen to a Sousa Band concert, it is hard to realize how many weeks of hard labor it has taken to present to you on the moment this remarkable organization. Months before the beginning of a tour every detail of every concert is arranged, and when it is understood that 500 concerts are given by the Sousa Band during a season the magnitude of these preparations can be appreciated. Contracts are made for the auditoriums in the cities where the band is to appear, railway transportation provided, printing ready, hotels engaged and a complete schedule of arrival and departure is made. Everything must be in order, a slip of a cog whereby a single connection is missed, means a loss of hundreds of dollars. As the curtain goes up every man is in his place and Sousa steps out cheerful, magnetic and masterful. It is hard to realize that this band plays twelve to fourteen concerts in each week in as many different towns. But these are facts, and it is only by the most complete system that this is possible; everything is done by rule and with military precision, but with the greatest kindness and consideration. Absolute business principles are applied in every department of the organization, hence the result. Sousa is now engaged on his fourth grand transcontinental ~~tour~~ "Ocean to Ocean" concert tour, and will visit this city at an early date with his big band and noted soloists.



### A STRANGE DEBUT.

Few people now remember that John Philip Sousa was at one time a violin soloist of note, the fame of the performer having been lost in the ever increasing glory of the composer and conductor. Just at this time Sousa is engaged on his thirteenth semi-annual tour with his famous band and will visit this city on playing at

Nothing pleases the great composer more than to sit down after the concert and with a party of congenial people exchange reminiscences. Stories of his youth are particularly attractive when told by Sousa. A few days ago, over fragrant cigars, he related the story of his first appearance in public at the tender age of eleven.

"My initial bow as a solo performer was made before an audience composed almost entirely of lunatics," remarked Sousa with a smile at the memories this evoked. "Just outside of the city of Washington is the St. Elizabeth Insane Asylum, which is maintained by the United States Government, and in my youth, as indeed even now, it was the custom for local musicians to give occasional concerts at the asylum for the amusement of the unfortunates confined there. My music teacher John Esputa, frequently managed these affairs, and on one occasion, finding himself short of talent, he sent me word to my house that I should hold myself in readiness to assist with a violin solo.

"I am free to confess that the prospect of such a sudden and novel debut unnerved me. I didn't want to go a bit, but as Esputa was a martinet for discipline I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house with the excuse that I did not have a clean shirt at home, and it would therefore be extremely improper for me to appear in public with untidy linen.

"But alas for my hopes, for Esputa made me go to his room and don one of his shirts, which proved many sizes too large for a boy of eleven. I remember painfully that it was wrapped around me almost twice and the collar was pinned on fore and aft. If there was a more uncomfortable buy in the city of Washington than myself that night he must have suffered the very ecstasy of misery. I wandered around gloomily until my number on the programme was reached and then stumbled on the platform. The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my whole solo before I forgot every note and was on the point of breaking down. At this point I glanced hopelessly at my teacher seated at the piano to play my accompaniment, and the wild glare of rage that met my look frightened me to renewed efforts, so I began to improvise. I could not hear Esputa swearing at me under his breath as he tried to follow the wild flights of my fancy.

"When the pin that held the voluminous collar encircling my neck slipped its moorings, while the collar made a wild dash over my ears. This was too much for me and despite the torrid imprecations of my teacher, I brought my unique solo to a sudden end and with a strong chord and then made a frantic effort to escape the scolding I realized was in store for me. But Esputa seized me as I left the platform and hissed in my ear: 'Don't you dare to eat any supper here to-night!' With this order he left me to my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. This proved a very effective method of punishment, for I was very fond of ice cream in those days."



How often are geniuses born? This question is asked by a recent writer who proceeds to answer it himself in this wise "Every hundred years or so? It will be recorded of the nineteenth century that it gave birth to one of the greatest 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 wakes 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.

The concerts of Sousa and his band are always welcome events of the season in this city and always mean brilliant and appreciative audiences. The programmes presented are always strong in quality, most liberal in quantity and arranged with faultless taste. Nature has given John Philip Sousa 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 justice is amply proved. His knowledge of instrumentation is thorough and in his band arrangements Sousa never permits over-elaboration or inconsistent coloring.

The Sousa band, under Mr. Sousa's direction will be heard in a single grand concert at  
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In his choice of supporting artists Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have always won distinguished honors as singer and violinist respectively. Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinists of the day.

Sousa and his peerless concert band are again embarked upon another of those remarkable transcontinental tours of which this organization appears to have an unquestioned monopoly. Before the end of the season late next May the band will have played, in every town and city of any consequence in the United States and Canada. No musician is more generally known or enjoys greater popularity than John Philip Sousa. Musicians admire him for his originality and his thorough knowledge of his art; the members of his organization for his complete musical mastery over them. The concert going 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 easily comprehensible marches and other compositions of a more pretentious character. His operas of "El Capitan", "The Ride Elect" and the "Charlatan" have been widely and generously applauded and enjoyed than almost any comic operas in American musical history.

It is because Sousa is so near to the public heart in all he does that his annual advent in this city is always the most welcome musical event of the season. The people who patronize Sousa concerts do so with the full conviction that their favorite conductor will give them such music as they like to hear, and he never disappoints them. It is announced that Mr. Sousa will conduct his famous band in a single grand concert at  
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with Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, as principals soloists. These young ladies are said to be artists of pronounced ability.



It has been noted as a rather remarkable fact that the music of the people reaches the people almost solely through the medium of the military band. Whether orchestral conductors as a rule have been unappreciative of the opportunities of appealing to the masses does not appear, but certain it is that the military band is the prime musical educator of the country and under the wholesome control of such a musical genius as John Philip Sousa has a wide spreading and potent influence for good. That Sousa appreciates his public is no less an incontestible fact than that Sousa's public appreciates him, and the discriminating judgment of the conductor in forming his programmes with a generous leaven of easily understood melody reduces the auditor to at least a respectful hearing of the more erudite music of the great masters. When the best music of all times is adequately presented to willing ears by a military band the cause of musical education gains measurably on each occasion, and the long concert tours of Sousa's great band are indeed educational pilgrimages in the name and cause of good music.

Sousa plays in every town of any importance in the United States and Canada, and his band is the only important musical organization in the world to appeal to such an enormous and diversified clientele. That he successfully caters to a million of his admirers every year is the best evidence of the merit of his methods.

Sousa's Band is now in the seventh year of its existence and during that period has known remarkably few changes in its personnel. The great body of the musicians have been continuously under the direction and discipline of this master musician, and every member of the band is completely responsive to the magnetic control of Sousa. The band never played in such superb form as at the present time and a musical treat can be anticipated at the Sousa concerts here on

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 soprano, and Miss Dorothy Hoyle, violiniste, are the supporting artistes, and from the band proper the selected soloists of the present tour are Emil Kenecke, cornet, Arthur Pryor, trombone, and Franz Hell, fluegelhorn.

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John Philip Sousa and his famous band will give a single concert at  
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This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough appreciation of their tastes he is giving them what they want. Sousa is as much a master of the art of programme making as he is of march composition. His concerts are models of good form and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm.

A distinctive feature of the concerts of Sousa and his band, in addition to the liberality and graceful courtesy of the conductor in gratifying the wishes of his public in the matter of encores, is the fact that there are no tedious waits between numbers, a Sousa concert being in reality a continuous feast of melody from beginning to end. The programme to be given here will include some of the newest music of the day, and a number of standard favorites. Several of the great Sousa marches may be anticipated as encores, the demand for them being so insistent that the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, as soloists.

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## JOHN PHILIP SOUSA.

It was the writer's great pleasure a short time since, to have a long talk with the man who is at this time probably, in the musical world, more interesting to the people than any other composer or conductor, John Philip Sousa. One is directly impressed upon meeting him, as is the case with most great men, with the simplicity, cordiality, and at the same time, great magnetism of his personality. He is without doubt a man of great resource, well-informed on all topics, a linguist of no mean order, speaking French, German, Italian and Spanish. He has a capacity for turning out no end of work, prompt, decisive, methodical, a great ~~student~~ student of human nature, and last but not least, absolutely and intensely American. His association for years, while leader of the Marine Band at Washington, with the presidents and high officials of our government, and the many interesting events through which he has passed, makes him a most fascinating companion. Considering all the work that he does of various kinds, composing new marches and writing operas, at the same time giving two concerts daily en tour with his band, one wonders that he has time to eat or sleep.

During his coming European tour he may be assured that the hearts and good wishes of his many admirers in America will go with him, and we speak for this absolutely Yankee organization a rousing reception on the other side.

Previous to his departure, Mr. Sousa has arranged to produce his great international spectacle, "The Trooping of the Colors" in

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Owing to the short time allowed for this tour before the 1st of June, when the Band will sail, but two dates have been secured for this city, yet it will be produced with all the elaborate detail used in New York, Boston and Philadelphia.







No springtime in Philadelphia would be complete without a series of Sousa concerts at the Academy of Music and the announcement that the March King will bring his great band here again on April 21 and 22 is timely and pleasant. Sousa has been indulging in another of those transcontinental tours of which his organization seems to have a monopoly, and the fact that he has been able to conduct twice a day and survive the fatigues of about 15,000 miles of railway travel since the middle of January, may be considered as conclusive evidence that he has fully recovered from his severe illness of last fall. The present tour of the band will extend to June 1, and after a fortnight's rest Sousa goes to Manhattan Beach for the summer. Several new soloists are promised for the Academy concerts, and Sousa will of course provide bright and popular programmes.,

For those who enjoy military music, and their name is legion, it will rejoice to learn that Sousa and his Band are to return to the Academy of Music for their regular Spring series of concerts on Friday and Saturday, April 21 and 22. This will be the last opportunity of hearing Sousa and Sousa's music until next winter as the engagements of the band will require their presence elsewhere for many months to come. The conductor promises to bring several new soloists and to provide bright and seasonable programmes.

The most popular song of the winter has been "Oh, listen to the band" as it appeals to all those who love military music. The final opportunity to listen to the band this season will be the regular spring concerts of Sousa and his men at the Academy of Music on Friday and Saturday, April 21 and 22, when that famous organization stops over on the last third of the great transcontinental tour which was inaugurated in this city the middle of January. Since that time Sousa has played all through the South and West, his eclipsing all his previous remarkable financial records in those sections. He will bring a number of new soloists with him to add diversity to his Philadelphia programmes.

A final series of concerts by Sousa and his band will be given at Academy of Music on Friday and Saturday, April 21 and 22, and the many Philadelphia admirers of the march King will have no further opportunity of hearing his big band until weel along next winter. Since his last appearance here Sousa has taken his band on its fourth great "ocean to ocean" concert tour with such successful results that his receipts have exceeded those of his other three pilgrimages. Sousa will a lot of new music and several new soloists for his Academy concerts.

Bands may come and bands may go but the popularity of Sousa and his men shows no diminution from this competition, as the present great transcontinental tour of that organization is demonstrating. Sousa is playing in every state in the union as well as in all the principal cities of Canada, and everywhere his following has grown in numbers and enthusiasm. In no small measure his popularity is due to the fact that he is honest with his followers and gives them the kind of music they desire, with out, at the same time lowering the ever high standard of his organization. Sousa will give his final concerts of the present season at the Academy of Music on Friday and Saturday, April 21 and 22, assisted by a number of new soloists.



Sousa and his band will be heard here in three grand concerts at the Academy of Music on Friday and Saturday, April 21 and 22. The great band was never in as fine form as at present and Sousa, completely restored to health and strength, conducts with all his old time vigor and enthusiasm. The programmes for these concerts will be selected with the discriminating judgment for which Sousa is so noted and the band will be assisted several brilliant soloists, new to these concerts.

When a Sousa concert is announced the public does not stop to wonder what will be served on the programmes, for it is a fixed matter in the public mind that the March King will always provide two hours or more of bright and thoroughly enjoyable music. The concerts ~~xxxxxx~~ invariably go with a dash and a relish and the public is always on hand when the doors are opened. Sousa likes to play to Philadelphia audiences for they are certain to be en rapport with him. Sympathetic interpretation coupled with sympathetic appreciation of good music produces the ideal concert which is the result when the Sousa band plays in this city. The regular Spring concerts will be given at the Academy of Music on Friday and Saturday, April 21 and 22. Sousa will bring several new soloists never before heard with his band.

Little wonder is it that Sousa's concerts are so wonderfully popular in every nook and corner of the land. The great conductor gives his patrons just the kind of music they delight in and he gives them all they want of it. There is always something on his programmes to suit every taste, enough for the cultured musician to enjoy and a plentiful amount of melody for the less erudite layman, for every Sousa programme covers an exceedingly wide scope. The last appearance of Sousa and his band in Philadelphia is announced for Friday and Saturday, April 21 and 22 at the Academy of Music, and Sousa has arranged to present several new soloists.

Sousa is again coming to the Academy of Music to give the final series of his popular and model concerts for the season. The dates announced are Friday and Saturday, April 21 and 22. One thing about the Sousa concerts that the public likes is their celerity. Sousa kills no time by vague wanderings about the stage among his musicians, discussing this or correcting that, leaving such disciplining to the rehearsal room, but every minute is employed in playing something for the pleasure of his audience. From the moment the conductor takes the platform the concert moves with a dash and a whirl that quickly becomes infectious and puts everybody in a good humor. Sousa brings some new soloists for these concluding concerts.

The last opportunity for the lovers of military band music to gratify their predilections this season will be offered at the spring concerts of Sousa and his band at the Academy of Music on Friday and Saturday, April 21 and 22. Sousa is the most fertile and original of men in inventing and developing resources for making his concerts more and more attractive and his band better and better, if such a thing were possible. His programmes bristle with all the musical novelties of the world and no means is ever left unemployed to make the Sousa concerts thoroughly attractive and enjoyable. For the delectation of his Philadelphia patrons Sousa will bring several new soloists.



Sousa is again coming to the Academy of Music for the last time this season to preach the gospel of melody in his own picturesque and convincing manner, the concerts being set for Friday and Saturday, April 21 and 22. At that time the big band will be two-thirds through the great transcontinental tour which was inaugurated in this city early in January. This is the fourth musical pilgrimage of this kind made by the famous aggregation of musicians under John Philip Sousa's direction, and its results have exceeded all previous records of the Sousa concerts in the West. Despite the enormous counter attraction of Melba in San Francisco, the band played a series of ~~sixty~~ concerts in that city to the capacity of ~~thxt~~ the great Alhambra Auditorium and had to return to San Francisco the following week for three more concerts, and always evoking the most pronounced enthusiasm. At the final concert an entire programme of Sousa's ~~KANNAK~~ compositions was rendered to the largest house of the engagement. Several new lady soloists will be introduced at the Academy concerts.

John Philip Sousa will bring his big band to the Academy of Music for three more concerts this season, the dates being set for Friday and Saturday, April 21 and 22, and befitting the springtime he will offer programmes light and bright. Everything new in the literature of the military band the world over is sent to Sousa immediately upon publication and from this miscellaneous collection of music the choicest bits are culled to grace the programmes that Sousa so admirably knows how to prepare. The popular conductor will introduce several new soloists at these Spring concerts, and it being the last appearance of the band in Philadelphia for nearly or quite a year the attendance should be very large.

From the west come reports that Sousa's Band has been playing to some record breaking business on the present transcontinental tour, despite unusually strong counter attractions everywhere. In Denver the great band drew \$5000 in two days, and in San Francisco the business reached within a few dollars of \$11,000, in the face of an advance sale of \$30,000 for Melba. Oakland, Cal. contributed \$2100 for a day of the March King's melody, and Los Angeles forgot its smallpox scare and the long, scorching drought and passed over nearly \$4000 in two days, and everywhere through the Northwest the same kind of business has been the rule. The big band will stop in Philadelphia for its final concerts of the season on Friday and Saturday, April 21 and 22, and at the Academy of Music, of course. Several new soloists are promised for the Philadelphia concerts.

The musical season will practically end with the regular spring season of Sousa concerts at the Academy of Music on Friday and Saturday, April 21 and 22. Since his last appearance here John Philip Sousa has made a complete tour of the United States and has just returned from the Pacific Coast where he eclipsed all previous records of successful concertizing. For his final Philadelphia concerts Mr. Sousa is preparing three programmes that will not fail to please his admirers. Musical novelties in these days are rarities, but in some manner the March King seems to always have some in reserve for his concerts at the Academy. In addition to the favorite instrumentalists, Mr. Sousa will introduce several new lady soloists.



Sousa has been playing to some record breaking business on his pre-transcontinental despite unusually strong counter attractions. In Denver the great band drew \$5000. in two days, and in San Francisco the business reached within a few dollars of \$11,000 in five days in the face of an advance sale for ~~Ma~~Ma of \$30,000. Oakland, Cal. contributed \$2100 for one day of the March King's music, and Los Angeles forgot its small pox scare and the long, scorching drought and passed over nearly \$4000 in two days. Up in the Puget Sound country Sousa is playing to this same kind of business everywhere. The big band and the popular conductor will stop long enough in Chicago to give four concerts at the Auditorium on Monday, Tuesday and Wednesday, April 3, 4, and 5. Popular music will constitute the programmes and popular prices will prevail at the box office.

Sousa will bring his big band to the Auditorium for four concerts on Monday, Tuesday and Wednesday, April 3, 4 and 5. and befitting the Easter season he will offer a series of popular and extremely bright programmes. Sousa is the best patron of the music publishers and importers in the country. Everything new in the literature of the military band the world over is sent to him immediately upon publication, and from this miscellaneous collection of music the choicest morsels are culled to grace the programmes that Sousa so admirably knows how to prepare. The soloists for this series will be Maud Reese Davies, soprano, Dorothy Hoyle, violinist, Arthur Pryor, the greatest of all trombone players, Herbert L. Clarke, the premier cornetist, and Franz Hell, fluegelhorn soloist. Popular prices will prevail and the indications point to a large advance sale.



John Philip Sousa and his Band will be at the Academy of Music for three concerts on Friday and Saturday, April 21 and 22, and the popular conductor has arranged to introduce several new soloists in connection with his unrivaled instrumentalists. He will have a new violinist and a quartette of singers, and will present a series of bright and timely programmes. Sousa's present tour began in this city about the middle of January and has already taken him successfully through the South and West where the big band played to phenomenal business everywhere. After leaving here the band will visit all the principal New England and Canadian towns and then open at Manhattan Beach, New York for the summer.

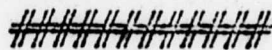
There will be but one more opportunity to hear the unrivaled music of Sousa's band for many months to come, and the followers of John Philip Sousa will avail themselves of this last chance at the regular spring concerts of the band at the Academy of Music on Friday and Saturday, April 21 and 22. The band is about two thirds through the great transcontinental tour which was inaugurated in this city in January, the south and west having been visited with most gratifying success. Indeed, from the financial returns of the tour it is evident that the enormous vogue of Sousa the conductor and Sousa the composer is still on the increase. The big band is to be assisted by several soloists new to the Sousa concerts at the Academy, who will include a lady violinist and a quartette of singers. The usual popular prices will prevail and ~~popular~~ popular programmes will be offered by the March King.

Philadelphia is ever faithful in its adherence to and loyal in its support of its favorites, and high up on the roll of Philadelphia favorites stand John Philip Sousa and his wonderful band. It was this city that first recognized Sousa's abilities as a conductor and long before he had won popularity throughout the land he was a welcome visitor to Philadelphia. Sousa evidently reciprocates this regards for he always brings the best at his command to the front at his concerts here. It will be pleasantly noted by the March King's admirers that he will give his Spring series of concerts, the last of the season, at the Academy of Music on Friday and Saturday, April 21 and 22. Several new soloists will be introduced at these concerts and Sousa will offer three of his brightest programmes.

John Philip Sousa, seasoned by a triumphant transcontinental tour, returns to Philadelphia to give his final concerts of the season at the Academy of Music on Friday and Saturday evenings and Saturday afternoon, April 21 and 22. Since his last appearance here in January Sousa has given concerts in 112 different cities throughout the South and West with unprecedented success. The present tour will extend up to June 2d., after which the great band goes to Manhattan Beach, New York for the summer season of twelve weeks. In San Francisco the band after an enormously successful series of concerts had to return the following week for another engagement. The largest and most enthusiastic audience of all was at the final concert when an entire programme of Sousa's music was played by request. A number of new soloists will be introduced at the concerts at the Academy.



John Philip Sousa has been termed "The maker of music for the million," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses! The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways, than spending an hour or so with the March King's inimitable musicians." The same remark applies with equal force and truth to every other music loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic of melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his Band in this city will be hailed with pleasure.



#### WHAT MUSIC HAS DONE FOR SOUSA.

While the extent of John Philip Sousa's income is a matter that is purely personal with himself, it is, nevertheless, a subject of some public interest, for it is generally believed that it is now far in excess of what any other person in the world is making out of music. Of course, every one knows that Paderewski accumulated fabulous sums every season he came to America, and so have Jean de Reszke, Patti, Melba and several others. And yet the flow of wealth in all these instances was more or less intermittent. In Mr. Sousa's case it is setting toward him in a steady stream of pure gold. Some people have said his annual earnings are in excess of \$100,000. Making allowance for exaggeration, it is probably substantially more than \$75,000. And yet he is the man who sold "The Washington Post March" a few years ago for \$35.

Mr. Sousa's income is at present derived from three sources—his operas, his sheet music and his band. He has three operas on the road—"El Capitan," "The Bride Elect" and "The Charlatan," all of which pay him large royalties. While these are spreading the gospel of his sprightly music, people are buying a countless number of copies in commercial scores, from which he enjoys a large revenue. In the meantime the indefatigable "March King" tours the country with his great band which ~~the standard~~ is the steadiest and largest regular money maker in the amusement field. Sousa and his Band will pay an early visit to this city in the course of an extended transcontinental tour.



John Philip Sousa, the noted bandmaster, is 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 manager 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 came 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 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. If I 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 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 generously and warmly promised to make my stay in New York one continuous round of pleasure. He coolly shook hands with me and remarked in a perfunctory 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 offices 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 too 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 dumbfounded" concluded the Western manager "that I gave him the money before I recovered."



John Philip Sousa has been termed "The Maker of Music for the Million", a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses! The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways, than spending an hour or so with the "March King's" inimitable musicians." The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his Band in this city will be hailed with pleasure.

No announcement of the forthcoming musical season can give greater pleasure than that of the early advent of Sousa's Band which will visit this city at an early date. Sousa has learned the secret of stirring the public heart, not by artifice and not by shallow pretence, but by a direct and simple appeal to the purest and best sentiments that music can evoke. As a conductor Sousa is of the people and for the people. A man of wide musical knowledge, discriminating judgement and catholic taste he is superbly equipped by nature and education for the field he has chosen. With the famous organization under his direction Sousa is a welcome visitor in every town and city on this continent. From the Atlantic to the Pacific, from the Gulf to the mountain ranges of British Columbia he is the one familiar and well beloved figure in the musical world. The influence of his concert work among the masses is incalculable and the Sousa Band is ever the pioneer in the cause of good music.

It seldom falls to the lot of any musician, no matter how gifted, to impress his individuality upon his time and to command success and popularity through the sheer force of his genius. The rewards for which all men strive when bestowed upon the composer are usually so belated as to be merely an inheritance of his posterity, and for such a man to win recognition in the zenith of his powers argues abilities uncommon in their originality and force. He must possess to a remarkable degree certain qualities of mind and that purely personal force we call magnetism for want of a better term. Such a man assuredly is John Philip Sousa, the composer and conductor of Sousa's Band, for in the entire broad domain of music is there to be found such another dominating personality? The product of our own soil and to the manner born, Sousa voices as no other native composer has ever done, the strength, dash and buoyancy of the American spirit. It is pleasant to note that the Sousa Band is booked for a concert in this city early in the coming season.

Arthur Pryor, Sousa's trombone soloist, is a phenomenon. It is scarcely necessary to mention his playing for Sousa's audiences in every city in the United States and Canada have applauded him to the echo. Pryor will be one of the regular assisting soloists on the present tour. He numbers in his repertoire several new compositions and will be heard here when Sousa appears in this city in the course of his present great transcontinental tour.



## A NEW MARCH BY SOUSA.

Here is something that all the boys and girls who are devoted to dancing, all the soldiers who move with quickened pulse to inspiring martial strains, all the lovers of good wholesome melody and resonant harmonies the world over, have been waiting for and inquiring about for some time past-- a new march by John Philip Sousa. The gifted composer limits his martial output to one each year, just enough to whet the appreciative appetite of his admirers and to bring to the composer princely returns. As in the instance of his famous "The Stars and Stripes Forever" Mr. Sousa waits for his Baltimore concert to give his new march to the world.

But it is not alone a new march that Mr. Sousa has reserved to add attractiveness to his Spring Music Festival, as he is also to offer us for the first time in concert a new vocal quartette recently composed in honor of Lincoln's Birthday. This new composition is a musical setting of the beautiful words of Lincoln's favorite poem, "Oh, Why Should the Spirit of Mortal Be Proud?" by William Knox. The quartette will be sung by Juliette Corden, soprano; Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso. Sada, Mr. Sousa will also introduce ~~Miss~~ ~~Adcock~~ ~~Adcock~~, a new comer who is highly spoken of as a violiniste.

The programme throughout will be bright and attractive, befitting the season, and Mr. Sousa has recently added to his repertoire of popular encores. The Sousa Spring Festival, as far as Baltimore is concerned, is limited to a single evening performance at Music Hall on Thursday, April 20.

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## SOUSA'S NEW FEATURES.

Notwithstanding the fatigues of a transcontinental tour which has already covered 18000 miles with almost as many discomforts, John Philip Sousa found time to arrange some especially attractive features for his Spring Music Festival to be given at Music Hall on Thursday evening, April 20. On this occasion he will introduce five new soloists, and will give the first public performance of two new compositions of his own.

A new Sousa march comes but once a year but is awaited with more pleasurable expectancy than any dozen other musical compositions can command, and to be present at its first hearing is quite a distinction in its way. Mr. Sousa has not yet announced the name of his new march but states that it is a complete composition, in form similar to his famous "The Stars and Stripes Forever" which he first played here two years ago.

Another Sousa offering will be that composer's new setting of Knox's poem, "Oh, Why Should the Spirit of Mortal Be Proud?" which he recently wrote in commemoration of Lincoln's Birthday. This will be sung by a quartette consisting of Juliette Gordon, soprano; Bessie Bon-sal, contralto; George Leon Moore, tenor, and Leland H. Langley, baritone.

Such a programme as only Sousa can arrange and only Sousa's Band can play will be offered, with ~~Max. Adison~~ <sup>Sada</sup> ~~Quaker~~ as the instrumental soloists. The great band is in perfect form from continuous playing, and John Philip Sousa was never in better health and mental vigor.

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## NEW MUSIC AT SOUSA'S LAST CONCERT.

For the last time this season John Philip Sousa will conduct his great band in this city at Music Hall on Thursday evening, April 20, and to make the occasion notable he has arranged a Spring Music Festival at which he will present five new soloists and give the first public performance of two new compositions from his own pen. Quite the most interesting feature will be the new march which the Sousa Band will render for the first time. Every year Sousa writes one march, and only one, but that single composition arouses more curiosity and expectancy than the offering of any other composer in the world. Sousa appeals to an enormous clientele, and at this season of the year he invariably produces something new for his admirers. The title of the new Sousa march has not been announced yet owing to the necessity of complying with certain formalities of the copyright law.

Sousa's second personal offering for his Spring Festival will be his new musical setting of the famous poem by William Knox, "Oh, Why Should the Spirit of Mortal Be Proud?" This was the favorite poem of Abraham Lincoln, and Sousa composed the music for the last celebration of Lincoln's Birthday. The composition is in quartette form and will be sung by Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso.

Apart from the Sousa novelties the programme will be especially attractive, and ~~Miss. Adeline C. C. C.~~ Sada, a violiniste new to these concerts, will also be heard. Engagements already arranged will prevent the appearance of Sousa and his Band in Baltimore for at least a year and "The March King's" friends should avail themselves of this last opportunity of hearing the great band for a long time.



## NEW MARCH BY SOUSA.

With a brand new Sousa march and five eminent soloists as the principal offerings at the final appearance here this season of Sousa and his Band would seem to justify Mr. Sousa in styling his final concert "Sousa's Spring Music Festival." The first performance of any new composition from the gifted pen of the "March King" is a musical event of no little importance, for every lover of melody the wide-world over confesses to an enthusiastic admiration for the characteristic rhythms of Sousa's music, and the coming concert has therefore double importance, for in addition to the new march, Mrs. Juliette Gordon, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso, will render for the first time in concert a new musical setting in quartette form which Mr. Sousa has recently composed for William Knox's beautiful poem, "Oh, Why Should the Spirit of Mortal be Proud?" This was Abraham Lincoln's favorite poem, and the quartette was written in February in honor of Lincoln's birthday.

The new Sousa march is a complete composition in form like the famous "The Stars and Stripes Forever," and not made up of various airs from the Sousa operas, as were "The Bride Elect" and "The Charlatan." Owing to the necessity of complying with certain formalities of the copyright laws, the name of the new march has not yet been announced, but has all the popular characteristics of its predecessors.

Sada,

~~Mr. Arthur Converse~~, violiniste, will complete the quintette of soloists, and the programme throughout will be exceptionally bright and cheerful. The final Sousa concert will be given on Thursday night, April 20, at Music Hall.

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## SOUSA'S SPRING FESTIVAL.

Every Spring John Philip Sousa prepares a musical treat for his admirers and the thousands of patrons of the Sousa Band concerts. This year this feature will take the form of a musical festival, limited only by the brief time that can be allotted to each city, at which five eminent soloists will be introduced and several musical novelties will be presented. The soloists on this occasion will be Mme. Juliette Gordon, the brilliant and beautiful American soprano who has just returned from a European tour; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, Sada, tenor; Mr. Leland H. Langley, basso, and ~~Mr. Adcox Cooch~~, violiniste.

In honor of Lincoln's birthday on Feb. 12, John Philip Sousa a few weeks ago composed a new musical setting of Lincoln's favorite poem, the immortal lines of William Knox, "Oh, Why Should the Spirit of Mortal be Proud?" and this will be sung as a quartette for the first time at the Sousa concert.

Still another feature, and possibly the most interesting musical news of the season, is the announcement of the first public performance of a new Sousa march. The annual contribution of John Philip Sousa to the melody of the world is always looked forward to with pleasurable expectancy and appeals to millions of the March King's admirers in every quarter of the globe. Mr. Sousa's new march is said to possess all the strong originality of his famous "The Stars and Stripes Forever" and the title, as yet unannounced owing to copyright exigencies, has a pronounced international flavor.

Especially popular music has been selected for the balance of the programme, and Sousa's Spring Musical Festival should prove as delightful and brilliant as the vernal season it celebrates. The Baltimore date is Thursday evening, April 20, at the Music Hall. This will positively be the last appearance of Sousa and his Band in Baltimore for at least a year.

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SPRING MUSICAL NOVELTIES.

After having traveled 18000 miles in three months with such trifling incidentals as a head-on collision, a landslide, two snow-slides and one snow blockade, John Philip Sousa will bring his great band to Baltimore for his last concert this year. As ~~his~~ his annual custom Sousa has arranged special and attractive features for his Spring concert in Baltimore, and on this occasion he will give what he calls "Sousa's Spring Musical Festival," introducing five brilliant soloists new to these concerts, and, best of all, he will offer two new musical compositions by himself.

First and foremost on the list of attractions is the new Sousa march for 1899 which the popular composer has reserved for its first public performance in Baltimore. Certainly no single musical offering of the year interests so many people as a new Sousa march. To the belles and beaux of the land it means a welcome addition to the literature of dance music, to the soldiers yet another soul-stirring, enthusing military march, and to every lover of melody something new and attractive. The new march is a complete composition in form resembling Sousa's famous "The Stars and Stripes Forever," and not an operatic medley march like some of his other successes.

Sousa will also present a new vocal quartette which he has written to the words of Knox's immortal poem, "Oh, Why Should the Spirit of Mortal Be Proud?" This was Abraham Lincoln's favorite poem and the music was written on the last observance of Lincoln's birthday. The quartette will be sung by Juliette Corden, soprano; Bessie Donsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso.

In the general programme which will be unusually attractive in its general make up, ~~Mr. Alder~~ <sup>Sada</sup> ~~Concerto~~ will be the violin soloist. This final concert will be given at Music Hall on Thursday evening, April 20.

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## AN ATTRACTIVE MUSIC FESTIVAL.

The last appearance of John Philip Sousa and his ever popular military concert band for a year will be at the Sousa Spring Music Festival announced for Thursday evening, April 20, at Music Hall. At this time of the year Sousa always prepares some especially attractive feature for his Baltimore concert and this time he has arranged to give the first public performance of two new compositions from his own pen and he will also introduce five soloists, new to these concerts.

First of importance is the new Sousa march which the bandmaster-composer has reserved for its first hearing in this city. The march is written in Sousa's characteristic vein and has all the fine military swing and dash of his famous "The Stars and Stripes Forever." Sousa's marches are so universally popular the world over that every new contribution to his famous galaxy of popular compositions is a matter of great interest to many thousands of his admirers.

A second musical offering from the popular American composer is his setting, in quartette form, of Knox's beautiful poem, "Oh, Why Should the Spirit of Mortal Be Proud?" As is well known, this was Lincoln's favorite poem, and Sousa composed this music for the celebration of Lincoln's Birthday in February. The quartette will be sung by Juliette Corden, soprano; Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso.

The programme throughout will be popular in character and admirably diversified according to the well known Sousa standard. ~~the~~  
Sada,  
~~xxxxx xxxxxxxx~~, violiniste, will also be heard.

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## A NEW SOUSA MARCH.

John Philip Sousa has written a new march and his great band will play it for the first time in public at Sousa's Spring Music Festival at Music Hall on Thursday evening, April 20, which will be the last appearance of this famous organization in Baltimore this year. But once a year does Sousa produce a new march and its coming is always awaited with pleasure and expectancy. The composer declares that the new march has all the well known characteristics of his music, and being his last composition Sousa believes, as he always does, that it is his best. A welcome addition to the world's fund of melody it is certain to be in any event.

Another new composition by Sousa that will also be heard at this concert is a vocal quartette setting of William Knox's poem, "Oh, Why Should the Spirit of Mortal Be Proud?" This was Abraham Lincoln's favorite poem, and Sousa composed the music on the occasion of the last observance of Lincoln's Birthday. The quartette will be sung by Juliette Gordon, soprano; Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso.

Sada, a new violiniste, will be the instrumental soloist, and Sousa has prepared an admirable programme. Since the last concert here in January the Sousa Band has traveled 18000 miles and given concerts in every city and town of any consequence throughout the South and West. The present tour extends to June 2, after which Mr. Sousa will take the band to Manhattan Beach for the Summer.

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John Philip Sousa and his famous band will give four concerts at the Auditorium on Monday and Tuesday evenings, Wednesday afternoon and evening, April 3rd, 4th and 5th. This announcement will bring pleasurable anticipation to every lover of music for Sousa is probably closer to the hearts of the people than any conductor or composer of the day, and with a thorough appreciation of their tastes he is giving them what they want. Sousa is as much a master of the art of programme making as he is of march composition. His concerts are models of good form and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm.

A distinctive feature of the concerts of Sousa and his band in addition to the liberality and graceful courtesy of the conductor in gratifying the wishes of his public in the matter of encores, is the fact that there are no tedious waits between numbers, a Sousa concert being in reality a continuous feast of melody from beginning to end. The programme to be given here will include some of the newest music of the day and a number of standard favorites. Several of the great Sousa marches may be anticipated as encores, the demand for them being so insistent that the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, as soloists.

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John Philip Sousa and his celebrated concert band will give a veritable feast of music at the Auditorium on Monday and Tuesday evenings, Wednesday afternoon and evening, April 3rd, 4th and 5th, Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and is bound to suit the most fastidious and exacting auditor, for he has a large field upon which to build his programmes. He knows better than any ~~artist~~ conductor before the American people to-day just what class of music causes the most genuine pleasure, and he always aims to cater to the whims of the great public that flock to his concerts. He is not unmindful of the fact, either, that his own compositions are in popular demand with the masses and he gives of them freely at his concerts.

It is in these many efforts to please the people that Sousa has made himself popular wherever he has appeared. He knows just what they like and gives it to them without solicitation. It is his encores that catch the popular spirit for he is the soul of liberality and no demand within reason is overlooked or slighted. The great band was never in such superb condition as at present, some few changes in the personnel having materially improved the ensemble.

The young lady artists with the band, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are exceptionally talented and are certain to please local audiences.



SOUSA DELIGHTS IN PLEASING THE PUBLIC.  
His programmes are arranged with scope enough to  
meet all requirements.

John Philip Sousa takes as much pleasure in delighting the public by his Concerts, as the public themselves take in being delighted. He believes in giving his audience the most of what they like best, and as much of it as time will permit. This is one of the secrets of the enormous success of the Sousa concerts. The famous director is an exceedingly keen observer, and it has been said of him that he knows better what the people most enjoy than they themselves know. He frames his programmes accordingly, and when an audience anywhere assembles to hear a Sousa Concert, hardly an auditor but that knows well beforehand that he will listen to that which he will best enjoy, and that there will be plenty of it.

Sousa is an adept at pleasing an audience. For the studied class there is enough that extends across the borderland of the classics, and for all others, a sufficiency of carefully chosen brilliants. And the concert itself they are invariably delightful, and are sure to include the Sousa creations, for which the public appetite everywhere is simply insatiable.

It is said that "the programmes Sousa is at present playing on this tour are the very best in point of popularity that he has yet given on tour". Be this as it may, Sousa has never yet failed to give excellent programmes, and if the present ones are superior, so much the better. The public is that much the gainer. Evidently the public is better pleased now than ever before for reports credit Sousa with regularly drawing the largest business on the present tour that he has ever drawn, and that is saying much, and by far the largest ever known for Band Concerts. In a single week recently, the gross receipts amounted to over \$15,000.00, an unheard of achievement. This is the direct result of deliberate design and effort on Sousa's part in providing in most brilliant form, music which the whole people most desire and relish best.

The date on which the famous organization will appear here is

at

A notable event is assured. The soloists are Miss Maude Reese Davies, soprano, who has won most enviable honors; Miss Jennie Hoyle, violinist, whom the critics applaud, and Mr. Arthur Pryor, the most celebrated of all trombone soloists.



On Page 18

John Philip Sousa, the noted bandmaster, is 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 manager 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 came 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 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. If I 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 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 generously and warmly promised to make my stay in New York one continuous round of pleasure. He coolly shook hands with me and remarked in a perfunctory 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 offices 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 too 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 dumbfounded" concluded the Western manager "that I gave him the money before I recovered."



John Philip Sousa has a way all his own in conducting a concert, so much so that his concerts long ago became characteristic. They are quite unlike any others. He is himself a well-spring of energy, and he so infuses his players that they demonstrate the force with which they are moved in a most inspiring way. The audiences directly detect this and invariably yield to the same sway until enthusiasm often reaches astonishing degrees. Sousa throws constraint to the winds in his martial and more brilliant numbers, and dashes through the mazes of bewildering conceits such as his own and kindred sort with an impetuous flight that becomes irresistible. Another instant and the autocracy of musicianship asserts itself and is equally demonstrated by the scholarly accuracy, care and exaction with which he reads and directs a classic. Sousa's personality sways the hour. It is his vivid prompting that lifts the players to lofty endeavor and that holds fifty instruments answering as one. His programmes have become more and more embellished, refined by something from the higher classics and garnished by the very best of popular divertissement. There is a sparkle and magnetic spring in the Sousa concert from overture to finale, and to-day Sousa is by odds more the model entertainer of the public than ever.

The famous band will be here on  
at

The soloists are Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violiniste, and Mr. Arthur Pryor, trombone.

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American audiences demand novelty, always novelty, even in their concert programmes, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. Few people can realize the difficulty in selecting the right kind of music for a concert which must be at once of high grade and at the same time popular enough to satisfy those in whom the love of melody is inherent yet who do not possess musical education. In his effort to secure the best there is in music and not to let any novelty escape him, John Philip Sousa is probably the best patron of the music publishers in this country. He buys everything adapted for band concert purposes as soon as published, and before starting on his tours he always has a week of rehearsals with his band at which this new music is tried and by a process of discriminating selection the best only is retained. The selections Sousa offers on the present tour of his famous band are fairly representative of the best efforts of contemporary composers, while at the same time he does not forget the substantial and standard works of the great masters or his own stirring and typically American marches which won their place in the history of the Spanish war. Sousa and his band will visit this city on

playing at  
when Miss Maud Reese Davies, soprano,  
and Miss Jennie Hoyle, violiniste, will be heard as soloists.

-----ooOoo-----



Like the luscious Georgia watermelon and the Delaware peach, or Christmas and Fourth of July, the Sousa band tour is perennial, and as joyously anticipated as any of the others. As a matter of accuracy the big Sousa band moves twice a year, September to December, January to June, with an invariable summer season June to September- that laid out for last summer throughout Europe being rendered inadvisable by reason of the late war. The present is the fourteenth Sousa tour, which fact of itself is forceful evidence that the Sousa concerts are exactly the right thing; that they are just what the people of the whole country want, enjoy most and patronize most freely. Sousa understands the people and they understand him, hence the combination of the two forces on any given occasion is sure to overflow theatre or hall. Sousa is ever consistent and bountiful in all things that go to make his concerts simply irresistible, but in no one thing is he more keen, alive and discriminating than that of presenting the very newest and best novelties of the time. For the present tour most attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste and Arthur Pryor, trombone. The concert will occur

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Sousa - the prince of concert band conductors and monarch of march composers; will appear in this city at the for a single concert with his great band. The news of his coming is as welcome as sunlight.

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. Criticism is silenced when Sousa and his men thrill the senses and the only question, is the degree of praise to be bestowed. 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. 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 en rapport. 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. The soloists are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinists.

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"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 the 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 up a successful conductor. The noblest qualities which a musician can possess must be combined in the conductor. There must be a thorough familiarity with the various instruments of a band or 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 their bidding. They must follow implicitly his lead and sink their individuality in one harmonious whole.

John Philip Sousa, the best known of all American conductors, combines to a conspicuous degree all these qualities which insure the greatness of a concert director. Magnetic of personality, gifted by nature with the rarest of musical genius, a thorough student of the science of music, a born leader of men and with a gracious charm of manner, it is small wonder that Sousa has established himself so firmly in the affections of the music loving people. The great band which he conducts is the musical embodiment of the typical American spirit. Sousa has a positive genius for arranging programmes for his concerts that please everybody, and a guarantee of perfect enjoyment always attaches to a Sousa concert. The admirers of "The March King" will rejoice to read the announcement of an early concert by the Sousa Band at

on

As in former years Sousa brings with him two charming soloists, this year in the persons of Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

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"Sousa is coming" is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportions of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director - a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea".

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King" the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on their respective instruments, as well as the best paid in the country. Their precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons and his programmes are models of good taste invariably. The Sousa band will give a single grand concert at

on

assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.



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 above and beyond all possible attempt at rivalry on his specific territory.

Sousa is a conductor of tremendous 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 programme 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. 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. 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.

Sousa and his Band will be heard here in a grand concert on  
at

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 Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violiniste, and Mr. Arthur Pryor, trombonist, all artists of unquestioned brilliance.

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Sousa's Band is an aggregation that never deteriorates. Extravanzas may shrink when hung a second time on the provincial clothes line; comedies may lose their brilliancy and tragedies their majesty, but Sousa's concerts show no retrogression. His popularity and success are in no small measure due to the fact that Sousa is always honest with his patrons, giving them the best at his command with a genuine cordiality.

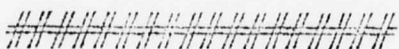
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A facetious writer after paying serious and generous tribute to Sousa and his band asks: "How does Sousa expect that anyone will ever regard him as a high caste musical prophet when he travels around the country playing music that people love to hear? Your real high jinks of director doses people with that stuff that tastes bad and says it will be good for them when they learn to like it. Is it possible, after all, that Sousa doesn't understand his business? One never hears of any effort on his part to pass the hat or raise a subscription."

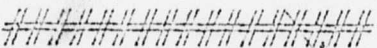
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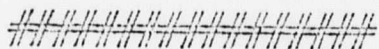
No announcement of the forthcoming musical season can give greater pleasure than that of the early advent of Sousa's Band which will visit this city early in the fall. Sousa has learned the secret of stirring the public heart, not by artifice and not by shallow pretence, but by a direct and simple appeal to the purest and best sentiments that music can evoke. As a conductor Sousa is of the people and for the people. A man of wide musical knowledge, discriminating judgment and catholic taste he is superbly equipped by nature and education for the field he has chosen. With the famous organization under his direction Sousa is a welcome visitor in every town and city on this continent. From the Atlantic to the Pacific, from the Gulf to the mountain ranges of British Columbia he is the one familiar and well beloved figure in the musical world. The influence of his concert work among the masses is incalculable and the Sousa Band is ever the pioneer in the cause of good music.



It seldom falls to the lot of any musician, no matter how gifted, to impress his individuality upon his time and to command success and popularity through the sheer force of his genius. The rewards for which all men strive when bestowed upon the composer are usually so belated as to be merely the inheritance of his posterity, and for such a man to win recognition in the zenith of his powers argues abilities uncommon in their originality and force. He must possess to a remarkable degree certain qualities of mind and that purely personal force we call magnetism for want of a better term. Such a man assuredly is John Philip Sousa, the composer and conductor of Sousa's Band, for in the entire broad domain of music is there to be found such another dominating personality? The product of our own soil and to the manner born, Sousa voices as no other native composer has ever done, the strength, dash and buoyancy of the American spirit. It is pleasant to note that the Sousa Band is booked for a concert in this city early in the coming season.



Another grand transcontinental tour has been arranged for Sousa and his Band for the coming season, being the fourth extended musical pilgrimage of this character undertaken by them in six years. Commencing with a week at the Pittsburg Exposition early in September, followed by forty-five days at the St. Louis Exposition, the great band will visit every state and territory in the Union, playing daily concerts without intermission until the first of the following May. John Philip Sousa will personally conduct at every concert and his famous band will be assisted by two eminent soloists. The band will visit this city early during the tour. Sousa will figure more prominently than ever in the amusement world with three operas and his band on the road. His "El Capitan" will be presented in the smaller cities where it has never been seen but is well known; "The Bride-Elect" will continue its triumphant career in the large centres, and Sousa's new opera, "The Charlatan," will be produced by De Wolf Hopper at the Knickerbocker Theatre, New York, early in September.





### HOW SOUSA NAMES HIS MARCHES.

People have frequently commented upon the happy titles that John Philip Sousa has applied to the many marches that have brought him so much fame and fortune. Whether it is to be applied to a baby, a yacht, a fast horse or a novel or march, the name is always a subject of profound thought with the party most interested in the matter. Many an indifferent book has achieved a respectable sale through the potency of an alluring title and many a creditable effort has been obscured by the ill advised choice of a name. Sousa's titles have always possessed the merit of being unique and original, and have generally been the result of some chain of circumstances. His first great success, "The Washington Post", has made the name of that journal famous the world over, and started the fashion of naming marches after newspapers until now there is hardly a paper from New York to San Francisco that has not been similarly honored by some composer. Although he received several hundred requests to do so Sousa never named another march for a newspaper.

His "Semper Fidelis" march was written for and dedicated to the gallant United States Marine Corps while Sousa was its bandmaster and the proud boast of the sea soldiers was that they had the finest band and the handsomest stand of colors in the United States service. This march is always played by the Marine Band on reviews and is timed so that the trio of the march, which utilizes the full drum and trumpet corps in addition to the band proper, is played in front of the reviewing officer. The march is essentially military in character and its title was taken from the motto of the Marine Corps.

"The High School Cadets," "The National Fencibles" and "The Corcoran Cadets" were all named for military organizations in Washington D. C., as evidence of friendship on the part of the composer. "Manhattan Beach" was written at that famous summer resort and dedicated to the owner, the late Austin Corbin, for whom Mr. Sousa entertained a high regard and admiration. It is a remarkable fact that the "Manhattan Beach" march has proved to be the most popular band march that Sousa has ever written, it having been purchased and played by something over a thousand more brass bands than have essayed his other two-steps. Perhaps this is due to the greater simplicity of the march.

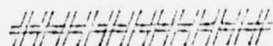
It was in honor of the late lamented Cotton States Exposition at Atlanta that Mr. Sousa named one of his best marches "King Cotton", while "The Directorato" secured its name from the governing officers of the St. Louis Exposition. "The Liberty Bell" discovered its name when Mr. Sousa attended a performance of the spectacle "America" in Chicago during the World's Fair time. In the course of the play a drop was lowered on which was painted a picture of the famous bell that rang out the glad tidings of American Independence, at which a friend turned to the composer and remarked: "There is the title for your new march." It was "The Liberty Bell" march that first brought Sousa any financial returns. He had previously sold "The Washington Post" and "The High School Cadets" to his publishers for \$35. apiece, but "The Liberty Bell" has netted him \$40,000 and is still selling.

An inspiration surely came to Sousa fifteen months ago when he named a new march "The Stars and Stripes Forever" for never did a musical composition receive a more appropriate or fortunate title. The composition itself and its title were the expression of the musician's patriotism on his return from a long European tour, with no thought that a war with a foreign power would shortly elevate it to the dignity of a national air. At the surrender of Santiago "The Stars and Stripes

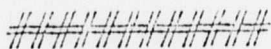
**Forever** was the musical doxology of the impressive ceremonies attendant upon the lowering of the enemy's emblem and the emblem and the elevation of the glorious American ensign. Every band in the army played the inspiring strains on the firing line and in the camps. The march was played at Ponce, Porto Rico, when the jubilant natives came out with their band to welcome the victorious troops under command of General Miles. With stirring patriotic words written by Sousa this melody has proven enormously popular as a song for the times.



Sousa is generously decorated with medals, all of which have come to him as unexpected tributes of admiration for his genius. Perhaps the handsomest of all is the big diamond sunburst that was presented to him by the management of Manhattan Beach. The cross bar from which the medal is suspended bears his title "The March King" in blue enamel and the sunburst of 75 gems is surmounted by a lyre in blue enamel. Another costly decoration is that presented to the great leader by the St Louis Exposition, the cross bar in this case bearing the first two bars of "The Washington Post" march with diamonds for the heads of the notes. A large diamond solitaire surmounts a golden reproduction of the Exposition building. One medal was a tribute from the musicians of Washington, D.C., and another came from the musicians of Leadville, Colo. Pryor's Band of St Joe, Mo., gave still another medal and the Mormon Choir, of Ogden, Utah, also remembered the "March King." The California Mid-Winter Fair gave Mr. Sousa a particularly beautiful souvenir of his pleasant season in Golden Gate Park, and a crack cavalry company in St Louis contributed a handsome addition to the glittering array on the composer's broad breast. His latest decoration is in the form of an American flag of solid gold and red, white and blue enamel which was presented to him 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. Sousa was recently given a handsome and costly loving cup, and he owns about a dozen beautiful batons that have come to him as gifts from admirers. Sousa, by the way, is soon to give a concert in this city with his great band and two charming young lady artists as soloists.



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 rhythm 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 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 nettlesome troop horses swept past Queen Victoria playing the same inspiring music. "The Stars and Stripes Forever" was the musical feature of the war in Cuba and Porto Rico, and his "Unchain the Dogs of War" was most timely in its inspiration. Sousa will play all his greatest marches at the concert of his great band in this city during Sousa's grand transcontinental tour.





Sousa's band concerts are distinguished for their spirit and cheerfulness, or, as an Eastern critic said, "they are more than cheerful; they are brilliant." From the moment that Sousa takes his platform, the programme moves along with a dash and whirl that quickly become infectious and that put every one in sympathy with the occasion. There are no depressing waits or lapses. Sousa kills no time by vague wanderings about the stage, among his members, discussing this or correcting that, but every minute is employed in playing something for the pleasure of his audience. Programme numbers are as bright and sparkling as a string of diamonds, and encore numbers are like a shower of pearls. Sousa never refuses any reasonable request for encores that are sure to be the daintiest tid bits in the whole category of music or stirring martial strains that set everybody's toes tingling in an impulsive to jump up and mark time. Sousa is there for the purpose of giving a band concert and includes the most possible in a given time and the longest variety also that it is possible to crowd in the allotted time. Sousa is there, with his plentiful encores, one number, is barely out of the way before another is on, and thus number, pursues number and encore follows encore until the finale see the original programme tripled and even quadrupled, as is often the case. Not a surfeit-- for audiences never get too much of Sousa-- but a feast, with always a lingering desire for "just one more."

Little is the wonder that his concerts are so wonderfully popular in every nook and corner of the land--He gives just the sort of music the people delight in and he gives them all they want of it.

The famous leader and his big band will be here in concert on \_\_\_\_\_ at \_\_\_\_\_

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist and Mr. Arthur Pryor, Trombone.

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#### THE COMPLETENESS OF SOUSA'S CONCERTS.

Sousa requires no certification of the munificence with which he pre-arranges and prepares everything that pertains to his concerts—the band, the programmes, the encore music, the soloists for such events, the scope, soirit and magnetic energy, in short the whole pomp and circumstance of a concert of rare and radiant qualities. He has proved again and again the vast superiority he maintains in every detail of concert giving standing before the country unchallenged and unrivalled, and just as often the public everywhere has confirmed its faith in his qualifications to captivate and delight by overflowing the largest halls and theatres. Sousa enjoys public confidence to a degree that is astonishing and what is more, he is constantly receiving new evidences of a larger and more profound confidence that extends not alone throughout this continent but that has widened and extended to other continents.

Nevertheless it is in order to state that for the present tour Sousa has provided some novelties, works altogether new, with which his programmes abound, and incidentally that the band is in better fettle than ever. in view of the present American tour which continues until May 30 and the European tour which will begin June ~~2nd~~ 7th in London and continue throughout England, Scotland, Ireland, Wales, France, Belgium, Germany and Austria until September. Sousa will present several new things here that have not been played before. The soloists are Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violiniste and Arthur Pryor, the celebrated trombone virtuoso. The concert will occur on  
at



#### SOUSA'S ADMIRABLE PROGRAMMES.

Sousa possesses the magic secret of attracting enormous crowds to his concerts, musicians as well as the general public, which is one of the very best proofs of their vast superiority. The general public is more in pursuit of amusement, or entertainment, but the musician goes only because there is musical scholarship in evidence to gratify the exactions of his own. Sousa has the faculty of so arranging his programmes as to satisfy both. Grave and lofty works are offset by sparkling and fantastic conceits that set the blood tingling, spirits dancing and possibly the toes tapping a voluntary tattoo to the time. It is no easy matter to make a programme that will please everybody in an audience, but Sousa comes as near doing it right along as any man ever did. The people like his music as he plays it, and they flock to the theatres and halls in such enormous crowds that it is no rare thing for the manager to stop the sale of tickets at the door, ~~and this has been done in New York as elsewhere.~~ Sousa long ago solved the problem of what the public likes best in concert and he has been giving the public that very thing, making his programmes better and better all the while until now there is little left to be added. The latest and best, the newest compositions of merit, are sure to find a place on the Sousa programme somewhere and Sousa is thoroughly alive to all the best that is new and good. The programmes for the ~~present~~ present tour are admirably bright and tempting and full of the latest productions. That selected for the concert here on

at

is, possibly, the best of all. The soloists are Miss Maud Reese Davies, soprano; Miss Jennie Heylo, violinist and Mr. Arthur Pryor, trombone.

#### SOUSA'S BAND STILL ABSORbing THE BEST ARTISTS.

Sousa is the most fertile of men in originating and opening up resources for making his concerts more and more attractive and his band better and better, if such a thing were possible. Such demands are made upon him for the present season by his American tour, his European tour, May to September, that Sousa has been adding to the band and gradually moulding into it some of the most famous performers in this country in addition to those who have held places in the organization for years. Sousa is undoubtedly absorbing the very first artistic excellence of all countries, and his band to-day surpasses itself at any former period. This is conceded by almost every critic who has written an opinion on upon the last New York and other concerts. None have combated the declaration. Never has Sousa played so grandly as now. The band will be at its best when it appears at

on

in a brilliant and novel programme. The soloists are Miss Maud Reese Davies, soprano; Miss Jennie Heylo, violinist and Arthur Pryor, trombone.



SOUSA'S NEW MUSIC.

A vast number of new works by composers of two continents.

Sousa is said to have prepared more new music for the present season's concerts than ever before since his famous band was organized. His programmes abound with music that is altogether new. For instance the programme that will be given at the Sousa concerts here on

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contains nine numbers, and of the nine, five are new. This, of course, does not have reference to any of the new things that are brought out in the encore music, and these are myriad. Sousa is constantly on the alert for the very last productions at every source, and daily the mails and express bring him new works from every part of America and from all over Europe. Composers everywhere are solicitous to have him produce their works, and he has first call on almost everyone. He is also constantly arranging and orchestrating, so that his library is becoming the largest and best in existence. Naturally enough he receives a vast number of compositions that he cannot possibly use, but he carefully examines everything before acting upon it finally. His purchases of printed works and manuscripts, the best offered in America and Europe, are large, and in addition to all this, he is himself almost constantly writing new things. It is not surprising then that his programmes are luxuriant with the very newest and best that the entire domain of musical composition in two worlds is constantly yielding.

Immediately following the present concert tour which closes March 27th in New York a Grand Festival tour of the larger cities will be made to occupy the time previous to their departure of the Band for Europe, producing Sousa's "International Spectacle", The Trooping of the Colors, with noted soloists, a large chorus, drum corps, Tyrolean singers, bag-pipers, new uniforms, costumes, auxiliaries with Columbia's "Salute of the Nations", conducted by Mr. Sousa in person, giving a most inspiring and thrilling entertainment that must appeal to the patriotism of our people.



## SOUSA'S FOURTEENTH TOUR.

Sousa's present tour of the country is his fourteenth with his famous band. A tour may not seem to the average person an extraordinary undertaking, nevertheless, if he will but figure up the liabilities for a moment the result will be likely to startle him. Supposing a tour lasts twenty weeks; this means that about fifty high-salaried musicians are to be kept busy in two concerts daily, a staff of management, representatives and others incessantly on the alert, and seeing to it that every detail of arrangement is perfected and carried out for special trains, special coaches, special schedules for train service, regular trains, the moving of baggage, the careful arranging for concerts, and a hundred and one lesser matters, all put through at lightning speed, at an average expense of \$800 a day. In twenty weeks there are 140 days, whose gross liabilities incurred, amount to \$112,000, which easily reaches \$115,000 by the time the tour is finally ended. The present tour being the fourteenth, it is instantly seen what Sousa and his manager have undertaken and paid out, not less than a round million dollars in seven years.

For this tour Sousa has prepared unusually bright and attractive programmes. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste; and Mr. Arthur Pryor, trombone.

The date for the Sousa concert here is  
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John Philip Sousa has been termed "The Maker of Music for the Million", a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses! The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways, than spending an hour or so with the "March King's" inimitable musicians. The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his Band in this city will be hailed with pleasure. The concert will be given at  
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Sousa's concerts are always distinguished for their soloists, both vocal and instrumental, whom the famous director invariably selects with great care and for some special aptitude and superiority for just such affairs. Not every soloist, however capable in some ways, would fully answer for the Sousa concerts, for reasons that are palpable. The vocalist, for instance, must be a singer of great endurance, of robust and trained vocal chords or she could not endure the immense strain and exhaustion of singing twice a day, to which must be added the great fatigue of travel and dangers from constant exposure to changes in temperature and all the vicissitudes of travel. Many a singer who could brilliantly fill the requirements of a single concert or two or half a dozen could not at all fill the requirements of a Sousa tour. For this the singer must have not only a great voice, perfect vocal method and splendid physique, but great endurance to withstand the inroads of fatigue and exposure. To sing twice in public almost every day with incessant travel, is exceedingly trying to any singer, and especially to a lady. Miss Maud Reese Davies, the vocalist of the present Sousa tour, has heretofore abundantly proven her remarkable ability to fulfill all requirements and to sing with rare success upon every occasion. She has a rich resonant voice, faultless method, and renders her selections, whether aria or ballad, with conspicuous artistic excellence. Audiences grow everywhere enthusiastic over her appearances.

Miss Dorothy Hoyle, who has appeared in the Sousa's concerts on previous tours, is one of the most accomplished and successful violinists of the period. She possesses a wonderful tone, high artistic temperament, and a facility of execution in most difficult compositions that is but rarely heard on any stage. One conclusive test of her artistic abilities is the remarkable successes she has had when playing before New York audiences, at the Metropolitan and elsewhere. No artist could be placed before more critical and merciless audiences. Yet Miss Hoyle won distinctive triumphs where some others had failed. She has achieved equal successes throughout the country.

Mr. Arthur Pryor, the famous trombone virtuoso who has always been identified with the Sousa concerts, has achieved wonders at a youthful age and stands at the very head of players of the trombone of any country. There are but few artists, vocal or instrumental, who enjoy such emphatic favoritism throughout the country. His appearances are always looked for and even demanded by the public whenever Sousa's band is announced.

Mr. Herbert L. Clark, the coronet virtuoso of international reputation, is a late acquisition to Sousa's band, or, to be more exact, resumes the position formerly held by him, that of coronet soloist. He is noted as one of the most skilled and artistic performers in America.

There are other soloists of note, also, Franz Hell, fluegelhorn, Sig. Mantia, euphonium, J. Moeremans saxophone; Frank Wadsworth, flute; J. Norrito, piccolo; J. Norrito, clarinet, and others of equal reputation.

Sousa and his great organization will be here in full force in concert on \_\_\_\_\_ at \_\_\_\_\_



"Sousa is coming," are the magic words now heard in many a town where the "March King" has been, and there are few of any importance that Sousa and his band have not visited. The annual appearance of the great American conductor and composer in this city has become a recognized institution. It is always regarded as the visit of a friend, irrespective of its artistic aspect, for of all men now before the public, John Philip Sousa assuredly gets in closer touch with his audience than any other. Probably Sousa's friendliness and cordiality towards his patrons and his unflinching liberality and courtesy in responding to encore requests have quite as much to do with his popularity as his famous compositions and his magnetic conducting.

Sousa is the man of the times! Besides his qualities as 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 that go to make a successful general are those which in a smaller scale make a successful band leader. There must be personal magnetism, infinite self control, self confidence, quick judgement, and the recognition of the value of strict discipline coupled with the ability to enforce it. 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 never can 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 susceptible of emotions that any one man may feel.

Sousa has with him on his present great concert tour, two brilliant young artistes as soloists. They are Miss Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, and the great Sousa Band will be heard at

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John Philip Sousa and his celebrated concert band will give a veritable feast of music at

Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and is bound to suit the most fastidious and exacting auditor, for he has a large field upon which to build his programmes. He knows better than any conductor before the American people to-day just what class of music causes the most genuine pleasure, and he always aims to cater to the whims of the great public that flock to his concerts. He is not unmindful of the fact, either, that his own compositions are in popular demand with the masses and he gives of them freely at his concerts.

It is in these many efforts to please the people that Sousa has made himself popular wherever he has appeared. He knows just what they like and gives it to them without solicitation. It is his encores that catch the popular spirit for he is the soul of liberality and no demand within reason is overlooked or slighted. The great band was never in such superb condition as at present, some few changes in the personnel having materially improved the ensemble.

The young lady artists with the band, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, are exceptionally talented and are certain to please local audiences.



Sousa - the peerless composer of American marches, conductor of the unrivalled band whose playing has aroused music lovers of every community in the United States; is again embarked on a grand concert tour and his band will be heard in this city, on their announcement means a quickening of the musical pulse and a brightening of the musical eye. Sousa's influence over every manner and kind of humanity which loves music, is out of the common. He stands as a proof of the theory of hypnotism. It is related upon the authority of a well known correspondent, who was in the Orient, when the Chinese forces retreated in disorder before the victorious Japanese; that the military bands of the conquerors, inspired their soldiery by the stirring strains of Sousa's marches. They are played by all the famous bands of the armies of England, France, Germany and Russia. This is not fancy. It is fact.

As for the band, it is universally and unhesitatingly admitted the finest in the world to-day and without a rival that in any manner approaches its magnificent playing of military and concert music. The renowned musician at its head is a rare illustration of a born leader. To his grace and personal magnetism, allied with the individual talents of the bands membership, can be traced the surprising excellence of the organization. The critical public, as well as that larger and more catholic body which loves and appreciates music of the lighter vein, will both be amply satisfied with the programmes offered at the Sousa concerts.

Sousa on the conductor's stand is unique. He is unique because he does things that no other director could do. When he conducts one of his famous marches he does not do it altogether with his baton, but with his body and his arms. His motions are those of the base ball pitcher. Now it is an "Up-shoot" and again it is a "Straight delivery" then he sways both arms to and fro. If any one else attempted to do it, it would seem incongruous. It strikes you as remarkably apt and fitting with Sousa. Every motion of his body means something. The spirit of the music flows from them.

The artistic balance of the organization is admirably maintained by Mr. Sousa's soloists. They have always done him credit, and the promise of their appearance here is fraught with the assurance of satisfaction. In his soprano, Maud Reeso Davies, Sousa has a voice and personality that commands success. She sings with a beautifully finished style, and her voice is simply refreshing. Dorothy Hoyle, the violiniste, is one of the gentler sex who has distinguished the violin by her playing of that great solo instrument. Arthur Pryor, trombone, the announcement of whose name is sufficient, complete the admirable trio of Sousa's virtuosos.



A facetious writer after paying serious and generous tribute to Sousa and his famous men asks: "How does Sousa expect that anyone will ever regard him as a high caste musical prophet, when he travels around the country playing music that people love to hear? Your real high jinks of director doses people with that stuff that tastes bad and says it will be good for them when they learn to like it. Is it possible, after all, that Sousa doesn't understand his business? One never hears of any effort on his part to pass the hat or raise a subscription."

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Sousa's famous men are noted for their individual excellence. Their position in his peerless band is an iron bound guarantee of their quality. No soloists in the country have had more extensive experience and have at their fingers' ends a larger and more varied repertoire than Stengler, the leader of the clarionets; Bode of the cornets; Mantia of the euphoniums; Pryor of the trombones; Messinger of the oboes; Wadsworth of the flutes; Moeresman of the saxophones and Conrad of the subterranean, down in the cellar, big-mouthed tubas, and Hell of the fluegelhorns. The equals of these men in their respective positions probably exists in no similar organization.

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Sousa - that prince of concert band conductors and monarch of march composers; will appear in this city at the for a single concert with his great band. The news of his coming is as welcome as sunlight.

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. Criticism is silenced when Sousa and his men thrill the senses and the only question, is the degree of praise to be bestowed. 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. 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 en rapport. 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.

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This city numbers among its cultured music-lovers Sousa's warmest admirers. The magnetic man of marches and melodies captivates us all. His superb organization and his richly gifted soloists assure this community pleasure of the highest order.

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Sousa's enthusiastic clientele in this city will hear some surpassingly fine music from his band at the concerts here. The "March King" has brought many rich editions to his musical library, and the very choicest of them will be included in his programmes in this city.

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The ensemble of Sousa's Band is perfection. The magnificent sonority of his bass, the mellow almost appealing voicing of his tenors, the absorbing impulse of his soprano and the velvety shading of his alto not only satisfies the critical but captures in spite of themselves the public universal.

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Sousa is the greatest conductor of the greatest band in existence. The news of his coming arouses enthusiasm among the thousands who look upon his organization as the representative of its kind, and upon Sousa's magnetic marches as the national marches of America. The title of "The March King" bestowed upon Sousa by the unanimous consent of thousands of music-lovers is justly applied.

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The magnificent tours of Sousa and his matchless men prove beyond question that Americans do love music by their own composers and grand performances by their own conductors. 21,000 miles through American territory is a record an explorer might be proud of. Sousa and his forces are playing in superb form.

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The announcement that Sousa and his band will be at  
 on presages two hours and  
 a half of unalloyed enjoyment of melodies and harmonies divine; a  
 perfect concert at which the works of the great masters of music of  
 all ages will be interspersed with the swinging strains of Sousa's own  
 marches or the dreamy, sensuous music of the latest waltz writers.  
 The management of this organization make the claim that it is the  
 greatest military concert band in the world. It is the band of the  
 people just as John Philip Sousa, its noted leader, is the conductor  
 and composer of the people. It is the band of the people because  
 Sousa recognizes the musical preferences of his public and gives his  
 audiences just what they want to hear. It is this happy faculty of  
 gauging the public taste that enables Sousa to present such admirably  
 diversified programmes, for he never offends with musical trash or  
 bores with an undue amount of classics. At the same time the highest  
 forms of music are to be found side by side at the Sousa concerts with  
 the light and dainty trifles. Sousa has invaded the domain of the  
 string orchestra and made its treasures his own; he has refined the  
 military band and made it the chief factor in this country in the  
 effort to popularize the best music of all times. His present corps  
 of instrumentalists has been playing almost continuously, with few  
 exceptions, for seven years under the direction and discipline of  
 Sousa, and as a result of such training the band has reached a degree  
 of artistic excellence and finish never before known. It represents  
 the perfection of precision in ensemble playing and a revelation in  
 what can be accomplished in the way of light and shade by a wind or-  
 chestra. Sousa is accompanied on this tour by two brilliant young  
 artists as soloists- Miss Maud Reese Davies, soprano, and Miss Jennie  
 Hoyle, violiniste.

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Occasionally we wait beyond all reason in recognizing and  
 writing down a long self evident fact. Until Mr. Rupert Hughes said  
 it in the retirement of Godey's Magazine it would seem that no one  
 had realized that, to quote Mr. Hughes, "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 pre-  
 sumed 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 productions of the present time.' The same  
 words might be applied to Sousa's marches with equal justice."

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This is a simple story of how Francis Wilson lost a success and a composer practically found \$35,000. It was five years ago that John Philip Sousa was asked by the comedian to write the music to a libretto of J. Cheever Goodwin. Sousa at that time was anxious to obtain a hearing as a comic opera composer and he entered upon the work with so much enthusiasm that he soon completed one act and part of another. At this point the comedian and the composer disagreed upon terms and arbitration was found impossible. Wilson has never been accused of being a spendthrift and his invariable rule was to purchase outright and never pay royalties. Sousa refused to take less than \$1,500. for a three act piece and Wilson refused to pay more than \$1,000. Accordingly they agreed to disagree and Sousa put his music back in his portfolio while Wilson secured another composer. The opera was finally produced under the title of "The Devil's Deputy" and has been forgotten now for some years. About this time Sousa signed a contract with new publishers who demanded a composition of him at once. The latter thought of the march he had composed for the Wilson opera and digging it out of a mass of MSS. he sent it un-named to the publishers. Some days later Sousa was in Chicago, where he witnessed a performance of the spectacle "America" at the Auditorium. During the play a drop curtain was used on which was painted a representation of the famous old liberty bell.

"There's the name for the new march," whispered Col. Hinton, his business manager, who sat with him, and Sousa nodded assent. It was a happy thought and when the next mail brought the composer a letter from his wife relating how their son had marched in his first parade in Philadelphia in honor of the return of the liberty bell from the World's Fair the coincidence clinched his purpose and "The Liberty Bell" march was christened.

Within six weeks after its publication "The Liberty Bell" had netted Sousa more than Wilson offered to pay him for an entire opera and up to date has paid the composer \$35,000. in royalties, still making him handsome returns every month. That one musical number would have carried the opera that Wilson did not buy to a triumphant success.

Sousa and his Band will appear at  
on \_\_\_\_\_ when the latest of the famous Sousa  
marches will be features of his concerts.

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The war with Spain has not been productive of any new patriotic songs destined to live, the gallant soldiers and sailors of the United States forces apparently being well content with two ready made war tunes which seemed to fit every occasion. Before every skirmish or battle our boys sang with a fine spirit of ironic prophecy "There'll be a Hot Time in the Old Town," and each successive victory was made complete to the stirring strains of Sousa's "The Stars and Stripes Forever." The Bangor Commercial remarks sententiously that "John Philip Sousa is likely to be remembered by the progeny of the heroes of the War of 1898. His 'Stars and Stripes Forever' march was the musical doxology of the ceremonies at the fall of Santiago, thus making the gifted composer a little niche in the history of the war." Again, when the city of Ponce in Porto Rico surrendered to General Miles, the bands of the Spanish forces marched in review before the American officers playing Sousa marches. These stirring martial strains were the popular musical offerings on the firing line before Santiago, and one correspondent relates that during a lull in the fighting, an infantry band struck up the old familiar and famous "Washington Post" march, when a number of Spanish soldiers were seen to drop their arms and dance to the refrain. A writer in the August Century relates that when Dewey's fleet sailed for Manilla Bay to destroy Montejo's forces, the flagship Olympia steamed proudly out of Hong Kong harbor with her band playing the inspiring strains of "El Capitan" march.

Major General Nelson A. Miles, commanding the United States Army, relates in recent magazine articles that when he inspected the great Turkish army during the Turco-Grecian war he was surprised and delighted to hear all the bands of the Ottoman army playing Sousa's marches, a pleasure that was repeated during the Queen's jubilee in London in June, 1897. The national character of the American composer's music is recognized in every country on the globe. Sousa will shortly bring his famous band to this city during the course of his great transcontinental concert tour and will play these "national marches" as only the Sousa Band can.

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### SOUSA'S FAVORITE MARCH.

The popularity of John Philip Sousa is many sided, yet from whichever point of view you regard him you find some potent attraction to commend him to his admirers. To the military man he is preeminently the "March King" while to the soldiers sweetheart he is equally the monarch of the dance. So it is that the Sousa March is a composite blessing- an inspiration to the fighter and an equal source of delight to the votary of Torpisshore. The musician goes to the concert to see Sousa, the conductor; the matinee girls to view Sousa, the dance writer while the average citizen rejoices in the wholesome, substantial Americanism of the bandmaster. What is very much to the purpose they all go to see him.

It has been said, with perhaps a considerable degree of truth, that the vogue and popularity of the two-step dance is mainly owing to the music that Sousa has written for it. Certainly no other composer has so completely mastered the spirit of this dance and the name of Sousa is as inseparably connected with the two-step as that of Strauss is with the waltz. During the coming social season our belles and beaux will have a new Sousa two-step melody for their favorite dance, "The Charlatan," on melodies from the new opera by the "March King" that De Wolf Hopper has just successfully produced. It has all the swinging characteristics that distinguish the Sousa music.

Ask the composer which of his marches he likes best and he will invariably reply "the last one," very much on the same principle of the mother's tender regard for her baby. Pressed still further after the concert the other evening Mr. Sousa acknowledged that possibly "The Stars and Stripes Forever" represented more to him than any other march.

"As a complete and consistent composition perhaps "The Stars and Stripes Forever" represents my best work in march tempo," he said. "It has three well defined themes which typify the three great sections of our country- the North, South and West- and in its exultant strains I have endeavored to voice the indomitable and victorious spirit of the American people. I am proud of this march because it was the fighting tune of our brave army in Cuba and Porto Rico.

"Another one of my marches, but little remembered now except by bandmen, has a very tender spot in my regards. This is "The Gladiator" and it was the first of my music to find its way outside of the brass-band circle. It was one of the proudest moments of my life when I first heard this march played by a hand organ, for then I realized that my time had come. "The Washington Post" that brought me my first great success never sounded better or more grateful to my ears than when I heard the band of the German Emperor's Body Guard play it on parade in front of the Palace at Potsdam.

"El Capitan," "The Bride Elect" and "The Charlatan" marches represent my operas- to me and of course I am fond of them for that reason. They are melody marches, made up from melodious themes from the operas while all my other marches are not. My "Semper Fidelis," the march I wrote for the United States Marine Corps, represents to me the twelve years I wore Uncle Sam's uniform in that service."



The personnel of Sousa's band is quite as remarkable for its youth as for anything. A glance at the band as it takes its place on the stage is sufficient to instantly discover the fact that every member retains a tenure on youthful years, and the feature is pleasing. Not that age is displeasing, for it means strength, maturity, progression, but youth has buoyancy, exuberance and bounding spirits; it has quick perception, intuition, elasticity and there is vim, dash and sparkle in what it undertakes with zealous pride and ambition. Sousa's band has no place for laggards or the inert. Sousa's spirited baton demands quick obedience, the eye that sees, with a flash and understanding that acts with the rapidity of an electric current, for Sousa himself grows impassioned at moments and the body of players he is directing must reflect his mood and interpret as he inspires. Of course Sousa's most exacting requirement is artistic excellence, superiority even, but in these days achievement is ~~scarcely~~ quite as often found in young aspirants as in older timber, and distinguishing abilities abound. However, Sousa does not incline to so-called "prodigies", and will not tolerate novitiates, nor experiment with "phenomenals"; he demands thoroughly scholarly, tried and proved artists. To play with facility a given instrument is not enough; the member of Sousa's band must be master of music as well as master of instrument. If to these qualities youth is added, so much the better. Nearly every soloist of Sousa's band is much younger in years than the general public would suppose, and Sousa himself has barely turned forty.

For the present tour the big band is out in full force, and is in prime condition, probably more perfectly balanced than ever before. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, Trombone. The concert here will occur on  
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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 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 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 American public.

Sousa is a conductor of tremendous 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 programme 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. He has culled this music judiciously, has ~~made~~ 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 programmes 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. Sousa set for himself a standard not too high or too low; he has succeeded in elevating this standard beyond its ~~standard~~ 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.

"Sousa and His Band" will be heard here in a grand concert on  
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His ~~great~~  
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  
Miss Maud Reese Davies, soprano, Dorothy Hoyle, violiniste, and Arthur Pryor, trombonist, all artists of unquestioned brilliance.



Sousa's compositions are played to the uttermost ends of the civilized earth. His marches were conspicuous in the melodies to which the marchers in the Queen's Jubilee kept step. The Sousa music is known in Melbourne and Johannesburg. It is heard at Paris and Munich, and the native band played them in the Lunetta at Manilla long before they were thought of as an American possession. The bands of the Turkish army play Sousa music, and the American soldier fights to the same inspiring strains. Sousa has as much vogue as had Strauss, the waltz king. No one of late years has made more of a melodic impression on the masses. He is beyond the most conspicuous figure in the musical world to-day. The Sousa band is now engaged on its thirteenth semi-annual tour and will be heard in this city shortly in a single concert. Sousa will be accompanied by eminent soloists and his programme will be that happy blend of the classic and the popular in music, for which the Sousa concerts are noted.

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Sousa has a large clientele in this city who admire him for his abilities as both conductor and composer. His music is not wholly responsible for his popularity however. His polish, his grace and his ready deference make him charming and attractive, and the poetry in his motions is by no means the least attractive feature of his performances. But his music and his musicians are of the very highest order, and they have fairly won every word of the generous praise that has been accorded them from the Atlantic to the Pacific. The annual advent of the Sousa band and the great conductor in command is always the musical event of the season in this city and the admirers of the "March King" will hail with pleasure the announcement of a Sousa concert here at an early date.

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Sousa recently paid a pretty compliment to a Pennsylvania regiment returning from the war. It was in Pittsburg and on a Sunday night, when the "March King" gathered his musical cohorts about him and marched to the railway station to greet the returning warriors with "Home, Sweet Home" as played by that incomparable band. The Sousa band headed the line of march and escorted the veterans through the crowded streets to their armory. The significance of this compliment can be appreciated when it is stated that money can not hire the Sousa band to parade, and that the Pittsburg occasion was the third time in the history of the band that it had ever appeared on the street. The first time was when the World's Fair buildings were dedicated in October, 1892, and the second time was last Spring when Sousa's men escorted the Cleveland, Ohio, cavalry to the station on their way to the front. Having been a soldier himself for twelve years Sousa has a great affection for the boys in blue. The Sousa band is underlined for an early concert in this city

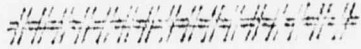




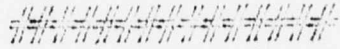


## A. NEW SOUSA MARCH.

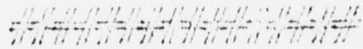
The announcement of a new march by John Philip Sousa, the "March King", interests more people throughout the world than any other piece of musical news that could be promulgated in the public prints. Sousa writes only one march a year, but its publication is an event of importance throughout the world. Every military band in the United States, and there are many thousands of them, and every military band of any importance elsewhere in the universe, buys the new march. So does every theatre and dance orchestra, and the piano copies of the new composition have a sale that soars quickly into the hundreds of thousands. Every devotee of the two step demands the new Sousa march and the phonograph, hand organ, and music box manufacturers are always on the alert for new Sousa music. The Sousa march for this season is called "The Charlatan" and is the feature of the new opera of the same name now being played by De Wolf Hopper. Of course Sousa will play it here when he brings his great band to this city for a concert early in their present long transcontinental tour.



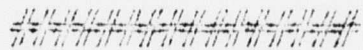
This city numbers among its cultured music-lovers Sousa's warmest admirers. The magnetic man of marches and melodies captivates us all. His superb organization and his richly gifted soloists assure this community pleasure of the highest order. The most interesting and eagerly expected musical event of the season will be the forthcoming appearance of Sousa and his Band in this city during the course of "The March King's" great transcontinental tour.



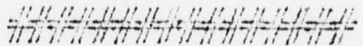
The ensemble of Sousa's Band is perfection. The magnificent sonority of his bass, the mellow almost appealing voicing of his tenors, the absorbing impulse of his soprano and the velvety shading of his alto not only satisfies the critical but captures in spite of themselves the public universal. Since last heard in this city Sousa's superb organization has won many new laurels, and the great composer and conductor pronounces his present corps of instrumentalists the best he has ever had under his direction. Sousa will give a concert here at an early date in the course of his present "Ocean to Ocean" tour.



Sousa is the greatest conductor of the greatest band in existence. The news of his coming arouses enthusiasm among the thousands who look upon his organization as the representative of its kind, and upon Sousa's magnetic marches as the marches of America. The title of "The March King" bestowed upon Sousa by the unanimous consent of thousands of music-lovers is justly applied. By all odds the most important musical figure of the day is John Philip Sousa, and with three operas and a military concert band of his own, "The March King's" name graces many programmes. Sousa has arranged to give a grand concert in this city at an early date in the transcontinental tour of his band.



The magnificent tours of Sousa and his matchless men prove beyond question that Americans do love music by their own composers and grand performances by their own conductors. 21,000 miles through American territory is a record an explorer might be proud of. Sousa and his forces are playing in superb form. The present tour is the fourth grand transcontinental trip of the band and concerts will be given in thirty-eight different states, including an early appearance in this city.





The prominence attained by the Sousa marches during the late unpleas-  
antness with Spain has inspired a Pittsburg poet to the following metrical  
version of the "March King's" war glories:

O Sousa, gallant Sousa,  
With the marches that you wrote  
Our warriors equipped themselves  
And came and saw and smote.  
No matter whom they had to fight,  
In any foreign cline,  
To the music of your two-steps  
They could conquer ev'ry time.

When Dewey in Manila Bay  
His awful sweep began,  
The band upon his flagship  
Started up "El Capitan."  
And thus inspired, our sailor lads  
Got at and let 'er go  
Till not a Spanish ship remained  
To tell the tale of woe.

At Santiago, when Toral  
His arms was laying down,  
"The Stars and Stripes Forever"  
Stirred the echoes of the town.  
And when our conqu'ring flag was raised,  
Drum, trumpet and bassoon  
Topped off the ceremony  
With a rattling Sousa tune.

In forests where guerillas lurked,  
In trenches damp and drear,  
The grim and seasoned regular  
And homesick volunteer  
Alike forgot their troubles  
And no more were feeling glum  
When somebody bethought himself  
A Sousa march to hum.

A Hot time figured also;  
There are words to that, you know;  
But though the tune is warm, it lacks  
The Sousa swing and go.  
To stir our lusty lads ashore  
And gallant tars afloat,  
There's nothing half so jolly as  
The things that Sousa wrote.

Then here's to Hero Sousa,  
To that king of fighting men  
Who routs the foe completely  
With his paper and his pen.  
Bow down, ye foreigners, bow down;  
We do not care a cuss  
For the whole confounded universe  
While Sousa writes for us.



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## JOHN PHILIP SOUSA.

The history of music affords few, if any, parallels for the success achieved by John Philip Sousa. In the new world only could it be possible for a musician, no matter how talented, to rise in but a brief half dozen years from the comparative obscurity surrounding the leader of a service band to a position of commanding influence in his profession and the enjoyment of the greatest income ever earned in the harmonious calling.

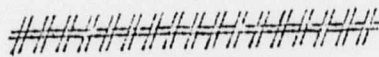
John Philip Sousa was born in Washington, D.C., about forty years ago. At fifteen young Sousa was teaching harmony, and at seventeen he was an orchestral conductor. The roving spirit characteristic of the American youth sent him out into the world to seek his fortune and Sousa became one of the first violins of the orchestra conducted by Jacques Offenbach, the French opera bouffe composer, when the latter made a tour of the United States. Subsequently he conducted for theatrical companies, and when the "Pinafore" craze was at its height Sousa became musical director of the "Church Choir Pinafore Company," an organization which achieved wide celebrity and success.

Unsolicited, he received, in 1880, the appointment as leader of the Band of the United States Marine Corps. Through his commanding talents as a musician and disciplinarian Mr. Sousa speedily raised his command to the front rank of the military bands of the world. Six years ago Sousa resigned from the United States service and organized his present military concert band upon lines embodying his own ideas of instrumentation, tonal effect, etc. This organization is purely a concert band, being attached to no military command and performing no military duty, not even excepting parades. Reeds predominate in the Sousa Band in the proportion of 38 to 24 percussion instruments.

Since its organization in 1892 the Sousa Band has been continuously employed in concert tours and has played in every portion of the United States and the Dominion of Canada. The secret of its success lies largely in the fact that Mr. Sousa has realized the musical preferences of his public and has skilfully catered to the popular taste, always seeking to elevate its standard. His band is distinguished for its broad, sympathetic and artistic rendering of such of the classics as fall naturally within the scope of the military band, attaining in these many of the delicate nuances usually associated solely with strings.

John Philip Sousa enjoys an equal prestige and success as a composer. The dash, vigor and characteristic originality of his compositions in his favorite tempo have won him the title of "The March King." They are the standard marches of the world wherever military music is played.

Mr. Sousa's published compositions number several hundred and include orchestral suites, "Te Deum," songs, waltzes and innumerable marches. He has written some very successful light operas of which "El Capitan" has been played 1000 times and is still running. His "Bride-Elect" was the one great musical success of last season. Sousa wrote the libretto as well as the music of this opera. His latest work, "The Charlatan," book by Charles Klein, has just been produced by De Wolf Hopper. From the sale of his published compositions, from the royalties from the performances of his operas and from the profits of the tours of his band, John Philip Sousa derives the largest income ever earned by a professional musician.





The merit of the Sousa band is too well known to need comment, for their fascinating, clean cut and spirited playing arouses enthusiasm in even the dullest mind. With the finest of brass and the sweetest of wood wind, the band appears to remarkable advantage in all that it does. Mr. Sousa tests the resources of his players to the utmost with only the most satisfactory results. Free to follow the bent of his genius, with unlimited resources in the matter of men and, above all, with that personal magnetism that seems, of equal effect over audience and players alike, small wonder that Sousa has achieved international fame as the foremost bandmaster and made his organization at once the most popular and prominent of its kind in the world.

In the minds of the countless throngs that have listened to the work of this superb band in the past there have always lingered 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 boisterous, ringing, swinging marches of the famous leader himself. Either as conductor or composer, John Philip Sousa needs no further commendation. So much has been truly said and written of his vast musical talent, his exceptional good taste and marked ability, that comment at this stage of his career is superfluous.

No musical event of the season brings pleasurable anticipations to more people than the annual concerts of Sousa and his Band, and the announcement of the early advent of that famous organization will be hailed with delight. Four concerts will be given at the Auditorium on Monday evening, Tuesday evening, and Wednesday afternoon and evening, April 3rd, 4th and 5th., and Mr. Sousa has prepared programmes that cannot fail to satisfy the most exacting tastes.

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The catholicity of John Philip Sousa's musical taste is admirably exemplified in the arrangement of his programmes. A thorough believer in the principle of giving the public what it wants and is willing to pay for, Sousa possesses in addition the happy faculty of being able to cater at once to the most widely diverse tastes. Here a bit of classic music for the lovers of the substantial in music, there a dainty melody for those who love the lighter forms of musical expression; here the stirring rhythm of a Sousa march and there languorous swing of the dreamy waltz. A glance at the superb programme that Sousa will present here on \_\_\_\_\_ when his great band will give a single concert at \_\_\_\_\_ will show how the great bandmaster consults the wishes of the many.

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Sousa's patriotic march "The Stars and Stripes Forever" was first played in Philadelphia at the time of the dedication of the Washington monument, and created such enthusiasm that even the musical critic of the staid and dignified Public Ledger was moved to write in this strain: "The march is patriotic in sentiment 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." This was the effect of the new Sousa march on a Philadelphian long before war was thought of, and it is no wonder that more demonstrative patriots have waxed frantically enthusiastic over its martial strains after the conflict with Spain began. Some time ago Mr. Sousa wrote dignified patriotic words to the same melody, and "The Stars and Stripes Forever" is now the latter day patriotic song of the United States as well as its national march.

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Criticism is silenced when Sousa and his men thrill the senses and the only question is the degree of praise to be bestowed. 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. 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 en rapport. 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.

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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 devotees of Terpsichore gather in any part of the world, the name of John Philip Sousa is a household word. The first of American composers to win international fame and popularity, he stands to-day pre-eminently the foremost of our conductors, the most versatile and successful of our composers, and the representative of all in music that appeals to the great and intelligent public.

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 seventh year 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, takes pleasure in presenting this season two young artists whose commanding talents entitle them to high honors in their profession. They are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste. Sousa and his Band will give a single grand concert at

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The announcement of a new march by John Philip Sousa, the "March King," interests more people throughout the world than any other piece of musical news that could be promulgated in the public prints. Sousa writes only one march a year, but its publication is an event of importance throughout the world. Every military band in the United States, and there are many thousands of them, and every military band of any importance elsewhere in the universe, buys the new march. So does every theatre and dance orchestra, and the piano copies of the new composition have a sale that soars quickly into the hundreds of thousands. Every devotee of the two step demands the new Sousa march and the phonograph, hand organ and music box manufacturers are always on the alert for new Sousa music. The Sousa march for this season is called "The Charlatan" and is the feature of the new opera of the same name now being played by De Wolf Hopper. Of course Sousa will play it here when he brings his great band to this city for a concert early in their present long transcontinental tour.

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The coming of spring is no more certain and no more welcome than the annual advent of John Philip Sousa in Chicago and the announcement of a series of Sousa concerts at the Auditorium on Monday, Tuesday and Wednesday, April 3, 4, and 5 is pleasant news. Sousa tarries briefly in this city midway in the fourth great transcontinental of his famous organization, being now on his way back from the Pacific Coast, where he has eclipsed all the previous records of successful concertizing. The big band is in admirable condition and the conductor himself has completely recovered from the effects of his serious attack of typhoid fever of last fall. Sousa will again present as soloists Miss Dorothy Hoyle, violinist and Miss Maud Reese Davies, soprano, and the instrumentalists from the band will be Arthur Pryor, the greatest of all trombone players, Herbert L. Clarke, cornetist, a recent recruit to the Sousa forces, and Franz Hell, who despite his ominous name produces the sweetest X of music on the fluegelhorn. The regular Sousa prices will prevail at the Auditorium and in addition to the three evening performances there will be a matinee on Wednesday afternoon.

Sousa is again coming to the Auditorium to preach the gospel of melody in his own picturesque and convincing manner, pausing for three days in Chicago midway in the course of a transcontinental tour covering 24,000 miles of railway travel. This is the fourth musical pilgrimage of this character made by the famous aggregation of musicians under Sousa's direction, and its results have exceeded all previous records of the Sousa concert tours in the West. Despite the enormous counter attraction of Melba the big band ~~xx~~ played a series of eight concerts in San Francisco to the capacity of the great Alhambra Auditorium amid the most pronounced enthusiasm. Sousa's popularity is in no small measure due to the fact that he give the public the kind of music that the public likes. The concerts at the Auditorium will be on Monday, Tuesday and Wednesday evenings, April 3, 4 and 5, with a matinee on Wednesday afternoon. Sousa has a gear deal of new music for his Chicago concerts.



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EPISTOLARY TRIALS OF A COMPOSER.

When a man is as conspicuously in the public eye as John Philip Sousa he is usually forced to pay the penalty of his popularity by an army of uninvited and persistent correspondents who crave his attention on every variety of topic, ranging from autographs to the final disposition of the Phillipines. It would seem that the vogue of Sousa's two-steps has started nine-tenths of the musically inclined people of the United States to writing marches, but what is worse every one of these ambitious amateur composers sends his or her maiden efforts to the "March King" with the modest request for his candid and unbiased opinion as to its merits. These letters, and they amount to several hundred in a month, are a source of amusement than annoyance to the genial musician. Some are couched in humble phrases and some are more than dictatorial intone, but one of the most recent is a beautiful specimen of the request ingenuous. The writer was a seventeen year old lad in a Western town and he inclosed a MSS. copy of his march, of which he wrote:

"The march in so far as I know is original. There may be some simlarity between the fortissimo Bass movement of my march and the movement of similar character in your grand and ever famous Liberty Bell March, but be this as it may, the whole of my composition rose so spontaneously that I can conscientiously free myself from all copying from other compositions; so spontaneously that other parts suggested themselves while I drummed or played the melody. Some strains of some compositions may, however, have made an impression upon me that in giving expression to my ideas in music, I unconsciously made use of phrases not wholly my own. However you can judge for yourself the value of my march, but I would ask you, although it is one of my first compositions, to please give it a fair trial. I have submitted it to the local critic and he says: 'While not elaborate and grand, it is a march of good type and is certainly a grand effort.'"

The next writer was not so modest in his estimate of the value of his work but he had encountered certain difficulties that led him to write as follows:

"Dear Sir:-Have a Hot quick step that I have tried to orange can not mook it. What Royalty will you take to orange it for Band Mando-  
lin Orchestrx and Pinao. Evry one is stuck on it Yours

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Leader of opry House  
Orchestor.

Second only to the army of composers is the legion of music lovers who desire to have Sousa marches written for or dedicated to them, and of this class the following is a good sample:

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"J.P. Sousa, The March King. My Dear Sir: Would you kindly dedicate the next march you write to the American Silver-Cornet Band of-----, Md. We think your name would give us a better send off than any other writer. The marches used by us are principally all yours and are far superior to all others. Hoping you will grant us the would be highly appreciated favor, Yours truly, -----."

Inasmuch as Mr. Sousa had never heard of either the writer or his band and not one of the Sousa Marches of the last five years has borne a dedication the request was gently and diplomatically refused. Yet another and not infrequent class of correspondent is admirably represented by this remarkable screed:

"Dear Sir. Enclosed you will find a poem entitled the moons lispig voice I am endeavoring to find my place in life I have filled most every position in the lower walks of life. I have been called in manner of names by the people that I mingled with that of genius, wonder, poet, puzzel actor & so on. I have been traveling in my own peculiar way & writing poetry for pastime as any object or sight might impress me. I have concluded to put my genius to use & wish to find out in which channel it will be the most practical to me. Some poetry I have written no doubt if it was turned to music would be very pleasing to the ear & cultivating to the minds as well as food for the soul. Some time ago I wrote a description of my life to Mr. Robert Benner, N.Y. city, N.Y. & a poem labeling it the Immortality of man. I also wrote one to the Spuerintendent of Willow Grove Park labeling it the Lips of the Lilly & also another to a party in N.Y. city a femall labeling it the darkness of sin. Should you wish to see them no doubt by request they will be shoven to you. the rest of my writing has been destroyed flooting it on the stream, dropping it in the canion, or laying it on the mountain where I had written it. Should you become interested in me I would be pleased to make your acquaintance for I need help both financially and socially. I have not the slightest doubt should we become acquainted we would become very warm friends. I do not play an musical instrument for I do not find it necessary. Various musical and poetical selections accompany me in all my travels & for entertain and pleasure I wistle them. I could not write the same piece of poetr the 2nd time if I should try. at times my spirit is wingy then the next piece I will be cearceling below the depths of the sea, then again scaleing the loftiest mountains, then again slumbering beneath some lofty pine forest. I would be pleased to make your acquaintance. for will find me a man and also a gentleman.  
Respectfully,-----"

The enclosed poem was quite on a par with the letter. Mr. Sousa is a friend to the autograph collector for he never slights their requests. He usually permits these applications to accumulate for a couple of weeks and then he devotes an hour of steady work in disposing of them. As he always furnishes a musical autograph in addition to his signature it is no small undertaking to satisfy the exactions of his admirers.



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Whatever relation it may have to the artistic development of the country need not be considered, but it is a tangible fact nevertheless that a large portion of Sousa's audiences attend "The March King's" concerts solely to hear his encores. At every performance of Sousa and his Band the requests that reach the conductor for encore numbers if complied with would treble the length of the programme. 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 in the South and is in direct contrast to the characteristic bluntness of a Western lover of melody who knew what he wanted and wasn't afraid to say so in these terms:

"Damn Wagner. Play 'The Liberty Bell.'"

While playing at St Louis this note was handed to him:

"Would it be asking too much if I requested you to play as an encore the beautiful opera of '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 forty 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:

"Daer 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."

The Sousamania is always present in force at these concerts and this is a sample of requests that come from such almost daily:

"Four young ladies would like to suggest the following programme: 'Washington Post,' 'High School Cadets,' 'Liberty Bell,' 'Manhattan Beach,' 'Directorate,' 'King Cotton,' and 'El Capitan.'"

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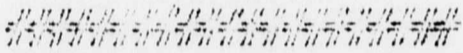


WHAT IS POPULAR MUSIC.

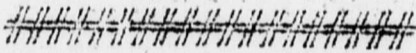
When Sousa was recently asked what sort of music he considered popular he gave the following answer, characteristic of the man and his methods: "In a general way, I should say that popular music becomes such, when at its first hearing it attracts either through its rhythm, oddity or intervals, or through all three, the attention of the auditor, and creates a desire for a second hearing. It then becomes contagious, and rages with more or less violence. 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."

This is Mr. Sousa's idea of popular music, and upon this belief he has conceived and created a number of popular compositions. He has much to say regarding "ear" and "taste." According to his statements, based upon the opinions of Lussy, one of the authorities on musical expression, the ear is the slowest of the senses to adopt anything new. It naturally repels strange sounds and consequently, Mr. Sousa says, he who invents the newest combination of musical sounds must work all the more assiduously to familiarize the public with it before it will accept it. When a composer who possesses inventive skill is accepted by the public he stands a chance of retaining his standard, and this is very true in the case of Mr. Sousa himself.

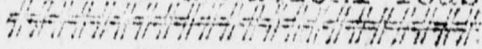
Sousa's latest compositions show the same freshness and fertility of melodic invention that have always distinguished his work, and when his great band reaches this city in the course of his present great transcontinental tour "The March King's" local admirers will have an opportunity of hearing his latest compositions played as only the Sousa Band can play them.



Another grand transcontinental tour has been arranged for Sousa and his Band for the coming season, being the fourth extended musical pilgrimage of this character undertaken by them in six years. Commencing with a week at the Pittsburg Exposition early in September, followed by forty-five days at the St. Louis Exposition, the great band will visit every state and territory in the Union, playing daily concerts without intermission until the first of the following May. John Philip Sousa will personally conduct at every concert and his famous band will be assisted by two eminent soloists. The band will visit this city early during the tour. Sousa will figure more prominently than ever in the amusement world with three operas and his band on the road. His "El Capitan" will be presented in the smaller cities where it has never been seen but is well known; "The Bride Elect" will continue its triumphant career in the large centres, and Sousa's new opera, "The Charlatan" will be produced by De Wolf Hopper at the Knickerbocker Theatre, New York.



Sousa has started on another of those long distance concert tours for which his great band is so noted. This present musical pilgrimage covers forty-two states, not to speak of several trips across the border into the Dominion of Canada. The railway travel will amount to 25,000 miles and 485 concerts will be given in 192 different towns and cities. When on the road Sousa's Band usually plays a matinee in one place and an evening concert in another. In many instances as many as fourteen towns are visited in a single week and the average is ten. This is the hardest kind of work with its incessant strain and no opportunity for rest. Certainly Sousa earns his success. Every two years this band essays a great transcontinental tour of this character, the present being the fourth of its kind. Of course Sousa will visit this city and his admirers may look forward to a musical feast.





### SOUSA'S TEMPTING PROGRAMMES.

When arranging programmes for his concert tours, Sousa gives them most careful consideration, weighing closely the predilections of the public of the various parts of the country which he will enter. To successfully and adequately meet the needs of every quarter is a matter that requires consummate skill and tact, and a thorough knowledge of the country at large and by divisions. What will best please the people of Kansas or Nevada may not do so well in Massachusetts or Louisiana, and the latter commonwealths are quite unlike in attractions. Therefore Sousa must exercise supreme tact in giving to each and every other section that which is most desired. That he never fails to present just what the public of any division of the country likes best of all is evidenced by the fact that his band concerts are as alluring in one region as another. It is usually a question of the size of the hall or theatre only. The fact has been demonstrated over and over again; and one which Sousa invariably recognizes in preparing his programmes, and that is, everywhere the people want the best. Indifferent programmes would soon bring about disaster. If any one takes for granted that this broad and populous country is not musical and will put up with any sort of conglomerate mess, let him take out ~~an~~ organization and try it. A new and plethoric "angel" will be needed every week.

For his present tour, the Fourteenth, Sousa has provided extremely bright and tempting programmes. The band comes in full force and the concert here will take place on  
at

The soloists are Miss Reeso Davies, soprano, Miss Dorothy Hoyle, violinist; and Mr. Arthur Pryor, trombone.

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Sousa is omnipresent! He has his place in this history-making epoch, place as unique as his musical genius is original and daring. In the Military camp, in the crowded streets of the city when the troops march to the front, in the ball room, in the concert hall, at the seaside and on the mountains, go where you may, you hear Sousa, always Sousa. The urchin in the streets blytholy whistles the haunting melody of a Sousa March and the sweet girl graduate evokes applause when she plays the same strains before admiring friends. It is Sousa in the band, Sousa in the orchestra, Sousa in the Phonograph, Sousa in the hand organ, Sousa in the music box, Sousa every where. The American composer is the man; not of the day or of the hour, but of the time. His great band fairly monopolizes the concert field and his operas are to be presented in every music loving community during the coming season. In the course of their grand transcontinental tour the Sousa Band will pay a visit to this city, on  
at

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WHY SOUSA'S CONCERTS ARE BRILLIANT.  
The Great Director Believes in Cheerful Music--Not too Adagio--  
An Entertainer, Not Music Teacher.

There are no cobwebs on Sousa's programmes nor on his concerts and he keeps an eye on them to see that there is not. It is an easy thing for a concert master to allow a vast amount of dry dust from past periods to accumulate on his concert bills and too much dust is a tiresome thing. The piece "Adagio" doesn't contribute to exuberant spirits.

Most persons go to a concert to be entertained by it, not to study symphony or concerto, and they like best that which is inspiring, brilliant, buoyant, joyful and exhilarating, with enough of the emotional to make hard sauce for the other. These are just what Sousa gives, therefore Sousa's concerts are as bright and cheerful and cheering as it is possible to make them.

Sousa once said: "I am not conducting a university on wheels. People do not come to my concerts to spend two hours studying music. They may learn something in them, it is true, but it is by practical illustration, demonstration of how a work should be correctly played, and granting the demonstration is correct, it is an object lesson and at the same time a source of infinite pleasure. But if I receive public money it is in exchange for the gratification and pleasure I afford, therefore I am an entertainer for the moment and not a dispenser of music lessons. When I set out to teach music and make a business of teaching I will open a conservatory of music and make a business of teaching, which, however, happily, I will probably never have to do. Just now I am giving concerts for the enjoyment of the public and my first obligation is to give the public the largest amount of enjoyment possible in a given time".

The concert here by Sousa and His Band will occur on

at

and an admirable programme is announced. The soloists are Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violinist and Mr. Arthur Trorer, trombone virtuoso.



The catholicity of John Philip Sousa's musical taste is admirably exemplified in the arrangement of his programmes. A thorough believer in the principle of giving the public what it wants and is willing to pay for, Sousa possesses in addition the happy faculty of being able to cater at once to the most widely diverse tastes. Here a bit of classic music for the lovers of the substantial in music, there a dainty melody for those who love the lighter forms of musical expression; here the stirring rhythm of a Sousa march and there languorous swing of the dreamy waltz. A glance at the superb programme that Sousa will present here on \_\_\_\_\_ when his great band will give a single concert at \_\_\_\_\_ will show how the great bandmaster consults the wishes of the many.

-----ooOoo-----

Sousa's patriotic march "The Stars and Stripes Forever" was first played in Philadelphia at the time of the dedication of the Washington monument, and created such enthusiasm that even the musical critic of the staid and dignified Public Ledger was moved to write in this strain: "The march is patriotic in sentiment 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." This was the effect of the new Sousa march on a Philadelphian long before war was thought of, and it is no wonder that more demonstrative patriots have waxed frantically enthusiastic over its martial strains after the conflict with Spain began. Some time ago Mr. Sousa wrote dignified patriotic words to the same melody, and "The Stars and Stripes Forever" is now the latter day patriotic song of the United States as well as its national march.

-----ooOoo-----

Criticism is silenced when Sousa and his men thrill the senses and the only question is the degree of praise to be bestowed. 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. 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 en rapport. 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.

-----ooOoo-----



Aside from the superb discipline of the Sousa Band the excellence of its ensemble playing is largely due to the fact that since its organization in the summer of 1892 there have been comparatively few changes in the personnel. Year in and year out the same instrumentalists have remained under the "March King's" direction, assimilating his ideas and rounding out and perfecting the artistic balance of the band. Sousa is now engaged on his fourth grand "ocean to ocean" concert tour during which he will pay an early visit to this city.

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If there is any man in America to-day who thoroughly embodies the American idea of success, that man is John Philip Sousa. Back of this success stands the man who created it, with qualities of heart and brain that appeal instinctively to human nature at large no less than to the American nature in particular. No other man in the musical world is so conspicuously and so constantly before the public and yet bears his honors and success with such becoming modesty. Sousa is the only American composer whose fame and popularity transcends the geographical limits of his native land. The Sousa marches are played in every country on the globe where music is known and the publication of a new composition from the "March King" interests strangely and widely diverse communities. With all the tremendous vogue of these marches it yet remains a fact that the Sousa Band alone can play them as they should be played.

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Sousa has started on his annual concert tour and is busily engaged in proclaiming the gospel of melody in every town and city from Maine to California. The popularity of the "March King" and the superb band under his direction is even greater this year than ever before. Sousa is the most conspicuous musician in the country with three operas of his own on the road in addition to the band. He will shortly be heard in concert here.

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#### SOUSA HAS ONLY EIGHT WEEKS IN AMERICA THIS SEASON

The Spanish American war prevented Sousa from filling a contract for a European tour with his band last year, but new contracts take him and his band to Europe next April, to remain until late in the fall. The band is especially engaged for a long time at the Paris Exposition, opening April 14. For this reason the only Sousa tour in America this season is limited to eight weeks, January 31 to April 1, taking in parts of the East and middle West. Omaha and Lincoln are the farthest points West. There will be a single Sousa concert here, in due time. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

#### A GREAT SEASON FOR SOUSA

Sousa is again the busiest musical director in New York, after a vacation in this country and Mexico, with a short American tour of eight weeks, with his big band, and a European tour immediately succeeding and lasting until next fall, including a specially arranged engagement at the Paris Exposition. The band will sail for Paris early in April. The previous American tour will begin January 31, include parts of the East, and the middle West as far as Omaha. The band will shortly be heard here in concert with Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste as soloists.

#### SOUSA'S SHORT AMERICAN TOUR

John Philip Sousa is to take his big band to Paris April 1 for the opening of the great Exposition, but will play a brief farewell tour in his own country, beginning January 31, and closing in New York about April 1. As there is a lot of new and special music in hand for the European engagements we may expect some brilliant programmes when the Sousa concert occurs here later on. Two soloists new to this part of the country are announced, Miss Blanche Duffield, soprano, and Miss Bertha bucklin, violiniste, both of whom are highly spoken of, and chosen on their merits. The coming tour is limited to eight weeks in America.

#### SOUSA'S SEASON

Our own country will see but little of Sousa and his band this season, eight weeks at most. A foreign tour takes the great leader abroad about April 1, with the entire band. The territory covered by a short tour here will include only portions of the East and West, central, as far as Nebraska, the tour beginning January 31. Sousa will give one concert here at an early day, with full band, and assisted by special soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.



SOUSA AGAIN ON TOUR

Sousa's next tour with his band, his sixteenth semi-annual, will be limited to eight weeks, owing to the Sousa European tour, which opens in Paris, April 14, at the Exposition. The famous American conductor and his band have been especially engaged for the opening and for some time after, a tour of Europe following. It is said that Sousa has a lot of new music in hand and we may expect a taste of it when he plays here some weeks hence. Two soloists, young ladies, are secured for the sixteenth tour from among a large number of competitors -- Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste -- in addition to the band soloists.

SOUSA STARTS OUT JANUARY 31

Sousa will soon be along this way, with his big band, on his sixteenth semi-annual concert tour. The tour begins January 31, at Newark, N. J., and covers Eastern territory and as far West as Omaha. As the great leader and his band open the Paris Exposition on April 14, sailing from New York about the first of April, the coming tour must be limited to eight weeks. This city is one of the favored and will get a concert at an early date. The full band will be here, and also soloists especially engaged. These are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. Of course Sousa's band soloists will, certain of them, have a hearing also.

After the first vacation in his career as a musician -- necessitated that he might recoup after extraordinary exhaustive labors -- Sousa will begin his sixteenth semi-annual tour with his famous band on January 31. The great leader is in superb health again, strong, ruddy and wonderfully refreshed, after two months of hunting in the Carolinas, the far South, and a leisurely tour into Mexico, and returns to his work full of spirit. The forthcoming tour includes portions of the East, and the middle West. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

Sousa starts out on his sixteenth semi-annual concert tour on January 31, a brief trip of only eight weeks, however, before going to the Paris Exposition and on a rather protracted European engagement. Sousa and his band will open at the Paris Exposition April 14, having been appointed the official American Band. The forthcoming tour will extend no further West than Omaha. Our own city is in it for a concert. The programmes for this tour are especially prepared and are illuminated with bright things. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.



John Philip Sousa has just returned from a vacation trip through the South and old Mexico, hunting, horseback riding, exploration and what-not, in search of pleasure and renewed strength, both of which he found in abundance. He will enter upon his sixteenth semi-annual concert tour with his famous band on January 31, and has some unique programmes to present. The present tour includes eight weeks only, however, in the East and middle West, as Sousa takes his band to Europe, April 1, opens the Paris Exposition April 14, and then goes on tour. The soloists for the forthcoming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

Sousa's only concert tour in America this season will consist of eight weeks only, January 31 to April 1, when the great leader and his band go to Europe to remain on concert tour until the autumn, returning to this country then for a grand trans-continental tour which will cover about 50,000 miles. The foreign engagement includes a prolonged period at the Paris Exposition. The coming tour will take in parts of the East and the middle West as far as Omaha, only. The band will be here in due time, for a single concert. The soloists especially engaged are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

The American people are so used to seeing Sousa and his Band once a year that they long ago came to regard a Sousa concert as a sure thing. But the present season brings a surprise in this respect except to a limited number of places. Sousa takes his band to Europe under contract, and his American concerts must be compressed within eight weeks, January 31 to April 1. The entire band, bag and baggage, sails soon after the latter date for Paris direct, to open at the Paris Exposition April 14. During the summer and fall a tour of the chief cities in Europe follows. Sousa will be here in concert presently, his only appearance for a year or more. The soloists for the coming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

Sousa will begin his sixteenth semi-annual concert tour on January 31, with his famous band and soloists, and will appear here in concert in due time. He starts upon a European tour with his band April 1. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.



## SOUSA TO COME SOON

Sousa has just returned from a pleasure jaunt through the South and old Mexico, vastly recuperated, and will soon set out with his famous band upon a brief concert tour through the middle country only, including some parts of New England. Owing to foreign engagements he can surrender but two months in all to touring this country at the present time. The great band opens at the Paris Exposition, April 14. His soloists this time are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. A single concert will be given here soon.

## ONE SOUSA CONCERT

Sousa and his Band go to Europe under contract about April 1, and their enforced absence from affairs musical in this country this season will leave a yawning gap that none can overlook. Sousa is such a regular institution and so devoutly wished for everywhere that his absence must prove a disappointment to myriads of music lovers. He goes out on a short tour of eight weeks, however, through New England and the central part of the West to Omaha, and this city is one of the places that will have a concert at an early day. The band is said to be in fine fettle, and the special soloists for the coming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

## SOUSA TO COME

After a breathing spell of several weeks -- the first in the history of the Sousa band -- Sousa and His Band are in fine form for a forthcoming concert tour of two months in this country, before sailing for Europe on or about April 1. The number of cities that secure concerts this season is necessarily limited, but our own city is one among the favored. Sousa is coming at an early day, prepared to present a deal that is new and engaging in a musical way. The soloists for the tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

## SOUSA COMES BEFORE GOING TO EUROPE

Sousa and His Band will make an appearance here in concert at an early day before sailing away to Europe for an extended concert tour and a special engagement at the Paris Exposition. This will be Sousa's last American appearance until his return from Europe next year and the inauguration of a great tour to cover the continent. In addition to the band and band soloists two young artists are especially engaged, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. A great concert is expected.



## SOUSA IN CONCERT

An audience that gathers at any time or anywhere to hear a Sousa concert is sure to enjoy the very best that Sousa has in store. A Sousa concert is a Sousa concert, whether in New York or California, irrespective of time or place. The famous leader long ago made it a rule to never do things by halves, and if it is ever a question of whether a railroad train must wait for him or he must cut his programme short, the train will wait, or a special will take its place. Sousa is inexorable in his rule to make the most of any concert that bears his name or else not to play it at all. The enforcement of this rule has had much to do in maintaining his great reputation and the standard of his concerts. Moreover, it assures the public of the smallest town on his route that they will hear the same programme, the same players and soloists, and the same encore gratuities, if these be demanded, as the public of the largest cities -- granting, of course, that in some of the latter half a dozen concerts are given.

Sousa makes but one short tour in America this season, January 31 to April 1. He then takes the band to Europe, opening the Paris Exposition April 14, then a tour of the continent. Our own city is one of the comparatively few in which Sousa will play before going to Europe. The date is

at

The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

## SOUSA ON BRIEF TOUR

Sousa's sixteenth semi-annual tour, January 31 to April 1, is unique in its brevity, a result of foreign arrangements. Efforts have been made for a long time to get Sousa in Europe, with his band, and at last they have taken definite shape and all is fixed. Sousa and His Band will sail from New York for Paris on April 1, or about that date, to open the Paris Exposition April 14, by appointment of the commissioners. A tour of Europe follows, and Sousa will not return to America until late Autumn.

The present American tour, though brief, perforce, lacks in nothing to make it conspicuous among all of Sousa's tours for a certain dash in movement and brilliance in concert. For so short a time a remarkable scope of territory is covered, and Sousa is said to have a lot of novelties for his programmes to stir his audiences, bright new things that will give a hint as to what he will do on the other side of the water. Sousa is always prolific in new music, but just now it is barely possible he is doubly so. It is a pleasure to note that our own city is one among the few that will get a Sousa concert before next season. The date here is

at

The soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.



## A SHORT SOUSA TOUR

Sousa will be heard here in concert on at with his full band and soloists, his only appearance here this season. The present tour is necessarily brief owing to the preparations that are making for the European ~~xxxx~~ trip. Otherwise there would hardly have been a Sousa tour in this country this season. The followers of Sousa -- which really means a large proportion of the public -- may therefore feel that they are fortunate in having even the one and only opportunity of enjoying the latest that Sousa has provided. The soloists especially engaged for this tour are two young artists, who have thoroughly established their claims to public recognition. Miss Bertha Bucklin, violiniste, has quickly gained a high place on the concert stage by her brilliant performances. Miss Blanche Duffield, a soprano of remarkably pure voice and method, has appeared before most critical audiences in the largest cities and invariably with emphatic success. The soloists of the band, certain of whom will be heard, are Arthur Fryor, Walter Rogers, cornet, Franz Hell, fluegelhorn, &c.

## SOUSA ATTRACTS THE PEOPLE

There is always a deal of pleasurable anticipation in the simple announcement that Sousa is coming with his famous band. No other will quite so quickly and effectively put the city on edge. It is a potent appetizer for a feast of music of just the sort that people of every degree like best, as is abundantly proven the moment the box office window goes up for the sale of seats. The rush is invariable, for the people grow more fond every time Sousa comes and more resolved to be on hand the next time. There is always something new to electrify, a matter that the great leader apparently as much enjoys in providing as the people do in hearing. Sousa is said to be loaded with novelties on the present tour, preparatory to a European concert tour which begins at Paris, April 14. Among them are two marches of his own, "The Man Behind the Gun" (from "Chris and the Wonderful Lamp") and "Hands Across the Sea." The special soloists are Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano. The band soloists include Arthur Fryor, trombone, Walter Rogers, cornet, and Franz Hell, fluegelhorn. The only appearance here this season will occur on at



## SOUSA GOES TO EUROPE

Sousa's only visit to this city will occur on  
at

His appearance with his full band and soloists has a sharper relish than usual from the fact that less than ninety places in the whole of the United States will have a Sousa concert before next season, our own being one of them. Every person at all interested in matters musical must naturally feel a certain amount of pride in this as having a place among the favored. A European concert tour is the cause of the short season here. Sousa announces programmes bristling with new features. The special soloists are, Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

## SOUSA'S MUSICAL LIBRARY.

Sousa's library of music has grown to such proportions that he can draw upon it at a moment's notice for almost any orchestral or band arrangement, from Beethoven, Liszt, or Wagner down to the latest ballad or rag time fancy, with many additions in view of his present American tour, the forthcoming European concert tour, and a long engagement at the Paris Exposition, beginning April 14. He is primed to present almost anything within the range of concert production, and the concerts of the present tour, brief though it is, will fairly sparkle with much that is altogether new. It goes without the saying that whatever is, it is of the best. Sousa himself adds two new marches, "The Man Behind the Gun", from "Chris and the Wonderful Lamp," and "Hands Across the Sea." There are two young soloists of note, especially engaged, Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano. The band soloists are Arthur Fryor, trombone, Walter Rogers, cornet and Franz Hell, fluegelhorn. The only concert here this season will occur on  
at

## SOUSA BUSY WITH TWO CONTINENTS

Just at present John Philip Sousa is intensely occupied in providing music for two continents, that is to say, providing concerts. The only tour he makes in America this season is now on, limited to a couple of months at most, while a tour of Europe, all carefully arranged, will occupy the summer months, well into autumn. The American tour, brief as it is, it promises to be a record breaker in the matter of new productions. Sousa is said to have an astonishing amount of splendid features lately prepared, some of which he will present before going to the other side. There are two Sousa marches among them, "The Man Behind the Gun," from "Chris and the Wonderful Lamp", and "Hands Across the Sea." Other new things are from a long list of composers of to-day, and of all time. There are two young soloists especially engaged by Sousa upon the brilliancy of their performance in public, Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. The date of the only Sousa concert here this season is  
at



#### THE MENTION OF SOUSA IS QUICKENING

If there is anything that will lend elasticity to the step, give a new spring to the heel, as it were, it is an announcement that Sousa is coming to town with his big and tumultuous horns and thrilling piccolos. Every man in town walks faster as soon as he hears Sousa is coming, takes two steps where ordinarily he takes one! There certainly is something exhilarating in the fact that Sousa is on the way and will soon land in the city and give one of his stirring concerts, in the spirited, swaying, dynamic way of his. One thing is sure -- wherever the doors are thrown open for a Sousa concert the place will be filled to overflowing. Sousa is going to take his great band to the Paris Exposition to show the assembled world the possibilities of military music, having received the appointment of official American band from Commissioner General Feck.

Sousa will be here in concert on \_\_\_\_\_  
at \_\_\_\_\_ with full band and special solo-  
ists and a programme illuminated with a number of new features.  
The special soloists are Miss Bertha Bucklin, violiniste, and Miss  
Blanche Duffield, soprano.

#### SOUSA'S BAND IN SUPERB FORM

Sousa always has his band in such superb order that one would hardly think it could be better, but if there was ever a time when the organization rather measured up a little more complete and superior, that time is now. The entire organization, through and through, is said to be now as nearly perfect as it is possible to make it. Some changes have been made in the main body, for perfect conformity, and the soloists' chairs are filled with the ablest performers on their respective instruments and fully equal to any requirement of concert work. With the band itself in such rare form, with programmes abounding in new and musical features, and special soloists of repute, Sousa is assuredly prepared to give his concerts more brilliantly than ever. The special soloists are Bertha Bucklin, violiniste, and Blanche Duffield, soprano. The only Sousa concert here this season will occur on \_\_\_\_\_  
at \_\_\_\_\_

#### SOUSA'S BAND ON KEENEST EDGE

Sousa is out on a short concert tour before taking his famous organization to Europe for several months, during which most of the chief cities in France, Belgium, Germany, England, &c., will have opportunity to see and hear for themselves just what the representative American military band can do. Less than ninety cities in all America get a Sousa concert this season, and our own city might be excused for feeling a swelling pride in being one of the chosen. Sousa will be here on \_\_\_\_\_  
at \_\_\_\_\_ The band is said to be on keenest edge, possibly a trifle more so than ever before, in view of what is ahead -- the Paris Exposition, European tour and a great trans-continental tour of 40,000 miles in America next season. It might not be amiss to say the band is really better through and through, if possible, than ever in its history, and this without disparagement to the organizations of former ~~xx~~ years. Sousa has great events before him, and is fully prepared to meet them. The special soloists for the present tour are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.



## SOUSA CONSTANTLY PROVIDING NEW PROGRAMMES

Sousa has shown that he is one of the most progressive of men. No other man occupying such a share of public attention is quicker to catch the forward step and keep himself in the van of development in all directions, and especially in his own domain of music, than is John Philip Sousa. There is hardly a matter in the entire world of music of consequence that the great leader is not instantly informed upon, whether of new production in opera, oratorio or orchestral work, a singer of note, a composer who gives to the world something new and great, a director who achieves success in a startling reading that departs from old prescribed forms, the writer of a song that catches the ear of the public, or anything arising in musical affairs of any importance whatever. - Sousa is one of the first to thoroughly encompass its full import. Master of the productions of the past, he is constantly scanning the present for evolution, that which is new in the mind of later day genius.

Nor has Sousa ever before shown more conclusively that he is prepared to meet any requirement, however severe, than he has of late in providing amply for a great test at the Paris Exposition, and a concert tour through the old world. His programmes are said to be marvels of selections from the very latest of modern productions and the entire productions of the past. It is not going too far to say that his present programmes are almost altogether made up of works rarely if ever heard before in band concerts. We will have a practical illustration of this when Sousa comes for a concert here on

at his only appearance this season. The special soloists are Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano, and regular soloists of the band will also be heard.

## SOUSA LOADED WITH NEW MUSIC

The Sousa concert that occurs on at the only appearance of Sousa here this year, will offer more new works than we have been accustomed to hear on a single occasion, even in the Sousa concerts, which are always notable for novelties. The programme announced is full of the newest and best compositions that have been brought out on both sides of the water. Six of the ten numbers are altogether new, including the latest march, "The Man Behind the Gun," Sousa. The Soloists are in line also, Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Mr. Arthur Fryer, trombone. It goes without the saying that the encore music will include many brilliant novelties.

## THE ONLY SOUSA CONCERT

Sousa and His Band will come on and appear in concert at the only time this year. The entire organization will be taken to Europe April 1st, and not return to America until late next fall. Sousa has been making extraordinary preparations, and is primed for greater things than he has ever achieved before, and this is saying much. He has a remarkable amount of new music, and the programme to be presented here is largely composed of novel and unique selections, including Sousa's new march, "The Man Behind the Gun," (from "Chris and the Wonderful Lamp"). The soloists are Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Mr. Arthur Fryer, trombone.



### THE ONLY SOUSA CONCERT THIS YEAR

Sousa is on a short tour and coming this way with his band, which is acceptable news to everybody. No Sousa season is without its special features and the present one is no exception, unless it be in the fact that there are rather more new features just at present than is usual owing to the fact that Sousa has prepared many new things for his forthcoming European tour. Tchaikowski, Puccini, all the Wagner operas, a long list of composers of overtures, ball room music and a wide range of other music of lighter vein, &c., &c., are all drawn upon for rare and alluring features. There are two new Sousa marches, "The Man Behind the Gun," and "Hands Across the Sea", while the encore music covers a range as wide and varied as the caprices of any audience would exact. Two special soloists are announced, Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano, in addition to the regular soloists of the band, Fryor, trombone; Rogers, cornet; Hell, fluegelhorn, &c. The date for the concert here, the only one this season, is at

### A SOUSA NIGHT A JOELLY HOUR

The night of a Sousa concert in almost any town is not altogether unlike the "night before Christmas--" everybody is alert and filled with keen expectancy over the brightest musical event of all the year. There is something really delightful to the average person in the coming of Sousa and his band. He seems to touch the popular heart as no other leader does or ever has, and the result is that his concerts are invariably thronged by happy masses, who enjoy every moment of the music given them. Sousa is, pre-eminently, an expert analyzer of public taste in music of a semi-military order, and he provides that which is most desired -- though always interspersing much that is of a high orchestral character. In fact any Sousa programme has diversity enough to suit the most exacting taste. Sousa is coming this way soon, his only concert this season here occurring on

at

As usual there are special features for soloists, those especially engaged for the present tour being Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Two new marches will be heard, "The Man Behind the Gun," and "Hands Across the Sea."

### SOUSA COMING SOON

Sousa and His Band are coming on at in concert, with notable soloists the band full and complete, preparatory to the European tour which begins April 14, a mass of new music, including two Sousa marches, and Sousa himself in splendid form. Everything is prepared for the foreign tour, and the present American tour offers much that is included in the other. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin.



## SOUSA'S ONLY AMERICAN TOUR THIS SEASON

Sousa makes but a single American tour this season, and this is of only eight weeks' duration and includes less than ninety cities and towns all told. This state of affairs is brought about by a European tour and a most flattering engagement at the Paris Exposition, beginning April 14, the date of the grand opening of the exposition. This engagement is so arranged as to cover certain great fete days, including July 4, "American Day," by special provision of the commissioners, and is of itself a distinguished honor. A tour of the continent, including France, Belgium, Holland, Germany, etc., will follow, according to plans carefully pre-arranged and perfected in every detail. Upon return to America in the autumn, a great trans-continental tour of this country will begin at once, and will cover nearly 40,000 miles of territory.

The present tour, though short, will be unusual in some respects. Sousa has been extremely alert preparing great things for the foreign concerts, and much that he has especially prepared will be produced here beforehand. This city will have a concert which, it may be safely said, is sure to be of rarest sort. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. The great band will be heard at

on

## SOUSA PLAYS IN TWO WORLDS THIS SEASON

Like Alexander, the peerless Sousa is looking for new worlds to conquer. Having taken the American continent into complete subjection long ago and held it a willing captive, he is now looking toward the old world, whither he goes with his entire organization of sixty players on April 1, for a protracted concert tour, as well as a remarkably auspicious engagement at the Paris Exposition, by special appointment as the official American Band. The tour of the old world continent is arranged on advantageous terms and conditions, and includes many of the capitals and places of note. For a long time strenuous efforts have been made to get Sousa and His Band in Europe, and the plan was nearly carried through for the summer of 1898, but the sudden breaking out of the Spanish-American war made it advisable to cancel the contracts. By the selection, by the American commissioners of the Paris Exposition, of Sousa to open the great world's exhibition on April 14, the subsequent term of engagement, which includes a number of great fete days, the propitious hour for a European tour came. Meantime Sousa will tour the East and middle West here before sailing for Paris, April 1. Of the cities included, less than 90 in all, our own is one, and the only Sousa concert here this season will occur on

at

The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. Certain of the band soloists may also be heard.



### SOUSA FAR AHEAD ON NEW MUSIC

At any time a Sousa concert furnished one of the most enjoyable musical events possible, but Sousa's present tour, the only one in America this season, is said to excel all former concert tours in at least one feature - the amount of brilliant new music that Sousa has put on his programmes. More than half of all the numbers on any of the programmes prepared are altogether new, including the latest Sousa march, "The Man Behind the Gun." This is extraordinary. The great leader has always shown that he is never behind the times in any way, but in this instance he proves that he is far and away ahead of even himself in gathering the latest and best music of two continents. The concert here will occur on \_\_\_\_\_ at \_\_\_\_\_  
The soloists are Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Mr. Arthur Fryor, trombone.

### THE SOUSA CONCERTS BRIGHTER THAN EVER

The Sousa concert that will be given here on \_\_\_\_\_ at \_\_\_\_\_ ought to prove the rarest of musical treats for reasons. It is the only appearance of Sousa and his famous organization here this year (owing to a long European tour) and Sousa has brought out an immense collection of new music, selected from the very best the world has yielded of late, and many new arrangements of music of all the past. While as a whole the band is much the same as of past seasons, there has been some important changes for the better. It is said to be in greater condition than ever before. The special soloists are Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Arthur Fryor, trombone.

### NEW SOUSA PROGRAMMES

Sousa has evidently been exploring the world's entire output of new music of late, and has made a prolific haul. His latest programmes are largely composed of new and bright things not presented on tour before, certain of them now for the first time. Of all the numbers to be given in the Sousa concert here on \_\_\_\_\_ at \_\_\_\_\_

a majority are altogether new, including the overture, "Capriccio Brillante," by Glinka, excerpts from "La Boheme," Puccini; "Ball Scenes," by Czibulka; a "Gypsy Suite," by German; "Ronde de Nuit," by Gillet, &c., and Sousa's new march, "The Man Behind the Gun." The soloists have notable selections also, Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Mr. Arthur Fryor, trombone.

Sousa's programme for his present tour, the sixteenth semi-annual Sousa tour, are made up almost altogether of new works. Of the ten numbers in one, six are new, and five of nine numbers on another are also new. This shows that Sousa is alive to whatever is choice among the latest compositions in this and the old world, and is quick to present them in his own concerts. The only Sousa concert here this season will take place on \_\_\_\_\_ at \_\_\_\_\_

The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.



## SOUSA ALWAYS HAS SOMETHING NEW TO OFFER

One of the most surprising things about the Sousa concerts is their perennial freshness. After years of incessant concert giving one might easily incline to a suspicion that Sousa would, sooner or later, fall into a rut and become too badly reminiscent in his programmes, but he doesn't. On the other hand, he is more and more original and prolific in new and striking features, a fact evidenced in almost any concert he gives. Apparently he gleans carefully and well the whole field of musical production, and is ever ready with a bountiful array of the newest and best, and the choicest from the archives of the past that are but rarely heard. In fact the more that one sees and hears of the Sousa concerts the more he looks for new and striking things. Sousa is the happiest of all directors in infusing new life and novel feature into his programmes. This is ever a brilliant factor in the success of his entertainments. We are to have Sousa on

at the only appearance here this season, as Sousa will take his band to Europe April 1st, as the official American band at the Paris Exposition. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

## SOUSA'S ADMIRABLE PROGRAMMES

Sousa is now providing more new music for his concerts than he has ever done before at any given time. This is partially due to his forthcoming tour of Europe and his protracted engagement at the Paris Exposition, beginning April 14th, but it is due also to the further fact that Sousa is determined to more and more make his American concerts the very best of their kind. New arrangements from a long list of composers as well as the most modern are added to his latest programmes, and Sousa himself puts on two new marches, "The Man Behind the Gun" (from "Chris and the Wonderful Lamp", Sousa's latest success) and "Hands Across the Sea." The march he is at present preparing especially for the unveiling of the Lafayette monument at the Paris Exposition on July 4th, erected by contributions solely by school children of the United States, will be first played on that great occasion and will not be given by Sousa himself in America until next year. There is a splendid list of great arrangements from all the Wagner operas, excerpts from "Chris and the Wonderful Lamp" and other of Sousa's operas, and something from almost every composer of consequence. We may expect and exceedingly bright programme at the Sousa Concert here on

at The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

## A SEASON INCOMPLETE WITHOUT SOUSA

A season without Sousa would seem incomplete indeed, would pass with an aching void, as it were, but cities that will get a Sousa concert this season number less than ninety all told. The only tour that the famous leader and band can possibly make in this country this season is restricted in time to eight weeks, Jan. 31 to April 1, owing to a foreign tour, which practically begins about April 1, at which time Sousa and his band of 60 set sail for Paris. Nevertheless the scope of country covered by the tour of eight weeks is surprisingly large, extending from Boston to Omaha and return to New York, taking in principal cities and towns. Our own city is favored. A Sousa concert will be given here on

at the programme for which embodies a number of new and engaging features, among them two new marches, "The Man Behind the Gun," and "Hands Across the Sea." The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.



## SOUSA'S SOLOISTS

The ideal concert presupposes a judicious selection of instrumental numbers leavened by such solos as are best adapted to the character of the programme presented. The Sousa concerts have always, and justly, been regarded as the ideal musical entertainment, primarily because John Philip Sousa possesses such an admirable faculty of arranging brilliant and diversified programmes, and in the second instance because he has always been particularly fortunate in his choice of supporting artists. On the present tour of Sousa and his band the great conductor has much satisfaction in presenting two charming young women who admirably maintain the artistic balance of the organization.

Miss Bertha Bucklin is regarded as the peer of any of the gentler sex who have won distinction as violin soloists. She possesses the artistic temperament to a marked degree, as well as the indispensable gift of sympathetic interpretation. Her tone is full and her facility of execution remarkable. Miss Blanche Duffield, soprano, is gifted with the three great attributes of youth, beauty and a voice of rare freshness and purity. It is her first season with this organization, but Miss Duffield's dainty personality, charm and grace of manner and artistic singing have already won her deserved popularity with the Sousa audiences.

From the band instrumentalists the soloists will be selected from among Arthur Fryor, the great trombonist; Herbert L. Clarke, Emil Kenecke and Walter Rogers, cornet, and Franz Hell, flugelhorn. The great band will be heard here for a single concert before going to the Paris Exposition on  
at

## SOUSA ON ENCORES

John Philip Sousa was recently asked by an interviewer: "Why are you so ready and willing to answer encores?" The answer was characteristic of the man.

"Well, what are we here for? If the menu calls for oysters and coffee and perhaps a bit of cheese with the pie, a little terrapin or lobster a la Newburg won't come amiss. The inspiration that comes from physical activity on the part of the audience is the greatest compliment that a musician can have. It is his reward and deserves a return. It is just the opposite from the hiss which makes a man want to cut his throat. No, if I can please my audiences with more, I am willing to please them. It is the work that I was put in the world to do."

The "Sousa encores" have long since become a typical feature of the concerts of the Sousa band; they are the sugar plums of the musical feast that the "March King" spreads for his guests. To no small extent has the popularity of John Philip Sousa been ~~confirmed~~ confirmed by his graciousness and courtesy in responding to the freely expressed wishes of his patrons for these musical trifles. These same Sousa encores may therefore be anticipated among the attractions of the Sousa Band concert at  
on

The soloists with the great band this year include Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.



## SOUSA'S SPECIAL SOLOISTS

Sousa has made it a rule in preparing for his tours through the country to present each season special soloists never before engaged on Sousa tours, and this rule has been adhered to in most cases, with one or two exceptions. The public rather fancies a change, and has grown to expect it in the Sousa concerts. New stars are constantly arising in the musical firmament, and Sousa is ever on the look out for those of greater magnitude. For the present American tour -- the shortest in the history of the Sousa band -- the distinguished leader has engaged two young artists of whom most flattering things are said in the reports of the concerts. These are, Miss Bertha Bucklin, a violiniste of rapidly extending reputation, and Miss Blanche Duffield, soprano, whose fresh and beautiful voice has directed wide attention toward herself, and made her much sought in affairs of consequence. Both have appeared to splendid advantage upon many important occasions and in widely different regions, and it is sufficient encomium to add that both fully maintain the high reputation the Sousa concerts have always enjoyed for their excellencies in soloists' performances. Beside these special soloists, those regularly attached to the band will be heard as fixed upon. The Sousa concert here will occur on  
at

## SOUSA HAS AN ABUNDANCE OF NOVELTIES

Sousa is always the most fertile of concert directors in providing the newest and best, as well as bringing down from the past the richest of treasured stores in all the realm of music, and this has invariably been one of the strong features of his programmes. For the present tour -- which, by the way, is the briefest Sousa has ever made in any season -- the famous leader has rather surpassed himself in this respect. It is said he has provided a rare amount of novelties, including two new Sousa marches, much of it given for the first time in the Sousa concerts, and most of which will be presented on the forthcoming European tour. Sousa and His Band have been chosen to open the Paris Exposition on April 14, as is well known, and at the conclusion of a protracted engagement at the exposition a tour of the continent follows. The present tour offers much that is especially attractive not only in new music for the band itself but by the soloists. The latter include Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Of the many soloists of the band these who will be heard are Arthur Pryor, trombone; Herbert L. Clarke, cornet; Emil Kenecke, cornet, and Franz Hell, fluegelhorn. The date for the only Sousa concert here is  
at



### THE SECRET OF SOUSA'S POWER

How easy it looks for Sousa to stand before his big band and direct a concert! No great strain or frantic effort, no struggling with the score or the players, no turbulent emotion, no violent action! Calm, forceful, graceful, Sousa stands a figure of vast directing strength or moves with the unerring and irresistible propelling force of the piston rod of an engine. There is command in every dart of the eye and the simplest movement of the hand. It is indeed to all appearances an easy thing for him to direct his band through an entire programme. The average person would never dream of the force there is in that trifling little stick, the baton, nor of the power that Sousa wields in the sway of the hand, the warning of an uplifted finger.

What gives Sousa such swaying power? For answer let's ask another question: What gives the orator his power to thrill a great concourse by his tremendous eloquence and transfix them by his peroration, or rather what gives him his power in eloquence? What makes the one singer, the diva, sing as no other woman on all earth, who sways and melts and moves the world with a power none other can?

It is years and years, a lifetime of preparation, of hard study and unremitting work in mastering certain potent power! It is this that has given Sousa his wonderful command, his great unction and his grace -- and it all looks so easy!

The famous director and his band will be here in concert on  
 at  
 their  
 only appearance this season, owing to a European concert tour which begins April 14 to Paris. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

### SOUSA'S GREAT TACT IN PLEASING HIS AUDIENCES

It is a remarkable fact, almost invariably noticeable in every part of the country, that to open the doors upon a Sousa concert means a packed house and the happiest of audiences. A Sousa audience is never solicitous, but gloriously expectant. It is simply a question of the arrival of the moment when Sousa shall raise his baton and real enjoyment begins. The public everywhere long learned by experience that whatever Sousa gives is the right thing, just the sort they most wished for, selected more to their taste than if they had made the choice themselves. John Philip Sousa is as much the master of programme-making as of the baton, and therein lies one of the secrets of his marvelous success. To suit the temperament and desires of a concourse of people of vastly varying degrees is a most difficult thing to do, but the famous leader is possessed of rare perceptive powers, and, having long made a close study of the people of every part of this continent he knows exactly what to present in order to please them best. As Sousa himself once said, "I am best pleased when my audience is best satisfied," which is a key to his purpose to give the people just what they want. The latter recognize the fact and are, naturally enough, ready to pour into any place thrown open to a Sousa concert, knowing they will be served with delicious things from first to last. These concerts have grown into their wonderful popularity as much through Sousa's amiable tact in pleasing as through their technical brilliance.

The only Sousa concert here this season will occur on  
 at  
 The soloists are  
 Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano. As always, Sousa has provided a programme of wide scope and full of novelties.



## SOUSA WILL SOON PLAY TO THE WORLD

Sousa has put his great band as a whole on a footing not quite equalled in past years, and this is said without in the least depreciating the Sousa organizations of all past seasons. The popular director has cut out new work for himself and his band with the intention of playing to the whole world instead of limiting himself to his own continent. No one of his countless admirers will doubt but that he will be equal to the test and will triumph there as here. A concert tour of Europe follows an engagement at the Paris Exposition on July 4, which is "American Day" at the Exposition, during which the ceremonies of the unveiling of the colossal statue of Lafayette, erected by contributions of American school children solely, will be celebrated with much ado, and for which Sousa is writing a march appropriate to the day and occasion. After the European tour, comes a great trans-continental tour of America of 40,000 miles in extent. The events now awaiting Sousa press him into making extraordinary preparations, a matter he has been engaged upon many months.

Before going to Europe with his band of 60, Sousa fills a short tour in this country, closing April 1 in New York, and will be here on \_\_\_\_\_ at \_\_\_\_\_ for a single concert. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

## MILITARY MUSIC PLEASES EVERYBODY

There is no form of musical entertainment that appeals directly to the interest of such a large clientele as the military band concert. The evolution of the "wind orchestra", as musical pedants are inclined to style it, from the village brass band (and who does not recall how very "brass" they were?) to the perfect, artistic ensemble of the great concert organization that John Philip Sousa has so ably and successfully maintained for the last eight years, has been gradual but thorough. It is this great band of the master American composer and conductor that has done more to promote the cause of good music throughout the length and breadth of the land than all the erudite symphony orchestras combined, for Sousa reaches the great body of the people who love music for its inherent attractions rather than for its classical aspects. Sousa never presents a concert programme on which Wagner is not represented, and all the great lights of music find sympathetic interpretation at the Sousa concerts.

It is because that Sousa has reached the hearts of the people that Sousa's band has been appointed by Commissioner General Peck as the official American band at the Paris Exposition, and Sousa will give his first concert there on April 14, the opening day of the great fair. This important continental trip necessitates the shortening of Sousa's regular tour at home to eight weeks, in the course of which the great band will be heard at \_\_\_\_\_ on \_\_\_\_\_ for a single popular concert. The soloists with Sousa this season are Bertha Bucklin, Violiniste, and Blanche Duffield, soprano.



## HONORS THICK AND FAST TO SOUSA

Honors accumulate rapidly on the head of John Philip Sousa, and some bear an international significance. Not only was Sousa selected to head the great procession on "Dewey Day" in New York, with his band of 135, an honor that might have been envied by any leader on earth, but later he was appointed by the American Commissioner General to the Paris Exposition to open the great world's exposition on April 14, a distinction of even greater significance. It is augmented by the further fact that Sousa is to continue directing his own band for a prolonged period and upon a number of national and international fete days, including our own "American Day", July 4th. This will undoubtedly be one of the greatest days of the entire exposition owing to the prodigious number of Americans who will congregate at Paris at that time.

Sousa has also agreed to write a special march for the ceremonies of the unveiling of the Lafayette Monument, erected by the contributions of American school children solely, on the same day, and the march will then be played for the first time. The succeeding ~~xxxxx~~ tour of the continent of Europe in which Sousa concerts will be given in many of the capitals and chief cities, bears on the face of it distinction of unusual order.

Sousa fills a short American tour before taking his band abroad, January 31 to April 1, his only American tour this season, and will be in this city on

at The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

## SOUSA ALWAYS READY WITH NEW THINGS

One cannot always tell just what Sousa is going to do when reading an announcement that his band is to give a concert. He has a happy way of springing novel surprises upon his audiences, usually all the more enjoyable because unique and admirable. While the average Sousa concert is much like a familiar face, there are special features in almost every one that lend it specific and characteristic charm, for Sousa's constant accumulation of new music is a wonderful depository of the last and best that the musical world produces. This accumulation is unceasing, and Sousa is likely to give the latest production of consequence at a moment's notice. He has a number of novelties for his concerts on the present tour, his only American tour this season, in fact his programmes bristle with them. There are two new Sousa marches, "The Man Behind the Gun", from "Chris and the Wonderful Lamp", and "Hands Across the Sea." Other special features are drawn from the whole realm of new music. The only Sousa concert that will be given here this season will occur on

at

The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Certain of the regular soloists of the band will be heard also.



## AN OVATION FOR SOUSA ON DEWEY DAY

If ever there was a practical and conclusive demonstration of the sway John Philip Sousa holds over the American people, and the high estimation in which the American people hold him, that demonstration was given in a most forceful manner the day Sousa, with his band increased to 135 players, led the Dewey parade procession in New York, the greatest military pageant ever known in this country, September 30, 1899. Starting at Gen. Grant's tomb, 122nd Street, and reaching down an unbroken lane of over seven miles of people from all parts of the United States and Canada, millions upon millions, the volume of "salvos" cheers and cries of "Sousa," "Sousa," was simply a matter of geometrical progression from the start until the culmination was reached at Madison Square, where, before the great Triumphant Dewey Arch, from the grand stand from which Admiral Dewey himself reviewed and saluted the triumphant composer and leader, and again at Washington Square where stands the proud Washington Arch, and hundreds of thousands of people stood for hours awaiting the coming.

It was "Dewey Day" to be sure and millions had gathered to do honor to the great Admiral, and did it in tremendous fashion, but the erect and military figure of Sousa at the head of his hundred and thirty-five men received an incessant ovation for four hours such as no musician ever before received in this country. It told the story of what Americans think of their foremost composer and leader.

Sousa goes to Europe on April 1 on a long concert tour, with his band of 60 players, and as he has but just returned from a trip to Mexico his time is short for an American tour this season, he is restricted to but eight weeks at most, January 31, to April 1. The tour is limited to parts of New England, the middle West, and west as far as Omaha and Lincoln. A single Sousa concert will be given in this city on

at  
the only one this season. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste, with certain of the regular soloists of the band.

## SOME NEW SOUSA PROGRAMMES

In Sousa's programmes for his present tour there is something of a forecast of what he will do on his European tour next summer, so reports have it, new music, novelties, a generous and general transcription from musical symposiums of past and late production. Among the many are two new Sousa marches, "The Man Behind the Gun," from his new extravaganza, "Chris and the Wonderful Lamp," and "Hands Across the Sea." Sousa is a rapid and most happy arranger, and there is little of any account in musical composition that escapes his eye. He is ever alert, watchful for productions of merit, and whatever has feature enough to claim public attention is likely to find a place somewhere in his concerts, either as programme number or in encore presentment. His accumulation of new works constantly is remarkable. At this particular time especially he is making extraordinary addition to his later library in view of the present tour in this country, the European tour next summer, and the great trans-continental tour in which he will cover the whole American continent next year, season of 1900-01.

The next Sousa concert here, the only one this season, will occur on  
at  
at which we may expect the brightest sort of programme. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste, both artists of sterling qualities.



### SOUSA AND HIS BAND

There is no more welcome announcement of the entire season than that of a popular concert by Sousa's Band at

on The great composer and conductor has so many friends and admirers in this community that the musical season would be incomplete indeed without a Sousa concert. The special soloists with the great band this season are Bertha Bucklin violiniste, and Blanche Duffield, soprano.

The close of the eighth year of the existence of Sousa and His Band finds this organization more firmly established in the favor of the public than ever before. During the last twelve-month the band has completed a tour of the United States and Canada covering 35,000 miles of travel and touching the principal towns, everywhere drawing unprecedented receipts; and it has been a record-breaking attraction at the great National Export Exposition at Philadelphia, the Industrial Exposition at Pittsburgh, and the Food Fair at Boston.

The itinerary of Sousa and His Band after the conclusion of the present season, includes an extended tour of Europe with a series of concerts at the Paris Exposition, and the return to America will be followed by another grand trans-continental tour, eclipsing all former ones. This organization has been appointed the official American band at the Paris Exposition.

John Philip Sousa is the most conspicuous and commanding figure in the field of music. His marches are the standard military and dance music of the world, his operas are the principal music successes of the year in America and England, and his Band preaches the gospel of melody, unrivaled, throughout the length and breadth of the land.

With its years of continuous concert work under the discipline and direction of a master musician, the Sousa Band is on a plane of artistic excellence that has never been attained by any other organization, and the Sousa concerts will be found, as in the past, to be the ideal musical entertainment.

### THE IDEAL CONCERT

Just what constitutes an ideal concert is a vexed question among musicians, but when the problem is left to the general public it finds an easy and instantaneous solution in the popular programmes of John Philip Sousa and the great band under his direction. The American taste, whether it be in gastronomy, literature, art or music, is comprehensive. We are a composite nation in all things, but ever demanding the best, and it is for that reason that the Sousa concerts, so varied in their musical offerings, appeal so strongly to the popular fancy. The French bands play little but French music; the German organizations evince an equal partiality for the music of the Fatherland, and while the English conductor displays a little less national prejudice than his continental confreres, it is only in the concerts of Sousa and his band that the best music of all lands and all times is presented on the same programme. The American taste is yet discriminating, and in music, as in literature, it is only the best that survives, consequently the Sousa concerts are the very essence of the world's best music -- at once instructive from their intrinsic worth, and diverting. This is but a preface to the announcement that Sousa's only concert here this season will be given on

at with Bertha Bucklin, violiniste, and Blanche Duffield, soprano, as soloists. Having been appointed as the official American Band at the Paris Exposition, the Sousa Band will sail for France on the first of April. An extended European tour will be undertaken in conjunction with the Exposition engagement.



## SOUSA AT WAGNER'S TOMB

He Calls the Great Composer the "Musical Shakespeare."

"The musical taste of the American public is constantly improving," said John Philip Sousa to an interviewer recently, "and in my mind Wagner is the king of composers. He is the musical Shakespeare, dramatic, barbaric, imposing. I do not think a season should consist entirely of Wagner operas, any more than a programme made up entirely of American composers. Because one has a certain dish for dinner does not signify that we want that dish at every dinner."

"There are people who have taken unto themselves the credit of making Wagner popular. Nonsense. He has been more often used by these people as the means of boosting themselves."

"Wagner has been done a hundredfold more harm by his partisans than by his enemies. I think if he can hear his music as often played by his 'interpreters,' he must have turned over in his grave until he has worn the sides of his coffin out."

Sousa told the story of his visit to Wagner's grave in Bayreuth.

"Frau Wagner, whom I suspect of having a temper of her own, had that day gone to the theatre and left orders that no visitors should be admitted to the ground where Wagner is buried.

"I tried all my powers of persuasion on the housekeepers, but in vain; so I went around to the back through a sort of park, where the composer and the 'Crazy King,' Ludwig of Bavaria, used to walk together. I met a German student on the road, and I told him of my disappointment as we walked along together. A little girl with a basket of bread walked behind us, and she seemed very much interested in our conversation. Finally she came up, and said she was so sorry I could not get in; but that she thought she could get me admitted, as she knew the housekeeper. We all went to the front door again, where she called the housekeeper out and told her she thought it was a shame to send me away, when I had come all the way from America to visit Wagner's grave.

"A consultation was held among the servants, and the little German girl's eloquence prevailed where mine had failed. They agreed to admit me for five minutes.

"There was no name on the stone which marked his grave, and I asked the housekeeper the reason.

"'He does not need it,' she said proudly. 'He is the first man.'"

Sousa, by the way, will be here with his big band on at for one concert only. Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano, accompany the band as special soloists.



## THE WAY OF THE HOTEL WAITER

"On my many more or less intellectual and instructive tours throughout the country," said John Philip Sousa to an interviewer recently, "I am called upon to live in all sorts and conditions of hotels and meet the three distinct kind of waiters -- the female, the white, and the darkey. I have never had the temerity to attempt fun with the girl waiter, and the ever-present fear that in the white waiter I may be addressing a baron or duke in disguise has kept me from being familiar with that personage, but with the belief that the darkey is of the soil and country, I have at times indulged the desire for little airy persiflage and by talk, sometimes at his expense, sometimes at my own."

"On one occasion, sitting in the dining room of a famous Western hotel, I was served by a very fat and black darkey, who seemed unusually interested in the conversation that was going on between my companion and myself. Assuming all the possible dignity of a 'brass band' man, I remarked to my companion that the crudities of this country were so trying to one of my education and experience that I felt that I would return as soon as possible to my native heath, Senegambia, and emphasized at that moment the fact that sitting at the next table was a man who had just given to the waiter that served him some money, evidently a twenty-five cent piece. I remarked with a simulation of tears in my voice that such a condition was entirely wrong, for in my country whenever a gentleman was about to leave the table, after his dinner or supper, the black man that served him always gave him a tip for the honor of waiting on him. My black waiter was very much interested in the conversation, and bending his head over to me, said: 'Mr. Sousa, did you say that in your country a waiter always gives a man a quarter?' I replied that that was so. He, bending lower still, said: 'Where am dat country of yours?' 'Senegambia,' said I. 'Den,' said he, 'if dat am de case, I takes de cars de udder way.'

"On another occasion at the table next to mine sat a fussy old man who abused the old darkey continuously, and found fault with every dish served him. After this grumpy old man left the table, the old darkey came over to help serve at my table. I said: 'Pretty hard customer, that old man?' 'O, yes, sir, toloble, sir.' 'I should imagine a man who was so particular would give you very large tips.' 'O, yes, sir; toloble, sir.' 'Does he tip you every day?' 'No, sir, not every day; but he gives me a quarter every second Christmas.'"

By the way, Sousa and his great band will be heard here in concert on \_\_\_\_\_ at \_\_\_\_\_  
The special soloists with the band this season are, Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.



## GREAT INTEREST IN THE SOUSA CONCERT

It is not to be wondered at that interest is far greater in the Sousa concert at

on than there has ever been before, owing to the unusual preparations Sousa has been making for some time past for his concert tour through Europe, April to October, with his full band of 60, beginning at the Paris Exposition on April 14. The great leader is tuned up for extraordinary things over there, and his present American tour, brief as it is, will naturally partake of the same flavor. Sousa is said to have prepared an immense amount of new music, and the programmes announced certainly sustain the report. On a single programme, the one that will be presented here, six of the ten numbers are new. Others bear about the same proportion. Moreover the band itself is reputed to be in rarest fettle, nerved for greater work than ever before, and Sousa himself is in better form, due to a recuperative trip through Mexico and the South, more robust than ever and thoroughly enthusiastic over the great events that are before him. No one can doubt, then, that the concert here will prove even more brilliant than any Sousa concert of the past, and this is saying much. The soloists are Miss Bertha Bucklin, violiniste, Miss Blanche Duffield, soprano, and Arthur Fryor, trombone. The sale of seats is

## SOUSA A MASTER IN CONCERT GIVING

There is no gainsaying the fact that the range of selections in a Sousa concert covers a greater diversity of music than is heard in any other. A glance at almost any programme is the proof. In the main the selections are intended to most nearly please popular taste, that is, the larger part of the great public. But Sousa educates as well as entertains by his concerts. He is sure to include in any programme much that is of high order, and some that is of the highest. The composers he chooses from cover all time. Old masters and their best works are interspersed among writers of light and fantastic measures, while the encore may be an exquisite idyl or romanza, or a plantation melody or pickanniny double shuffle, a rag time even, and possibly the latest popular melody of the day. Caprice and unique conceit follow Beethoven, Chopin, Saint-Saens or Wagner. Thus the taste universal is met in so far as it can be in a single performance. As a public entertainer, Sousa is unquestionably the master programme-maker of the world, and has always been. And having provided the great diversity, he is still the incomparable master in producing. Sousa has made and earned his own vast popularity by his knowledge, his acute understanding of the desires of the public at large, and by his abilities to arrange his music accordingly and then to execute. His concerts are just what he has made them, and his great organization is just what he has made it. He occupies a position in the musical world as a leader distinctively and uniquely his own, as indisputable as he has, in another field, won for himself a distinctive and unique position as composer.

The famous organization will be here in concert on

at

the only Sousa concert this season, owing to a European tour beginning April 14 at Paris. The soloists are Miss Bertha Bucklin, violiniste, Miss Blanche Duffield, soprano, and Arthur Fryor, trombone.



## SOME NEW SOUSA MUSIC

For his present tour, the only American tour this season, Sousa has put on an astonishing number of new selections. Among them are, overture "Capriccio Brillante," Glinka, excerpts from "La Boheme," Puccini; Ball scenes, Czibulka; "Rondo de Nuit," Gillet; march "The Man Behind the Gun" (from "Chris and the Wonderful Lamp"), Sousa; "Gypsy Suite," Edward German; overture, "Imperial," Westnieger; finale to third act of "Manon Lescaut," Puccini; "The Romance of Pierrot and Pierrette," Burgmeier; intermezzo, "Dance-Caresse" Gillet; overture, "Ilka," Doppler, &c.

Sousa has never before brought out such an amount of new music at any given time, and we doubt if any programme can boast the half of it. The above selections are all confined to two of Sousa's programmes in addition to numbers not altogether new. The soloists for the American tour are Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, Mr. Arthur Fryor, trombone, and Mr. Walter Water Rogers, cornet. Sousa and His Band will be here on  
at  
their only performance this season.

## A SPLENDID SOUSA PROGRAMME

For this concert here on

at

Sousa offers an unusually

bright and attractive programme. It is full of new features, as is evident in the programme itself as given below:

1. Overture, "Capriccio Brillante" (new).....Glinka
2. Excerpts from "La Boheme," (new).....Puccini
3. Trombone solo - Air and variations.....Fryor

Mr. Arthur Fryor

4. a. Slavonic Dance No.2.....Dvorak
- b. Hungarian Dance No.6.....Brahms
5. Soprano Solo "Dolce Amor".....Fizzi

Miss Blanche Duffield

6. "Entrance of the Gods into Walhalla".....Wagner

## INTERMISSION

7. Idyl - "Ball Scenes" (new).....Czibulka
8. a. "Rondo de Nuit" (new).....Gillet
- b. March "The Man Behind the Gun" (new).....Sousa
9. Violin solo - Russian Airs.....Wieniawski

Miss Bertha Bucklin

- 10 "Gypsy Suite" (new).....Edw. German



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