

ing from GERMAN HEROLD  
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JUL 8 1901

Da wir schon gerade mit beiden Füßen im Sport stehen, sei gleich hier des Ablebens von Pierre Lorillard gedacht; als todtkranker Mann kam er Donnerstag an Bord der „Deutschland“ hier an, um auf heimischer Erde und im Kreise seiner Familie zu sterben. Die Lorillards haben sich als Kaufleute und Sportliebhaber in der ganzen Welt einen anerkannten Namen errungen. Lorillard's Schnupftabak, Pferde, Yachten und Bauten sind berühmt; die alte Fabrik und das Mansion hoch oben im Bronx sind Marksteine vergangener Zeiten und das „Kirschtroth und Schwarz“ ist längst von der Rennbahn verschwunden, trotzdem es die einzigen amerikanischen Farben waren, die ein amerikanisches Pferd im englischen Derby zum Siege getragen. Später zog sich Lorillard vom amerikanischen Turf zurück, weil er mit den Dwyers, Dalys, McDonalds nicht concurrenzen wollte — es steckte etwas vom conservativen Aristokraten in dem amerikanischen Schnupftabakfönig. Er verkaufte die Hancock's Pferde, weil er der Ansicht war, daß es auf den Rennplätzen hier nicht ehrlich zugeht.

Eine Schöpfung verdankt Amerika dem Verstorbenen, die wohl einzig in ihrer Art ist: Tuxedo Park. Aus einer Wildnis der Ramapo Berge im benachbarten Jersey hat Lorillard nach langen Kämpfen mit der Natur und den ihm feindlichen Farmern dort eine geradezu feenhafte Villégiatur angelegt, die dem Vorüberfahrenden schon durch ihr originelles Thor auffallen muß. Tuxedo Park ist das exklusivste Duen retro unserer Vierhundert, die Sommers und Winters dort ganz unter sich Feste geben, jagen, fischen, kutschieren — dem Fremden ist Tuxedo Park nur gegen einen persönlichen Paß zugänglich und diese Pässe sind durchaus nicht leicht zu erhalten. Wer das Glück hatte, einen solchen Paß zu erringen, der wird nicht müde, von den Schönheiten des Places zu sprechen, der eine bleibende Erinnerung an Lorillard sein wird. Pierre war trotz seiner ungemein liebenswürdigen Manier ein geborener Aristokrat mit vornehmen Meinungen, vornehmen Ideen, vornehmen Leidenschaften und dem zur Ausführung nöthigen Vermögen.

Sein größter Schmerz war es gewesen, daß es ihm nie gelungen, eines der großen heimischen Rennen zu gewinnen; darin ist der James H. Keene glücklicher, er hat erst am Samstag wieder das werthvolle Brighton Handicap mit „Loddy“ ergattert und wie sehr dem Manne der Sport am Herzen liegt, beweist die Thatsache, daß er nicht einmal zu dem Rennen erschienen war. Es war aber auch ohne ihn vortrefflich besucht, Brighton ist nun einmal von allen Tracks der populärste und seitdem Batter'sby dort die erste Geige spielt, ist Brighton auch qualitativ bedeutend gestiegen.

Rennstallbesitzer, die früher ebenso wenig daran gedacht hätten, ihre Pferde in Guttenberg oder Gloucester wie in Brighton laufen zu lassen, sind jetzt bei allen Rennen in Brighton zu finden und der sehr hübsch gehaltene Track, am Strand erfreut sich heute eines ebenso guten, wie früher gegentheiligen Renommés. Schöne Frauen und reiche Sportfreunde sind in Brighton längst keine Seltenheiten mehr, und die Eleganz der Toiletten, die Verfeinerung des Tons ist ebenfalls zu constatiren. Für die vornehme Welt liegt ja das immer noch sehr gediegene und ruhige Manhattan Beach gerade entfernt und für die weniger vornehme ist das Brighton Beach Hotel gerade nahe genug. Der John Philip Sousa hat in Manhattan gestern angefangen zu concurrenzen und neben Rain's und der sehr acceptablen „Geisha“-Vorstellung hat der Sousa gerade noch gefehlt, um die drei guten Dinge zu erfüllen. Als gratis Attraktion gab es am Samstag Abend noch ein elektrisches Naturchauspiel, ein zweistündiges Gewitter, wie man es sich großartig kaum denken kann; minutenlang blühte es im grellsten Weiß, im zartesten Rosa und im mattesten Blau, dazu der Donner zu Häupten in den Lüften und zu Füßen in den Wellen....

from YOUTREE  
 of Paper MINNATI, O

**GLOWING**

**Like a Fairy Scene**

**With Myriads of Pretty Electric Lights.**

**Court of Fountains at the Pan-American**

**Presents Beautiful Scene Never To Be Forgotten.**

**How the Wonderful Effects of the Central Attraction at Exposition Are Secured.**

**SPECIAL CORRESPONDENCE OF THE ENQUIRER.**  
 Buffalo, N. Y., July 5, 1901.

The most beautiful part of the Pan-American Exposition, whether by night or by day, is the Court of Fountains. Here and in the esplanade, the great open space running at right angles to the Court of Fountains, the crowds gather at all times in the day, and in the evening they assemble by thousands to watch the great illumination of the electric tower and the buildings about the court. In the afternoon it is the favorite place to listen to the concerts by Sousa's Band or some other popular musical organization. This is in a way the center of life in the Rainbow City. It is here that all roads lead and hither every one strays when tired of seeing exhibits, for there is nothing more restful than wandering idly along the border of the great basin of the Court of Fountains, among the flowers and the statuary, listening to the plash of the fountains and the murmuring of the cascades and drinking in the beauty of the scene, while Sousa's incomparable music or melodies from distant parts of the grounds are wafted to your ears. The architect, the sculptor, the landscape artist and the electrical expert have worked in unison to make these courts of the Exposition the grand and at the same time exquisite creations that they are. It is the verdict of all, now that the work is complete and the public has had its opportunity for criticism and admiration, that no more notable triumph of the kind was ever achieved.

**ELECTRICAL TOWER.**  
 The hydraulic effects and the illuminations are, of course, the things which impart the especial fascination which this scene possesses. Without them the sculpture, the flowers and the architecture of the buildings themselves could not seem so enchanting. A description of the water effects and the illuminating effects of this court should begin with the electric tower, for this is the source of the grand display of water and also forms the culmination of the whole scheme of fountain and illuminating effects. The great basin in front of the tower and the illuminating and hydraulic effects connected with it form together a most important adjunct of the tower itself. At night a large portion of the illuminating effects are achieved in connection with this grand basin. It increases immensely the impression of height which the tower gives, and enhances the majestic proportions and graceful outlines of the tower as a whole.

**FALLS SEVENTY FEET.**  
 The water falling from a niche in the front of the tower into the basin gives it almost a living aspect. Some one has fancied that this cataract has, at a little distance, a resemblance to the famous "Maid of the Mist," portrayed so beautifully by Mrs. Charles Cary in "The Spirit of Niagara" poster, whose renown has spread around the world. This cataract falls from a point 70 feet in height, on the south face of the tower, and from the orifice 11,000 gallons of water per minute emerge. Before reaching the basin this water passes over a series of spills and cascades. There is, first, the grand cataract, then a fall of less perpendicular character, and finally cascades. The especially charming effect which one sees at night is imparted by searchlights, which are turned upon the water, eight of which are located in the bottom of the basin, and intercept the fall of water from the niche in the tower. Upon the upper basin, immediately in front of the central portion of the tower, are four large

vases, having the light projected from below, and from which also the light shines through the water. The spray from the fall is thus made radiant by these lights, and under the rays of the powerful searchlights each drop sparkles and scintillates.

**LIKE THEATER LIGHTS.**  
 The spills and cascades are also intercepted at different points by vases of similar character, containing lights. Located in the central portion of the basin are 10 projectors, which throw the light out of "hoods" or stands, similar in form to the prompter's box on the stage of a theater. Farther toward the Court of Fountains are 10 holophotes arranged in semi-circular form, and from these vertical streams rise to suitable height. Flanking these are two fountains with which are connected 10 searchlights in cluster form, with 26 vertical streams provided with projectors similar to the 10 above mentioned. All of these are provided with colored screens, by the means of which a color scheme can be produced, in accordance with the surroundings. Thus, the whole basin, with its fountains, its search lights and the cascades from the niche of the tower form together a magnificent setting for the tower itself.

In the basin in front of the tower are grates, or a series of openings, through which the surplus water flows. It passes underneath the Mall to the south, into the upper basin of the Court of Fountains, and thus the pumps working underneath the Machinery Building keep the water constantly flowing and flushing the basin and canals in this portion of the grounds.

**ILLUMINATED STATUARY.**  
 In the upper basin of the Court of Fountains is a series of statuary groups which are illuminated at night by lines of lights, and from the main fountain by Paul Bartlett falls a grand cascade, which ripples and tumbles into the main basin of the court. This basin extends from the upper basin just described to the Fountain of Abundance at the other end of the court. It has on either side 11 vertical jets of water parallel to the large center jets of the basin, and between these other jets form a figure of picturesque outlines. The basin is supplied with floating lights arranged in a design in the center of the basin, and this forms one of the great decorative features of the lighting scheme in this court. Around the 11 central jets are two circles of different colored lights, and they have the appearance of floating lilies or other figures arranged in flower-bed order. This bed of lights consists of over 3,000 colored lamps.

The incandescent lamps are placed on floats and enveloped in glass of the color desired so that at a distance they resemble fiery flames drifting almost at random on the surface of the water. But this is by no means all of the lighting effects in the Court of Fountains, for one of the most effective features of the scene is the Fountain of Abundance, which is a most artistic creation whether viewed in the sober light of day or in the night time under the influence of the fanciful effects of the electric illumination. This fountain is one of the most ornamental features yet seen and is the most elaborate achievement of the kind prepared for any exposition.

**REPRESENTS ABUNDANCE.**  
 The figure which surmounts the fountain is that of a dancing female, representing Abundance, who is tossing a garland of flowers to a circle of cherubs, who are also dancing, hand in hand, at her feet. Below this group, which is by Mr. Philip Martiny, and constitutes a most artistic piece of sculpture, have been displayed various other figures, making a most effective composition as a whole. There are innumerable bubbling jets and spillways, forming a perfect degradingalole of water. There are dolphins, big and little, and heads of other animals, and figures of boys sliding down the spillways on snails. These latter figures are by Miss Janet Scudder. The whole conception of the composition is fanciful and decorative. Streams of water spurt from the mouths of the dolphins and from other orifices in different portions of the structure. Around the circumference of the fountain, at the feet of the dancing figure and at the outer edge of the basin, lights are disposed so as to throw a beautiful illumination upon the whole group at night.

The Fountain of Abundance, however, is not the only notable piece of sculpture in this artistic court. Several original groups by well-known sculptors serve to ornament the border of the grand basin, while disposed at various points are reproductions of famous statues, and at the head of the court is a balcony which is adorned with figures of children, the work of Isidore Konti, who modeled the "Despotic Age" in the east wing of the esplanade and the sculpture for the Temple of Music. The colonnade of the electric tower also contains several sculptural pieces.

NEW YORK EVENING TELEGRAM  
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JUL 9 190

### MANHATTAN BEACH HAS A QUIET DAY

Cool Water Makes Few Bathers, but  
the Concert and the Opera  
Draw Large Audiences.

It was a quiet Monday at Manhattan Beach. There were few visitors, and comparatively few new arrivals at the hotels. The breeze was cool, and the visitors did not remain very long at the resort after the fireworks display and the opera, "The Geisha," had concluded.

Sousa's Band entertained another large audience in the Music Hall in the afternoon. The programme was an excellent one, and the big audience enjoyed it hugely.

There was some bathing during the afternoon, but the water was a trifle too cool for comfort, and the number of bathers was very small as compared with that of the days of last week, when many had to wait in line for an opportunity of hiring bathing suits.

"Fred" Lundy, of Sheepshead Bay, entertained a party of friends at dinner at the Manhattan Beach Hotel last evening.

Among the arrivals during the day were these:

Manhattan Beach Hotel.—W. A. Penfield, Boston, Mass.; W. A. Elner, Pittsburg, Pa.; Mr. and Mrs. H. B. Goodwin, Richmond, Va.; H. J. Haussin, Mr. and Mrs. J. Kent Mason, Ira Milliken and Mrs. Dougharty, New York; Mr. and Mrs. Maxwell Howard and H. H. Hoffman, Jr., Dayton, Ohio; Mrs. H. Kraft and Mrs. J. M. Noonan, New York; Mr. and Mrs. W. W. Wood and M. O. Wood, Honesdale, Pa.; Edward A. Alexander and Henry Pain, New York.

Oriental Hotel.—Dr. and Mrs. James Ramey, Miss Nellie Eastland, Chicago, Ill.; Mr. and Mrs. John Phillip Sousa, John Phillip Sousa, Jr.; Miss Sousa, Miss Helen Sousa, Mrs. Hone, Harold Hone, Walters Rogers, Miss Laura Day, Miss H. M. Sharp, T. O. Shaunessy, Charles Wagner, Henry Clews, Jr.; Count Guardabassi, E. W. Hatch, Mr. and Mrs. A. P. Campbell, R. N. Harvey, D. B. Simpson, New York; Mrs. Cameron and Miss Cameron, Pennsylvania; Major General John R. Brooke, U. S. A.

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Sousa is nothing if not explanatory. He suits the action to the word, the argument to the thesis, the resolution to the preamble, the therefore-be-it to the whereas, the harmony to the motif. In this directness he follows Richard Wagner, who maintained that sound and sense go together. Lesser composers start out well with the librettist, but presently leave him floundering in the labyrinth of humor, while they soar on the pinions of fancy. This disagreement between men of excellent but unequal parts is observed in grand opera, where the musician frequently outruns the author. Mozart, the sweetest of singers, found guttural accompaniment in his book-makers. Nothing in stage literature is more incomprehensible than the words of "The Magic Flute," and nothing in song can surpass its melody. In order to escape the librettists, Richard Wagner composed his own librettos. Sousa succeeded him in this matter. Rejecting the aid of Charles Klein and other professional funny men, our bandmaster applied his intellects to jokes, quips, witticisms, lyrics and comic opera essentials with agreeable if not wholly prosperous results in his "Bride Elect." The public was not educated up to that excellence, and John Phillip has lifted his lyre beyond the necessity of dull dialogue. Abandoning Wagner for a period, he follows a lesser musician and gives us Songs without Words. Without words, indeed, in their visible sign, as declared by Gutenberg, but eloquent as poems by Post and Ella Wheeler. In his new march, "The Invincible Eagle," our bandmaster delivers an oration, illustrated by appropriate gestures, with tropes and metaphors, with wit and dignity, with all the flourishes of diction employed by Chauncey Depew and Bourke Cockran. In this orchestral epitome the composer gives a complete history of the bird of freedom from the day on which he escaped the parent nest until that on which his wing sheltered the Philippines. Sousa needs no language further than the concord of sweet sounds. His verbs are trumpets, his consonants snare drums, his adverbs trombones, his adjectives bass drums. His grammar is made up of fifty merry men. He can parse with a piccolo and conjugate with a cornet. To hear his "Invincible Eagle" is to know ornithology in general and the annals in particular of the bird that fights for all.

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### VAST CROWD AT THE EXPOSITION

Many Thousands Sweltered  
in the Hot Sun, But Hugely  
Enjoyed the Day.

Evening Electrical Features  
Well Repaid for the After-  
noon's Endurance.

Independence Day at the Pan-American Exposition in 1901 was an event long to be remembered by the thousands who gathered there, and it will go down in history as one of the greatest days of that great enterprise. Old Glory floated thousands of feet in the air, fluttered from every nook and corner of the buildings, from the flagstaves, from the Triumphal Causeway, decorated the boats as they plied about the lagoons and waterways, in fact the far-famed color scheme was lost in the display of red-white and blue.

The spirit of an old-fashioned Fourth of July seemed to have installed into the people who went to the Exposition and they did their best to make the day such as it was many years ago when it was the most important on the calendar. There was a rule that no fireworks were to be allowed on the grounds but the rule had scarcely been entered on the police slips when the ink faded and Young America won the day. Crackers sizzled and boomed at every turn and the man with the revolver and blank cartridges did his part to make the din deafening.

The crowd was the astonishing feature. Never before has Buffalo seen such a surging mass of humanity within certain prescribed limits as that which invaded the Exposition. In the past the low attendance figures and other undesirable conditions have caused the Exposition people to believe that Buffalo people had lost interest in the Exposition and that its success was a matter of little consequence to them. That belief was dispelled for good and all yesterday by the loyalty to the Exposition shown by Buffalonians.

#### Astonishing Attendance.

The crowd began coming with the opening of the gates in the early morning and ceased only when the last light twinkled for a second and expired. When the gates opened it is estimated that 5,000 people were clamoring for admission. During the morning hours the influx was not surprisingly large but steady and without a break. It was largely composed of clerks, mechanics, the large army of workers, who by the sweat of their brows have made Buffalo the great city that it now is. They were free for a day, free from the cares of toil, free from business, and privileged to spend the day in the company of their wives and children on the anniversary of the greatest day in American history.

#### Thousands At Gala Water.

The crowd was no earlier however than the sun with its rays beating mercilessly on the Exposition pavements. It was scorching hot and the blades of grass and the leaves of the trees turned against the terrible heat. It drove the people to the shady spots, in the buildings, in to the colonnades, and to the banks of Park Lake. That section developed into a basket picnic scene and was jammed full.

Thousands of people remained in the city during the morning hours, some to take much needed rest, others to view the Fourth of July parade. About noon the advance guard of that crowd arrived at the grounds and from that time on the great parade of incoming visitors was enough to make the hearts of all interested in the Exposition leap with joy. They filled every available space. Despite the fact that seats enough have been provided to accommodate many thousands of people they were all taken and some people were forced to rest on the ground. Shortly after noon the sun became so warm that the people were actually driven to the buildings. There they hovered about the drinking fountains, patronized the soft drink booths, viewed the exhibit and otherwise occupied the mind, awaiting the special attractions.

A sight of the Esplanade and Fore Court at 3 o'clock would have impressed one with the fact that the attendance was smaller than usual but within the buildings the mighty horde had quartered itself. A flurry of clouds over the sun for a moment obscuring its burning rays, served to bring them out, only to be driven back again by the scorching heat.

#### Few Prostrations.

Considering all this, however, the heat prostrations were few and not of a serious nature. True the ambulances were kept in commission throughout the day and at times had more work than they could perform, but the cases were for the most part minor ones and required but a moment of the doctor's attention. The ambulance "I got you if ye don't watch out," became a common expression but it was a mere bug-a-boo and with few actual cases to give it foundation.

As evening approached, a fresh, brisk breeze sprang up and proved a God-send to the people. It cooled their burning brows and gave them new life and a desire to get about the grounds a bit. At 5 o'clock it became very pleasant and then the mighty horde came forth from the buildings. The only accurate method of determining the size of the crowd was to go to the height of the Electric Tower, from where every nook and cranny of the Exposition grounds is discernable. There a wonderful sight was presented. Hundreds of feet below, like so many thousands of flies, were the people, mere black specks. Up and down and over and across the restless, surging wave of humanity made its way. The avenues and streets were densely packed.

#### Alaska Building Dedicated.

Another feature yesterday was the opening and dedication of the Alaskan Building in the State Building section. The ceremonies were very informal, and the gates were simply thrown open to the people. Many humorous remarks were passed by the people who, while wiping the perspiration from their brows and inwardly praying that Providence would chase the thermometer downward, stood watching the implements used by the people of the frigid North.

The exhibit and building is in charge of "Dick" Craine, a celebrated Alaskan explorer and prospector and vice-president of the Alaskan Pan-American Commission. Mr. Craine has gathered together a most interesting collection of exhibits from that little-understood country, and by their arrangement and accompanying explanations an excellent idea of the life and habits of the inhabitants of Uncle Sam's most northerly possession is gained.

#### Evening Features.

Last night eclipsed all former evenings at the Exposition in attendance and in beauty of the electrical effects. There was a mighty concourse of people that awaited the cool evening air to make their pilgrimage and when they did arrive for the first time since Dedication Day, the Exposition grounds were uncomfortably crowded.

#### The Sousa Concert.

From the Esplanade thousands made their way to the Stadium, where occurred one of the prettiest functions of the day, the Sousa concert, accompanied by beautiful electric effects. For the third time in the history of the Exposition the great grandstand was congested with a cheering, happy crowd. A bandstand had been erected in the center west end of the immense arena, and there Sousa and his peerless organization took station. From the top of the canopy over the west end of the Stadium reflected the rays of two gigantic searchlights, the two silvery shafts penetrating the darkness at every point. Suddenly the musicians arose and the rays of the two searchlights were concentrated in the center of the arena. The band struck up the strains of the "Star Spangled Banner," and presently a gigantic flag, the Stars and Stripes, unfolded in the air, coming from nobody knew where. Its seven folds fluttered in the breeze as the shafts of light from the powerful electric apparatus centered upon it. The effect was marvelous, and the audience cheered with enthusiasm.

#### The Fairy Illumination.

Other features of last evening's Exposition were the illuminations of Park Lake, which took place at 8:30. Thousands made their way to the banks of that placid body of water and witnessed one of the finest displays ever given. The illuminations of Tiffany's electric fountain which occurred from 8:30 to 10 o'clock was another enjoyable extra.

Today will be Liederkrantz Day at the Exposition, and it will be a paradise for the music-lover. Special musical programmes of great merit have been arranged and Buffalo will seldom if ever again have the opportunity of hearing such an array of talented musicians.

5 JUL 1901

49, avenue de l'Opéra PARIS

THE DAY IN PARIS.

Some Frenchmen Thought It Was the Fourteenth.

In some quarters of Paris, especially about the Opéra and Champs-Élysées, Frenchmen rubbed their eyes yesterday morning and thought they had made a mistake about the date. Was it the Fourth or the Fourteenth?

Many shops and balconies sported the Stars and Stripes in combination with the Tri-color, lending an unmistakably holiday appearance to such thoroughfares as the avenue de l'Opéra. People who were in Paris a twelvemonth ago could not, however, help realizing the great difference between the two celebrations. But then it is not Exhibition year always; neither does Sousa's band parade annually to the accompaniment of thousands of patriots.

Celebration proceeded yesterday with none the less vigor, though on a smaller scale. Americans congregated in their favorite haunts, and their English cousins were glad to join in the libations poured forth copiously on the altar of freedom.

In the Bois de Boulogne there was an enthusiastic baseball game, to which the kindly sun lent his perspiring aid.

The usual reception at the Ambassador's residence took place in the afternoon. There were many banquets in addition to the one given by the Chamber of Commerce, among the most important being the entertainment at the Hotel Ritz.

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MUSIC OF THE BANDS.

A new march by Sousa is always a welcome novelty on a concert programme, for, be it as it may, whether Sousa as a band conductor is admired or not, as a march composer he certainly deserves all the glory so lavishly bestowed upon him. Although American music has not as yet obtained any projecting place on the musical programmes of foreign countries, still Sousa's marches are known all over the world, their form and rhythm being considered a revelation in the style of military marches. The programme of the Minnesota band, at Como tomorrow evening, appears with the latest march—"The Invincible Eagle"—by this original composer, and, no doubt, the seats will be filled before the concert begins.

The programmes of both afternoon and evening are fully up to the popular standard.

In the afternoon Tittl's "Tambour der Garde" overture and Lecocq's "Oolah" selections represent the opera composers, while "The Corker" and "Aunt Phoebe's Jubilee" appeal to the lovers of syncopated music.

Suppe's "Jolly Robbers" follows "The Invincible Eagle" in the evening, and a fantasia, "My Old Kentucky Home," will present, in a bunch, all the solo players of the band. "The Bohemian Girl," old yet always pretty girl, opens the second part, and the medley, "The Hottest Yet," may prove the biggest success of the evening.

The heavier selections of the repertoire are saved for the evenings of the week. Monday John Hansen will play for the first time "Infelicia," from Verdi's "Ermani," arranged as a baritone solo by the performer.

Tuesday Boieldien's "Jean de Paris" overture, a grand selection from Bizet's "Carmen," and festival march from "Tannhauser" are the most conspicuous numbers of the programme.

The full programmes for tomorrow are here given:

- Afternoon—
March—"The Great Captain".....Soeuton
Overture—"Der Tambour der Garde" Tittl
Waltz—"Danube Waves".....Ivanovici
Medley—"The Corker".....McKie
March—"Progression".....Selling
Selection—"Oolah".....Lecocq
Air de Ballet—"Titania".....Sired
Cake Walk—"Aunt Phoebe's Jubilee".....Stern
Evening—
March—"The Invincible Eagle".....Sousa
Overture—"Jolly Robbers".....Suppe
Fantasia—"My Old Kentucky Home"
Solos for various instruments.
Muzurka Russe—"La Czarina".....Ganne
Selection—"Bohemian Girl".....Balfe
Japanese Lantern Dance.....Bratton
Medley—"The Hottest Yet".....Black
Gallion—"Flyaway".....Clement

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Address of Paper BUFFALO, N. Y.

Date JUL 7 1901

SOUSA GETS A FITTING FAREWELL.

Great Bandmaster Honored at the Close of His Last Exposition Concert.

ATTENDANCE WAS 40,774.

Visiting Teachers Spend the Afternoon and Evening Pleasantly at the Exposition.

ST. LOUIS MEN GET POINTERS.

Pan-American and Louisiana Purchase Exposition Discussed at a Meeting in the Ohio Building.

"Should Auld Acquaintance Be Forgotten," was the last selection played by Sousa in the East Esplanade band stand last night.

As the tender strains of the well known melody floated through the grounds, a solemn hush fell upon the listening multitudes. All realized then that the engagement of the great "March King" at the Exposition was over. At its close the thousands assembled around the band stand stood up and gave the famous musician an ovation that affected him visibly.

Hardly had the echoes of the cheers and hand-clapping died away among the stars, when the strains of the Invincible Eagle were heard in the direction of the Triumphal Bridge. Every face was turned in that direction, and the Cuban Municipal Band from Havana was seen advancing down the slope, playing the latest and most popular of Sousa's compositions. Sousa and his band appeared surprised by this graceful testimonial and stood gazing in delighted astonishment as Capt. Tomas and his musicians marched around the band stand still celebrating the glories of "The Invincible Eagle." The crowd simply went wild with delight and applauded the performance. It was a fitting testimonial of the estimation in which Sousa's band is held by his associates and the public generally.

For a little over a month Sousa has been the center of attraction nightly at the Exposition. His audiences have been numbered by the tens of thousands. He was the only rival of the Midway. His departure leaves a gap that will not be filled right away. In order to make the last concert a memorable one the programme was well prepared, and this was extended by encores and requests. Arthur Pryor and Walter B. Rogers were singled out for special notice and were recalled several times.

Today Sousa opens an engagement at Manhattan Beach. Later he will fill engagements at Wheeling, W. Va., and at the Glasgow Exposition.

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The Geisha continues at the Manhattan Beach Theatre, its successor being announced as the Runaway Girl on 15 July.—Sousa's Band began its season at the Beach on 7 July.

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SOUSA GREETED AT MANHATTAN.

Opening of the Season at Manhattan a Great Success.

REPUBLIC SPECIAL.

New York, July 7.—Sousa, just from the Pan-American Exposition, opened his season at Manhattan Beach this evening. There was not a vacant seat in the playhouse when the "March King" made his appearance. The audience as one person arose and applauded for several minutes. Mr. Sousa bowed low and seemed bored. It was fully five minutes before the popular leader found an opportunity to raise his baton and start his orchestra on the overture "William Tell." Airs from "Florodora," which followed, set the audience into applause again.

Assisting Sousa in his concert were Walter B. Rogers, a cornetist, and Arthur Pryor, a trombone soloist. Mr. Rogers's rendition of "A Soldier's Dream" was one of the choice bits of the concert. Mr. Pryor pleased immensely with a new composition, "The Patriot." Sousa was at his best tonight. He will remain at Manhattan indefinitely.

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SOUSA'S RETURN.

JOHN PHILIP SOUSA and his band were welcomed by throngs of admirers at the Manhattan Beach Hotel last Sunday afternoon, when the first concert of the present engagement was given. The band had just come from Buffalo, where it had won a series of brilliant successes at the Pan-American Exposition.

Sunday afternoon the music pavilion was crowded. There was not a vacant seat and many persons were content to stand during the concert.

The program presented was excellent, the piece de resistance being Sousa's new march, "The Invincible Eagle." This was received with every evidence of delight, and aroused unbounded enthusiasm. Of course it had to be repeated several times before the audience was satisfied. This march is one of sterling merit, full of originality and strength. It bids fair to become as popular as any of its predecessors. Sousa's melodic vein seems incessant; his fountain of inspiration is apparently inexhaustible.

Sunday night another large crowd attended the concert, and gave the band and its leader a rousing reception.

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THE FOREIGN STAGE.

LONDON.

A Melodrama Prohibited—Edwardes's cures the Apollo Items of Interest.

(Special Correspondence of The Mirror.)

LONDON, June 29.

It is said that Citizen Keith has abandoned the idea of turning our Princess' Theatre into a big continuous showhouse. Leane de Pongy has just started an engagement at the Palace Theatre, but has made little or no impression. Lewis Walter starts reciting at that variety theatre on Monday, and John Philip Sousa comes to the Palace ere long.—Mrs. Brown-Potter has been reciting at a church at Gorleston-by-Yarmouth. The fair Cora recites from the pulpit, if you please, after evensong! The Vicar of Gorleston is being severely called over the ecclesiastical coals for this, and I, for one of many, do not wonder thereat. It seems hardly the sort of thing to give in church. What?

TIMES

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Date JUL 13 1905

Amusements at the Seashore.

AT Manhattan Beach countless thousands of visitors enjoy the cool sea-breezes and delightful surroundings of that famous summer resort, while in the immense theatre pavilion, by the seaside, large audiences nightly witness the spirited and tuneful performances of the Augustin Daly Musical Company. A strong cast of principals and a large and complete chorus, as well as much that is new and bright in the way of scenic embellishment and costuming, were in evidence at the elaborate revival of "The Geisha." Sousa and his band will remain one of the great features of the present summer amusement season at Manhattan Beach.

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NEW YORK STATE.

Buffalo.—There will be much of interest at the Pan-American Exposition this week. Two special days being announced. Maryland Day will occur July 10, and Commercial Travelers' Day 11. The Elgin Band of fifty pieces is a musical feature, also Pacheco's, Powell's, Miller's and the Cuban bands. The departure of Sousa and his band was a matter of genuine regret and loss, for the gallant leader had become a favorite locally and with the visitors. The New York German Liederkrantz were generally in evidence throughout last week, concluding their celebration and junket to the Rainbow City with an enjoyable concert in honor of the Buffalo Orpheus Singing Society, on the roof garden of the Hotel Lenox. F. W. Riesberg, Archie Gibson and William Reed are the current Temple of Music organists, the recitals being free to Pan-American visitors. A terrific electrical storm came evening of 5, which created general havoc and flooding, but no serious damage resulted. The finishing of the beautiful marble-New York State building, overlooking Park Lake, was a welcome event. Buffalo and Niagara Falls are pre-eminently convention places this Summer. A day does not pass without there being in session at least one or two national bodies, but pleasure and sight seeing are trumps and the delegates do not waste much time in discussions and debates over their respective interests. Another effort is being vigorously pushed by the business men and Pan-American officials to get the railroads to reduce rates, which are considered still excessive, and prohibits the larger attendance which the great fair richly merits. Theatrical matters down town continue to be a disappointment to the managers, without exception. The Lyceum and Star are dark, the last bookings at both houses having been failures—"The Burgomaster" at the Star and "Egyptia" at the Lyceum. "Fiddle-Dee-Dee" at the Lafayette, beautifully staged and well acted, could not get the people coming and that house is dark. "Constantinople" continues to fair receipts at the Teck, and the beautiful spectacle has made friends of all its patrons. It has been wonderfully well advertised and in the end should prove a winner. The weather has been too hot and the crowds, after a day's visit to the Exposition, prefer rest to theatricals.

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The fourth and last week of the Augustin Daly musical company at the Manhattan Beach Theatre will begin on Monday with a performance of "The Runaway Girl" with a good cast. The piece is tuneful and was popular at its Broadway performance. Among those in the cast will be George K. Fortescue, Melville Stewart, Henry Norman, Paula Edwardes, Marie Celeste, and Arthur Dunn. Three startling acts have been added to the Pain open-air spectacle. Weitzman walks the wire in a mass of flame, Spash dives into a pool surrounded by fire, and Schreyer rides down a steep incline on a bicycle. On Thursday there will be a new fireworks programme. Sousa's concerts are well attended every afternoon. The usual evening concert will be given on Sunday night, as the theatre will not be occupied on that occasion; it will begin at eight o'clock.

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**Pittsburgers Play With Sousa.**  
The theatrical season at Manhattan Beach is now in full swing. To-day John Philip Sousa and his band arrived there in a special train from Buffalo, where they have been for a month. The musicians scarcely had time to swallow a mouthful of dinner before they assembled to give their first concert this afternoon. It is needless to state that they made a hit. Two concerts a day will be played by the band from now until the first of September. A number of the members of the Pittsburg Orchestra are playing during the summer with Sousa.

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**Sousa has been drawing large audiences at his afternoon concerts at Manhattan Beach. Two carefully selected programmes of classical and popular music have been arranged for to-morrow afternoon and evening.**

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Sousa and his band play at Manhattan Beach every afternoon at 4. On Sunday two concerts are given, one at 3.30 and one at 8.30. The programmes for to-morrow are:

AFTERNOON.

Overture, "Paragraph III.".....Suppe  
Scenes from "I Pagliacci".....Leoncavallo  
Euphonium Solo, "Evening Star," romance from "Tannhauser".....Wagner  
Simone Mantia.  
Excerpts from "Siegfried".....Wagner  
Grand Scene and Soldiers' Chorus from "Faust".....Gounod  
Valse, "Rose Mousse".....Bosc  
March, "The Invincible Eagle" (new).....Sousa  
Cornet Solo, "The Volunteer".....Rogers  
Walter B. Rogers.  
"Tarantella del Belphegor".....Albert

EVENING.

Overture, Tannhauser".....Wagner  
Excerpts from "La Boheme".....Puccini  
Trombone Solo, "Love Thoughts".....Pryor  
Arthur Pryor.  
Ballet Suite, "Egyptian".....Luigini  
Final Scene, "The Death of Aida," from "Aida".....Verdi  
Valse, "Lovely Night" (new).....Ziehrer  
The Electric Ballet, from "Chris and the Wonderful Lamp".....Sousa  
March, "The Invincible Eagle" (new).....Sousa  
Cornet Solo, "Arbucklenian Polka".....Hartman  
Herbert L. Clarke.  
Gems from "The Runaway Girl,"  
Caryll-Moncton

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**Sousa Concerts at Manhattan.**  
The Sousa concerts at Manhattan Beach attracted large audiences last week, and his engagement promises to be the most successful he has had there. His band will play the following numbers at the concerts to-day:

AT 3.30 P. M.

Overture, "Paragraph III.".....Suppe  
Scenes from "I Pagliacci".....Leoncavallo  
Euphonium solo, "Evening Star" romance from "Tannhauser".....Wagner  
Simone Mantia.  
Excerpts from "Siegfried".....Wagner  
Grand Scene and Soldiers' Chorus from "Faust".....Gounod  
(a) Valse, "Rose Mousse".....Bosc  
(b) March, "The Invincible Eagle" (new).....Sousa  
Cornet solo, "The Volunteer".....Rogers  
Walter B. Rogers.  
"Tarantella del Belphegor".....Albert

AT 8.30 P. M.

Overture, "Tannhauser".....Wagner  
Excerpts from "La Boheme".....Puccini  
Trombone solo, "Love Thoughts".....Pryor  
Arthur Pryor.  
Ballet Suite, "Egyptian".....Luigini  
Final Scene, "The Death of Aida," from "Aida".....Verdi  
Valse, "Lovely Night" (new).....Ziehrer  
(a) The Electric Ballet from "Chris and the Wonderful Lamp".....Sousa  
(b) March, "The Invincible Eagle" (new).....Sousa  
Cornet solo, "Arbucklenian Polka".....Hartman  
Herbert L. Clarke.  
Gems from "A Runaway Girl".....Caryll-Moncton

**More Insurgents Surrender.**  
MANILA, July 13.—Colonel Santos, with forty men and thirty rifles, has surrendered in Ligao, Albay Province. The insurrection in North Camarines Province is practically ended.

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Sousa's success at Manhattan Beach is even greater than in former seasons, and ever since the opening performances of his return engagement and after an absence of two years, the audiences attending his daily concerts have been large and enthusiastic. To-morrow afternoon and evening the band will be heard in two carefully selected programmes, as follows:

AFTERNOON:

Overture, "Paragraph III.".....Suppe  
Scenes from "I Pagliacci".....Leoncavallo  
Euphonium solo, "Evening Star" romance from "Tannhauser".....Wagner  
Simone Mantia.  
Excerpts from "Siegfried".....Wagner  
Grand Scene and Soldiers' Chorus from "Faust".....Gounod  
Valse, "Rose Mousse".....Bosc  
March, "The Invincible Eagle" (new).....Sousa  
Cornet solo, "The Volunteer".....Rogers  
Walter B. Rogers.  
"Tarantella del Belphegor".....Albert

EVENING.

Overture, "Tannhauser".....Wagner  
Excerpts from "La Boheme".....Puccini  
Trombone solo, "Love Thoughts".....Pryor  
Arthur Pryor.  
Ballet suite, "Egyptian".....Luigini  
Final scene, "The Death of Aida," from "Aida".....Verdi  
Valse, "Lovely Night" (new).....Ziehrer  
The Electric Ballet from "Chris and the Wonderful Lamp".....Sousa  
March, "The Invincible Eagle" (new).....Sousa  
Cornet solo, "Arbucklenian Polka".....Hartman  
Herbert L. Clarke.  
Gems from "The Runaway Girl,"  
Caryll-Moncton

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**Mr. Sousa as a Non-Conductor**

Mr. Sousa, the March King, wears his uniform at all times and seasons. He compels his men to do likewise. The fact that he does so leads to experiences that are very laughable to him.

Mr. Sousa was standing in a large building in Philadelphia waiting for the elevator. A man came up to him rapidly and said: "What is the number of Mr. Blank's office?" "I don't know," said the short man in the blue uniform.

"Well, isn't he in this building?" asked the man.

"I don't know," answered Mr. Sousa.

"Well, don't you know anything?" said the man. "If I knew any one here I would report you."

At which Mr. Sousa shouted with laughter, and the man, catching sight of the genuine elevator boy, saw he had somehow made a mistake.

Again, Mr. Sousa was standing in a railway station, on the platform, waiting for a train. A belated traveler ran up to him and shouted: "Has the 9:03 train pulled out?" "I really don't know," answered the man with the blue uniform.

"Well, why don't you know?" shouted the irate traveler. "What are you standing here for like a log of wood? Aren't you a conductor?"

"Yes," said Mr. Sousa, "I am a conductor."

"A nice sort of conductor you are!" exclaimed the traveler.

"Well, you see," said Mr. Sousa, "I am not the conductor of a train; I am the conductor of a brass band."

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**MECCA TEMPLE TO HAVE AN OUTING.**  
The Mecca Temple of the Ancient Arabic Order of Nobles of the Mystic Shrine will spend next Friday night at Manhattan Beach on its annual family outing. For amusements the Nobles will listen to a concert by Sousa and his band, will see Pain's fireworks spectacle, "The War in China," and will attend Augustin Daly's musical comedy, "A Runaway Girl." Applications for tickets for the three entertainments, which cost \$1.50, must be made to James McGee, chairman, No. 64 Duane-st.

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 + at + Manhattan + Beach +

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ARTHUR DUNN,  
 At Manhattan Beach.

The fourth and last week of the very successful engagement of the Augustin Daly Musical Company at the seaside begins at the Manhattan Beach Theater tomorrow evening, when the most successful and popular of the series of Daly Theater musical comedies, entitled "A Runaway Girl," will be again presented. Miss Marie Celeste, who appeared in the revival of "A Runaway Girl," at Daly's, two seasons ago, in the part of Winnifred Grey, the orphan girl who runs away from school, has been specially engaged for the representation of the comedy at the beach. Melville Stewart will be the Guy Stanley; George K. Fortesque will essay the role of Tamarind, the college professor; Henry Norman, the part of Lionello, the bandit chieftain; Paule Edwardes and George Lesoff will be seen and heard in their old parts of Craminita and Pietro, members of a strolling band of gypsy musicians, which they created in the initial production of the play in this city, while the characters of Alice, the waiting maid, and Flipper, the English jockey, will be rendered by Clara-Belle Jerome and Arthur Dunn.

This excellent cast of principals will be assisted by a large and well-trained chorus of fifty voices as well as an augmented orchestra under the direction of John Braham. After this week there will be an entire change of organization, the Daly musical forces retiring in favor of George W. Lederer's big London company, headed by James Sullivan, in "The Casino Girl." The engagement, which is for a fortnight, will open on Monday evening, July 22.

Sousa's success at the beach is much greater than in former successful seasons and ever since the opening performance of his return engagement and after an absence of two years, the audiences attending his daily concerts have been unusually large and enthusiastic. This afternoon and evening Mr. Sousa and the members of his splendid organization will be heard in two programmes of classic and popular music, as follows:

- AFTERNOON AT 3:30 O'CLOCK.
- John Philip Sousa, Conductor.
  - Walter B. Rogers, Cornet.
  - Simone Mantia, Euphonium.
  - Overture—"Paraphrase III".....Suppe
  - Scenes from "I Pagliacci".....Leoncavallo
  - Euphonium solo—"Evening Star" romance from Wagner
  - "Tannhauser".....Wagner
  - Mr. Simone Mantia.
  - Excerpts from "Siegfried".....Wagner
  - Grand scene and "Soldiers' Chorus" from "Faust".....Gounod
  - .....Bose
  - Value—"Rose Mousse".....Sousa
  - March—"The Invincible Eagle" (new).....Sousa
  - Cornet solo—"The Volunteer".....Rogers
  - .....Walter B. Rogers.
  - "Tarantella Del Belphegor".....Albert

- EVENING AT 8:30 O'CLOCK.
- John Philip Sousa, Conductor.
  - Arthur Pryor, Trombone.
  - Herbert L. Clarke, Cornet.
  - Overture—"Tannhauser".....Wagner
  - Excerpts from "La Boheme".....Puccini
  - Trombone solo—"Love Thoughts".....Pryor
  - .....Arthur Pryor.
  - Ballet suite—"Egyptian".....Luigini
  - Finale scene—"The Death of Aida," from "Aida".....Verdi
  - .....Ziehrer
  - Value—"Lovely Night" (new).....Sousa
  - The electric ballet from "Chris and the Wonderful Lamp".....Sousa
  - March—"The Invincible Eagle" (new).....Sousa
  - Cornet solo—"Arbucklenian Polka".....Hartman
  - .....Herbert L. Clarke.
  - Gams from "The Runaway Girl".....Caryll-Moncton

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 JUL 14 1901

**A GAY SUMMER HOLIDAY.**

**MYSTIC SHRINE TO HOLD A FETE AT MANHATTAN BEACH.**

Mecca Temple of Manhattan of the Ancient Arable Order of the Nobles of the Mystic Shrine, has issued an order to each of its members, commanding them to get away from the heat, and attend the annual family outing next Friday afternoon and evening at Manhattan Beach. The entertainment will begin at 3:30 P. M., with a concert by Sousa's Band. From 8 till 9 P. M., Pain's fireworks will give the important incidents of the late war in China, with the storming of Peking, by the allied troops. Afterward will be introduced wonderful fireworks with Mystic Shrine effects. There will be acrobatic feats, a fine ballet, and high diving by daring athletes. Noble Charles E. Schonberg, of the Pain Manufacturing Company, is a member of Mecca Temple, and will welcome his comrades.

From 9 to 11 P. M., at the Manhattan Beach Theatre, the Augustin Daly Theatre Company, will give the delightful musical comedy, "A Runaway Girl." The fete is not limited to the nobles only, but includes all the members of their families and all their friends.

The committee is composed of James McGee, George W. Millar, Saram R. Ellison, Andrew H. Kellogg and William T. Goundie.

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On Monday evening, July 22, Sousa's big success at the beach is much greater than in former successful seasons, and ever since the opening performances of his return engagement, and after an absence of two years, the audiences attending his daily concerts have been unusually large and enthusiastic.

This afternoon and evening Mr. Sousa and the members of his splendid organization will be heard in two carefully selected programmes of classic and popular music.

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John Philip Sousa has written a march for the Pan-American Exposition. It is entitled "The Invincible Eagle." Sousa's band features the march in its concerts at the Exposition, which began June 10 and will close today.

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On next Friday the Nobles of the Mystic Shrine, Mecca Temple, of New York, will have their annual family outing at Manhattan. Several hundred members, after a tan. Several hundred members, after a plunge in the surf, will take luncheon at the Manhattan, attend the Sousa concert, have dinner, see the fireworks and then attend the performance of "The Runaway Girl."

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MUSIC AT THE SEASIDE.

Attractive Programmes at Manhattan and Brighton Beaches.

Sousa's Band will play the following concerts at Manhattan Beach to-day:

At 3:30 P. M.—Overture, "Paraphrase III," Suppe; scenes from "I Pagliacci," Leoncavallo; euphonium solo, "Evening Star" romance from "Tannhauser," Simone Mantia; excerpts from "Siegfried," Wagner; grand scene and soldiers' chorus from "Faust," Gounod; valse, "Rose Mousse," Bosc; march, "The Invincible Eagle," (new) Sousa; cornet solo, "The Volunteers," Walter B. Rogers; "Tarantella Del Belphegor," Albert.

At 8:30 P. M.—Overture, "Tannhauser," Wagner; excerpts from "La Boheme," Puccini; trombone solo, "Love Thoughts," Arthur Pryor; ballet suite, "Egyptian," Luigini; final scene, "The Death of Aida," from "Aida," Verdi; valse, "Lovely Night," (new) Ziehrer; The Electric Ballet, from "Chris and the Wonderful Lamp," and march, "The Invincible Eagle," (new) Sousa; cornet solo, "Arbucklean Polka," Hartman, Herbert L. Clarke; gems from "The Runaway Girl," Caryl-Moncton.

The selections to be rendered by Slafer's Brooklyn Marine Band, at Brighton Beach, this week, follow. Two concerts daily are given, afternoon and evening, on the porch of the hotel:

Afternoon—Overture, "The Beautiful Galatea," Suppe; selection, "Amorita," Czibulka; valse, "Wine, Woman and Song," Strauss; melange, "Popular Melodies," Boettger; euphonium solo, selected, J. Perfetto; scenes from "The Wizard of the Nile," Herbert; gavotte, "Youth and Grace," Gruenwald; march, "San Toy," Jones.

Evening—March, "Rakoczy," Fr. Liszt; overture, "Robespierre," Sitoff; selection, "Geisha," Jones; valse, "Spring Flowers," Bookewit; selection, "Flying Dutchman," Wagner; pas seul, "Will-o'-the-Wisp," Armond; potpourri, "Mills Merry Melodies," Smith; episode militaire, "The Trumpeter of San Juan," Armand.

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THE fourth and last week of the very successful engagement of the Augustin Daly Musical Company at the seaside begins at the Manhattan Beach Theatre to-morrow evening, when the most successful and popular, as well as most delightfully melodic of the series of Daly Theatre musical comedies, entitled "A Runaway Girl," will be again presented. Miss Marie Celeste, who appeared in the revival of "A Runaway Girl" two seasons ago, in the part of Winifred Gray, the orphan girl, who runs away from school, has been specially engaged for the representation of the comedy at the beach. Melville Stewart will be the Guy Stanley, George K. Fortescue will essay the role of Tamarind, the college professor; Henry Norman, the part of Lionello, the bandit chieftain; Paula Edwardes and George Lesoir, will be seen and heard in their old parts of Carminita and Pietro, members of a strolling band of Gypsy musicians, which they created in the initial production of

the play in this city, while the characters of Alice, the waiting-maid, and Flipper, the English Jockey, will be rendered by Clara-Belle Jerome and Arthur Dunn. This excellent cast of principals will be assisted by a large and well-trained chorus of fifty voices, as well as an augmented orchestra, under the direction of John Braham. After this week there will be an entire change of organization, the Daly musical forces retiring in favor of George W. Lederer's big London company, headed by James Sullivan in "The Casino Girl." The engagement, which is for a fortnight, will open on Monday evening, July 22. Sousa's big success at the beach is much greater than in former successful seasons, and ever since the opening performances of his return engagement, and after an absence of two years, the audiences attending his daily concerts have been unusually large and enthusiastic. This afternoon and evening Sousa and the members of his splendid organization will be heard in two carefully selected programmes of classic and popular music.

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Dave Fitzgibbon, Butler & Co. state that Sousa's Band will play "The Holy Cross," by Miss Hattie Starr, to-morrow and during its stay at Manhattan Beach.

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LIFE AT THE LOCAL BEACHES.

Attractions Draw Big Crowds to Manhattan, Oriental and Brighton—Bathing the Popular Sport—Bath Beach Filling Up.

Everything is lively at both the Manhattan and the Oriental Hotels and the season, which can now be said to be under good headway, will be without doubt a popular one. The bathing seems to be the popular form of amusement, but Sousa and his hand manage to draw well. In fact, since the famous leader has been at the beach, he has filled the theater every afternoon and evening with guests and their friends.

General Benjamin F. Tracy arrived during the early part of the week and is now domiciled at the Oriental. Manager Silleck entertained about sixty old women from the Graham Home on Wednesday. Dinner was had in the big American dining-room and the old women then went to see Sousa, who also entertained them with old and familiar songs.

Among those registered at the Manhattan Beach Hotel during the week are: W. A. Penfield, W. A. Elmer, Henry J. Pain, A. Alexander, M. O. Wood, Mr. and Mrs. W. W. Wood, Mr. and Mrs. H. B. Goodwin, H. J. Hanssin, Mr. and Mrs. J. Kent Mason, Mrs. Dougherty, Ira Milken, Mr. and Mrs. Maxwell Howard, H. H. Hoffman, Mrs. A. Kraft, Mrs. J. M. Noonan, A. F. Clarke, Mr. and Mrs. J. F. Breslin, Miss Rose Carroll, George W. Funn, Thomas West, George A. Campbell, A. M. Jennings, Mr. and Mrs. George M. Johnson, Leslie Gubert, R. W. Waters, F. E. Pennessy, E. M. Woodward, Mrs. A. V. Jackson, C. B. Carmichael, Miss Maud Morris, George W. Conover, Henry Nungesser, Mr. and Mrs. Leo Dittichstein, Mr. and Mrs. George Seib, F. C. Meachim, Mr. and Mrs. A. M. Johnson, Mrs. L. Eshner, Mr. and Mrs. John F. Middleton, Mr. and Mrs. S. Severinsen, P. Hurlburt, Mr. and Mrs. G. Fleming, W. W. Boyer, Mr. and Mrs. J. W. Ingersoll, Miss Ruth Barker.

At the Oriental Hotel during the past week the following have registered: Mrs. B. F. Mebane, H. E. Moore, Jr.; C. L. Perkins, Mr. and Mrs. Charles P. Roe, Mrs. J. H. Hurst, Miss Alice Sweeney, Mrs. C. L. Kelly, Master Kelly, Mr. and Mrs. Walter Comstock, James Comstock, R. P. Perkins, Richard Comstock, Mr. and Mrs. Randolph B. Martine, Jr.; Ira A. Place, Mrs. J. J. McDavitt, C. G. McDavitt, Mrs. M. A. Deviney, John A. Slescher, C. P. Wyckoff, Theodore Howard, Henry Boyce, G. H. Burritt, W. E. Hoxter, Mrs. Dexter, Mr. and Mrs. Charles J. Griffin, S. M. Edgell, H. Chadbourne, Jr.; Otto A. Meyer, K. L. Granger, George W. Walker, Mr. and Mrs. Seth S. Staples, D. B. Simpson, Charles W. Zaring, Mrs. E. A. Waldron, Miss Waliron, Mrs. Alexander Sullivan, F. B. Merrill, G. T. Hollister, Mr. and Mrs. Thompson, Dr. and Mrs. James Larney, Miss Nellie Eastland, Mr. and Mrs. John Philip Sousa, Miss Sousa, Miss Helen Sousa, John Philip Sousa, Jr.; Walter Rogers, Miss Hone, Mrs. Hone, Harold Hone, Major General John R. Brooke, U. S. A.; Mrs. Cameron, Miss Cameron, Miss Laura Dav, Miss H. M. Sharp, T. O. Shaunessy, Charles Wagner, Henry Clews, Count Guardabassi, E. W. Hatch, Mr. and Mrs. A. P. Campbell, R. N. Harvey, D. B. Simpson.

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DOINGS AT THE PAN-AM.

Anti-Cigarette League In Convention—Aquatic Sports and Military Features.

BUFFALO, July 9.—There will be a great deal going on at the Pan-American exposition during the next week or ten days, and visitors will find everything in full swing and plenty of excitement. Day by day the number of attractions increases and the gayety of life at the Rainbow city reaches its height. Everything about the grounds presents a finished appearance and the landscape is now at its best.

One of the interesting features of the program during the present week will be the aquatic events, on the beautiful park lake. The championship committee of the Amateur Athletic union has been conducting the contests for swimming championship and water polo games, and the scenes on and about the park lake during these events are most interesting to witness. They will continue for several days. The entries include expert swimmers from Columbia university, University of Pennsylvania, and other colleges and athletic organizations.

Wednesday at the exposition is to be Maryland day, and Thursday will be Commercial Travelers' day. There are several conventions scheduled for the week, in connection with the exposition, among them the National Association of Colored Women and the American Anti-Cigarette league. The latter organization is quite unique, and it will surprise many to learn that it has a membership upwards of 300,000, mostly boys and girls. It is expected that with the delegations of this organization and their friends nearly 20,000 persons antagonistic to cigarettes, will be present at the exposition. The proceedings are to be held at Convention hall, but a rally and patriotic demonstration will be held in the great Stadium at the Pan-American grounds. The speakers on the literary program will be composed of boys and girls under 21 years of age. These special days and special exercises help to give variety to life at the exposition and swell the crowds.

Now that Sousa's band has departed the popular musical attraction is the Mexican band under Captain Ricardo Pacheco. The exposition assumes also more and more of a military aspect, and the drills of the various military organizations attract greater and greater interest. This week the drills of the famous soldiers of the Seventy-first New York regiment, Company K, who arrived at the exposition grounds yesterday, are the leading topic of interest. These soldiers are commanded by Captain D. L. Hough, and they saw severe service during the Spanish-American war in Cuba.

Next week will also be a big week, from a military point of view, as the famous Armour cadets of Chicago will be here, and also several companies from wellknown regiments in the state of Virginia.

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THE EVERETT PIANO USED.  
JOHN PHILIP SOUSA and his band are filling a summer engagement at the Manhattan Beach Hotel. In the concerts given by the band an Everett piano is used.

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OF MUSICAL INTEREST.

THE success of Sousa's Band at Manhattan Beach—after an absence of two years—is greater than ever, and the audiences at the daily concerts are both large and enthusiastic. The usual concerts will be given on Sunday at half-past three and half-past eight. On both occasions the new Sousa march, "The Invincible Eagle," will be played. Selections from "Faust," "Siegfried" and "I Pagliacci" will be among the other orchestra numbers in the afternoon, while in the evening the operas drawn from will be "Tannhauser," "La Boheme," "Aida," "A Runaway Girl" and "Chris and the Wonderful Lamp." Simone Mantia (euphonium) and Walter B. Rogers (cornet) will be the soloists in the afternoon and Arthur Pryor (trombone) and Herbert L. Clarke (cornet) in the evening.

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BALTIMORE, MD  
JUL 13 1901

guess I can be cross, too."

**Mr. Sousa As A Non-Conductor.**

(From the Saturday Evening Post.)

Mr. Sousa, the "March King," wears his uniform at all times and seasons. He compels his men to do likewise. The fact that he does so leads to experiences that are very laughable to him.

Mr. Sousa was standing in a large building in Philadelphia waiting for the elevator. A man came up to him rapidly and said:

"What is the number of Mr. Blank's office?"

"I don't know," said the short man in the blue uniform.

"Well, isn't he in this building?" asked the man.

"I don't know," answered Mr. Sousa.

"Well, don't you know anything?" said the man. "If I knew any one here I would report you."

At which Mr. Sousa shouted with laughter, and the man, catching sight of the genuine elevator boy, saw he had somehow made a mistake.

Stage Artist.

g from \_\_\_\_\_  
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WASHINGTON, D.C.  
JUL 13 1901

the same display surface.

**Sousa's Farewell.**

Sousa gave his farewell concert in the Esplanade last Saturday evening, and his leaving has been a regret and a blessing at the same time. The midway shows looked upon it in the latter light, for the bandmaster held the crowds under his charm until late each evening. The bands now filling engagements are the 65th and 74th Regiment bands, which are fairly pleasing, and the City of Havana Police Band. This last-named organization comprises sixty musicians, and was sent to the exposition by special courtesy of the civic authorities of Havana. They have not played often enough yet to warrant comment. The Carlisle Indian Band and the Elgin (Ill.) Band are expected in the next few days.

Today the Mexican military contingent, with the National Artillery Band, returned to their country after a stay at the exposition of several weeks. Their presence at the exposition has done much to impress visitors with the fact that the South American countries have a deep interest in this all-America enterprise. President Diaz not only sent this full representation of his military and his finest band, but extended their stay considerably beyond the original period. The Mexicans added much to the attractive and tropical air of the grounds, for they were always to be seen and they appeared only in their most characteristic costumes, neat and orderly.

There has been a large number of citizens of Washington on the grounds during the past two weeks, including several bridal couples and delegates to various conventions. Mr. and Mrs. W. P. Van Wickle have returned, after a week's visit, well pleased with the exposition.

Today was Maryland day and ceremonies in honor of the event were held in the Temple of Music. Governor John Walter Smith, accompanied by his staff and a large party of state officials and friends, were in attendance.

The governor apologized for the absence of a building for his state, placing the blame on the legislature in a direct manner. He assured the exposition officials that he had hoped to have an exhibit from Maryland that would have surpassed that of any state or foreign nation.

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WASHINGTON, D.C.  
JUL 14 1901

chief male role.

Sousa's Band is playing at Manhattan Beach for the first time in two years.

Lulu Glaser has gone to the Catskills, where she will spend several weeks. Next season she may be starred in a musical piece by F. C. Whitney.

"The Rhapsody in Blue" with I. H.

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NEW YORK, N.Y.  
JUL 16 1901

Sousa's concerts every afternoon at Manhattan Beach are well attended. The evening concert is omitted on week days, but when the theatre is closed on Sundays, there is a concert at 3 and 8 P. M.

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dress of Paper \_\_\_\_\_  
SPRINGFIELD, MASS.  
JUL 13 1901

**IMPRESSIONS OF EXPOSITION**

**SECRETARY SIBLEY'S VIEWS**

**Electric Lights, Music and Midway Displays the Chief Features—Board of Trade's Experience.**

Secretary F. S. Sibley of the Board of Trade, who returned yesterday from the board's excursion to the Pan-American exposition, is well pleased with his trip and speaks in terms of praise regarding the exhibition.

"We had a delightful trip," said Mr. Sibley, last evening. "The weather was fine all the time we were in Buffalo. A cool breeze from the lake kept the temperature down. In fact it was so cool Sunday that I was obliged to wear an overcoat.

"There has been a large attendance at the exposition during the past week—the largest since it opened. The crowds were not so great, however, as to prevent sight-seeing with comfort. The managers of the show are looking for the largest crowds of all during the last weeks of this month.

"The thing that impressed me most was the electrical display. There are 500,000 electric lights on the exposition buildings; 40,000 are on the electric tower alone. These are turned on at 8.30 every evening. They are not turned on full force at once, but start with a mere glimmer of light, which gradually increases to full brilliancy. It is two minutes from the time when the first gleam appears that the full power of the light is seen. The gradual increase is wonderfully beautiful and effective.

"The shows on the Midway are among the most interesting and instructive features of the exposition. I was especially interested in the Filipino village. The intelligent faces of these people impressed me particularly. They were far ahead of any other of the Midway people in this respect. The Filipinos were engaged in making some of their native products. There were baskets and hammocks made of grass and curious dippers made of coconut shell. The village is composed of thatched huts and in the midst of these is a little Filipino church.

"Another interesting part of the Midway is 'Darkest Africa.' Here native African tribes live as they would in the wilds of Central Africa. It is surely an interesting sight, but I must say that it is somewhat disgusting as well. Their habits of life are decidedly filthy.

"Every afternoon there is an illustration on the lake of the way the men of the United States life-saving service do their work. This is really thrilling. Lifeboats are capsized and righted again, men are rescued from imaginary drowning, lines are shot off from the shore to a sunken vessel and the crew are brought to land in a breeches buoy.

"We enjoyed a great variety of music while there. Sousa's band was just leaving when we arrived, but the Municipal band of Havana had just come. We heard its first concert. It was nearly as good as Sousa's. The First Artillery band of Mexico, sent by President Diaz as a compliment to the American people, furnished some excellent music, much of it native Mexican airs. Hecker's Elgin band of Elgin, Ill., took the place of Sousa's when it left.

"I heard many favorable comments upon the New England building. This is not an exhibition building, but is simply for the accommodation of the people of New England—a sort of waiting room or reception hall. It is built in imitation of red brick and has a substantial appearance. The furnishings inside are those of a century ago. There is a room for each State. The Massachusetts room is as pretty as any of them.

"We were unable to get into the Cuban building. That and the Chilean building are not yet ready for the public. Aside from these two buildings and their exhibits the exposition is complete. All of the Springfield party were well pleased with the trip.

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dress of Paper \_\_\_\_\_  
JUL 16 1901

At Sousa's concert yesterday a new number was selections from "The Messenger Boy," which was listened to with interest owing to the play's coming production at Daly's. The Sousa concerts and Pain fireworks, in addition to "A Runaway Girl," make a variety of first-class entertainment for Beach visitors to choose from.

CITIZEN  
Paper \_\_\_\_\_  
JUL 13 1901

It is the common opinion of altruistic writers that the City Beautiful shall be filled with the strains of music; and in this Awakened City there are concerts from morning until late at night.

Bands play in plaza, court and garden, and every afternoon there is a free organ recital, with singing, in the great Temple of Music. Hardly less interesting than the music is the typically American audience of several thousand people. They fill the circular temple, gallery and floor.

I sat there one afternoon just after the concert had begun. At my right was a man from one of the Western farms. In front of me was a young mother with a sweet-faced child of three years. Beyond were the faces of strong young men and of American girls, fair, clear and full of intelligence.

The organ had finished a Mendelssohn number—thank heaven that neither here nor at the band concerts is heard any of the claptrap, ragtime music of the day—and a youth from one of the famous boy choirs of the country came forward to sing.

It was the well known "Holy City," but with the great organ and the wonderful voice of the singer it held the vast audience almost breathless.

When the song had finished I looked about me. The Westerner was staring straight ahead with wide, moist eyes and surprised face. The little child had its eyes rooted upon the singer as though transfixed. The refined faces beyond were eager, and lighted with great pleasure. If good music "tames the savage breast," why should it not advance our civilization?

On the night of the Fourth of July three bands, consolidated under the leadership of John Philip Sousa, gave a concert in the great Stadium. There were 10,000 people there, and at the opening of the concert the search light from the tower had been concentrated upon a very large American flag that had been drawn, unseen, half-way across the lower part of the field.

At 9 o'clock the consolidated band was playing a number when the strains of an approaching band was heard. Sousa pricked up his ears, waved his baton, and finally became furious at the interruption.

When the approaching band entered the Stadium the musicians within laid down their instruments in surprise. Then it was seen that the intruders were the famous Bavarian band from Old Nuremberg, and that the band men were in dress uniform and carried their own flag.

The crowd waited in silence. The Bavarians halted before the consolidated bands and began to play "The Star Spangled Banner" in honor of the day. And the crowd went wild. Southerners, cowboys from the plains, even Mexicans drew their revolvers and fired into the air. All up and down the sides of the Stadium ran the flashes of fire and rang the pistol reports.

Sousa never falls asleep. When the Bavarian band had ceased playing the Americans were responding with "The Watch on the Rhine." Then all of the bands played America.

The Bavarians marched away to the music of a Sousa march. The American bands retorted with "Auld Lang Syne," and the crowd cheered, and the pistol shots again rang out like a skirmish fire.

I wrote from Paris last year that "The Star Spangled Banner" was becoming the national air. The conditional has become the fact. The bands all conclude their programmes with it, and the people stand with uncovered heads.

Newspaper Cutting \_\_\_\_\_  
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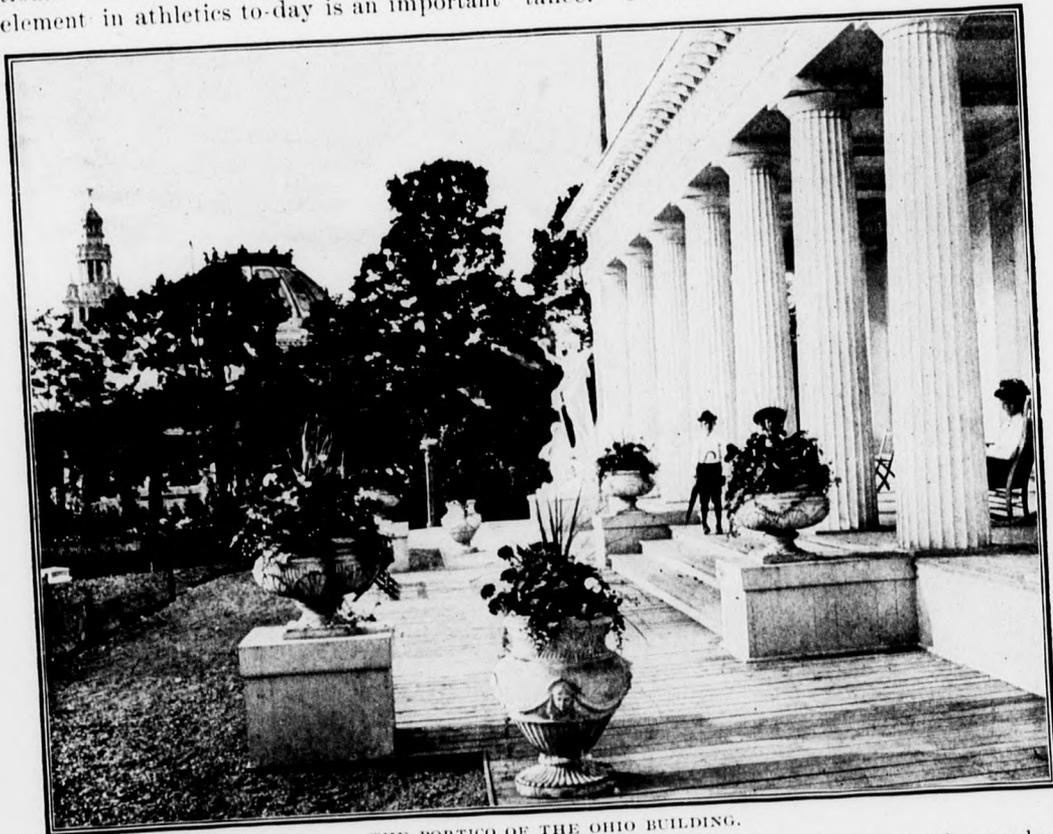
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BOSTON, MASS.  
JUL 14 1901

"Mr Sousa, the march king, wears his uniform at all times and seasons. He compels his men to do likewise. The fact that he does so leads to experiences that are very laughable to him."—Saturday Evening Post.  
Nonsense! Sousa can be seen any day, and all days, on the veranda of the Manhattan beach Oriental in civilian attire. Sousa is a man, not a monkey.  
Weather—nerve trying.

nevertheless all the starters finished and won prizes. After being out some three hours and sixteen minutes, Samuel A. Mellor, of the Hollywood Inn Club, Yonkers, New York, made his appearance at the Southern Gate with an American flag in one hand and a Pan-American flag in the other, and the thousands in the Stadium arose en masse and cheered him as only the victor should be cheered. His performance was certainly good.

The school-boys' events received exceptional attention, because the school-boy element in athletics to-day is an important

events were held in the Park Lake off the Life-Saving Station, and they were, no doubt, the most successful swimming-championship contests held in the past twenty years. Schaeffer, formerly of the University of Pennsylvania, won three events, the one-hundred-yard, two-hundred-and-twenty-yard and four-hundred-and-forty-yard, making new world's records. Otto Wahle, the Austrian champion, who lately arrived in America, gave a splendid exhibition of swimming in the one-mile race, making a new American record for the distance. In this race it is only fair to say a



THE PORTICO OF THE OHIO BUILDING.

one. Our college, club and championship entries come from the schools, and it is only fair that this preliminary training-ground of the athlete should be given a day. The honors went to the Hill School, of Pottstown, Pennsylvania, whose athletic interests are being looked after by Mr. M. J. Sweeney, holder of the world's amateur record of six feet five and five-eighths inches for the high jump.

Owing to the fact that it was found utterly impossible to build within the Stadium a tank for the swimming races, these

good word for the American who pushed him so hard, J. W. Spencer, of Columbia University, who stuck closely to the leader and also broke the American record. The final day of the water sports was given over to water-polo, and the grand team of the Knickerbocker Athletic Club, for years the American champions, gave a fine exhibition of the game and won without much opposition.

The program which has been so brilliantly started and continued through event after event, will no doubt be carried on

successfully into October according to the schedule. Two weeks were devoted to bicycle races in August, when the American and international champions met, and then will follow a firemen's tournament, Irish sports, gymnastic championships, Association foot-ball games, and the Pan-American world's championships in September, as well as a cross-country championship and a week of automobile races and exposition. The month of October will be given up exclusively to foot-ball among the leading colleges of America.

then the recognized authority on the progress made by the American athlete is seen in black and white. In the record-book that year among the amateur running and walking records from one hundred yards up, we cannot find the name of one American athlete as a record-holder, all the amateur records being held by Englishmen, Irishmen or Scotchmen. What a change to-day! Pick up an athletic almanac for this year and look over the records in running, jumping, walking and weight-throwing. What do we find



IN DARKEST AFRICA.

From those who are not athletically inclined I have heard criticism that so much money should be spent on athletics. That is natural, but to those who have been giving up their entire time and life for the advancement of athletics in the hope of building for the future of our race, the amount spent has seemed too little. Why should not the advancement we have made in athletics receive the same recognition as the advancement we have made in science, art and literature? By glancing over the "Clipper Almanac" for 1875, which was

as to the nativity of the holders? That nine-tenths of the records are held by Americans. Is not that enough reason for any exposition to incorporate a display of athletics in its list?

It is to be hoped that at St. Louis in 1903 a Stadium will be built; that it will be a permanent one, one that will be left to the city of St. Louis; and that they will there endeavor to eclipse the good work that has already been done, mapped out and carried through by the Pan-American Exposition.

cutting from Standard Union  
Address of Paper Brooklyn, N. Y.  
Date JUL 14 1907

**SOSA'S BAND CONCERTS.**  
PROGRAMMES FOR TO-DAY AT MANHATTAN BEACH THEATRE.  
Sousa's Band will play the following programme in the Manhattan Beach Theatre this afternoon, beginning at 3:30 o'clock:  
Overture, "Paraglyph III".....Suppe  
Scenes from "I Pagliacci".....Leoncavallo  
Euphonium solo, "Evening Star," romance from "Tannhauser".....Wagner  
Simone Mantia.  
Excerpts from "Siegfried".....Wagner  
Grand scene and soldiers' chorus from "Faust".....Gounod  
Valse, "Rose Mousse".....Bose  
March, "The Invincible Eagle" (new) Sousa  
Cornet solo, "The Volunteer".....Rogers  
Walter B. Rogers.  
"Tarantella del Belphegor".....Albert  
The programme for the concert this evening, beginning at 8:30 o'clock, will be as follows:  
Overture, "Tannhauser".....Wagner  
Excerpts from "La Boheme".....Puccini  
Trombone solo, "Love Thoughts".....Pryor  
Arthur Pryor.  
Ballet suite, "Egyptian".....Lupigini  
Final scene, "The Death of Aida," from "Aida".....Verdi  
Valse, "Lovely Night".....Ziehrer  
The Electric Ballet from "Chris and the Wonderful Lamp".....Sousa  
March, "The Invincible Eagle" (new), Sousa  
Cornet solo, "Arbucklenian Polka" Hartman  
Herbert L. Clarke.  
Gems from "The Runaway Girl," Caryll-Moncton

cutting from CITIZEN  
Address of Paper BROOKLYN, N. Y.  
Date JUL 16 1907

Bandmaster John Phillip Sousa's afternoon concerts at Manhattan Beach are unusually popular this season. A good programme was rendered yesterday, and today the selections include gems from "The Messenger Boy," a ballet suite, scene from "Lohengrin," one of Sousa's marches, and a trombone solo by Arthur Pryor.  
The Mystic Shriners of Mecca Temple will enjoy their annual outing at Manhattan Beach on Friday. They will take in all the shows, and make a day and a night of it.  
"The Pan-American Club" and the lesser

Cutting from GRIPPER  
Address of Paper NEW YORK CITY  
Date JUL 20 1907

There is a chance of Sousa's Band being heard in London after it has been to the Glasgow Exhibition. His terms are said to be somewhat high, but it may come to pass that he will get them.  
Rumor has persisted that

cutting from DRAMATIC MIRROR  
Address of Paper NEW YORK CITY  
Date JUL 20 1907

Sousa and his band reappeared last Sunday, and are to remain until Labor Day. Concerts will be given in the afternoon only, the abbreviated concerts previously in vogue for the early evening evidently not having been remunerative. In fact, it is a question whether the theatrical performances, beginning necessarily not earlier than nine o'clock, in consequence of the fireworks spectacle having first choice, are really satisfactory. In order to get through by eleven, more or less excision of story, music and incidents is absolutely necessary. There is a consequent haste also, strongly reminiscent of a one-night stand performance, when the players prepare to leave town two or three hours before midnight, that is discouraging to the paying patron, who frequently prefers the outside air to paying a dollar and a half for that which has been, or may be, enjoyed in town in a leisurely and thoroughly satisfying manner.

Ausschnitt aus:  
from Deutsches Volkblatt  
Date 7/17 1907

[Ein Judentric] wird von der "Blutigen Jg." berichtet: Der bekannte amerikanische Componist und Dirigent Sousa führt in Wirklichkeit den Namen Simon Dohs. Da dieser Name sich nun für Concertprogramme nicht gut eignet, sann er auf ein geeignetes Künstlerpseudonym. Hierzu kam er auf folgende originelle Weise: Die drei feinen ausgedehnten Concertreisen mitgeführten Gepäcke trugen folgendes Transportzeichen: S. O. U. S. A. (Simon Dohs, United States of America). Er verband nun einfach die einzelnen Buchstaben zu einem Worte und erhielt so den Namen Sousa.

Cutting from TIMES  
Address of Paper NEW YORK CITY  
Date JUL 14 1907

Sousa and his band are now at Manhattan Beach before immense audiences. He recently played his new march, "The Invincible Eagle," which made a tremendous hit. It had to be repeated four or five times.

cutting from FREE PRESS  
Address of Paper BURLINGTON, Vt.  
Date JUL 18 1907

**ORIGIN OF RAG TIME.**  
Sousa, the Famous American Bandmaster, Credits It to the Old-Time Western Hoe-Down.  
I have read a number of explanations of "rag time" that are mainly interesting because they do not explain, says John Phillip Sousa in the New York World. These syncopation of vocal melody is common to all languages and nations having words accented, like "brother," "mother," "liar," "briar."  
America undoubtedly has more piano players of the amateur sort than any other country. The imitative quality, together with acuteness of ear, is a common attribute of young people. It is often a matter of wonderment to understand how one of the youngsters will "vamp" an accompaniment to anything and everything. They all "compose," that is, let their fingers fall in pleasant places on the piano keys, from which springs a more or less trite composition, following the popular style of the moment.  
To this class, I believe, belongs the credit of originating the words "rag time." Some years ago one of them sung for me a darky song, and after playing a simple accompaniment he said: "I have another accompaniment, a regular rag time," and proceeded to play a syncopated movement of the same melody, in which, to the dominant and tonic chords were added the sixth of the scale, a characteristic of French hurdy-gurdy music.  
The movement of the right hand at the piano suggested the rhythm of hand-clapping used in some of our country dances. The common "call" in the "western hoe down"—"Everybody rag"—is probably responsible for the invention of the term "rag time" referred to the accompaniment and not to the tune.

cutting from FREE PRESS  
Address of Paper BURLINGTON, Vt.

Recently one of the staid old journals of Brooklyn has been infaming the public mind with startling accounts of the immorality of Coney Island, but I am glad to say that these statements are not altogether borne out by the appearance of things at the Island as seen by a casual visitor. What there may be under the surface, of course cannot be told without more careful investigation, but one thing is certain, and that is that the most blatant, immoral and swindling shows that have disgraced Coney Island in previous years, are not in evidence this season. It is true that the free concert saloons are still in full swing, but they are not as bad as some of the "Burlesque" shows that travel about the country during the winter season, and there are no evidences of the gambling and other gross immoralities mentioned by the too imaginative correspondent of the Eagle.  
At the other summer resorts on the beach everything is quite comme il faut, at all events. Sousa's band is delighting the visitors at Manhattan Beach, while at Brighton Beach, Bergen Beach and various other beaches along the shore there is bathing galore and an abundance of harmless and innocent amusement. The crowds that visit Coney Island and other resorts in that vicinity every afternoon, and especially Saturday and Sunday afternoons, is something amazing. All the cars are crowded to their utmost, and after all, those who go there in quest of a cooler atmosphere are, very often, doomed in disappointment. As a matter of fact there is often less humidity, and consequently less heat in town than at the sea shore. And then, to think that it is only such a short time since we were shivering with the cold, and wishing for summer weather.  
B. S. B.

cutting from NEW YORK PRESS  
Address of Paper NEW YORK CITY  
Date JUL 15 1907

**NEWS OF THE BEACHES.**  
Fog enveloped Manhattan and Brighton beaches yesterday, hiding the ocean and making persons at a distance look like exaggerated shadows. It was a fog which took the crimp out of the women's hair, the crispness out of their ruffled gowns, the curl out of their feathers and gave them a generally bedraggled appearance. Yet all the time there was a cool breeze from the ocean.  
Fog or no fog, there is always a big crowd at Manhattan on Sunday, and yesterday was one of the biggest days ever known there. From early morning until late at night the place was thronged. Thousands enjoyed the bathing, which was delightful. "Standing room only" was the sign displayed at the Sousa concerts, and up to 8 o'clock last evening meals had been served to 15,000 persons on the piazzas and in the refreshment rooms of the Manhattan Beach Hotel.

cutting from NEW YORK PRESS  
Address of Paper NEW YORK CITY  
Date JUL 16 1907

**"A RUNAWAY GIRL" REVIVED.**  
Last Week of Augustin Daly Company in Manhattan Beach.  
In the Manhattan Beach Theatre last night "A Runaway Girl" was revived by the Augustin Daly Musical Company in excellent fashion. This is the last week of this company's successful engagement at the seashore.  
Marie Celeste was engaged especially for the production and sang the part of Winifred Gray, the orphan girl truant. Melville Stewart was the Guy Stanley, George K. Fortescue the college professor, Henry Norman the bandit chieftain, Paula Edwardes the Carminita, George Lesoir the Pietro, Clara Bell Jerome the waiting maid and Arthur Dunn the jockey Flipper—James T. Powers's old part.  
The concerts of Sousa's Band and Paine's fireworks spectacle are other attractions of the popular seaside resort.

Cutting from THE COURIER  
 Address of Paper York  
 Date July 17 1908

A CABLEGRAM from London states that Victor Herbert's "Fortune Teller" made a most lamentable failure at the Shaftesbury Theatre and that it is doubtful whether American plays would hereafter be given that theatre. Our standards

**THE PITTSBURG TROUBLES.**

of taste are based upon European decisions and we are compelled to bow meekly to this conclusion regarding this comic opera; but it is necessary to say that this paper—THE MUSICAL COURIER as it is known—long since declared not only that the "Fortune Teller" had no merit whatever, but that all of Victor Herbert's "written to order" comic operas were pure and simple plagiarisms. There is not one single aria, waltz movement, polka, gallop or march in those operas that has touched the public ear, and the street pianos and organs have ignored them—the best evidence that the people do not find them palatable. The whole Sousa repertory is alive and pulsating; the whole Herbert repertory is stone dead, and London merely acted on rhythmic impulse when it rejected this agglomeration of puerile piracies and refused to countenance them.

But what has all this to do with Pittsburg? We refer our readers to an article on another page giving some curious conditions revolving about the orchestra and Victor Herbert.

From the very outset it could not be understood by equipoised minds how a writer of comic operas

(and American comic operas at that), and a conductor of brass bands accustomed to parade at the head of militia and processions, could possibly be the director of a symphony orchestra. The greatest of the composers of classic comic operas—Offenbach, Lecocq and Von Suppe—could not have been suggested by the wildest fancy as directors of symphony concerts for the simple reason that the genre is not only distinct but separate, and that the artistic impulse that drives a man to write "La Grande Duchesse" or "La Fille de Mme. Angot" drives him out of the atmosphere of classical music.

Everything written by Herbert is copied; there is not one original strain in anything he has done, and all his copies are from sources that are comic or serio-comic. He became popular suddenly by attaining command of a brass band and joining a rollicking club of actors and Bohemians known as the Lambs, who, removed entirely from any musical comprehension, accepted the good natured band leader as their musical dictator, and American fashion immediately paralleled him with serious minded composers. It was never a serious matter in itself.

How Pittsburg intelligence could ever select this clever bandmaster as its symphony director passes comprehension, unless indeed the people there never really appreciated the true significance of the artistic movement a permanent symphony orchestra represents. Geo. H. Wilson could never have had any real sympathy for the Herbert craze, for he is too deeply versed in the theory of the symphony and its application as a means of public culture to have sincerely adhered to the claim that Herbert could possibly be a permanent success as such a director. Possibly Mr. Wilson's candor finally erupted, and as a result the change is announced to which the article we reprint elsewhere refers.

Custom is the forerunner of law, and in the particular field of symphony custom has placed at its interpretative head such musicians only as are closely identified with the pursuit of classical music. The Leipsic Gewandhaus had Reinecke recently, who was succeeded by Nikisch; the successor to the Berlin Philharmonic to Bülow was Nikisch. Seidl succeeded Thomas here, and Paur, of the Boston Symphony, succeeded Seidl. The great symphony conductors are not drafted from the ranks of the composers of the shoddy American farce operas, alias leg shows, nor are they taken from the leaders of the parading military bands who are specialists, and who develop in that direction solely. If Mr. Herbert were a symphony conductor he could not write the music for these American farce operas. It would be impossible; his mind would rebel, and his musical constitution would protest, but as he is not per se a symphony conductor, he amiably drops into the condition best fitted for his mind and his aesthetics, and hence he writes "Fortune Tellers," "Wizards of the Nile," "The Idol's Eyes," &c., and this is the reason why he and Geo. H. Wilson could not very well remain permanently adjusted. The dislocation was bound to come.

Cutting from PITTSBURG, PA  
 Address of Paper 1908

**MUSIC IN THE PARKS.**

There Will Be Concerts at Kenneywood and Oakwood and a Balloonist at Calhoun.

At Kenneywood park to-morrow there will be concerts both afternoon and evening by the Homestead Library band and Williams's Ladies orchestra. The bulk of the program will be given by the band. In the afternoon the first number by the band will be Sousa's latest march, "The Invincible Eagle," which has made such a furor at the Pan-American exposition. His "Hall to the Spirit of Liberty" is another. There will also be a medley called "Sweet Old Songs," introducing a number of favorites; an overture, "On the Plantation," and a fantasia, "The Colored Wedding." In the evening there will be "The Blue and the Gray" patrol; the overture to Fra Diavolo, and selections from "The Serenade." Mr. and Miss Williams, of the orchestra, will, at both concerts, play the sleigh bells, the musical coins and also give trombone selections. During next week Rocereto's Eighteenth Regiment band will give concerts every evening. Friday evening will be classical night, and next Saturday there will be a sham fight by the members of Company M, of the Eighteenth regiment.

At Calhoun park to-morrow afternoon and evening Theron Perkins and his Boston concert band will again be the attraction. This organization has made a hit with patrons of the park. The feature of the concerts will take place in the evening, when a new piece called "A Trip to Buffalo" is to be presented. It will include selections played by different kinds of bands, national selections representing the sights and the baloon ride. To make this realistic Mile. Leroy, the parachutist, will make an illuminated ascent and parachute leap. It is the second last number on the program. The vocal quartet with the band will sing selections from "The Bohemian Girl" in the afternoon, and from "Olivette" in the evening. Clifford, the baritone, will give "The Holy City" in the afternoon. On the program are a selection of Irish airs, Perkins's own march, "The Chieftain;" "The White Rats" march, and many favorites.

At Oakwood park to-morrow afternoon and evening John S. Duss and his band will be the attraction, with a number of vocal and instrumental soloists. Duss, by his humorous and explanatory remarks, always keeps the audience in good humor. Among the soloists is Loretta O'Connell, soprano, who will sing "A Dream of Paradise" and "Palm Branches;" Frank Fleishman, baritone, singing "The Story the Violets Told," "The Spider and the Fly" and "For All Eternity;" P. Funaro will play a euphonium solo, and with G. Miller, will play the "Miserere" duet from "Il Trovatore." R. Rotunni will be heard in a piccolo solo. The program is made up with the usual care and attention to contrast which Conductor Duss always exhibits.

The shirt waist man and the shirt waist girl are very much in evidence these days on the excursion steamers Francis J. Torrance and Elizabeth. To-day the Francis J. Torrance will go out at 3 p. m. and to-morrow will go to Elizabeth, leaving at 3 o'clock. The orchestra on the steamer will give concerts on both occasions. If there is sufficient water the Elizabeth will leave at 10 a. m. to-morrow for East Liverpool, O., but if the river is low she will go up the Monongahela to Brownsville, the round trip in either case taking 12 hours. There will be music on both steamers.

Cutting from MUSICAL COURIER  
 Address of Paper 1908  
 Date 1908

Since Sousa has been playing at Manhattan Beach and has had on his program his latest march, "The Invincible Eagle," there has been a big demand for it. According to the John Church Company, Sousa has not written anything in the march line that has excelled the probable sales of his latest composition. It seems to be generally agreed that the noted bandmaster has done himself more than justice in writing "The Invincible Eagle."

Cutting from CAPITAL  
 Address of Paper LOS ANGELES, CA  
 Date JUL 20 1908

John Philip Sousa has written a march especially for the Pan-American Exposition. It is entitled The Invincible Eagle. The popularity of this newest of the "March King's" compositions is already assured.

Cutting from TELEGRAM  
 Address of Paper PORTLAND, ORE.  
 Date JUL 20 1908

Sousa and his band are at Manhattan Beach, where the march king received an ovation at the first concert of the present engagement. Sousa's new march, "The Invincible Eagle," has aroused unbounded enthusiasm. It bids fair to become as popular as any of its predecessors.

Newspaper Cutting Bureau in the World.  
YORK SUN

Cutting from 1908  
 Address of Paper 1908

JUL 20 1908

**THE EAGLES AT THE EXPOSITION.**

Strictly a Shirt-Waist Parade—Porto Rico Day on July 25.

BUFFALO, July 19.—The Eagles turned out 4,000 strong to celebrate their day at the Exposition. Alderman James Franklin, who owns the Buffalo Baseball Club, mounted his famous horse and was grand marshal of the parade. Senator T. D. Sullivan and Senator Trainor and other distinguished birds from New York rode in carriages. The orders of the day forbade the use of coats and vests, and it was strictly a shirt-waist parade. Arrived at the Temple of Music the Eagles had prayer, speeches and songs, and the bands played Sousa's "Invincible Eagle" all day and evening.

Senator J. B. Foraker, of Ohio, author of the Porto Rico bill, will be the principal speaker on Porto Rico day, July 25. Other addresses will be delivered by Gov. Allen, just returned from Porto Rico; David J. Hill of the State Department at Washington; President Milburn, Senator Nelson of Minnesota, Señor Feldoroo Digelan and Director General Buchanan. The date was selected because it is the anniversary of the raising of the American flag on the island in 1898 by Gen. Miles.

The Cohen family of triplets arrived at the infant incubators this morning from New York city. They are good, healthy girls and they weigh all together nine pounds. They came in a special compartment in the Lackawanna express, attended by their mother and three nurses. The babies are seven months' children. They are twelve days old and from appearances they have good chances of living if treated in the ordinary way, but the mother feared for them and having heard of the incubators, came to Buffalo. The girls are Roumanians. They all look alike, even to their mother, who had them marked for identification, so that there would be no mix-up in the sleeping cars. They are now identified by means of different colored ribbons.

Cutting from SPOKESMAN REVIEW  
Address of Paper SPOKANE, WASH  
Date JUL 2 1901

exceptional temperament and beautiful  
Sousa and his band are now at Manhattan Beach before immense audiences. He recently played his new march, "The Invincible Eagle," which made a tremendous hit. It had to be repeated four or five times.

Newspaper Cutting Bureau in the World.  
Cutting from NEW YORK SUN  
Address of Paper JUL 2 1901

The change of play to-morrow at Manhattan Beach, where Sousa's concerts and Pain's fireworks are varied from day to-day, will bring "The Casino Girl" into new use. The cast will be generally the same as at the Knickerbocker last spring. Ella Snyder and James E. Sullivan, who became the principals in London, retain the leading rôles. Other good parts will be taken by Anna Laughlin, Carrie E. Perkins, Claudine Sharp, Ida Doerge, J. G. Marlowe, Harry Ladell, Frank Turner, Charles Dox, Joseph Sullivan and Vina Snyder.

Newspaper Cutting Bureau in the World.  
Cutting from NEW YORK WORLD  
Address of Paper JUL 2 1901

**MANHATTAN'S MANY SHOWS.**

There will be a decided change at the Manhattan Beach Theatre to-morrow evening. Musical comedy will give way to musical extravaganza, and Manager George Lederer's bunch of comedians and bevy of pretty girls will be seen and heard in the latest edition of "The Casino Girl," the play which has won the laughter of two world capitals—New York and London. The cast will include Ella Snyder, Claudine Sharpe, Anna Laughlin, Carrie Perkins, J. G. Marlowe, Harry Ladell, Frank Turner, Charles Dox and James E. Sullivan. Sousa's concerts are having a big boom. Crowds attend every day and double the length of the programme with their demands for encores. The programme for to-day is one of the best ever arranged by the popular bandmaster. In the fireworks inclosure Pain's pyrotechnics are a delight in their beauty of color. The spectacle of "The Storming of Peking" is most exciting in its sequence of stirring incidents.

Newspaper Cutting Bureau in the World.  
Cutting from NEW YORK HERALD  
Address of Paper JUL 2 1901

Mr. George W. Lederer presents his London musical company for the first time at Manhattan Beach to-morrow evening in "The Casino Girl," originally exploited at the Casino two years ago and last seen in this city recently at the Knickerbocker Theatre, after its run at the Shaftesbury Theatre, London. Mr. James E. Sullivan will head the cast. Mr. Sousa and his band will continue to concertize in the theatre pavilion every afternoon except Saturdays and on Sunday evenings. Every evening except Sunday Pain's superb pyro-spectacle, "War in China," and magnificent fireworks will be given in the fireworks pavilion.

Cutting from NEW YORK EV'G POST  
Address of Paper JUL 2 1901

The Sousa concerts, which are given on week days at 3:30 P. M., Saturdays at 2 P. M., and Sundays at 3:30 and 8:30 P. M., draw large audiences. Popular music is given, and Sousa has always been a favorite at the Beach.

from POST  
of Paper CINCINNATI, O.  
Date JUL 2 1901

**A CLIMAX THAT THRILLED**

**"STARS AND STRIPES" IN THE CHESTER PARK OPERA.**

Unusual Attractions at All the Resorts Sunday.

"El Capitan" was more enthusiastically received at Chester Park Sunday night than any of the previous efforts of the opera company. Stagemaster Maurice Hageman played the part of Don Luiz Cazarro and Manager Thomas Perse sang the minor part of Count Hernando Verado. In the second act Sousa's "Stars and Stripes Forever" was sung with thrilling effect, the company being aided by the Tuxedo Band, grouped on the stage. The work of Ed Eagleton in the role created by De Wolf Hopper was acceptable. Hattie Belle Ladd adds much in looks and voice to the opera in the part of Estralda. Bessie Fairbairn was excellent as Princess Marghanza, and the pantomime work of Irene Mallette in the role of Taciturne was good.

The Brewery Workers' outing at Chester increased the large Sunday crowd and packed the vaudeville theater. The bill this week comprises the Bernard Dyllin, in his song, "The Dangerous Man From Denver"; Powell, in legerdemain; the Garnel, las, acrobatic act, and May Walsh, daring act on high wire. Prof. Bush made a balloon ascension in the afternoon.

Cutting from NEW YORK PRESS  
Address of Paper JUL 2 1901

mistress of all the engaging arts of her sea-

In these days Sousa is afflicted by librettists, who buzz around him like mosquitoes, but without drawing blood. John Philip has anointed himself against this myriad of literary culex and refuses to have his peace or prosperity punctured. Since his "Fritz" experience he will have nothing to do with comic authors who come to him bearing scenarios. "Write out your book completely," he says, "and submit it to me finished. I shall then have an opportunity to judge the entire argument and to see whether it is worth writing a score to." None of his admirers has qualified in this matter, and John Philip is accumulating otium, as the ancients said, cum dignitate. As moderns put it, our bandmaster has money to burn, but the librettists have not a match in their pockets. At present Sousa is concentrating all his forces on his orchestra, and it is rewarding his efforts. This is an expensive band of musicians. In salaries alone Sousa pays \$125,000 a year, and he must take in \$200,000 before beginning to think of his own bread and butter. However, there is no peril of his appetite, because the public pays for his personal services, the satisfactory sum of \$40,000 a year. HILLARY BELL.

Cutting from NEW YORK TRIBUNE  
Address of Paper JUL 2 1901

Sousa's Band continues its concerts in the theatre pavilion every afternoon, except Saturdays, and Sunday evenings.

**SOUSA FOR ENGLAND.**

York, September 25.—John Sousa, with his band, sailed for England. He will appear first in the Royal Albert Hall, and then tour England and Scotland, playing in the larger cities.

Cutting from ENQUIRER  
Address of Paper CINCINNATI, O.  
Date JUL 2 1901

**"EL CAPITAN."**

Some people are born with a silver spoon in their mouths; others with a hammer in their hands.

The Man Across the Aisle couldn't stand for the rendering a minute, because he had seen the Hoppers put it up. So he just kicked audibly under his breathe because some of the principals did not imitate the original cast and because others did. Of course he came in on a pass. Men Across the Aisle and the rest of the Amalgamated Association of Hammerers always do. But, then, it doesn't amount to much, anyway, for while he fretted and fumed and crossed and recrossed his legs and talked wise and tried to look it, the capacity of the opera house, the largest and most enthusiastic audience the Chester Park Opera Company has yet sung to, clapped until their palms were blistered and voted "El Capitan," as any one who knew anything about comic opera in these parts knew they would, the indubitable success of the season.

That chorus was Weber-Meddian in its attack and volume, and with the aid of a portion of the Tuxedo Band actually drowned the orchestra in the great finale to the second act. Mr. Perse was wise in using the "Stars and Stripes Forever," in addition to the "El Capitan" March. There was certain call after curtain call over this finale ensemble, and the enthusiasm reminded old stagers of the first productions of the opera, when De Wolf Hopper, the chic Edna Wallace and majestic Nella Bergen essayed the leading rôles.

I have a sneaking idea that "El Capitan" won the popular vote taken to determine the operas to be presented, and that "The Bohemian Girl" was shoved in last week as the winner, while the company was stalling for time. At all events this production is by far the best the Chester Park people have given us, and should occasion the banner week up to date. For a first night the performance last night went off remarkably well, and while there were little rough places here and there in the work of the principals no glaring misdeeds can be chalked up against any. Mr. Eagleton was courageous enough to essay an entirely new interpretation of the title role. In this he is perhaps mistaken, as no one would have thought the less of him had he been reminiscent of Mr. Hopper. Nevertheless, his portrayal of the cowardly, yet resourceful, Don Medigua was sufficiently mirth-provoking to entitle him to accost the ghost when that gentleman shall next walk, and in his solo work he elicited hearty and prolonged applause. The "Typical Tune of Zanzibar" went "big," as, of course, it had to, and the "Pop, Pop, Pop" drinking song relieved the tedium of the rather dreary third act.

Miss Ladd was the bright particular star of the piece. Soubrette rôles are not exactly in her line, but four years' intimate acquaintance with this capable lady must have convinced local audiences that she will "make good" in any style of work. Her Estralda was a picture long to be remembered, and with wonderful range and versatility she sang a soprana part and danced in short skirts as gaily as a miss of 22. This is not dubious praise, for Miss Ladd grows younger and more charming with the years, and is a bigger favorite now than when she came here with the Murray-Lane Company five years ago.

Mr. Perse and Miss Mason retired to minor parts, in which, as usual, they were well received. Mr. Corlyss, as Pozzo, departed also from the original interpretation, and was in no way reminiscent of Mr. Klein. Miss Fairbairn must not be omitted, for as Marghanza she added another pleasing bit to her list of successful renderings here. Mr. Hageman, the stage director, appeared for the first time, essaying Don Cazarro. The remainder of the company was acceptable in minor rôles.

But, then, as the Man Across the Aisle said: "If you can't knock, don't boost!" L. M. T.

Cutting from NEW YORK WORLD  
Address of Paper JUL 2 1901

**MANHATTAN'S VARIED SHOWS**

"The Casino Girl," with her retinue of merry comedians and sport-loving beauties, will remain another week at Manhattan Beach. The public have taken her to their hearts, and the performances of the musical extravaganza are carried out with a stimulating exuberance of spirits.

A week from to-morrow the Castle Square company will begin its season of two weeks with "The Mikado," produced with a cast headed by Digby Bell as Ko-Ko.

In deference to popular demands, Saturday afternoon concerts have been added to the Sousa schedule. The premier bandmaster is enjoying his greatest popularity this summer, and his band is playing with great gusto.

New devices are being added constantly to the fireworks display. Pain's pyrotechnic novelties for 1901 are the "best ever," as the popular verdict has it.

from REPUBLIC  
of Paper CLINNATI, O.

Cutting from REPUBLIC STAR  
Address of Paper CLINNATI, O.  
Date Aug 22 1901

# BUCHANAN WILL NOT BE DIRECTOR GENERAL

American Exposition Official Says He Would Not Accept the Office Under Any Circumstances—May Represent Louisiana at Exposition Abroad—Visits Forest Park With Buchanan and Members of Executive Committee.

DISCUSSES PROBLEMS THAT CONFRONT FAIR BUILDERS.



CAPTAIN PERRY BARTHOLOW.

Now performing the duties of assistant secretary of the World's Fair, who is mentioned for permanent appointment to that office.

Director General William I. Buchanan of the Buffalo Pan-American Exposition, who arrived in St. Louis at 2:30 o'clock yesterday afternoon, announced in positive terms that he is not a candidate for the director generalship of the Louisiana Purchase Exposition, and that under no circumstances would he accept that office.

"It is possible," said Mr. Buchanan, "that I may become connected with the St. Louis World's Fair, but should I do so, my work will be to represent the enterprise in foreign countries. I will go on record as saying that it is an almost impossible task for one man to fill the office of Director General for two expositions, with the scope of the Pan-American Exposition, and the plan contemplated for the Louisiana Purchase celebration."

Mr. Buchanan stated that after his contract with the Pan-American Exposition Company expires he will go to South America. He is on familiar terms with all the Latin-American Republics. He was asked if he would act as official representative of the Louisiana Purchase Exposition Company in South America.

"I have not been approached officially by the company on that matter," said Mr. Buchanan, "but were I to accept any position, this would be the most pleasing to me. I have noticed several articles in Western newspapers which assumed to express my views on compensation. These were entirely without grounds or foundation. If I can serve the St. Louis world's fair it will gratify me to do so. I believe that all fairs of broad scope are to be ranked with the most efficient educational agents of modern times."

### MET AT UNION STATION

BY JOHN SCHROERS.

Mr. Buchanan, with Mrs. Buchanan, arrived in St. Louis over the Wabash at 2:30 o'clock yesterday afternoon. John Schroers, chairman of the Educational Committee, met them at Union Station and conducted them to the Planters Hotel.

At 5 o'clock Mr. Buchanan received reporters, after which he was waited upon by President David R. Francis, Vice President Corwin H. Spencer, E. D. Rozier and John Schroers. The private car "Electra" was in waiting at the north entrance of the hotel. The party, including Mrs. Buchanan, boarded the car at 5:15 o'clock and proceeded west to the Forest Park site.

On reaching King's highway carriages met the party, in which it was driven over the entire World's Fair site. Governor Francis rode in the carriage with Mr. Buchanan and explained to him all the features and peculiarities of the grounds. After thorough inspection of the grounds the members of the party returned to the "Electra" and were conveyed to the Country Club, where supper was served. Mr. and Mrs. Buchanan returned to their hotel at 10:30 o'clock.

Speaking of the Pan-American Exposition, Mr. Buchanan said: "It is impossible to say now whether the enterprise will be a financial success. As an artistic, educational, and practical exposition, the Pan-American will go down to history as the greatest which the world has seen up to this time. I believe that the Louisiana Purchase Exposition will far exceed in grandeur all its predecessors.

hold that if the entrance fee were cut in half, the attendance would be doubled, and that from this would result double the advertisement of the Exposition from those who would praise its beauties. At the Exposition in Paris in 1889 the cost of admission was 19 centimes, or less than 19 cents. On that occasion, however, a lottery scheme was connected with the selling of tickets. Any person purchasing a certain number of tickets obtained a ticket for the grand drawing. This scheme I do not believe would be popular in America, because of the sentiment and legislation against lotteries.

"I have found among the Commissioners and exhibitors at the Pan-American Exposition from South America, a most favorable feeling toward the St. Louis World's Fair. All the gentlemen with whom I have spoken on the subject are more than anxious to reproduce and enlarge their exhibits in St. Louis. They feel favorably inclined to the inhabitants of the Western section of the United States. They look upon them as friends, and probable developers of the resources of their countries. The Eastern capitalists, they say, are looking for European and local investments, and manage their affairs from New York or Boston offices. On the other hand Westerners are willing to penetrate into the South American Republics and invest their money. I believe that every Republic in South America will display handsomely in St. Louis in 1904.

"Recurring to the duties of Director General of the World's Fair, I will say that there is absolutely no possibility of my holding that office. I have worked myself out on my present contract, and would be unwilling to take up a similar kind of labor for the next three years."

### FAIR OF 1903 WILL STAND ON ITS MERITS.

"No, I believe that the fact that St. Louis possesses few surrounding attractions of great note will work greatly to the good of the Exposition. At Buffalo or Paris a majority of our visitors take in the Exposition while going to or from some other attractive point. As a consequence they are satisfied with two or three visits to the grounds. The people who come to St. Louis in 1903 will devote their entire attention to the World's Fair, and will examine every detail of it. Many of our visitors are satisfied when they have taken in the principal objects of interest. In Paris the same conditions existed. Tourists hurried through the Exposition on their way to Switzerland or the Rhine, or on their way to the steamers at Hamburg, Havre and Liverpool. Here your people will come to see the Fair, and nothing else. "In the last four months I have come into contact frequently with members of the local management of your World's Fair. There is no one for whom I have more admiration than President D. R. Francis. He has shouldered a responsibility which would dismay any man who has spent years in handling expositions. Under it he is as light-hearted and pleasant as if he had nothing on his mind. It is really refreshing to talk to him and one feels confident that the Louisiana Purchase Exposition will be a success, simply because he is at the head of the movement. I believe he has the indorsement and approval of all your citizens, which is alone sufficient for the accomplish-

# SOUSA'S OPERA, "EL CAPITAN," GIVEN A SUMPTUOUS REVIVAL.

Edward Eagleton Scores in De Wolf Hopper's Old Role—Vaudeville at the Lagoon—Other Summer Amusements.

When a summer opera company can get five or six curtain calls with the mercury hovering around the boiling point, it is surely "making good," to use the advance agent's pet phrase. That's what happened to "El Capitan" at Chester Park Sunday night and the best of it was that the applause was deserved. The Chester Park company is putting on the Sousa production almost as well as it is possible to give it. The chorus is better than it ever has been before and went after the heavy parts just as if every one of it enjoyed the work. Miss Mason and Mr. Persse did not have the principal roles, but that did not keep them from doing good work.

Mr. Eagleton as "El Capitan" had the center of the stage from start to finish and no one seemed to tire of him, even



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cutting from NEW YORK TRIBUNE

Address of Paper \_\_\_\_\_

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### AN ORCHESTRA LEADER IN COURT.

CHARGED WITH PREPARING TOO FEW PARTS OF A PIECE FOR SOUSA'S BAND TO PLAY.

Frank D. Pease, representing Fitzgibbon, Butler & Co., music publishers, of No. 53 West Twenty-eighth-st., was a complainant in the Harlem police court yesterday against Thomas J. Casey, the leader of the orchestra in a local theatre, who had been brought to court on a summons. Some time ago Casey took the contract for the orchestration of "The Holy Cross," written by Miss Hattie Starr. He was to prepare scores for forty-two instruments. They were to be delivered to John Philip Sousa to be played at Manhattan Beach last Sunday night.

On that date Miss Starr was at Manhattan Beach, but the piece was not played. She found out that Casey had turned over only nineteen parts. On Casey's promise to make things right with the publishers the case was dismissed.

Any Circumstances—May Represent Louisiana  
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**ADVANTAGES IN  
HANDS OF ST. LOUIS.**

"To begin with, you will be able to place to practical use the experience which has been obtained in expositions held in the last fifty years. The conflicts which have occurred in management will be carefully studied and avoided. From what I have learned of the organization of the Louisiana Purchase Exposition, it appears to be as near perfect as can be reached. There are numerous problems which will have to be worked out, and I believe that you have on the Board of Directors men who are able to cope with any situation."

Mr. Buchanan was asked his opinion on the entrance fee which should be charged to the grounds. He said:

"The precedent which was established by the Columbian Exposition at Chicago of asking 50 cents has been carried out in American expositions. Now it is a fact that the displays and attractions which a visitor sees within the grounds are well worth the cost of admission. At the Pan-American Exposition, besides all the buildings, grounds and other staple attractions, we have Sousa with his band, besides numerous other bands and orchestras. The average lover of music will willingly pay a dollar to hear a Sousa concert. These they may enjoy, besides endless other attractions for 50 cents.

On the other hand there are those who

hold that if the entrance fee were cut in half, the attendance would be doubled, and that from this would result double the advertisement of the Exposition from those who would praise its beauties. At the Exposition in Paris in 1889 the cost of admission was 19 centimes, or less than 10 cents. On that occasion, however, a lottery scheme was connected with the selling of tickets. Any person purchasing a certain number of tickets obtained a ticket for the grand drawing. This scheme I do not believe would be popular in America, because of the sentiment and legislation against lotteries.

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"While feeling a delicacy in talking on this subject, I wish to say that in the same time, there has never been such perfect organization effected in an exposition as St. Louis possesses. There has been absolutely no friction in any department, and as far ahead as I can see there is no chance of any. I think that as an expert feat in preliminary organization the Louisiana Purchase Exposition Company will go down to history without a peer."

Mr. Buchanan says that no definite programme has been laid down for his entertainment while in St. Louis. To-day he will meet Directors and dine with the Executive Committee at the St. Louis Club this evening. He says that he will leave St. Louis to-morrow afternoon.

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paper Cutting Bureau in the world.

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NEWS.

SAVANNAH, GA.  
23 1901

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f Paper

A CHIC QUARTETTE OF CHORUS GIRLS.



The four pretty maidens on guard mount above were among the distinct hits of Sunday evening's performance of "El Capitan" by the Chester Park Opera Company. From left to right they are Alma Bauer, Emma King, Leah Lambert and Helene Gordon. The pose taken is that depicted early in the second act, Klein's catchy stanza being

With your chest thrown out to a marked degree,  
Your arms extend to form a V.  
Bend your body, but not your knee,  
To be a perfect soldier.

A THRILLING INCIDENT.

At the Pan-American Exposition in Buffalo.

Buffalo, N. Y., July 22.—A dramatic incident which took place at the Pan-American exposition recently reveals an attractive phase of the character of the cosmopolitan crowds that daily enter the "Rainbow City."

The time was Independence day. The scene was the beautiful Stadium, the vast amphitheater with its tier above tier of seats crowded with people. The whole shrouded in semi-darkness pierced only by the yellow rays of a full moon.

In the center of the Stadium arena, and cast in bold relief by the powerful light of two search lamps, stood Sousa, and his wonderful band. With soft cadence and then with glorious volume came floating from the bandstand an air from Carmen. The musicians seemed inspired. The audience was in that hush of suspense that comes before the wildest applause.

Suddenly music was heard in the darkness at the east of the Stadium. Sousa stopped his band as though puzzled, and the searchlight revealed the Royal Bavarian Infantry band, from Alt-Nurnberg on the Midway, marching toward the stand and playing a rollicking German air. The audience broke into loud applause. Quick to grasp the situation, Sousa directed his men to play "Die Wacht am Rhein," the German national anthem. The audience signalled its approval with loud continuous cheering. Hardly had the American band concluded when the Bavarians, led by the famous Herr Jacob Peuppus, struck up "America," and the thousands of men in the dark circles around, rose as one man to cheer wildly and continuously, while the searchlights flashed quickly, back and forth, from one to the other. Sousa's band then joined in with that of Herr Peuppus, and together they finished the American national hymn. At the conclusion the Bavarians marched away again in the darkness, playing Sousa's "Stars and Stripes Forever," and as they marched under the entrance, Sousa returned with "Auld Lang Syne."

Women were hysterical and men hoarse before the roar of applause which seemed to last fully five minutes, had ceased. The incident added not a little to the already well established popularity of the Royal Bavarian Infantry Band among the exposition crowds.

The First Established and Most Complete Newspaper Cutting Bureau in the World.

Cutting from

Address of Paper

Date

The annual family outing of the Ancient Arabic Order of the Nobles of the Mystic Shrine, Mecca Temple, New York City, took place at Manhattan Beach July 19th. During the afternoon the illustrious nobles, with their families and friends, were entertained in the huge music pavilion by Sousa and his band, for which a special programme had been arranged. Pain and his associates gave them a hearty welcome in the evening, when "The Storming of Peking" was elaborated by several beautiful features in fire and flame, in honor of their presence, and at the conclusion of this magnificent pyro-spectacle a spirited and most enjoyable performance of that merry, tuneful musical comedy, "A Runaway Girl," was given by George

K. Fortescue, Melville Stewart, George Lesoir, Henry Norman, Marie Celeste, Paula Edwardes, Elgie Bowen, and a splendid chorus in the theatre pavilion. The members of Mecca Temple, as well as members of shrines of other cities, who came as invited guests, were resplendent in fez, jewels, and other insignia of the order, and the occasion, which was a most enjoyable one, was designated "Shrine day and night at the seaside." On Monday evening—July 22d—George W. Lederer's big London musical company, including Mr. James E. Sullivan, Miss Ella Snyder, and a host of other foot-light favorites presented the New York and London musical success, "The Casino Girl."

Sousa and his peerless band render popular and classic music every afternoon and evening, and each Wednesday evening and Saturday afternoon Harry Elkes, Jimmie Michael, Bobbie Walthour, Floyd MacFarland, Johnnie Nelson, and other noted riders contest in a series of paced races on the magnificent cinder cycle track.

JASON.

THE SOUVENIR.

MILWAUKEE, WIS., JULY, 1901.

SOUSA AT MANHATTAN BEACH.

John Philip Sousa and his band were welcomed by throngs of admirers at the Manhattan Beach Hotel on Sunday afternoon, July 7th, when the first concert of this year's engagement was given. The band had just come from Buffalo, where it had won a series of brilliant successes at the Pan-American Exposition.

Sunday afternoon the music pavillion was crowded. There was not a vacant seat and many persons were content to stand during the concert.

The program presented was excellent, the piece de resistance being Sousa's new march, "The Invincible Eagle." This was received with every evidence of delight, and aroused unbounded enthusiasm. Of course it had to be repeated several times before the audience was satisfied. This march is one of sterling merit, full of originality and strength. It bids fair to become as popular as any of its predecessors. Sousa's melodic vein seems incessant; his fountain of inspiration is apparently inexhaustible.

On Sunday night another large crowd attended the concert, and gave the band and its leader a rousing reception.

Journal : *Presse*

Date :

24 AVR 1901

Adresse :

*Montreal*

Signé :

Sièges pour Concerts de Sousa

Les billets pour les concerts de Sousa, à l'Arena, le 3 de mai, seront mis en vente demain, au magasin de musique de Shaw, rue Ste Catherine. Ils seront en très grande demande, car ce sera la seule occasion que les montréalais auront d'entendre la grande fanfare avant qu'elle parte pour l'Angleterre. La nouvelle marche de Sousa "Hail to the Spirit of Liberty", écrite en l'honneur de la République Française, est en grande demande depuis que sa fanfare l'a jouée à l'exposition de Paris.

THE NEW-YORK HERALD

al :

28 AVRIL 1901

se :

49, Avenue de l'Opéra, PARIS

DOES NOT BELIEVE IN MUSICAL DEGREES.

M. Theodore Dubois Criticizes the Proposal Attributed to American Universities.

M. Théodore Dubois, Director of the Paris Conservatoire, was asked yesterday what he thought about the proposal to introduce musical degrees in American universities. The "Français" correspondent who put the question remarks that Mr. Sousa would be the first American D.Mus., and doubts whether this advertisement would do Mr. Sousa much good.

The reply made by M. Dubois was contemptuous. "A doctor of music!" he exclaimed. "That is very American! A doctor of what? Of composition? Of execution? It would mean subjecting the creators of beautiful works to the ferule of men who merely know their trade."

Evidently the "Français" correspondent and M. Dubois are both unaware that musical degrees have been in existence for many a long year just across the Channel.

Journal: **Musical Courier**  
 Date: **10 JUL 1901**  
 Adresse: **NEW-YORK**

**SOUSA'S RETURN.**

JOHN PHILIP SOUSA and his band were welcomed by throngs of admirers at the Manhattan Beach Hotel last Sunday afternoon, when the first concert of the present engagement was given. The band had just come from Buffalo, where it had won a series of brilliant successes at the Pan-American Exposition.

Sunday afternoon the music pavilion was crowded. There was not a vacant seat and many persons were content to stand during the concert.

The program presented was excellent, the piece de resistance being Sousa's new march, "The Invincible Eagle." This was received with every evidence of delight, and aroused unbounded enthusiasm. Of course it had to be repeated several times before the audience was satisfied. This march is one of sterling merit, full of originality and strength. It bids fair to become as popular as any of its predecessors. Sousa's melodic vein seems incessant; his fountain of inspiration is apparently inexhaustible.

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Newspaper Cutting Bureau in the World.  
 Cutting from **New York**  
 Address of Paper \_\_\_\_\_  
 Date \_\_\_\_\_

**A THRILLING INCIDENT**  
At the Pan-American Exposition in Buffalo.

Buffalo, July 24.—A dramatic incident, which took place at the Pan-American exposition recently reveals an attractive phase of the character of the cosmopolitan crowds that daily enter the "Rainbow City."

The time was Independence day. The scene was the beautiful Stadium, the vast amphitheater with its tier above tier of seats crowded with people. The whole shrouded in semi-darkness pierced only by the yellow rays of a full moon.

In the center of the Stadium arena, and cast in bold relief by the powerful light of two searchlamps, stood Sousa, and his wonderful band, with soft cadence and then with glorious volume came floating from the bandstand an air from Carmen. The musicians seemed inspired.

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Hardly had the American band concluded when the Bavarians, led by the famous Herr Jacob Peuppus, struck up "America," and the thousands of men in the dark circles around, rose as one man to band the joined in with that of Herr Peuppus, and together they finished the forth, from one to the other. Sousa's band then joined in with that of Herr Peuppus, and together they finished the American national hymn.

At the conclusion the Bavarians marched away again in darkness playing Sousa's "Stars and Stripes Forever," and as they marched under the entrance, Sousa returned with "Auld Lang Syne."

Women were hysterical and men hoarse. Mr. Belmont arrived at noon. Mrs. Belmont to last fully five minutes, had ceased. The incident added not a little to the already well established popularity of the Royal Bavarian Infantry band among the exposition crowds.

Times  
 Los Angeles, Cal.  
 JUL 28 1901

Sousa and his band are now at Manhattan Beach before immense audiences. He recently played his new march, "The Invincible Eagle," which made a tremendous hit. It had to be repeated four or five times.

The First Established and Most Complete Newspaper Cutting Bureau in the World.

Cutting from \_\_\_\_\_  
 Address of Paper **SPRINGFIELD, MASS.**  
 Date **JUL 28 1901**

In these days, writes Hillary Bell in the New York Press, Sousa is afflicted by librettists, who buzz around him like mosquitoes, but without drawing blood. John Philip has anointed himself against this myriad of literary culex and refuses to have his peace or prosperity punctured. Since his "Fritz" experience he will have nothing to do with comic authors who come to him bearing scenarios. "Write out your book completely," he says, "and submit it to me finished. I shall then have an opportunity to judge the entire argument and to see whether it is worth writing a score to." None of his admirers has qualified in this matter, and John Philip is accumulating otium, as the ancients said, cum dignitate. As moderns put it, our bandmaster has money to burn, but the librettists have not a match in their pockets. At present Sousa is concentrating all his forces on his orchestra, and it is rewarding his efforts. This is an expensive band of musicians. In salaries alone, Sousa pays \$125,000 a year, and he must take in \$200,000 before beginning to think of his own bread and butter. However, there is no peril of his appetite, because the public pays for his personal services the satisfactory sum of \$40,000 a year.

Newspaper Cutting Bureau in the World.  
 Cutting from \_\_\_\_\_  
 Address of Paper **CHICAGO, ILL.**  
 Date **MAY 13 1901**

**SOUSA WRITES A NEW MARCH**

Name May Be "Spirit of Niagara" in Honor of Buffalo Exposition.

Before leaving Chicago this time John Philip Sousa held the first rehearsal of his new march at the Auditorium Saturday afternoon. No name has been given it yet, but it is composed in honor of the Pan-American Exposition. It will be played for the first time in public in Philadelphia on Decoration Day, and will be heard in the Bison City June 10 on the opening day of the band's engagement at the exposition.

It is the fourth in a cycle of exposition marches. "Liberty Bell" was written in honor of the World's Fair in Chicago; the Atlanta Exposition furnished the inspiration for "King Cotton"; "Hail to the Spirit of Liberty" was composed for the dedication of the Lafayette Monument at the Paris Exposition and first played in the city on the Seine July 4 last year.

"The Spirit of Niagara" was suggested as the title for the new march, but the bandmaster has not yet made up his mind to accept that name.

It is a "Sunny" March. "I have confidence in the success of my new march," Mr. Sousa said at the Auditorium yesterday. "I have had a rest of ten months, during which time I have not done any composing, so when I went to work on this new march my mind was fresh and my inspiration fruitful."

"It is what I would call one of my 'sunny' marches, full of sentiment, humor and comedy like 'The Stars and Stripes,' which is what I call a war march. The air is rollicking and symbolic of the glorious prosperity now abroad in the land, exemplified by the meeting of the two Americas in peace and good will at the Pan-American Exposition."

"This Summer I may also start to work on a new opera, the book for which will be written by Charles Klein, the librettist of 'El Capitan,' and Frank Pixley, the author of 'The Burgomaster.'"

After imparting the above information and pinning the five illustrious medals on his coat, the picturesque bandmaster excused himself with one of those Sousaesque bows that drive caricaturists to despair.

Cutting from **MUSICAL COURIER**  
 Address of Paper **New York City**  
 Date **JUL 27 1901**

Arthur Pryor, the celebrated trombone soloist and assistant conductor of Sousa's Band, is playing "The Game of Eyes" and "I Love Them All" as a solo every performance.

Cutting from \_\_\_\_\_  
 Address of Paper **New York City**  
 Date \_\_\_\_\_

"The Casino Girl" is having a very successful run at the Manhattan Beach Theatre. The initial performance was given last Monday night, and the engagement will continue through next week. The cast is a strong one, with James E. Sullivan in the rôle of the Egyptian Pasha. The costumes and draperies are bright and novel, and "The Casino Girl" is probably one of the best attractions ever given at the Manhattan Beach Theatre. Matinee performances are given only on Saturday afternoons, but Sousa and his band will continue to concertize in choice programmes of popular and high-class music in the theatre pavilion every afternoon, except Saturdays, at 3:30, and on Sunday evenings at 8:30, and every evening except Sundays at 8:00. Pain's superb pyro-spectacle, "War in China," and magnificent fireworks will be given in the fireworks pavilion. And on Wednesday evenings and Saturday afternoons, such noted bicycle riders as Harry Elkes, Jimmie Michaels, Bobbie Walthour, Floyd MacFarland, Johnnie Nelson, Will Stinson, and others will contest in a series of motor-paced races on the magnificent cinder cycle track.

The First Established and Most Complete Newspaper Cutting Bureau in the World.

Cutting from \_\_\_\_\_  
 Address of Paper **COLUMBUS, O.**  
 Date **JUL 28 1901**

Hip Song, a Chinaman who has a truck farms on Long Island, was one of the heavy winners on Compute in the \$15,000 race at Sheepshead. He cashed in \$8000, and for most of it he got as high as 20 to 1. Hip played Compute to win, and was persistent in his belief that the horse could not lose. There was much rejoicing in Chinatown last Sunday, and Hip told how he happened to pick the winner, saying: "Find five clover leaf clover, Sousa play San Toy music alee samee time. Have hunch on Compute likee Melican man. Flo leaf clover means good luck; San Toy means good luck; how can lose?"

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RECORD  
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 Address of Paper **MERIDEN, CONN.**  
 Date **JUL 28 1901**

"With all the grace of Sousa a New Haven woman led the Second Regiment band." We thought Sousa had his grace copyrighted along with his music.

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Address  
Date  
AUG 2 1901

Leaving Sousa out of the discussion, there has not been a visiting band yet that has performed with any more satisfaction for the general public than the bands of the 65th and the 74th, and some of the visiting bands suffer in comparison with our local musicians. The two regimental bands have made a fine record.

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Date  
AUG 2 1901

Sousa will give two more of his splendid Sunday programmes to-morrow afternoon and evening in the theatre at Manhattan Beach. His band also plays there every afternoon. Saturday is the popular night in

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Address of Paper  
Date  
AUG 4 1901

at the church. Sousa's is an expensive band of musicians. In salaries alone Sousa pays \$125,000 a year, and he must take in \$200,000 before beginning to think of his own bread and butter. However, the public pays for his personal services the satisfactory sum of \$40,000 a year.

Cutting from  
Address of Paper  
Date  
AUG 3 1901

John Philip Sousa has closed all arrangements for a second tour of European cities next season, after which his band will be brought for a series of concerts, returning to England in the Summer of 1902.

Cutting from  
Address of Paper  
Date  
AUG 3 1901

Sousa, the great band conductor, has a son in college who is a crack baseball player, worthy to play in any of the league teams, and it is a well known fact that Sousa is very proud of his athletic son and his ability as a ball player, being an enthusiast on the game himself. During the band's engagement at Buffalo the members organized a team and played a game with one of the local clubs there. Just before the game started a bystander remarked in Sousa's hearing: "Say, they'll wipe them Sowsy dudes off the earth." Sousa answered with all the dignity worthy the conductor of America's greatest band: "My friend, you must take a deep inhalation through your briar root or your nicotine producer will go out." Arthur Pryor, trombone soloist of the band, by the way, is making a great hit with Doty and Brill's song, "The Game of Eyes."

MIRROR  
Address of Paper  
Date  
AUG 1 1901

Hip Song, a Chinaman who has a garden truck farm on Long Island, was one of the heavy winners on Compute in the \$15,000 race at Sheepshead. He cashed in \$8,000, and for most of it got as high as 20 to 1. Hip played Compute to win and was persistent in his belief that the horse could not lose. There was much rejoicing in Chinatown last Sunday and Hip told how he happened to pick the winner, saying: "I had five flo leaf clover. Sousa play 'San Toy' mlussic alee samee time. Have hunch on Compute likee Melican man. Flo leaf clover means good luck. San Toy means good luck; how can losee?"

Newspaper Cutting Bureau in the World  
THE MORNING TELEGRAPH  
New York City  
AUG 2 1901

**Sousa's International Plans.**  
The statements printed in English newspapers and cabled to this country that John Philip Sousa is to appear at the Palace Music Hall in London this Autumn are incorrect. The writers probably found their guesswork on the fact that an English syndicate which is to back Sousa in Europe this coming season has for president, Philip Yorke, acting manager of the Palace.  
Sousa's London engagement will be on Oct. 4 and 5, at Albert Hall. He will therefore sail on Sept. 25, accompanied by all the members of his band. From London he will go direct to Glasgow, where he will open at the Exposition on Oct. 7, and remain four weeks. A six weeks' provincial tour will follow.  
Frank Christian, of his business staff, has been in London a month, and George Frederic Hinton, Sousa's representative, will sail on the Oceanic on Aug. 21.  
Sousa's reappearance here will take place at the Metropolitan Opera House on Dec. 22. It is his intention to appear henceforth half the time in the United States and half the time in Europe, and I learn that he has no definite notion of composing another comic opera. Charles Klein, who has been his librettist as a rule, is too much occupied with strictly dramatic writing to be of much use to Sousa yet a while, and no one else of value in this connection has materialized.

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ress of Paper  
Date  
AUG 3 1901

gone to Austria for a vacation. SOUSA.—John Philip Sousa will appear with his band at The Palace, London, in the Autumn.

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ress of Paper  
Date  
AUG 3 1901

**The Wrong Kind of Conductor.**  
Mr. Sousa, the march king, wears his uniform at all times and seasons. He compels his men to do likewise. The fact that he does so leads to experiences that are very laughable to him. Mr. Sousa was standing in a large building in Philadelphia, waiting for the elevator. A man came up to him rapidly and said: "What is the number of Mr. Blank's office?" "I don't know," said the short man in the blue uniform. "Well, isn't he in this building?" asked the man. "I don't know," answered Mr. Sousa. "Well, don't you know anything?" said the man. "If I knew anyone here I would report you." At which Mr. Sousa shouted with laughter, and the man, catching sight of the genuine elevator boy, saw he had somehow made a mistake. Again Mr. Sousa was standing in a railway station on the platform, waiting for a train. A belated traveler ran up to him and shouted: "Has the 9:03 train pulled out?" "I really don't know," answered the man with the blue uniform. "Well, why don't you know?" shouted the irate traveler. "What are you standing here for like a log of wood? Aren't you a conductor?" "Yes," said Mr. Sousa, "I am a conductor." "A nice sort of a conductor you are," exclaimed the traveler. "Well, you see," said Mr. Sousa, "I am not the conductor of a train; I am the conductor of a brass band."—Saturday Evening Post.

EXPRESS  
BUFFALO, N. Y.  
AUG 4 1901

A Buffalo woman was describing the Pan-American Exposition illumination to a party of new arrivals who had not yet witnessed the glorious spectacle. Among them were several out-of-town people who had been doing the Exposition in company with the woman in question and to whom she appealed incessantly to sustain her emphatic assertions as to the treat in store for the newcomers. "We set on the esplanade," she said, "waiting until about halfpast 8 when the bands all stopped for a little while and

Newspaper Cutting Bureau in the World  
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Date  
AUG 4 1901

John Philip Sousa, leader of Sousa's Band, derives an income averaging \$40,000 a year from the concerts given by that organization.

From  
Address  
Date  
AUG 3 1901

As a special request Arthur Pryor (the famous trombone soloist with Sousa's Band) has been playing Doty & Brill's "Game of Eyes."

then began to play—oh, you know what I mean. The—the—oh, that lovely thing that Souser plays—" "Oh, yes," chimed in the women who had heard it—"and I think it was the most beautifullest electrocution that I ever saw." The visitors wondered whether it was the Star Spangled Banner, Sousa or the Exposition that was electrocuted.

From  
Address  
Date  
AUG 3 1901

A rather good story is told of Sousa, the "March King" and conductor of Sousa's famous band. While he was waiting at the depot in Buffalo recently for his train he was approached by a rural Pan-American visitor who asked: "Mister, where does the train for Vincennes come in?" Sousa replied: "I can't see where it comes in at all if it's no better than when I traveled on it." "But," insisted the rural product, "you oughter know; you're gittin' paid to know, besides struttin' around with a uniform on and conductor printed on your hat. Wouldn't expect a brakeman to know nothin', but a conductor oughter know that much." Sousa saw stars and stripes for an hour afterward.

Cutting from  
Address of Paper  
Date  
AUG 4 1901

John Philip Sousa has closed all arrangements for a second tour of European cities next season, after which his band will be brought here for a series of concerts, returning to England again in the summer of 1902.

Newspaper Cutting Bureau in the World.

Cutting from NEW YORK TRIBUNE  
Address of Paper \_\_\_\_\_  
Date AUG 8 1901

ing from PITTSBURG, PA.  
ess of Paper \_\_\_\_\_  
AUG 6 1901

**EXPOSITION MUSIC.**

**Emil Paur and His Orchestra Engaged for a Season—Other Important Attractions on the List.**

With the engagement of Emil Paur and his New York Philharmonic orchestra the list of musical attractions for the coming season of the new Pittsburg exposition is complete. Sousa and his band will dedicate the new music hall on the evening of Wednesday, September 4, and remain until September 17. Walter Damrosch and his Symphony orchestra will then begin a season continuing until October 1. The Royal Italian Banda Rossa appears next, to remain until October 12, while closing the exposition will be the great Emil Paur, who at present is at Leipzig, Germany, but will return to America in time for his engagement here. Emil Paur, as is well known, was called from Europe by Mr. Higginson, the millionaire music patron, to take charge of the famous Boston Symphony orchestra. For five years he remained at the Hub, when he was called to New York to take the place of the late Anton Seidl, as conductor of the high-class Philharmonic orchestra. With this organization, augmented to 100 players, Mr. Paur last season created a sensation by presenting Richard Strauss' "Heldenleben," admitted to be technically the greatest and most difficult composition ever written.

BELLAMY

From MUSICAL COURTESY  
Address New York City  
Date AUG 7 1901



# CHAUTAUQUA

HOTEL ATHENAEUM,  
CHAUTAUQUA, N. Y.,  
August 3, 1901.

"There is no God!" he, mocking, said. "Behold, Honor have I, and happiness, and gold. Abundantly from day to day I live. What more, I ask you, has your God to give?" And so he went his way—until that night—Which comes at last, when all our fancied might From out our clutch like running water slips. "Oh God!" he prayed, between his bloodless lips. —Edwin L. Sabin, in the June Chautauquan.

**A**RT, science and religion are irresistible. The Pan-American Exposition and the Chautauqua Assembly unite in bringing many thousands of visitors to New York State this summer.

It is satisfactory to observe that in learned Chautauqua discourses music is not being neglected. In the concluding address of his "Pan-American Series," Rev. Albert L. Hudson paid a tribute to an American bandmaster. This is what he said:

"The educational element in the electrical effects was discovered by a bandmaster, and by him first expressed. Everyone feels a thrill when the illumination comes, growing from the first red glow to a burst of brilliance. But we could not feel what it meant until Sousa's band played 'Nearer My God to Thee.' Then it flashed on us that all this means the partnership of God and man. Our minds went over the experiences of a lifetime, and we saw that man is drawing nearer to God. The band told the most wonderful significance of the Pan-American."

Here, indeed, may be found a noble mingling of religion

and music. Will not John Philip Sousa be inspired anew, such words having been spoken?

But, alas! The voice of a critic is heard; his theme likewise being none other than the great fair:

"Christian civilization is going amusement crazy," asserted Rev. Dr. Orrin P. Gifford during his July sojourn in Chautauqua. And he added: "The average man or woman does not care to think. At the Pan-American Exposition the solid exhibits are deserted for the Midway." Referring again to Buffalo's present centre of attraction, he said:

"I know a devout woman in Buffalo who will not go inside the Exposition grounds. She does not wish to take the trouble, although she has heard how beautiful it is there. She says she has had a vision. This vision is so wonderful that she thinks human hands cannot approach anything so magnificent. So she stays at home—only a short distance from the Pan-American—without seeing it. I believe her vision is that of the New Jerusalem."

However, if of a terrestrial nature, perhaps this vision which the Buffalo lady has seen is none other than the Chautauqua Assembly! Why not? "Chautauqua seems absolutely sane and wholesome," is a statement for which Professor Axson, of Princeton, who came here to lecture on Macbeth and Browning, is responsible.

Music journalism has not been discussed here as yet this season, but "The American press is superior to ours," said Dr. Marcus Dods, professor in New College, Edinburgh, Scotland. "It may be a little sensational," he continued, "but it is fair and kind, and treats the church as an equal with other subjects, and not as something to be mocked and looked down upon. Your great headlines amuse us; we have nothing like that, but," he added, smiling, "I have come to understand them, I think. People read them and nothing more."

The Chautauqua concert-goer is often favorably impressed and sometimes fairly astonished when he observes

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AUG 8 1901

## SOUSA'S BAND TO PLAY IN EUROPE

Will Make Its First Appearance in England Next Month.

### TO GO TO LAND OF BAGPIPES

After a Tour Through King Edward's Realm It Will Return to Metropolitan Opera House.

Fifty-five American musicians, comprising Sousa's Band and the soloists, will sail for Europe next month and make their first appearance in Great Britain. The English tour will be under the direction of a syndicate organized in London for the purpose of exploiting the band, and the details of the itinerary were completed yesterday.

The American musicians last year completed a five months' tour of the continental cities, but did not accept any engagements in Great Britain for fear the music lovers of England might not take so kindly to American band music.

#### Think the Trip Worth a Trial.

The syndicate just organized seems to have formed a different opinion and Sousa also has been convinced that the tour is worth a trial.

The band will sail from New York Sept. 25 and will appear at the Royal Albert Hall Oct. 4 and 5. It opens an engagement of four weeks at the International Exposition at Glasgow Oct. 7.

#### Will Make a Provincial Tour.

Following this engagement a provincial tour of five weeks, including all of the more important towns in Great Britain, will be made. Two concerts will be given daily.

In addition to the band Miss Dorothy Hoyle, violiniste, and an American soprano will be presented.

The band returns to America in December and will give concerts at the Metropolitan Opera House.

rom \_\_\_\_\_  
address TOLEDO, O.  
date AUG 8 1901

## SOUSA'S BAND WILL TICKLE BRITONS

New York, Aug. 8.—John Philip Sousa *3K*, 1884. has completed arrangements to take his band abroad again this season for a concert tour of Great Britain. The band will sail September 25 and after appearing in London and at the Glasgow exposition, will make a five weeks' tour of the provinces, returning to America in December for the customary winter tour.

ss \_\_\_\_\_  
PITTSBURG, PA.  
AUG 8 1901

### SOUSA SAILS ABROAD

Band Will Come to Pittsburg for Exposition Before Leaving.

NEW YORK, Aug. 7.—[Special.]—John Philip Sousa will sail in September, taking his big band to Great Britain for the coming season. It will appear at Royal Albert Music Hall, London, on October 4 and 5, and on October 7 will open at the international exhibition at Glasgow for four weeks.

Sousa will continue at Manhattan Beach until Labor Day, after which the band goes to Pittsburg to dedicate the new music hall of the Western Pennsylvania Exposition. The farewell concert before sailing for London will be given at the Metropolitan Opera House.

from REPUBLIC  
of Paper ST. LOUIS MO  
AUG 8 1901

**SOUSA WILL VISIT EUROPE.**  
Premier Bandmaster Arranges a  
Tour of Great Britain.  
New York, Aug. 7.—John Philip Sousa  
has completed arrangements to take his  
band abroad again this season for a con-  
cert tour in Great Britain. The band will  
sail September 25.

From Philadelphia, PA  
Address PHILADELPHIA, PA  
Date AUG 8 1901

**SOUSA GOING TO EUROPE**  
Will Take His Band Abroad for Long  
Concert Tour.  
NEW YORK, August 7.—John Philip  
Sousa has completed arrangements to take  
his band abroad again this season for a  
concert tour in Great Britain. The band  
will sail September 25, and after appearing  
in London and at the Glasgow Exposition  
will make a five weeks' tour of the provin-  
ces, returning to America in December  
for the customary winter season.

ing from ST. PAUL, MINN  
ress of Paper ST. PAUL, MINN  
AUG 8 1901

New York—John Philip Sousa and his  
band are going to make another journey  
abroad this summer, spending several  
weeks in England and Scotland.

om SCRANTON, PA  
ddress SCRANTON, PA  
ate AUG 9 1901

**Sousa Going to England.**  
Yesterday's New York Sun said: "John  
Philip Sousa and his band are going to  
make another journey abroad this summer.  
Last year the organization made a tour  
of the continental countries that continued  
for five months, but did not visit England.  
Now, the intention of Mr. Sousa, who  
made his final arrangements yesterday, is  
to remain in England during all of his  
stay abroad."  
"The band will sail," Mr. Sousa said  
yesterday, "on September 25 and will give  
its first concert at the Royal Albert Hall  
on October 30. We will then go to the  
Exposition at Glasgow and play for four  
weeks. The best Scotch and English  
bands have been engaged to play there,  
but we will be the only foreign band to be  
heard."

SS ROCK ISLAND, ILL.  
AUG 9 1901

**TELEGRAPH BRIEFS.**  
John Philip Sousa has completed ar-  
rangements to take his band abroad  
again this season for a concert tour in  
Great Britain.

COMMERCIAL  
AUG 9 1901

**SOUSA TO TOUR ENGLAND.**

**Bandmaster to Take His Musicians  
Through Great Britain, Where  
They Have Never Been.**

John Philip Sousa has arranged to take  
again his band abroad on a concert tour,  
which will introduce his musicians to  
Great Britain, where they have never ap-  
peared. The arrangements for this Eng-  
lish tour only have recently been com-  
pleted.

The band will sail from this city Sept.  
25, and will appear at the Royal Albert  
Hall, London, on Oct. 4 and 5. On Mon-  
day, Oct. 7, they will open the Interna-  
tional exhibition at Glasgow, Scotland,  
where they will remain for four weeks.  
Upon the conclusion of this engagement,  
Mr. Sousa will make a provincial tour of  
five weeks, playing in Edinburgh, Dun-  
dee, Newcastle, York, Hull, Bradford,  
Leeds, Birmingham, Manchester, Liver-  
pool, Nottingham, Sheffield, Bath, Bris-  
tol, and many other important towns in  
Great Britain.

The English tour, aside from the Glas-  
gow engagement, will be under the di-  
rection of a syndicate organized in Lon-  
don for the purpose of exploiting the  
Sousa band in Great Britain, and of  
which Philip Yorke of the Palace theatre  
is the active manager. Fifty men will  
be taken over, and two concerts will be  
played each day. Miss Dorothy Doyle,  
the violinist, who has played two seasons  
with the band in this country, will be the  
violin soloist. An American soprano  
soloist will also be heard.

The band will return to America about  
the middle of December. The customary  
winter tour will open early in January,  
covering the entire south and the middle  
west. Another European tour is contem-  
plated for the summer of 1902.

n NORFOLK, VA.  
ress NORFOLK, VA.  
3 AUG 9 1901

The statements printed in English  
newspapers and cabled to this country  
that John Philip Sousa is to appear at  
the Palace Music Hall in London this  
Autumn are incorrect. The writers  
probably founded their guess-work on  
the fact that an English syndicate  
which is to back Sousa in Europe this  
coming season has for president, Philip  
Yorke, acting manager of the Palace.  
John Philip Sousa is engaged to appear  
at the Albert Hall, London, October  
4th and 5th. He will sail on September  
25th, accompanied by all the members  
of his band. From there he will go to  
Glasgow, where he will open at the Ex-  
position on October 7th and remain four  
weeks. A six weeks' provincial tour will  
follow.

ig from NEW YORK SUN  
ss of Paper NEW YORK SUN  
AUG 10 1901

**Sousa in Scotland.**  
TO THE EDITOR OF THE SUN—Sir: Mr. Sousa  
is wrong when he says that his band will be the only  
foreign one heard at the Glasgow Exposition. Several  
Continental bands have already played there since the  
exposition opened, and others are engaged to perform  
before the show closes.  
Further, if it is Mr. Sousa's intention to remain  
in England all of his stay abroad, how can he play  
in Scotland?  
BAGPIPE.  
MONTCLAIR, N. J., Aug. 8.

ewspaper Cutting Bureau in the World.  
New York City  
AUG 10 1901

otton and Harry Hitchens, for the halls.  
Sousa's Band may be heard at the Palace  
during the Autumn, if his negotiations with  
Mr. Morton, now under way, are successful.  
The visit of Cissie Loftus to England is  
to be a very brief one, and she sails for New  
York after a stay on this side of only about  
ten days.

rom NEW YORK MAIL AND EXPRESS  
ddress NEW YORK MAIL AND EXPRESS  
ate AUG 10 1901

**THE SOUSA AMERICAN.**

Sousa's decision to break into England  
this summer with that rattling good  
band of his is something more than an  
individual enterprise of this capable and  
personable leader. The vogue that his  
breezy tunes, breezily rendered by him-  
self and his fellows, have won for them-  
selves abroad is a tribute rather to the  
conquering brand of Americanism which  
they interpret, than to the March King  
who sets them down and dishes them up  
so acceptably in wood and wind. The  
French and German audiences which  
turned with relief last summer from the  
roundabout or lackadaisical methods of  
their native masters to the direct and  
unmistakable appeals of the American,  
the Turkish bands which Gen. Miles  
found discoursing "Behold! El Capitan"  
as the Sultan slowly paced to morning  
prayers and the Filipino bands which  
serve Sousa with a revolver obligato and  
red fire have responded to a national  
rather than a consciously personal im-  
pulse.

Sousa is an interpreter and by that  
token his welcome abroad commands at-  
tention. It would be a little hard on us  
to say that he interprets the heights and  
depths of American life, but he certainly  
hits off some aspects of it. His music  
presents the denizen of a new continent  
in the first joyous shudder of contact  
with the realities. It is not "wrought  
with a sad sincerity" but with a buoyant  
theatricalism. It steps high and struts,  
albeit it moves swiftly toward the goal,  
and in its gait there are the lurking  
rhythm and conscious foolery of ragtime.  
As it fills the air with its incantations  
you can see hustling forward a certain  
not unlovable figure of a man. He wears  
a red necktie and trousers with a reck-  
less check, he talks much but to the  
point, he acts confidently and quickly,  
he is a good loser as well as a winner.  
When the Sousa type of citizen takes the  
air in Europe it would be well for the  
"thrones, dominations and powers" to  
nail down their moveable possessions.

rom CITIZEN  
ddress COLUMBUS, O.  
ate AUG 10 1901

John Philip Sousa has completed ar-  
rangements to take his band abroad  
again this season for a concert tour in  
Great Britain. The band will sail Sept.  
25, and after appearing in London and at  
the Glasgow exposition will make a five  
weeks' tour of the provinces, returning to  
America in December for the customary  
winter tour.

rom HARTFORD, CONN.  
Address HARTFORD, CONN.  
ate AUG 10 1901

On the piazza of the Oriental Hotel  
at Manhattan Beach a summer girl  
from Philadelphia was introduced to  
John Philip Sousa. "Oh, Mr. Sousa,"  
said the sweet young thing, "I've heard  
so much about you. You write music,  
I hear, but I've never heard any, and  
I would so like to." Sousa stroked his  
beard and replied: "Excuse me, Miss  
—, but are you deaf?"

1884.

TELEGRAM

Address: [Handwritten]

Date: AUG 9 1901

# SOUSA WILL INVADE GREAT BRITAIN FOR TRIUMPHAL TOUR OF 3 MONTHS

ABLISHED:

Special to the Evening Telegram.  
 New York, Aug. 9.—John Phillip Sousa and his famous band will invade Great Britain this fall for a tour of three weeks, the great bandmaster never having appeared there.

Sousa will take over fifty-five men and expects to play two concerts each day, as on his American tours. Miss Dorothy Hoyle, a well-known American violinist, who played two seasons with him, and who has studied for the last two years under Sauret, in London, will be the violin soloist, and Sousa will also present an American soprano.

The band will sail from New York September 25, and will appear at the Royal Albert hall, London, October 4 and 5. On Monday, October 7, it will open at the International exhibition at

Glasgow, Scotland, for four weeks. The exhibition is presenting the best bands of Europe and Great Britain and Sousa's will be the only American organization to appear there, having been engaged more than a year ago.

At the conclusion of the Glasgow engagement the band will make a provincial tour of five weeks, playing in Edinburgh, Dundee, Newcastle, York, Hull, Bradford, Leeds, Birmingham, Manchester, Liverpool, Nottingham, Sheffield, Bath, Bristol and many other important towns in Great Britain.

The band will return to America the middle of December. The customary winter tour will open early in January, covering the entire South and the Middle West. Another extended European tour is contemplated in the summer of 1902.

Observer

AUG 10 1901

John Philip Sousa has arranged to take his band abroad again on a concert tour, which will introduce his musicians to Great Britain, where they have never appeared. The arrangements for this English tour only have recently been completed.

The band will sail from New York Sept. 25, and will appear at the Royal Albert Hall, London, on Oct. 4 and 5. On Monday, Oct. 7, they will open the International Exhibition at Glasgow, Scotland, where they will remain for four weeks. Upon the conclusion of this engagement, Mr. Sousa will make a provincial tour of five weeks, playing in Edinburgh, Dundee, Newcastle, York, Hull, Bradford, Leeds, Birmingham, Manchester, Liverpool, Nottingham, Sheffield, Bath, Bristol and many other important towns in Great Britain.

The English tour, aside from the Glasgow engagement, will be under the direction of a syndicate organized in London for the purpose of exploiting the Sousa Band in Great Britain, and of which Philip Yorke of the Palace Theatre is the active manager. Fifty men will be taken over, and two concerts will be played each day. Miss Dorothy Doyle, the violinist, who has played two seasons with the band in this country, will be the violin soloist. An American soprano soloist will also be heard.

The band will return to America about the middle of December. The customary winter tour will open early in January, covering the entire South and the Middle West. Another European tour is contemplated for the summer of 1902.

POST. ROCHESTER, N. Y. AUG 10 1901

Sousa is going to England and he has made a statement of his plans. It is Sousa-esque in its precision. "The band will sail from New York on September 25th, and will appear at the Royal Albert Hall, London, on October 4th and 5th. On Monday, October 7th, we open at the International Exhibition at Glasgow, Scotland, for four weeks. The exhibition is presenting the best bands of Europe and Great Britain, and we are the only American organization to appear there, having been engaged more than a year ago. Upon the conclusion of our Glasgow engagement the band will make a provincial tour of five weeks, playing in Edinburgh, Dundee, Newcastle, York, Hull, Bradford, Leeds, Birmingham, Manchester, Liverpool, Nottingham, Sheffield, Bath, Bristol and many other important towns in Great Britain. The English tour, aside from the Glasgow engagement, will be under the direction of a syndicate organized in London for the purpose of exploiting the Sousa Band in Great Britain, and of which Philip Yorke of the Palace theater, is the active manager. I shall take over fifty-five men. We expect to play two concerts each day, as we do on our American tours. Miss Dorothy Hoyle, a well known American violinist, who played two seasons with me here, and who has studied for the last two years under Sauret, in London, will be the violin soloist, and we will also present an American soprano. The band will return to America the middle of December, and will appear at the Metropolitan Opera house."

NEW YORK PRESS AUG 11 1901

John Philip Sousa will take his big band abroad on another concert tour this fall. Last year the American musicians completed a five months' tour of the principal continental cities, everywhere meeting success, and now Sousa will introduce his band in Great Britain, where he has never appeared.

"The arrangements for my English tour are now complete," said Mr. Sousa. "The band will sail from New York September 25 and will appear at the Royal Albert Hall, London, on October 4 and 5. On October 7 we open at the International Exhibition at Glasgow, Scotland, for four weeks. The exhibition is presenting the best bands of Europe and Great Britain, and we are the only American organization to appear there, having been engaged more than a year ago. Upon the conclusion of our Glasgow engagement, the band will make a provincial tour of five weeks, playing in Edinburgh, Dundee, Newcastle, York, Hull, Bradford, Leeds, Birmingham, Manchester, Liverpool, Nottingham, Sheffield, Bath, Bristol and many other important towns in Great Britain.

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"The Sousa Band will continue at Manhattan Beach until Labor Day, after which we go to Pittsburg to dedicate the new Music Hall of the Western Pennsylvania

Exhibition. Our farewell concert, before sailing for London, will be given at the Metropolitan Opera House on Sunday evening, September 22."

CABLE

BROOKLYN, N. Y. AUG 12 1901

## MANHATTAN BEACH.

The season at Manhattan Beach is still a lively one and the guests at both the Manhattan and the Oriental Hotels find much to amuse them. The weather has varied somewhat and the guests can hardly figure just what change will come next. At the Oriental the folks do nothing but enjoy the delightful breezes when it is possible for them to sit on the piazza. Manager Joseph P. Greaves is having a very successful season and the four weeks remaining will undoubtedly be good ones.

NOTES.

The "Mikado" came to the beach on Monday, and, as presented by the Castle Square Opera Company, it was a complete success. The theater was crowded on the first night and the leading characters, including Digby Bell and Miss Lambert and William Broderick, were frequently applauded.

Sousa and his band is the thing during the hour between 7 and 8 in the evening and on Sunday afternoons. The popular bandmaster is giving some fine entertainments this season and his new march is a hit.

Manager Silbeck of the Manhattan Beach Hotel has been entertaining several dinner parties during the week, and that given by the Street Railroad Men's Association in the early part of the week was an enjoyable affair.

Among the guests registered at the Manhattan Beach Hotel during the week are the following: Albert Charles T. Manning, Frederick J. Myers, Albert J. Johnson, Thomas B. Aitken, Mr. and Mrs. William Webster, Mr. and Mrs. J. H. Kennedy, Jay Cooke, Edwin Benson, Jr., D. B. McDonald, Mrs. Largey, A. Schrenkelsen, C. M. Jameson, Edward Mohr, Mr. and Mrs. W. I. Wellborn, J. A. Nevins, Mr. and Mrs. Richard Donnelly, J. B. Townsend, N. C. Aschon, Mr. and Mrs. C. W. Watson, John W. Wheaton, Norman Norman, W. A. Naramore, A. Rasmussen, Mrs. Mayfield, Mrs. W. Higgins, W. M. Hamilton, Mr. and Mrs. Dickey, R. R. Leacroft, S. R. Outerbridge, Mrs. S. C. Mount, Mrs. L. S. Chandler, Mrs. F. T. Miles, Mr. and Mrs. R. H. Munson, S. B. Newbury, Mr. and Mrs. Fred V. Darr, G. W. Mead, J. P. Taylor, Mr. and Mrs. F. M. Foulkes, S. H. Agnew, John A. Russell, R. A. Mills, O. R. Woodward, Marc M. Reynolds, Mr. and Mrs. John E. Kraft, P. D. Stone, H. G. Hayden, E. H. Wardwell, William Robertson.

The arrivals at the Oriental Hotel during the week are as follows: John Costello, Mr. and Mrs. John G. Miller, Mrs. E. Miller, A. W. Burch, Charles E. Maxwell, Mrs. R. M. Hyde, Miss Charles E. Hyde, Mr. and Mrs. F. Beck, Miss A. G. Beck, Mr. and Mrs. A. A. Wigand, John A. Slescher, A. A. Vaughan, Lawrence E. Ensley, A. L. Kelly, William A. Bonner, Mr. and Mrs. Henry T. Oxnard, David J. Dannat, Miss Townsend, Richard H. Laimbeer, Jr., Mrs. Laimbeer, Mrs. M. H. Murphy, J. Creighton Ward, Lambert Suydam, William B. Brierton, John A. Fry, Mrs. G. Humphrey, J. E. Stubber, R. F. Meeks, Mr. and Mrs. M. L. Ryder, D. A. Chambers, D. L. Chambers, Mr. and Mrs. J. S. Field, Miss Opel, Mrs. R. Limberg, Miss Kochler, J. H. Kochler, Mr. and Mrs. Philip W. Harding, Miss Harding, Hammond Lee Harding, Charles F. Darlington, James B. Clews, W. R. Coe, J. G. Garland, W. F. Kellogg.

WORLD TORONTO, CAN. AUG 11 1901

Sousa's is an expensive band of musicians. In salaries alone Sousa pays \$125,000 a year, and he must take in \$200,000 before beginning to think of his own bread and butter. However, the public pays for his personal services the satisfactory sum of \$40,000 a year.

DRAMATIC MIRROR AUG 17 1901

John Philip Sousa and his band will again go abroad this Fall, sailing from New York, Sept. 25. The band is booked to appear in London and then at the International Exhibition at Glasgow, Scotland, for four weeks. Upon the conclusion of the Glasgow engagement the band will make a tour of five weeks that will embrace concerts in Edinburgh, Dundee, Newcastle, York, Hull, Bradford, Leeds, Birmingham, Manchester, Liverpool, Nottingham, Sheffield, Bath, Bristol and many other important towns in the English provinces. The organization will include fifty-five men, in addition to Dorothy Hoyle, a violin soloist, and a soprano soloist, who has not, as yet, been selected. The band returns to America the middle of December, when it will again be heard at the Metropolitan Opera House.

NEW YORK, WEDNESDAY, AUGUST 14, 1901.

SOUSA'S BAND.

HAVING made a successful invasion of Continental Europe, making a five months' tour through France, Germany, Belgium and Holland. John Philip Sousa and his band will next visit Great Britain. The engagement at Manhattan Beach will close September 2, and immediately the band will go to Pittsburg to play for two weeks at the Exposition in that city.

At the close of the concert last Sunday afternoon Mr. Sousa was visited in his dressing room in the rear of the auditorium and asked about his plans.

"Last year, as you know," said he, "the band made a five months' tour of the Continental countries, but did not play in England or Scotland. We were importuned to extend our tour so as to take in Great Britain, but that was impossible owing to our engagements on this side of the ocean.

"Our purpose is to leave New York about the 25th of next month. We shall give our first concert at the Royal Albert Hall, 4th, and follow it up with two other concerts the 5th and 6th. Then we shall proceed to Glasgow, Scotland, to remain four weeks, playing daily at the Exposition. Following this engagement, the band will make a five weeks' tour through England and Scotland.

"We are backed by a syndicate of which Philip York, the manager of the Palace Theatre of London, is the president. They had a director over there while we were giving our winter concerts who heard the band and fell very much in love with it; and so they made us a proposition

to handle our finances which was satisfactory, and we signed a contract with them, securing guarantees right through. We are guaranteed that our receipts will never be below a certain amount, and we get a percentage over that; so we are not risking anything, as we did on the former tour.

"You will give your last concert here September 2?"

"Yes, and then we go to Pittsburg, and will sail from New York about September 25."

"Then you will defer your return trip to Germany until some future time?"

"Well, we have had offers from all the managers who were associated with us last year in Germany, France, Holland, and they want us to go back, and we will consider that very carefully. I am a little bit in favor of a rest. Whether I will take it or not I don't know."

"When will you begin your American tour?"

"About January 14."

"Will you go to Cuba and Mexico?"

"I don't know whether we are booked down there or not. I think we will go as far south as Mexico, however."

"Are you going to Charleston to the Exposition?"

"I don't know anything about it. We won't be back until around Christmas anyway, and we will need rest."

"Have you ever been in London?"

"Oh, yes, often, and the band was in London last year, and we spent four days there and had a good time, but didn't play."

From JOURNAL, PITTSBURGH, PA.  
Address  
Date AUG 11 1901

Fifty-five American musicians, comprising Sousa's Band and the soloists, will sail for Europe next month and make their first appearance in Great Britain. The English tour will be under the direction of a syndicate organized in London for the purpose of exploiting the band. The American musicians last year completed a five months' tour of the continental cities, but did not accept any engagements in Great Britain for fear the music lovers of England might not take so kindly to American band music.

Paderevski's opera, "Manru," is not pro-

Newspaper Cutting Bureau in the World.

From  
Address GRAND RAPIDS, MICH.  
Date AUG 11 1901

John Philip Sousa and band will sail September 25 for London and after a season at the Glasgow exposition will take a five weeks' continental tour.

NEWS  
NASHVILLE, TENN.  
AUG 12 1901

John Philip Sousa is to tour Great Britain. Though "Sousa's band" was one of the chief attractions of the Paris exposition in 1900, it has never appeared in the British Isles. Mr. Sousa therefore arranged to take his band abroad on a concert tour in the latter part of September, and they will appear at Royal Albert hall, London, October 4 and 5. On Monday, October 7, they will open the international exhibition at Glasgow, Scotland, where they will remain for the period of four weeks. Upon the conclusion of the Glasgow engagement Mr. Sousa will make a provincial tour of five weeks, playing at Edinburgh, Dundee, Newcastle, Leeds, Birmingham, Bath, Bristol and many other towns of the United Kingdom. The English tour, aside from the Glasgow engagement, will be under the direction of a syndicate of which Philip Yorke of the Palace Theater is the manager. Fifty men will be taken over and two concerts will be played each day. The band will return to America about the middle of December.

m. PHOENIX  
dress PATERSON, N. J.  
te AUG 12 1901

SOUSA GOING TO ENGLAND.

The American Band Will Play In London and In Glasgow.

John Philip Sousa and his band are going to make another journey abroad this summer, says the New York Sun. Last year the organization made a tour of the continental countries that continued for five months, but did not visit England. Now the intention of Mr. Sousa, who made his final arrangements the other day, is to remain in England during all of his stay abroad.

"The band will sail," Mr. Sousa said, "on Sept. 25 and will give its first concert at the Royal Albert hall on Oct. 30. We will then go to the exposition at Glasgow and play for four weeks. The best Scotch and English bands have been engaged to play there, but we will be the only foreign band to be heard."

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The First Established and most Complete  
Newspaper Cutting Bureau in the World.

New York City

From

Address

Date

AUG 14 1901

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"Have you ever been in London?"

"Oh, yes, often, and the band was in London last year, and we spent four days there and had a good time, but didn't play."

# NAME NEEDED FOR NEW MARCH.

## Title for Sousa Composition Is Left to "Leader" Readers.

### PRIZE FOR BEST SELECTION.

When Sousa's band opens its engagement at the Western Pennsylvania Exposition on the evening of September 4, one of the most prominent features on the musical program will be a grand march written by Mr. Sousa. The march is dedicated to the city of Pittsburg and the Exposition and is said to be one of the best compositions ever made by the "ragtime" king. But there is one difficulty with the new composition. It is nameless. At this writing no name has been provided for it and there must be one given to it before the evening of the Expo's opening.

The question of a name is one that has been worrying Mr. Sousa for some weeks past. He has racked his brain for a name suitable for the piece and one which will be something of a compliment to this city, but his brain refuses absolutely to produce anything in the name line. Consequently Mr. Sousa has gone begging. He had to go out and get some brains that could think of a name for the new piece of music. He and his secretary took dictionary after dictionary and looked for words and phrases which could be brought into play. But they could find nothing that struck their fancy, and was appropriate. Then an appeal was made to the Exposition managers. They, too, were stumped and it was finally agreed to start all hands out on a hunt for the name. Someone suggested that the public in general be given a chance to select the name or rather to suggest names. This arrangement was satisfaction to everybody and as a result it was decided to let the public give their ideas on naming grand marches through the columns of the "Leader."

The "Leader" will have its readers suggest names for the march and these names will be kept and numbered. Just before the date of opening a committee of three musicians will take the names suggested and pick out the one which is best suited for the composition. When this name is picked out the name of the person who first sent the name selected to the "Leader" office will be secured and a season ticket to the Ex-

position given him. Where two or more people select the same name, the one which was received at the "Leader" office first will be given the prize.

This new march, contrary to the general expectation, is not "ragtime," or, as the musicians put it, syncopated four four time. It is a grand march in every sense of the word. It is heavily scored and Mr. Sousa has put in considerable time on it, more so in fact than on any of his compositions since the famous march he wrote for the Garfield inaugural ball in March, 1881. This, by the way, was the last grand march he has written. Since that time all of his compositions have been of the quickstep variety.

In order that the name which is to be selected may be characteristic of the piece Mr. Sousa gives some idea of the new composition which the prospective namers can go by. He writes concerning the march as follows:

"The new march which I have written and which I am going to dedicate to the city of Pittsburg and the Pittsburg exposition, is not of the quickstep sort. It is a grand march and heavily scored. In it I have two excerpts from compositions of Pittsburgers. One of these is Ethelbert Nevin's "Narcissus" and the other is Stephen C. Foster's "Come Where My Love Lies Dreaming." The entire piece is essentially typical of Pittsburg, at least I have tried to make it so, and I think that to a certain extent I have succeeded."

Sousa has been favored in the names which have been selected for his compositions in the past. All his quicksteps have not only unique but typical names and titles and by asking the public to help him out in his present difficulty he hopes to get a good title for the latest composition.

The contest is now open and all names sent into the "Leader" office from now until Saturday, September 1, will be entered in it. The decision of the committee will be given on that day and the name and the winner will be announced in the "Leader" of Sunday, September 2. Those who have names to suggest should come to the front early. Like the polls at a primary, "vote early, vote often."

MUSICAL AGE.

From

Address

Date

JOHN PHILIP SOUSA.

THE FAMOUS BANDMASTER PLANS ANOTHER  
EUROPEAN TOURNEE—FAREWELL CON-  
CERT ON SEPT. 22D.

JOHN PHILIP SOUSA has decided to make another European trip, sailing the end of September. His farewell concert will take place at the Metropolitan Opera House on the 22d of that month.

One of the chief reasons for the trip is the engagement of Mr. Sousa and his band to play at the International Exhibition at Glasgow, Scotland. After this has been filled, Mr. Sousa will begin an extended tour of Great Britain. In speaking of his plans to a press representative he is reported to have said:

"The English tour, aside from the Glasgow engagement, will be under the direction of a syndicate organized in London for the purpose of exploiting the Sousa Band in Great Britain, of which Philip Yorke, of the Palace Theatre, is the active manager. I shall take over fifty-five men.

"We expect to play two concerts each day, as we do on our American tours. Miss Dorothy Hoyle, a well-known American violinist who played two seasons with me here, and who has studied for the last two years under Saurer in London, will be the violin soloist, and we will also present an American soprano.

"The band will return to America the middle of December and will appear at the Metropolitan Opera House. Our customary Winter tour will open early in January, covering the entire South and the Middle West, and we contemplate another extended European tour in the Summer of 1902."

Established and most complete  
Cutting Bureau in the World.

PITTSBURG, PA

AUG 18 1901

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The musical program arranged as a part of the dedicatory exercises will be notable because of a grand march composed by John Philip Sousa, the "March King," especially for the occasion. The program in full follows:

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- Mr. Herbert L. Clarke.
- (a) Serenade, Rocco... Meyer-Helmund
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The great steel arched interior of the big main building must absolutely be seen to appreciate what these promenades really mean to the gaily moving throngs crowding them during the coming season.

Think of a long stretch of Fifth avenue, Pittsburg, under roof! There you practically have the "grand" promenade. Fancy drills by Kinghts Templar, and evolutions by whole companies of militia will be arrayed here as upon the avenue outside. The weary ones settees will be numerously placed along its edges.

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From *RELIABLE*

Address *PROVIDENCE, R. I.*

Date *AUG 18 1901*

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Journal *Mondo artistico*

Date: *1* MAI 1901

Adresse: *Milan*

Signé: *NON SIGNE*

Journal: *L'Instrumental*

Date: *28* MAI 1901

Adresse: *Bis in de...*

Signé:

**PALMES ACADÉMIQUES**

Parmi les dernières nominations d'officiers d'académie, nous relevons avec plaisir celle de M. Prudhomme, chef de musique du 1<sup>er</sup> régiment d'infanterie, à Cambrai; et, au titre étranger, celle de M. Sousa, directeur du célèbre orchestre « Sousa Band » de New-York, qui s'est fait entendre, avec un si grand succès, pendant l'Exposition universelle de 1900, à Paris. Tous nos compliments.

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CATALOGUE des 13,000 Journaux du Monde du COURRIER DE LA PRESSE. Noms des Critiques, Renseignements divers. ALBUMS du COURRIER DE LA PRESSE pour coller les Coupures d'articles, Tarifs, Desirés; franco

Journal *Mondo artistico*  
Date: MAI 1901  
Adresse: *Milan*  
Signé: NON SIGNÉ

\* \* \* Molti appassionati ammiratori del maestro Sousa, il noto autore americano di marcie, hanno inoltrata domanda al Consiglio accademico dell'Università di Yale perchè venga creato il titolo di « Musical doctor » e se ne diano le prime insegne al Sousa. Sempre allegri, quegli americani!

Ca...  
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## Pen Pictures of Buffalo's Illumination

One of the finest features of the great Buffalo exhibition is the illumination of the grounds and buildings at night, made possible by the use of electricity as a commercial commodity, to consider it in a practical way. The Centennial Exhibition in Philadelphia, only twenty-five years ago, had to be closed when the sun went down—there was no way to illuminate the extensive grounds and buildings at night. When the World's Fair was held in Chicago in 1893 the use of electricity as an illuminant made the White City a wonder to the hundreds of thousands who had the privilege of visiting the grounds. Electricity was the making of that exhibition, and the glory of the electrical fountain lingers in the memory of many to whom the uses of electricity then came as a revelation.

Now there is the Pan-American Exhibition in Buffalo, and now the possibilities of lighting by electricity seem to have been exhausted. While the White City of Chicago was a marvel at night, the Rainbow City of Buffalo eclipses it in general effect. There is a closer joining of the buildings and there is a freer use of lamps. There seems to be no end to the bright little globes with a horse-hair inside, heated red-hot by some magic force.

But the great feature of the Buffalo illumination is the lighting of the lamps—the glow later on is another matter. The scene has been described by several writers, but the efforts of two of them are sufficient to give an idea of what the passing from dawn into the brightest light means to the looker-on at Buffalo. Following is a most excellent pen-picture of the scene, written by Colonel Robert Mitchell Floyd, formerly of this city and now of Boston. It is a fine bit of descriptive, and the writer has had the pleasure of receiving many words of commendation for his work. Then there is a brief picture from the pen of Robert J. Burdette, who is a master-hand at descriptive writing, and whose words are worth reading.

### Electric Glory.

Robert Mitchell Floyd in Boston Trade Press List.

The fiery sun had sunk behind great masses of heavy clouds, making its protest in the angry rays that here and there pierced the threatening darkness that grew denser until the arch of heaven was blackest night.

The whirring wheel of the trolley pole threw out its lurid green glare, marking and emphasizing the more the settled gloom, for it was a night when bats flew low, and swallows kept circling near their nests. Soon we reached the high fence that separated the old city from the new and passing the turnstile we were in the Sunken Gardens where ghostly statues that flanked it peered out upon us like frightened things from their home of gloom, while on either side and way above us the shadowy outlines of Agriculture and Mechanical Arts Buildings were just visible.

Up the long flight of steps, in front of the great Tower, we halted and listened to the rush and fall of many waters that gushed with might force from its face, making weird sounds like Fairy music through the sultry air.

On and on, by the Court of the Fountains where myriads of tiny jets from flowering cups flung the water's spray high in air, as soft and shimmering as a bridal veil.

But ever wandering on we passed the

Fountain of Plenty, where graceful figures of children sport in the babbling waters. Then still further back, close under the four noble Pylons, topped with heroic figures of warriors bestirring rearing chargers, we stood with the gathering hosts, that ever increasing, were silent, watchful, waiting.

From this slight elevation on the bridge that spans the winding canal, we gazed down the long vista at the faint outlines of pictured domes, great buildings and frowning castles, with their many pointed turrets, just traceable against the awful darkness of the night behind. Suddenly a hushed silence seemed to hover over all; then as if touched by the wonderful magic breath of life, a soft, tremulous, gentle, dim pink gloom, from three-quarters of a million incandescent lights, twinkled and shone like the first rays of the morning sun.

Slowly, surely, like the life eternal, the radiance grew deeper red, stronger, brighter, clearer, dazzling white, as from out of the darkness sprang celestial glory!

The magnificence of this radiant firmament of light filled the vision, and caught and held the soul aloft, as from every quarter of the compass, forms and curves of innumerable buildings were star-decked, while the wondrous Tower, looming far up into the immeasurable onyx blackness, gave out a beauty and brightness never dreamed of or known before.

All stood spell-bound, held and thrilled as if by some command from on high, when softly, gently, like a mother's voice, drifted from a cornet afar, "Nearer My God to Thee, Nearer to Thee," and the vast awe-struck multitude, with bare heads and faces aglow with keenest feeling, followed the sacred song in their hearts, while their eyes beheld the glory of the Light!

### Electrical Illumination.

Robert J. Burdette in Chicago American.

The first evening stars are trembling in the twilight. Presently, low and soft as a whisper of music, the strains of "Nearer My God to Thee" steal from the band stand, and at the moment the lamps glow red and dull in the darkness—about the pavilion, on the outlines of all the buildings, in the splashing waters of the many fountains. The music rises to a louder tone, the lights brighten with the music, crescendo in the band stand, a vesper day, dawn through all the grounds. Clearer and higher the hymn and the lights—until, as the closing chord lifts the song to a climax of triumph the grounds are ablaze with the clear white light, every building and tower and fountain is luminously outlined; everything that is incomplete, imperfect, everything that would mar or make a false tone is hidden in the air—glowing steadfastly in the night sky. The deep heart applause of breathless silence tells how the picture is glowing upon every soul in that vast multitude. An old man, with the tremor of age and reverence in his deep tones, says in a low voice "And I, John, saw the Holy City, New Jerusalem, coming down from God out of Heaven, prepared as a bride adorned for her husband."

A deep breath—the sigh of a bright concourse of people—Sousa, the "March King," pauses long with half-raised baton, as though loath to disturb the feeling; then a chord of music, and the picture that will last forever is burned upon every brain and heart.

## CONGRÈS ET EXPOSITIONS

### L'Exposition Internationale de Glasgow

La capitale industrielle de l'Écosse ayant souvenance de l'énorme succès de l'exposition qu'elle avait organisée il y a treize ans et, aussi, poussée par le désir de montrer dans son resplendissement le prestige économique de la Grande-Bretagne menacé par la concurrence étrangère, a résolu et réalisé un plan d'exposition industrielle dominé par le caractère de la pensée nationale. Le choix de Glasgow comme siège de cette entreprise était tout indiqué, la ville entourée de beaux paysages est en même temps le centre de la plus importante activité industrielle. Elle a donc été élue pour servir de terrain à la revue générale de la situation actuelle de la technique dans les ateliers et les fabriques britanniques. Aucun sacrifice, aucun effort n'a été épargné pour exalter le côté pratique et utilitaire de cette exposition, mais les plaisirs, les amusements et les moyens de distractions agréables ont aussi été l'objet de l'attention du comité de direction de l'œuvre. Des manifestations très artistiques et sportives contribueront à l'éclat de la fête, en dehors de l'enseignement qui résultera de la confrontation des richesses commerciales et industrielles du pays. Une somme de 500 000 francs est affectée rien qu'aux grands concerts qui seront donnés par différents corps de musique étrangers, l'orchestre Souza, la musique militaire de la garde royale de Belgique, plusieurs orchestres très réputés allemands, russes, hongrois. Des réunions diverses et des concours de gymnastique, de football, de cyclistes etc. auront lieu; des régates internationales d'embarcations à voiles s'ouvriront où les plus fortes équipes du monde seront appelées à se mesurer dans les eaux de la Clyde.

Les trois plus importants bâtiments couvrent une superficie de 45 500 mètres carrés, la salle des machines avec les chaudières et le hall des dynamos occupent une surface de 17 000 mètres carrés. Toutes les parties sont réunies entre elles et à la gare de chemin de fer par une voie passant sur un pont. Le bâtiment flanqué d'ailes qui figure sur notre gravure constitue le palais de l'industrie, il se développe sur un front de 210 mètres, sa profondeur atteint 108 mètres, il fait face au parc Kelvin. Sa façade latérale de gauche regarde le musée artistique bien connu qui fut élevé avec les bénéfices produits

par la précédente exposition. La construction en style renaissance espagnole s'harmonie avec celle du palais des arts. Au milieu s'arrondit un dôme couronné par un campanile portant une statue figurant « la lumière » dont le sommet est situé à 60 mètres au-dessus du niveau du sol. Le carré au centre duquel s'élève le dôme est angulé de quatre tourelles à campanile de 54 mètres de hauteur, reliées à la naissance de la coupole par une galerie de 7<sup>m</sup>, 50 de largeur avec loggias ouvertes vers l'extérieur d'où l'on découvre une vue magnifique sur le paysage environnant. L'entrée principale ayant 40<sup>m</sup>, 50 de largeur est composée de trois portes avec portique richement décoré de 49 mètres de hauteur et fronton, d'autres portes moins décorées sont ménagées, à droite et à gauche de la porte monumentale, dans la façade du palais.

La salle des machines d'une grande importance comporte cinq galeries accolées, elle a 450 mètres de longueur sur une largeur de 96 mètres, le vaisseau de la galerie médiane à 34<sup>m</sup>, 45 de portée, deux allées de 2<sup>m</sup>, 50 de largeur la longent à droite et à gauche, la séparant des autres galeries qui ont chacune une largeur de 14<sup>m</sup>, 20.

Parmi les divers bâtiments de plus ou moins grande étendue exécutés par l'entreprise de l'exposition, la salle de concert mérite une mention spéciale tant au point de vue de sa conception que de son exécution. Elle affecte la forme d'une rotonde de 43 mètres de diamètre. Le dôme doré en partie a reçu une très vivante décoration polychronique.

Des quatorze états qui ont pris part à l'exposition de Glasgow en dehors de la Grande-Bretagne, la Russie à la représentation la plus considérable, après cette puissance vient la France.

L'exposition a été inaugurée le 2 mai, elle durera jusqu'au mois de novembre.

Dans la salle des machines presque tout l'intérêt se concentre sur les produits et appareils de l'industrie électrique en moyenne partie d'origine britannique, bien pourtant qu'il y ait une grande proportion de maisons du continent et américaines, celles-ci montrant principalement des machines-outils. La part prise par les maisons et ateliers de constructions électriques anglaises est infiniment plus considérable que ce que nous avons vu à l'exposition de Paris de 1900. L'installation de production et de distribution de lumière et de force motrice révèle un grand sens pratique, elle sera sans contredit visitée avec fruit par les ingénieurs. La salle des chaudières réunit les différents types de chaudières employées jusqu'à ce jour, chaudières aquatubulaires, chaudières marines et de Lancashire, avec alimentation mécanique des foyers ou par l'entremise de chauffeurs, elles fournissent en vapeur une puissance équivalente à environ 5000 chevaux répartie sur une douzaine d'unités motrices comprenant chacune un moteur à vapeur attaquant directement la ou les génératrice, de courant, placées dans la salle des machines et séparées des autres produits exposés par une simple grille.

La salle est éclairée par 250 lampes à arc de 10 ampères du système Brockie-Pell, un millier de ces lampes, et un grand nombre de lampes à incandescence sont distribuées dans les divers locaux de l'exposition. Les jardins sont éclairés en grande partie par des brûleurs à gaz Welsbach à haute pression, des lampes à huile Kitson et à gaz Scott-Snell également à haute pression. L'éclairage de la grande avenue est effectué par 405 régulateurs à arc Brockie-Pell, 90 autres sont encore établies dans les jardins. Le réseau des conducteurs est aérien et exécuté au fil d'aluminium.

De nombreux moteurs électriques actionnent des machines et des outils dans les divers compartiments de l'exposition.

Il semble que, l'année dernière à Paris, l'industrie anglaise, comme l'industrie américaine, au surplus, s'est réservée, ne voulant pas donner toute sa mesure précisément en vue de l'exposition de Glasgow. Il ne s'agit pas pour elle de se livrer bruyamment à un vain étalage de produits déjà vus. En présence de la concurrence que l'Allemagne et l'Amérique lui font, elle se recueille. Son grand sens pratique lui permettra-t-il d'apporter à Glasgow une réponse aux interrogations posées?

Les programmes des sociétés scientifiques et des associations industrielles qui se proposent de s'y rendre sont très chargés, l'association électrique municipale y tiendra sa convention dans le courant de juin, l'association britannique son congrès au mois de septembre, dans le même mois auront lieu les réunions des sociétés d'ingénieurs, de l'institution des ingénieurs électriciens. Tout indique que le département de l'électricité sera visité par des hommes avec lesquels les fabricants ont besoin de se tenir en contact.

EMILE DIEUDONNÉ.

Journal : LE FRANÇAIS  
Date : 23 AVR. 1901  
Adresse : G. Boulevard Poissonnière, PARIS  
Signé :

### DOCTEURS EN MUSIQUE

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— Pensez-vous que semblable création puisse être établie en France ?

— Docteur en musique !... Mais docteur en quoi ?... en composition, en exécution, en... ?

Et, en amoureux de sa belle indépendance artistique, M. Théodore Dubois ajoute :

— Ce serait soumettre à la férule d'hommes sachant simplement leur métier les hommes capables de créer de belles choses.

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— C'est une interview ! Je n'aime pas l'interview. Ayez la bonté de me faire dire simplement que je n'ai pas étudié la question.

Ainsi, M. Théodore Dubois juge le doctorat en musique une invention bien américaine ; mais M. le directeur du Conservatoire ne peut se prononcer sur cette matière qu'après sérieux examen. Nous avons la bonne fortune de n'être pas un officiel, et pouvons prédire un joli succès d'estime au grand maître des beaux-arts qui créerait un bonnet carré ou pointu pour orner le fronton de nos musiciens. Il est vrai que nous avons déjà les bonnets à plumes de l'Institut.

London; Tudor Street, E.O.  
Our issue dated April 22 1901

### WHAT IS DOING AT GLASGOW.

A Chat about the Exhibition that the Greatest City of the North is Preparing.

By B. FLETCHER ROBINSON.

It is not an attractive place, this good city of Glasgow. Smoke from its thriving factories blurs the sky; over its grey, stone-paved streets the carts and vans rumble with a continuous, irritating roar as of stage thunder; the great business-houses rise in dull solemnity, and their people wear an aspect of dour respectability.

Down by the river stretch the slums, which are as those of London—no further description is needed. Those who dwell therein do not dress well, nor does the neighbourhood of water appear to encourage them to try a closer acquaintance with it. They are fond of whisky; but they are not refined. Many are Irish; but they have left the humour behind them.

Altogether Glasgow would not seem to be exactly the place to choose for an exhibition if modelled on the Continental principle. Abroad it is upon the music, the entertainments, the side-shows, the artistic decorations, the pleasant vistas left by nature or designed by cunning landscape gardeners that the managers depend for popularity rather than on the business exhibits themselves.

Folk gathered at Stockholm to lunch in verandahs overlooking the sunlit fjords that pierce the rocky city rather than to inspect the machinery the Swedes had collected; at Antwerp there was the quaint old town—a curious frame better worth a visit than the exhibition it held. Little Geneva had its scenery and lake; while, as for Paris, the artistic Queen of Cities, she gave us delights of perfect sculpture and architecture, of merry life under a clear, bright sky, of music and entertainments that to less prosaic mortals eclipsed her magnificent collection of those mechanical triumphs which we hold to stand for those two oft-quoted words, modern progress.

#### For the Practical Man.

But in this I speak for the frivolous; and I would not dare to include among them either the Scotch or the hard-headed North-countrymen of England. The Glasgow Exhibition will be nothing if not practical. It will be run by business men for business men. The amusements will consist chiefly of music, of occasional athletics, of the innocent switch-back, and the moral water-slide; the side-shows will be conducted under the same stern eyes that saw impropriety in an insufficiently draped statue.

It will be, in short, the plain roast and boiled of exhibitions with d'œuvres and entrées. It is Scotch, not French champagne.

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#### A Leaf from Buffalo's

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The advertisements, the story of which has already been told in the "Express," are as charmingly printed and illustrated as they are original and ingenious.

How does Glasgow compare with Buffalo in this respect? Badly, I fear. The time is growing short, men are working night and day to hurry on the preparations for the opening on May 7; yet I would engage that in the remoter parts of England but a rumour of the doings in the great manufacturing city have reached the people.

Of course, the Americans had a territory to cover that would swallow up the British Isles many times over. They had, of necessity, to commence betimes; besides, that is the American way. But Glasgow must bestir itself and feed the people with its attractions as Surrey farmers feed fowls—by thrusting it down their throats.

London Times  
11 AUG 1901

Mr. J. P. Sousa and his famous band sail for this country on September 29, soon after the close of their usual summer engagement at Manhattan Beach. The Sousa band is to play at the Glasgow Exhibition, and will give a concert at the Albert Hall on October 30.

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Newspaper cutting

From

Address

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BASS TROMBONE.

Lady Pictorial  
FROM  
Date 17 AUG 1901

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The English tour will be under the direction of a syndicate organised in London for the purpose of exploiting the Sousa Band in Great Britain, Philip Yorke, of the London Palace Theatre, to be the active manager. The band will return in December and appear at the Metropolitan Opera House.

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The award for the General Editor of the Times  
The Smith Premier  
More SMITH PREMIERS  
er. One machine sells  
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I recommend it.  
of Typewriter Co.,  
urch St., London, E.C.

Referee  
London Engl.  
Aug 18 1901

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From *M. K. Report*  
Address  
Date

WEEKLY.  
INDIANAPOLIS, IND.  
AUG 24 1901

**SOUSA GOING TO ENGLAND.**

The American Band Will Play in London and in Glasgow.

John Philip Sousa and his band are going to make another journey abroad this summer, says the New York Sun. Last year the organization made a tour of the continental countries that continued for five months, but did not visit England. Now the intention of Mr. Sousa, who made his final arrangements the other day, is to remain in England during all of his stay abroad.

K. 1884.

"The band will sail," Mr. Sousa said, "on Sept. 25 and will give its first concert at the Royal Albert hall on Oct. 30. We will then go to the exposition at Glasgow and play for four weeks. The best Scotch and English bands have been engaged to play there, but we will be the only foreign band to be heard."



Sousa, the Great Band-Master,

Who, with his sixty trained and world-traveled musicians, will appear at the State Fair Grounds, September 18 and 19.

GAZETTE  
COMMERCIAL  
PITTSBURG, PA  
AUG 24 1901

There is a fair chance that President McKinley may open the new Greater Pittsburgh exposition on September 4. President Francis J. Torrance of the Exposition society is more than hopeful, especially as the chief executive is expected at Buffalo on the morning of September 5, and naturally will pass through Pittsburgh on the evening of September 4. The new grand inauguration march composed by John Philip Sousa, and dedicated to the Pittsburgh Exposition, was given its first hearing at a private rehearsal in New York city last Tuesday, and is called a wonderfully fine composition. Sousa has made use of two beautiful Pittsburgh melodies, "Come Where My Love Lies Dreaming," by Stephen G. Foster and "Narcissus" by Ethelbert Nevin, and has asked Pittsburghers to select for the march a fitting title.

1884.

BULLETIN  
PITTSBURG, PA  
AUG 24 1901

**NEW BUILDINGS READY.**

Pittsburg Exposition Will Open its Doors Without Fall on Wednesday, September 4.

Derricks and scaffolding have all been removed, and the exteriors of the new buildings constructed by the management of the Pittsburg Exposition now stand out boldly in all their beauty of fine pressed brick and white stone. The highly carved capstone ornamenting the massive front of music hall was laid early this week; the placing of two tall flag-staffs marked the completion of the stone work, and now the starry emblem is flying here to the breeze. Much has been written

on the imposing magnificence of the music hall front and of the big main building with its monster entrance, but one must see this place to realize its beauty.

Let no one fear lest the new Pittsburg Exposition may not be opened on the day announced, Wednesday, September 4. Not less than twenty booths already are up in the main building, some of them so nearly completed that the second coat of paint has been applied, and the Exposition visitor will be amazed at the lavish expenditures made by Pittsburg merchants in their construction. Then also their artistic beauties will command the highest admiration. Finally, let it be remembered that there will not be one display and not one booth that will not be absolutely new.

President Francis J. Torrance, who is on most intimate terms with President McKinley, is making earnest efforts to secure the presence of the chief executive at the elaborate dedicatory services of the opening night. As the President is spending his summer at Canton, only ninety miles away, he is hopeful of success. According to a letter received on Tuesday from John Philip Sousa, the grand march composed by him for the opening night has been completed, and is now in rehearsal. With the finest of music that money can secure; with exhibits away beyond anything ever seen at any Exposition in the United States; with dazzling illuminations and magnificent promenades; with the choicest of attractions and with every possible provision for the convenience and comfort of its patrons, the Exposition of 1901 certainly must become a brilliantly successful affair.

NEWS  
NEWARK, N. J.  
AUG 25 1901

Sousa and his band start on their English tour the latter part of September. Their first appearances will be made at the Royal Albert Hall, London, on October 4 and 5. Thence to the Glasgow Industrial Exhibition for a month. The band will later visit other cities of Great Britain. Miss Dorothy Hoyle, violinist, and a soprano singer to be selected, will be the assisting soloists. Miss Blanche Duffield, the soprano of the Munn Avenue Presbyterian Church, East Orange, was the vocalist with Sousa on the last foreign tour. Her church engagement is said to make it impossible for her to travel with the organization this coming season. Sousa remains at Manhattan Beach until Labor Day.

K. 18

NEWS  
NEB.  
AUG 25 1901

"Sousa wants a name for a new march. It must be typical of Pittsburg. What's the matter with 'Who Wins?'"

From *DRAMATIC MIRROR*  
Address  
Date *AUG 31 1901*

The Sousa concerts terminate with the afternoon and evening performances of Sunday, Sept. 1. With the exception of the Saturday concerts the paying attendance has apparently been light, and had it not been for the Sunday double "take" it is probable there would not be found much profit, if any, in the current season's daily matinee concerts.

From  
Address  
Date

**THE NEW EXPOSITION**

Arrangements Completed for the Opening of Exhibits—New March by Sousa.

That the new Pittsburg Exposition will open promptly on September 4, the time promised by the management, is no longer disputed. The aggressiveness of the Pittsburg merchants who are interested in this big show has made this possible by rushing the work on the new building to replace the one destroyed by fire, and already everything is practically in readiness.

K. 1884.

Preparations for the dedicatory exercises are being rapidly formulated. It is hoped to secure the presence of President McKinley, who must pass through Pittsburg on the opening day to be present at the Buffalo Exposition on September 5. The new dedicatory march by Sousa, which contains excerpts from melodies by two of Pittsburg's popular composers, Stephen G. Foster and Ethelbert Nevin, has been rehearsed, and is said to be a gem. The melodies introduced are "Come Where My Love Lies Dreaming" and "Narcissus." Sousa has issued an invitation to Pittsburgers to select a name for his latest composition. The interior of the new buildings, while they will be incomplete in a few minor details, will present a vast improvement over the old buildings. Many beautiful booths have been erected, some of them at a great cost, and much ingenuity has been displayed to make the Exposition eclipse in every way that of former years.

Newspaper Cutting Bureau in the World.  
From *Standard Union*  
Address  
Date *AUG 25 1901*

Cutting from *Standard Union*  
Address of Paper  
Date *Aug 26 1901*

**Aus dem Reiche der Töne.**

**Geschichte und Entwicklung der Militärmusik. — Von den Festspielen in Bayreuth.**

ESTABLISHED

In Folge der elektrifizierenden und erzieherischen Wirkung, welche gute Militärmusik auf die Massen ausübt, ist in sämtlichen Kultur-Ländern diesem mächtigen Zweige der öffentlichen Musik ganz besondere Aufmerksamkeit geschenkt worden. In Deutschland, Frankreich und Belgien ist die Militärmusik bis zu hoher Kunstentwicklung gelangt, und die Musikhöre dieser Länder mit ihrer musterhaften Organisation und sorgfältigster Heranbildung und Schulung werden als die besten der ganzen Welt betrachtet. Es ist interessant, die Entstehung dieser so trefflich organisierten Militär-Musik-Kapellen zurückzuführen bis zur Zeit des 30-jährigen Krieges und noch vorher zum Aufblühen der wehrhaften Städtevereinigungen des Mittelalters, wo die Thürmer der Städte auf dem Auszug nach dem Feinde ihre Hornsignale bliesen, und ungeheure Trommeln, Pfeifen, Zinken u. Schwegel die Kämpfer zum Streit anfeuerten. Durch den Kampf mit den Türken wurden verschiedene Instrumente, Cymbel und Triangel der Janitscharenmusik entlehnt; später traten Oboen und Flöten zur Ausbildung der Militärmusik hinzu. Trompeter wurden in damaliger Zeit nur als Herolde verwandt und erfreuten sich ganz besonderer Privilegien, wurden auch nur in den Dienst der Ritter gestellt, bis im Jahre 1426 Kaiser Sigismund der Stadt Augsburg zum ersten Male das Vorrecht ertheilte, Trompeter zu halten. Die erste Musik-Kapelle soll in der Stadt Basel organisiert worden sein. In den Kämpfen des siebenjährigen Krieges nahmen die Spielleute der preussischen Truppen hervorragenden Antheil an der Aufmunterung zum Streit. Die Regiments-Kapellen jener Zeit, denen Friedrich der Große besondere Aufmerksamkeit schenkte, zählten bereits zwei Flöten, 2 Oboen, 2 Waldhörner, 2 Trompeten, 3 Fagotte und eine Bassdrumme. Doch die erste Militärmusik in modernem Stil war ein Resultat der großen Kämpfe gegen Napoleon den Ersten; im Jahre 1828 organisierte Wieprecht, der spätere General-Musikdirektor, die erste große Militär-Kapelle, deren Erfolge durch Pieffke, Saro und Andere die deutsche Militärmusik weltberühmt machten. Eine der vollkommensten Organisationen ist auch die Kapelle der „Garde Republicaine francaise“, sowie die berühmte „Band of the Household Brigade of England“. Die letztere ist von der verstorbenen Königin von England mit bedeutenden Kosten zu einer der größten und besten Kapellen der Welt herangebildet worden. Der Lieutenant Dan Godfrey dirigierte diese Kapelle beim „Peace Jubilee“ in Boston im Jahre 1872. Die Musiker der „British Guards“ genießen besondere persönliche Vorrechte; auch wird diese Kapelle nicht im Kriege verwandt. Andere berühmte Kapellen sind in Belgien, wo dieser Zweig der Instrumentalmusik durch Hinzufügung der Saxophone mehr für Konzert als für Militärszwecke ausgebildet worden ist. Auch die österreichischen (Ziehrer), russischen und türkischen Kapellen sind berühmt. In Rußland wurde kürzlich dem verdienten Componisten, Harmonium-Virtuosen und Kapellmeister Glavatsch eine besondere Auszeichnung durch Ertheilung des Obristen-Ranges zu Theil. In Deutschland haben zur Zeit die Kapellmeister nicht Dignität.

Nach dem Vorbilde der französischen Kapellen ist die Konzertorganisation von Sousa ausgebildet worden. In Amerika war es zuerst Gilmor, welcher durch sein bedeutendes Organisations-Talent die Militär-Kapellen zu großen Erfolgen führte. An der von ihm geleiteten Fest-Jubiläum in Boston nahmen nebst 2000 Sängern auch 2000 Musiker, darunter allein 3 Posaunisten Theil.

Sousa, welcher jedes Jahr eine neuen Marsch komponirt und daraus ein Einkommen von \$20,000 jährlich zieht, ist jetzt kein Militär-Kapellmeister, sondern nur Konzertleiter einer „Military Band“. In fast allen kleineren Städten Amerikas giebt es solche Militär-Kapellen, zum Theil recht gute. Bemerkenswerth sind auch die amerikanischen Knaben-Kapellen, doch darin ist England vorangegangen wo in Chelsea die „Duke of York's School“ für Söhne im Kriege gefallener Soldaten als Schule für Militärmusik eingerichtet ist.

**SOUSA'S CONCERT YESTERDAY.**

The largest crowd of the season attended the concert given by Sousa's Band at Manhattan Beach yesterday afternoon. As usual, the programme was selected with attention to varying musical tastes. One particular incident goes to show how versatile the band and its leader are. They had finished playing one of Tschai-kowsky's compositions, and the cries of encore followed on the last notes of the piece from all over the house. Sousa immediately responded to the call, but the musicians struck up that tune which has been murdered by every street band in Brooklyn all summer, "Sweet Annie More." The band sang the chorus, and Sousa's ingenuousness took the house by storm. Senator Chauncey M. Depew and his son were interested auditors.

COURTESY NEWS.



**BANDMASTER SOUSA, WHO IS GOING TO PLAY FOR THE BRITISH.**

Mr. John Phillip Sousa, the celebrated bandmaster, is soon to take his musicians across the water for a tour of Great Britain. The band sails from New York on Sept. 25 and plays first in London on Oct. 4. For four weeks it will play at the Glasgow exposition and will return to the United States about the middle of December.

In Folge der elektrisirenden und erzieherischen Wirkung, welche gute Militärmusik auf die Massen ausübt, ist in sämmtlichen Cultur-Ländern diesem mächtigen Zweige der öffentlichen Musik ganz besondere Aufmerksamkeit geschenkt worden. In Deutschland, Frankreich und Belgien ist die Militärmusik bis zu hoher Kunstentwicklung gelangt, und die Musikchöre dieser Länder mit ihrer musterhaften Organisation und sorgfältigster Heranbildung und Schulung werden als die besten der ganzen Welt betrachtet. Es ist interessant, die Entstehung dieser so trefflich organisirten Militär-Musik-Kapellen zurückzuführen bis zur Zeit des 30-jährigen Krieges und noch vorher zum Aufblühen der wehrhaften Städtevereinigungen des Mittelalters, wo die Thürmer der Städte auf dem Auszug nach dem Feinde ihre Hornsignale bliesen, und ungeheure Trommeln, Pfeifen, Zinken u. Schwegel die Kämpfer zum Streit anfeuernten. Durch den Kampf mit den Türken wurden verschiedene Instrumente, Lyra und Triangel der Janitscharenmusik entlehnt; später traten Posaunen und Flöten zur Ausbildung der Militärmusik hinzu. Trompeter wurden in damaliger Zeit nur als Herolde verwandt und erfreuten sich ganz besonderer Privilegien, wurden auch nur in den Dienst der Ritter gestellt, bis im Jahre 1426 Kaiser Sigismund der Stadt Augsburg zum ersten Male das Vorrecht ertheilte, Trompeter zu halten. Die erste Musik-Kapelle soll in der Stadt Basel organisiert worden sein. In den Kämpfen des siebenjährigen Krieges nahmen die Spielleute der preussischen Truppen hervorragenden Antheil an der Aufmunterung zum Streit. Die Regiments-Kapellen jener Zeit, denen Friedrich der Große besondere Aufmerksamkeit schenkte, zählten bereits zwei Flöten, 2 Oboen, 2 Waldhörner, 2 Trompeten, 3 Fagotte und eine Bassdrumme. Doch die erste Militärkapelle in modernem Stil war ein Resultat der großen Kämpfe gegen Napoleon den Ersten; im Jahre 1828 organisierte Waprecht, der spätere General-Musikdirektor, die erste große Militär-Kapelle, deren Erfolge durch Bieffe, Saro und Andere die deutsche Militärmusik weltberühmt machten. Eine der vollkommensten Organisationen ist auch die Kapelle der „Garde Republicaine francaise“, sowie die berühmte „Band of the Household Brigade of England“. Die letztere ist von der verstorbenen Königin von England mit bedeutenden Kosten zu einer der größten und besten Kapellen der Welt herangebildet worden. Der Lieutenant Dan Godfrey dirigirte diese Kapelle beim „Peace Jubilee“ in Boston im Jahre 1872. Die Musiker der „British Guards“ genießen besondere persönliche Vorrechte; auch wird diese Kapelle nicht im Kriege verwandt. Andere berühmte Kapellen sind in Belgien, wo dieser Zweig der Instrumentalmusik durch Hinzufügung der Saxophone mehr für Concert als für Militärzwecke ausgebildet worden ist. Auch die österreichischen (Ziehler), russischen und türkischen Kapellen sind berühmt. In Rußland wurde kürzlich dem verdienten Componisten, Harmonium-Virtuosen und Kapellmeister Glavatsch eine besondere Auszeichnung durch Ertheilung des Obristen-Ranges zu Theil. In Deutschland haben zur Zeit die Kapellmeister nicht Offiziersrang.

Nach dem Vorbilde der französischen Kapellen ist die Concertorganisation von Sousa ausgebildet worden. In Amerika war es zuerst Gilmor, welcher durch sein bedeutendes Organisations-Talent die Militär-Kapellen zu großen Erfolgen führte. An dem von ihm geleiteten Fest-Jubiläum in Boston nahmen nebst 2000 Sängern auch 2000 Musiker, darunter allein 3 Posaunisten Theil.

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Militärmusik ist auch in der Oper verwandt worden durch Gounod im „Faust“, durch Verdi in „Aida“, durch Meyerbeer in verschiedenen seiner Opern, wo die Instrumente von der Bühne her denen des Orchesters antworten. Wagner führte mehrere bis her nur in der Militärmusik verwandte Blasinstrumente, namentlich die Tuba und die Bass-Trompeten zur polyphonen Ausstattung seiner Opern ein. Trotzdem das Feld der Militärkapelle dem Orchester gegenüber ein eng begrenztes ist, so sind doch durch geschickte Arrangements und Uebertragungen die Militär-Concerte sehr reichhaltig in der Literatur und großer Schattirung im Ausdruck für die betreffenden Instrumente fähig. Doch können die Clarinetten oder Flügelhörner die prächtige Klangfarbe und

den Toncharakter eines Streichorchesters nur imitiren, nicht erreichen.

versathe the band and its leader are. They had finished playing one of Tschalkowsky's compositions, and the cries of encore followed on the last notes of the piece from all over the house. Sousa immediately responded to the call, but the musicians struck up that tune which has been murdered by every street band in Brooklyn all summer, "Sweet Annie More." The band sang the chorus, and Sousa's ingenuousness took the house by storm. Senator Chauncey M. Depew and his son were interested auditors.

COURIER NEWS.

CLARKFIELD, N. J.  
Sept 27 1901



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**BANDMASTER SOUSA, WHO IS GOING TO PLAY FOR THE BRITISH.**

Mr. John Phillip Sousa, the celebrated bandmaster, is soon to take his musicians across the water for a tour of Great Britain. The band sails from New York on Sept. 25 and plays first in London on Oct. 4. For four weeks it will play at the Glasgow exposition and will return to the United States about the middle of December.

BOAT COURIER.  
28 1900



JOHN PHILIP SOUSA

Newspaper Cutting Bureau in the world.

MUSICAL COURIER

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AUG 28 1901

# SOUSA'S BAND.

## This Famous Organization About to Invade Great Britain.

THE cover of this week's MUSICAL COURIER presents an excellent picture of John Philip Sousa, the "March King," arrayed in his suit of white. Everyone who has seen him thus habited will recognize him at a glance.

Sousa and his band will close their engagement at Manhattan Beach next Monday, and at once will start for Pittsburg to fill an engagement at the Exposition, arriving in time to open the new Music Hall. After a stay of two weeks in the "Smoky City," Sousa's Band will proceed to Indianapolis for the purpose of playing at the Indiana State Fair, which will be in progress in that city. At the conclusion of that engagement the "March King" and his men will return to New York and will give a farewell concert in the Metropolitan Opera House Sunday night, September 22.

Sousa and his band of fifty-five men will sail from New York for Liverpool, Wednesday, September 25, on the St. Paul.

The band will open in London Friday night, October 4, in the Royal Albert Hall, and will give another concert there the following night.

Sousa and his men will then go to Glasgow for a four weeks' engagement at the International Exposition in that city. The band will fill the concluding engagement there, being regarded as the greatest musical attraction of the fair. At the exposition have appeared some of the most famous bands of Europe. All the British bands have filled short engagements there, and such other organizations as the Berlin Philharmonic and the Belgian Garde Band. Sousa's Band was honored by being given a much longer and better engagement than any other band.

November 3 Sousa and his band will start on their provincial tour through Great Britain. This tour will keep them continuously busy until a short time before Christmas, when they will return to London to fill a return engagement. Then they will sail for home, arriving at New York a day or two before the holidays.

The tour through England, Scotland and Ireland will be one of the most important tours that Sousa's Band has ever undertaken. The following cities will be visited: Manchester, Liverpool, Birmingham, Brideford, Leeds, Worcester, Plymouth, Oxford, Cambridge, Nottingham, Sheffield, Portsmouth, Bath, Preston, Chester, Clifton, South Lea, Coventry, Lester, Belfast, Dublin, London, derry and many other towns.

This tour will be under the management of a syndicate organized expressly for the purpose of exploiting Sousa and his band in Great Britain. Philip Yorke, the manager of the Palace Theatre, is at the head of this syndicate, and will personally engineer the tournee. Mr. Yorke commissioned a representative to come to New York to hear the band play and to open negotiations with Mr. Sousa for a visit to England. The syndicate is backed by an abundance of money, and it guarantees Mr. Sousa a certain sum of money for every concert. Mr. Sousa assumes no risk whatever. Frank Christianer went to London to look after the preliminary arrangements. He returned to New York last Saturday. He is brimful of enthusiasm about the British engagement, which he predicts will be brilliantly successful. George Frederick Hinton, of the executive staff of Sousa's Band, leaves New York to-day for London, where he will remain until the arrival of the band, and will go with it on the tour.

Mr. Sousa long has had a desire to show the music lovers of Great Britain what his band can do, so he anticipates with much pleasure the forthcoming tour. With the band will go the soloists who have done so much to enhance that organization's high reputation. Besides Clark, Bent and Pryor, Miss Dorothy Hoyle, the violinist, will accompany the band. An American prima donna will join the organization in London for the tour.

Mr. Sousa, while an exceedingly busy man, is never too busy to receive a newspaper representative, and he always talks freely and entertainingly. Mr. Sousa was asked to say something touching the nationality of music and he responded:

"No successful attempt has yet been made to place a melody within its geographical limits. Music is a universal language, yet it is exceedingly difficult to ascertain its genesis and the origin of any of its forms. Who knows where the waltz was born? It may have originated in Germany. When we hear a composition by Wagner we instinctively decide that it must be Teutonic, and Verdi always suggests the Italian. It may be possible to depict nationality by national instruments. When we listen to the sound of a bagpipe our mind at once turns to Scotland. When we hear a guitar thumbed or a mandolin picked we think of Spain and Mexico. A banjo reminds us of the negroes of the South. A song of the palm trees or the cotton fields suggests Dixieland, while one of the sleighbells or snowclad hills makes us think of the North.

"The most trustworthy method of locating a melody is to examine its harmonic structure; but even that is at times

vague and uncertain. From the melody itself nobody can positively determine its birthplace.

"The attempt made by the great Bohemian composer Dvorak to write an American symphony exemplifies the difficulties I refer to. His famous composition, 'The New World,' purports to illustrate native American music. In the last movement of that most erudite composition occurs a theme more than suggestive of 'Yankee Doodle.' 'Yankee Doodle' is no more of the New World than Dvorak himself. 'Yankee Doodle' is old English, but the composer knowing it was a popular tune here did not bother about its origin any more than Southerners do about 'Maryland, My Maryland,' which is German.

"Music which touches the hearts of a people and becomes in a way typical of these people is always the product of emotions and longings common to the masses. The foundation of all so-called national music is the folksong.

"Whenever a true composer ceases his apprenticeship as an imitator and becomes a creator he is lost to whatever school he may have been assigned during his imitative period, and his music only becomes national when he, in turn, is imitated by his disciples. If there were absolutely national schools of music then there would be no Wagnerian style or Weberian style, nor would Schubert or Schumann have been individuals standing alone, nor a composer like Mozart, who imitated in his earlier works the Italians, and in his developed genius simply wrote himself. We hear so often that what Chopin wrote was purely Polish, and that his compositions embodied a remembrance of his youth and the thought of the unfortunate situation of his unhappy fatherland, but an authority just as high speaks of his compositions as 'a faithful poetic revelation of his enigmatic imagination,' and we know that the character of the Poles is as the rest of the human family."

Mr. Sousa was asked how he was pleased with the success of his latest march, and he replied:

"I believe that 'The Invincible Eagle' is destined to prove the most popular march I ever wrote. Its record thus far eclipses any of its predecessors. I am told by Mr. Adams, of the John Church Company, that its sale has been unprecedented. Of course, 'The Invincible Eagle' will figure on our programs everywhere.

"Soon after our return from Europe we shall start on our regular tour through the South and Southwest. In May we shall again cross the Atlantic, going to Germany, France, Belgium and Holland to fill return engagements in those countries."

Newspaper Cutting Bureau in the world.

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MORNING TELEGRAPH

ress of Paper

AUG 30 1901

George Frederick Hinton, of the business staff of Sousa's Band, is on the way to England to arrange advance details for a tour by that organization which will be one of the longest ever undertaken by a musical company from this country. Mr. Hinton will meet the band in London in November and remain with it until its return home.

The blackbearded leader and his fifty-five men will sail from this port on the American Line steamer St. Paul Wednesday, Sept. 25, and will open their London engagement in Royal Albert Hall on the evening of Friday, Oct. 4—Mr. Sousa not being superstitious. After another concert there the band goes to Glasgow to play for the International Exposition in that city.

Lady's Pictorial

Date

17 AUG 1901

Mr. J. P. Sousa and his excellent band of players will arrive in this country early in October. They will give a concert at the Albert Hall on October 30th, and will also appear at the Glasgow Exhibition.

Sousa  
From *W. Kelly Dispatch*  
Date 18 AUG 1901

The celebrated Sousa band will give a concert at the Albert Hall on October 30. They come to England towards the end of next month to play at the Glasgow Exhibition.

Sousa  
From *Reference*  
Date 18 AUG 1901

### THE "WASHINGTON POST"-MAN.

John Philip Sousa (says the "New York Journal") will again take his band abroad for a five months' tour, appearing in England at the London Royal Albert Hall for the first time on October 4. Mr. Sousa said yesterday at Manhattan Beach that his band will sail on September 25, and after their London engagement will appear at the Glasgow (Scotland) Exhibition for four weeks.

The English tour will be under the direction of a syndicate organized in London for the purpose of exploiting the Sousa Band in Great Britain, Philip Yorke, of the London Palace Theatre, to be the active manager. The band will return in December and appear at the Metropolitan Opera House.

The First Established and Most Complete  
Newspaper Cutting Bureau in the World.

From *Joseph P. Sousa*  
Address *London, England*  
Date *SEP 1901*

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

om *Dramatic Review*  
address *SAN FRANCISCO, CALIF.*  
ate *AUG 24 1901*

There were only small novelties on the New York stage last week and few changes. One of the reproductions was Tony Pastor, who sang in his vaudeville entertainment for the first time in months. He delivered a batch of topical and parodical ditties in his own way and was applauded tremendously. Mr. Pastor stands beside Joseph Jefferson in one particular. He is a stage humorist whose popularity has outlasted one generation of audiences without waning. The programmes at Paradise Gardens and Cherry Blossom Grove were but triflingly altered from last week. The usual concert was given by Sousa at Manhattan Beach and by Kaltenborn at St. Nicholas Garden. There was some vaudeville with the music at Terrace Garden and on the excursion of the steamer Grand Republic. Fireworks were abundant in War in China at the shore and new wax-works among the exhibits at the Eden Musee. A single serious play was in use, the Third Avenue having reopened with Elmer Vance's *The Limited Mail*. This low-price theatre is under new management and will be devoted to strenuous melodramas already approved by the multitude. The Broadway continuances were *The Strollers* at the Knickerbocker and *Florodora* at the Casino.

From *Joseph P. Sousa*  
Address *LONDON, ENGLAND*  
Date *AUG 23 1901*

Mr. Sousa, whose open-air band is engaged for the Glasgow Exhibition, leaves Manhattan Beach next week. After playing for a fortnight at the Pittsburg Exhibition, he will sail for England on September 25, giving his first concert in London at the Albert Hall on Friday, October 4, and playing also at the same hall on the Saturday and Sunday. Thence he goes to Glasgow for a month; and then follows a five-weeks' tour of the provinces. "The band," Mr. Sousa told an American interviewer, "is backed by a syndicate, of which Mr. Philip York, of the Palace Theatre, is president. We are guaranteed that our receipts will never be below a certain amount, and we get a percentage over that, so that we are not risking anything."

*From* *Sketch*  
*Date* *27 AUG 1901*

Mr. J. P. SOUSA AND HIS FAMOUS BAND  
will come to England in the autumn. They will give a concert at Albert Hall on Oct. 30, and will also play at the Glasgow Exhibition.

*From* *County Gentleman*  
*Date* *24/8*

**Enterprise at Glasgow.**  
The directors of the Glasgow Exhibition, which is a gigantic success, have wisely made a feature of their concerts. An interesting engagement is that of Mr. J. P. Sousa and his famous band, who sail from New York on September 29. I confess that the Sousa body of musicians is not equal to our Guards' bands, but the entertaining conductor is certain of a hearty welcome in Glasgow, for he always provides popular programmes. On September 10 and 12 Madame Melba is to give two concerts at the exhibition.

From Topical Times  
Date 24 AUG 1901

Mr. Sousa, whose open-air band is engaged for the Glasgow Exhibition, leaves Manhattan Beach next week. After playing for a fortnight at the Pittsburg Exhibition, he will sail for England on September 25, giving his first concert in London at the Albert Hall on Friday, October 4, and playing also at the same hall on the Saturday and Sunday. Thence he goes to Glasgow for a month; and then follows a five-weeks' tour of the provinces. "The band," Mr. Sousa told an American interviewer, "is backed by a syndicate, of which Mr. Philip York, of the Palace Theatre, is president. We are guaranteed that our receipts will never be below a certain amount, and we get a percentage over that, so that we are not risking anything."

From Referee  
Date 25 AUG 1901

Mr. Sousa's famous band will be heard at the Albert Hall on October 4, 5, and 6, after which he and his many merry men will make echoes in the Glasgow Exhibition. Prepare for the "Washington Post."  
LANCELOT.

From W. Kelly Dispatch  
Date 25 AUG 1901

The Sousa Band will give their first concert on this side of the sea at the Albert Hall on October 4, where they will also play on the 5th and 6th (Sunday).

From Sunday Times  
Date 25/8/1901

It was announced some weeks ago in these columns that the Sousa Band is to give a concert at the Albert Hall on October 4. It is now settled that the band will also play on the following Saturday and Sunday, and will then proceed to the Glasgow exhibition, and afterwards make a tour of the provinces.

From Ming Post  
Date 26 AUG 1901

Mr. Sousa is coming to England with his band. He will give concerts at the Albert Hall early in October, and will then proceed on a tour in the provinces. Herr Richard Strauss, the celebrated composer and conductor, contemplates visiting London with an orchestra of his own after making a Continental tour.

per Cutting Bureau in World.

DISPATCH

YORK PA  
AUG 27 1901

SOUSA GOING TO ENGLAND.

The American Band Will Play In London and In Glasgow.

John Phillip Sousa and his band are going to make another journey abroad this summer, says the New York Sun. Last year the organization made a tour of the continental countries that continued for five months, but did not visit England. Now the intention of Mr. Sousa, who made his final arrangements the other day, is to remain in England during all of his stay abroad.

"The band will sail," Mr. Sousa said, "on Sept. 25 and will give its first concert at the Royal Albert hall on Oct. 30. We will then go to the exposition at Glasgow and play for four weeks. The best Scotch and English bands have been engaged to play there, but we will be the only foreign band to be heard."

Cutting from JOURNAL  
LEWISTON, ME.

Address of Paper  
Date AUG 29 1901

John Phillip Sousa will introduce his band in Great Britain, where he has never appeared.

"The arrangements for my English tour are now complete," said Mr. Sousa at the Oriental Hotel, Manhattan Beach, the other day. "The band will sail from New York on September 25, and will appear at the Royal Albert Hall, London, on October 4 and 5. On Monday, Oct. 7, we open at the International Exhibition, Glasgow, Scotland, for four weeks. The exhibition is presenting the best bands of Europe and Great Britain, and we are the only American organization to appear there, having been engaged more than a year ago. Upon the conclusion of our Glasgow engagement the band will make a provincial tour of five weeks, playing in Edinburgh, Dundee, Newcastle, York, Hull, Bradford, Leeds, Birmingham, Manchester, Liverpool, Nottingham, Sheffield, Bath, Bristol, and many other important towns in Great Britain.

"The English tour, aside from the Glasgow engagement, will be under the direction of a syndicate organized in London for the purpose of exploiting the Sousa Band in Great Britain, and of which Philip Yorke, of the Palace Theater, is the acting manager. I shall take over fifty-five men. We expect to play two concerts a day, as we do on our American tours. Miss Dorothy Hoyle, a well-known American violinist, who played two seasons with me here, and who has studied for the last two years under Sauret, in London, will be the violin soloist, and we will also present an American soprano. Our customary tour will open early in January, covering the entire South and Middle West, and we contemplate another European tour in the summer of 1902.

"The Sousa Band will continue at Manhattan Beach until Labor Day, after which we go to Pittsburg to dedicate the new music hall of the Western Pennsylvania Exposition. Our farewell concert before sailing for London will be given at the Metropolitan Opera House on Sunday evening, September 23.

From Times  
Date AUG 28 1901

THE SOUSA BAND BURLESQUE.

George Miner Will Impersonate the Famous Leader at the Home Minstrel Show.

Among the many burlesques to be given at the Home Minstrels on Friday evening is the famous Sousa's band. George Miner will swing the baton, and, all be-whiskered and be-medaled, will hold his band in check equally as well as the redoubtable Sousa himself. George has been practicing the March King's several movements and Sousa the First had better look after his laurels. The band, which will be composed of some of Watertown's best musicians, will, at the wave of the baton, discourse sweet (?) music. All nationalities will be represented in this famous band. By their faces ye shall know them.

Roderick Comstock Clare will act as interlocutor. "Hank" Spencer will sing the latest song "In the Shadow of the Rockies."

From Morning Leader  
Date 27 AUG 1901

The Sousa band is to play at the Albert Hall on 4, 5, and 6 Oct. It then goes to the Glasgow Exhibition for a month, and afterwards tours through the provinces. The band which bears the name of its conductor, the composer of so many successful marches, is not a typical American body of instrumentalists. Its members are as cosmopolitan as our own London orchestras.

From MONITOR  
Address CO. 27 1901 N. H.  
Date AUG 27 1901

FOOTLIGHT FLASHES.

John Phillip Sousa will take his band on another concert tour this fall. Last year the American musician completed a five months' tour of the principal continental cities, and now he will introduce his band in Great Britain where he has never appeared. The band will sail from New York on Sept. 25, and will appear at the Royal Albert hall, London, on Oct. 4 and 5. On Monday, Oct. 7, it appears at the international exhibition, Glasgow, Scot., for four weeks, afterward going to Edinburgh, Bradford, Leeds, Birmingham, Sheffield, Bath, Bristol and many other important towns in Great Britain.

*Standard*  
*Opinion*  
AUG 20 1907

**SOUSA GOING TO ENGLAND.**

The American Band Will Play in London and in Glasgow.

John Phillip Sousa and his band are going to make another journey abroad this summer, says the New York Sun. Last year the organization made a tour of the continental countries that continued for five months, but did not visit England. Now the intention of Mr. Sousa, who made his final arrangements the other day, is to remain in England during all of his stay abroad.

"The band will sail," Mr. Sousa said, "on Sept. 25 and will give its first concert at the Royal Albert hall on Oct. 30. We will then go to the exposition at Glasgow and play for four weeks. The best Scotch and English bands have been engaged to play there, but we will be the only foreign band to be heard."

From *MUSICAL AGE*  
Address *New York*  
Date *AUG 29 1907*

**The John Church Co.**

No music publishing establishment stands higher in public estimation than the John Church Co., of Cincinnati, New York, Chicago, Leipzig and London. To satisfy the tastes of this wide clientele, it is evident that the scope of its publications must be very large.

The taste of Leipzig, for instance, and of Cincinnati, must vary. The John Church Co. caters for all. The songs it publishes may vary in style and grade, but are always of the best class of those styles and grades. It has business arrangements with the best composers of the day, Sousa, Hawley, Osgood, Lohr, Denza, Lassen, Hamilton, Chaminade, and Grady being among them, while the late Ethelbert Nevin wrote exclusively for this famous house. Among its latest successes is the "Angel's Anthem," by P. A. Schneekner, and his later composition, "The Gates of Heaven." Chadwick's "Good Samaritan" is one of its publications. Constantin Sternberg's setting of Bayard Taylor's "Song of the Arab" it made known to the world. "I Love Thee So," by Reginald de Koven; "The Rough Rider," by Buzzi-Peccia; "I Will Not Let Thee Go," by J. H. Rogers; "Song of the Norseman," by L. R. Kroeger, and Chaminade's "Ode to Bacchus," are among the many splendid songs issued by The John Church Co.

Newspaper Cutting Bureau  
*Tribune*  
*Oakland, Cal*  
AUG 31 1907

**CONCERT GOER.**

"The Concert Goer," for August 17, contains among other things a fine portrait of John Phillip Sousa with an interesting sketch of his life. There is also an excellent compendium of home and foreign musical news which will be read with a great deal of interest by lovers of the heavenly art. The paper is published at 24 West Twenty-ninth street, New York City.

COMMERCIAL  
WILMINGTON, DEL.

AUG 30 1907

**THE GREAT WHITE THRONE.**

The Vandersloot Music Publishing Co. of Williamsport, Pa., publishers of "After All" and "For You," by Messrs. G. H. Kerr and Howard Webster of this city, has issued this week a high class song, entitled "The Great White Throne," the words of which are by G. H. Kerr and the music by Will M. S. Brown, the well-known musician and organist of St. Paul's R. C. Church. No expense has been spared in placing the first edition of the song before the public, the title page (which is unusually attractive), and the song itself being printed from engraved plates.

The Vandersloot Music Co. has gotten out a circular announcing that before issuing this song they had it tested by the best musical critics in the East, who pronounced it to be the most effective and pleasing song of a semi-sacred character that had been published for many years. John Phillip Sousa, the celebrated band leader, after giving it a careful review, said that he considered it the only worthy rival of "The Holy City" he had seen, both as to words and music, and expressed a desire to play it as soon as band copies could be furnished him.

"For You," the ballad referred to above, by Kerr and Webster, has had an advance sale of over 10,000 copies, and bids fair to beat the record of the sale of its companion song, "After All," the sales of which, up to the present time, amount to 183,000 copies.

*Ann*  
*Adelboro, Mass*  
*Aug. 29, 1907*

**THE ONE GREAT AMERICAN ACTRESS.**

I thought Miss Cushman when I saw her, and still think her, the only actress, native to our soil, to whom the adjective "great" can be fitly applied, says Henry Austin Clapp in the September Atlantic. As I remember her, she was a woman of middle age, gaunt of figure and homely of feature, who spoke with a voice naturally high in pitch and of a peculiar hollow quality, but of great range. The beauties and all other women of the American stage were mere children beside her. Miss Mary Anderson, perhaps the most celebrated of our other home-born actresses, bore about the same relation to her that a march of Sousa bears to a symphony of Beethoven. Her assumption of Meg Merrilies, in the stage version of Guy Mannering, was the most famous and popular of her efforts, and well merited the general favor. It was one of the few impersonations I have seen which appeared to me to deserve to be called a "creation." The queer old beldame of Sir Walter's novel, a figure strongly outlined by his strong pen, furnished Miss Cushman with little more than the germ of her conception. It was impossible to laugh at it at any point, even in its most fantastic aspects; impossible to withhold from it either full credit or entire sympathy; in it Miss Cushman, by the magic of her art, compelled the natural and the supernatural to fuse.

paper Cutting Bureau in the World.

UNION  
LOCKPORT, N. Y.

AUG 31 1907

Sou will take his band to  
for a son. 1884.

From *SPIRIT OF THE TIMES*  
Address *New York*  
Date *AUG 21 1907*

Sousa will leave Manhattan Beach after Labor Day, go to Pittsburg to dedicate the Music Hall of the West Pennsylvania Exposition; give a farewell concert at the Metropolitan Opera-house September 22, and then sail for London, where his band will play at the Albert Hall, October 4 and 5, and wake up the British public, accustomed to the mild melodies of old Dan Godfrey. He will be one of the attractions at the Glasgow Exhibition for a month, and will afterward make a tour of the principal cities of England and Scotland—but Ireland ought not to be omitted. Philip Yorke, of the Palace Music Hall, London, will syndicate the tour. There will be fifty-five men in the band, with Dorothy Hoyle as solo violinist and an American soprano.

From *BULLETIN*  
Address *PITTSBURG, PA.*  
Date *AUG 31 1907*

The Exposition directors pride themselves on the new music hall that is to delight patrons to the big show this year. The hall is located at the extreme western end of the main building, is large enough to seat upwards of four thousand people and has a fine large stage, the whole making an admirable setting for the series of fine concerts that are always a chief feature of the big annual shows at the point. The musical attractions this year are to be provided by Sousa, Walter Damrosch, Eugenio Sorrentino (leader Royal Italian Banda Rossa), and Emil Paur. The concerts from the opening to September seventeenth will be by Sousa and his band, with Mr. Arthur Pryor, trombone soloist, and Mr. Herbert L. Clarke, cornet soloist. The programme for the opening night, and which will, practically, dedicate the new music hall will be as follows:

- 7:30 o'clock.  
"The Star Spangled Banner".....Key-Arnold  
Grand March (new).....Sousa  
Overture—"Tannhauser".....Wagner  
Trombone Solo—"The Patriot".....Pryor  
Mr. Arthur Pryor.  
Excerpts from "La Boheme".....Puccini  
Airs from "Florodora" (new).....Stuart  
9:30 o'clock.  
Grand Inauguration March.....Ad Foerster  
Scenes from "Lohengrin".....Wagner  
Cornet Solo—"Air Brillante" (new).....Clarke  
Mr. Herbert L. Clarke.  
a. Serenade—"Rococo".....Meyer-Helmund  
b. March—"The Invincible Eagle" (new).....Sousa  
Valse—"Rose Mousse" (new).....Bosc  
Excerpts from "Varmen".....Bizet  
Mr. Sousa's "Grand March" was written specially for this occasion—the dedication of the hall—and most appropriately introduces themes from Foster's "Come Where My Love Lies Dreaming," and Nevin's "Narcissus." Mr. Sousa has also done a graceful and appropriate thing in putting on Mr. Foerster's "Inauguration March" as the opening number of the second concert the same evening, as was composed for the dedication of the Hall.

From *COMMERCIAL*  
Address *PITTSBURG, PA.*  
Date *AUG 31 1907*

**Calhoun—A Sousa Program.**

To-morrow will be Sousa day at Calhoun. Almost all the Sousa compositions that have become popular are in the program. There are four that have never been published—The mazurka from "The Charlatan," the overture of the same opera, a tarantelle from "The Bride-Elect," and a descriptive number full of the brilliant ensemble called "The Chariot Race from Ben Hur." "The Invincible Eagle" will be the first number of the afternoon concert. Other Sousa favorites in the program are "The Man Behind the Gun," "The Washington Post," "The Three Quotations," "Hands Across the Sea," and his pretty characteristic dance, "The Coquette." This Sousa program is to be played by Duss' band, and Duss is one of the few conductors in the country that Sousa has complimented for his playing of Sousa music, while the march compliment by playing some of Duss' compositions. L. Claire McLaughlin, the famous balladist, has a new group of songs, among them "Mamie," "Dollie Grey" and "The Singer and the Song."



NEWS  
PROVIDENCE, R. I.

AUG 30 1907

LONDON, 1884



Photo copyright by E. Chickering, 1900.

### BANDMASTER SOUSA, WHO IS GOING TO PLAY FOR THE BRITISH.

Mr. John Philip Sousa, the celebrated bandmaster, is soon to take his musicians across the water for a tour of Great Britain. The band sails from New York on Sept. 25 and plays first in London on Oct. 4. For four weeks it will play at the Glasgow exposition and will return to the United States about the middle of December.

From

Address

Date

*Handwritten:* Andy  
PITTSBURG, PA

*Handwritten:* AUG 31 1907

#### The Pittsburg Exposition

The Pittsburg Exposition is rapidly being put into shape for the opening on Wednesday next. Both the main building and music hall are artistically beautiful. An enterprising spirit is shown by Pittsburg merchants in the construction of costly and artistic booths for the display of their goods. Along the grand promenade running through the center of the big main building there will be placed a number of stately palms, while along the edges will be found settees for the weary ones. A brilliant scene will be viewed from the exhibitor's gallery into the body of the main building.

The new Temple of Music is ready for the appearance of the world famed Sousa Band, which will be the opening musical attraction. Facing the monster stage are over 3,000 opera chairs of latest and most comfortable design. According to present plans, the color scheme of decorations in music hall is to be of white and gold. Ample provision for the care and comfort of the large crush of sightseers looked for on the opening night has been made.

On this occasion will be heard the new grand march composed by John Philip Sousa, especially for the new Pittsburg Exposition. Mr. Sousa, as a compliment to his Pittsburg friends and admirers, has waived the right of naming this march himself, and has asked them to do so for him, so a hearty invitation is extended to every reader of this paper to take part in the contest. Among other attractions will be a new roller coaster and a children's theater and Wonderland for the little folks and young people.

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STAD.

WILMINGTON, DEL.

SEP 1 1907

#### LOCAL LYRE

The Vandersloot Music Publishing Company, of Williamsport, Pa., publishers of "After All" and "For You," by Messrs. G. H. Kerr and Howard Webster, of this city, has issued this week a high class song, entitled "The Great White Throne," the words of which are by G. H. Kerr and the music by Will M. S. Brown, the well known musician and organist of St. Paul's R. C. Church. No expense has been spared in placing the first edition of the song before the public, the title page (which is unusually attractive) and the song itself being printed from engraved plates. The Vandersloot Music Company has gotten out a circular, announcing that before issuing this song, they had it tested by the best musical critics in the east, who pronounced it to be the most effective and pleasing song of a semi-sacred character, that has been published for many years. John Phillip Sousa, the celebrated band leader, after giving it a careful review, said that he considered it the only worthy rival of "The Holy City" he had seen, both as to words and music, and expressed a desire to play it as soon as hand copies could be furnished him. "For You," the ballad referred to above, by Kerr and Webster, has had an advance sale of over ten thousand copies, and bids fair to break the record of the sale of its companion song "After All," the sales of which, up to the present time, amount to one hundred and eighty-three thousand copies.

1884.

DISPATCH

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PITTSBURG, PA.

SEP 1 1907

#### SOUSA MARCH LEADS

First Musical Programme for the Exposition Has Been Announced.

After a contest the judges have decided that the first musical programme of the Exposition, which opens next Wednesday, will begin with a new march by Sousa's Band which has been composed for the occasion by John Phillip Sousa. Sousa's Band will remain at the Exposition until September 17 and will devote one evening during its stay to an entire programme by Pittsburg composers.

The second musical attraction will be Walter Damrosch's Symphony Orchestra, with David Mannes as conductor, followed by Sorrentino's famous Banda Rosso. The New York Philharmonic Orchestra, with Emil Paur as conductor, will complete the musical programme.

1884.

EXPRESS

BUFFALO, N. Y.

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SEP 1 1907

#### SOUSA AT PEOPLE'S ARCADE.

All of the latest and best selections composed by Sousa, the March King, and his musicians, have been reproduced and are giving pleasure to thousands of people at the People's Arcade on Main Street. Those and other vocal and instrumental selections, both high class and comic, with 500 moving pictures of novel subjects, daily give pleasure to the visitors to that, the most popular resort outside of the city.

1884.

The First Established and Most Complete Newspaper Cutting Bureau in the World.

NEW YORK

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SEP 1 1907

#### Sousa Plays Young Composer's Valse.

Sousa's Band at Manhattan Beach during the week just passed has played a valse de concert, "Echoes of the Lake," which is the composition of Miss Annie C. Holmes, a young woman of Westbrook, Me. It was very well received. Miss Holmes is the organist of the Warren Congregational Church at Westbrook and also a teacher in a school of music in Portland.

84.

NEWS  
PROVIDENCE, R. I.

AUG 30 1907

LONDON, 1884



Photo copyright by E. Chickering, 1900.

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1884.

EXPRESS

BUFFALO, N. Y.

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SEP 1 1907

### SOUSA AT PEOPLE'S ARCADE.

All of the latest and best selections composed by Sousa, the March King, and played by his peerless collection of musicians, have been reproduced and are giving pleasure to thousands of people at the People's Arcade on Main Street. Those and other vocal and instrumental selections, both high class and comic, with 500 moving pictures of novel subjects, daily give pleasure to the visitors to that, the most popular resort in Buffalo outside of the exposition. All machines are one penny during the Pan-American season. The People's Arcade is directly opposite the William Hengerer Company's store.

1884.

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# FINE NAME FOR THE SOUSA MARCH.

### THREE JUDGES SELECT OUT OF 217 TITLES "THE PRIDE OF PITTSBURGH."

### EXPOSITION TO BE A WONDER.

### New Buildings Declared the Most Magnificent of Any Permanent Exposition in United States.

### BRILLIANT OPENING WEDNESDAY

After a notable contest, in which over 200 different names were suggested, the three judges selected for that work have decided that the new grand march composed by John Philip Sousa for the dedication of the new exposition buildings on next Wednesday evening shall be called "The Pride of Pittsburgh." The person first submitting this title was Mrs. Harold Fink, of Troy Hill, Allegheny, and to her has been mailed a season pass to the exposition. The musical program in full as it will be presented by Sousa and his band on the opening night,

the architectural and artistic beauties of the exteriors of these buildings, with their fine pressed brick and white stone, and despite many comments made upon their brilliant interiors, there still appears to remain in the mind of the people at large a remnant of doubt as to the truth of all these statements.

#### Agreeable Surprises.

This then will make the surprise all the more agreeable when the thousands of visitors who will be present at the dedicatory exercises on next Wednesday night see with their own eyes that words and descriptions, no matter how glowing, have failed to do the new Pittsburgh exposition even partial justice.

The scaffolding and debris surrounding the new buildings have all been removed, and the beauties of the front of the main building, and the massive one of the Music hall are more sharply accentuated than ever and stand out in bold contrast to the surrounding structures at the Point. The grand main entrance is immensely imposing with its monster arch, its highly polished wainscoting of Tennessee marble and its floor of delicately tinted tiling. Visitors will find fully as much pleasure in examining the exteriors of the new building as they will in wandering along the fine promenades within, and in inspecting the various displays and booths.

On Friday night, last, there was turned on for the first time all the incandescent lights found on the steel arches in the main building, and along the edge of the exhibitor's gallery. The effect was overwhelming because of its brilliancy. But

# FINE MUSIC FOR THE EXPOSITION

### "Pride of Pittsburgh" Is the Name Selected for Sousa's New March.

### BUILDINGS MUCH ADMIRER.

### ARTISTIC SCHEME OF DECORATION AND HANDSOME BOOTHS.

### LIGHTING SYSTEM PERFECT.

After a notable contest, in which 217 different names were suggested, the three judges selected for that work have decided that the new grand march composed by John Philip Sousa for the dedication of the exposition building on next Wednesday evening shall be called "The Pride of Pittsburgh." The person first submitting this title was Mrs. Harold Fink, of Troy Hill, Allegheny, and to her has been mailed a season pass to the exposition. The musical program in full as it will be presented by Sousa and his band on the opening night is as follows:

The Star Spangled Banner... Key-Arnold  
Grand march (new)... Sousa  
Written for the dedication of the music hall of the Western Pennsylvania Exposition society. Introducing themes from "Come Where My Love Lies Dreaming" (Stephen C. Foster) and "Narcissus" (Ethebert Nevin).

Overture, Tannhauser... Wagner  
Trombone solo, The Patriot... Pryor  
Excerpts from La Boheme... Puccini  
Airs from Florodora (new)... Stuart  
Grand inauguration march... Ad Foerster  
Scenes from Lohengrin... Wagner  
Cornet solo, Air Brillante (new)... Clarke  
Serenade, Rocco... Meyer-Helmund  
March, The Invincible Eagle (new)... Sousa  
Valse, Rose Mousse (new)... Bosc  
Excerpts from Carmen... Bizet

Sousa will remain at the exposition until September 17. This popular bandmaster has become a favorite with the Pittsburgh public, and it is almost needless to say his programs will present the very best and choicest found in the repertoire of modern military bands. When Mr. Sousa was at Duquesne Garden in May he promised on his next appearance here to give up an entire program to the work of Pittsburgh composers, and he will make this promise good during the exposition season. In the advance proofs submitted of his program he already had selected the following:

Dedication march by Ad Foerster; overture by Simon Bissell; "The Rosary" and "Narcissus," by Ethebert Nevin; Choice Songs by Stephen Foster; "Marionette's Frolic," by Florence O'Neill; march by John Duss; overture by Charles Davis Carter. The remaining numbers will be selected after Mr. Sousa arrives in Pittsburgh.

Following the engagement of Sousa's band will come Walter Damrosch and his New York Symphony orchestra, with David Mannes as concert master. A probability, will be a number of opera evenings, when the choicest

cerpts from the world's great operatic masters will be grouped on the program. Among the numbers already submitted by Mr. Damrosch are many dainty selections that will be new to Pittsburgh audiences, and will be especially effective in the new Music hall.

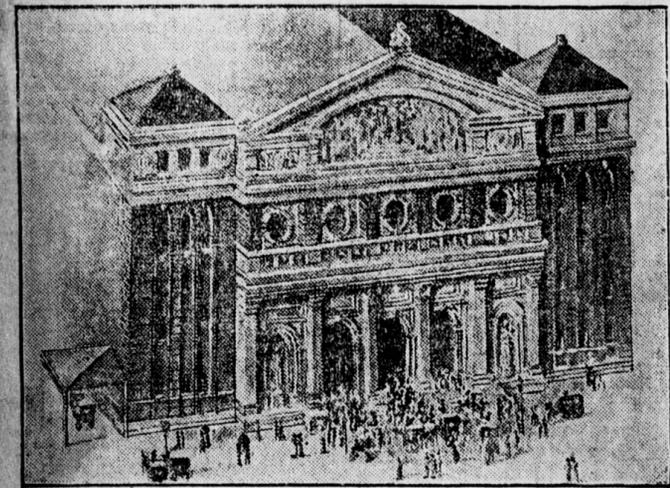
Third on the list of musical attractions will be Eugenio Sorrentino and the famous Royal Italian Banda Rossa. This organization excels in presenting the beautiful, fluent melodies of sunny Italy. Among the novelties on Mr. Sorrentino's program will be gems from "La Tosca," the operatic masterpiece of Puccini, and a magnificent setting of Mascagni's "Hymn to the Sun."

The closing musical attraction will be Emil Paur with his New York Philharmonic orchestra. The exposition management considers itself fortunate in being able to introduce to Pittsburgh music lovers this great orchestral conductor. Mr. Paur at present is in Leipzig, Germany, but will return in time to fulfill his engagement here. As an interpreter of Wagner and Tschalkowsky Mr. Paur is without a peer, while his readings of the enormously difficult works of Richard Strauss are matters of history. One of the novelties on Mr. Paur's program here likely will be Strauss' "Till Eulenspiegel," while another will be his own appearance once, and possibly twice, as pianist and

resents only a part of the illuminations, as they will appear on the opening night, since there will be in addition 100 more arch lamps, at least 2,500 lights in the exhibitors' booths, and 800 colored lights in the monster Westinghouse sign, found high up on the west wall. If the Exposition society had nothing to show for the season of 1901 but this main building with its illuminations it could conscientiously invite public patronage, but it has much more to offer.

The booths and displays in the main building are marvels of beauty and elegance, and will compare favorably with those at the Pan-American exposition at Buffalo. Neither pains nor money have been spared by Pittsburgh merchants in the preparation of these. Especially pleasing is the color scheme, white and gold predominating, while delicate tints of blue and red furnish pleasing contrast. Along the edges of the grand promenade will be placed ten stately palms, each from 8 to 12 feet high. The public will be sure to appreciate the decorations.

While the new music hall will not be plastered nor have the gallery in place, this will not detract from enjoyment of the music. There is a roomy, finely finished stage, hundreds of raised seats immediately back of the stage, and over 3,000 comfortable opera chairs in the body of the hall. The decorations of the side



ENTRANCE TO EXPOSITION MUSIC HALL.

Wednesday, September 4, is given in full as follows:

The Star Spangled Banner... Key-Arnold  
Grand March (new)... Sousa  
Written for the dedication of the music hall of the Western Pennsylvania Exposition society. Introducing themes from "Come Where My Love Lies Dreaming" (Stephen C. Foster) and "Narcissus" (Ethebert Nevin).  
Overture, Tannhauser... Wagner  
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Serenade—"Rocco"... Meyer-Helmund  
March—"The Invincible Eagle" (new)... Sousa  
Valse—"Rose Mousse" (new)... Bosc  
Excerpts from "Carmen"... Bizet

#### Damrosch Follows Sousa.

Sousa will remain at the exposition until September 17. This great bandmaster has become such a favorite with the Pittsburgh public that it is almost needless to say that his programs will present the very best and choicest found in the repertoire of modern military bands. When Mr. Sousa was at Duquesne garden in May he promised on his next appearance here to give up an entire program to the works of Pittsburgh composers, and he will make this promise good during the exposition season. In the advance proofs submitted of his programs he already had selected the following:

"Dedication March," by Ad Foerster; "Overture," by Simon Bissell; "The Rosary" and "Narcissus," by Ethebert Nevin; "Choice Songs," by Stephen C. Foster; "Marionette's Frolic," by Florence O'Neill; "March," by John Duss; and "Overture," by Charles Davis Carter. The remaining numbers will be selected after Mr. Sousa arrives in Pittsburgh.

Following the engagement of Sousa's band will come Walter Damrosch and his New York symphony orchestra with David Mannes as concertmaster. One of the features of the Damrosch engagement, in all probability, will be a number of grand opera evenings, on which the choicest excerpts from the world's great operatic masters will be skillfully rendered on the program. Among the numbers already submitted by Mr. Damrosch are found many dainty selections that will be new to Pittsburgh audiences, and will be especially effective in the new music hall.

#### Famous Banda Rossa.

The third on the list of musical attractions will be Eugenio Sorrentino and the famous Royal Italian Banda Rossa. This organization excels in presenting the beautiful fluent melodies of sunny Italy. Since all its members have received their musical training in Italian conservatories, and have imbibed the true spirit of the rich Italian music. Among the novelties on Mr. Sorrentino's program will be gems from "La Tosca," the operatic masterpiece of Puccini, and a magnificent setting of Mascagni's "Hymn to the Sun." The soloists of this band are one of its leading attractions, especially those on the mellow voiced clarinet and the trumpet.

The closing musical attraction will be Emil Paur with his New York Philharmonic orchestra. The exposition management considers itself especially fortunate in being able to introduce to Pittsburgh music lovers this great orchestral conductor, whose reputation is world-wide. Mr. Paur at present is in Leipzig, Germany, but will return in time to fulfill his engagement here. As an interpreter of Wagner and Tschalkowsky, Mr. Paur is without a peer, while his readings of the enormously difficult works of Richard Strauss are matters of history. One of the novelties on Mr. Paur's program here likely will be Strauss' "Till Eulenspiegel," while another will be his own appearance once, and possibly twice, as pianist and piano soloist in connection with the orchestra.

#### Artistic Musical Scheme.

this represents only a part of the illuminations, as they will appear on the opening night, since there will be in addition 100 arch lamps, at least 2,500 lights in the exhibitors' booths, and 800 colored lights in the monster Westinghouse sign found high up in the west wall. If the exposition society had nothing to show for the season of 1901 but this main building with its illuminations, it could conscientiously invite public patronage, but it has much more to offer.

#### Marvels of Beauty.

The booths and displays in the main buildings are marvels of beauty and elegance, and they compare favorably with any found at the great Pan-American exposition at Buffalo. Neither pains nor money has been spared by Pittsburgh merchants in the preparation of these. Especially wonderful and pleasing will be their color schemes. White and gold will predominate, while delicate tints of blue and red will furnish pleasing contrast.

The features of the new main building outside of the artistic displays, will be the grand promenades, of which mention has been made so often. Along the edges of the grand promenade will be placed 10 stately palms, whose technical name is *Areca Lutescens*, and whose height ranges from 8 to 12 feet each. No other exposition in the United States ever has attempted anything like this elaborate system of promenades, and the public will be sure to appreciate the innovation.

While the new Music hall will not be plastered nor have the gallery in place, this in nowise will interfere with the presentation of the finest of music. There is a roomy, finely-finished stage, hundreds of raised seats immediately back of the stage, and over 3,000 comfortable opera chairs in the body of the hall. The decorations of the side walls are in white and gold, while 2,000 arc lamps, with a beautiful crystal chandelier suspended from the center, furnish dazzling illumination. For all practical purposes Music hall is completed. Let no one mistake this. An expert cornet soloist has tested its acoustics and pronounces them unexcelled.

Mechanical hall will present the most interesting exhibits, notable among these being a brick making machine in full operation, a "Day in the Alps," "The Crystal Maze," the latest electrical appliances, and possibly the finest model for a Pullman palace car. Foremost among the new and novel attractions intended to amuse and please is the \$15,000 roller coaster made in the form of a figure 8, and provided with every contrivance that will insure absolute safety. Entirely new is the children's theater with its 12 life-sized figures, among these being Jack the Giant Killer, Cinderella and the Golden Slipper, Sinbad the Sailor, Little Red Riding Hood, and others. The flying-horses and Jim Key, the educated horse, are old favorites of course, and will be on hand as usual.

The popular Ohio river excursions will be conducted this year by the manager of the steamer Elizabeth, the Francis J. Torrance not being available, owing to the impossibility of passing her under the bridge.

Not to be overlooked is the river from promenade, running the entire length of the main building, and around to the side entrance of the Music hall. This will be a favorite gathering place on warm evenings.

#### Brilliant Opening.

In conclusion let it be said that nothing has been overlooked by the exposition management that money and ingenuity could provide for the comfort, amusement and instruction of its patrons. There will be luxuriously appointed reception rooms and lavatories for the women, and for the men a perfect fitted barber shop, lavatories, and a comfortable lounging and smoking room.

The opening night next Wednesday at



GRAND MAIN ENTRANCE, EXPOSITION HALL.

piano soloist in connection with the orchestra.

As a whole the musical scheme as planned by the exposition management for the coming season is more ambitious and will involve a larger outlay of money than any ever before attempted in the United States for such an event and with a splendid new music hall in which to present the most finished of programs the 40 evenings of the exposition season promise to be rare musical feasts for the public.

On March 17 of this year fire completely wiped out the old exposition building; on April 4 there was nothing on the old exposition site but a mass of charred ruins; on September 4, just four months later, the visitor will behold two of the most magnificent buildings ever erected in the United States for permanent exposition purposes, and in such finished condition as to excite genuine admiration.

The scaffolding and debris of a building work surrounding the new structures have all been removed, and the beauties of the front of the main building, and the massive one of the Music hall are more sharply accentuated than ever, and they stand out in bold contrast to the surrounding structures at the Point. The grand main entrance is imposing with its monster arch, its highly polished wainscoting of Tennessee marble and its floor of delicately tinted tiling. Visitors will find pleasure in noting the exteriors of the new buildings before entering to wander along the fine promenades within, and inspect the various displays and booths.

On Friday night, electric work being complete, the contractors turned on for the first time all the incandescent lights found on the steel arches in the main building, and along the edge of the exhibitors' gallery. The effect was overwhelming in its brilliancy. But this rep-

walls are in white and gold, and a beautiful crystal chandelier suspended from the center will furnish dazzling illuminations. For all oratorical purposes Music hall is completed. Let no one mistake this. An expert cornet soloist has tested its acoustics, and pronounces them unexcelled.

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The railroads will be liberal this year in making reduced rates from out-of-town points to the exposition. There will be regular excursions on every railroad entering Pittsburgh each Thursday, while special excursions will alternate Tues-



From TELEGRAM  
Address Pittsburgh, Pa.  
Date SEP 3 1901

ent to give information, or to discuss  
with visitors the "mysteries" of news-  
paper making.

DISPATCH  
PITTSBURG, PA.  
SEP 3 1901

ESTABLISHED: 1844



**BANDMASTER SOUSA, WHO IS GOING TO PLAY FOR THE BRITISH.**

Mr. John Philip Sousa, the celebrated bandmaster, is soon to take his musicians across the water for a tour of Great Britain. The band sails from New York on Sept. 25 and plays first in London on Oct. 4. For four weeks it will play at the Glasgow exposition and will return to the United States about the middle of December.

**SEEKS JUSTICE**

**FOSSILS**

As the result of Carnegie Museum's. It was this last fossil hunt ally successful. Piles of pre-historic accumulating rapidly decided to hold the cars will be necessary the museum for the however, that they the building is com

**IN GALA DRESS  
NEW EXPOSITION  
OPENS TO-MORROW**

With Sousa's Band as Initial Musical Attraction Point Show Is Now Ready.

**NEW AND VARIED EXHIBITS**

Local Interest Is Keen and Prosperous Season for Exhibition Is Expected.

**THE MUSIC HALL WAS INSPECTED**

For the first time since the magnificent new buildings were erected outsiders had an opportunity at the press view last night to see the attractions which are ready for visitors to the Western Pennsylvania Exposition when it opens tomorrow evening at 7:30 o'clock. Since the disastrous fire last spring, which totally destroyed the principal buildings of the society, a marvelous work has been performed, and now a splendid new building, more commodious and better arranged, stands on the site of the old structure. The new building will be thrown open to the public to-morrow evening, when the fifteenth annual exposition will start.

The new building is 351 feet long and 165 feet wide, with a clear space inside of 80 feet between floor and roof girders. It is constructed of white stone and pressed brick, and is more perfect architecturally than the former structure. The building has been entirely reconstructed, save the end wall next machinery hall, which withstood the fire. In the open courtyard between Machinery Hall and the main building is the principal entrance leading into a foyer inside the main building. This foyer will be given over to exhibits as in the past, but the chief displays will be inside the building proper.

All Superbly Lighted. The floor space of the main building, without the foyer, measures 300 feet by 165. Running the length of the hall is a promenade 24 feet in width. On either side of this central promenade, leaving space along the side walls for exhibits,

are 12-foot promenades, the building, at equal other promenades, each arrangement, which from the former, is a giving a better view with greater ease in the hall will be superbly steel ceiling girders, 1,000 incandescent electric by white porcelain sides of the building are incandescent lamps, colors, all with an idea the decorations. Beside cent lamps are 100 are glass globes, and the illuminating special ex

All of the exhibitors rebuilt on an artistic Some will have as many cent lights, and all will The stands are well arranged about them wide people may look at the blocking the aisles. stands are constructed marble or tile, and making showing than did their exhibits this year are class than heretofore, from \$15,000 to \$35,000 their displays.

The greatest improvement of the music hall building. The dimensions are 184x165 feet, with 106 feet from floor to ceiling is at the southwestern building and connects doors. Its seating capacity seats on the floor and orchestra stand. The major will be free, the admission allowing attendance A few choice seats near reserved for sale at a price. Direct Entrance to For the convenience

Newspaper Cutting Bureau in the World.

om NEW YORK HERALD  
address \_\_\_\_\_  
date SEP 2 1901

**MANHATTAN BEACH IS STILL LIVELY**

Crowds Made It Appear Like a Mid-summer's Day at the Resort Yesterday.

There were no signs that the season was on the wane at Manhattan Beach yesterday. To the contrary, the resort had every appearance of a day in the midseason. One of the largest crowds of the season was there. It thronged the hotel verandas, crowded the bathing beach and lined the promenade and esplanade.

Sousa's last concerts of the summer, given in the theatre in the afternoon and evening, were largely attended, the house being packed on both occasions.

Among the late arrivals at the Manhattan Beach on Saturday was William F. Howe, who reached the resort accompanied by Mrs. Howe. Mr. and Mrs. Howe will remain at the beach for at least a week, and they may remain until the hotel's close. Mr. Howe was the centre of a group of well known lawyers on the west porch of the Manhattan Beach yesterday.

All Manhattan Beach, or, at least, that part of it composed of the racing men now here, is going to attend a clambake at Fred Lundy's Hotel, at the West End, on the night of September 10.

DISPATCH  
PITTSBURG, PA.  
SEP 3 1901

**Syndicate Backing Sousa's Trip.**

This was the closing day at the beaches. There was a small attendance at all of them except Manhattan, where John Philip Sousa and his band gave a farewell concert. Immediately after the concert Mr. Sousa's musicians packed up and started for Pittsburg, where they open the Exposition, and then start on a long trip through Europe. A half dozen of the musicians were left behind, however, because they are permanent fixtures of Victor Herbert's orchestra, and will enjoy a few days' vacation before they join that leader at Buffalo on October 1. Sousa's trip to Europe will be the most notable that an American musical organization has taken. Sousa and his band have been to Europe before, but on this occasion they expect to travel through the Continent and receive the largest salaries ever paid to a musical organization. A syndicate of wealthy London admirers of American music is backing the venture. They will furnish all the capital necessary, and all of the principal towns and cities of the Continent will be visited during the three months' tour. The band will be transported as it stands to-day, with the exception of those musicians, who for years have been members of Victor Herbert's Pittsburg Orchestra.

DISPATCH  
PITTSBURG, PA.  
SEP 3 1901

**EXPOSITION OPENING**

Public Will Inspect New Buildings To-Night—Sousa and His Band Are Here.

The new Exposition building, said to be the finest permanent structure of the kind in the country, will to-night be thrown open to the public. The annual exhibition opens this evening, John Philip Sousa and his famous band taking the initiative in the dedication. It required just four months to tear away the debris and erect the new building and now the management hopes to inaugurate a season which will repay it for enterprise and hard work.

Conspicuous in the new building is the concert hall, which is equipped with comfortable opera chairs and beautifully decorated in white and gold. Thousands of electric lights stud the ceiling and walls and the acoustics of the hall are said to be perfect. The entire cost of the new buildings was about \$500,000. Beautiful palms have been ranged along the grand promenade and surprise will follow surprise when the thousands of Pittsburgers attend to-night's opening.

Sousa and his band of 51 concert artists are in the city, and the famous bandmaster will dedicate the Music Hall with a march of peculiar appropriateness to Pittsburg music lovers. It was written by him recently and three local judges christened it "The Pride of Pittsburg." The bandmaster was thoughtful in making up this gem of melody, for it includes a combination of the compositions of two local favorites, "Come Where My Love Lies Dreaming," by Stephen C. Foster, and "Narcissus," by the late Ethelbert Nevin. About 1,000 choice seats in the Music Hall have been reserved at a small advance in price. Superintendent J. A. A. Brown of the Bureau of Building Inspection has inspected the new building and pronounced it perfect in construction and arrangements.

Newspaper Cutting Bureau in the World.

Cutting from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
Date SEP 4

Sousa's Band started for Pittsburg yesterday to play at the opening of the new music hall of the Western Pennsylvania Exposition. The band will give a concert in the Metropolitan Opera House on Sunday, September 22, before sailing for London for a three months' tour of Great Britain and Ireland.

From MUSICAL COURIER  
Address New York City  
Date SEP 4 1901

SOUSA IN LONDON.—Sousa's first concert in London will be on October 30 in Albert Hall. An enormous attendance is expected.

Newspaper Cutting Bureau in the World.

From *Pittsburgh Pa*  
 Address  
 Date **SEP 3 1901**

**THE NEW PITTSBURG EXPOSITION.**

**Brilliant Opening Assured For The Night of  
 Wednesday, September 4.**

WISHED:

Great preparations have been made for the opening of the new Pittsburgh Exposition on the night of Wednesday, September 4. The musical attraction will be John-Philip Sousa, the world's greatest bandmaster, and his band, who have won fame, not only in the United States, but throughout Europe. The grand inauguration march which Mr. Sousa has composed especially for this occasion, was given its first private rehearsal in New York last week, and the blending of the two melodies from Pittsburgh composers, "Come Where My Love Lies Dreaming," and "Narcissus," are said by those who have heard the new march to be ravishingly beautiful. There is no doubt that the crush of sightseers on the opening night will break all records for attendance, but the exposition management will see to it that ample provision is made for the proper handling of the enormous crowds.

Pittsburg merchants are simply out-doing themselves this year in the quality of their exhibits and in the booths containing them. Experts from outside cities who have watched the construction of the booths are simply amazed at the spirit of progressiveness and enterprise shown by Pittsburg merchants, and they declare that a pace has been set which few expositions in the United States, or, for that matter, in the world, will ever follow. Heeren Bros. & Sons have imported goods from Paris especially for use at the Pittsburg Exposition, and their entire display will represent a cash value of not less than \$35,000. A number of other firms likewise have made costly importations for use in their exposition display; and after all has been written of the costliness and artistic beauties of the booths and displays that will meet the gaze of visitors who will attend the new Pittsburg

Exposition it will be admitted in viewing them that words have failed to do them justice.

By working day and night music hall has been put into shape for the opening night several days before the date of completion demanded by the contract. A monster stage has been erected, while forward and immediately back of it, are several hundred raised seats, and out in the big auditorium have been placed 3,000 opera chairs of latest and most comfortable design. The decorations are now being put in place, and their color scheme will be black and gold.

The new \$15,000 roller coaster is so nearly completed that the coaches are being unpacked preparatory to making a test. This will be one of the most enjoyable attractions of the exposition, as young and old will delight to go flying down its dips and around its sharp corners. The children's theatre, with its life-sized wax figures of Jack the Giant Killer, Sinbad the Sailor, Little Red Riding Hood, and many others, will be not only amusing, but intensely instructive. The cinematograph will be equipped with a line of entirely new films, while "A Day in the Alps" will be very much enlarged and beautified. Flying horses will appear in coats of beautiful new colors, while the steamer "Elizabeth" will be luxuriously appointed for those popular excursions down the Ohio.

Summing up, the directors of the new Pittsburg Exposition come before the public offering a program of superb music of such notable conductors as Sousa, Damrosch, Sorrentino and Paur, with an aggregation of displays that have never been equaled at any exposition in the United States; with a list of attractions novel, new and instructive, and with every provision for comfort, safety and convenience that money could buy or ingenuity provide.

PRESS

SEP 4 1901

**OPENING NIGHT  
 AT EXPOSITION**

**The Event Promises to  
 Bring Out a Great  
 Crowd.**

**SOUSA WILL BE ON HAND.**

**THE NEW BUILDING MUCH BETTER  
 EQUIPPED THAN THE OLD.**

**BUSY SCENES OF THE DAY.**

When the shades of night gather, the stores close, and people turn away from the noisome bustle of the busy world, an event of no little importance to Pittsburg will take place. Gaily attired inhabitants of this great industrial center and from the surrounding towns will be seen hurrying toward the city, electric lights will glitter, the cry of the popcorn man will be in the land, soulful music will rent the air, and hundreds of people will assemble in honor of the occasion. Rich and poor will mingle together, the grave and gay will brush elbows, and all will be united in one thought, namely, the opening of the Pittsburg exposition.

Those who visit the exposition this year will see many new features. Since the old wooden structure was destroyed by fire, a new brick building has risen, Phoenix-like from the ashes. It is a vast improvement over the former order of affairs and one to which one can point to with pardonable pride. The arrangement of the new building is better and the large promenade through the center of the building is more spacious and accessible than the old one. The floor is composed of concrete and presents a fine appearance. Palms and other potted plants decorate the center of the promenade, making the sight an artistic one to look upon. The exhibitors have spared no expense in putting up artistic stands and this morning workmen were hurrying hither and thither to get things in shape for the opening. Many of the displays are already in place and others are being put in as rapidly as possible. One of the features of the main building will be the stand of the Pittsburg Press. Here there will be a bulletin board upon which ball games and other sporting events will be reported. There will also be a musical program for the day and all visitors are welcome. Seats have been provided for lady visitors, and the Press register will be open to the public as usual. The art gallery is being put in readiness, and many of the pictures had already been placed this morning.

There will be no lack of amusements. The hall where the cinematograph pictures are ready and then there is the crystal maze to amuse and mystify, to say nothing of the inevitable merry-go-round. The roller coaster is not yet completed, but will be shortly. It is a stupendous affair and far superior to anything of the kind ever on exhibition at the exposition. Machinery hall will have a fine display and it will be pretty well on toward completion when the hall opens tonight. The scenes at the exposition this morning were all hustle and bustle and no time will be lost up to the hour of opening.

The music hall is a great improvement over last year. It is at one end of the building and there is a partition between it and the main hall.

The music is thus confined to one hall and the acoustic properties are said to be exceptionally fine. There is a large seating capacity and orchestra chairs have been provided for the comfort of the lovers of music.

The electric light display will be fine and there will be no hitch, as the thousands of lights were thoroughly tested and proved to be in working order.

J. A. A. Brown, superintendent of the bureau of building inspection, has written Manager T. J. Fitzpatrick as follows, under date of September 3: "Having this day made a final inspection of the new Exposition buildings, I take this opportunity to congratulate the members of the society on the condition of the said buildings in the matter of aisles, stairways and exits, which, in my opinion, afford the greatest possible safety."

Sousa and his matchless band will be on hand at the opening. For the first time is to be heard the grand new march composed by John Philip Sousa especially for the occasion and entitled, "The Pride of Pittsburg." It will be remembered that in this march are two favorite melodies, "Come Where Love Lies Dreaming," by Stephen C. Foster, and "Narcissus," by Ethelbert Nevin. Mr. Sousa is immensely pleased with the title selected by the three Pittsburg judges, and he declares that he has put his very best efforts into the march.

The musical program for tonight is as follows: "The Star Spangled Banner," Key-Arnold; grand march, "The Pride of Pittsburg," Sousa; overture, "Tannhauser," Wagner; trombone solo, "The Patriot," Pryor; excerpts from "La Boheme," Puccini; airs from "Florodora," (new), Stuart; "Grand Inauguration March," Ad Foerster; scenes from "Lohengrin," Wagner; cornet solo, "Air Brillante," (new), Clarke; serenade, "Rococo," Meyer-Helmund; march, "The Invincible Eagle," (new), Sousa; Valse "Rose Mousse," (new) Bosc; excerpts from "Carmen," Bizet.

From **NEW YORK TRIBUNE**

Address

Date **SEP 4 1901**

Sousa's Band started yesterday morning for Pittsburg, where it will dedicate the new Music Hall of the Western Pennsylvania Exposition, which has been built to replace the structure destroyed by fire in March. After two weeks in Pittsburg the band will play at the Indiana State Fair, and will return to New-York for a farewell concert at the Metropolitan Opera House on Sunday, September 23, before sailing for London for a three months' tour of Great Britain and Ireland.

From **MUSICAL COURIER**

Address **New York City**

Date **SEP 4 1901**

Night before last I was amazed by an excellent performance of Sousa's "Washington Post March" by a military band here. Otherwise one hears little save Wagner transcriptions played on odious, jangling, badly tuned pianos.

PRESS

SEP 5 1901

**PITTSBURG SHOW OPENS**

**Fully 15,000 Persons Visit the New  
 Exposition Buildings.**

Pittsburg, Sept. 4.—Though fire, on March 17 of this year completely destroyed the big main building of the Pittsburg Exposition Society, two new buildings of magnificent exteriors and interiors have been constructed in the remarkably short space of four months, and the opening to-night for the new season was brilliant beyond anything ever seen in this city.

Fully 15,000 people wandered along the six grand promenades and listened to the music of Sousa and his band. In honor of the occasion Mr. Sousa had composed a new grand march entitled "The Pride of Pittsburg."

The booths erected by Pittsburg merchants are all new without exception and excel in artistic beauty and costliness anything ever before attempted in this line in Pittsburg.

LEADER PITTSBURGH PA

DISPATCH PITTSBURGH PA

SEP 4 1901

SEP 5 1901

# THE NEW EXPOSITION WILL OPEN TO-NIGHT.

## Sousa Arrives and Gives a Description of the Grand March, "Pride of Pittsburg."

John Philip Sousa, accompanied by his band of 51 members, arrived in Pittsburg this morning. They came in over the Pennsylvania railroad in two special Pullman cars and proceeded immediately to their quarters in the Hotel Lincoln to make preparation for the opening concert at the Exposition this evening. Director Sousa says that his visit to Pittsburg has been looked forward to with much interest on account of the introduction of his new march, the "Pride of Pittsburg," which is to be played here for the first time. He comes here direct from New York, where he has closed a most successful season, and hopes to introduce a number of musical novelties that will doubtless meet the approval of his Smoky City admirers.

At the Hotel Lincoln this morning Director Sousa was seen by a "Leader" reporter to whom he said: "First of all, I wish to thank the 'Leader' cordially for the interest the paper has taken in my latest composition, and furthermore desire to express my appreciation of the elegant choice in the selection of a name for the march. It is appropriate in every respect, and one that should appeal to the public. The 'Pride of Pittsburg' is my second attempt at grand march composition, and what success it shall have remains to be seen. The composition is directed to Pittsburg inasmuch that it contains the themes of two noted composers whom the Smoky City can claim as her own—Ethebert Nevin, whose theme of 'Narcissus' has been brought into the composition, and Stephen C. Foster, whose work will be noticeable in the strains from 'Come Where My Love Lies Dreaming.'

"The march opens with a trumpet blast and is gently carried into the more temperate strains of 'Narcissus.' The air of this piece is plainly discernible. From the strains of 'Narcissus' the air is carried to the original theme of the march, introducing a trumpet call and brass instrument effect that lends considerable strength to the climax of the first part. The second part opens with the theme of Stephen C. Foster in the use of familiar strains from 'Come Where My Love Lies Dreaming.' The conclusion of the march brings in the three themes, including those of Nevin, Foster and myself.

"In the composition of this march I have been particularly careful to avoid the long-drawn-out parts that characterize so many grand marches. It has been a noticeable feature at all my concerts that the shorter marches are much more appreciated by the average audience, and in order to avoid the monotony of the prolonged pieces I have made the 'Pride of Pittsburg' considerably shorter than many of the more famous marches."

Director Sousa states that he has arranged for a number of musical novelties in the rendition of his programs during the Exposition engagement. Most noticeable among them will be his application of the works of old masters to the military band. These have all been written and designed for orchestral work, but Mr. Sousa will be the first to attempt them with a military band.

Upon the conclusion of his engagement at the Exposition on September 17 the band will make a brief tour through some of the more important eastern cities, and on September 25 will sail for Europe. On this trip the 'Pride of Pittsburg' will be an important feature of his programs. He hopes for its success in Pittsburg, that he may leave the country feeling that his efforts in this line shall be well received.

At 7 o'clock this evening the gates at the new exposition will be opened to the

public and half an hour later Sousa and his famous band will dedicate the music hall. With two of the most magnificent buildings ever seen at any permanent exposition in the United States, and booths and displays of beauty and costliness, the season promises to be one of brilliancy.

A large force of men have been at work night and day for the past week and the large buildings have been beautifully decorated for this evening. The alms along the promenade were put in lace this morning and the thousands of electric lights tested. The promenade extends the full length of the main building and along each side will be settees. From either end of the building a full view of this promenade can be had. The many electric lights will make this one of the finest sights at the exposition.

The various booths this year are more substantial than ever before. Most of them will be in readiness for the opening and the others will not be far from complete. The roller coaster this year is far superior to that of former seasons and the merry-go-round will be doing business at the same old place. There are also several other side attractions.

The building has been inspected by J. A. A. Brown, superintendent of the bureau of building inspection. It has not only been pronounced safe, but the superintendent takes occasion to congratulate the management on the number of aisles, stairways and exits, which afford ample means of escape in case of fire or disaster.

Mechanical hall will be complete for this evening and the exhibits are superior to former years. Many of them are on a large scale. The grounds about the building will be in fine condition this year and the walk along the river front has been improved. There are exhibits this year which are entirely new to the public and will probably prove novel and interesting.

The Music hall will be in gala attire this evening. The walls of the building have been covered with bunting and the stage will have the proper decorations. Mr. Sousa has 51 players in his band this year and the program for the opening night contains numbers which are new to Pittsburg. There are six of these new numbers. One of the numbers is a march composed by a Pittsburg—Ad M. Foerster. This march has received much favorable mention by musical critics and will be of especial interest to Pittsburgers.

There are 4,000 seats in the Music hall and from all of these the music can be heard at its best. A small block of seats have been reserved in the middle of the hall. For these a nominal price will be charged. In the rear of the platform there are elevated seats, and all of these will be free.

The musical program to be presented this evening will be as follows:

- "The Star Spangled Banner," Key-Arnold
- Grand march, "The Pride of Pittsburg," ..... Sousa
- Written for the dedication of the Music hall of the Western Pennsylvania Exposition society; introducing themes from "Come Where My Love Lies Dreaming" (Stephen C. Foster) and "Narcissus" (Ethebert Nevin).
- Overture, "Tannhauser" ..... Wagner
- Trombone solo, "The Patriot" ..... Pryor
- Excerpts from "La Boheme" ..... Puccini
- Airs from "Florodora" (new) ..... Stuart
- "Grand Inauguration March" Ad Foerster
- Scenes from "Lohengrin" ..... Wagner
- Cornet solo, "Air Brillante" (new) Clarke
- Serenade, "Rococo" (new) Meyer-Helmud
- March, "The Invincible Eagle" (new) Sousa
- Valse, "Rose Mousse" (new) ..... Bosc
- Excerpts from "Carmen" ..... Bizet

# NEW EXPO OPENS AND THE OTHER IS FORGOTTEN

### Completion of Building in All Its Beauty Creates Astonishment.

## SOUSA LIKES THE MUSIC HALL

### Gorgeous Marble Midway That Makes a Brilliant Promenade.

## CROWD BROKE ALL OLD RECORDS

There was a burst of Sousa music, a crackling of popping corn and a cataract of light at the Point last night and a new Exposition was suddenly flashed upon the public. The public was accordingly dazed and about this morning will begin to realize that there has been no Western Pennsylvania Exposition until now, though an institution has been doing business under that title. But this new Exposition causes the old one to be forgotten. The crowd last night was quite what the new institution deserves, for it broke all Exposition records for this locality.

Wherever the mythical creature is that caused the creation of a proverb concerning the phoenix, it must seek the uttermost retirement hereafter. In four months a new Exposition has risen from the most discouraging array of ashes that any phoenix ever faced. Everything the old exposition lacked has been installed in the new. Francis J. Torrence, President of the Exposition Society, made a brief address just before the second band programme last night, and he told how everything had been done. It was difficult to believe it all, but there was the evidence of the people's own eyes. From the rotunda adjoining machinery hall the main building has been entirely reconstructed and is not at all like the old one.

**New Music Hall Appreciated.**

The music hall, instead of being unenclosed in the center of the building where classics were rendered to the jarring accompaniments of lusty-lunged children and incessantly popping corn, is now at the end of the building, adjacent to the merry-go-round. The music hall is almost a separate building in itself, and the people there are entirely shut off from any outside noises. There are seats for 4,000 people, and it was thought that these would prove fully adequate last night, but there were hundreds who never got in to hear "The Pride of Pittsburg" or anything else that Sousa played. Manager T. J. Fitzpatrick said there were 15,000 people there last night and naturally a few of these would not find room in a 4,000 capacity hall.

John Philip Sousa was evidently as thoroughly delighted with the new music hall as the people who applauded him. He played like a man who was delighted and he seemed never to tire, for there were encores for nearly every number, and the band was kept unceasingly at work to finish the programme before closing time. Sousa was ever a generous director. He expressed himself last night as pleased. He said "The acoustics of the new music hall, so far as I can judge from the director's desk, are perfect. I tried them in every way possible. I altered numbers requiring the full brass strength with others that required principally the reeds and I made the program of as cosmopolitan a mixture of classics

and popular airs as possible. Throughout both programmes, I never detected a flaw."

**Pleased the Multitude.**

Sousa's programme pleased the multitudes. He played "The Pride of Pittsburg" twice during the evening. It is essentially a grand march and not like the ephemeral jingles one hears street bands play. It is far more pretentious and of lasting fiber. After the opening, one can readily distinguish the strains of Foster's "Come Where My Love Lies Dreaming," and then after the original Sousa theme of the march, Ethebert Nevin's "Narcissus" creeps in. The finale is an ingenious combination of the three themes.

Outside the music hall the Exposition patron may gather his tubful of souvenirs, or drink lemonade and munch popcorn, or visit a wax-works exhibition, or see moving pictures, or ride on the merry-go-round, or find pleasure in the noise and intricacies of machinery hall, or enjoy a trip on the boat, or do the dozen and one other things that he did in the old days. But there are a great many things he can do this season that he never did before. There is a fine smoking room, where men may spend the time pleasantly. There is also a barber shop attachment and other things to make the Exposition complete. But best of all there is the Midway.

It isn't a narrow lane of fake shows and alluring dances, but a broad marble thoroughfare along the entire length of the main building. The Midway will become a popular institution, particularly as a promenade. It is nearly as wide as Fifth avenue, and along it are the most attractive booths. It is brilliantly lighted and clean, and there women can display their proudest toilettes, and many of them did last night. It was rather a rare spectacle to stand in the balcony at one end of the building and look along the Midway at its brilliant and constantly changing crowds.

In spite of the record-breaking crowd the Midway was not uncomfortably jammed as the narrow aisles were in the other days of the Exposition. The throngs easily adapted themselves to it, the winding streams of people keeping always to the right. Far down along the marble valley between towering booths, the people walked easily and comfortably and those who wished to stop and admire some particularly attractive exhibit had room to step aside and not impede the moving crowds. Away down at the Music Hall entrance—it seems a tremendous distance as one looks from the balcony—the stream separated and wound into other aisles as easily as it moved in the Midway.

## Crowds Gathered in the Doors.

Crowds could be seen gathered in the doors of the hall endeavoring to get a glimpse of Sousa or to hear a strain of his music. But the Music Hall was packed to the utmost limit, and those who sought entrance were compelled to turn back into the Midway. This Midway is probably the most enjoyable feature of the new Exposition. The people who are constantly visiting the various piano exhibits found the new arrangement a feature, for they could indulge their hobby to their heart's content without interference from the band. The Exposition were worth rebuilding had nothing been accomplished but the Midway and Music Hall.

One noticeable feature was the absence of inflammable and gaudily cheap draperies which hung from the roof at the former Exposition. The roof of the new building needs none of this cheap electric lights studded along the girders and around the walls. In the Music Hall where it was necessary to hurry the work to a presentable finish, some drapery has been used and with fine effect, white and gold being the predominating colors. The Music Hall has an entrance apart from the rest of the Exposition and will be used after the other portion has closed.

Everything is not yet complete in the exhibits. Machinery Hall presents some rather bare spots and up in the balcony there are exhibits that are far from being completed. Outside between the merry-go-round and the main building the appearance is that of an active and extensive lumber yard, but it will be but a few days until all this is done away with. The remarkable thing about it all is that the Exposition buildings alone have been completed, and that they have been finished

ished is a great triumph for the society and for James Stewart & Co., the contractors, who accomplished the work under difficulties.

The buildings will be open this morning for the first full day and big crowds are expected. Sousa will give a concert at 2 o'clock this afternoon, playing until 5 o'clock, with an intermission from 3 to 4. In the evening the concerts will be from 7:30 to 8:30 and from 9:30 to 10:30. The soloists this afternoon will be Walter S. Rodgers, cornetist, and Marshal Lufsky, piccolo soloist. This evening they will be Herbert Clark, cornetist, and Arthur Pryor, trombonist.

Press

SEP 5 1907

# GALEITY REIGNED

## Opening of the New Exposition Was an Unqualified Success.

### SOUSA'S BAND MADE BIG HIT

"It was the largest, grandest and most brilliant crowd we ever had on an opening night," said Manager Thomas J. Fitzpatrick, concerning the opening of the new exposition. "There was much to be seen though everything will not be complete until Friday, and the music-well, it was Sousa, and what more need be said?"

At least 15,000 people fashionably dressed for the most part, filled the magnificent new building last night and signified their approbation of all they saw and heard. The feature of the evening was, of course, Sousa's band. Promptly at 7:30 the famous director put his baton to work and the musicians played "The Star Spangled Banner." Then came "The Pride of Pittsburg," march, specially written by John Philip Sousa for this occasion, a sprightly affair with themes from Stephen C. Foster's "Come Where My Love Lies Dreaming," and "Narcissus" by the late Ethelbert Nevin. There was a Wagner number to represent the classic, Puccini's "La Boheme" to bring in the modern; but what struck the crowd was simply "Annie Moore." Herbert L. Clarke played it on the cornet and the musicians sang the chorus and Arthur Fryor played it on the trombone and the musicians sang the chorus, and so delighted were the people that they would be listening to it yet had not the music master declared that they couldn't have Annie Moore Annie Moore.

Sousa tested the acoustic properties of the hall in his encores numbers and professed himself as satisfied with the results. Too much credit cannot be given to Manager Fitzpatrick for the work that has been done in completing the exposition, the rapid work, under adverse circumstances.

Today the expo is a thing of beauty and is calculated to be a joy forever. The music hall is the finest of its kind. It is larger than heretofore. It is in a class by itself. Music lovers are not disturbed by the promenaders.

In Mechanical hall and the Hall of Booths all the work is not wholly completed. But this is not a drawback. There is much instruction and much entertainment in watching the erection of the various attractions. One almost wishes that somebody could keep on constructing all the time.

There are some freak booths, notably a house made of loaves of bread and shingled with crackers. The popcorn people are at work at the old stand. The cider rolling mill, so to speak, continues to do a rushing business. One may buy peanuts in the open spaces. Some of the booths are good to look upon. All the machinery is interesting all the time.

Last night, after the intermission, when the music hall was again crowded, Francis J. Torrance, president of the Western Pennsylvania Exposition society, mounted the bandstand, and, in a short speech, thanked the big audience for its attendance, saying that it was an endorsement of the society for the work accomplished during the past summer.

And then the band played "The Grand Inauguration March" composed by A. D. M. Foerster. The "Invincible Eagle" by Sousa, was also played, and it went like a whirlwind.

The Pittsburg Press stand had many visitors last night. The bulletin board was read with interest by thousands. By courtesy of the Press visitors will be enabled to use the telephone free of charge, and that this will be much appreciated by the general public goes without saying. The following persons registered yesterday in the Press book:

A. Shallenberger, Irene Morris, Nicholas Francis, Willie Cohen, Howard Hanson, Louise Hanson, Eva L. Fee, Pittsburg; James B. Tracey, Sharpsburg; Mrs. M. Neel, Mrs. Agnes Snowden, Pittsburgh; J. W. Hahn, Indianapolis; Mr. and Mrs. S. W. Woods, Allegheny; Meyer Rothchild, Cleveland; Clarence Jenkinson, Charles Ross, James Reed, Allegheny; Miss Myrtle Ward, Walter Sproul, Pittsburgh; Ar. J. E. Wilson, Albert Wilson, Allegheny; John Cohen, Ray Moorhead, Pittsburgh; C. C. Cook, Meyersdale; Gustav Del Piero, Pittsburgh; Miss Mae Keller, Buffalo; Miss Katherine Wienand, Buffalo; Geo. A. Knox, E. E. Warner, Buffalo; R. E. Warner, Pittsburgh; W. A. Swanson, Swanton; C. V. DeLong, Swanton; Edna H. Terry, Bellevue; E. Simeral, Allegheny; Maud Ritter, Columbus, O.; Roy Woods, Allegheny; Mrs. J. H. Vance, Mrs. H. B. Switzer, Miss Ethel Schwelzter, Mrs. C. Gelston, George Dean, Pittsburgh; Mrs. and Mrs. Jas. Judge, Espen; J. M. Logan, Philadelphia; Michael Melvin, Jr., Allegheny; John Cope, Manchester, Pa.; Skin Dowling, Pittsburgh; Chas. Wallace, Allegheny; Allen D. Barr, Louis A. Cadillac, Pittsburgh; Adessa Sash, Kittanning; Maud Lease, Pittsburgh; Frank A. Goodough, Bellevue; Mr. and Mrs. H. D. Lentz, Allegheny; Miss Gertrude Kremer, Miss Laura Kremer, Columbus, O.; Will Hutchinson, Allegheny; A. C. Woll, E. Woll, Geo. B. Wodlow, Pittsburgh; John G. Teton, Allegheny; Eva Morgan, Nellie Morgan, Monaca; Chauncey D. Hurd, Sewickley; J. Q. A. Dunlap, Albert Lutz, Allegheny; E. B. Wasan, Pittsburgh; Miss Irene Morton, Etna; Edw. C. Davis, Allegheny; Harry B. Baxter, Bradford; J. H. Caughy, Bellevue; J. S. McKee, D. W.

Huston, Madge H. McKee, Mary E. McKee, Wilkinsburg; Jno. H. Wangeman, Chas. Watson, Pittsburgh; Chas. E. Tyler, East Pittsburg; F. G. Elbridge, Bessie Phelps, Miss Zella O'Neal, J. A. Kenner, Irene O'Neal, B. Blinn, Clara Baldwin, Pittsburgh; Frederick W. Craig, Allegheny; Gertrude Fitzwilliam, Elsie Fitzwilliam, Atlantic City, N. J.; P. Helleman, M. C. Truxell, G. Theodore Fawcett, D. W. Campbell, Thomas King, Pittsburgh; Norman W. Kappel, Edgewood Park; J. Milton Lyall, James Thomson, Knoxville; I. Klineham, Allegheny; Norman Fraser, Toronto, Ont.; Howard Dowling, Roger Dowling, Pittsburgh; William Nieb, Lewis Justice, Mr. and Mrs. H. O. Dummett, Allegheny; Eleanor Morton, R. Schall, Etna; Cora M. Ebbott, Marion C. Barnes, Pittsburgh; Frank Hayman, Carriek; Carrie McGuire, Etna; Lott McGuire, Pittsburgh; Nellie McGuire, J. A. Coll, Sharpsburg; Chas. D. Hartley, Bellevue; Estelle Bentel, Lydia Bentel, Elsie Chartrand, Allegheny; G. W. Hubacher, Sharpsburg; Miss Margaret Bell, Miss Ella Pearson, McKees Rocks; Geo. Donaldson, Elizabeth; Thomas P. Wholey, Pittsburgh; J. B. Taylor, Coraopolis; Etta F. Muehlbronner, Allegheny; Alwina Bert, Huntingdon; Mrs. R. N. Emerson, Tannery; Mrs. L. J. Wilson, Allegheny; Mrs. George Dobbs, Jr., Pittsburgh; John Charles Judson, Washington; Elizabeth S. Wiley, Mrs. W. G. Wiley, G. W. George, Allegheny; Prue Franker, McDonald; Sara Bracker, Wellsburg, W. Va.; Grace Ward, Bolesville; R. Colvin Mason, Pittsburgh; S. N. Craig, Chautauqua, N. Y.; C. J. Watson, West Philadelphia; Mrs. S. Corliss, Dobbs, Jr., Pittsburgh; Mrs. O. Johnston, Sewickley; Rose Marchand, Pittsburgh; Bruce George, Brush Valley, Pa.; Jno. Meisel, Allegheny; Viola McChesney, Toledo, O.; Gertrude, Betael, Buffalo, N. Y.; Harvey Foshia, Kingdom Lanner, Frank Lawson, J. B. Lindsay, Turtle Creek; Carrie Hubacher, Nellie Huzacker, Sharpsburg; C. E. Strauch, Sharpsburg; Harley Williams, McKeesport; B. J. Radloff, S. Clyde Scott, Allegheny; Faso B. Carter, S. Undergraff, Chautauqua, N. Y.; F. Boyler, Allegheny; J. H. Cooleas, Harry Kray, Mrs. Harry Kray, T. M. Duffner, T. M. Duffner, Mrs. A. Hoebing, G. Hoebing, Pittsburgh; J. D. Barr, Meadville; Clara M. Evans, Minnie Dobbs, Pittsburgh; Mr. and Mrs. Thos. P. Walter, Chicago; Mr. and Mrs. C. E. Blackburn, New York city; Katie Mulgrew, Mary Mulgrew, Pittsburgh; S. H. Jackson, Herts Island, W. L. Wensel, J. W. Jones, Jr., Joe Reef, Wm. Hoffman, Allegheny; Chas. Cruzan, Jr., Turtle Creek; K. E. Dixon, G. W. Hall, Pittsburgh; W. J. Phillips, Remington, Pa.; Harriet D. Stewart, New York; Mrs. E. E. Watson, M. H. Scott, Fay Carner, Allegheny; Dora Peterson, Rockford, Ill.; Frank Malzi, Tennessee; Will Schollenberger, Chicago; Mrs. Mattie Kirby, Tom Adley, James L. Kaufman, Harriet E. Jovec, Mame E. Kennedy, Mrs. Edna B. Smith, Wm. A. Smith, Mrs. H. C. Cooper, Dr. H. C. Cooper, Bertha Joyce, Irene Armstrong, Henrich Grano, Sundoecher, Wm. Norwood, Pittsburgh; Anna Werner, Ida Werner, Johnstown; Lena Severson, Gustie Levenson, Myrtle Sable, James Hitchie, Pittsburgh; Myrtle Ervin, Frances Leeper, Bowerston, O.; Harry Evans, Pittsburgh; Mrs. A. G. Miller, Castle Shannon; Eleanor Margaret Myers, Buffalo; Fred G. Beck, Arnold, Pa.; Katie McCarthy, Mable Jordan, E. E. Gearing, Pittsburgh; C. D. Turner, Allegheny; H. F. Quick, Carrolton, O.; Wm. Kern, Mrs. W. Kern, Allegheny; C. J. Steedle, Jr., McKees Rocks; Jas. J. Colbeck, S. D. Brodman, McKees Rocks; Miss B. Friend, John Trexler, Painesville, Allegheny; Bessie Morrow, Allegheny; Blanche Owens, Columbus, O.; Mrs. J. H. Grose, Johnstown; Robert Dronsfeld, Braddock; Herman Felix, Stella Hoffman, Laura Spigel, Oscar Bellstein, Charley Henry, Clyde R. Williams, D. W. Farmythe, Allegheny; A. Miller, Pittsburgh; Edna Beck, Arnold; Miss Bessie Shute, Pittsburgh; Miss Mary Neary, Derry, Pennsylvania; Dalem, Chas. Watson, Pittsburgh; Edward W. Kalbfeld, Allegheny; Elenor V. MacKenzie, Beaver; Thihbert Carson, Jas. M. Williams, Buffalo, N. Y.; T. O. Horner and Mrs. T. O. Horner, F. P. Eberle, Millvale, Pa.; George H. Corman, Pittsburgh; Miss Andrae Bower, Allegheny; Mr. John P. Eichelberger, Allegheny; Wm. A. Henderson, Elliott, Pa.; T. E. Whitehurst, Norfolk, Va.; Mrs. L. Hains, Allegheny; Mattie Yentsch, Chicago; Chas. Cappel, Allentown; Byron H. Selby, Pittsburgh; Edith Hemphill, Grace Hemphill, Allegheny; S. R. Sabal, Annie Lydick, Elizabeth McKenzie, Pittsburgh; J. E. Casey, Canaseraga, N. Y.; Jessie Jones, D. Gray, Belle Wilson, Allegheny; Elizabeth Jones, Elliott; Gertrude McCabe, Ethel D. Allen, R. H. Bauer, Allegheny; C. S. Whitehurst, Baltimore, Md.; Emma Faut, Allegheny; Eleanor Myers, New York; Hazel Beyer, Buffalo; Geo. Owens, Greensburg, Pa.; Marvyn Owens, Miss Ethel Davidson, Iwin, Pa.; Nellie H. Siegfried, Mrs. Willis H. Siegfried, Samuel P. Radin, Miss Elizabeth Ferguson, Pittsburgh; Mrs. Belle Dunkin, Miss Teresa Whitting, Allegheny; Dr. H. H. Plesner, Bower, Pa.; Mr. and Mrs. John Patterson, E. M. Beckett, Pittsburgh; Michael Melvin, Allegheny; Miss Gertrude Poole, Miss Frances Poole, Pittsburgh; Miss Tessie Poole, Cincinnati; Mr. Nevin W. Poole, Bell, Elsie Metz, Allegheny; Wm. J. Thomas, Pittsburgh; W. D. Eriser, D. E. Lindahl, McKeesport; C. B. Critchfield, Knoxville, Pa.; H. B. Snyder, Cecelia M. Lynch, Catherine Hegarty, Pittsburgh; L. L. Neff, Thos. Sweeney, Allegheny; John Kreh, Allegheny; C. E. Dixon, Nellie Kraft, Pittsburgh; H. Letsch, Baltimore, Md.; Chas. B. Sommers, St. Louis; Raymond Paul Sness, Allegheny; Mar E. Logan, Emporium, Pa.; Claude R. Forney, Wm. L. McIntyre, Allegheny; Festa E. McKean, Washington, Pa.; Mary S. Dougherty, Pittsburgh; Mr. J. J. Dull, Mrs. J. J. Dull, New Mexico; Mr. and Mrs. James Straeser, Pittsburgh; and Mrs. Thomas Bateman, Allegheny; Miss Nettie M. Siecon, Mr. August Bates, Pittsburgh; Miss Catherine Henderson, Washington, D. C.; C. Y. Beckellish, Latrobe, Pa.; E. A. Wischmeyer, Allegheny; S. Jennie Rut, Pittsburgh; Mrs. J. W. Wilson, Mr. A. Danbert, Bower, Pa.; Clyde Powell, Allegheny; W. C. Pedder, John Pedder, Pittsburgh; J. Williams, Chicago; Villa Morlan, Mrs. E. T. Morlan, Pittsburgh; Miss K. B. Megraw, Aspinwall, Pa.; David B. Owen, Alle-

Williams, Miss Helen Williams, Mr. G. G. Painter, Allegheny; Mr. J. K. Bowman, Tennessee; E. R. Abbott, Allegheny; O. E. Hamilton, East End; Mrs. O. E. Hamilton, East End; Mr. N. J. Anderson, E. Quince, Allegheny; Mr. Ira Geyer and wife, Avalon; Mrs. J. Jahn, Marguerite Jahn, Walter Jahn, New York; J. F. Taylor, New York; Middleton Roe, Mrs. W. S. Roe, Nellie B. Stedeford, Mrs. Stedeford, Miss E. Vincent, Albert Huber, Hymen Cohen, Vincent Baglan, Allegheny; Daniel Hughes, 1215 Day street; Miss May Dyer, Ben Avon; G. M. McKnight, Allegheny; C. A. Dietrich, Miss Mary Carr, Chas. V. Foerster, Pittsburgh; Harper Allen, Allegheny; H. M. Crawford, 913 Arch street, Allegheny; William McVicker, Allegheny; D. W. Spires, wife and daughter, Blairsville; Freda Startout, Marietta, Pa.; Thomas Bradbury, Bennett; H. M. Hoover, Sewickley; George K. Reed, Sewickley; E. Logan, Pittsburgh; Josie C. Calvert, West End; J. V. Bowman, Pauline Bowman, Allegheny; C. B. Hollenberry and wife, Wilkinsburg; C. E. Glover, Rochester, Pa.; Agnes Maloy, East End; Geo. Collins, Allegheny; M. M. Murray, Allegheny; Bessie M. Ley, Charles A. Ley, Pittsburgh; Katherine S. Shute, Philadelphia; Martha Aiken, Melnor A. Patton, Allegheny; Alex Cameron, Pittsburgh; Hazel Harris, Cambridge, Mass.; H. M. Weaver, Pittsburgh; N. C. Gottschall, Pittsburgh; C. C. Gaskell, 3611 Penn. avenue; M. Edw. Brown, Parkersburg, W. Va.; C. G. Boden, C. Hoffman, Mr. and Mrs. George DeW. Brown, Passaic, N. J.; Miss Gertrude J. Bennett, Miss E. K. Bennett, Allegheny; John P. Moor, Pittsburgh; Charles Muterer, Clay Berger, Allegheny; Philip C. Graule, Mrs. Ella Graule, Beaver; Oscar P. Butterbach, Pittsburgh; L. M. Hanna, North Liberty; Carrie Killian, Allegheny; John B. Shannon, Hartstown; Joe McGaw, Woods Run; Emmett Cotton Bates, Rochester; Conley Meyers, Rochester; G. S. Dalley, Midway; Annie M. Hallstone, Mary Resc, Mary Lamb, Allegheny; Emanuel Levy, Pittsburgh; W. H. Mills, Allegheny; David J. Davis, Sharon; Walter Nichols, Tredgar, Monmouthshire, England; John Nichols, James S. Nichols, L. G. Buka, James McGill, Alfred Fink, Allegheny; G. Victor Gray, New York; Edward A. Richey, Allegheny; J. Q. Roanin, Pittsburgh; J. S. Bickart, G. A. Rogener, Allegheny; W. Dewitt Harold, R. E. Adair, Pittsburgh; Mary Cook, Allegheny; Harley Leatherman, Pittsburgh; William Bernhard, Chester Allen McAfee, Mrs. J. K. McKee, Miss Ella McKee, Allegheny; Francis Park, Jr., Miss Stella Peer, Mr. George W. Schuler, Miss Martha Schuler, Robert S. Park, J. Ralph M. Conick, J. C. McCormick, M. D., Pittsburgh; Mrs. L. G. James, Miss Gertrude Foster, Mrs. M. F. Foster, Miss Elizabeth Glennen, James S. Harper, Allegheny; Mr. and Mrs. W. B. McVicker, Jr., Pittsburgh; Elmer Parkes, Allegheny; Miss McKibben, Pittsburgh; Miss Beesey, C. J. Guckert, Allegheny; Miss W. H. Kemp, Miss A. Kemp, Duquesne Heights; D. J. Sen, Allegheny; H. H. Herpst, Oil City; Hamilton Brown, Allegheny; G. R. Walker, Ellwood City; Minnie Sykes, Etrullie Cook, Lester L. Sheers, George Shields, Pittsburgh; Lula Bevers, Allegheny; Mr. and Mrs. William T. Brath, Allegheny; G. W. Scott and Miss Allie Saylor, Allegheny; Ida Hahn, Estelle Martin, city; Earl Chester, Allegheny; Mrs. Etta Atkinson, Earl Atkinson, Harvey Atkinson, Tarentum; Mr. George Skiles, Allegheny; Mr. Harry Spangler, Mrs. Harry Spangler, Pittsburgh; George Augustus Wamser, city; E. W. McCarrroll, city; Mr. and Mrs. J. W. Myers, Mrs. Lou Taylor, Allegheny; Miss Ellen Murray, Frank Kripplay, Sewickley; Mary Graham, Mazetta Richards, Nelly D. Weaver, Pittsburgh; P. Shannon, 32 Federal street, Allegheny; James B. Henniken, Allegheny; Thomas Conlin, Pittsburgh; William J. King, Annie Lowry, John James, Charles A. Collingwood, Pittsburgh; John C. Wilson, Allegheny; Elizabeth E. Smith, Emma G. Smith, Mae Innes, Kit Nolan, Sibina E. Nolan, Minnie Sykes, Pittsburgh; Mrs. Emma L. Wagner, Gilbert J. E. Wagner, Helen K. M. Wagner, McKeesport; Martha Yost, Latrobe; Kate E. Rosenkranz, McKeesport; William Janert, Pittsburgh; H. Trefaller, Allegheny; Lucretia McIntosh, Allegheny; Marie Holmes, Allegheny; Mrs. E. Chamberlain, Pittsburgh; eGorgia M. Luse, Waynesburg; H. M. E. Swank, Pittsburgh; Mrs. M. Miller, Mrs. J. A. Rooney, Josie Rooney, Roberta Elliott, Crafton; Corinne Mowbray, Federalburg, Md.; Margaret O'Neil, Bradford, G. C. Chabers, Ingram; J. J. Ray, J. E. Douglas, West Newton; Marie J. Henry, Pittsburgh; W. H. Sparrow, Buffalo, N. Y.; Cora F. Robinson, Mrs. Jacob Welmer, McKeesport; Mrs. G. S. Rhea and son, Buffalo, N. Y.; Jacob Welmer, Jessie May Robinson, McKeesport; Louis Harsh, Emma Froehlich, Lulu Naser, S. G. Lennox, H. S. Brown, Pittsburgh; Wm. F. Simeral, Vincent Coburn, Joseph B. Shaw, Bellevue; C. C. Kaufmann, Allegheny; Robt. Jones, Avalon; Mrs. Grvnhudercoffer, Mrs. M. D. Davis, Homestead; Josephine Greenfield, Pittsburgh; M. and Mrs. L. J. Francis, New Kensington; P. Murray Brooks, L. E. Bernstein, Jos. E. Murray, E. L. Phillips, W. B. Burroughs, Baltimore, Md.; George B. Taylor, Leechburg; Oliver James, Allegheny; Jos. S. Kulp, Homestead; Jno. M. Porter, Munhall; Mr. and Mrs. W. W. Hohn, Mansfield, O.; Harold J. Learn, Hugh Ford, Allegheny; George Fay, Rochester, N. Y.; Daniel Hughes, Geo. Collins, Thos. Hughes, James Rogers, Miss Mina Love, Miss Linna Tuttle, Allegheny.

### THE KEYSTONE ENGINEERING CO. Foremost as Electrical Engineers and Constructors—Their "Show" of High Speed Engines Unexcelled for Simplicity and Durability.

It is manifestly certain that of all the exhibitions and mechanical displays in machinery hall at the exposition this year that of the Keystone Engineering Company is the most and of greatest importance. A large cylinder Waltham engine with a cast generator running as smoothly as a spindle, constituted the makeup of this exhibition. The Waltham engine is virtually the very embodiment of simplicity and durability, and possesses in every particular the highest degree of excellence, the same being much simpler in design and construction and having less working parts than any other high-grade engines. The engine is similar in style to the Westinghouse, but is by far a more attractive machine and much less intricate. It is well and suitably adapted for both stationary and portable work, and in lieu of its close regulation is especially well qualified for electrical lighting. By reason of the Waltham engine having less working parts than any other high-grade engine on the market today, it follows that the cost of repairs on account of less wear and breakage is greatly reduced, while at the same time it increases the efficiency of the machine on account of less friction, and thereby renders a saving in lubrication. Another advantage is quite recognizable in the fact that any novice can operate the engine because it is the very apex of simplicity. It is manufactured by the Marinette Iron Works Manufacturing Company of Marinette, Wisconsin. The Waltham engines are sold only by the Keystone Engineering Company of Pittsburgh. To the latter company is due much of the success which these celebrated engines have thus far attained in Pittsburgh and vicinity. In this particular enterprise the Keystone Engineering Company is yet quite new. Nevertheless, the success which they have already reached is astonishing; if not altogether marvelous. Within comparative few years the Keystone Engineering Company has forced its way into the foremost column in the keen and active circle of engineering and construction. Performing only the best of work, and allowing such model patterns of perfection to speak in behalf of their capacity as skilled mechanical engineers and constructors they have secured for themselves a reputation that is indeed enviable. The merits thusly attained by the enterprising young firm is a shining ex-

so absolutely free of charge, as a stenographer will be on duty day and evening for the convenience of all who may require such services. The booth, which occupies a large space almost in the center of the main building, has been fitted up elegantly. The floor is covered with rich carpet, and the chairs, tables and counters are of beautifully polished hardwood, making the booth one of the most attractive ever seen at the exposition. The novelty of the innovation proved a magnet last evening, and the number of persons that availed themselves of the various privileges indicates that such a place has long been needed. Not only is it appreciated by those who stop to while away a few minutes over the papers from other cities, but it will soon be in high favor with persons who have occasion to telephone to their homes after a person will neglect to leave an important message with another member of the family before starting for a place of amusement, and to return home at once would mean to sacrifice an evening's pleasure. Undoubtedly this booth will be especially useful to persons from out of town. They often have important letters to dictate, and the comfortable chairs provided will enable them to obtain rest at times when continued walking about the big building would prove utterly wearying. The publishers of the Commercial Gazette and the Chronicle Telegraph cordially invite everybody to enjoy the booth.

# Opening of the New Exposition Was an Unqualified Success.

## SOUSA'S BAND MADE BIG HIT

"It was the largest, grandest and most brilliant crowd we ever had on an opening night," said Manager Thomas J. Fitzpatrick, concerning the opening of the new exposition. "There was much to be seen though everything will not be complete until Friday, and the music—well, it was Sousa, and what more need be said?"

At least 15,000 people fashionably dressed for the most part, filled the magnificent new building last night and signified their approval of all they saw and heard. The feature of the evening was, of course, Sousa's band. Promptly at 7:30 the famous director put his baton to work and the musicians played "The Star Spangled Banner." Then came "The Pride of Pittsburgh," march, specially written by John Philip Sousa for this occasion, a sprightly affair with themes from Stephen C. Foster's "Come Where My Love Lies Dreaming," and "Narcissus" by the late Ethelbert Nevin. There was a Wagner number to represent the classic, Puccini's "La Boheme" to bring in the modern; but what struck the crowd was simply "Annie Moore." Herbert L. Charke played it on the cornet and the musicians sang the chorus, and Arthur Pryor played it on the trombone and the musicians sang the chorus, and so delighted were the people that they would be listening to it yet had not the music master.

Too much credit cannot be given to Manager Fitzpatrick for the work which has been done in completing the exposition, the rapid work, under adverse circumstances.

Today the expo is a thing of beauty and is calculated to be a joy forever. The music hall is the finest of its kind. It is larger than heretofore. It is in a class by itself. Music lovers are not disturbed by the promoters.

In the mechanical department of the exposition all the work is not wholly completed. But this is not a drawback. There is much instruction and much entertainment in watching the erection of the various attractions. One may wish that somebody could keep on constructing all the time.

There are some freak booths, notably a house made of loaves of bread and shingled with crackers. The popcorn people are at work at the old stand. The cider rolling mill, so to speak, continues to do a rushing business, motivated by peanuts in the open spaces. Some of the booths are good to look upon. All the machinery is interesting all the time.

Last night, after the intermission, when the music hall was again crowded, Francis J. Torrance, president of the Western Pennsylvania Exposition society, motioned the bandstand, and in a short speech, thanked the big audience for its attendance, saying that it was an endorsement of the society for the work accomplished during the past summer.

And then the band played "The Grand Inauguration March," composed by A. D. Foster. "The Inimitable Eagle," by Sousa, was also played, and it went like a whirlwind.

The Pittsburgh Press stand had many visitors last night. The bulletin board was read with interest by thousands. By courtesy of the Press visitors will be enabled to use the telephone free of charge and that this will be much appreciated by the general public goes without saying. The following persons registered yesterday in the Press book:

A. Shallenberger, Irene Morris, Nicholas Franco, Willie Cohen, Howard Hanson, Louise Hanson, Eva L. Fee, Pittsburgh; James B. Tracey, Sharpsburg; Mrs. M. Nees, Mrs. Agnes Snowden, Duquesne; J. W. Hahn, Indianapolis; Mr. and Mrs. S. W. Woods, Allegheny; Meyer Rothschild, Cleveland; Clarence Jenkinson, Charles Ross, James Reed, Allegheny; Miss Myrtle Ward, Walter Sproul, Pittsburgh; A. J. E. Wilson, Albert Wilson, Allegheny; John Cohen, Ray Moorhead, Pittsburgh; C. C. Cook, Meyersdale; Gustey Del Piero, Pittsburgh; Miss Mae Keller, Buffalo; Miss Katherine Wignand, Geo. G. Gilmore, Chas. R. Lockard, Geo. A. Kapp, Mrs. Geo. A. Knox, R. E. Warner, Mrs. R. E. Warner, Pittsburgh; W. H. Fisher, Swiswale; C. V. DeLong, Homestead; Edna H. Terry, Bellevue; Fred L. Simeral, Allegheny; Maud Ritton, Columbus, O.; Roy Woods, Allegheny; Mrs. J. H. Vance, Mrs. H. B. Schweitzer, Miss Ethel Schweitzer, Mrs. W. C. Gelston, George Dean, Pittsburgh; Mr. and Mrs. Jas. Judge, Espen; J. M. Regan, Philadelphia; Michael Melvin, Jr., Allegheny; John Cope, Manchester, Pa.; Skin Dowling, Pittsburgh; Chas. Wallace, Allegheny; Allen D. Barr, Louis A. Cadison, Pittsburgh; Adessa Sash, Kittanning; Maud Lease, Pittsburgh; Frank A. Good-nough, Bellevue; Mr. and Mrs. H. D. Lenestey, Allegheny; Miss Gertrude Kremer, Miss Laura Kremer, Columbus, O.; William Butchinson, Allegheny; A. C. Woll, E. Woll, Geo. B. Wodlow, Pittsburgh; John G. Totton, Allegheny; Eva Morgan, Nellie Morgan, Monaca; Chauncey D. Hurd, Sewickley; J. Q. A. Dunlap, Albert Lutz, Allegheny; E. R. Wasan, Pittsburgh; Miss Irene Morton, Etna; Edw. C. Davis, Allegheny; Harry B. Baxter, Bradford; H. Caughey, Bellevue; J. S. McKee, D. W.

Houston, Madge H. McKee, Mary E. McKee, Wilkinsburg; Jno. H. Wangeman, Chas. Watson, Pittsburgh; Chas. E. Tyler, East Pittsburgh; F. G. Elbridge, Bessie Phelps, Miss Zella O'Neal, J. A. Kenner, Irene O'Neal, B. A. Blume, Clara Bales, Pittsburgh; Frederick W. Craig, Allegheny; Gordon Fitzwilliam, Elsie Fitzwilliam, Atlantic City, N. J.; P. Helleman, M. C. Truxell, G. Theodore Fawcett, D. W. Campbell, Thomas King, Pittsburgh; Norman W. Kappel, Edgewood Park; J. Milton Lyall, James Thomson, Knoxville; I. Klineman, Allegheny; Norman Fraser, Toronto, Can.; Howard Dowling, Lewis Dowling, Pittsburgh; William Rich, Lewis Justice, Mr. and Mrs. H. O. Dummett, Allegheny; Eleanor Morton, R. Schall, Etna; Cora M. Ebbort, Marion C. Barnes, Pittsburgh; Frank Hayman, Carrick; Carrie McGuire, Etna; Lott McGuire, Pittsburgh; Nellie McGuire, J. A. Coll, Sharpsburg; Chas. D. Hartley, Bellevue; Estelle Bentel, Lydia Bentel, Elsie Chabersand, Allegheny; G. W. Hulcher, Sharpsburg; Miss Margaret Bell, Miss Ella Pearson, McKees Rocks; Geo. Donaldson, Elizabeth, Thomas P. Wholey, Pittsburgh; J. B. Taylor, Coraopolis; Etta F. Muehlbrunner, Allegheny; Alwina Bert, Huntingdon; Mrs. R. N. Emerson, Tannery; Mrs. L. J. Wilson, Allegheny; Mrs. George Dobbs, Jr., Pittsburgh; John Charles Judson, Washington; Elizabeth S. Wiley, Mrs. W. G. Wiley, W. George, Allegheny; Prue Franker, McDonald; Sara Bracker, Wellsburg, W. Va.; Grace Ward, Bolesville; R. Colvin Mason, Pittsburgh; S. N. Craig, Chautauqua, N. Y.; C. J. Watson, West Philadelphia; Mrs. S. Corless, Geo. Dobbs, Jr., Pittsburgh; Burt Johnston, Sewickley; Ross Marchand, Pittsburgh; Bruce George, Brush Valley, Pa.; Jno. Meisel, Allegheny; Viola McChesney, Toledo, O.; Gertrude, Biela, Buffalo, N. Y.; Harvey Fosh, Kingdon Lanner, Frank Lawson, J. B. Lindsay, Turtle Creek; Carrie Hubacher, Nellie Huzacker, Sharpsburg; C. E. Strauch, Sharpsburg; Harley Williams, McKeesport; R. F. Radt, S. Clyde Scott, Allegheny; Pasco B. Carter, S. Undergraff, Chautauqua, N. Y.; P. Boyloer, Allegheny; J. H. Coole, Harry Kray, Mrs. Harry Kray, T. M. Duffner, T. M. Duffner, Mrs. A. Hoebing, G. Hoebing, Pittsburgh; J. D. Barr, Meadville; Clara M. Evans, Minnie Dohs, Pittsburgh; Mr. and Mrs. Thos. F. Walter, Chicago; Mr. and Mrs. C. E. Blackburn, New York city; Katie Mulgrew, Mary Mulgrew, Pittsburgh; S. H. Jackson, Herrs Island; W. L. Wensel, J. W. Jones, Jr., Joe Reef, Wm. Hoffman, Allegheny; Chas. Cruzan, Jr., Turtle Creek; K. E. Dixon, G. W. Hall, Pittsburgh; W. J. Phillips, Remington, Pa.; Harriet D. Stewart, New York; Mrs. J. E. Watson, M. H. Scott, Fay Carner, Allegheny; Dora Peterson, Rockford, Ill.; Frank Malzi, Tennessee; Will Schollenberger, Chicago; Mrs. Hattie Kirby, Tom Adley, James L. Kaufman, Harrie E. Jovee, Mame E. Kennedy, Mrs. Edna B. Smith, Wm. A. Smith, Mrs. H. C. Cooper, Dr. H. C. Cooper, Bertha Joyce, Irene Armstrong, Henrich Grunco, Sundeocher, Wm. Norwood, Pittsburgh; Anna Werner, Ida Werner, Johnstown; Lena Severson, Gustie Levenson, Etta Sable, James Ritchie, Pittsburgh; Myrtle Erb, Frances Leber, Bowerton, O.; Harry Evans, Pittsburgh; Mrs. A. G. Miller, Castle Shannon; Eleanor Margaret Myers, Buffalo; Fred G. Beck, Arnold, Pa.; Katie McCarthy, Mable Jordan, E. E. Gearing, Pittsburgh; C. D. Turner, Allegheny; H. F. Quick, Carrollton, O.; Wm. Kern, Mrs. W. Kern, Allegheny; C. J. Steedle, Jr., McKees Rocks; J. Colbeck, S. D. Brosnan, McKees Rocks; Miss B. Friend, John Trexler, Pauline Hess, Allegheny; Bessie Morrow, Allegheny; Blanche Owens, Columbus, O.; Mrs. J. H. Grose, Johnstown; Robert Dronfeld, Bradcock; Herman Felix, Stella Hoffman, Laura Speigel, Oscar Redsteln, Charley Kearny, Clyde B. Williams, D. W. Farny, Allegheny; A. S. Miller, Pittsburgh; Edna Beck, Arnold; Miss Bessie Shotts, Pittsburgh; Miss Mary Neary, Derry; Howard Dahlem, Chas. Watson, Pittsburgh; Edward W. Kalbfell, Allegheny; Eleanor V. MacKenzie, Beaver; Thibber Carson, Jas. M. Willams, Burd, N. Y.; T. O. Horner and Mrs. T. O. Horner, F. P. Eberle, Millvale, Pa.; George H. Corman, Pittsburgh; Miss Andrienne Neal, Allegheny; Mr. John F. Elchick, Allegheny; Wm. A. Henderson, Elliott, T. L. Whitehurst, Norfolk, Va.; Mrs. L. Hains, Allegheny; Mattie Antsh, Chicago; Chas. Cappel, Allentown; Byron H. Selp, Pittsburgh; Edith Hemphill, Grace Hemphill, Allegheny; S. R. Sabel, Annie Lydick, Elizabeth McKenzie, Pittsburgh; J. E. Casey, Canaseraga, N. Y.; Jessie Jones, D. Gray, Belle Wilson, Allegheny; Elizabeth Jones, Elliott; Gertrude McEneaney, Ethel R. Bauer, Allegheny; C. S. Whitehurst, Baltimore, Md.; Emma Faust, Allegheny; Eleanor Myers, New York; Hazel Berger, Buffalo; Geo. Owens, Greensburg, Pa.; Marvyn Owens, Miss Ethel Davidson, Irwin, Pa.; Nellie H. Slegert, Mrs. Willis H. Slegert, S. R. Radin, Mrs. M. Elizabeth Ferguson, Pittsburgh; Mrs. Belle Dunkin, Miss Teresa Whittling, Allegheny; Dr. H. H. Fisher, Swissvale, Pa.; Mr. and Mrs. John Patterson, P. M. Beckett, Pittsburgh; Michael Melvin, Allegheny; Miss Gertrude Poole, Miss Frances Poole, Pittsburgh; Mrs. W. J. Poole, Cincinnati; Mr. Nevin W. Poole, Pittsburgh; Miss Maude Bell, Wm. J. Bell, Elsie Metz, Allegheny; Harry J. Thomas, Pittsburgh; W. D. Brislin, D. E. Lindahl, McKeesport; C. B. Critchfield, Knoxville, Pa.; H. B. Snyder, Cecelia M. Lynch, Catherine Hegarty, Pittsburgh; T. Neff, Thos. Sweney, Allegheny; John E. Kreh, Jr., Baltimore, Md.; F. H. Zimmers, Allegheny; C. E. Dixon, Nellie Kraft, Pittsburgh; H. Leitscheit, Baltimore, Md.; Chas. B. Sommers, St. Louis; Raymond Paul Sness, Allegheny; Mary E. Logan, Emporium, Pa.; Claude R. Porney, Wm. L. McIntyre, Allegheny; Vesta E. McKeane, Washington, Pa.; Mary S. Dougherty, Pittsburgh; Mr. J. J. Dull, Mrs. J. J. Dull, New Mexico; Mr. and Mrs. James Straeser, Pittsburgh; Mr. and Mrs. Thomas Bateman, Allegheny; Miss Nettie M. Steer, Mr. August Bates, Pittsburgh; Catherine Henderson, Washington, D. C.; C. Y. Beckelich, Latrobe, Pa.; E. W. Wischmeyer, Allegheny; S. Jennie Rut, Pittsburgh; Mrs. J. W. Wilson, Mr. A. Danbert, Fred Wallace, Clyde Powell, Allegheny; W. C. Pedder, John Pedder, Pittsburgh; J. Williams, Chicago; Villa Moran, Mrs. E. T. Moran, Pittsburgh; Miss K. B. Megraw, Aspinwall, Pa.; David B. Owen, Allegheny; J. H. Lanning, Pittsburgh; L. Brown, Chicago; Florence M. McCloskey, New Waterford, O.; Emma Williams, Pittsburgh; Therza Shaw, East End, Pittsburgh; Miss Elizabeth Skiles, Scott H. Douthert, Pittsburgh; Mrs. Ida Covert, Cakerin Griffith, James Louis Klein, Allegheny; H. N. Peel, Oakland; Mrs. Geo. Lander, Hinston, Salem, N. C.; Wm. Flaherty, Arthur Shaef, Allegheny; Herbert S. Kalerbach, Pittsburgh; Albert Norcross, Brownsville; T. E. Sloan, Minnie E. Distler, Allegheny; Lee S. Shaw, Margie E. Shaw, Dr. Shaw, Pittsburgh; D. McGeary, Allegheny; W. J. Hallstrom, DuBois; G. A. Reich, W. J. 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### THE KEYSTONE ENGINEERING CO. Foremost as Electrical Engineers and Constructors—Their "Show" of High Speed Engines Unexcelled for Simplicity and Durability.

It is manifestly certain that of all the exhibitions and mechanical displays in machinery hall at the exposition this year that of the Keystone Engineering Company is foremost and of greatest importance. A large cyclinder Walrath gas engine with a 300 generator running as smoothly as a spindle, constituted the make-up of this exhibition. The Walrath engine is virtually the very embodiment of simplicity and durability, and possesses in every particular the highest degree of excellence, the same being much simpler in design and construction and having less working parts than any other high-grade engine. The engine is similar in style to the Westinghouse, but is by far a more attractive machine and much less intricate. It is well and suitably adapted for both stationary and portable work, and in lieu of its close regulation is especially well qualified for electrical lighting. By reason of the Walrath engine having less working parts than any other high-grade engine on the market today, it follows that the cost of repairs on account of less wear and breakage is greatly reduced, while at the same time it increases the efficiency of the machine on account of less friction, and therefore a saving in lubrication. Another advantage is quite recognizable in the fact that any novice can operate the engine because it is the very apex of simplicity. It is manufactured by the Marinette Iron Works Manufacturing Company of Marinette, Wisconsin. The Walrath engine is sold only by the Keystone Engineering Company of Pittsburgh. To the latter company is due much of the success which these celebrated engines have thus far attained in Pittsburgh and vicinity.

In this particular enterprise the Keystone Engineering Company is yet quite new. Nevertheless, the success which they have already reached is astonishing, if not altogether marvelous. Within comparative few years the Keystone Engineering Company has forced its way into the foremost column in the keen and active circle of engineering and construction. Performing only the best of work, and allowing such model patterns of perfection to speak in behalf of their capacity as skilled mechanical engineers and constructors they have secured for themselves a reputation that is indeed enviable. The merits thusly attained by the enterprising young firm is a shining example of what can be accomplished by the use of sound business acumen and advanced skill. The president of the Keystone Engineering Company is Mr. G. E. Turner, well known in the business circles of this city. For seven years he was connected with the Western Electric Company of New York and Chicago, having had charge of the electrical branch of the company in the eastern district. He has made electrical engineering a lifetime study. In this line he has brought to light many important improvements and discoveries which have given him almost universal reputation. He is yet a young man, possessed of a great force of character and endowed with a wonderful capacity for inventive labor.

The following are a number of important plants installed by the Keystone Engineering Company:

Power plants for Press Publishing Co., Commercial Gazette new building, D. E. Henry, new hotel, James Flannery new apartment house; H. M. Bennett Bijou building, Pittsburgh Valve Foundry & Construction Co., D. P. Reighard, Virgin Alley, Carnegie Free Library, Carnegie, Pa.; G. W. Kettnerburg, C. E. Smith, G. C. Pardick, W. M. Laird Co., W. W. McEldry & Co., Young & Williams, McDonald, Pa.; Iron City Engineering Co., H. S. A. Stewart, and Central District & Printing Telegraph Co.

### For the Comfort of Visitors.

For the first time in the history of the exposition a reading, writing and resting room is provided for the accommodation of the public by the publishers of the Commercial Gazette and Chronicle Telegraph. Here one may go to write letters or read the newspapers of the leading cities. The publications will be filed daily as received. Persons who prefer to dictate their letters have the privilege of doing

would mean to sacrifice an evening's pleasure.

Undoubtedly this booth will be especially useful to persons from out of town. They often have important letters to dictate, and the comfortable chairs provided will enable them to obtain rest at times when continued walking about the big building would prove utterly wearying.

The publishers of the Commercial Gazette and the Chronicle Telegraph cordially invite everybody to enjoy the booth.

When the concert was over Sousa expressed perfect satisfaction with his reception again in Pittsburg. He highly praised the management of the exposition, said the acoustic properties of the hall are, in his opinion, the best he ever played in, and congratulated the people of this part of the State on the magnificent results that have been attained at the exposition. He also stated he expects to introduce some novelties in his programs at the daily exposition performances.

There were no formal dedicatory exercises. Francis J. Torrance, president of the Exposition society, and several of the directors, and Manager T. J. Fitzpatrick were present.

Mr. Torrance said: "It is my pleasant duty to thank you all on behalf of the association for your presence here tonight. It in a very great measure repays the society for the vast expenditures of time and money represented by these buildings. It is an evidence of appreciation most substantial and gratifying, and intimates that the desire and attempt of the society to provide a satisfactory exposition hall and auditorium is not amiss.

"I would be derelict in my duty to my fellow directors did I not take this occasion publicly to acknowledge with sincere thanks the earnest and successful labors of the building committee and particularly the work of Chairman Emil Winter, of the building committee, and General Manager Thomas Fitzpatrick, whose attention has been untiring and faithful in the extreme."

Manager Fitzpatrick said the attendance broke all past records for an opening night. He stated an estimate, based upon tickets sold and the registers at the gates, placed the crowd at 15,000, and he thought it was perhaps even more.

#### Coming Musical Attractions.

The musical features this year will include Walter Damrosch and his New York symphony orchestra, Eugenio Sorrentino and the famous Royal Italian Banda Rossa, and Emil Paur with his New York philharmonic orchestra. For 40 days and nights these foremost musicians will present select programs at the exposition, and the outlook for the season is unusually bright.

The present buildings of the exposition have been erected on the site of the fire of March 17. No time was lost in removing the charred mass of ruins and

the work of replacing the exposition has been pushed without interruption.

#### H. J. Heinz Company.

The exhibition of the Heinz company occupies what is probably one of the best positions that the exposition has to offer. The exhibit is located in the lobby of the main hall, and as it extends over the whole of that section of the building it must be passed through by all visitors to the exposition in going from machinery hall to the main hall, or vice versa. The exhibition is undoubtedly the finest that the Heinz company has ever offered and is easily one of the features of the exposition. Instead of the bare walls that usually greet one who visits a large exhibit, handsome scenes, both descriptive and artistic, have been painted upon the walls by the artists of the company. A set of these paintings illustrates the methods of transportation of the goods of the company in different countries.

The public carriers of India, South Africa and America all have their own panels. The painting showing the means of conveyance in Africa is exceedingly interesting from the fact that it is an exact copy of a photograph of their agent in that country now in the possession of the company. Another group represents some of the factories and departments of the company, and gives one a good idea of the magnitude of the concern. The painting of the Heinz pier at Atlantic City is especially fine and was recognized with a good deal of pleasure by many visitors who had enjoyed its hospitality during the last couple of years. One of the novelties of the exhibit is in the southwest corner of the room. Here a very pretty girl demonstrates to everyone that all of the pickles of the company are bottled by hand by going through the process many times during the evening.

A tile table—an exact simile of those used at the factory of the company—has been erected and everything has been arranged exactly as it can be found at the bottling rooms of the company. Behind the young woman many mirrors have been arranged so as to reflect her and her movements in all directions. As a result of these mirrors persons on the outskirts of the crowd that always surrounds the booth can easily follow the process of pickle packing without being forced to get into the usual crush. Another novelty of the exhibit is the reproduction, one-fifth in size, of the building in which Mr. H. J. Heinz started in business in Sharpsburg in 1869. To one side of this house is a map of the United States, with the location of the present establishments of the Heinz company marked on it.

In the very center of the room is situated a handsome booth, in which girls dressed in dark skirts and green waists give out cards and other offerings of the company. Electric lights have been so arranged that by the turning of a switch the illumination of this booth can be changed from the ordinary white light into red or green. As the lamps have been so fixed that they throw no rays outside of the booth, the effect of the light changing in just one portion of the room is unique. To the right and left of the main booth are two immense wooden pyramids on which are arranged some of the different products of the company's factories. Tables distributed throughout the room hold a good many of the other samples. As the company is a very great manufacturer of vinegar, on exhibition are large glass jars containing the pickles and vegetables that are put up by the company in their own vinegar. Interspersed among these different small tables are stands at which young ladies hand out circulars of the company. The ceiling of the room has been decorated by eight handsome oil panels, on which are painted the different fruits and vegetables that are packed by the company. Mr. R. E. Eggleston, the manager of the exhibit, when complimented upon the showing made by the company, stated that he thought it was right fair, considering that they had exhibitions in six other cities, not including the one at Buffalo, going on at the present time.

tion to-night. The soloists this afternoon are Walter B. Rodgers, cornet, and Marshall Lufsky, piccolo, and for this evening Herbert L. Clarke, cornet, and Arthur Pryor, trombone. The program for to-night follows:

7:30 P. M.

Scenes from "Faust" ..... Gounod  
Meditation, "The Last Hope" ..Gottschalk  
Cornet solo, "Bride of the Waves" ..Clarke  
Herbert L. Clarke.

- (a) Intermezzo, "Forget Me Not" .....
- ..... Macbeth  
(b) "The Man Behind the Gun" ..... Sousa  
Valse, "Lovely Night" (new)..... Ziehrer  
Fantasie, "Soldatenlieder"..... Clauder

9:30 P. M.

Mr. Arthur Pryor, trombone.

Overture, "Poet and Peasant" ..... Suppe  
Caprice, "In the Realms of the Waltz"  
(new) ..... Schermer  
Trombone solo, "Love Thoughts" ...Pryor  
Arthur Pryor.

- (a) Idyl, "Monastery Bells" ..Lefebvre-Wely  
(b) March, "The Invincible Eagle"  
(new) ..... Sousa  
Night Scene from "Tristan and Isolde"  
..... Wagner  
Second Hungarian rhapsody..... Liszt

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ing All Records.

OVATION TO SOUSA AND  
"PRIDE OF PITTSBURG."

New Buildings Magic-Like.  
Exhibits in Pretty Booths  
Greatly Admired.

MUSIC TO BE FIRST FEATURE.

**I**N a blaze of glory the new exposition buildings were thrown open to the public last night. In brilliancy the occasion has never been equaled in the history of the Western Pennsylvania Exposition society. Fifteen thousand persons thronged the wide corridors and aisles, and a mighty wave of admiration went forth from the assembly at the beauty displayed on every hand.

The last stone was laid, the last nail was driven and the workmen who have erected from the fire ruins of a few months ago one of the prettiest places in this State, as though by magic, put away their tools late yesterday afternoon. Then the electric current was turned on, the wheels in machinery hall began to move, 7,000 incandescent lights and 200 arc lights shed a shower of light upon their handiwork.

When the gates were opened last night there was nothing wanting to make the event a huge success, and nothing marred the progress of the first night. By 8 o'clock the interior of the main building was an animated, dazzling scene. The new booths stood out resplendently and there was an air of freshness and pleasing arrangement that received favor from everybody.

### Resembled a Social Function.

The central promenade, cool and entrancing, decorated with palms and ferns, was crowded all evening with thousands of smiling, stylishly dressed men and women. In fact, the first exposition night took on much the appearance of a swell social function and it was nearly midnight before the crowd dwindled and the keepers of the booths began to lock up their wares.

To John Philip Sousa, the March King, is the honor of dedicating the new exposition. He and his band of 51 members were the musical attraction and the ovation Sousa received when he appeared before 4,000 people seated in the music hall and as many more standing, shook the building and attested the fervor of the music-loving people of Pittsburgh, Allegheny and nearby towns. The flags of the nations were profusely hung throughout the music hall and other decorations lent a gaiety that is seldom seen under such conditions.

Sousa's new grand march, "The Pride of Pittsburgh," written especially for the occasion, and never before heard in public, was the opening number in the program, after "The Star Spangled Banner." Eight thousand pairs of hands applauded its production. It met with instant approval and Sousa was pleased.

### Patriotism of the Audience.

When the "Star Spangled Banner" was played, the band men arose and as one person the vast concourse followed their example and remained standing until the end.

"The Pride of Pittsburgh" is one of the prettiest marches Sousa has composed, introducing as it does "Come Where My Love Lies Dreaming," by Stephen C. Foster, and the sweet strains of "Narcissus," by Ethelbert Nevin. Each of these composers was a favorite with Pittsburghers and the rendition of their music, interspersed with Sousa's own genius, was received with a remarkable outburst of enthusiasm.

The complete program, not including the numerous encores, was as follows: "The Star Spangled Banner," Key-Arnold; Grand March, "The Pride of Pittsburgh" (new), Sousa; overture, "Tannhaeuser," Wagner; trombone solo, "The Patriot," Pryor; Mr. Arthur Pryor; excerpts from "La Boheme," Puccini; airs from "Florodora" (new), Stuart.

Grand Inauguration March, Ad Foerster; scene from "Lohengrin," Wagner; cornet solo, "Air Brillante" (new), Clarke, Mr. Herbert L. Clarke; serenade, "Rococo," Meyer-Helmund; march, "The Invincible Eagle" (new), Sousa; valse, "Rose Mousse" (new), Bosc; excerpts from "Carmen," Bizet.

Arthur Pryor was trombonist and Herbert L. Clarke, cornetist.

Sousa is Well Satisfied.

From  
Address  
Date

CHRONICLE

TELEGRAPH

PITTSBURG, PA.

SEP 5 1901

# FIRST NIGHT A RECORD BREAKER

Opening of the Pittsburgh  
Exposition Season Was  
a Brilliant Success

SOUSA GETS AN OVATION

"March King's" Music Is Popular  
With Pittsburgh Crowds—Attend-  
ance Was Larger Than Ever Be-  
fore in History of Exposition.

Such an opening of the Pittsburgh Exposition as last night's has never been witnessed since the Exposition Society commenced its annual exhibitions. The big show at the Point was especially attractive for several reasons this year. The new buildings, the music hall, the rendition of Sousa's dedicatory grand march, "The Pride of Pittsburgh," and the variety of new and unique exhibits that are displayed, all combined to make the opening night the most auspicious in the history of the Exposition.

Fifteen thousand people, on a conservative estimate, attended the opening last night, to inspect the buildings that rose with lightning speed from the ashes of the fire of March 17, and to note the improvements over the old structure, to listen to the music of the "March King" and view the exhibits. In the crowd were the best people of the two cities and vicinity. The automobilists were well represented and several autos were anchored in the space between the main building and mechanical hall.

### GREAT IMPROVEMENTS

#### IN LOCAL EXHIBITS.

The exhibits this year are in many cases striking, and show that no expense has been spared by the exhibitors to make the best showing possible. To mention all the booths that were centers of attraction on account of something in their construction, in point of elaborateness or uniqueness and do justice to all the exhibitors, who brought out these points would be impossible here. Suffice it to say that the exhibitions this year, are mostly new, in fact, the only ones renovated from last year's exhibitions are in Mechanical Hall. Every one is a work of art in decoration and display.

Among the booths admired for uniqueness is the log cabin, made of cakes and products of a well-known local bakery, while a giant trunk, as large as a good sized room shows the skill of a trunk manufacturer. Among those booths that appeal to the public in point of comforts is the stand of The Chronicle Telegraph and Commercial Gazette. Here one may read, or watch the ever-changing crowd, as it slowly winds along. A letter to friends may be written on stationery furnished free of charge, or if the writer prefers he can dictate his thoughts to a stenographer and the letter will be made ready for mailing free of charge. The furnishings of this booth were much admired last night for the combination of comfort and tastefulness. Easy rockers are provided which were enjoyed by many persons who tired of walking up and down the grand promenades of the main building.

One of the features of the new buildings is the width of the aisles, and last night's crowd enjoyed to the full, between concerts, the joys of promenading and taking in the exhibits at leisure. The popcorn and lemonade stands were rushed to the limit last night, and the great crowds around them were at all times in evidence.

### "MARCH KING" SOUSA

#### RECEIVED AN OVATION.

The musical program was a fitting one for the first night's exhibition. John Philip Sousa and his band delighted the throngs that assembled in the music hall. Sousa's dedicatory march, "The Pride of Pittsburgh," was received with such applause in the first part of the program that he had to play it over again, and still the crowd was not satisfied, and by request it was played in the second part of the program and was given another ovation. The program for the evening was well selected and to the more classical numbers several popular pieces were played as encores.

For this evening the program comprises some of Sousa's compositions, which are already well known here, among them "The Man Behind the Gun" and "Hands Across the Sea."

The program for this evening follows: 7:30 p. m.—Mr. Herbert L. Clarke, cornet; scenes from "Faust," Gounod; meditation, "The Last Hope," Gottschalk; cornet solo, "Bride of the Waves," Clarke (Mr. Herbert L. Clarke); intermezzo, "Forget Me Not," Macbeth; march, "The Man Behind the Gun," Sousa; valse, "Lovely Night" (new), Ziehrer; fantasia, "Soldatenlieder," Clauer.

9:30 p. m.—Mr. Arthur Pryor, trombone; overture, "Poet and Peasant," Suppe; caprice, "In the Realm of the Waltz" (new), Schermer; trombone solo, "Love Thoughts," Pryor (Mr. Arthur Pryor); idyl, "Monastery Bells," Lefebvre-Wely; march, "The Invincible Eagle" (new), Sousa; night scene from "Tristan and Isolde," Wagner; Second Hungarian Rhapsody, Liszt.

THE KEYSTONE

## NEW EXPO IS OPEN.

Crowds Broke All Records—Music the Feature of the Evening.

Without formality the new Exposition was opened to the public last evening with a burst of Sousa music. Few of the thousands who went to the point were prepared for the dazzling sight which awaited them and the splendor of the buildings and the brilliancy of the crowd came as a happy surprise. The 5,000 people assembled in the music hall gave Sousa's new march "The Pride of Pittsburgh," a hearty reception and everywhere was heard exclamations of delight.

Sousa and his band was one of the attractions, but many of the people went more to see the new building. It was difficult for them to realize that in the short period of four months such mammoth buildings could be erected. Yet opening found most everything complete and in readiness for inspection. Some of the booths yet need finishing touches but in a few days the displays and exhibits will be complete.

The music hall was crowded from early in the evening until the good-night bell was sounded. The first number played by the Sousa band was the "Star Spangled Banner." Following this was the "Pride of Pittsburgh," grand march. In many respects this is far above the former marches of Sousa. After an introduction of Sousa music, one can readily distinguish the strains of Foster's "Come Where My Love Lies Dreaming." The first theme of Nevin's "Narcissus" creeps in and the march closes with a combination of Sousa, Nevin and Foster. Another feature of the program was the "Inauguration March," of Ad. Foerster, of this city. A blast of the horn opens this march and after some pretty music by Foerster based on A. C. C., the initials of Andrew Carnegie strains from the "Suwanee River" and "My Old Kentucky Home" are introduced. The reception it received demonstrated that it was enjoyed by the people.

As the audience numbered in the neighborhood of 15,000 only a third of them were able to gain entrance to the music hall. Many were satisfied with a glimpse at the immense auditorium, the building and the band. For the overflow the promenade in the main building was the biggest attraction. This is indeed one of the finest features of the Exposition. Passing directly between the largest booths it affords an excellent view of the exhibits. From the gallery a view of this promenade with its palms, hundreds of lights and gaily dressed women forms a splendid sight. Many were satisfied to stand in the gallery and view the ever moving mass of humanity. In spite of the large crowd the promenade was so large that it was not jammed. Differing from former years the decorations of cheap bunting is lacking in the main building.

After the concert Mr. Sousa expressed himself as well pleased with the acoustic properties of the hall. In order to test them he brought out the reed instruments and horns at different times.

The buildings opened this morning for the first day. The crowds this morning promise well for the Exposition.

From PITTSBURG, PA.

From PITTSBURG, PA.

From POST PITTSBURG, PA.

Address Address Date SEP 5 1901

Date SEP 6 1901

Date SEP 6 1901

Over 8,000 People Packed the Buildings Last Evening.

SOUSA'S LATEST MARCH WAS DEMANDED TWICE.

President Francis J. Torrance Made an Address, in Which He Thanked the Audience for Being There. Many New Attractions Have Been Added to the Show and Several Conveniences - Acoustics of the Music Hall Indorsed.

Pittsburg's new Exposition was opened last night with a record-breaking crowd.



John P. Sousa. Philip Sousa and his band were in the music hall and, in the other buildings, most of the exhibits were in place and ready to be admired.

Of course the biggest attraction was the Sousa band. Promptly at 7:30 o'clock the musicians played "The Star Spangled Banner." At that time the music hall was only half filled, but before the next two numbers were finished almost every seat had been taken and listeners were standing around the walls.

Encored the Players. There was a Wagner number to represent the classic, and Puccini's "La Boheme" to bring in the intensely modern.

Arthur Pryor, the greatest trombone player in this country, then purred the melody from his instrument, and again the musicians sang. The audience could not have enough of it.

During the intermission the people filled the main building looking at the booths. In one they saw a very good imitation of the cup-defending yacht made out of linen.

Torrance Made a Speech.

The lemonade and pop corn stands were in about the same localities as of yore, but there were many lounging rooms that were not provided in the old building. After the intermission, when the music hall was once more crowded, Francis J. Torrance, president of the Western Pennsylvania Exposition society, mounted the bandstand and, in a short speech, thanked the big audience for its presence.

Tested the Acoustics.

During the two concerts Sousa tried, by contrasting his encore numbers, to get an idea of the acoustics of the new hall. He played soft and tender things, and then followed with blaring brass and the drums overworking. He expressed himself as satisfied.

CROWD HEARD SOUSA.

Band at the Exposition Drew Another Big Audience to the New Music Hall Last Night.

Sousa and his band are more than ever favorites with Pittsburg music lovers. This was evidenced by the crowd that heard them play last evening in the new music hall of the Pittsburg Exposition.

- Overture, "Oberon".....Von Weber
Songs of Stephen C. Foster.....Reeves
Trombone solo, "Blue Bells".....Pryor
Mr. Arthur Pryor.
Ballet Suite, "Sylvia".....Dellbes
a. Valse, "Bleu".....Marges
b. March, "The Liberty Bell".....Sousa
"A Dream of Wagner".....Val Hamm

DISPATCH PITTSBURG, PA.

Address Date SEP 6 1901

CROWDS TO HEAR SOUSA

Exposition Delights Thousands Who Appreciate All Its Attractions, Including Musical Feast.

That Sousa and his famous band are more than ever favorites with Pittsburg music lovers was evidenced by the immense crowds that heard them play last evening in the new music hall of the Pittsburg Exposition.

A few of the choicest numbers on today's programme are the famous Oberon overture by Weber, a Fluegelhorn solo by Frank Helle, the "Inflammatus" (Stabat Mater) as a cornet solo by Herbert L. Clarke and "The Soldier's Dream" by Walter B. Rodgers, cornetist.

The scene on the grand marbled promenade at 8:30 o'clock last night, as the first evening concert was ended and the crowds streamed out of the music hall, was a magnificent one.

The Exposition management wishes it clearly understood that all the seats in the rear of the bandstand are free, and that of the 3,400 opera chairs found in the body of the new music hall only 1,000 of the choicest ones are reserved.

SOUSA DRAWS CROWDS TO PITTSBURG'S EXP

Several Thousand School Children Will Attend To-Day—Musical Program Has Pretty Novelties.

Sousa and his famous band are more than ever favorites with Pittsburg music lovers. This was evidenced by the immense crowds that heard them play last evening, the second night of the Pittsburg exposition.

While there were a number of booths not quite ready on Wednesday evening, these are rapidly being put into finished condition.

The exposition management wishes it understood that all the seats in the rear of the bandstand are free, and that of the 3,400 opera chairs found in the body of the new music hall only 1,000 of the choicest ones are reserved.

To-day the first delegation of children from Pittsburg public schools will be entertained at the exposition.

- Overture, "Oberon".....Von Weber
Songs of Stephen C. Foster.....Reeves
Trombone Solo, "Blue Bells".....Pryor
Ballet Suite, "Sylvia".....Dellbes
Valse, "Bleu" (new).....Marges

- March, "The Liberty Bell".....Sousa
"A Dream of Wagner".....Val Hamm
Overture, "The Kaiser".....Westmeyer
Gems From the Works of Verdi.....
Fluegelhorn Solo, "Juliette de Charenton" (new).....Reiter
Frank Heller.
Chinese Dance, "Fan Tan" (new).....Anthony
March, "The Bride-Elect".....Sousa
Valse, "Forget Me Not".....Ellis Brooks
Suite, "Hermione".....La Rondella
7:30 P. M.
Second Polonaise.....Liszt
A Scandinavian Fantasia (new).....Meyer-Hemund
Cornet Solo, "Inflammatus" (Stabat Mater).....Rossini
Herbert L. Clarke.
"A Jolly Evening in Berlin".....Elnodshofer
Chorus, "Knights of the Holy Grail" (Parsifal).....Wagner
Grand Scene and Soldiers' Chorus, "Faust".....Gounod
9:30 P. M.
Symphonic Poem, "Les Preludes".....Liszt
Excerpts From "Die Goetterdamerung".....Rodgers
Concert Solo, "The Soldier's Dream".....Rodgers
Walter B. Rodgers.
Scenes From "Tannhaeuser".....Wagner
March "Die Meistersinger".....Wagner

CLIPPED

From Address Date SEP 7 1901

New York City

Sousa's Band will make its first London appearance at the Albert Hall Oct. 4. It will then go for four weeks to the Glasgow Exhibition, and after that give concerts at the large provincial towns and cities, including Edinburgh, Newcastle, York, Leeds, Birmingham, Manchester, Liverpool and Sheffield.

From DRAMATIC MIRROR  
Address New York City  
Date 1891

**USA'S BAND.**—John Phillip Sousa, proprietor; assistant manager, George Frederic Hinton; Charles R. Barnes, treasurer; Clara M. Osten, secretary; Arthur Pryor, assistant conductor; H. P. Forster, librarian; Marcus C. Lyon, baggage master; J. Norrito, L. Christie, W. H. Langan.

Levy, F. Schantz, M. Rubel, E. Preiss, M. Marchese, W. Clifford, G. De Leo, E. Parno, H. Nelson, A. Wittager, D. A. Lyons, G. Norrito, M. Lafsky, W. Smith, R. Messenger, P. Mohles, H. Petzsch, G. Schroeder, W. Frankuchen, G. Gill, E. Locke, G. Davidson, S. Lawton, H. L. Clarke, W. B. Rogers, H. Higgins, T. Levy, F. Helle, P. Nielsen, A. Gross, Kurtz, R. Baumgartel, W. R. Lange, W. Neubauer, J. De Beye, A. W. Pryor, M. C. Lyon, E. G. Willams, S. Mantia, E. Wardwell, K. Conrad, L. Del Negro, H. L. Seavey, A. Helleberg, C. Chapman, D. Kenn, H. P. Forster. Opens at Huntington, Pa., Sept. 3.

From POST, PA.  
Address Pittsburg, Pa.  
Date SEP 7 1901

**SCHOOL CHILDREN AT EXPO.**  
More Than 7,000 Inspect the Exhibits, Listen to Music and Enjoy the Amusements.

A pretty sight it was yesterday afternoon on the grand promenade at the new Exposition when more than 7,000 school children of Pittsburg moved about leisurely inspecting the booths and exhibits. Mr. Sousa is outdoing himself in arranging programs. He is presenting daily a surprisingly large number of charming novelties. The valse "Bleu" by Margis, was well received. Nothing more beautiful has been heard in the Exposition hall than the Fluegelhorn solo by Frank Helle, "Juliette de Charenton." Among the numbers on to-day's program are gems from Victor Herbert's "Serenade," and from Flotow's "Martha." The program for the Sousa concert this afternoon is:  
2 p. m.  
Overture, "The Gallant Artillerist," Veriga; scenes from "Cavalleria Rusticana," Mascagni; duet, "Two Little Bull-Finches," Rosenburg, Messrs. D. A. Lyons and G. Morrito; (a) "The Electric Ballet," Sousa; (b) march, "The Charlatan," Sousa; gems from "The Serenade," Herbert; "Ten Minutes With the Minstrels," Bowron. 4 p. m., Mr. Simone Mantia, euphonium; fantasia, "Robert Bruce," Bonnisseau; gems from "Martha," Flotow; romance, "The Evening Star," Wagner; Mr. Simone Mantia; (a) entr'acte, "La Mariposa," (new) Diaz; (b) march, "Manhattan Beach," Sousa; songs and dances of Ireland, Greedy; fantasia, "The Sunny South," Iseman.

From NEW YORK WORLD  
Address  
Date SEP 8 - 1901

Sousa's Band is playing in Pittsburg this week. After that it will visit the Indiana State Fair. On Sunday, Sept. 22, it will give a farewell concert at the Metropolitan Opera-House before sailing to play in the United Kingdom.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

Most Complete Newspaper Cutting Bureau in the World.

From NEW YORK TIMES  
Address SEP 8 1901  
Date

A man to fortune and to fame unknown seldom makes any claim that his physiognomy should be known in a public restaurant. When a man "in the public eye" whose likeness has been posted for several years in "three-sheet" style all over the country comes into a public place and is not known he is likely to say: "Such is *my* fame." *RK*, 1884.

An incident illustrating this occurred in a restaurant near Coney Island much frequented by race track people and lovers of good dinners.

"No, sah, youse can't have this table, sah. This table is reserved for Mr. Sofa and a party of eight."

The man addressed was Mr. Sousa, "the march king." He had come over from Manhattan Beach with his party.

"Why, I engaged this table," said Sousa, with a smile and a "don't-you-know-me?" look. The waiter did not. Then the proprietor was called. He said that a Mr. Sofa had engaged the table and that Mr. Sofa was entitled to it and not Mr. Sousa.

"Of course, you can have the table," he finally said, "but if Mr. Sofa comes with his party you will have to wait."

Sousa smiled and ushered his party into the dining room. But how the telephone had happened to tangle Sousa's name into Sofa has not yet been explained.

From  
Address Pittsburg, Pa.  
Date 1901

**SOUSA GRIEVED OVER THE NEWS**

**Knew McKinley Well and Tells of the Injured Statesman.**

Among the many friends of President McKinley, no one feels more keenly the attempt upon his life than John Phillip Sousa, who is now giving a series of concerts at the exposition. Mr. Sousa is well acquainted with Mr. McKinley, having been leader of the Marine band at the time Mr. McKinley was in congress. Not until Mr. Sousa had finished his second afternoon concert Friday did he learn of the attempted assassination. He says:

"I was inexpressibly shocked at the sad tidings, and could at first hardly credit the news. I knew President McKinley when he was a member of congress. I was at that time leader of the Marine band. I had then and have still the highest admiration and respect for him as a man and a statesman. The last time I saw him was about a year before his election, in St. Louis. I gave a concert there, at an exposition, and he attended. That was the last time I saw him. How any one should have any reason for taking the life of the president I cannot understand. All I can do is to hope with every man, woman and child in the land that he will live."

From POST  
Address Pittsburg, Pa.  
Date 8 1901

**HONOR FOR COMPOSERS**

**Sousa Will Devote an Evening at Exposition to Music of Pittsburghers.**

It is remarkable what a hold the new Pittsburg exposition has upon the public at large. Making comparisons with the corresponding days last year, attendance records have been broken even this early in the season. It is fortunate for the exposition management that the Sousa band is to go to Glasgow, for the programs being played here by this famous band leader are exact counterparts of those to be played at the show in Scotland. Mr. Sousa's interpretations of the masterpieces are clearly becoming more matured with each year.

Not satisfied with composing a march especially for the exposition and dedicating it to his Pittsburg friends, Mr. Sousa now proposes to honor Pittsburg composers by devoting an entire evening's program to their works. This program will be given Thursday evening from 7:30 to 8:30 o'clock and includes compositions by John Duss, Charles Davis Carter, Florence O'Neill, Simeon Bissell and Mr. Wallace.

Preparations are making at the exposition for four days that will be unique and promise to attract such crowds as never have been seen in any public place in these regions. Foremost among these days will be one devoted to the Knights Templar of Pittsburg and surrounding towns. The intention is to have the music arranged especially in the interest of the uniformed Knights, then to make the decorations harmonize, and finally to make the day one of great social grandeur and elegance. One of the features of this day, if present plans materialize, will be fancy drills by a number of crack commanderies on the grand promenade.

Railroad excursions from out-of-town points will begin on next Thursday and be run on every succeeding Thursday during the exposition season on every railroad entering Pittsburg. Special excursions on certain railroads will be run on Tuesdays and Saturdays, alternately, each week, the cost in each case being one fare for the round trip.

Sousa's musical program for to-morrow afternoon follows:

- Frank Helle, Fluegelhorn.
- Collocation, "The Rose, the Shamrock and the Thistle".....Baetens
- Gems from "The Messenger Boy" (new).....Monckton
- Fluegelhorn solo, "Pretty Fisher Maiden".....Meyerbeer
- Idyl, "Dream Pictures".....Lumbye
- Valse, "The Kaiser".....Strauss
- Festival march from "Tannhaeuser".....Wagner
- 4 P. M.
- Walter B. Rodgers, Cornet
- Overture, "William Tell".....Rossini
- First Hungarian Rhapsody.....Liszt
- Cornet solo, "Minnehaha".....Rodgers
- Walter B. Rodgers.
- Finale to act 1 of "La Tosca" (new)
- (a) "Badinage".....Puccini
- (b) March, "The Invincible Eagle" (new).....Herbert
- Introduction of the third act of "Lohengrin".....Sousa
- .....Wagner

From Address Date

BIG SUCCESS OF EXPOSITION

Management Is More Than Delighted With Evidence of the Public's Favor.

DAY FOR KNIGHT TEMPLARS.

PRESS BOOTH IS AN INFORMATION BUREAU FOR ALL.

EXCURSION TO HEAR SOUSA.

Having been open but the fragment of a week and with weather and events adverse, the new Pittsburg exposition has yet demonstrated what a remarkable hold it has upon the public at large.

The Press booth was a magnet for the exposition visitors throughout yesterday and last night and was besieged by never decreasing crowds. The attendants at the booth had all they could do answering questions for the information of the public.

While it is true that on the opening night a number of booths and displays were not fully complete, this cannot be said today, and when visitors pour into the big main building tomorrow afternoon they will find the new Pittsburg exposition complete in every detail.

Preparations are making at the exposition for four days that will be unique and promise to attract such crowds as have never been seen in any public place in these regions.

Railroad excursions from out-of-town points will begin on next Thursday and will be run on every succeeding Thursday during the exposition season on every railroad entering Pittsburg.

Sousa's musical program for tomorrow afternoon as given in full below, is replete with charming selections and novelties.

- Collocation, The Rose, the Shamrock and the Thistle... Baetens
Gems from The Messenger Boy (new) Monckton
Fluegelhorn solo, Pretty Fisher
Maiden Meyerbeer
Mr. Frank Helle.
Idyl, Dream Pictures Lumbye
Valse, The Kaiser Strauss
Festival March from Tannhauser Wagner

Not satisfied with composing a march especially for the exposition and dedicating it to his Pittsburg friends, Mr. Sousa now proposes to honor Pittsburg composers by devoting an evening's program to their works.

It is considered fortunate for the Exposition management that the Sousa band is to go to Glasgow, for the programs being played at the Exposition by this famous band leader are counterparts of those to be played in the best classical Sousa is ministering such works as the magnificent "Les Preludes" by Liszt.

- Following are the names of visitors at the Press booth last night:
City—Bertha Robertson, U. T. Lydic, George Dolben, Roy Murdock, Willie Bower, Clinton Northrup, Joseph Richards, Mrs. J. M. Halbet, Mrs. W. C. Wright, Emily Kreis, Thornton, Adams Gettys, L. Phillips, Harry Blackburn, K. E. Blackburn, Jr., Carroll D. Bell, William Joseph Kirby, Charles D. Bell, Georgia Stewart, Bertha Heacock, William R. Silverman, H. Silverman, D. Silverman.

From Address Date

New Pittsburg Exposition Buildings. PITTSBURG, Sept. 5.—Though fire on March 17 of this year completely destroyed the big main building of the Pittsburg Exposition society, two new buildings of magnificent exteriors and interiors have been constructed in the remarkably short space of four months.

Ex-Vassar girls enjoy recalling when Miss Sousa, the daughter of the so-called aMreh King, was with them at college a year ago.

faithfully reproduced as if she were "taking him off" instead of unconsciously exemplifying the laws of heredity.

From Address Date

SOUSA GOING TO ENGLAND. The American Band Will Play in London and in Glasgow. John Phillip Sousa and his band are going to make another journey abroad this summer, says the New York Sun.

From Address Date

STANLEY'S AUTOMOBILE. A Black Thing With Yellow Stripes Whizzes By to the Big Fair.

From Address Date

THOUSANDS OF PUPILS ATTEND THE EXPOSITION. First Delegation From the City Schools at the Big Show—Fine Music for Tonight.

- James McNulty, Joseph McNulty, McKeesport; Mrs. A. Hough, Hazel Richter, Aspinwall; George Smith, Plattburgh, N. Y.; Mary Walker, Pearl Walker, Shay, Pa.; H. M. Everett, George Boyer, Swissvale, Pa.; Mrs. G. H. Durall, J. C. Stuart, Knoxville, Pa.; Mrs. J. S. Douglas, Cleveland, O.; Jos. Bruce Williams, Crafton, Pa.; S. R. Gillin and son, Carl'sburg, Pa.; Wm. Hughes, New Castle, Pa.; Mrs. Eva Schappacker, Mr. A. J. Hein, Mrs. A. J. Hein, McKees Rocks; Gene Schappacker, Denver, Col.; Mrs. G. Buxton, New Castle; Mrs. E. J. McCoy, Alto, Cleveland, O.; E. J. McCoy, Alto, Evans, John Shaw, Carnegie.

...tremendous outpouring of people at the opening on Wednesday night, and the large attendance each day since is the best evidence of its popularity. Making comparisons with the corresponding dates last year, attendance records have been broken even this early in the season. There are reasons for this. First of all, there are the magnificent new buildings, whose interiors and perfect appointments come as a revelation to visitors. Then there are the costly booths and displays of the merchants—and there is a booth was a magnet for the visitors throughout yesterday night and was besieged by never-ending crowds. The attendants at the booths had all they could do to answer questions for the information of the public. Any one at a loss to know where to find a certain exhibit applied at the Press stand for directions. The attendants were plying with a steady stream of questions throughout the day, regarding the president's condition, and owing to the splendid facilities which the Press has for furnishing the news, kept the people posted on the latest bulletins from the president's bedside. Nearly everyone who visited the exposition last night registered at the Press booth, and when the evening closed the large stock of Press badges, which were distributed to all who came, were completely exhausted. Among exposition visitors the opinion is unanimous that the Press stand is a model of neatness and enterprise.

While it is true that on the opening night a number of booths and displays were not fully complete, this cannot be said today and when visitors pour into the big main building tomorrow afternoon they will find the new Pittsburg exposition complete in every detail, the displays all being in finished condition, and the electrical scheme fully inaugurated.

Preparations are making at the exposition for four days that will be unique and promise to attract such crowds as have never been seen in any public place in these regions. Foremost among these days will be one devoted to the Knights Templar of Pittsburg and surrounding towns. The intention is to have the music arranged especially in the interest of the beautifully uniformed knights, then to make the decorations harmonize and finally to make the day one of great social grandeur and elegance. One of the features of this day, if present plans materialize, will be fancy drills by a number of crack commanderies. These will take place on the grand promenade, and the three broad bisecting ones. No visitors will be allowed on these promenades at the time, but they will be ranged along the exhibitors' gallery that runs about the entire building, giving an excellent view. No date has yet been fixed.

Railroad excursions from out-of-town points will begin on next Thursday and will be run on every succeeding Thursday during the exposition season on every railroad entering Pittsburg. Special excursions on certain railroads will be run on Tuesdays and Saturdays alternately each week, the cost in each case being one fare for the round trip. The out-of-town patrons appear more interested this year than ever in the exposition, and it seems certain that there will be some enormous "suburban" days at the Point show.

Sousa's musical program for tomorrow afternoon as given in full below, is replete with charming selections and novelties.

- 2 p. m.
- Collocation, The Rose, the Shamrock and the Thistle ..... Baetens
  - Gems from The Messenger Boy (new) ..... Monckton
  - Fluegelhorn solo, Pretty Fisher Maiden ..... Meyerbeer
  - Mr. Frank Helle.
  - Idyl, Dream Pictures ..... Lumbye
  - Valse, The Kaiser ..... Strauss
  - Festival March from Tannhauser ..... Wagner
- 4 p. m.
- Overture, William Tell ..... Rossini
  - First Hungarian Rhapsody ..... Liszt
  - Cornet solo, Minnehaha ..... Rodgers
  - Mr. Walter B. Rodgers.
  - Finale to Act 1 of La Tosca (new) ..... Puccini
  - (a) Badinage ..... Herbert
  - (b) March, The Invincible Eagle (new) ..... Sousa
  - Introduction to the Third Act of Lohengrin ..... Wagner

Not satisfied with composing a march especially for the exposition and dedicating it to his Pittsburg friends, Mr. Sousa now proposes to honor Pittsburg composers by devoting an evening's program to their work. This program will be given on Thursday evening from 7:30 to 8:30 o'clock, and includes compositions by John Duss, Charles Davis Carter, Florence O'Neill, Simeon Bissell, Ad. Foerster and Mr. Wallace. Mr. Sousa is a firm believer in the policy of encouraging American composers, as he is convinced there is a talent of a high order to be found in any number of American cities. Pittsburg composers and composers the country over will be grateful to Sousa for his sturdy Americanism in the realm of music and in every other field.

It is considered fortunate for the Exposition management that the Sousa band is to go to Glasgow, for the programs being played at the Exposition by this famous band leader are counterparts of those to be played in Scotland. Mr. Sousa is ministering to the best classical taste in playing such works as the magnificent "Les Preludes," by Liszt, excerpts from "Die Gotterdammerung," the famous "Meistersinger" march, the "Hungarian Dance No. 6," by Brahms, the "Oberon," and "Freischutz" overtures and other works of similar high stamp. The lighter numbers, of course, are not being overlooked, and such gems as "Narcissus," "Traumerel," the "Evening Star," "The Serenade," and excerpts from "Carmen" are freely inserted. Mr. Sousa's interpretations of the masterpieces clearly are becoming more matured with each year, and his many admirers are pleased at their intellectual depth. The stirring, thrilling marches of Sousa are always in evidence, of course, for a Sousa program would be incomplete without them.

Following are the names of visitors at the Press booth last night:

- City—Bertha Rofertson, U. T. Lydic, George Dolben, Roy Murdock, Willie Bower, Clinton Northrup, Joseph Richards, Mrs. J. M. Halbet, Mrs. W. C. Volght, Emily Kreis, George Grant, Grace L. Phillips, Harry Thornton, Adams Getty, Jr., Carroll Kirby, Charles D. Bell, Georgia Stewart, Bertha Heacox, William Tucke, Mamie Rodgers, H. Silverman, R. F. Moyer, D. Brown, A. Rosenfeld, D. Freist, Lillian Lippel, J. L. Goldenburg, Carl A. Walter, John Williams, Harry Helley, Kitty Mitchell, Nellie Lyons, Mrs. Luger, C. Wetach, M. Kalm, E. Loufman, Alice McGraw, M. Mellon, W. Lewis, W. F. Succop, J. John Crothers, Harry Hoag, Edward Nixon, H. Grace Moore, Letitia Duff, Howard Dodson, R. B. Hayes Stroop, William Brennan, M. J. McMahon, William J. Halter, Capt. C. Y. Clone, F. Brady, B. Murphy, E. Walthers, Harry Bernstein, Miss A. G. McClure, M. W. Alston, Pauline Langs, John Flatley, Edith Gallagher, Jack Thomas, Bessie Gallagher, G. B. Dumont, Mrs. Joseph Williams, Harold W. Dinker, Joe Hoop, Katie H. Grady, Della Tierney, Fred Kaven, Frank Rich, Nicholas Leo, Mamie Sortey, Annie Mullen, Charles Murphy, George Griffery, Frank Goodman, Ida Schmidt, Stanton Fay, Mrs. David Rosenthal, John Ziegelmeyer, Andrew Fulton Hook, Thomas M. Caffrey, Mrs. Thomas Caffrey, Mrs. Rose McMahon, Clara Gertrude McCaffrey, Ida May McCaffrey, Mary J. Comp, Frederick Walthers, C. Crig Kerr, Charles Brown, Harry Johnson, Carl Houtman, Ida Schmidt, Dora Fischer, Annie Schmidt, Lottie Havisser, Annie Havisser, Bessie Havisser, Mary Schmidt, Frank Honop, Tom Hamwell, Robert Lea, William Montgomery Lea, Frank L. Brooks, Kelly A. McAdoo, Clara L. Barker, Alice McBain, Leo Sweeney, Mary Leizkus, James T. McElroy, Walter Zeugschmidt, H. S. Burker, Lillie Burker, William K. Cain, Agnes McCanne, Sadie Dewire, M. V. Adams, James Holcomb, William Close, W. J. Harvey, George Woods, Elizabeth Forest, Florence Sebolt, Frank Kerr, Willis Geoghegan, Frank R. Rorest, Hugh Malloy, J. S. Shanklin, William McCreedy, Libby Col-

SEP 5 1901

Ex-Vassar girls enjoy recalling when Miss Sousa, the daughter of the so-called aMrch King, was with them at college a year ago. She played the piano exactly as her father leads his band, all his poses and mannerisms being as faithfully reproduced as if she were 884. "taking him off" instead of unconsciously exemplifying the laws of heredity.

From **JOURNAL**  
 Address **LEWISTON, ME.**  
 Date **SEP 6 1901**

**STANLEY'S AUTOMOBILE.**  
 A Black Thing With Yellow Stripes Whizzes By to the Big Fair. K. 1884.

"Well, I swan," exclaimed the early risers of Gray this Friday morning, "did you see that gosh darned thing whizz by here?" Ten minutes later the still slumbering sky-rockets out for exercise. "It" was black with yellow stripes up and down its sides and on its legs. It wore a salt and pepper suit and a full beard and was long and glistening like the original sea serpent that was amphibious. It had on a cap of some kind and had eyes like the invincible Eagle of J. P. Sousa.

First Established and Most Complete Newspaper Cutting Bureau in the World. LEGRAS

**THOUSANDS OF PUPILS ATTEND THE EXPOSITION**

First Delegation From the City Schools at the Big Show—Fine Music for Tonight.

Great crowds continue to visit the exposition, and yesterday over 7,000 persons wandered about through the big Pittsburg show, inspecting the products of Pittsburgh manufactories and Pittsburgh labor. Today the finishing touches were put on a few of the booths which were not completed entirely for the opening night, and the last workman will take his departure this evening. The brilliant electrical display will be completed by tonight. The illumination of the main building is in itself a work of art and worth going to the exposition to see.

Sousa's programs this season contain a greater proportion of classical music than in former engagements, and the change seems popular. Sousa's stirring marches are frequently given in encores and persons who attend the concert expect to hear the composer's own popular airs never go away disappointed. Last night a set of chimes was introduced.

Today 7,500 pupils of the city schools are in attendance at the exposition. They are the first school children to take in the Point show this year, and the event is looked forward to with joy by the pupils. During the season there will be many pupils of the county at the exposition.

On these occasions the children's theater and the merry-go-round attract large crowds, and hundreds enjoy the Punch and Judy show on the steamer Elizabeth, which makes hourly trips on the Ohio river.

Sousa has prepared a fine program for this evening, as follows:

7:30 p. m.—Mr. Herbert L. Clarke, cornet; Second Polonaise, Liszt; a Scandinavian fantasia (new), Meyer-Helmund; cornet solo, "Inflammatus" (Stabat-Mater), Rossini; by Mr. Herbert L. Clarke; "A Jolly Evening in Berlin," Einodshofer; chorus, "Knights of the Holy Grail" (Parsifal), Wagner; grand scene and soldiers' chorus, "Faust," Gounod.

9:30 p. m.—Mr. Walter B. Rodgers, cornet; symphonic poem, "Les Preludes," Liszt; excerpts from "Die Gotterdammerung," Wagner; cornet solo, "The Soldier's Dream," Rodgers, by Mr. Walter B. Rodgers; scenes from "Tannhauser," Wagner; march, "Die Meistersinger," Wagner.

- Mrs. Anna Haldiman, Mattie Hunt, Margaret Lister.
- James McNulty, Joseph McNulty, McKeesport; Mrs. A. Hough, Hazel Richter, Aspinwall; George Smith, Plattsburgh, N. Y.; Mary Walker, Pearl Walker, Shay, Pa.; H. M. Everett, George Boyer, Swissvale, Pa.; Mrs. G. H. Durall, Mrs. J. C. Stuart, Knoxville, Pa.; Mrs. J. S. Douglas, Cleveland, O.; Jos. Bruce Williams, Crafton, Pa.; S. R. Gillin and son, Carl'sburg, Pa.; Wm. Hughes, New Castle, Pa.; Mrs. Eva Schappacker, Mr. Andrew Schappacker, Mr. A. J. Hein, Mrs. A. J. Hein, McKees Rocks; Gene A. Evalyn Stoner, Denver, Col.; Mrs. G. Buxton, New Castle; M. O. Cleveland, O.; E. J. McCoy, Alto, Pa.; John Shaw, Carnegie;
- Out-of-town—Wm. A. Turner, Philadelphia; G. W. Jones, Mrs. H. G. Jones, Miss Ruth Jones, South Sharon; W. H. Burden, Mrs. W. H. Burden, Cincinnati; W. T. Brown, Bradenville; Glenn Lyise, W. E. Nevitt, Everett, Pa.; W. B. Dolan, Emsworth; Miss Ellnor Russell, Cleveland, O.; F. B. Stockbridge, Curwensville, Pa.; J. F. Kyne, Martins Ferry, O.; Mrs. S. C. Bailey, Johnstown; Mrs. W. Tingle, Parnassus; Miss E. Tingle, Parnassus; Wm. Tingle, Parnassus; Margaret Dwyer, city; John G. Fester, Wheeling; Harry W. Johnston, Garfield; McClintock, Turtle Creek; Louis Bonshire, Boston; Chas. H. Lehr, Pittsburgh; Walter C. Osmond, Mrs. Walter C. Osmond, Crafton; Clinton Northrup, Pittsburgh; Margaret C. Taylor, George F. Reuss, Wilkensburg, Pa.; C. B. Merrick, Washington, D. C.; Mr. William Kurtz, Mrs. Willie Kurtz, Mr. Ethel Kurtz, Master William Kurtz, Mr. Chas. Reabe, Mrs. Chas. Reabe, Shouse-town, Pa.; James Hay, Wilmerding, Pa.; Albert Wetzel, Bennett, Pa.; T. L. Flanagan, McKeesport; Addison Lyon, Sharpsburg, Pa.; Ernest Carlisle, Sharpsburg, Pa.; C. J. Watson, New York; J. O. Davis, Beulah G. Davis, Wilmerding, Pa.; Edna Husler, Bessie Foster, Jean R. Foster, Carnegie, Pa.; Chester Moore, Frank Scott, Harry Summers, Baltimore, Md.; Mr. and Mrs. C. G. Swernegen, Sewickley; A. L. Means, Mrs. A. L. Means, Mulway; Kate Hutchison, Queen E. Hutchison, Thomas Kerr, McKeesport; R. Livesey, East Pittsburg; John Bradley and wife, Greensburg, Pa.; Mrs. F. E. Parks, E. Forrest Williams, N. E. Neilson, Miss Lutra Reese, Miss Eva Williams, Duquesne, Pa.; E. P. Touyith, Knoxville; Alex. England, Wilkensburg; John Burgin, Jeannette, Pa.; Katharine Q. McCaffrey, McCaffrey, Neb.; Edna Henrietta Lefle, Ft. Wayne, Mich.; C. A. Matson, Washington, D. C.; A. A. Allebrich, Oil City, Pa.; A. Y. Butler, Greensburg, Pa.; Jas. McNulty, Mrs.

James  
DENVER, CO  
SEP 5 1901

# GERMAN COMPOSER WHO WRITES AMERICAN CAKEWALK MUSIC

## HUNKY-DORY. (Cake Walk and Two-Step.)



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There is in this country at the present time a celebrated writer of classical music whose propensity for composing dainty dances has given him an international reputation. His name is Abe Holzmann and he is a German of high education. His knowledge of bass and counterpoint is thorough and his standard compositions bear the stamp of harmonic lore, which makes his proclivity for the writing of the popular style of music the more remarkable. Still, he continues to compose the latter, and with such unqualified success that his name has now become associated with the leading successes in this line in the country.

and tempts one's feet to impulsive action. The Times presents this unique creation to its readers from the original manuscript. The dance will be simultaneously produced in England, France and Germany during the coming month and is already in vogue with the leading orchestras and bands in this country.



ABE HOLZMANN.

When John Philip Sousa raised the baton in the opening measures of Composer Holzmann's famous "Smoky Mokes" last season the noted bandmaster's audience was nonplussed. Then surprise gave way to delight and vociferous applause. Persons in the audience consulting their programs discovered a new genius in their midst. From that hour the name of Holzmann was a by-word for American cakewalks, and "Smoky Mokes" re-echoed upon the pianos of a million music lovers. Then followed "A Bunch of Blackberries" and other well known oddities in Southern music by the same composer. An interesting idea of the American love for the Dvorak theme in plantation melody is seen

in Holzmann's latest creation "Hunky Dory." As may be gleaned from the accompanying extract of this quaint composition, the music is a happy combination of the cakewalk and the two-step. The melody is rhythmic and full of jingling originality

From LEADER  
Address PITTSBURGH, PA.  
Date SEP 6 1901

### CHILDREN AT THE EXPO.

#### First Delegation From the Public Schools Chowded the Buildings.

The first delegation of children from the public schools of Pittsburg was at the Exposition to-day. Before the gates were open this morning many of them were gathered at the entrance. Most of them had their lunch baskets and many a little fellow was holding tight to the nickels which were to secure him a ride on the flying horses. There were about 7,000 children there during the day and there were some lively scenes. One of the most popular forms of amusement was the slot machine. Any kind of a machine seemed to catch their fancy, just so it cost a cent.

Next Tuesday has been set aside as Bakers' day. A convention of bakers will be held in the city next week and by request the management has set aside that day for the visitors. The excursions from nearby towns will commence next week. Thursday is the first and large crowds are expected.

Sousa and his band continued as an attraction last evening, and the music hall was filled all evening. The Sousa repertoire has been enlarged this year and the program presented yesterday contained a number of charming novelties, among them being the delicately beautiful "Dying Poet" and the "Last Hope" by Gottschalk; "Lovely Night" valse, by Zieher; "April Smiles" waltz. In the "Last Hope" the beautiful chimes, which are new with the Sousa band, were used with ravishing effect. A new soloist, Marshall Lufsky, created a genuine sensation with his solo, "The Nightingale." Mr. Sousa declared yesterday that from the standpoint of a conductor the acoustics of the new music hall are all that could be desired.

The soloists this afternoon are Arthur Pryor, trombone, and Walter B. Rodgers, cornet. The program for this evening follows:

- 7:30 P. M.
- Second Polonaise..... Liszt
- A Scandinavian Fantaise (new).....
- ..... Meyer-Hemund
- Cornet solo, "Inflammatus" ("Stabat Mater")..... Rossini
- Herbert L. Clarke.
- "A Jolly Evening in Berlin"..... Elnodshofer
- Chorus, "Knights of the Holy Grail" ("Parsifal")..... Wagner
- Grand scene and soldiers' chorus, "Faust"..... Gounod
- 9:30 P. M.
- Symphonic poem, "Les Preludes"..... Liszt
- Excerpts from "Die Goetterdamerung"..... Wagner
- Concert solo, "The Soldier's Dream"..... Rodgers
- Walter B. Rodgers.
- Scenes from "Tannhauser"..... Wagner
- March, "Die Meistersinger"..... Wagner

From TIMES  
Address PITTSBURGH, PA.  
Date SEP 7 1901

### CROWD HEARD SOUSA.

#### Band at the Exposition Drew Another Big Audience to the New Music Hall Last Night.

Sousa and his band are more than ever favorites with Pittsburg music lovers. This was evidenced by the crowd that heard them play last evening in the new music hall of the Pittsburg Exposition. The Sousa repertoire has been enlarged since last year, and the four programs presented contained a number of novelties. In the "Last Hope," by Gottschalk, the chimes, which are new with the Sousa band, were used with fine effect. A new soloist, Marshall Lufsky, made himself a favorite. The scene on the marble promenade last night, as the first evening concert was ended and the crowds streamed out of the music hall, was a spectacular one, especially from the gallery. The booths, not quite ready on Wednesday evening, are rapidly being put in finished condition. To-day the first delegation of children from the public schools will be entertained at the Exposition. The total number expected is 7,775. For their benefit the children's theater has been arranged, and the flying horses redecorated and reeased. The music program this afternoon is:

- 2 p. m.
- Overture, "Oberon".....Von Weber
- Songs of Stephen C. Foster.....Reeves
- Trombone solo, "Blue Bells".....Pryor
- Mr. Arthur Pryor.
- Ballet Suite, "Sylvia".....Dellbes
- a. Valse, "Bleu".....Marges
- b. March, "The Liberty Bell".....Sousa
- "A Dream of Wagner".....Val Hamm
- 4 p. m.
- Overture, "The Kaiser"..... Westmeyer
- Gems from the works of Verdi.
- Fluegelhorn solo, "Juliette de Charenton"..... Reiter
- Mr. Frank Helle.
- a. Chinese Dance, "Fan Tan".....Anthony
- b. March, "The Bride-Elect".....Sousa
- Valse, "Forget-Me-Not"..... Brooks
- Suite, "Hermione".....La Rondella

From LEADER  
Address PITTSBURGH, PA.  
Date SEP 7 1901

### A Splendid Exposition

Nearly 8,000 people attended the opening of the new Pittsburg Exposition on Wednesday evening, and all were delighted. Surprise was expressed at the completeness of the new buildings and the architectural beauty both of the music hall and main building. The scheme of illumination was resplendent and the booths and displays as prepared by Pittsburg merchants are beyond anything ever attempted by any other Exposition.

One hardly knows what to wonder at most, the speedy construction of the two new buildings, or the executive ability of the directors who planned so wisely and carried their plans out so successfully. Absolutely nothing is wanting in the new buildings that could bring comfort and even luxury to the Exposition's army of patrons.

The fifteen directors, who number some of the most prominent citizens of Pittsburg, were overwhelmed with congratulations on the result of their remarkable work of the past four months.

The new Sousa grand march, dedicated especially to the Pittsburg Exposition, was enthusiastically received, and Mr. Sousa has immensely widened his circle of Pittsburg friends and admirers. "The Star Spangled Banner" opened the concert. At that time, the music hall was not filled, but before the second number, "The Pride of Pittsburg" march, was finished every seat was taken. There was a Wagner number, Puccini's "La Boheme," and a popular air that pleased the crowd was the music hall song, "Annie Moore," so popular at the seashore resorts this summer. The simple refrain was played by Herbert L. Clarke, the well-known cornetist, followed by the

chorus sung by the band men. Then Arthur Pryor, the greatest trombone player in this country, poured the melody from his instrument to the great delight of the audience, who would not be satisfied with one encore. During the intermission Francis J. Torrance, president of the Western Pennsylvania Exposition Society, briefly but feelingly thanked the audience for its presence and interest. The second part of the programme was as varied as the first, including "Way Down Upon the Suwanee River," by Stephen C. Foster and Sousa's composition, "Invincible Eagle" march. The acoustics of the new hall are fine especially in the center.

The aisles in the main building, although broader than before, were taxed to the utmost to accommodate the crowds. Many of those present renewed their acquaintance with Pittsburg popcorn and lemonade, carrying home packages for their former.

From COMMERCIAL GAZETTE PITTSBURG, PA. Address Address Date SEP 6 1901

CROWDS ARE LARGE AT THE EXPOSITION

OVER 7,000 VISITED THE BIG SHOW ON THE SECOND DAY.

To-Day 7,500 School Children Will Be the Guests of the Management. Sousa Displays a Preference for Classical Music This Year and His Audiences Approve His Choice—The Commercial Gazette Reading Room

The second day's attendance at the Pittsburgh exposition was by no means small in comparison with the great crowd that thronged the big buildings on the opening night, and yesterday 7,000 persons visited the show.

Sousa's programs this season contain a greater proportion of classical music than in former engagements, and the change seems popular.

The work of dressing the booths unfinished on the opening night will be completed to-day. The electric light fixtures will have been installed in all parts of the building and the workmen who have labored for four months to place the structure in readiness will take their leave after having fulfilled a most remarkable contract.

The free reading room in connection with the Commercial Gazette booth yesterday was the mecca for hundreds of visitors. The souvenir fac-similes of the issue of the Pittsburgh-Gazette for September 16, 1786, were declared to be the most unique souvenirs distributed at the exposition.

Manager T. J. Fitzpatrick promises delightful programs for to-day's concerts. Mr. Sousa has chosen some of the masterpieces of the world's greatest composers for the evening performances. The programs are:

- 2 P. M. Overture, "Oberon" Von Weber. Songs of Stephen C. Foster. Reeves. Trombone solo, "Blue Bells" Pryor. Mr. Arthur Pryor. Ballet suite, "Sylvia" Dellibes. (a) Valse, "Bien" (new) Marges. (b) March, "The Liberty Bell" Sousa. "A Dream of Wagner" Val Hamm.

- 4 P. M. Mr. Frank Helle, Fluegelhorn. Overture, "The Kaiser" Westmeyer. Gems from the Works of Verdi. Fluegelhorn solo, "Juliette de Charenton" (new) Reltter. Mr. Frank Helle. (a) Chinese dance, "Fan Tan" (new). Anthony. (b) March, "The Bride Elect" Sousa. Valse, "Forget Me Not" (new) Ellis Brooks. Suite, "Hermione" La Rondella. 7:30 P. M. Mr. Herbert L. Clarke, Cornet. Second Polonaise, "Les Preludes" Liszt. A Scandinavian fantasia (new) Meyer-Helmund. Cornet solo, "Inflammatus" (Stabat-Mater) Rosalni. Mr. Herbert L. Clarke. "A Jolly Evening in Berlin" Elnodshofer. Chorus, "Knights of the Holy Grail" (Parsifal) Wagner. Grand scene and soldiers' chorus, "Faust" Gounod.

A Commanding Display of Alpha Salad Cream and Mother's Oats.

The Paul & Gurlitt Company, Limited of No. 405 Fourth avenue, Pittsburgh, are represented at the Exposition this season with an extraordinary exhibit of the universally renowned "Alpha New England Salad Cream" and the equally well known "Mother's Oats."

Another important section of the Paul & Gurlitt Company's display is composed of the manifold packages of the celebrated "Mother's Oats."

The Hathaway Furniture Company While strolling along the middle aisle of the main auditorium the visitor to the Exposition cannot avoid being impressed by the complete line of office furniture shown by the Hathaway Furniture Company, formerly known as the Pittsburgh Desk Company.

From BULLETIN PITTSBURG, PA. Address Address Date SEP 7 1901

There is added pleasure in listening to the music at the Exposition nowadays, since a fine new hall, devoted exclusively to concerts is provided, and no disturbing element of a ceaseless tramp of sight seeing visitors interferes with the full enjoyment of the programme as has been the case in other years.

Newspaper Cutting Bureau in the World.

From BULLETIN PITTSBURG, PA. Address Address Date SEP 7 1901

It is no exaggeration to say that the public was absolutely amazed on Wednesday evening at the magnificence of the two new buildings erected by the directors of the Pittsburgh Exposition Society since, on March 17, fire destroyed the old main building.

Too much cannot be said in praise of the fifteen directors who, comprising the most substantial and prominent of Pittsburgh citizens, have given ungrudgingly their time and thought to the interests of the Pittsburgh Exposition, and all without thought or desire of recompense.

Especially surprising was the high character of the booths and displays as presented by Pittsburgh merchants, and it is not too much to say that the latter have set the pace for all future expositions in the United States, since they have spared neither time, money nor pains in the preparation of their exhibits.

The new grand march, composed by John Philip Sousa especially for the Pittsburgh Exposition, was received with enthusiasm, and it is fair to say that Mr. Sousa has endeared himself anew to his thousands of Pittsburgh admirers. His weaving into this march of the two beautiful melodies 'Come Where My Love Lies Dreaming' by Stephen C. Foster, and 'Narcissus' by Ethelbert Nevin, is at once masterly and effective.

Newspaper Cutting Bureau in the World.

From BULLETIN PITTSBURG, PA. Address Address Date SEP 7 1901

John Philip Sousa will take his big band abroad on another concert tour this fall. Last year the American musicians completed a five-months' tour of the principal continental cities, everywhere meeting success, and now Sousa will introduce his band in Great Britain, where he has never appeared.

While strolling along the middle aisle of the main auditorium the visitor to the Exposition cannot avoid being impressed by the complete line of office furniture shown by the Hathaway Furniture Company, formerly known as the Pittsburgh Desk Company.

From CHRONICLE TELEGRAPH PITTSBURG, PA. Address Address Date SEP 7 1901

BIG CROWDS CONTINUE AT THE EXPOSITION

Pittsburgh Will Get the Original Manuscript of Sousa's New March—Tonight's Program.

Manager T. J. Fitzpatrick, of the new Pittsburgh Exposition, was informed yesterday by Bandmaster John Philip Sousa that the original manuscript of his new march, "The Pride of Pittsburgh," composed especially for the new exposition, would be turned over to the society, to be filed in its archives, and the directors of the society feel highly honored.

Mr. Sousa's musical programs this year are marvels of beauty. Nothing that the popular bandmaster has offered in Pittsburgh will be more enjoyed than the four programs arranged for today's concert. A number of old favorites will be found, such as the "Evening Star," from "Tannhauser," Nevin's "Rosary" and "Narcissus," Schumann's "Trauermel" and excerpts from Gounod's "Romeo and Juliet."

With 5,000 children in the main building yesterday, their deportment was all that could be desired. Each day of the coming week there will be thousands of children at the exposition, and the gathering of these young people promises to become a great feature during this season.

- 7:30 p. m. Herbert L. Clarke, cornet. Scenes from the Queen of Sheba, Gounod. Melodies from Chris and the Wonderful Lamp Sousa. Cornet solo, The Rosary Nevin. Herbert L. Clarke. (a) Narcissus Nevin. (b) March, The Invincible Eagle (new) Sousa. Airs from the Wizard of the Nile, Herbert Hungarian Dance, No. 6. Brahms. 9:30 p. m. Walter B. Rodgers, cornet. Excerpts from Romeo and Juliet-Gounod. Scenes from Siegfried Wagner. Cornet solo, The Harp That Once Thro' Tara's Halls Rodgers. (a) Trauermel Schumann. (b) March, Hail to the Spirit of Liberty Sousa. Valse, Espana Waitteufel. Bridal music from Lohengrin Wagner.

Concert Goes

SEP 7 1901

Foerster's Work to be Played. Sousa, who will give a concert at the opening of the...

FOERSTER'S WORK TO BE PLAYED

SEP 8 1901

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 been invariably one of the strong features of his program.

From Address Date PITTSBURG, PA. 1901 1884.

It is no exaggeration to say that the public was absolutely amazed on Wednesday evening at the magnificence of the two new buildings erected by the directors of the Pittsburg Exposition Society since, on March 17, fire destroyed the old main building.

Too much cannot be said in praise of the fifteen directors who, comprising the most substantial and prominent of Pittsburg citizens, have given ungrudgingly their time and thought to the interests of the Pittsburg Exposition, and all without thought or desire of recompense.

Especially surprising was the high character of the booths and displays as presented by Pittsburg merchants, and it is not too much to say that the latter have set the pace for all future expositions in the United States, since they have spared neither time, money nor pains in the preparation of their exhibits.

The new grand march, composed by John Philip Sousa especially for the Pittsburg Ex-

position; was received with enthusiasm, and it is fair to say that Mr. Sousa has endeared himself anew to his thousands of Pittsburg admirers. His weaving into this march of the two beautiful melodies 'Come Where My Love Lies Dreaming' by Stephen C. Foster, and 'Narcissus' by Ethelbert Nevin, is at once masterly and effective.

FOERSTER'S WORK TO BE PLAYED.

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A number of our favorites will be found, such as the 'Evening Star,' from 'Tannhauser,' Nevin's 'Rosary' and 'Narcissus,' Schumann's 'Traumerlei' and excerpts from Gounod's 'Hercules and Juliet.' One beautiful number will be Brahms' 'Hungarian Dance,' No. 6. Those desiring the full benefit of these concerts are urged to be on hand early.

- Herbert L. Clarke, cornet. Scenes from the Queen of Sheba, Gounod Melodies from Chris and the Wonderful Lamp. Cornet solo, The Rosary, Sousa. (a) Narcissus, Nevin. (b) March, The Invincible Eagle, Sousa. Airs from the Wizard of the Nile, Herbert Hungarian Dance, No. 6, Brahms. 9:30 p. m. Walter B. Rodgers, cornet. Excerpts from Romeo and Juliet, Gounod. Scenes from Siegfried, Wagner. Cornet solo, The Harp That Once Thro' Tara's Halls, Rodgers. (a) Traumerlei, Schumann. (b) March, Hail to the Spirit of Liberty, Sousa. Valse, Espana, Waldteufel. Bridal music from Lohengrin, Wagner.

Concert Goes

SEP 7 1901

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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 been invariably one of the strong features of his program. For the present fall 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.

small in comparison with the great crowd that thronged the big buildings on the opening night, and yesterday 7,000 persons visited the show. Record-breaking attendance promises to be the rule this year and the exposition, with its concerts, is more than ever being looked upon as a popular resort for young people.

Sousa's programs this season contain a greater proportion of classical music than in former engagements, and the change seems popular. Sousa's stirring marches are frequently given in encores and persons who attend the concerts expecting to hear the composer's own popular airs never go away disappointed.

The work of dressing the booths unfinished on the opening night will be completed to-day. The electric light fixtures will have been installed in all parts of the building and the workmen who have labored for four months to place the structure in readiness will take their leave after having fulfilled a most remarkable contract.

The free reading room in connection with the Commercial Gazette booth yesterday was the mecca for hundreds of visitors. The souvenir fac-similes of the issue of the Pittsburg-Gazette for September 16, 1884, were declared to be the most unique souvenirs distributed at the exposition.

Manager T. J. Fitzpatrick promises delightful programs for to-day's concerts. Mr. Sousa has chosen some of the masterpieces of the world's greatest composers for the evening performances. The programs are:

- 2 P. M. Overture, 'Oberon', Von Weber. Songs of Stephen C. Foster, Reeves. Trombone solo, 'Blue Bells', Pryor. Mr. Arthur Pryor. Ballet suite, 'Sylvia', Delibes. (a) Valse, 'Bleu' (new), Marges. (b) March, 'The Liberty Bell', Sousa. 'A Dream of Wagner', Val Hamm. 4 P. M. Mr. Frank Helle, Fluegelhorn. Overture, 'The Kaiser', Westmeyer. Gems from the Works of Verdi. Fluegelhorn solo, 'Juliette de Charenton' (new), Reiter. Mr. Frank Helle. (a) Chinese dance, 'Fan Tan' (new). (b) March, 'The Bride Elect', Anthony. Valse, 'Forget Me Not' (new), Ellis Brooks. Suite, 'Hermione', La Rondella. 7:30 P. M. Mr. Herbert L. Clarke, Cornet. Second Polonaise, Liszt. A Scandinavian fantasia (new), Meyer-Helmund. Cornet solo, 'Inflammatus' (Stabat-Mater), Rosalini. Mr. Herbert L. Clarke. 'A Jolly Evening in Berlin', Elnodshofer. Chorus, 'Knights of the Holy Grail', Wagner. Grand scene and soldiers' chorus, 'Faust', Gounod. 9:30 P. M. Mr. Walter B. Rodgers, Cornet. Symphonic poem, 'Les Preludes', Liszt. Excerpts from 'Die Gotterdammerung', Wagner. Cornet solo, 'The Soldier's Dream', Rodgers. Mr. Walter B. Rodgers. Scenes from 'Tannhauser', Wagner. March, 'Die Meistersinger', Wagner.

A Commanding Display of Alpha Salad Cream and Mother's Oats.

The Paul & Gurlitt Company, Limited of No. 405 Fourth avenue, Pittsburgh, are represented at the Exposition this season with an extraordinary exhibit of the universally renowned 'Alpha New England Salad Cream' and the equally well known 'Mother's Oats.' Their stand is located near the center of the northern passage and almost diagonally across from the booth of the Commercial Gazette.

Another important section of the Paul & Gurlitt Company's display is composed of the manifold packages of the celebrated 'Mother's Oats.' As a food for infant and children this production is well known and excelled. The cereal market affords nothing more wholesome and nutritious than 'Mother's Oats.'

The Hathaway Furniture Company

While strolling along the middle aisle of the main auditorium the visitor to the Exposition cannot avoid being impressed by the complete line of office furniture shown by the Hathaway Furniture Company, formerly known as the Pittsburgh Desk Company.

Stieff Pianos.

For the music lover there are exhibitions of musical instruments to make his fingers tingle. One which attracted many players last night was that of the Stieff Piano Company, in the main building near the music hall on the river side.

Fine Display of Photos.

One of the first things to catch the eye when entering the main building of the exposition is the display of exceptionally fine photos in the eastern end of the gallery from the Studio, 600 Liberty street, including 'Sepias' of the late C. L. Mapee, a work of C. M. Schwab, portrait of John S. Fuss, and many others.

Newspaper Cutting Bureau in the World  
From **COMMERCIAL**  
Address **PITTSBURG, PA.**  
Date **SEP 7 1901**

### SOUSA'S MAGNETISM AT THE EXPOSITION

#### Crowds Filled Music Hall to Hear the March King's Programs.

Sousa, greatest of bandmasters, offered one of his best programs to exposition visitors yesterday. It was replete with beautiful numbers, and the acoustics of the new music hall, apart from the main building as it is, enabled the large crowds to appreciate the music as never before. Notable numbers on yesterday's musical program were Liszt's symphonic "Les Preludes," and the majestic march from "Die Meistersinger."

To-day's program has many melodious numbers. Chief among these will be the lovely "Narcissus" by Ethelbert Nevin, whom Pittsburghers admire and love. Likewise the famous "Trauumerel," by Schumann. Sousa's new march, "The Invincible Eagle," is being played afternoon and evening each day, yet the public insists upon an encore each time.

There was an enormous crowd at the exposition all day yesterday, school children to the number of 7,775 taking absolute possession of the big buildings during the afternoon.

The Children's theater, with its life-sized figures, was an attractive place yesterday. It was especially amusing to see how pupil after pupil was deluded into looking intently at the ceiling by the two wax figures standing at the entrance of the theater, and then burst into laughter in discovering that they were only automats.

The musical programs for this afternoon are as follows:

- 2 P. M.
- Overture, "The Gallant Artillerist".....Verziga
- Scenes from "Cavalleria Rusticana".....Mascagni
- Piccolo duet, "Two Little Bullfinches"..... Rosenberg
- Messrs. D. A. Lyons and G. Morrito
- (a) "The Electric Ballet".....Sousa
- (b) March, "The Charlatan".....Sousa
- Gems from "The Serenade".....Herbert
- "Ten Minutes With the Minstrels".....Bowron
- 4 P. M.
- Mr. Simone Mantia, Euphonium.
- Fantasia, "Robert Bruce".....Bonnisseau
- Gems from "Martha".....Flotow
- Romance, "The Evening Star".....Wagner
- Mr. Simone Mantia.
- (a) Entr'acte, "La Mariposa" (new).....Diaz
- (b) March, "Manhattan Beach".....Sousa
- Songs and dances of Ireland.....Greedy
- Fantasia, "The Sunny South".....Teaman

from **HERALD**  
Address **CHESTER, N. Y.**  
Date **SEP 8 1901**

Sousa's Band will be heard in Pittsburgh where it opens the new Music Hall of the Western Pennsylvania Exhibition, and in the Metropolitan Opera House, New York, before starting on its three months' tour of Great Britain and Ireland.

Newspaper Cutting Bureau in the world.

from **LEDGER**  
Address **Buffalo, N. Y.**  
Date **SEP 8 1901**

### A SOUTHERN GIRL

#### WINS DISTINCTION FOR HERSELF AT THE PAN-AMERICAN.

Special to the Clarion-Ledger.

Buffalo, N. Y., Sept. 7—Miss Naka Estelle Fancette, a Mississippi girl, born and reared in Panola county, has been signally honored by the directors of the Pan-American Exposition, her name having been placed on the distinction list at the Academy of Music. Miss Fancette's latest musical composition, "Southern Echoes," is being played each day by Sousa's band at the Exposition.

Miss Fancette now resides at Little Rock, where her parents moved from their home in Mississippi a few years ago.

She is the youngest daughter of the late James B. Fancette, who was the inventor of the system of mathematical surveying without a chain which was used at the battle of Manila by Dewey to get the range of the Spanish ships. At the time of his death Mr. Fancette was a Knight Templar of high standing.

from **THE PRESS**  
Address **SAN ANTONIO, TEX.**  
Date **SEP 8 1901**

**PUTTING THE BLAME ON SOUSA.**  
"It seems to me that I have heard that strain before," said the patient listener to the musician who was playing over a new original composition. "It's Sousa's, isn't it?"  
"Maybe it is," said the musician, reluctantly. "He's stole a march on me several times."—Cleveland Plain Dealer, 1884.

from **TELEGRAPH**  
Address **PITTSBURG, PA.**  
Date **1901**

### NEW SOUSA COMPOSITION FOR BIG GLASGOW SHOW

#### Bandmaster Played Selection for a Party of Friends—Fine Program Arranged for This Evening.

When the members of the Sousa band make their appearance in London three weeks from Friday, each will appear in his uniform, which is being prepared by a firm of Philadelphia tailors. A representative of this firm was in Pittsburgh all day Saturday and today. The total cost of these uniforms will be \$2,000. "The Invincible Eagle" in gold finds a prominent place upon the Sousa cap.

Pittsburghers can consider themselves fortunate in listening to the programs which Mr. Sousa will reproduce almost exactly during his engagement at the exposition in Glasgow, Scotland. During his stay at the Hotel Lincoln Mr. Sousa is composing a composition especially for this engagement, including a number of British and Scotch melodies. A few close friends who called upon him Saturday were honored by the great bandmaster, who played this new composition for them on the piano.

Eight thousand, five hundred children of the public schools were the guests of the Exposition management today, and they heard some music arranged especially for them by Sousa. On the evening program will be the famous Czardas from Delibes's Coppelia, also the grand scene and finale from Andrae Chenier and Verdi's last composition, "The Hymn of Nations." Sousa's "Cotton King" will thrill as it always does, as will also his "Hail to the Spirit of Liberty," which was composed especially for the Paris Exposition. Arthur Pryor will play the beautiful "Annie Laurie." Music lovers are urged to be on hand early, to secure the choice seats in music hall. The musical program for this evening follows:

- 7:30 P. M.—Herbert L. Clarke, cornet; scenes from the operas of Charles Gounod; Ballet suite, "The Vivandiers" (new); Godard; cornet solo, "La Favorita"; Hartman, Mr. Herbert L. Clarke; scenes from "Die Meistersinger," Wagner; (a) caprice, "The Boston Belle," Godfrey; (b) march, "Coppelia," Delibes.
- 9:30 P. M.—Arthur Pryor, trombone; grand scene and finale, "Andrea Chenier," Giordano; fantasia, "Sounds From Vienna" (new); Ziehrer; trombone.

from **POST**  
Address **PITTSBURG, PA.**  
Date **SEP 10 1901**

### SOUSA WILL PLAY PITTSBURG TUNES.

#### Entire Evening to Be Devoted to Works of Local Composers—This Afternoon's Program.

John Philip Sousa has decided to give the whole of Thursday evening to the works of Pittsburgh composers. His original intention was to devote only the hour from 7:30 to 8:30 o'clock to this purpose, but he found so much choice material available that he will give up both evening concerts to Pittsburghers.

There will be 12 numbers on the list which will include compositions by J. A. Wallace, Charles Davis Carter, J. S. Vogel, John Duss, Florence O'Neill, Ad Foerster, Ethelbert Nevin, Horace Bassler, Fidelis Zitterbart and Stephen C. Foster.

As the Master Bakers' association of America is in session in this city, to-day has been set apart for them at the exposition. School children were again in evidence yesterday afternoon in large numbers. The program for this afternoon follows:

- Overture, "1812".....Tschalkowsky
- Airs from "The Singing Girl".....Herbert
- Fluegelhorn solo, "My Austria".....Ziehrer
- Frank Helle.
- Grand Scene, "Aida".....Verdi
- (a) Song, "The Dawn of Redemption".....Grey
- (b) March, "Hands Across the Sea".....Sousa
- Valse, "Kroll's Ball Klange".....Lumbye
- 4 P. M.
- Simone Mantia, Euphonium.
- Arthur Pryor, Trombone.
- Scenes from "Don Carlos".....Verdi
- Liberty Duet from "I Puritani".....Bellini
- Messrs. Pryor and Mantia.
- Scenes from "Tannhaeuser".....Wagner
- Valse, "Dream on the Ocean".....Gungl
- Airs from "The Monks of Malabar".....Englander
- Tone Pictures, "The Emperor's Review".....Ellenberg

from **TIMES**  
Address **PITTSBURG, PA.**  
Date **SEP 9 1901**

### CHILDREN AT THE EXPO.

#### There Will Be 8,500 Pupils in the Buildings This Afternoon—The Band Program.

A rush of school children to the Pittsburgh Exposition begins in earnest this afternoon, when 8,500 will be guests of the management. Delegations ranging from 3,000 on Wednesday to nearly 10,000 on Friday will be present every day the coming week. Relatives and friends of these pupils will find it worth their while to stand at the east or west end of the exhibitors' gallery and look down upon the pretty picture on the promenade, as these little ones wander from booth to booth. The sight will remind one of a Roman carnival. The Exposition, brilliant as it appeared on the opening night, is still more brilliant today, since every booth has added its quota of lights to the scene. Every attraction, too, is in full operation, including the new roller coaster. Two dainty selections which Sousa will present especially for the benefit of the school children this afternoon will be Victor Herbert's "Badinage" and gems from "The Messenger Boy." The bandmaster's new march, "The Invincible Eagle," is sure to appeal to the young people, especially when they hear the melody worked out by the piccolos and then taken up by the entire section of trombones. The program for this afternoon is:

- 2 P. M.—
- Collocation, "The Rose, the Shamrock and the Thistle".....Baetens
- Gems from "The Messenger Boy" (new).....Monckton
- Fluegelhorn solo, "Pretty Fisher Maiden".....Meyerbeer
- Frank Helle.
- Idyl, "Dream Pictures".....Lumbye
- Valse, "The Kaiser".....Strauss
- Festival march from "Tannhauser".....Wagner
- 4 P. M.—
- Overture, "William Tell".....Rossini
- First Hungarian rhapsody.....Liszt
- Cornet solo, "Minnehaha".....Rodgers
- Walter B. Rodgers.
- Finale to Act 1 of "La Tosca" (new).....Puccini
- a. "Badinage".....Herbert
- b. March, "The Invincible Eagle" (new).....Sousa
- Introduction to the third act of "Lohengrin".....Wagner

from **HERALD**  
Address **PITTSBURG, PA.**  
Date **1901**

### "BAKERS' DAY" OBSERVED AT THE BIG POINT SHOW

#### Sousa Arranges Special Programs. Thursday Evening Will Be Devoted to Local Composers.

All roads lead to the Point at present, the local public evidently recognizing the fact that there is no more interesting sport in the city to spend an hour or two than in the brilliantly lighted buildings of the new Pittsburgh exposition. The attendance last evening was a remarkable one for Monday. Children to the number of 8,000 were on hand throughout the afternoon and a brilliant gathering crowded the structures in the evening.

Today was "Bakers' Day," in honor of the Master Bakers' Association of America, which is holding its convention in this city. A large representation was assured, and for the benefit of the delegates Mr. Sousa arranged four fine programs, among the selections being Grey's "Dawn of Redemption," scenes from "Tannhaeuser," the Zampa overture, the Tschalkowsky overture, "1812," Rubinstein's famous melody in F and Victor Herbert's dainty "Ponchinello." Every provision has been made by the exposition management to make the stay of the Bakers' Association members agreeable.

Much local enthusiasm has been aroused by the action of Mr. Sousa in arranging for an entire evening's concert devoted to the works of Pittsburgh composers. Thursday has been set apart for this purpose, and from 7:30 to 8:30 o'clock, and again from 9:30 to 10:30 o'clock, marches, overtures and fantasies will be heard from Ethelbert Nevin, J. A. Wallace, Charles Davis Carter, J. S. Vogel, John Duss, Florence O'Neill, Ad Foerster, Horace Bassler, Fidelis Zitterbart and Stephen C. Foster. The famous Sousa encores, of course, will be heard as usual.

The \$15,000 roller coaster was in operation yesterday for the first time, and thousands of young persons and the old as well enjoyed a ride around its many curves. The wonderful Jim Key proved a big attraction. The musical program for this evening is as follows:

- 7:30 P. M.—Marshal Lufsky, piccolo; overture, "Zampa," Herold; chorus, "Judez," from "Mors et Vita," Gounod; piccolo solo, "The Turtle Dove," Demare (Mr. Marshal Lufsky); Good Friday Spell from "Parisfal," Wagner; (a) Melody in F, Rubinstein; (b) march, "The Directorate," Sousa; "Tarantella del Belphegor," Albert.
- 9:30 P. M.—Herbert L. Clarke, cornet; overture, "Triumphal," Rubenstein; ballet suite, "The Prophet," Meyerbeer; cornet solo, "Felice," Liberati (Mr. Herbert L. Clarke); Ride of the Valkyries and Fire Charm Music from "Die Walkure," Wagner; (a) "Ponchinello," Herbert; (b) march, "The Invincible Eagle," Sousa; airs from "The Runaway Girl," Carull.

Newspaper Cutting Bureau in the World  
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 ESTABLISHED: LONDON, 1801. NEW YORK, 1884.

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- 9:30 p. m.—Arthur Pryor, trombone; grand scene and finale, "Andrae Chenier," Giordano; fantasia, "Sounds From Vienna" (new), Ziehrer; trombone solo, "Annie Laurie," Pryor, Mr. Arthur Pryor; "The Hymn of Nations," Verdi, (the last composition of the Italian master); (a) idyl, "Ball Scenes," Czibulka, (b) march, "Hall to the Spirit of Liberty," Sousa, airs from "The Idol's Eye," Herbert.

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Newspaper Cutting Bureau in the world  
**LEDGER**  
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again from... overtures and fantasies... Ethelbert Nevin, J. A. Wallace, Davis Carter, J. S. Vogel, John Duss, Florence O'Neill, Ad Foerster, Horace Bassler, Fidels Zitterbart and Stephen C. Foster. The famous Sousa encores, of course, will be heard as usual. The \$15,000 roller coaster was in operation yesterday for the first time, and thousands of young persons and the old as well enjoyed a ride around its many curves. The wonderful Jim Key proved a big attraction. The musical program for this evening is as follows:

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- 9:30 p. m.—Herbert L. Clarke, cornet; overture, "Triumphal," Rubenstein; ballet suite, "The Prophet," Meyerbeer; cornet solo, "Felice," Liberati (Mr. Herbert L. Clarke); Ride of the Valkyries and Fire Charm Music from "Die Walkure," Wagner; (a) "Ponchinello," Herbert; (b) march, "The Invincible Eagle," Sousa; airs from "The Runaway Girl," Carull.

TIME

LEADER

PRESS

SEP 10 1906

MUSIC FOR THE CHILDREN 1907

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The evening program presented two novelties that were received with immense enthusiasm by the great crowd in Music hall, a ballet suite, the "Vivandiere," and a fantasia, "Songs from Vienna." For today Mr. Sousa presents among other charming selections Victor Herbert's dainty "Punchinello," which created such a furore at the Pittsburgh orchestra's "pops" earlier in the year. The Good Friday Spell from "Parsifal" will be given at to-night's concert, one of those masterly interpretations for which Mr. Sousa is becoming famous. A beautiful number will be the piccolo solo by Mr. Lufsky, entitled "The Turtle Dove."

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Overture, "1812".....Tschalkowski

Sousa Preparing Special Programs for the School Delegations.

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As Duquesne way is much torn up by the laying of water lines, Exposition visitors are urged to come by way of Penn avenue and Second street, and thus come directly into the grand entrance of the big main building. This advice will be especially appreciated by those women who wear handsome gowns.

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Ballet suite, "Rose of Shiras".....Ellenberg
Trombone solo—Air and Variations.....Fryor
Mr. Arthur Fryor.
(a) "Dance Negre".....Ascher
(b) March—"Hands Across the Sea".....Sousa
Grand scene from "Sigurd".....Sousa
Gems from the works of Mendelssohn.....Reyer
9:30 P. M.
Overture, "Donna Juanita".....Suppe
Grand scene and Dance of the Slaves from "Aida".....Verdi
Cornet solo—"Souvenir of Naples".....Rogers
Mr. Walter B. Rogers.
(a) Melody in F.....Rubinstein
(b) Grand march—"The Pride of Pittsburgh".....Sousa
(Written for the dedication of the music hall of the new Pittsburgh Exposition.)
Valse—"Roses from the South".....Strauss
Entr'acte—"The Cricket on the Hearth".....Goldmark

CHILDREN'S WEEK AT EXPOSITION

Pupils From the Schools Help to Make Up Throng at the Show Today.

HAD THEIR FAVORITE MUSIC.

SOUSA HONORS PITTSBURG COMPOSERS TOMORROW NIGHT.

NAMES OF MANY VISITORS.

This is children's week at the exposition. The bright faces of the pupils from the public schools were again predominant this afternoon in the crowds that gathered in the music hall and thronged about the Press stand. Three thousand school tickets were issued for today, and there was every indication that they were not allowed to go to waste. Even larger attendance of the children is promised tomorrow and Friday. The program today included much music arranged especially for the children's benefit. Three numbers that seemed to be favorites were the "Marche De Nuit," by Gottschalk, Victor Herbert's "Badinage" and "Gems from the Boston Belle." Sousa's "King Cotton" march also enthused them.

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John Philip Sousa, Conductor.
Arthur Pryor, Trombone.
Overture—Leonora No. 3.....Beethoven
Ballet Suite—Rose of Shiras.....Ellenberg
Trombone solo—Air and Variations.....Fryor
Mr. Arthur Pryor.
(a) Dance Negre.....Ascher
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Grand Scene from Sigurd.....Sousa
Gems from the works of Mendelssohn.....Reyer
9:30 P. M.
John Philip Sousa, Conductor.
Walter B. Rogers, Cornet.
Overture—Donna Juanita.....Suppe
Grand Scene and Dance of the Slaves from Aida.....Verdi
Cornet solo—Souvenir of Naples.....Rogers
Mr. Walter B. Rogers.
(a) Melody in F.....Rubinstein
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(Written for the dedication of the Music hall of the New Pittsburgh Exposition.)
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Entr'acte—The Cricket on the Hearth.....Goldmark

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- Pittsburg list—Jane Thomas, Joseph Hook, Jr., S. P. Enright, P. A. McNally, Sadie Cain, Edwin Brook, Will Cain, Bert Walters, Lottie Beed, Jessie Reed, Bert Harris, Georgie Harris, De Vera Ward, Miss De Vera, Annie Miller, Ed. Janke, F. Harry Ebert, Stewart Floyd, Clyde Shelton, M. G. Young, J. K. Gilmore, U. C. Kramer, J. S. M. Phillips, B. Rothschild, L. Schwart, Bertha M. Weigel, Harry S. Sheitz, James J. Corbett, Willie Summers, Mary Sterling, Ellie Sterling, Mrs. B. J. McNally, B. J. McNally, Frank Skirble, Victor M. Kinnersdell, Louis J. Smith, Mrs. Sadie Smith, H. R. Vance, William M. Enright, J. W. Exler, John Tool, W. R. Thomas, Agnes McCann, Sarah Dewire, William H. Cain, James Holcomb, Eva Gibbons, Myrtle Cain, Lizzie Cain, Etta Schellwaldter, Mrs. James Cain, Lillian Lauer, George Dean, Charles Howard, Jay Gundling, Edwin E. Beddoe, Sydney Foster, Allen Keefe, Wm. and Edw. Burke, Stella May, LaClair H. McBaine, Sabina Rielly, Lawrence Rielly, Martin Rielly, Mary Rielly, Thomas Conors, Peter Conors, Joseph O'Donnell, Miss S. Rielly, Jennie Sneed, Wm. H. Cain, Vert M. Ward, Lawrence McDonald, Bartley A. McCoy, Dorothy S. Ritz, Harriet Curran, Andrew Fulton Hook, Edward J. O'Brien, Joseph O'Donnell, Thomas Connors, Pittsburg; Mr. William Zeigler, Cresson, Pa. Allegheny list—Mrs. Blanche Smith, Agnes McMahon, Stasia Klenson, Lloyd English, Charles English, Mrs. Maggie Drummond and son, G. B. Confer, Cathrine Munnhall, Bertha Schellhaas, Mary Buggy, Mrs. Mary C. Fago, Milton V. Adams, S. Z. Zigler, John Edgar Detweiler, Sam Eccles, Captain Drake, Walter Drake, Brady Thompson, Mrs. Miller, Malcolm Schulz, Thomas Hazard, Arthur Schulz, Charles V. Turner, Peter Wyokor, Mary Thomas, Mae Secrist, W. H. Ochiltree, Mrs. Mary E. K. Buchanan, H. G. Buchanan, Mrs. Nancy Kattanbach, Mrs. Kinzel, Gust

Aspinwall, Pa.; Mr. and Mrs. T. Vought, Dennison, Ohio; John A. Humphries, Lynchburg, Va.; Mr. and Mrs. Louis Stephen and son Fred of McKeesport; Catherine Munn, California; Miss J. Sow, Louisville; M. M. Mun, Louisville; Kattl, Washington, Pa.; Ethel R. Clokey, Washington, Pa.; Mrs. Charles M. Belsel, Osborne; Miss Eva Luster, Osborne; Claude Staley, McKeesport, Pa.; Reba Stewart, Ben Avon, Pa.; Muff Myers, Emsworth, Pa.; P. J. Altenbach, Columbus, Ohio; D. D. McLellan, Columbus, Ohio; N. H. Reynolds, Columbus, Ohio; R. L. Heydt, St. Louis, Mo.; W. H. Regan, Minneapolis, Minn.; Mrs. Rush W. Regan, Minneapolis, Minn.; T. Smith, Wilkinsburg; Helen Campbell, Economy; C. F. Chubb, Economy; Jesse Colvin, Sigsbee, Pa.; Betty T. Wardros, Sewickley, Pa.; Alice E. Clause, Sewickley, Pa.; William W. Titus, Trenton, N. J.; Alvah E. Drake, Ashland, Ky.; H. E. Wagner, Detroit, Mich.; Charles Deible, McKeesport, Pa.; Bill Steman, Butler, Pa.; Ed Campbell, Butler, Pa.; Walter K. Long, Laurel Hill, Pa.; Jud McBea, Morgantown, W. Va.; Josiah Borman, Quincy, Ill.; Alfred W. Stark, Avalon, Pa.; John W. Enright, Detroit, Mich.; Lewis Lazzarie, Monongahela, Pa.; Ulrick Joyce, New York; Martin E. Joyce, New York; Miss Vera M. Ward, Sheridanville; Myrtle Quillen, Sheridanville; Jennie Brooks, Sheridanville; Frank Mightengal, Sheridanville; Albert Murdock, Sheridanville; Lillian Bussell, Sheridanville; George Ward, Sheridanville.

BAKERS AT THE EXPOSITION.

Delegates Were Surprised at the Beauty of the Buildings—New Souvenir Book.

There were big crowds again at the Pittsburgh Exposition yesterday, both afternoon and evening. In the evening delegates to the Master Bakers' convention, now in session in the city, were present in large numbers. They expressed delight with the new buildings and also with the exhibits made by the local merchants. Sousa was in his best mood, playing beautifully the well-known "Zampa" overture, and, as an encore, the dainty "Honeysuckle and Bee." Herbert's "Punchinello" was received with great enthusiasm. On to-day's program is the magnificent "Leonora" overture of Beethoven's, and the grand dance of the slaves from "Aida." Sousa's new march, "The Pride of Pittsburgh," will again be played. School children to the number of 3,000 will be in evidence today, 4,000 will be on hand to-morrow and 8,500 on Friday. This, indeed, is children's week at the Exposition. The music hall promises to be taxed to its capacity on Thursday night, when the works of 12 Pittsburgh composers will be heard. The two evening programs have been completed by Mr. Sousa, and he has grouped the 12 numbers in the most skillful manner, giving due attention to the law of contrasts.

The new handbook for this season of the Exposition has been published, and is a fine souvenir. Besides photographs of all the prominent buildings and points of interest in the city, there are pictures taken just after the fire of March 17, and then a series from week to week, showing just how the present Exposition had its marvelous growth under the hands of the workmen. In addition the book contains all the usual information about the Western Pennsylvania Exposition society, the exhibitors and the bands, found in former souvenirs. The band programs for this afternoon are:

- Overture, "Brattania" (new).....Mackenzie
Ballet suite, "William Tell".....Rossini
Euphonium solo, "Evening Star" Wagner
Mr. Simone Mantia.
Kunkel
"A Southern Jollification".....Kunkel
(a) Caprice, "The Boston Belle".....Godfrey
(b) March, "Hall to the Spirit of Liberty".....Sousa
Valse, "The Charlatan".....Sousa
4 p. m.
Sousa
"The Presidential Polonaise".....Sousa
"Marche de Nuit".....Gottschalk
Solo, "Shepherd's Morning Song".....Suppe
Mr. Frank Helle.
Herbert
(a) "Badinage".....Herbert
(b) March, "King Cotton".....Sousa
Paraphrase on "Adeset Fideles".....Missud
Airs from "The Jolly Musketeer".....Edwards

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This is the greatest compliment ever paid to Pittsburgh composers by the leader of a world-renowned band or orchestra. The composers so honored are the envy of their less fortunate contemporaries. Sousa is the greatest advocate of American music, but he will not play anything that he thinks unworthy, and the program has been selected with great care.

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- Overture, "1812".....Tschalkowski
Airs from "The Singing Girl".....Herbert
Fluegelhorn solo, "My Austria".....Ziehrer
Frank Helle.
Grand scene, "Aida".....Verdi
(a) Song, "The Dawn of Redemption".....Grey
(b) March, "Hands Across the Sea".....Sousa
Valse, "Kroll's Ball Klange".....Lumbye
4 p. m.
John Phillip Sousa, conductor.
Simone Mantia, euphonium.
Arthur Pryor, trombone.
Scenes from "Don Carlos".....Verdi
Liberty duet from "I Puritani".....Bellini
Messrs. Pryor and Mantia.
Scenes from "Tannhauser".....Wagner
Valse, "Dream on the Ocean".....Gungel
Airs from "The Monks of Malabar".....Englander
Tone pictures, "The Emperor's Review".....Ell...

PITTSBURG, PA.

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te MUSIC FOR THE CHILDREN 1904

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Ballet suite, "Rose of Shiras".....Eilenberg
Trombone solo—Air and Variations.....Pryor
Mr. Arthur Pryor.
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Grand scene from "Aida".....Verdi
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9:30 P. M.
Overture, "Donna Juanita".....Suppe
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Cornet solo, "Souvenir of Naples".....Rogers
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(a) Melody in F.....Rubinstein
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COMMERCIAL ADVERTISER PITTSBURG, PA.

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As Duquesne Way is much torn up by the laying of water lines, exposition visitors are urged to come by way of Penn avenue and Second street, and thus come directly into the grand entrance of the big main building. This advice will be appreciated by women with handsome gowns. Names of visitors to the big show yesterday and last night as taken from the Press register follow:

- Pittsburg list—Jane Thomas, Joseph Hook, Jr., S. P. Enright, P. A. McNally, Sadie Cain, Edwin Brook, Will Cain, Bert Walters, Lottie Beed, Jessie Reed, Bert Harris, Georgie Harris, De Vera Ward, Miss De Vera, Annie Miller, Ed. Janke, F. Harry Ebert, Stewart Floyd, Clyde Shelton, M. G. Young, J. K. Gilmore, U. C. Kramer, J. S. M. Phillips, B. Rothschild, L. Schwartz, Bertha M. Weigel, Harry S. Shetz, James J. Corbett, Willie Summers, Mary Sterling, Ellie Sterling, Mrs. B. J. McNally, B. J. McNally, Frank Skirble, Victor M. Kindredell, Louis J. Smith, Mrs. Sadie Smith, H. R. Vance, William M. Enright, J. W. Exler, John Tool, W. R. Thomas, Agnes McCann, Sarah Dewire, William H. Cain, James Holcomb, Eva Gibbons, Myrtle Cain, Lizzie Cain, Etta Schellwaldter, Mrs. James Cain, Lillian Lauer, George Dean, Charles Howard, Jay Gundling, Edwin E. Beddoe, Sydney Foster, Allen Keefe, Wm. and Edw. Burke, Stella May, LaClair H. McBaine, Sabina Rielly, Lawrence Rielly, Martin Rielly, Mary Rielly, Thomas Conors, Peter Conors, Joseph O'Donnell, Miss S. Rielly, Jennie Sneed, Wm. H. Cain, Vert M. Ward, Lawrence McDonald, Bartley A. McCoy, Dorothy S. Ritz, Harriet Curran, Andrew Fulton Hook, Edward J. O'Brien, Joseph O'Donnell, Thomas Connors, Pittsburg; Mr. William Zeigler, Cresson, Pa.
Allegheny list—Mrs. Blanche Smith, Agnes McMahon, Stasia Klenson, Lloyd English, Charles English, Mrs. Maggie Drummond and son, G. B. Confer, Cathrine Munhall, Bertha Schellhaas, Mary Buggy, Mrs. Mary C. Fago, Milton V. Adams, Z. Z. Zigler, John Edgar Detweiler, Sam Eccles, Captain Drake, Walter Drake, Brady Thompson, Mrs. Miller, Malcolm Schulz, Thomas Hazard, Arthur Schulz, Charles V. Turner, Peter Wyckoff, Mary Thomas, Mae Secrist, W. H. Ochiltree, Mrs. Mary E. K. Buchanan, H. G. Buchanan, Mrs. Nancy Kaitenbaugh, Mrs. Kinzel, Mrs. Aspinwall, Pa.; Mr. and Mrs. T. Vought, Dennison, Ohio; John A. Humphries, Lynchburg, Va.; Mr. and Mrs. Louis Stephanie Munn, Fred of McKeesport; Catherine Munn, California; Miss J. Sow, Louisville; M. M. Mun, Louisville; Kattli Pigg, Louisville; Elizabeth A. Clokey, Washington, Pa.; Ethel R. Clokey, Washington, Pa.; Mrs. Charles M. Beisel, Osborne; Miss Eva Luster, Osborne; Claude Staley, McKeesport, Pa.; Reba Stewart, Ben Avon, Pa.; Muff Myers, Emsworth, Pa.; P. J. Altenbach, Columbus, Ohio; D. D. McLellan, Columbus, Ohio; N. H. Reynolds, Columbus, Ohio; R. L. Heydt, St. Louis, Mo.; W. H. Regan, Minneapolis, Minn.; Mrs. Ruth Clark, Wilkingsburg; J. T. Smith, Wilkingsburg; Helen Campbell, Economy; C. F. Chubb, Economy; Jesse Colvin, Sigsbee, Pa.; Betty T. Wardors, Sewickley, Pa.; Alice E. Clause, Sewickley, Pa.; William W. Titus, Trenton, N. J.; Alvah E. Drake, Ashland, Ky.; H. E. Wagner, Detroit, Mich.; Charles Deible, McKeesport, Pa.; Bill Steman, Butler, Pa.; Ed Campbell, Butler, Pa.; Walter K. Long, Laurel Hill, Pa.; Jud McBea, Morgantown, W. Va.; Josiah Borman, Quincy, Ill.; Alfred W. Stark, Avalon, Pa.; John W. Enright, Detroit, Mich.; Lewis Lazzaric, Monongahela, Pa.; Ulrick Joyce, New York; Martin E. Joyce, New York; Miss Vera M. Ward, Sheridanville; Myrtle Quillen, Sheridanville; Jennie Brooks Sheridanville; Frank Mightengal, Shertidanville; Albert Murdock, Sheridanville; Lillian Bussell, Sheridanville; George Ward, Sheridanville.

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PITTSBURG, PA.  
SEP 11 1907

### MUSIC FOR ALL AGES

Sousa's Programmes at the Exposition To-Day Prepared With the School Children in Mind.

Big delegations of school children will be at the Exposition to-day, to-morrow and on Friday. Sousa has taken them into consideration when arranging his programmes. Three numbers expected to please them immensely are a part of the "Boston Belle," Wagner's beautiful "Evening Star" as a euphonium solo and the "Shepherd's Morning Song" as a flugelhorn solo. Then, too, there will be heard Sousa's stirring "King Cotton" march. The evening programmes contain the magnificent "Leonora" overture, by Beethoven; Strauss' captivating waltz, "Roses from the South," and Mr. Sousa's new march, the "Pride of Pittsburgh."

The crowds on the grand promenade last evening were brilliant and of enormous proportions. Delegates from the Master Bakers' Association were much in evidence.

The Exposition buildings promise to be taxed to their utmost capacity on Thursday night, when 12 numbers by Pittsburgh composers selected for presentation are to be heard. The fact that Sousa has put these numbers upon his programme is a rare compliment to Pittsburgh musicians.

As Duquesne way is torn up by the laying of water pipe Exposition visitors will find it more convenient to go by the way of Penn avenue and Second street, and thus directly into the grand entrance of the big main building.

newspaper

DEMOCRAT

### Sousa and His Band.

There is no more welcome announcement of the season than that of popular concerts by Sousa's Band at the State Fair Grounds, on Wednesday and Thursday, September 18th and 19th. 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 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 months in addition to a great European trip of last year, 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 Pan American exposition at Buffalo.

The itinerary of Sousa and his Band after the conclusion of the present brief season, included an extended tour of England with a series of concerts at the Glasgow Exposition and the return to America will be followed by another grand trans-continental tour eclipsing all former ones.

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.

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### Wired Sousa.

It will be remembered that Manager W. L. Brenner made application to the city council for permission to give a concert by Sousa's band at the opera house the first part of next month. The petition was presented at the last meeting, but action was deferred.

The reason for asking for permission for the Sunday concert was that Mr. Brenner had tried to get the band to come here on another date and thought he had about closed when the Sousa people informed him they had another date conflicting and asked if they could not come here Sunday as well and to give Augustans the opportunity to hear the famous band again be made the petition. Now, however, feeling that there is opposition to the Sunday concert, he has wired the band to cancel the date.

From  
Address  
Date  
POST  
SEP 12 1907

### WILL HEAR HOME MUSIC.

Sousa's Band Will Play Pittsburgh Compositions at Two Exposition Concerts To-Night.

Bandmaster Sousa will to-night conduct a "Pittsburgh composers" program at the exposition, and local musical circles are enthused as never before at the prospect of passing upon the compositions of home talent. The first concert will begin at 7:30 o'clock and the second at 9:30 o'clock.

As Duquesne Way is somewhat torn up for the laying of water pipes, it is suggested by the exposition management that visitors go down Penn avenue to Second street, and enter by the grand entrance. The programs for "Pittsburgh composers" night follow:

- Grand March—"To the Eternal City".....Liefeld
- Descriptive Fantasia—"Hero and the Fairies".....Wallace
- Our Cruisers' Farewell.....Vogel
- Tone Pictures—"Longing".....Rocereto
- (a) Intermezzo—"Life's Voyage".....Duss
- (b) Marionette's Frolic.....O'Neill
- Gems from "The Fortune Teller".....Herbert

9:30 p. m.  
Dedication March.....Foerster  
Theme built on A-C (Andrew Carnegie) and introducing Stephen C. Foster's immortal "Old Folks at Home."

Overture No. 1.....Bissell  
Cornet Solo—"The Ceaseless Echo".....Carter  
Mr. Herbert L. Clarke.

- (a) "The Rosary".....Nevin
- (b) "Narcissus".....Nevin
- Waltz—"Blooming Roses".....Bassler
- March—"Liberty".....Zitterbart
- Songs of Stephen C. Foster.

The first out-of-town excursion is today, and the suburbanites promise to be present in large numbers. This afternoon's program follows:

Overture—"Stradella".....Flotow  
Finale to First Act "La Tosca".....Puccini  
Trombone Solo—"Love Thoughts".....Pryor  
Arthur Fryor.

- (a) "Babilage".....Gillet
- (b) March—"The Liberty Bell".....Sousa
- Plantation Dances.....Arnold
- Symphonic Poem—"The Chariot Race".....Sousa
- Overture—"Paraglyph III".....Suppe
- Scenes from the Operas of Wagner.
- Cornet Solo—"Felice".....Liberati  
Herbert L. Clarke.

- (a) "Burlatta" (new).....Meyer-Helmund
- (b) March—"The Directorate".....
- Spanish Dances.....
- "Soldiers in "

SEP 12 1907

Herbert L. Clarke, the solo cornetist with the Sousa band, who has been a favorite with Exposition audiences for years, is to become a bandmaster himself, beginning with the new year. He goes to Britain with Sousa, and on his return will go to Providence, R. I., to take charge of the famous American band, of that place. This is one of the most notable musical organizations in the country. It was started 67 years ago, and is now incorporated. During that long time it has only had three leaders, one of whom was Reeves, the cornetist. Clarke will be the fourth. In August, Clarke went to Providence to play with the band and meet the people of the town. The concert was in the open air and there was an audience of 25,000 people, who gave the new leader an overwhelming reception. Clarke is considered the best cornetist in the country, and has been soloist and concertmaster with such bands as those of Gilmore, Fred Innes, Victor Herbert's Twenty-second Regiment band, and with Sousa. During the Paris exposition he traveled in Europe with Sousa and was received everywhere as a virtuoso on his instrument. He is also a composer, and it is more than likely that, with the leisure and freedom from the road which will come with his settling in Providence, he will bend his energies more in that direction.

PRESS  
SEP 12 1907

### HOME MUSIC GIVEN TONIGHT

Pittsburg Will Hear Works of Local Composers at the Exposition.

BIG ATTENDANCE EXPECTED.

FIRST OF THE LOW-PRICED EXCURSIONS IN TODAY.

NAMES FROM PRESS ALBUM.

Enthusiasm has been aroused in local musical circles by the announcement that John Philip Sousa, the ever popular bandmaster, would present tonight at the Pittsburg exposition two programs devoted entirely to the works of Pittsburgh composers. While the crowd that thronged the exposition buildings on the opening night was unprecedented, it is anticipated that the attendance tonight will break the record for the present season, for Pittsburgers are eager to pass upon the merits of their own creative musicians.

The first concert tonight will begin at 7:30 o'clock and will consist of six numbers and continue until 8:30 o'clock. After an hour's intermission the second concert will begin at 9:30 o'clock, and consist of seven numbers, continuing until 10:30 p. m. It is again urged upon music lovers to be on hand early, as early comers get the choice seats in Music hall. Ample provision has been made to handle successfully any number of people that may be present tonight.

The 7:30 program for Pittsburgh composers' night opens with a grand march by A. C. Liefeld, entitled "To the Eternal City"; following it are a descriptive fantasia, "Hero and the Fairies," by J. A. Wallace; "Our Cruisers' Farewell," by J. S. Vogel; a tone picture entitled "Longing," by M. S. Rocereto; an intermezzo, "Life's Voyage," by John Duss; "Marionette's Frolic," by Florence O'Neill, and gems from the "Fortune Teller," by Victor Herbert. The first number on the 9:30 program is Ad Foerster's Grand Dedication march, with the theme built on A. C. (Andrew Carnegie) and introducing Stephen C. Foster's "Old Folks at Home"; following it comes a new overture by Simeon Bissell; a concert solo entitled "The Ceaseless Echo," by Charles Davis Carter; "The Rosary" and "Narcissus," by Ethelbert Nevin; a waltz, "Blooming Roses," by Horace Bassler; a new march, "Liberty," by Fidelis Zitterbart, and finally some of the most charming songs of Stephen C. Foster.

This is a pretentious program for local composers, and certainly contains much excellent material, which Mr. Sousa has arranged and grouped in artistic and skillful manner, with due regard to the law of contrasts. The musical program this afternoon presents a charming "Burlatta," by Meyer-Helmund, the Spanish Dances, by Moskowski; Gillet's dainty "Babilage" and Sousa's Symphonic poem, "The Chariot Race."

Excursionists from many points in Western Pennsylvania and even from Ohio and West Virginia, came in quite numerous today, taking advantage of the first low rate offered by the railroads for this exposition. The fame of the new buildings has extended far and Pittsburg's suburban neighbors are anxious to see them. Many old friends of the Press called at the Press stand to register, note the latest news on the bulletin boards and make inquiries about special features of the show. Names of visitors of yesterday follow:

- Pittsburg—William J. Ward, Carson Weil, Johnny Ward, D. W. Mac, Jos. A. Bookinger, Arthur Pfaff, Lynetha Smith, Etta Moorhead, Adam Shoely, Miss Jane Patterson, Geo. N. Elliott, Jr., Walter G. Schnavle, Miss Moorhead, Miss May Lewis, Miss Estella Knill, Percy Powell, John Cannonball, C. E. Martin, Mignon Brcsch, Clara Cook, Lloy Smith, Sadie Crooks, Martha Brown, S. P. Enright, Edward Baker, Matilda Seidemann, Gertrude Seidemann, Harry Meyer, Okley Leonard, Ralph Meyer, Mrs. Mary Welsh, Mrs. McCabe, Pauline McCabe, James Higgins, James Miller, John Hickey, Joseph Henry Sloan, George Sloan, Mamie Sloan, Mary Keogh, Stella Callinan, Mary Kenaan, John Neumann, Joe Neumann, Aloysius Schalnder, Leo Vogel, E. Logue, Elizabeth Neumann, Lizzie Bulger, George Bulger, Catherine Gray, Charles Bulger, Joseph Willenport, Charles Willenport, Charles Bulger, Teddy O'Brien, Michael Haggerty, Edmund McPoland, W. Bartlick, Mathias Aner, Bernard Heinlein, Albert Heinlein, Frank McGuire, Dorothy S. Ritz, Charles Boyle, Robert Farmer, Vincent Brothers, Lizzie Dougherty, Maggie Drake, Katie Ruckery, Vera Ward, Howard Cable, Conrad Friend, Elmer Lord, Willie Gay, Thomas Lemmon, W. R. Thomas, Francis Crean, Mrs.

- Second race—Blues, Smoke.
- Third race—Endurance by Right, Amicitia.
- Fourth race—Herbert, Advance Guard.
- Fifth race—Hacklet, Eophone.
- Sixth race—Wild Pirate, Bedeck.

United PRESBYTERIAN. PITTSBURGH, PA. SEP 12 1901

Pittsburg Exposition.

Whatever doubt there was in the minds of the people at large that there would be an exposition in Pittsburg in 1901 was dispelled by the brilliant opening on Wednesday night of the new buildings. The crowd present was unprecedented in size. Much had been written about the beauties of the new buildings, but personal inspection convinced all that the descriptions had failed to do justice to them.

The new march, composed by John Philip Sousa especially for the Pittsburg Exposition, "The Pride of Pittsburg," was received with enthusiasm. Sousa and his band will be at the exposition for two concerts daily until September 17. One of the features of his engagement will be an entire concert given up to the works of Pittsburg composers.

There is much to amuse and instruct at the new Pittsburg Exposition. Among these are the six grand promenades in the main building, the music by the greatest conductors and musical organizations in the fine new music hall, the promenade along the river front, the finely appointed reception and toilet rooms, and, finally, any number of new and novel attractions in the form of merchandise and mechanics.

DEMOCRAT.

DOYLSTOWN, PA.

SEP 12 1901

New Pittsburg Exposition Buildings.

PITTSBURGH, Sept. 5.—Though fire on March 17 of this year completely destroyed the big main building of the Pittsburg Exposition society, two new buildings of magnificent exteriors and interiors have been constructed in the remarkably short space of four months, and the opening last night for the new season was brilliant beyond anything ever seen in the city.

Cutting Bureau in the World.

CHRONICLE TELEGR.

PITTSBURGH, PA.

SEP 13 1901

MANY FINE SELECTIONS FOR CLASSICAL NIGHT

Four Days Remain in Sousa Engagement at Exposition—Big Crowd Heard Local Compositions.

Tonight will be "classical night" at the Pittsburg Exposition, and two of the choicest programs yet offered by Bandmaster Sousa will be presented. There will be the famous overture, "1812," by Tschalkowsky, the First Rhapsody by Liszt, that gorgeously colored overture, "Sakuntala," by Goldmark; the lovely andante from the pathetic symphony of Tschalkowsky, scenes from "Die Walkuere," by Wagner, as well as his beautiful "Evening Star." Music lovers will appreciate to the full the beauties of these compositions.

Mr. Sousa's engagement is rapidly drawing to a close, and those who desire to hear his superb program, will have to take advantage of the opportunity now. The last Sousa concert will be heard next Tuesday night from 9:30 till 10:30 o'clock, and in the four days intervening there promises to be such an outpouring of people as the Exposition has never known.

It was a remarkably brilliant gathering that last evening crowded the new music hall to listen to the compositions of thirteen of Pittsburg's musicians. Each number created loud and long applause. Sousa encores were freely inserted and the audience received with enthusiasm the rhythmic numbers for which the great bandmaster is famous.

The first out-of-town excursion was run yesterday and large delegations of suburbanites were present. Much favorable comment is being heard on the exhibit of the School of Design and the Vacation Schools.

The musical program in full for this evening follows:

- 7:30 p. m.
- Arthur Pryor, Trombone.
- Overture, "1812".....Tschalkowski
- "Beautiful Naples" from "Impressions of Italy".....Charpentier
- Trombone solo, "Felice".....Liberati
- Mr. Arthur Pryor.
- (a) "Pasquinade".....Gottschalk
- (b) March, "The Invincible Eagle".....Sousa
- (new).....Sousa
- First Rhapsody.....Liszt
- Gems from "The Serenade".....Herbert
- 9:30 p. m.
- Simone Mantia, Euphonium.
- Overture, "Sakuntala".....Goldmark
- Andante from "Pathetic Symphony".....Tschalkowski
- Scenes from "Die Walkuere".....Wagner
- Euphonium solo, "The Evening Star".....Wagner
- Mr. Simone Mantia.
- Second Polonaise.....Liszt

CHRONICLE TELEGRAPH. PITTSBURGH, PA. SEP 13 1901

PITTSBURGH MUSICIANS HONORED BY SOUSA

Program for Tonight at the Exposition Devoted Entirely to Local Compositions—Crowds Arrive.

As he announced early in the present week, John Philip Sousa, the popular bandmaster, will present to-night at the new Pittsburg Exposition two programs given up entirely to the works of Pittsburg composers. While the crowd that thronged the new exposition buildings on the opening night were unprecedented, it seems certain from the interest aroused that the crush tonight will break all previous records for attendance, since Pittsburgers are eager to pass upon the merits of the productions of their own musicians.

The first concert will begin at 7:30 o'clock, will consist of six numbers and continue until 8:30 o'clock. After an hour's intermission the second concert will begin and will consist of seven numbers, continuing until 10:30 p. m. It is urged upon music lovers to be on hand early, as the early comers get the choice seats in the music hall. Ample provision has been made to handle successfully any number of people that may be present to-night.

The 7:30 program for "Pittsburgh composers' night" opens with a grand march by A. C. Liefeld, entitled "To the Eternal City," following it are a descriptive fantasia, "Hero and the Fairies," by J. A. Wallace; "Our Cruiser's Farewell," by J. S. Vogel; a tone picture entitled "Longing," by M. S. Rocereto; an intermezzo, "Life's Voyage," by John Duss; "Marionette's Frolic," by Florence O'Neill, and gems from the "Fortune Teller," by Victor Herbert. The first number on the 9:30 program is Ad Foerster's grand dedication march, with the theme built on A-C (Andrew Carnegie) and introducing Stephen C. Foster's "Old Folks at Home," following it are a new overture by Simeon Bissell; a cornet solo entitled "The Ceaseless Echo," by Charles Davis Carter; "The Rosary" and "Narcissus" by Ethelbert Nevin; a waltz, "Blooming Roses," by Horace Bassler; a new march, "Liberty," by Fidelis Zitterbart, and some of the most charming songs of Stephen C. Foster.

This is a pretentious program for local composers, and contains much excellent material, which Mr. Sousa has arranged and grouped in a skillful manner, with due regard to the law of contrasts.

The first out-of-town excursion brought in throngs of suburbanites today and altogether the day promises to be a memorable one. Every booth is now complete, every display installed and all the attractions in full operation.

The complete program for to-night follows:

- 7:30 p. m.: Grand march, "To the Eternal City," Liefeld; descriptive fantasia, "Hero and the Fairies," Wallace; "Our Cruiser's Farewell," Vogel; tone pictures, "Longing," Rocereto; (a), intermezzo, "Life's Voyage," Duss; (b), "Marionette's Frolic," O'Neill; gems from "The Fortune Teller," Herbert. 9:30 p. m.—Dedication march, Foerster (theme built on A. C. (Andrew Carnegie) and introducing Stephen C. Foster's immortal "Old Folks at Home," overture No. 1, Bissell; cornet solo, "The Ceaseless Echo," Carter (Mr. Herbert L. Clarke); (a), "The Rosary," Nevin; waltz, "Blooming Roses," Bassler; march, "Liberty," Zitterbart; songs of Stephen C. Foster.

1884.

CHRONICLE TELEGRAPH.

PITTSBURGH, PA.

SEP 13 1901

TRIBUTE TO PITTSBURGH COMPOSERS

Sousa Gives a Pleasing Program in Which Home Music Talent is Generously Recognized.

Lon.

What was in some respects one of the most distinguished audiences that has so far gathered in the big music hall of the exposition buildings assembled last night to listen to Sousa's great band play selections from the works of well-known Pittsburg composers. It was an entirely friendly audience, bent upon paying tribute to the men whose music has made Pittsburg famous. If there was reason to criticize the judgment displayed in the selection and arrangement of the program it was cheerfully surrendered in behalf of the personal pride and pleasure felt in the works of the several authors known and admired personally by nine-tenths of the people present.

The first half of the program consisted of a march by Liefeld, "The Eternal City," which while not impressive, was received with favor. Then followed "Hero and the Fairies," by Wallace. "Our Cruiser's Farewell," by Vogel, was one of the best numbers of this part of the program, and reflected strongly the fine characteristics of this popular composer.

"Life's Voyage," by John Duss, and "The Marionettes' Frolic," by Florence O'Neill, followed, and were sprightly bits of music coloring. The Herbert selections used were hardly calculated to impress one with the range and versatility of this composer's art. The second part of the program was by far the most satisfactory from both a musical and popular standpoint.

Mr. Foerster's beautiful "Dedication March" was the first number, and by its beauty and force lifted the whole program to a place of worthiness. Nevin's "Rosary" and "Narcissus" were enthusiastically received, as they always are. Taken as a whole the concert must be regarded more as a just and popular tribute to Pittsburg composers than as a music event of any special moment. Mr. Sousa in arranging his own popular programs, stays well within his acknowledged limitations. When once he is called upon to depart from the realm of Sousa's art his organization shows its lack of versatility and fail to be impressive, musically speaking.

HIGHWAYMEN SCARED AWAY.

Carl Frey, of Oakmont, an employe of William B. Scaife & Sons, was held up last night in C street. The would-be robbers were scared away before taking anything of value.

SOUSA HONORS PITTSBURGERS.

GIVES UP AN ENTIRE EVENING AT THE EXPOSITION TO THEIR COMPOSITIONS.

SOME SPLENDID NUMBERS.

Local Music Lovers Out in Enormous Numbers and Immensely Enthusiastic.

SOME FINE PROGRAMS TO-DAY.

When the plan was first proposed of having an entire evening at the new Pittsburg exposition devoted to the works of Pittsburg composers, it was suggested in some local circles that it might be well to take pillows along and "sleep" the evening through. Bandmaster Sousa, having more confidence in the compositions of local musicians than some Pittsburgers themselves, arranged two programs solely for their benefit, and the result last night was gratifying in the extreme. Be it said also to the credit of Pittsburg music lovers at large that they did not withhold their generous support nor fail to give evidence of sincere appreciation.

A beautiful scene it was in the new music hall, when at 7:30 o'clock the first strains were heard of A. C. Liefeld's grand march, "To the Eternal City." In the raised seats immediately back of the platform there was one mass of gay colors, while in the auditorium few seats were vacant. Hearty applause greeted each of the 13 numbers presented, and few left the hall until the last note was heard of the beautiful melodies of Stephen C. Foster.

It were hardly fair to take number for number and apply to each the keenest rules of musical criticism. Of melodic material there was much throughout the entire two programs, some of it being rarely beautiful. Of scoring for the instruments there was much that was excellent, some that was good, and a little that was only fair. It was quite easy to discern the hand of the maturer musician, and the tiny fingers of the less experienced ones. Some of the composers were present with friends and admirers, and had the satisfaction of knowing that Mr. Sousa had considered his composition of sufficient merit to place it in his repertoire for the evening, and that his fellow-townsmen did not hesitate to give full approbation. It was a memorable night in the history of Pittsburg musical life, since never have its creative musicians been given so general a public hearing. A pleasing feature was the extreme care shown by Mr. Sousa in the interpretations.

The grand dedication march by Ad Foerster with the theme built on A - C (Andrew Carnegie), and introducing Stephen C. Foster's immortal "Old Folks at Home," was generally commented upon as showing deep musicianship. A tone picture entitled, "Longing," by M. S. Rocereto, was immensely rich in color, the tonal tints of the brasses alternating beautifully with those of the soft reeds and delightful little melodies ever being in evidence. One of the surprises of the evening was the composition entitled, "Our Cruisers' Farewell," by J. S. Vogel, the richly scored harmonies of the opening and ending quartet being especially impressive and at times captivating, while the descriptive portions evidenced real skill. A beautiful number, indeed, was the little song entitled, "The Ceaseless Echo," arranged by Charles Davis Carter, and played by Herbert L. Clark, as a cornet solo. An overture by Prof. Simeon Bissell appeared just a trifle too talkative, the subjects changing too often, and giving the impression of slight incoherence.

United PRESBYTERIAN  
PITTSBURGH, PA.  
SEP 12 1901

CHRONICLE TELEGRAPH  
PITTSBURGH, PA.  
SEP 12 1901

POST OFFICE, PA.  
SEP 13 1901

Pittsburg Exposition.

Whatever doubt there was in the minds of the people at large that there would be an exposition in Pittsburg in 1901 was dispelled by the brilliant opening on Wednesday night of the new buildings. The crowd present was unprecedented in size. Much had been written about the beauties of the new buildings, but personal inspection convinced all that the descriptions had failed to do justice to them.

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There is much to amuse and instruct at the new Pittsburg Exposition. Among these are the six grand promenades in the main building, the music by the greatest conductors and musical organizations in the fine new music hall, the promenade along the river front, the finely appointed reception and toilet rooms, and, finally, any number of new and novel attractions in the form of merchandise and mechanics.

PITTSBURGH MUSICIANS HONORED BY SOUSA

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As he announced early in the present week, John Philip Sousa, the popular bandmaster, will present to-night at the new Pittsburg Exposition two programs given up entirely to the works of Pittsburg composers. While the crowd that thronged the new exposition buildings on the opening night were unprecedented, it seems certain from the interest aroused that the crush tonight will break all previous records for attendance, since Pittsburgers are eager to pass upon the merits of the productions of their own musicians.

The first concert will begin at 7:30 o'clock, will consist of six numbers and continue until 8:30 o'clock. After an hour's intermission the second concert will begin and will consist of seven numbers, continuing until 10:30 p. m. It is urged upon music lovers to be on hand early, as the early comers get the choice seats in the music hall. Ample provision has been made to handle successfully any number of people that may be present to-night.

The 7:30 program for "Pittsburgh composers' night" opens with a grand march by A. C. Liefeld, entitled "To the Eternal City," following it are a descriptive fantasia, "Hero and the Fairies," by J. A. Wallace; "Our Cruiser's Farewell," by J. S. Vogel; a tone picture entitled "Longing," by M. S. Rocereto; an intermezzo, "Life's Voyage," by John Duss; "Marionette's Frolic," by Florence O'Neill, and gems from the "Fortune Teller," by Victor Herbert. The first number on the 9:30 program is Ad Foerster's grand dedication march, with the theme built on A-C (Andrew Carnegie) and introducing Stephen C. Foster's "Old Folks at Home," following it are a new overture by Simeon Bissell; a cornet solo entitled the "Ceaseless Echo," by Charles Davis Carter; "The Rosary" and "Narcissus" by Ethelbert Nevin; a waltz, "Blooming Roses," by Horace Bassler; a new march, "Liberty," by Fidelis Zitterbart, and some of the most charming songs of Stephen C. Foster.

This is a pretentious program for local composers, and contains much excellent material, which Mr. Sousa has arranged and grouped in a skillful manner, with due regard to the law of contrasts.

The first out-of-town excursion brought in throngs of suburbanites today and altogether the day promises to be a memorable one. Every booth is now complete, every display installed and all the attractions in full operation.

The complete program for to-night follows:

7:30 p. m.: Grand march, "To the Eternal City," Liefeld; descriptive fantasia, "Hero and the Fairies," Wallace; "Our Cruiser's Farewell," Vogel; tone pictures, "Longing," Rocereto; (a), intermezzo, "Life's Voyage," Duss; (b), "Marionette's Frolic," O'Neill; gems from "The Fortune Teller," Herbert. 9:30 p. m.—Dedication march, Foerster (theme built on A. C. (Andrew Carnegie) and introducing Stephen C. Foster's immortal "Old Folks at Home," overture No. 1, Bissell; cornet solo, "The Ceaseless Echo," Carter (Mr. Herbert L. Clark); (a), "The Rosary," (b), "Narcissus," Nevin; waltz, "Blooming Roses," Bassler; march, "Liberty," Zitterbart; songs of Stephen C. Foster.

SOUSA HONORS PITTSBURGERS.

GIVES UP AN ENTIRE EVENING AT THE EXPOSITION TO THEIR COMPOSITIONS.

SOME SPLENDID NUMBERS.

Local Music Lovers Out in Enormous Numbers and Immensely Enthusiastic.

SOME FINE PROGRAMS TO-DAY.

When the plan was first proposed of having an entire evening at the new Pittsburg exposition devoted to the works of Pittsburg composers, it was suggested in some local circles that it might be well to take pillows along and "sleep" the evening through. Bandmaster Sousa, having more confidence in the compositions of local musicians than some Pittsburgers themselves, arranged two programs solely for their benefit, and the result last night was gratifying in the extreme. Be it said also to the credit of Pittsburg music lovers at large that they did not withhold their generous support nor fail to give evidence of sincere appreciation.

A beautiful scene it was in the new music hall, when at 7:30 o'clock the first strains were heard of A. C. Liefeld's grand march, "To the Eternal City." In the raised seats immediately back of the platform there was one mass of gay colors, while in the auditorium few seats were vacant. Hearty applause greeted each of the 13 numbers presented, and few left the hall until the last note was heard of the beautiful melodies of Stephen C. Foster.

It were hardly fair to take number for number and apply to each the keenest rules of musical criticism. Of melodic material there was much throughout the entire two programs, some of it being rarely beautiful. Of scoring for the instruments there was much that was excellent, some that was good, and a little that was only fair. It was quite easy to discern the hand of the maturer musician, and the tiny fingers of the less experienced ones. Some of the composers were present with friends and admirers, and had the satisfaction of knowing that Mr. Sousa had considered his composition of sufficient merit to place it in his repertoire for the evening, and that his fellow-townsmen did not hesitate to give full approbation. It was a memorable night in the history of Pittsburg musical life, since never have its creative musicians been given so general a public hearing. A pleasing feature was the extreme care shown by Mr. Sousa in the interpretations.

The grand dedication march by Ad Foerster with the theme built on A-C (Andrew Carnegie), and introducing Stephen C. Foster's immortal "Old Folks at Home," was generally commented upon as showing deep musician-ship. A tone picture entitled, "Longing," by M. S. Rocereto, was immensely rich in color, the tonal tints of the brasses alternating beautifully with those of the soft reeds and delightful little melodies ever being in evidence. One of the surprises of the evening was the composition entitled, "Our Cruisers' Farewell," by J. S. Vogel, the richly scored harmonies of the opening and ending quartet being especially impressive and at times captivating, while the descriptive portions evidenced real skill. A beautiful number, indeed, was the little song entitled, "The Ceaseless Echo," arranged by Charles Davis Carter, and played by Herbert L. Clark, as a cornet solo. An overture by Prof. Simeon Bissell appeared just a trifle too talkative, the subjects changing too often, and giving the impression of slight incoherence.

New Pittsburg Exposition Buildings.

PITTSBURGH, Sept. 5.—Though fire on March 17 of this year completely destroyed the big main building of the Pittsburg Exposition society, two new buildings of magnificent exteriors and interiors have been constructed in the remarkably short space of four months, and the opening last night for the new season was brilliant beyond anything ever seen in this city. Fully 15,000 people wandered along the six grand promenades and listened to the fine music of Sousa and his famous band. In honor of the occasion Mr. Sousa had composed a new grand march entitled "The Pride of Pittsburg," which was received with genuine enthusiasm. The booths erected by Pittsburg merchants are all new without exception and excel in artistic beauty and costliness anything ever before attempted in this line in Pittsburg.

DEMOCRAT  
DOYLESTOWN, PA.

SEP 12 1901

TRIBUTE TO PITTSBURGH COMPOSERS

Sousa Gives a Pleasing Program in Which Home Music Talent is Generously Recognized.

What was in some respects one of the most distinguished audiences that has so far gathered in the big music hall of the exposition buildings assembled last night to listen to Sousa's great band play selections from the works of well-known Pittsburg composers. It was an entirely friendly audience, bent upon paying tribute to the men whose music has made Pittsburg famous. If there was reason to criticize the judgment displayed in the selection and arrangement of the program it was cheerfully surrendered in behalf of the personal pride and pleasure felt in the works of the several authors known and admired personally by ninetenths of the people present.

The first half of the program consisted of a march by Liefeld, "The Eternal City," which while not impressive, was received with favor. Then followed "Hero and the Fairies," by Wallace. "Our Cruiser's Farewell," by Vogel, was one of the best numbers of this part of the program, and reflected strongly the fine characteristics of this popular composer. "Life's Voyage," by John Duss, and "The Marionettes' Frolic," by Florence O'Neill, followed, and were sprightly bits of music coloring. The Herbert selections used were hardly calculated to impress one with the range and versatility of this composer's art. The second part of the program was by far the most satisfactory from both a musical and popular standpoint.

Mr. Foerster's beautiful "Dedication March" was the first number, and by its beauty and force lifted the whole program to a place of worthiness. Nevin's "Rosary" and "Narcissus" were enthusiastically received, as they always are. Taken as a whole the concert must be regarded more as a just and popular tribute to Pittsburg composers than as a music event of any special moment. Mr. Sousa in arranging his own popular programs, stays well within his acknowledged limitations. When once he is called upon to depart from the realm of Sousa's art his organization shows its lack of versatility and fail to be impressive, musically speaking.

HIGHWAYMEN SCARED AWAY.

Carl Frey, of Oakmont, an employe of William B. Scaife & Sons, was held up last night in C street. The would-be robbers were scared away before taking anything of value.

- ...trombone.
- ...Tschalkowski
- ...Impressions
- ...Charpentier
- ...Liberati
- ...Pryor.
- ...Gottschalk
- ...Invincible Eagle
- ...Sousa
- ...Liszt
- ...Serenade
- ...Herbert
- ...30 p. m.
- ...Euphonium.
- ...Hantla.
- ...Goldmark
- ...Symphony
- ...Tschalkowski
- ...Wagner
- ...Walkuere
- ...The Evening Star
- ...Wagner
- ...Hantla.
- ...Liszt

BACK

TELEGRAPH  
PITTSBURGH, PA.  
SEP 12 1901

om  
 address  
 date

**HERALD**  
**TOPEKA, KAN.**  
**OCT 26 1921**

**MR. SOUSA'S MARCHES.**

**He Tells the Britishers Why They Were Written.**

John Philip Sousa and his band invaded London for the first time two weeks ago, and from newspaper reports and reviews it is evident that the gifted leader and his men made the English concert-goers sit up a bit, and showed them that good band music can come out of the West as well as from "the continent." Of course, John Philip was interviewed and during his talk with one of the London paper's representative he told the story of how he came to write "The Washington Post March," telling it, it is claimed, "for the first time." The English

composition was a waltz by Horace Bassler, called "Blooming Roses." Its rhythms were splendid, and its undercurrent richly melodic. Other numbers worthy of notice were John Duss' Intermezzo "Life's Voyage," Florence O'Neill's "Marionette's Frolic," and the "Liberty March," by Fideles Zitterbart. Giving tone to the entire program were gems from the "Fortune Teller," by Victor Herbert, the lovely "Rosary" and "Narcissus," by Ethelbert Nevin, and finally the charming songs of Stephen C. Foster, which were so beautifully played as to bring tears to the eyes of many of the auditors. With the fine tact so thoroughly characteristic of him Mr. Sousa inserted the "Pride of Pittsburg" march.

The Sousa programs for to-day are the finest he has yet offered to Pittsburghers. To-night will be classical night at the exposition. Mr. Sousa will close his engagement on Tuesday evening next, and it behooves all who desire to hear him in his superb programs to grasp the opportunity now. His programs for this afternoon follow in full:

- 2 p. m.
- Overture—"Festival"..... Lassen
  - Finale to third act of "Manon Lescaut"..... Puccini
  - Cornet solo—"Lulle"..... Rogers
  - Walter B. Rogers.
  - (a) Dance—"Chloe"..... Francis
  - (b) March—"El Capitan"..... Sousa
  - Scenes from "La Cigale"..... Audran
  - Hungarian Dance No. 6..... Brahms
- 4 p. m.
- Overture—"Robespierre"..... Litolff
  - Final Scene From "Aida"..... Verdi
  - Piccilo solo—"Through the Air"..... Damm
  - Marshal Lufsky.
  - (a) Dance "Havanalse" (new)..... Bouel
  - (b) March—"The Charlatan"..... Sousa
  - Ballet Suite—"The Prophet"..... Meyerbeer
  - "Rhoda's Pagoda" and "Soger Man" (San Toy)..... Jones

Kinzel, Ira J. Wolfe, Myler Edgar, Lillie M. Gillen, Margaret McMahon, R. J. Williams, Miss Mary Lang, John M. Puhl, Margaret Rasher, James Henderson, Mary Bruce, Blanche Bruce.

Out of town:—Mary Beltz, Glenshaw, Pa.; George White, Glenshaw, Pa.; Elizabeth Mulvaney, Glenshaw; Lawrence Betz, Allison Park; Edna H. Leife, Michigan; Charles A. Mattson, Washington, D. C.; Miss Lottie Baker, Hagerstown, M. D.; John R. Rossinski, Homestead, Pa.; Miss Laura Shields, Dallas, Tex.; Mr. and Mrs. J. Hemphill,

From  
Address  
Date

PITTSBURG MUSIC PLAYED.

The Works of Twelve Local Composers Were Rendered by the Sousa Band.

The works of 12 Pittsburg composers were played last night at the Pittsburg Exposition by the Sousa band. There was a large audience, which was very enthusiastic. The selections were not all equally good, a number of them standing out prominently by reason of their intrinsic merit. The experiment, however, of playing Pittsburg music for an entire evening was immensely successful, and proved that there is excellent material in the city. Sousa encores were freely inserted between the numbers. Sousa's engagement is rapidly drawing to a close. The last Sousa concert will be heard next Tuesday night from 9:30 o'clock till 10:30. To-night will be "classical" night, and two of the choicest programs yet offered will be presented. There will be the famous overture, "1812," by Tschalkowsky; the "First Rhapsody," by Liszt; that gorgeously colored overture, "Sakuntala," by Goldmark; the "Andante," from the "pathetic" symphony of Tschalkowsky; scenes from the "Walkure," by Wagner, and the beautiful "Evening Star." The first out-of-town excursions was run yesterday, and great delegations arrived. The musical program in full for this afternoon follows:

- Overture, "Festival" .....Lassen
Finale to third act "Manon Lescaut" .....Puccini
Cornet solo, "Lulle" .....Rogers
Walter B. Rogers.
a. Dance, "Chloe" .....Francis
b. March, "El Capitan" .....Sousa
Scenes from "La Cigale" .....Audran
Hungarian Dance No. 6 .....Brahms
4 p. m.
Overture, "Robespierre" .....Litoff
Final scene "Aida" .....Verdi
Piccolo solo, "Through the Air" .....Damm
Marshal Lufsky.
a. "Dance Havanalse" .....Bouel
b. March, "The Charlatan" .....Sousa
Ballet suite, "The Prophet" .....Meyerbeer
"Rhoda's Pagoda" and "Soger Man" .....Jones

YORK, 1884.

From  
Address  
Date

John Philip Sousa and his famous band will give a farewell concert at the Metropolitan Opera-House Sunday evening, Sept. 22, prior to their departure for London. Miss Blanche Duffield will be the vocal soloist. The band will give three performances in the Royal Albert

Hall, London, in October, with Miss Minnie Tracy as soloist.

1884

NEWS INDIANAPOLIS, IND.

SEP 14 1901

THE INDIANA STATE FAIR

FORTY-EIGHTH ANNUAL EXHIBITION IS AT HAND.

FEATURES OF THE BIG WEEK

Sousa Concerts, Odd Fellows' Drills, Horse, Cattle and Poultry Shows will be Given in Addition to Regular Program.

Preparations for the Indiana State Fair, which will open Monday, have been under way at the grounds since Thursday, and much live stock and some exhibits are on hand, with many exhibits yet to come in all departments. The Fair is not to open until Monday noon, and the regular program will not begin until Tuesday morning. The permanent features of the week will occur in the order they have followed for several years.

The Odd Fellows' prize drills are to begin Wednesday morning at 9 o'clock, and will continue until noon. The drills are to have a prominent place on the Fair program each day until Friday, and if they are not all concluded then, some will occur Saturday morning.

The indications are that the attendance at the Fair will be considerably larger than during any previous exhibition given by the State Board of Agriculture. Secretary Charles Downing says the interest in the Fair is as broad as the State, and more pronounced than it ever was before. The outlook, he says, is for crowded conditions among the exhibits, and in some departments it is a serious question as to what shall be done with the overflow.

The Band Concerts.

Indianapolis people, Mr. Downing says, have taken a lively interest in the program for next week, and he thinks the number attending the Sousa band's evening concerts will be equal to the daylight crowds. The first Sousa concert will begin at 1:30 p. m., Wednesday, and the secretary of the Fair has asked Indianapolis people to attend in their carriages, as the board has arranged to give the vehicles desirable positions about the bandstand. These same accommodations will be offered at night, and the vehicles will be admitted to the ground without extra charge. The evening band programs will begin at 8 o'clock.

For those who attend either the afternoon or evening events there will be special trains over the Monon railroad between the Fair grounds and the Union station, in addition to extra street car service. All of the programs for his engagement here have been arranged by Mr. Sousa and each one includes twelve numbers. He is known to be generous in responding to encores, and there will probably be enough of these responses to make each program include about twenty numbers.

Besides the Sousa organization, the Indianapolis Military and The Indianapolis News' Newsboys bands will spend the week at the Fair. The Newsboys band will be at the headquarters of The Indianapolis News, and will give both morning and afternoon concerts. The Indianapolis Military band will play during the races. During the Sousa concerts there will be no interruption by events at other points on the grounds, and the races will begin as soon as the Sousa matinees, Wednesday and Thursday are concluded.

From  
Address  
Date

THIS IS POPULAR NIGHT.

Sousa Engagement at the Exposition Closes Next Tuesday.

To-night will be people's night at the new Pittsburg exposition. Bandmaster Sousa has arranged his programs on the popular order, each being introduced with songs and dances of some country; the order being Wales, Ireland, Scotland and America. Two descriptive pieces that never fail to arouse enthusiasm will be "In a Clock Store," by Orth, and "In a Bird Store" by the same composer. A weird number will be the "Dance of the Cymbal Beaters," by La Rondella. A dainty Sousa number will be the composition named the "Coquette," while Sousa numbers will be largely in evidence throughout the entire day. Two beautiful numbers on last night's program were the "Sakuntala" overture by Goldmark, and the andante from Tschalkowsky's Pathetic symphony. The Sousa engagement will close next Tuesday night.

The program for to-night's concerts are as follows:

- Songs and Dances of Scotland.....
.....Bonnisseau
Scenes from "Siegfried".....Wagner
Cornet Solo "The Whirlwind".....Godfrey
Mr. Herbert L. Clarke.
(a) Idyl "The Golden Blonde".....
.....Ellenberg
(b) March "The Man Behind the Gun".....
.....Sousa
Gems from "The Belle of New York".....
.....Kerker
"Dance of the Cymbal Beaters".....
.....La Rondella
9:30 P. M.
Songs and Dances of America.....Bendix
Scenes from "Tannhauser".....Wagner
Trombone Solo "The Patriot".....Pryor
Mr. Arthur Pryor.
(a) Caprice "The Coquette".....Sousa
(b) "The Invincible Eagle".....Sousa
Scenes from "Florodora".....Stuart
Magyar Dance from "Coppelia".....Delibes

1884

From  
Address  
Date

Four star... the West Pennsylvania Exposition... he purs... he sails for Europe.

1884.

From  
Address  
Date

"PEOPLE'S NIGHT" AT LOCAL EXPOSITION

Bandmaster Sousa Arranges Programs of an Interesting Nature for His Closing Days.

Tonight is "People's Night" at the new Pittsburgh Exposition. Bandmaster Sousa has arranged programs on the more popular order, each being introduced with songs and dances of some country, the order being Wales, Ireland, Scotland and America. A weird number will be the "Dance of the Cymbal Beaters" by La Rondella. A dainty Sousa number will be the composition named the "Coquette," while Sousa marches will be largely in evidence throughout the entire day. Two beautiful numbers on last night's program were the Sakuntale overture by Goldmark, and the "Andante," from Tschalkowsky's pathetic symphony.

Only a small portion of the 4,000 seats in the music hall are reserved, those immediately back of the bandstand and 2,400 of those in the body of the hall being free. It is admitted that every seat in the hall is a choice one.

The Sousa engagement will positively close on Tuesday evening next, so this will be the great bandmaster's last Saturday here. The superb Sousa programs of the closing days are sure to attract great crowds.

The cinematograph yesterday was the center of attraction, owing to the fact that among the pictures were those of Admiral Winfield Schley, who is before the court of inquiry in Washington, to determine what part he took in the naval engagement in Santiago harbor, July 3, 1898.

The program for tonight's concerts is as follows:

- 7:30 p. m.
Herbert L. Clarke, Cornet.
Songs and Dances of Scotland.....
.....Bonnisseau
Scenes from "Siegfried".....Wagner
Cornet solo, "The Whirlwind".....Godfrey
Herbert L. Clarke.
(a) Idyl, "The Golden Blonde".....
.....Ellenberg
(b) March, "The Man Behind the Gun".....
.....Sousa
Gems from "The Belle of New York".....
.....Kerker
"Dance of the Cymbal Beaters".....
.....La Rondella
9:30 p. m.
Arthur Pryor, Trombone.
Songs and Dances of America.....Bendix
Scenes from "Tannhauser".....Wagner
Trombone solo, "The Patriot".....Pryor
Arthur Pryor.
(a) Caprice "The Coquette".....Sousa
(b) March, "The Invincible Eagle".....Sousa
Scenes from "Florodora".....Stuart
Magyar Dance from "Coppelia".....Delibes

1884.

From  
Address  
Date

John Philip Sousa and his famous band will give a farewell concert at the Metropolitan Opera-House Sunday evening, Sept. 22, prior to their departure for London. Miss Blanche Duffield will be the vocal soloist. The band will give three performances in the Royal Albert

Hall, London, in October, with Miss Minnie Tracy as soloist.

1884.

The First Established and Most Complete Newspaper Cutting Bureau in the World.

From  
Address  
Date

ESTA

Sousa with his band will give a farewell concert at the Metropolitan Opera House Sunday evening, Sept. 22, prior to their departure for London on the steamship St. Louis on Wednesday next. The band is now playing at the Pan-American Exposition. Miss Blanche Duffield, who has travelled two seasons with Mr. Sousa, has been engaged as the vocal soloist for the New York concert. The band will give three performances in the Royal Albert Hall, London, Oct. 4 and 5, with Miss Minnie Tracy as soloist.

1884.

Press

# PEOPLE'S NIGHT AT EXPOSITION

## McKinley's Favorite Hymn Will Be Rendered This Evening by the Band.

### TEARS DIMMED MANY EYES

#### WHEN NEWS WAS BULLETINED PRESIDENT WAS DYING.

### NAMES FROM PRESS ALBUM.

Sorrow reigned throughout the great exposition falls at the point last night and the usually merry, happy faces of the visitors were clouded. A bulletin was posted in the evening on the blackboard at the Press stand that there was absolutely no hope for the dying president at Buffalo. Not a few tears were dropped and there were many expressions of sympathy for the invalid wife of the nation's beloved chief magistrate.

The exposition will be open each week day and evening as usual until the date set for the president's funeral, when the doors will be closed in respect to his memory during the exercises. So far as now arranged it is likely the exposition will be opened again in the evening of that day.

At the exposition today the four concerts, Mr. Sousa decided, should be opened by the rendering of the president's favorite hymn, "Nearer My God, to Thee," by the full band. This was his dying hymn and its selection is considered especially appropriate. Pictures of the late president will be given away tonight at the Press stand to all exposition visitors.

Tonight is People's night at the new Pittsburg exposition. Bandmaster Sousa arranged programs on the more popular order, with songs and dances of some country, the order being Wales, Ireland, Scotland and America. Two descriptive pieces that never fail to arouse enthusiasm will be "In a Clock Store," by Orth, and "In a Bird Store," by the same composer. A weird number will be the "Dance of the Cymbal Beaters" by La Rondella. A dainty Sousa number will be the composition named "The Coquette," and Sousa marches will be largely in evidence throughout the entire day. Two beautiful numbers on last night's program were the "Sakuntala" overture, by Goldmark, and the "An-

dante," from Tschalkowski's pathetic symphony. Attention is again directed to the fact that only a small proportion of the 4,000 seats in Music hall are reserved, those immediately back of the bandstand, and 2,400 of those in the body of the hall are absolutely free. Almost every seat in the hall is a choice one, and the music can be heard well at any point. Exposition visitors are just beginning to realize the advantages of the new hall.

The Sousa engagement closes on Tuesday evening, so this is the great bandmaster's last Saturday. Mr. Sousa has reserved some of his choicest programs for the closing days. Following is the full musical program for tonight:

7:30 P. M.  
John Philip Sousa, Conductor.  
Herbert L. Clarke, Cornet.  
Songs and Dances of Scotland, Bonnisseau  
Scenes from "Siegfried".....Wagner  
Cornet Solo, "The Whirlwind".....Godfrey  
Mr. Herbert L. Clarke.  
(a) Idyl, "The Golden Blonde".....Ellenberg  
(b) March, "The Man Behind the Gun"  
Gems from "The Belle of New York"  
"Dance of the Cymbal Beaters"  
.....La Rondella  
9:30 P. M.

John Philip Sousa, Conductor.  
Arthur Pryor, Trombone.  
Songs and Dances of America.....Bendix  
Scenes from "Tannhaeuser".....Wagner  
Trombone Solo, "The Patriot".....Pryor  
Mr. Arthur Pryor.

(a) Caprice, "The Coquette".....Sousa  
(b) March, "The Invincible Eagle".....Stuart  
Scenes from "Florodora".....Stuart  
Magyar Dance from "Coppelia".....Delibes  
Names of visitors taken from the Press  
visitors' register are as follows:

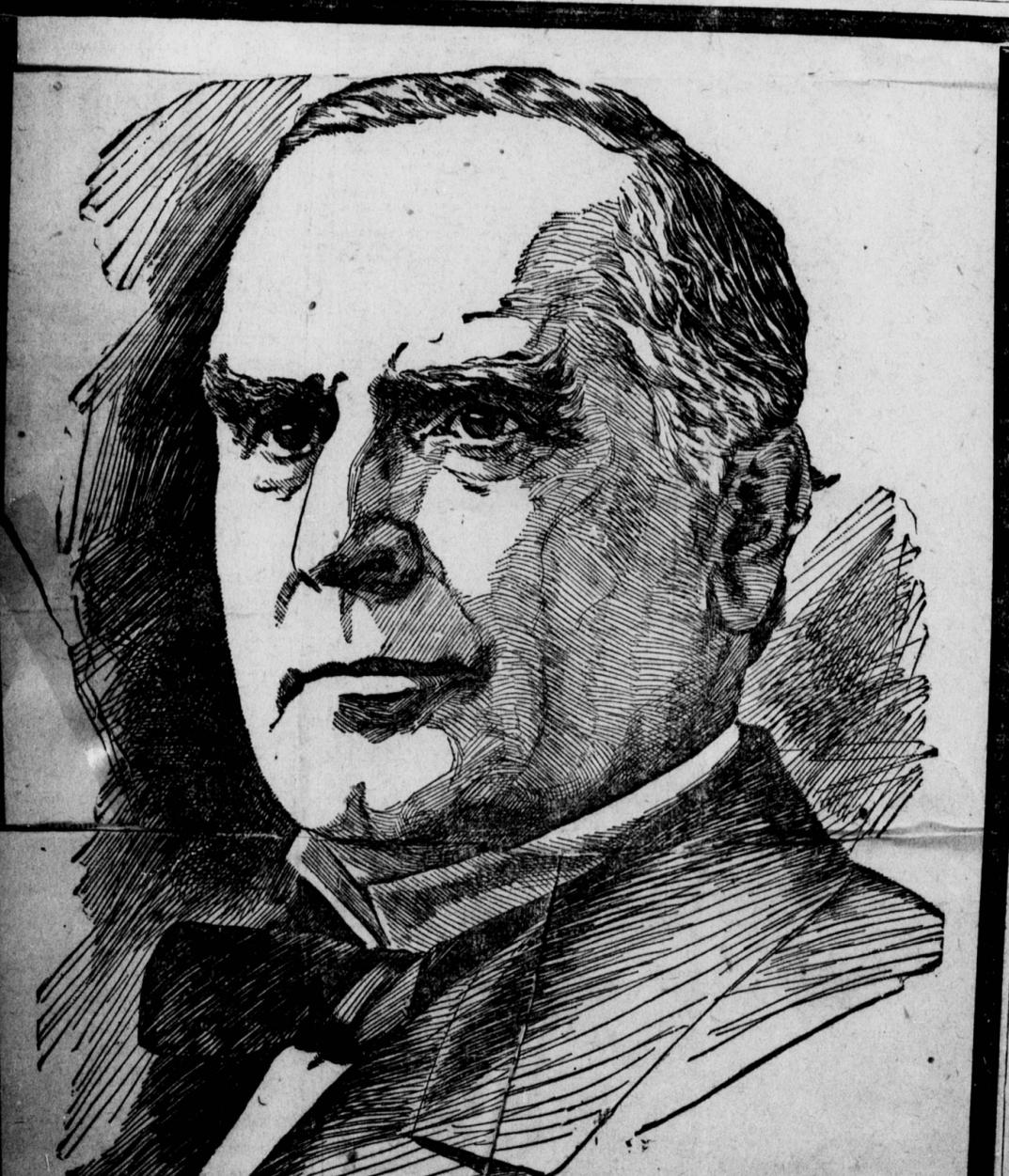
City—Peter Rinkle, Howard Lewis, Chiddle, Pence, John Loftus, Michael Joyce, John A. Larkin, M. F. Stafford, E. Browarsky, W. P. Harris, Joseph Gordon, Miss Rose D. English, Mr. Bert M. Malat, Miss Mae A. MacConnell, Will D. Skull, Mrs. Lottie McGuyer, Lester Shutz, H. W. Dight, W. P. Lavin, Joseph A. Robinson, Gertrude Smith, Grace Crawford, Bessie Cade, William Cade, Freddie Cade, Howard Cade, George Cade, Crafford Connor, Irene Connor, Harry Hoglund, Frank Weaver, Carl King, Edna King, Charley Benson, Carl King, Ernest Putsch, Clyde Chilcote, Aurora Chilcote, John Chilcote, Maurine Higgins, Philip Elgelow, Katie Jones, May Hughes, Tom Hughes, John Hughes, Dora Loughrey, Florence Smith, Roseetta W. Lerch, Mrs. G. W. Lerch, Rosetta Willmann, Helen Montgomery, Marguerite Coates, May Barrett, Katherine G. Moore, Elizabeth C. Shea, Edward Poole, Fanny Poole, Mildred McKenna, Mrs. Frank Murphy, Mrs. S. M. Crosby, Le Roy Jas. P. McCaul, J. P. Anden, S. K. Velte, Richard E. Stefel, Reed W. Sims, Mrs. S. Sims, Mrs. Stefel, Mazie Church, Sarah McConway, John W. Kaufman, Mrs. B. Brumer, Michael Sullivan, Annie Ferguson, Beatrice Worth, Lillian Worth, Ellie Lee, Mary Gauley, Charles Ehle, P. Ehle, Charles Doering, Edward English, William Piper, Lloyd Benamer, Homer Wiley, Mary Johnston, James Gauley, Helen Lutz, Sam Hutchison, John Rieder, Sam'l Emma Donohue, Lizzie Carey, Mary Carey, Erma Donohue, Lizzie Carey, Mary Carey, Miss White, Bessie Benson, Edith Rie-

mler, Frank Gregg, Roy Parkinson, Albert Marsh, Harry Monahan, Alice Bigelow, Edna Hartmann, Katherine Molter, Elsie Wienroder, Harry Wallace, Harry Calder, Harry D. Zingham, Charles Boody, Willie Workman, Charles Workman, Elias Dunning, John Edwards, Martha Leonard, Levi Gaskill, Vida Gaskill, non, Bessie Maginness, Cecelia Len-Manning, Frank Leonard, Grace Calder, Nora Leonard, Wilbur Maginness, Grace Bechtold, Mary Maginness, Emily Maginness, Edward Greb, Alice McFarlane, Loretta C. Miss C. C. Bledel, Howard Ransson, Edward McIlvain, Lulu Fuller, Viola Singler, Edna Ludwick, Jennie Knoble, Stocker, Hilda Douglas, Charles Duglass, Pearl Slick, Nellie Scott, May Bunting, Ada Bunting, Theodore Piper, Elmer Cr-tel, William Ward, Wm. Archer, John Thomas, Edna Harkins, Carter Clark, George M. Spiane, Reba Smith, Russell Eltak, Kcief Arakle, J. F. Alkelt, Mrs. C. A. Bauer, Bertha Black, Marie Bauer, Gertrude Bast, George Peabody, House Singer, David Morris, Anthony Larson, Ethel Orbin, W. H. Bren and family, John S. Price, Helen M. Price, Edgar Bovard, Ross Amber, Edward F. Emma Tullis, Lillian Mason, Nettie G. Bell, Margaret Bell, Ellen Fisher, Roy Miller, Harry Henry, Marie Bartley, Mary M. E. Henry, Ella Bartley, Lillian Grimm, Edward W. Appleton, Miss Flora Russell, Tattall, Harry L. Schmitt, Carl Klem, Marie Doer, Hattie Bunting, Edna Klender, John A. Loftus, Clara Guenther, Ferguson, John Ferguson, William John Gray, Paul H. Tut, Charles Brown, Sam Hutchison, Lola M. Stone, Edna G. Todd, Harry Shaper, Miss Schauer, Mrs. Schauer, George Schauer, Fred Schauer, R. H. Pringle, J. H. Pringle, Edna Mountjoy, Alice Leonard, Harry E. Huber, Harry Alce Leonard, Harry E. Novick, B. C. Butler, Wm. Coulan, Fred Earnot, Charles Geiss, G. Mave, George Casper, George Casper, Leo Brennan, James Ganley, Charles Lippert, Elmer Glenn Gunderman, Charles W. Kincaid, Jacob Novick, Emma Shade, W. Elizabeth Hans, Charles McVicker, Edward Baldenhofer, William J. Sands, Walter E. Casper, Herbert Coveney, Alfred Grime, Cora Crawford, Matilda Smith, Gladys Crawford, Edward George, Willie Fobler, Mrs. C. M. Curver, Elizabeth Curven, Nellie Hunt, Lenora Grant, Ida M. Minahan, Mrs. M. Minahan, Philip Tennant, Max Farrar, Paul Patterson, Elizabeth Patterson, Agnes Patterson, Marie Kelleher, Ida Corbett, Edward Detrick, Nellie Norcross, Walter Hagen, Ida M. Stein, John Reed, Ralph Reed, Harry Reed, William Voland, J. Taylor, Clarence R. Dullard, Mark Frishkorn, Walter Kennigott, Walter S. Thomas, Franklin W. Thomas, James M. McNeer, George S. Blair, Virginia Jackson, Elizabeth A. Newell, Thomas D. Newell, James Martin, Margie Clokey, May Clokey, Willie Harris, Harry Davis, Jas.

Oran, Walter Horn, Lillian Plunket, Harry Walthers, Eleanor Duffy, Mazie Gordon, Margaret Gordon, Louisa Gass, Mr. H. A. Depp, Mrs. H. A. Depp, Mr. Ayres, Cameron McGilroy, Harry Crawford, Stanley Kerr, Charles body, Miles Hicks, Helen Pea-England, William Tomzo England, Chas. Frank Riffe, Laurence Schirmer Staub, A. C. Wolfe, Howard Lindsey, Carl Robert, Jessie Cooney, Ben Allen stone, George Johnson, Martha Johnston, Henrietta Johnston, Lawrence John-ler, Ella M. Ziegler, George P. Ziegler, Della Grove, Helen Boyle, Anna Remaley, Minnie Davidson, Mildred Remaley, Harry Crane, Homer Mast, Esther Adams, James trude, Jennie Crane, Charles Adams, Ger-Emma Christmann, Emma Geshwender, hauer, Alma Gaskill, H. F. Krueger, W. J. Juergens, Clarence Juergens, Fred Glynne, Johnnie Peterson, Lawrence Mc-Loskey, Harry Calder, J. W. McVicker, Edward D. Zirlinger, Charles Nugent, Ed-ward J. Jordan, Arthur M. Pardee, Otto G-Studt, Leo de Lowry, R. F. Fada, F. Coult-er, Orville Osborne, Mrs. W. J. McMar-lin, Annie Swindell, Lillie Swindell, Miss Augusta Bothoff, Miss Mary G. Bothoff, Lenora M. Bothoff, Fred W. Bothoff, Miss Katie Baus, Eva Baus, Margaret Baus, Claude Van Ormer, Wm. C. Strutt, Anna Measer, Mary Boyd, Lillian Johnson, Harry Slater, Thomas D. Newell, Harry E. Gatewood, Ruth Tuckey, Jennie Tuckey, Ida May Tynan, Edith Gould, Clara B. Lockhart, Lillian Burkhardt, Earl Grosser, Ruth Linsinger, Mary Linsinger, Willard Osborne, Margaret Allen, Olive Reckow, John Jerpie, Ben. Allen, Regina Malone, Anna Staas, George H. Bender, Jean Goodman, Myrtle Weaver, Helen Goodman, Anna Thomas, Lucy Suisbey, Ada M. Kelsey, Harry Sisenhauer, William Fate, Howard J. Peese, John Sayers, Joseph Altenbaugh, John Altenbaugh, Elmer Wylie, Vincent Witt, Phillip Altenbaugh, John Smith, Walter Dixon, Phillip Christman, Nash, George W. Hever, Samuel Kelly, Hattie Crawford, Bessie Gutterdort, Mrs. L. McGraw, Margaret Brown, William Klemm, Regina McCarthy, Harry J. Hiller, Willa Hiller, John Hiller, Olive Smith, Margaret Caldwell, Frances Miller, Virgie Miller, Goldie Lea, John McNell, Mrs. F. S. Waldron, Katie Downey, H. Sittenbaugh, G. Rittenbaugh, Howard Lewis, John Loftus, Clarence Feld, Roy Hiller, Elmer Packer, Willie Rainey, Willie Smith, Lillie Crawford, Eda Staas, Josephine Meschke, Ruby Meschke, August Burg, George Burg, Leslie Dietrich, Blanche Dietrich, Minnie Schellenbier, Louis Miller, Edna Miller, Mrs. Wm. McNiven, Mrs. R. Jamison and son, Miss Mamie Jamison, G. S. Young, Jessie Young, George W. Young, Florence Costlow, Eva Braun, Bertha Costlow, Jo-seph Haggarty, Jennie Jackson, Margaret Kattie Cox, Mrs. M. Cox, Albert J. Cox, Mrs. E. Smith, Laura Jones, Eva Smith, Marie Stuart, Margaret St-uart, Elizabeth Stuart, Christopher Stuart, Maggie Jones, Catherine Jones, Katie Sul-isbury, Edward Greb, Lewis Kennedy, Willie Wiley, George Hattley, Grant Car-son, John Falkenhagen, Fred Kell, Eddie Barclay, Joseph Conway, Joseph Salmon, Alma Williams, Nora Thoma, W. M. Wag-ner, Lawrence Schaffer, Irene and Laura Fitzsimmons, Mrs. Anna Fitzsimmons, Stella R. Maloney, Una E. B. Conway, Anna M. Conway, John Wise, Jr., Ther-esa Gregg, Susie Perrins, Willie Hill, Miss Beatrice Mellors, Miss Christina A. Winkler, Miss Stella Winkler, Miss Lizzie Mellors, Mrs. John Mellors, Wil-lard Reimer, Lincoln J. Neff, Raymond Duff, Harry J. Jones, Thurlow W. Brand, Frank Riffe, Harry Mettenberger, David Quinn, Willie Jones, Dick Bundshup, Fred Wintergren, Mather Connolly, Francis Riley, Harry Gill, Katharine Sheppard, Hamilton Sheppard, Walter Klingensmith, Leonard Pashley, James Foley, Miss Margaret Clear, Miss Marie Foley, Miss Lizabeth Clear, Miss Anna Frazier, Miss Mary Sheridan, L. Markham, Katie Jones, Willie Kirsch, Jr., Mrs. S. Kirsch, Henrietta Matthews, Beulah Treffinger, Regina Coleman, A. J. Maloy, Miss Grass Shoup, Mrs. E. E. Appleton, George E. Appleton, Samuel E. Appleton, S. Gundling, Miss Mazie Jones, Miss Mamie Smythe, Miss Gertrude Campbell, Frank Dickson, Thomas Otto Stoeker, George Gallagher, David Cole, Mrs. Massalsky, Edward Massalsky, Philip Gallagher, Joe Beachel, Mrs. J. E. Richardson, Mrs. C. A. Seidel, Harry E. Huber, Harry J. Kowalewsky, Edward McCahey, Lottie Hill, Edith Hill, Elmer Ertel, Edward Leonard, Elizabeth Scott, Robert Scott, James Scott, James Fulton, Emma Fulton, Maggie Berrow, Wm. Gunst, Harry Rabb, Herman Jobs, Wm. Caldwell, John Weiss, Mrs. E. M. Barber, Esther Barber, James Kuhn, Russel Kuhn, Harold Dinker, Elmer Ertel, Mrs. B. Conley, Helen Conley, Gene A. Regina, Sayden, Miss Anna Berliner, Har-w. Black, Hazel W. F. Hendrickson, Lillian K. Wirth, Mrs. Kate Congers, Mrs. A. E. Lindle, Pauline Liedle, Virginia Liedle, Raymond Liedle, William Liedle, Gertrude Liedle, Katie Lieble, Elizabeth Kuhn, Harry Bechtold, Ida A. Greene, Mrs. H. Eakins, Mr. H. Eakins, Mrs. F. C. Green, Anneli Zisser, E. White, Thomas Dism, Fred Michaels, Ruth Clem-ent Jones, Josie McGilvray, Miss Eva Gibbons, Alvin Bence, Clarence Juergens, Walter C. Vogel, Elmer Parry, Sam Hutchison, Albert K. Little, W. J. Stew-art, T. H. Irwin, Hazel Huff, Bruce Fer-son, Mrs. J. B. Ferguson, Ella Connor, Fred Connor, Tom Connor, Hugh Connor, George Morrow, Helen Todd, James G. Virginia Shephard, Walter R. Shephard, Anna Schmitt, Alice Richards, Samuel Jones, Anna Schade, Mrs. Edward Sch-man, Miss Mary Schade, Ruth T. Schade, Carr, Schade, Alice Davis, C. Davis, John Lautener, Newell Charles William Korff, Miss Okeley, L. man, Frank Hopkins, Miss Cornelia man, Mr. J. Shanks, Bernadnia W. Edna Shanks, Bessie Edna Jenkins, Kirker, Marguerite B. McClurg, Sommers, William McWilliams, Givens, W. Hamilton, Florence gan, Sarah Remaley, H. man, Katherine Hartman, Mary M. Samuel Kincaid, Maurice B. Cahill, Edna Stehland, Lester Ferguson, Voelger, Dana Sullivan, Samuel, Army, Frank Hill, Howard M. B. lliam Tate, Jr., James Ta, Anna Schatte, Lillian He, Nettie Smith, Mary Mil, brecht, Charles Willman, Sunday Albert Senker, John Fle, nold, James Michael, Arcadie Pie, Lenker, Lawrence Andrews, John Byrnes, Melvin Houston, William Camlin, Margaret Camlin, Joseph Altenbaugh, Thomas Orr, Howard McMaster, Emily Jones, W. O. Farrell, W. Hall, Lowrie C-per, Louise Henderson, Clara Edna Sam-ple, Hugh Connor, Alma Kearns, Wilhel-mina Stenler, Louisa Holthaus, Lillian Weffing, Rose Weffing, Nita Dierker, Mrs. Schauer, Theodore Jones, David Price,

Willie Grimm, Charley Mornin, gie Rich, Richard E. Hifel, ling, Newton O. Anderson, E. Mrs. I. Packer, Ella Allison, Oll-ison, Elizabeth Pardee, Jeannet Daniel Kelly, John Roup, Fre McGreevy, Maggie McGreevy, C. F. McGreevy, Mrs. O. Ohman, M. Ohman, Master Edwin Ohman, Emma Ohman, K. Olive McCoy, Bo-ov, E. Innes, Lowrie C. Barton, Jr., Gundling, Fred T. Loeffler, Albert Jones, Mabel A. Jackson, Eleanor Jon-Casper Feilding, George Schaefer, Allegheny—J. Hunderly, Nellie Wilson, Rodney Wilson, Peter Rinkle, Cradle Rinkle, W. E. Bowman, Miss Margaret Hoetzieln, Miss Daisy Nist, Miss Maria P. Megahan, Mamie Miss S. Kane, Megahan, Miss Annie Waugh, Howard erb, Mrs. M. E. Darlin, Geo. Kraen-ers, S. R. Darlin, S. R. Darlin, Darlin, Kelleher, John Thompson, Miles Englan-Jr., Wm. A. Givens, Jr., J. E. Brandt, Ed C. Davis, Fletcher Kennedy, John Johnson, Harry H. Hoboken, George Schaefer, Margaret Wilson, Della Duncan, Albert E. Nichols, Monte Osbeck, G. W. Layton, Miss Elizabeth Rodrian, Robert W. Dodd, J. M. Smith, L. H. Geibel, Mr. and Mrs. C. R. Smith, Wm. Flaherty, Albert Daubert.

Out of Town List—John Smith, Denver, Colo.; Mrs. C. E. Steele, Saxton, Pa.; M. Kline, Jordan, Pa.; Grace Shorup, Homestead, Pa.; Mamie Kane, Braddock, Pa.; Miss E. Dot Cochran, New Kensington, Pa.; Mrs. F. G. Walley, New Kensington, Pa.; Mrs. D. Burns, New Kensington, Pa.; Nettie Reed, Scottdale, Pa.; Mr. L. H. Buttermore, Conneville, Pa.; Mrs. L. H. Buttermore, Conneville, Pa.; Mrs. L. H. Wilson, Mrs. J. Wilson, Scottdale; Bessie Edna Jenkins, McKees Rocks, Pa.; Margaret A. Jenkins, McKees Rocks, Pa.; Lillian K. Wirth, Parsons, Kas.; Russell Spiane, 325 S. Highland avenue, Pittsburg; Mabel Gulich, Indianapolis, Ind.; Katie Burchill, Pittsburg; Joe White, Pittsburg; J. A. Stewart, Youngstown, W. R. Ken-drickson, Syracuse, N. Y.; R. H. Wilson, Syracuse, N. Y.; Samuel McCarthy, Syracuse, N. Y.; Miss Lila Lauer, Newport, O.; Miss Nan Leamon, Brownsville, Pa.; Mrs. J. E. Rothe, 5625 Hunter lane, Phil-adelphia; Mrs. Martha Scott, Bart-ostoffice, Lane county, Pa.; Cornelia Mahon, Wellsburg, W. Va.; Mr. and Mrs. Leonard Shimming, Asplawall, Pa.; W. Eugene R. Heon, Annapolis Junction, Md.; Va.; John D. Heon, Sr. John's Run, W. Miss Dora B. Snyder, Homestead, Pa.; James S. Steele, Harrisburg, Va.; Alice V. Murphy, Yankton, S. D.; P. Franklin, Pa.; W. J. Myer, Orleans, La.; Edward Steel, Jr., Chicago; Dora Uber, Grove City, Pa.; Mrs. Wm. B. L. Dunkle, Reading, Pa.; Mr. and Mrs. L. L. Dunkle, Reading, Pa.; Walter W. Allen, Butler, Pa.; John Brownlee, Lon-don, England; William C. Allen, Pat-erson, N. J.; Cora Baldwin, Buffalo, N. Y.; Miss Hazelle Reno, Buffalo, N. Y.; Jones, Baltimore, George Benz, Leets-dale, Pa.; Mrs. Wisener, Beaver Falls; Hazel Wisener, Beaver Falls; Harry Wisener, Beaver Falls.



THE LATE PRESIDENT WILLIAM MCKINLEY.

Miss Gertrude Campbell, Frank Dickson, Thomas Otto Stoeker, George Gallagher, David Cole, Mrs. Massalsky, Edward Massalsky, Philip Gallagher, Joe Beachel, Mrs. J. E. Richardson, Mrs. C. A. Seidel, Harry E. Huber, Harry J. Kowalewsky, Edward McCahey, Lottie Hill, Edith Hill, Elmer Ertel, Edward Leonard, Elizabeth Scott, Robert Scott, James Scott, James Fulton, Emma Fulton, Maggie Berrow, Wm. Gunst, Harry Rabb, Herman Jobs, Wm. Caldwell, John Weiss, Mrs. E. M. Barber, Esther Barber, James Kuhn, Russel Kuhn, Harold Dinker, Elmer Ertel, Mrs. B. Conley, Helen Conley, Gene A. Regina, Sayden, Miss Anna Berliner, Har-w. Black, Hazel W. F. Hendrickson, Lillian K. Wirth, Mrs. Kate Congers, Mrs. A. E. Lindle, Pauline Liedle, Virginia Liedle, Raymond Liedle, William Liedle, Gertrude Liedle, Katie Lieble, Elizabeth Kuhn, Harry Bechtold, Ida A. Greene, Mrs. H. Eakins, Mr. H. Eakins, Mrs. F. C. Green, Anneli Zisser, E. White, Thomas Dism, Fred Michaels, Ruth Clem-ent Jones, Josie McGilvray, Miss Eva Gibbons, Alvin Bence, Clarence Juergens, Walter C. Vogel, Elmer Parry, Sam Hutchison, Albert K. Little, W. J. Stew-art, T. H. Irwin, Hazel Huff, Bruce Fer-son, Mrs. J. B. Ferguson, Ella Connor, Fred Connor, Tom Connor, Hugh Connor, George Morrow, Helen Todd, James G. Virginia Shephard, Walter R. Shephard, Anna Schmitt, Alice Richards, Samuel Jones, Anna Schade, Mrs. Edward Sch-man, Miss Mary Schade, Ruth T. Schade, Carr, Schade, Alice Davis, C. Davis, John Lautener, Newell Charles William Korff, Miss Okeley, L. man, Frank Hopkins, Miss Cornelia man, Mr. J. Shanks, Bernadnia W. Edna Shanks, Bessie Edna Jenkins, Kirker, Marguerite B. McClurg, Sommers, William McWilliams, Givens, W. Hamilton, Florence gan, Sarah Remaley, H. man, Katherine Hartman, Mary M. Samuel Kincaid, Maurice B. Cahill, Edna Stehland, Lester Ferguson, Voelger, Dana Sullivan, Samuel, Army, Frank Hill, Howard M. B. lliam Tate, Jr., James Ta, Anna Schatte, Lillian He, Nettie Smith, Mary Mil, brecht, Charles Willman, Sunday Albert Senker, John Fle, nold, James Michael, Arcadie Pie, Lenker, Lawrence Andrews, John Byrnes, Melvin Houston, William Camlin, Margaret Camlin, Joseph Altenbaugh, Thomas Orr, Howard McMaster, Emily Jones, W. O. Farrell, W. Hall, Lowrie C-per, Louise Henderson, Clara Edna Sam-ple, Hugh Connor, Alma Kearns, Wilhel-mina Stenler, Louisa Holthaus, Lillian Weffing, Rose Weffing, Nita Dierker, Mrs. Schauer, Theodore Jones, David Price,

om... address... Date... SEP 15 1904

PITTSBURG GIRLS TO HONOR SOUSA.

TWELVE OF THEM TO PLAY THE "LIBERTY BELL" MARCH ON FOUR PIANOS.

SOUSA DAY ON TUESDAY.

Boys' Brigades Will Be Out in Full Force To-Morrow Night at the New Pittsburg Exposition.

APPROPRIATE M'KINLEY MUSIC.

By way of reciprocation to Mr. Sousa for his nobly generous treatment of local musicians on Thursday night last at the new Pittsburg exposition...

The total membership, as stated above, is 20, and out of these 12 will be selected for each evening's rendition.

The names of the performers follow in full: Minnie Bechter, Minnie Batsch, Clara Bastain, Madeline Dunlap, Amy Fey, Rosa Sandler-Griffith, Elizabeth Heenan, Helen Haushalter, Anna Millar, Martina Maginn-Macdonough, Bessie O'Brien, Marie H. Sprague, Cora Switzer, May Snell, Odessa Switzer, Frieda Skirball, Anna Veverka, Amelie Wormald and Essie Weiblinger.

The closing engagement of the Sousa band promises to pack the new exposition buildings on Monday and Tuesday nights. Monday will be given over to the Boys' Brigades, and Colonel H. P. Bope, the local leader of the organizations, assures a large attendance and in all probability some fine drilling on the broad grand promenade.

Tuesday will be "Sousa day," and no doubt the magnetic band leader's friends and admirers will turn out as never before to enjoy his superb music, and bid him an enthusiastic farewell on the eve of his departure for England.

On the Sousa program for the past week there have been compositions much finer than any ever attempted by any military band in the United States, and flattering it is to Pittsburg audiences that the high-class music offered, including that of classical and modern masters, has been received with the highest appreciation. A notable number on the programs on Friday was the andante from Tchaikowsky's "Pathetique" symphony. Certainly nothing finer in the way of superb playing and masterly interpretation has Mr. Sousa ever offered any audience, and highly appropriate was this number, since the very moment its language of suffering, sorrow and despair was being spoken by the instruments of the band, the Nation's chief executive was passing away into the unknown.

The exposition will be open as usual each afternoon and evening, except on the day when President McKinley's remains are laid to rest, when the doors will be closed during the morning and afternoon. All the flags on the exposition buildings, numbering over 20, have been flying at half-mast since the executive's death, a large draped oil painting of the deceased chief has been placed back of the conductor's stand in the music hall, while two smaller pictures are found draped in the big main building.

At the opening of each of the four daily programs on Monday and Tuesday Mr. Sousa will play the "Honored Dead," a march that was written by him for the funeral of President U. S. Grant, then that beautiful hymn that was on the President's lips at his death, "Nearer My God, To Thee," and finally, the "Star Spangled Banner." The musical programs in full for to-morrow are given below, the numbers mentioned above being added in each case.

- 2:30 P. M.
"The International Congress".....Sousa
Suite, "The History of a Pierrot".....Costa
Horn solo, "Solitude".....Hauser
Bernhardt Baumgartel.
"Invitation a La Valse".....Weber
(a) "Narcissus," from "Water Scenes".....Nevin
(b) March, "The Invincible Eagle".....Sousa
Introduction to third act of "Lohengrin".....Wagner
4 P. M.
Overture, "Light Cavalry".....Suppe
Third Rhapsody.....Liszt
Trombone solo, "The Patriot".....Pryor
Arthur Pryor.
(a) Prelude to fourth act of "King Manfred".....Reinecke
(b) March, "Hail to the Spirit of Liberty".....Sousa
Suite, "The Egyptian Ballet".....Luigini
Reminiscences of Chopin.....Winterbottom
7:30 P. M.
Overture, "Rienzi".....Wagner
Grand scene, "Benediction of the Polignards".....Meyerbeer
Trombone section: Messrs. Pryor, Lyon, Williams, Mantia and Wardwell.
Piccolo solo, "The Turtle Dove".....Demare
Marshal Lufsky.
(a) "Rondo De Nuit".....Gillet
(b) March, "The Directorate".....Sousa
Burletta, "At the Fair".....Lumbye
"The U. S. Army Signals".....Tobani
9:30 P. M.
Grand Russian Festival March.....Tchaikowski
Fantasia, "Pictures in a Dream".....Lumbye
Second Rhapsody.....Liszt
Cornet solo, "Inflammatus".....Rossini.
Herbert L. Clarke.
(a) "Creole Belles" (new).....Lampe
(b) March, "Hands Across the Sea".....Sousa
Military Episode, "Custer's Last Chase".....Luders

Attendance at the exposition last week was most satisfactory, each day, without exception, showing a gratifying increase over the corresponding day last year. The exposition now is in absolutely complete condition, and by its brilliance and magnificence, is constantly drawing larger crowds. A large number of children will be on hand to-morrow afternoon, the railroads will be bringing in the suburbanites on Tuesday and Thursday and the grand promenades, which are such an enjoyable gathering place for friends and relatives, promise to present scenes of great grandeur each night the coming week.

om... address... Date... SEP 15 1904

NEW MUSICAL NOVEL BY SOUSA.

Finished During His Stay In Pittsburg—His Graciousness to Pittsburg Composers—Salient Features of Sousa's Thrilling Marches.

By G. Schlotterbeck.

THAT was a finely gracious act on the part of John Phillip Sousa in giving up an entire evening at the exposition last Thursday to the works of Pittsburg composers, and it was not with the air of begrudging and condescension that he did this, but with the finesse of a whole-souled, broad-minded gentleman, who is American to the core, even in matters musical, and is ever ready, yea, intensely eager, to give encouragement to and inspire hope in the aspiring American-creative musician.

"With our elaborate schemes of permanent subsidized organizations, interpreting the finest of music, we are making rapid progress in the development of sound musical appreciation. Gradually we are coming to move in an atmosphere deeply musical, and results certainly are telling. Take my own programs for instance. All summer at Manhattan Beach and for two weeks in Pittsburg I have played a certain percentage of compositions that are found in the repertoire of the symphony orchestra, such as 'Les Preludes,' by Liszt; 'Excerpts from 'Die Goetterdaemmerung' and 'Siegfried,' by Wagner, the great Good Friday spell from 'Parsifal,' the 'Leonora,' overtures, by Beethoven, and other works of similar high character, and this music is given popular approval, and finds high appreciation by the people at large. This marks a distinct advance in our musical life.

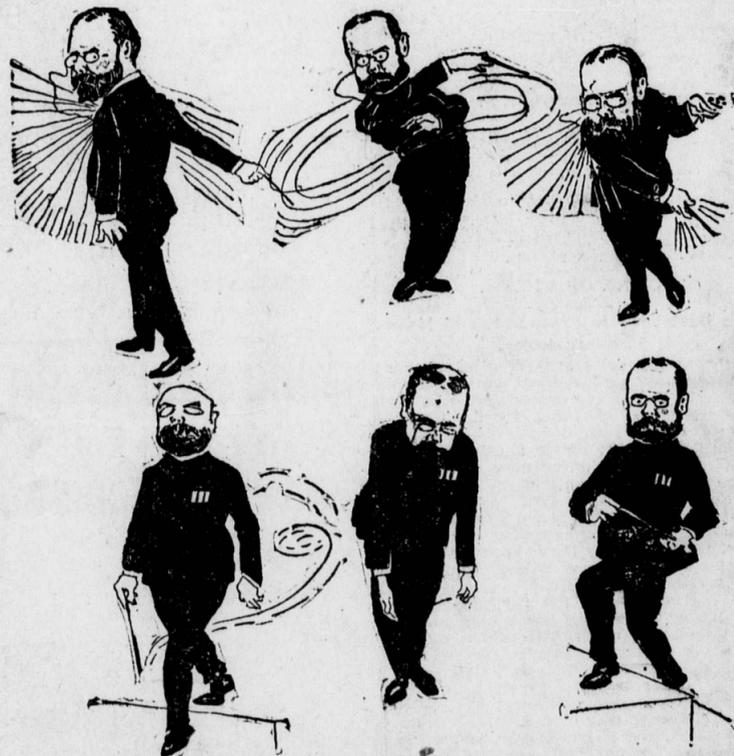
Now, I make the point that our musical schemes are incomplete if along with the education of the American people to higher standards we do not gradually form a school, if you please, that will do honor to native born creative musicians, and this we must do by giving repeated public renditions of the works of American composers of merit,

on his long tours, that the great problems of life have not escaped him, and that religious and moral truths have made deep appeal to him. Marvelously clear are Mr. Sousa's analyses of characters, and his delineation of them. His word paintings fairly glow with color, his instinct for the finer shades of meaning being strikingly impressive. Though the flow of his diction on the whole is carelessly smooth, he knows the value of verbal dissonances, and a jagged point here and there leaves its deep sting on reader and hearer. He appears also to have that true dramatic instinct that at all times can keep action alive and sustain interest up to the tragic climax. The undercurrent of the "Fifth String" is distinctly moral and at times even religious, every deduction showing remarkable psychological insight, with a certainty of striking home in the hearts of the reader.

Mr. Sousa finished this novel while in Pittsburg, and expects to have it published during his absence in England, from October 4 to January 1. Charles Kline, author of "Honorable," John Griggsby, the Librettist of "El Capitan," and "Charlatan," has requested the privilege of dramatizing the "Fifth String," while any number of publishers have sought the right to publish it.

The reader, no doubt, would enjoy to the full those highly interesting musical conversations which Mr. Sousa delights to carry on across the dinner table. Friends who have heard these year for year's musical views and interpretations are steadily maturing, and that his programs are true reflexes of this ripening process, which bids fair eventually to lead him into the field of orchestral, conducting with its higher possibilities.

The phenomenal popular success of the new Sousa march, "The Invincible Eagle" led the writer to inquire how those finely singing march melodies came into being, and Mr. Sousa replied: "First of all I must get into the proper



THE POETRY OF MOTION A LA SOUSA.

for how can these men ever grow in stature if they are denied the opportunity of listening to their own compositions and thus are taught to avoid musical pitfalls?

It has given me genuine pleasure to find recognition to Pittsburg composers, and I trust the beginning we have just made will incite them to more earnest efforts in the future.

would be needless to state that by a magnanimity Mr. Sousa has endeared himself anew to his Pittsburg admirers. If one would look for the secret of the great bandmaster's ever-widening hold upon the people its lodging place would be found largely in this quality of manly, whole-souled generosity, which led him to recognize local musicians, Petty bickerings and jealousies, so common among musical folk, Mr. Sousa detests. In his treatment of the 50 odd players under him he is as kindly and considerate as the father toward his boys; as conductor he takes the public into his confidence and converses with them through the medium of his stirring encores, while as composer he breathes into his works the warm life of the marching, battling soldier. In a word, he is a man of tender heart, noble soul and high ideals.

One of Mr. Sousa's maxims is "Never disappoint the public" and instances

mood, a sort of hypnotic state, when things material are far away. Some of my march melodies have come instanter, while others have been of slow formation. Those found in "Hail to the Spirit of Liberty," and "King Cotton," were of slowest possible growth. The one heard in the "Invincible Eagle" came to me while I was riding on the cars last year, the vision of a fluttering eagle all the while deeply impressing me. The melody in "Stars and Stripes" was born of genuine homesickness. I had been in Paris and longed for home. We were entering New York harbor on the Teutonic, all restless and eager to land. Suddenly the status of Liberty appeared before us, and out of the joyous prospect of being once more on American soil, came the "Stars and Stripes" march, which I put onto paper as soon as possible.

All the world has experienced the thrill of a Sousa march, which has high tension up to the closing bar, in contradiction to many another march that drags and loses strength the nearer it comes to the ending. Just what gives the Sousa march this distinctive character it will be interesting to have the composer explain in his own words:

"When composing a march I always have before me the swaggering picture of soldiers on the march and ready for the battlefield, their gleaming swords, multi-colored uniforms and heavy accouter-

ments, plumed helmets, bayoneted rifles, and the like.

# PITTSBURG GIRLS TO HONOR SOUSA.

TWELVE OF THEM TO PLAY THE  
"LIBERTY BELL" MARCH ON  
FOUR PIANOS.

SOUSA DAY ON TUESDAY.

Boys' Brigades Will Be Out in Full  
Force To-Morrow Night at the  
New Pittsburgh Exposition.

APPROPRIATE MCKINLEY MUSIC.

By way of reciprocation to Mr. Sousa for his nobly generous treatment of local musicians on Thursday night last at the new Pittsburgh exposition, Pittsburgh's musical girls, to the number of 20, propose to pay the favorite bandmaster a compliment to-morrow and Tuesday nights, the closing dates of the enormously successful engagement of Sousa and his band in Pittsburgh. Between the first and second concerts on each of these nights the Conservatory of Music Piano Ensemble club, under the direction of Simeon Bissell, will play in the big main building, at the Staff piano stand, Mr. Sousa's beautiful "Liberty Bell" march on four pianos, with three performers at each. The members of the club have been actively rehearsing all week, and there promises to be a performance that will be finished, and certainly cause a tremendous sensation.

The total membership, as stated above, is 20, and out of these 12 will be selected for each evening's rendition.

The names of the performers follow in full: Minnie Bechter, Minnie Batsch, Clara Bastain, Madeline Dunlap, Amy Fey, Rosa Saddler-Griffith, Elizabeth Heenan, Helen Haushalter, Anna Millar, Martina Maginn-Macdonough, Bessie O'Brien, Marie H. Sprague, Cora Sweitzer, May Snel-sire, Odessa Sweitzer, Frieda Skirball, Anna Veverka, Amelle Wormald and Essie Welblinger. This ensemble performance by 12 girls on four pianos will be one of the most striking features outside the superb daily concerts, offered at the exposition during the entire season.

The closing engagement of the Sousa band promises to pack the new exposition buildings on Monday and Tuesday nights. Monday will be given over to the Boy's Brigades, and Colonel H. P. Bope, the local leader of the organizations, assures a large attendance and in all probability some fine drilling on the broad grand promenade.

Tuesday will be "Sousa day," and no doubt the magnetic band leader's friends and admirers will turn out as never before to enjoy his superb music, and bid him an enthusiastic farewell on the eve of his departure for England.

On the Sousa program for the past week there have been compositions much finer than any ever attempted by any military band in the United States, and it is to Pittsburgh audiences that the high-class music offered, including that of classical and modern masters, has been received with the highest appreciation. A notable number on the programs on Friday was the andante from Tschalkowsky's "Pathetique" symphony. Certainly nothing finer in the way of superb playing and masterly interpretation has Mr. Sousa ever offered any audience, and highly appropriate was this number, since the very moment its language of suffering, sorrow and despair was being spoken by the instruments of the band, the Nation's chief executive was passing away into the unknown. The impression of that number will not soon be forgotten by those present in music hall. Mr. Sousa, grieving more deeply that he could express, at the almost certain loss of President McKinley, poured out through his band the great flood of sorrow that moved his big heart.

The exposition will be open as usual each afternoon and evening, except on the day when President McKinley's remains are laid to rest, when the doors will be closed during the morning and afternoon. All the flags on the exposition buildings, numbering over 20, have been flying at half-mast since the executive's death, a large draped oil painting of the deceased chief has been placed back of the conductor's stand in the music hall, while two smaller pictures are found draped in the big main building. All the entrances likewise have been draped.

At the opening of each of the four daily programs on Monday and Tuesday Mr. Sousa will play the "Honored Dead," a march that was written by him for the funeral of President U. S. Grant, then that beautiful hymn that was on the President's lips at his death, "Nearer, My God, To Thee," and finally, the "Star Spangled Banner." The musical programs in full for to-morrow are given below, the numbers mentioned above being added in each case:

2:30 P. M.  
"The International Congress".....Sousa  
Sulte, "The History of a Pierrrot".....Costa  
Horn solo, "Solitude".....Hauser  
Bernhardt Baumgartel.  
"Invitation a La Valse".....Weber  
(a) "Narcissus," from "Water  
Scenes".....Nevin  
(b) March, "The Invincible Eagle".....Sousa  
(new)  
Introduction to third act of "Lohen-  
grin".....Wagner  
4 P. M.  
Overture, "Light Cavalry".....Suppe  
Third Rhapsody.....Liszt  
Trombone solo, "The Patriot".....Pryor  
Arthur Pryor.  
(a) Prelude to fourth act of "King  
Manfred".....Reinecke  
(b) March, "Hail to the Spirit of Lib-  
erty".....Sousa  
Sulte, "The Egyptian Ballet".....Luigini  
Reminiscences of Chopin.....Winterbottom  
7:30 P. M.  
Overture, "Rienzi".....Wagner  
Grand scene, "Benediction of the  
Poignards".....Meyerbeer  
Trombone section: Messrs. Pryor,  
Lyon, Williams  
Piccolo solo, "The Turtle Dove".....Demare  
Marshal Lufsky.  
(a) "Rondo De Nuit".....Gillet  
(b) March, "The Directorate".....Sousa  
Burlatta, "At the Fair".....Lumbye  
"The U. S. Army Signals".....Tobani  
8:20 P. M.  
Grand Russian Festival March.....  
Fantasie, "Pictures in a Dream".....Lumbye  
Second Rhapsody.....Liszt  
Cornet solo, "Inflammatus".....Rossini  
Herbert L. Clarke.  
(a) "Creole Belles" (new).....Lampe  
(b) March, "Hands Across the Sea".....Sousa  
Military Episode, "Custer's Last  
Chase".....Luders

Attendance at the exposition last week was most satisfactory, each day, without exception, showing a gratifying increase over the corresponding day last year. The exposition now is in absolutely complete condition, and by its brilliance and magnificence, is constantly drawing larger crowds. A large number of children will be on hand to-morrow afternoon, the railroads will be bringing in the suburbanites on Tuesday and Thursday, and the grand promenades, which are such an enjoyable gathering place for friends and relatives, promise to present scenes of great grandeur each night the coming week.

The exposition management again desires to state that the great majority of seats in the new music hall are absolutely free, and that not quite 1,000 of the entire 4,000 are reserved. Furthermore, it is to be emphasized that any and every seat in the hall is equally choice. The splendid view offered from the raised seats back of the conductors stand make these especially attractive.

In some unexplained manner the impression has gone abroad that Walter Damrosch will not be at the exposition with his New York Symphony Orchestra. This is a positive mistake. Mr. Damrosch will be on hand on the afternoon of Wednesday, September 13, with his 50 players, all reports to the contrary notwithstanding. The statement was made earlier in the season that David Mannes would be concert master of the Damrosch orchestra, and this was construed to mean that Mr. Mannes would direct the orchestra in place of Mr. Damrosch. It is emphatically repeated that Mr. Damrosch himself will be on the conductor's stand.

# NEW MUSICAL NOVEL BY SOUSA.

Finished During His Stay In Pittsburgh—His Graciousness to Pittsburgh Composers—Salient Features of Sousa's Thrilling Marches.

By G. Schlotterbeck.

THAT was a finely gracious act on the part of John Philip Sousa in giving up an entire evening at the exposition last Thursday to the works of Pittsburgh composers, and it was not with the air of begrudging and condescension that he did this, but with the finesse of a whole-souled, broad-minded gentleman, who is American to the core, even in matters musical, and is ever ready, yea, intensely eager, to give encouragement to and inspire hope in the aspiring American-creative musician. His convictions on this point he summed up to the writer in these significant words:

"With our elaborate schemes of permanent subsidized organizations, interpreting the finest of music, we are making rapid progress in the development of sound musical appreciation. Gradually we are coming to move in an atmosphere deeply musical, and results certainly are telling. Take my own programs for instance. All summer at Manhattan Beach and for two weeks in Pittsburgh I have played a certain percentage of compositions that are found in the repertoire of the symphony orchestra, such as 'Les Preludes,' by Liszt; 'Excerpts from 'Die Goetterdaemmerung' and 'Siegfried,' by Wagner, the great Good Friday spell from 'Parsifal,' the 'Leonora,' overtures, by Beethoven, and other works of similar high character, and this music is given popular approval, and finds high appreciation by the people at large. This marks a distinct advance in our musical life.

"Now, I make the point that our musical schemes are incomplete if along with the education of the American people to higher standards we do not gradually form a school, if you please, that will do honor to native born creative musicians, and this we must do by giving repeated public renditions of the works of American composers of merit,

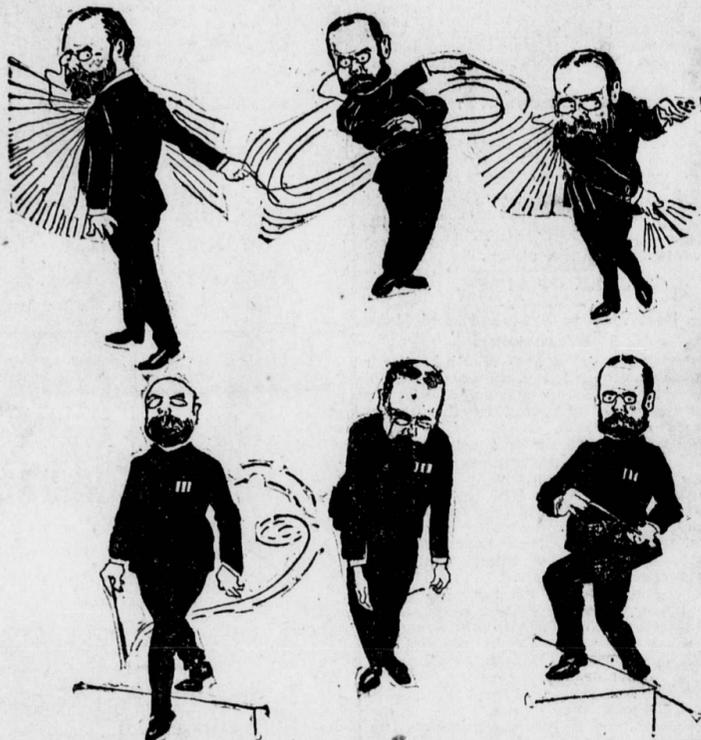
on his long tours, that the great problems of life have not escaped him, and that religious and moral truths have made deep appeal to him. Marvelously clear are Mr. Sousa's analyses of characters, and his delineation of them. His word paintings fairly glow with color, his instinct for the finer shades of meaning being strikingly impressive. Though the flow of his diction on the whole is carelessly smooth, he knows the value of verbal dissonances, and a jagged point here and there leaves its deep sting on reader and hearer. He appears also to have that true dramatic instinct that at all times can keep action alive and sustain interest up to the tragic climax. The undercurrent of the "Fifth String" is distinctly moral and at times remarkable psychological insight, with a certainty of striking home in the hearts of the reader.

Mr. Sousa finished this novel while in Pittsburgh, and expects to have it published during his absence in England, from October 4 to January 1. Charles Kline, author of "Honorable," John Griggsby, the librettist of "El Capitán," and "Charlatan," has requested the privilege of dramatizing the "Fifth String," while any number of publishers have sought the right to publish it.

The reader, no doubt, would enjoy to the full those highly interesting musical conversations which Mr. Sousa delights to carry on across the dinner table. Friends who have heard these year for year, readily observe that the bandmaster's musical views and interpretations are steadily maturing, and that his programs are true reflexes of this ripening process, which bids fair eventually to lead him into the field of orchestral, conducting with its higher possibilities.

The phenomenal popular success of the new Sousa march, "The Invincible Eagle" led the writer to inquire how those finely singing march melodies came into being, and Mr. Sousa replied:

"First of all I must get into the proper



THE POETRY OF MOTION A LA SOUSA.

for how can these men ever grow in stature if they are denied the opportunity of listening to their own compositions and thus are taught to avoid musical pitfalls?

"It has given me genuine pleasure to find recognition to Pittsburgh composers, and I trust the beginning we just made by presenting their works to the public will incite them to more earnest efforts in the future."

It would be needless to state that by his magnanimity Mr. Sousa has endeared himself anew to his Pittsburgh admirers. If one would look for the secret of the great bandmaster's ever-widening hold upon the people its lodging place would be found largely in this quality of manly, whole-souled generosity, which led him to recognize local musicians. Petty bickerings and jealousies, so common among musical folk, Mr. Sousa detests. In his treatment of the 50 odd players under him he is as kindly and considerate as the father toward his boys; as conductor he takes the public into his confidence and converses with them through the medium of his stirring encores, while as composer he breathes into his works the warm life of the marching, battling soldier. In a word, he is a man of tender heart, noble soul and high ideals.

One of Mr. Sousa's maxims is "Never despise the public" and instances

mood, a sort of hypnotic state, when things material are far away. Some of my march melodies have come instantaneously, while others have been of slow formation. Those found in "Hail to the Spirit of Liberty," and "King Cotton," were of slowest possible growth. The one heard in the "Invincible Eagle" came to me while I was riding on the cars last year, the vision of a fluttering eagle all the while deeply impressing me. The melody in "Stars and Stripes" was born of genuine homesickness. I had been in Paris and longed for home. We were entering New York harbor on the Teutonic, all restless and eager to land. Suddenly the statue of Liberty appeared before us, and out of the joyous prospect of being once more on American soil, came the "Stars and Stripes" march, which I put onto paper as soon as possible.

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NEWS.  
INDIANAPOLIS, IND.  
SEP 14 1901



1884.

THE MARCH KING  
AT THE  
STATE  
FAIR

From  
Address  
Date  
NEW YORK WORLD  
SEP 15 1901

PREPARING TO GIVE SOUSA  
A ROUSING WELCOME.

(Copyright, 1901, by the Press Publishing Company, New York World.)  
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1884.

From  
Address  
Date  
PITTSBURG, PA  
SEP 11 1901

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Sousa Preparing Special Programs for the School Delegations.

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The program for this evening follows:

- 7:30 P. M.  
Overture, "Leonora" No. 3.....Beethoven  
Ballet suite, "Rose of Shiras".....Ellenberg  
Trombone solo, air and variations.....Pryor  
Mr. Arthur Pryor.  
(a) "Dance Negre".....Asher  
(b) March, "Hands Across the Sea"  
.....Sousa  
Grand scene from "Sigurd".....Reyer  
Gems from the works of Mendelssohn.  
9:30 P. M.  
Overture, "Donna Juanita".....Suppe  
Grand scene and dance of the slaves  
from "Alda".....Verdi  
Cornet solo, "Souvenir of Naples".....Rogers  
Mr. Walter B. Rogers.  
(a) Melody in F.....Rubinstein  
(b) Grand march, "The Pride of  
Pittsburg".....Sousa  
(Written for the dedication of the  
music hall of the new Pittsburg Ex-  
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Valse, "Roses From the South".....Strauss  
Entr'acte, "The Cricket on the  
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ORK, 1884.

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Date

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DYNAMIC MIRROR  
SEP 21 1901

Sousa's Band has left town to open the Pittsburg Exposition, after which it will play at the Indiana State Fair. The band will give a farewell concert at the Metropolitan Opera House, in this city, Sept. 22, and then sail for a three months' tour of Great Britain and Ireland.

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SEP 15 1901

John Philipp Sousa gibt mit seinem  
nommirten Orchester am Sonntag, 22.  
Septbr., ein Abschieds-Konzert vor seiner  
rei Tage später erfolgenden Abreise nach  
ngland, wo er ebenfalls zu konzertieren  
bennt.  
1884.

SOUSA.—John Philip Sousa will be the  
guest of honor at a reception to be given by

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SEP 11 1901

Musical Daughter's Unconscious Imitation.  
Ex-Vassar girls enjoy recalling  
when Miss Sousa, the daughter of the  
so-called march king, was with them  
at college a year ago. She played the  
piano exactly as her father leads his  
band, all his poses and mannerisms be-  
ing as faithfully reproduced as if she  
were "taking him off" instead of un-  
consciously exemplifying the laws of  
heredity. It was the great delight of  
the other girls, when they had visit-  
ors, to get Miss Sousa, un-introduced,  
to play the piano, and then have the  
visitors exclaim, as they invariably  
did, "Why, she reminds me of Sousa."  
—New York Evening Sun  
1884.

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NEW YORK FREE  
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as the vocal soloist for the New York con-  
cert.

PLAIN DEALER

Brass Bands at State Fair.  
Arrangements for a brass band music  
festival at the State Fair have been com-  
pleted. Three famous musical organiza-  
tions are to give programs at different  
hours on the fair grounds during the  
week of September 16. The Sousa Band,  
with sixty members, will begin its series  
of four concerts Wednesday afternoon,  
the second will be in the evening, and  
the others Thursday afternoon and eve-  
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SEP 12 1901

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at Indianapolis on Wednesday and  
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(owing to a long English tour) and  
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INDIANAPOLIS, IND.  
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1884.

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(b) March, "Hands Across the Sea".....Sousa

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Gems from the works of Mendelssohn.

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Cornet solo, "Souvenir of Naples".....Rogers  
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(a) Melody in F.....Rubinstein  
(b) Grand march, "The Pride of Pittsburg".....Sousa

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Entr'acte, "The Cricket on the Hearth".....Goldmark

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MORGEN JOURNAL

From  
Address  
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DRAMATIC MIRROR  
SEP 21 1901

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894

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Established and most complete  
for Cutting Bureau in the World.

# AUDIENCE ROSE OUT OF RESPECT

## Impressive Scene at Expo- sition When the Nation- al Hymn Was Played.

### SOME BOOTHS IN MOURNING.

### BIG DEMAND FOR PRESS POR- TRAITS OF THE PRESIDENT.

### DAMROSCH COMES THIS WEEK.

Mindful of the affliction that has come upon the nation through the death of its president, Mr. Sousa last night inserted in his program at the Exposition some deeply appropriate music. At the opening of the band rendered the president's last and favorite hymn, "Nearer My God to Thee," and followed it a little later with a medley of collection of sacred music, including, "Jesus, Lover of My Soul," "Beulah Land," and "The Palms," winding up the composite piece with "America." On playing this national air the band rose and the audience quickly responsive, likewise stood reverently until the last bar of this well-known hymn had been rendered. Many of the audience were moved to tears by the solemn melody and the recollection of the nation's great bereavement, which inspired the music.

Wherever the visitor went in the great halls he could not but be reminded of the national grief. Portraits of the departed president, beautifully mounted upon 14-inch mats, were distributed free at the Press stand and were in great demand. They were so much appreciated, in fact, that the supply was exhausted before the night was over, but a fresh supply has been ordered and will be received this week.

The Press stand is tastefully draped with mourning for the president. Several other booths in the main building have been hung with crape and purple and it is likely more of them will be in mourning by the day set for the state funeral.

The Exposition will be open as usual each afternoon and evening excepting on the day when President McKinley's remains are laid to rest, when the doors will be closed during the afternoon. All flags on the Exposition buildings, over twenty, have been flying at half mast since the president's death; a large draped oil painting of the deceased executive has been placed back of the conductor's stand in the music hall, while two smaller draped pictures are found in the big main building. The entrances, too, have all been draped.

At the opening of each of the four daily programs on Monday and Tuesday Mr. Sousa will play first the "Honored Dead," a march written by him for the funeral of President U. S. Grant, then that beautiful hymn that was on the president's lips at his death, "Nearer My God to Thee," and finally the "Star Spangled Banner." The musical program for tomorrow is given below, the numbers mentioned above being added in each case:

The International Congress.....Sousa  
Suite, The History of a Pierrot.....Costa  
Horn Solo, Solitude.....Hauser  
Mr. Bernhardt Baumgartel.  
(a) Narcissus, from Water Scenes, Nevin  
(b) March, The Inevitable Eagle, Sousa  
Introduction to third act of Lohengrin.....Wagner  
4 p. m.

John Philip Sousa, conductor.  
Arthur Pryor, trombone.  
Overture, Light Cavalry.....Suppe  
Third Rhapsody.....Liszt  
Trombone Solo, The Patriot.....Pryor  
Mr. Arthur Pryor  
(a) Prelude to fourth act of King Manfred.....Reinecke  
(b) March, Hail to the Spirit of Liberty.....Sousa  
Suite, The Egyptian Ballet.....Luigini  
Reminiscences of Chopin.....Winterbottom  
By way of reciprocity to Mr. Sousa for his generous treatment of local musicians on Thursday night last some of Pittsburgh's musical girls propose to pay the bandmaster a compliment tomorrow and Tuesday nights. Between the first and second concerts on each of these nights the Conservatory of Music Piano Ensemble club, under the direction of Simeon Bissell will play in the big main building at the piano stand Mr. Sousa's beautiful "Liberty Bell" march on four pianos, three performers at each. The members of the club have been rehearsing all week. The names of the performers are: Minnie Bechter, Minnie Batsch, Clara Eastan, Madeline Dunlap, Amy Fey, Rosa Sandler-Griffith, Elizabeth Heenan, Helen Haushalter, Anna Miller, Martha Maginn-McDonough, Bessie O'Brien, Marie T. Sprague, Cora Switzer, May Sneisire, Odessa Switzer, Frieda Skirball, Anna Yeverka, Amelle Weiswald and Essie Weibinger.

The changing concert of the Sousa band promise to tick the new Exposition buildings on Monday and Tuesday nights. Monday will be given over to the boys' brigades and Colonel H. P. Hope, the local leader of the organizations, assures a large attendance and in all probability some fine drilling on the broad grand promenade. Tuesday will be "Sousa day" and no doubt the leader's friends and admirers will turn out as never before to enjoy his fine music and bid him an enthusiastic farewell on the eve of his departure for England. On the Sousa program for the past week there have been compositions much finer than any ever attempted by a military band in the United States, and flattering it is to Pittsburgh audiences that the high class music offered, including that of classical and modern masters, has been received with the highest appreciation.

Attendance at the Exposition last week continues more than satisfactory, each day without exception showing a gratifying increase over the corresponding day last year. The Exposition now is complete and constantly drawing larger crowds. A large number of children will be on hand tomorrow afternoon, the railroads will be bringing in the suburbanites on Tuesday and Thursday.

Walter Damrosch, with his New York orchestra of 50 players, will be on hand on the afternoon of Wednesday, September 18. The statement was made earlier in the season that David Mannes would be concert master of the Damrosch orchestra, and this was construed to mean that Mr. Mannes would direct the orchestra in place of Mr. Damrosch. Mr. Damrosch himself will positively be on the conductor's stand.

Following are the names of the Exposition visitors registering at the Press stand:  
Pittsburg—Miss A. Wiggel, Mrs. A. Linder, Miss Maggie Linden, Miss Rose Niggel, Mr. Frank Heefe, Frank Gibson, Miss Sadie McFadden, Miss Josephine O'Connell, D. C. Battle, A. Emmel, Chas. Looper, Edgar A. Duff, John McIntosh, J. W. Wilson, Earl Goldstein, Myrtle Wallace, Walter Zeugsmildt, Ella Thomas, Elmer Fairman, McGregor Wilson, R. E. L. Blackwood, and wife, Lucile L. Endue, Frank Thomson, B. McGhie, Mary E. Klater, August Poterman, William A. Tower, R. Herron, Mr. and Mrs. M. E. Blakemore, Miss Mabel

burn, Elmer Tress, Bessie Hively, Sadie Markowitz, Miss Flora Glanz, Henrietta Glanz, Enoch Churn, Louis Mail, Mrs. F. Panet, Mrs. Andrews, Annie McGovern, Yock Forrest, Edmund Zimmer, Thomas V. Scully, P. H. Keating, Thomas Lauer, Wm. Alexander, May Brookes, Anna I. Watt, James A. Mahoney, Isabella Boln, George Baker, Albert Tarr, Frederick Walthers, A. P. Vandergriff, S. Y. Patterson, Mrs. Otto Handenschild, Otto Handenschild, Miss Dot A. Russh, Miss Alma Orth, Miss Jean Newell, Michael P. Joyce, Martin J. Reilly, W. G. Carson, H. M. Pierce, Wm. Fogarty, Mrs. Annie Will, Miss L. Will, G. Anderson, Mellie Joyce, C. Price, J. M. Mays, John McGuire, J. W. Wallace, Pauline Gershauer, Miss Ann M. Wagner, William Frank W. C. High, J. E. Burkhis, W. J. Lauer, ertschorfer, Charles L. Cleharr, Wm. Landon, Mrs. John Smith, Corinne Hesse, Irene Kerr, Ell Gray, George Vennum, Mr. and Mrs. E. Hartung, Miss Cecelia G. Farrell, Miss Sadie Livingston, Miss Mary McGovern, Miss Ann McGovern, Mrs. Wm. McGovern, Wm. McGovern, Wm. McGovern, F. F. Sims, J. F. Keep, Calvin Andrews, John Callahan, Burford Lakes, Mrs. Emil Minuth, Miss Lyda Curry, Mrs. William Waite, Sr., Emma E. Waite, Susan P. Waite, Florence Cox, Ben H. Marks, P. L. Carroll, Frank McClurg, William Graney, J. T. Martin, Joseph McKeeseport, Harry McDavid, Ida May Lockhart, Mary Graham, Elmer Mollasse, Homer McGaw, William Gilmore, Charles Shaner, Hettie Doble, E. S. Edwards.

Allegheny—R. M. Johnston, Albert Goodman, Edward Fielding, Mr. and Mrs. C. M. Mang, Geo. W. Keller, Wm. S. Law, Joseph Boehm, J. W. Hersey, Mary Hubbard, Amelia Matters, J. Musher, Gustie Baird, Will Graney, Frank McClurg, J. B. Moore, Mrs. C. B. Kepler, Martha Fuller, Harry Hine, Sue Hine, Viola McChesney, Mrs. J. Seerist, Mae Seerist, Phoebe A. Hall, Mr. and Mrs. J. Eckert, Mary Fretschle, Bessie Fretschle, F. M. Fisher, L. Jos. Berback, Chas. R. Reed, Jno. O. Frost, Adolph Henschel, Hugh Patton, Miss J. M. Wills, Mildred Hurst, Katherine C. Lysle, W. G. Hagenlocher, Arthur Auke, Walter Roemer, Milton V. Adams, Gus. A. Wurzell, Ina Frantz, Frank Siefert, William Smith, Will Monedyming, Frank W. Dickson, Edmund Blair, Horton Rankin, Mark K. Solomon, Hattie Jean Mann, Ernest Lyon, John H. Young, Thomas L. Matthews, Charles Williams, Dale M. McFerron, Emma Gillander, Mary Gugurich, John Wilson, C. E. Smith, Mrs. C. E. Smith, Vlda Smith, L. Fink, George Benhart, Grace A. Shorts, J. B. Orr, Edith Edgerton, Beryl Riggs, P. W. Towzetskennus, E. Snustern, H. P. Turner, Birdie McCarty, K. A. Mathews, Mrs. S. D. Faust, Mrs. T. J. Stewart, Miss Nina Stewart, Frank Dietreck, John B. Johnston, Gertrude Beitel, Jos. Smith, Miss Minnie Curry, Miss Blanche Orr, Miss V. Witman, Miss L. Curry, Charlie Oldham, C. A. Miller, George Hunter, John Kopera, A. French, Mrs. A. French, C. A. Lane, Lizzie Weaver, Ivan Sorenson, Stella Hormell, William A. Nye, Thomas Harly, Warren Leland Sibley, James Theleamson, Rose Mang, D. Webster Lansig, Miss Elsie Trauerman, Herbert Rosenthal, Della Herzog, Janet K. Herzog, Edwin Booth Crone, Bertha Klein, Count Webster D. Lausibsky, Flora Rankin, Mrs. H. P. Rankin, H. P. Rankin, Elsie Artz, Stella Bartrug, Edward Brander, Robert Rea, G. Mudge, Charles Wallace, George Meyers, John McVeigh, James Eledight, Nellie Orr, Lillie Dysert, Hugh Grant, Charles Minze, John Macher, J. F. Shea, G. A. Hagenlocher, Victor Mayer, William J. Langfitt, Mrs. Kate Langfitt, Homer B. Austin, Edna Cartwright, Thomas Tunney.

Out of Town—Robb E. Byers, Steubenville, O.; Miss Birdie Kline, Punxsutawney, Pa.; Edwin B. Crow, Cumberland, Pa.; Elsie Trauerman, New York; Miss Janette Herzog, Bedford, Pa.; Della Herzog, Bedford, Pa.; Della Herzog, Woods Run; Hohnor McGraw, West End; Charles Shaner, West End; Ida May Lockard, Elliott, Pa.; W. Shuber, New Castle; Helen David, New Castle; L. A. Boyle, Clearfield; Annie Callahan, Clearfield; William G. Marks, Beaver, Pa.; Peter J. Lellig, Mahanoy City; William E. Ley, Buffalo; Joseph Morgan, Banks, Pa.; W. H. Healy, Sewickley; J. B. Johnston, Turtle Creek; John Gordon, John H. Kleimer, Detroit, Mich.; A. C. Moore, Jr., Washington, Pa.; F. H. Hart, Washington, Pa.; Mr. and Mrs. D. A. Dooley, Greensburg, Pa.; W. C. Corcoran, Sharpsburg, Pa.; A. J. Tannehill, Scottsdale; Margaret M. Conway, Des Moines, Ia.; K. Jean Arbogast, Everson, Pa.; L. Miller, Mercer, Pa.; Mr. and Mrs. J. E. H. Grant, Wilkingsburg, Mrs. Emma Lascelle, Crystal, Pa.; Miss Annie Vetter, New Castle, Pa.; Clara Gibson, Hope Church, Pa.; Violet Gibson, Hope Church, Pa.; Mr. and Mrs. H. L. Potter, Altoona, Pa.; Charles W. Maston, Coshocton, O.; Louis W. Schultz, McKeesport; F. Scott, McKeesport; J. B. Oliver, McKeesport; H. C. Niemann, McKeesport; R. Rainert, Pasadena, Cal.; J. M. Herron, Pittsburg; Joseph Arrattage, Washington, Pa.; C. W. McEvoy, Chicago, Ill.; George W. Ames, Washington, D. C.; C. R. Lacoock, Washington, Pa.; D. H. Kennard, Washington, Pa.; Frank Blake, Buffalo, N. Y.; Angelina McDowell, Mrs. Anna J. Booher, Moundsville, W. Va.; James McDonough, Denver, Col.; Howard Lewis, A. W. Carlin, West Homestead; Mrs. William Waite, Sr., Pittsburg; Emma E. Waite, Pittsburg; Susan P. Waite, Pittsburg; Susie O'Brien, Carnegie, Pa.; Bessie O'Brien, Carnegie, Pa.; C. B. Critchfield, Knoxville; Hope Metchner, Braddock; Florence Cox, Pittsburg; Frank Critchfield, Glassport; O. I. Lewis, Homestead; Sol Rosen, Pittsburg; J. George Gessner, Homestead; Mary Seiss, Homestead; Peter Runkle, Cradde Price, Chicago; Mr. and Mrs. W. G. Alexander, Emsworth, Edgar E. Snover, Sheridanville, Pa.; Cecil Snider, Blacksburg, Pa.; Mabel Troyman (Mrs.), Sewickley, Pa.; Mabel A. Miller, Signal Corps, Buffalo, N. Y.; Sergt. P. P. Dorr, Signal Corps, Buffalo, N. Y.; Nelson L. Ford, Uniontown, Pa.; Joanna McCartney, Shoustown, Pa.; Mabel Moss, Bridgeville, Pa.; Alice Bingham, Bridgeville, Pa.; Della Hanna, Bridgeville, Pa.; F. C. Red Kerbey, Browns Station, Pa.; E. E. Nolf, Rankin; Henry Olson, Swissvale, Pa.; Thomas P. Henry, Brown station; Charles C. Raynor, Homestead, Pa.; Harry C. Armour, Homestead, Pa.; G. Duncan, Munhall, Pa.; Miss Bessie Taylor, Emsworth, Pa.; John Gibson, Hope Church, Pa.; Miss Margaret Hart, Hazelwood, Pa.; Henry Smithson, Baltimore, Md.; Miss Catherine Dirthriet, Philadelphia, Pa.; Mr. L. Dirthriet, Philadelphia, Pa.; Mrs. L. New York; Edwin McCain, Monongahela City, Pa.; Mrs. Charles Bauman, Saxonsburg, Pa.; Mark G. Borland, Monongahela City, Pa.; A. N. Jennings, Sharpsburg; Mrs. G. G. Wetherill, Tarentum, Pa.; Mrs. John Irwin Stewart, Irwin, Pa.; Mrs. Howard Mason Green, Williamsport, Pa.; Jack Gold, Allentown, Pa.; John A. Numphries, Lynchburg, Va.; Mrs. S. K. Kaiser, Wilkingsburg, Pa.; Matilda O. Kaiser, Wilkingsburg, Pa.; Carl Greenamyer, East Pittsburg; Jesse Greenamyer, East Pittsburg; Mrs. Mary Henderson, East Newton, Pa.; Mr. W. W. Wilson, Akron, O.; Mrs. John Dickinson, Homestead; Mollie Towney, Homestead; Phoebe and Mildred Dickinson, Homestead; Hettie and Sadie Gehres, McKeesport; Edward Gehress, McKeesport; A. O. Patzsch, Canonsburg, Pa.; Mary Elder, Harrisburg; J. C. Keener, New Bethlehem, Arthur W. Schneider and wife, Carnegie, Pa.; John W. Thomson, Boston, Mass.; John B. Skelly and wife, Port Perry; M. Henderson, Sistersville, W. Va.; T. J. McConnell, Johnstown, Pa.; A. D. Koontz, Johnstown, Pa.; Abe Fenchtwanger, New Castle, Pa.; O. J. Wingert, Bellevue, Pa.; M. Maude Right, Bellevue, Pa.; Bertha H. Garver, Washington, Pa.; Miss Florence Brown, Coraopolis, Pa.; Thomas B. Keander, Wilkingsburg, Pa.; Mrs. Thomas Scott, Cambridge, Pa.; Mrs. J. R. Snodgrass, Dravosburg, Pa.; Frances Garver, Washington, John Ludwig, Tarentum, Pa.; Paul Langbehn,

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

**A Famous Band.**  
No musical organization in the United States, perhaps, is better known than the Marine band of Washington, D. C., 75 strong.  
It is the oldest band in the country, having been organized in 1801. Up to that time the navy had no band. The first members were Italians, who were brought to this country to serve in the organization. It was not until 1861 that the band was authorized by congress. Under that law the directors had no rank in the Marine corps. By the passage of the navy personal bill, the conductor has the pay and allowance of a first lieutenant. The second leader has the rank of sergeant major. All the players below the second leader have the pay and allowance of sergeants.  
Some famous leaders have wielded the baton over this band. Trye was the first leader. He was succeeded by Pons, who, in turn, was succeeded by Scala, who held the position 40 years.  
The best known of the conductors was John Philip Sousa, who was leader for twelve years. Under his direction the band made many tours and became widely known.  
Fanciulli succeeded Sousa. The present leader is Lieut. Santelman. He served three years in the German army.

Newspaper Cutting Bureau in the World.  
From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

**Sousa An Exposition Favorite**  
It is remarkable how Sousa maintains his hold upon the Pittsburg public. Since the opening of the new Pittsburg Exposition on the night of Wednesday, September 4, he has attracted enormous crowds, and always has sent them home delighted. The great bandmaster and his 51 players close their engagement here next Tuesday evening, after which they sail for Glasgow, to play four weeks at the Scottish Exposition.  
Never in his career has Mr. Sousa arranged such splendid programs as this year in Pittsburg, and such magnificent numbers as "Les Preludes," by Liszt, Excerpts from "Goetterdammerung," by Wagner, the Liszt Rhapsodies and the Brahms Hungarian Dances he has interpreted and played in a manner so finished as to call forth general surprise on the part of local music lovers. The programs presented in Pittsburg are the exact counterparts of those that will be heard in Scotland, Mr. Sousa having devoted much care to their arrangement and having selected the choicest of the 2,000 different numbers bound upon his repertoire.  
On next Monday and Tuesday evenings a unique feature will be the playing by twelve performers on four pianos of Sousa's famous "Liberty Bell" march. The pianists will all be Pittsburg girls, and a treat is in store for those fortunate enough to be present. Large crowds continue to attend the Exposition. The booths and displays that were in unfinished condition the opening night, and for several nights thereafter are now complete.  
The possibilities of the Exposition's grand promenades from a social standpoint are beginning to be appreciated and the numbers that gather on them each evening are steadily growing. Music at the Exposition, of course, is one of its chief attractions, yet many come night after night simply to view from the exhibitors' gallery the magnificent scene on the promenades below. This is especially the case each afternoon when the happy school children of the city are in attendance.  
Looked at from every standpoint, there is so much to admire and attract in the brilliant new Exposition buildings that no more enjoyable and instructive evening can be spent anywhere than within their walls.  
"Charley's Aunt" at the Grand

Jas. B. Falnicken, Wilmerding; Chas. M. Sillwell, Wilmerding; Elmer Fairman, Detroit, Mich.; Charles Rimelen, Etna, Pa.; Joseph Rimelen, Etna, Pa.; R. E. L. Blackwood and wife, Charleston, Md.; Geo. S. Muno, Brookville, Pa.; Lucy Harkney Adams, Md.; Wm. Alexander, Cleveland, O.; Marie Hanly, New Castle; Jas. H. Carson, Beaver Falls, Pa.; Jas. S. Davis, New Brighton, Pa.; S. G. Mauhen, Wheeling, W. Va.; W. F. Higgins, New Haven, Conn.; Guy H. Pentland, Lisbon, O.; Alice J. Brown, Atlantic City; Mable Hawkins, Sharpsburg, Pa.; Master Edward A. Hawkins, Sharpsburg; John Rodda, Carnegie, Pa.; Edna Ross, Carnegie, Pa.; Sadie Ross, Carnegie, Pa.; Miss Estella Smith, Buffalo, New York; Albert Huminger, Sharpsburg; Mrs. Albert Huminger, Sharpsburg; Miss Sarah Beam, Homestead; Miss Irene Critchlow, Homestead; Mr. Walter Hight, Homestead; Mr. John West, W. Va.; Miss Florence Schofield, Philadelphia, Pa.; Geo. Luebes, San Francisco, Cal.; Geo. Luebes, San Francisco, Cal.; Stewart Smith, Buffalo, N. Y.; T. A. Davis, Carnegie, Pa.; T. E. Beadling, Tartle Creek, Pa.; R. J. McCabe, Neville Island; J. E. Blatt, W. Va.; J. E. Cardford, Canton, O.; Theo. C. Pilgrim, Canton, O.; R. Forsyth, Canton, O.

**Visitor's Sad Death.**



FRANKLIN  
SEP 14 1904

SHED:

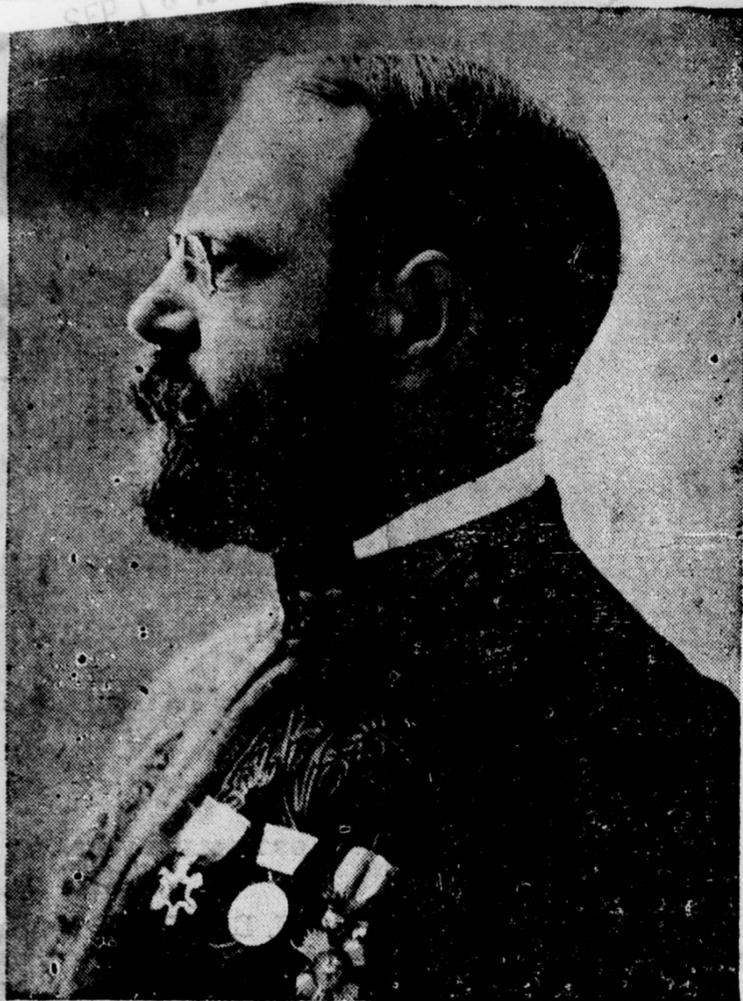


Photo copyright by E. Chickering, 1903.

### BANDMASTER SOUSA, WHO IS GOING TO PLAY FOR THE BRITISH.

Mr. John Philip Sousa, the celebrated bandmaster, is soon to take his musicians across the water for a tour of Great Britain. The band sails from New York on Sept. 25 and plays first in London on Oct. 4. For four weeks it will play at the Glasgow exposition and will return to the United States about the middle of December.

THE BOSTON

AMERICAN REGISTER  
14 SEP 1904  
39, Boulevard Haussmann  
Some members of the American Colony in London are arranging a banquet and reception in honour of Mr. J. P. Sousa who will give three concerts with his band at the Royal Albert Hall in October. The composer of "The Washington Post March," seems to be in for a good thing.

TELEGRAM  
Sousa's first concert in London will be given October 30, in Albert Hall. An enormous attendance is expected.

COMMERCIAL  
John Philip Sousa and his band will return to New York from the West in time to give a farewell concert at the Metropolitan Opera House before sailing for a tour of three months in England, Scotland and Norway.  
1884.

From BULLETIN  
Address PITTSBURG, PA.  
Date SEP 14 1904

#### AT THE EXPOSITION.

Melody by Sousa Delights Great Audiences. Delighted Throngs in Attendance.



K. 788

MR. T. J. FITZPATRICK,  
General Manager Pittsburg Exposition.

It is remarkable how Sousa maintains his hold upon the Pittsburg public. Since the brilliant opening of the new Pittsburg Exposition on the night of Wednesday, September fourth, he has attracted enormous throngs to the big show at the Point, and always has sent them home happy and delighted. Only a few days remain in which to hear the superb Sousa programmes. The great bandmaster and his fifty-one players close their engagements here next Tuesday evening, after which they sail for Glasgow, to play four weeks at the Scottish Exposition. Never in his career has Mr. Sousa arranged such splendid programmes as this year in Pittsburg, and such magnificent numbers as "Les Preludes" by Liszt, Excerpts from "Goetterdamerung" by Wagner, the Liszt Rhapsodies, and the Brahms Hungarian Dances and has interpreted and played in a manner so finished as to call forth general surprise on the part of local music lovers. The programmes presented in Pittsburg are the exact counterparts of those that will be heard in Scotland, Mr. Sousa having devoted much care to their arrangement and having selected the choicest of the 2,000 different numbers found in his repertoire.

On next Monday and Tuesday evenings a unique feature will be the playing by twelve performers on four pianos of Sousa's famous "Liberty Bell" march. The pianists will all be Pittsburg girls, and a treat is in store for those fortunate enough to be present.

Record breaking crowds continue in attendance at the Exposition. The booths and displays that were in unfinished condition the opening night, and several nights thereafter, are now absolutely complete, and it is generally admitted that for high excellence they have never been excelled at any Exposition in this country.

The possibilities of the Exposition grand promenades from a social standpoint are beginning to be fully realized, and the thousands that gather on them each evening are steadily growing. Music at the Exposition, of course, is one of its chief attractions, yet many come night after night simply to view from the exhibitors' gallery the magnificent scene on the promenades below. This is especially the case each afternoon, when the happy school children of the city are in attendance.

The \$15,000 Roller Coaster is in full operation, and a visit to the Exposition will be incomplete without a ride around its dizzy curves. Beautiful "Jim Key," the educated horse, is again on exhibition, delighting thousands every day, as is also the Children's Theatre with its attractive life sized figures.

Looked at from every standpoint, there is so much to admire and attract in the brilliant new Exposition buildings that no more enjoyable and instructive evening can be spent anywhere than within their walls. There is the finest of music that money can produce, fine illuminations, magnificent booths and displays and the choicest of attractions.

TRIBUNE  
UTAH LAKE CITY, UTAH  
Utah is better represented in at least one organization than any other State in the Union. The organization is Sousa's band, which has Arthur Pryor and the Levi brothers among its members. Mr. Pryor is at least a Utahn by marriage.

HARTFORD CONN.

SEP 15 1901

**Sousa's Band to Tour Abroad.**  
(Special to The Globe.)  
NEW YORK, Sept. 14.—Sousa's band will leave on Monday, Sept. 30, for a tour abroad. Today the great bandmaster is at the Indiana State fair. A farewell concert will be given next Sunday at the Metropolitan opera house.

LEWISTON, ME.

MUSICAL WORLD.

John Philip Sousa long has had a desire to show the music lovers of Great Britain what his band can do, so he anticipates with much pleasure the forthcoming tour. With the band will go the soloists who have done so much to enhance the organization's high reputation. Besides Clarke, Bent and Pryor, Miss Dorothy Hoyle, the violinist, will accompany the band. An American prima donna will join the organization in London for the tour.

Mr. Sousa, while an exceedingly busy man, is never too busy to receive a newspaper representative, and he always talks freely and entertainingly. Mr. Sousa was asked to say something touching the nationality of music and he responded:

"No successful attempt has yet been made to place a melody within its geographical limits. Music is a universal language, yet it is exceedingly difficult to ascertain its genesis and the origin of any of its forms. Who knows where the waltz was born? It may have originated in Germany. When we hear a composition by Wagner we instinctively decide that it must be Teutonic, and Verdi always suggests the Italian. It may be possible to depict nationality by national instruments. When we listen to the sound of a bagpipe our mind at once turns to Scotland. When we hear a guitar thumbed or a mandolin picked we think of Spain and Mexico. A banjo reminds us of the negroes of the South. A song of the palm trees or the cotton fields suggests Dixieland, while one of the sleighbells or snowclad hills makes us think of the North.

"The most trustworthy method of locating a melody is to examine its harmonic structure; but even that is at times vague and uncertain. From the melody itself nobody can possibly determine its birthplace.

"The attempt made by the great Bohemian composer Dvorak to write an American symphony exemplifies the difficulties I refer to. His famous composition, 'The New World,' purports to illustrate native American music. In the last movement of that most erudite composition occurs a theme more than suggestive of 'Yankee Doodle.' 'Yankee Doodle' is no more of the New World than Dvorak is himself. 'Yankee Doodle' is Old English, but the composer knowing it was a popular tune here did not bother about its origin any more than southerners do about 'Maryland, My Maryland,' which is German.

"Music which touches the hearts of a people and becomes in a way typical of these people, is always the product of emotions and longings common to the masses. The foundation of all so-called national music is the folksong.

"Whenever a true composer ceases his apprenticeship as an imitator and becomes a creator he is lost to whatever school he may have been assigned during his imitative period, and his music only becomes national when he, in turn, is imitated by his disciples. If there were absolutely national schools of music then there would be no Wagnerian style or Weberian style, nor would Schubert or Schumann have been individuals standing alone, nor a composer like Mozart, who imitated in his earlier works the Italians, and in his developed genius simply wrote himself. We hear so often that what Chopin wrote was purely Polish, and that his compositions embodied a remembrance of his youth and the thought of the unfortunate situation of his unhappy fatherland, but an authority just as high speaks of his compositions as 'a faithful poetic revelation of his enigmatic imagination,' and we know that the character of the Poles is as the rest of the human family."

Mr. Sousa was asked how he was pleased with the success of his latest march, and he replied:

"I believe that 'The Invincible Eagle,' is destined to prove the most popular march I ever wrote. Its record thus far eclipses any of its predecessors. I am told by Mr. Adams, of the John Church Company, that its sale has been unprecedented. Of course, 'The Invincible Eagle' will figure on our programs everywhere.

"Soon after our return from Europe we shall start on our regular tour through the South and Southwest. In May we shall again cross the Atlantic, going to Germany, France, Belgium and Holland to fill return engagements in those countries."

Interesting news comes via Berlin about Leopold Godowsky, who is re-engaged to play with the London Philharmonic next spring. In January he plays twice at the Lamoureux concerts in Paris, and during the same month at Huddersfield, Glasgow and Edinburgh.

On the continent Godowsky plays four recitals in Berlin, once with the Berlin Philharmonic under Nikisch; once each in Leipzig, Dresden, Frankfurt, Mainz, Mannheim and twice in Vienna and once in Konigsberg. A few select pupils have been accepted by Mr. Godowsky, who has now become a permanent resident of Berlin.

Address  
te

THE SOUSA CONCERT.

It is not to be wondered at that interest is far greater in the Sousa concert at the Southern theatre on Friday evening, Sept. 20, than there has ever been before, owing to the unusual preparations. Sousa has been making for some time past for his concert tour through Great Britain, with his full band of sixty, including four weeks at the Glasgow exposition. The great leader will surpass himself over there, and the present American tour, brief though it is, will naturally partake of the same flavor. On a single program, the one that will be presented here, six of the ten numbers are new. Moreover, the band itself is reputed to be in perfect form, nerved for greater work than ever before, and Sousa himself, after a summer at Manhattan Beach, more robust than ever and thoroughly enthu-

siastic over the great events that are before him.

DISPATCH

COLUMBUS, O.

SEP 15 1901



JOHN PHILIP SOUSA, At the Great Southern Theater.

1894.

Address

SEP 15 1901

SOUSA'S LONDON WELCOME

Earl and Others Arrange to Receive the American Bandmaster.

(Copyright, 1901, by Press Publishing Co.)  
LONDON, Sept. 14.—(New York World Cablegram—Special Telegram.)—Great preparations are being made to welcome Sousa, who is bringing his band to perform in London and at the Glasgow exhibition. A reception and luncheon in his honor has been arranged to take place at the Trucadero restaurant October 4, with covers for 250. The reception committee comprises Earl Kinnoul Lonsdale, Sir Lewis McIver, Henry J. Wood, conductor of the London Philharmonic, Lieutenant Charles Godfrey, the well known band master, and Clement Scott.

SUN

SEP 16 1901

Sousa, Amanda, John and the rest will view porkers and oil paintin's at the state fair, this week.

Excelsior Chicago SEP 1901



**John Philip Sousa,**  
Has arranged to take his band on a concert tour, which will include Great Britain. The band will sail from N. Y. on Sept. 25 and will appear at the Royal Albert Hall, London, on Oct. 4 and 5, and then go to Glasgow for four weeks.

ENQUIRER

SEP 16 1901

LONDON TO WELCOME BANDMASTER SOUSA.

Notables Will Direct Reception and Lunch in His Honor in the World's...

CHRONICLE TELEGRAPH

PITTSBURG, PA

BOYS' BRIGADE MEMBERS AT THE EXPOSITION

Local Pianists to Honor Bandmaster Sousa—More Memorial Music in th Day's Programs.

This was Boys' Brigade Day at the Pittsburgh Exposition. The boys in their attractive uniforms marched to the Exposition buildings, and, between concerts, will execute fancy drills on the promenade. Since Mr. Sousa has been so kind to Pittsburgh musicians, the girl members of the Conservatory of Music Piano Ensemble Club, under the direction of Simeon Bissell, have planned a compliment to the favorite bandmaster this evening and tomorrow evening, between the 7:30 and 9:30 o'clock concerts. Mr. Sousa's "Liberty Bell" march will be played on four pianos by 12 performers.

The Sousa band will close its engagement tomorrow night. Tomorrow will be "Sousa's Own," and his Pittsburgh admirers are expected to turn out as never before to tender him an enthusiastic farewell. Mr. Sousa has reserved his choicest numbers for the closing programs, and among those to be heard today are the "Second Rhapsody" of Liszt, and the grand scene, "Benediction of the Poignards," from Meyerbeer.

Mindful of the calamity that has befallen the nation, Mr. Sousa will play his march, "The Honored Dead," composed for the funeral of President U. S. Grant, the beautiful hymn, "Nearer, My God, to Thee," which was on the President's lips as he passed away, and finally the patriotic "Star Spangled Banner."

The Exposition will be open every day, as usual, excepting on the day when the remains of the President are laid to rest, when the doors will be closed during the morning and afternoon.

The new brick-making machine in Mechanical Hall is proving instructive to Exposition visitors, who marvel at the possibilities of the modern machinery, which appears to be almost human in its ability to manipulate raw material and form the finished product. This evening's musical program follows:

- 7:30 p. m.
- Marshall Lufsky, piccolo.
- Overture, Rienzi..... Wagner
- Grand scene, Benediction of the Poignards..... Meyerbeer
- Trombone section—Messrs. Pryor, Lyon, Williams, Mantia and Wardwell.
- Piccolo solo. The Turtle Dove.... Demare
- Marshall Lufsky.
- (a) Rondo de Nutt..... Gillet
- (b) March, The Directorate..... Sousa
- Burletta, At the Fair..... Lumbye
- The U. S. Army Signals..... Tobani
- 9:30 p. m.
- Herbert L. Clarke, cornet.
- Grand Russian Festival March.

HARTFORD, CONN.

SEP 15 1901

**Sousa's Band to Tour Abroad.**  
(Special to The Globe.)  
NEW YORK, Sept. 14.—Sousa's band will leave on Monday, Sept. 30, for a tour abroad. Today the great bandmaster is at the Indiana State fair. A farewell concert will be given next Sunday at the Metropolitan opera house.

LEWISTON, ME.

MUSICAL WORLD.

John Philip Sousa long has had a desire to show the music lovers of Great Britain what his band can do, so he anticipates with much pleasure the forthcoming tour. With the band will go the soloists who have done so much to enhance the organization's high reputation. Besides Clarke, Bent and Pryor, Miss Dorothy Hoyle, the violinist, will accompany the band. An American prima donna will join the organization in London for the tour.

Mr. Sousa, while an exceedingly busy man, is never too busy to receive a newspaper representative, and he always talks freely and entertainingly. Mr. Sousa was asked to say something touching the nationality of music and he responded:

"No successful attempt has yet been made to place a melody within its geographical limits. Music is a universal language, yet it is exceedingly difficult to ascertain its genesis and the origin of any of its forms. Who knows where the waltz was born? It may have originated in Germany. When we hear a composition by Wagner we instinctively decide that it must be Teutonic, and Verdi always suggests the Italian. It may be possible to depict nationality by national instruments. When we listen to the sound of a bagpipe our mind at once turns to Scotland. When we hear a guitar thumbed or a mandolin picked we think of Spain and Mexico. A banjo reminds us of the negroes of the South. A song of the palm trees or the cotton fields suggests Dixieland, while one of the sleighbells or snowclad hills makes us think of the North.

"The most trustworthy method of locating a melody is to examine its harmonic structure; but even that is at times vague and uncertain. From the melody itself nobody can possibly determine its birthplace.

"The attempt made by the great Bohemian composer Dvorak to write an American symphony exemplifies the difficulties I refer to. His famous composition, 'The New World,' purports to illustrate native American music. In the last movement of that most erudite composition occurs a theme more than suggestive of 'Yankee Doodle.' 'Yankee Doodle' is no more of the New World than Dvorak is himself. 'Yankee Doodle' is Old English, but the composer knowing it was a popular tune here did not bother about its origin any more than southerners do about 'Maryland, My Maryland,' which is German.

"Music which touches the hearts of a people and becomes in a way typical of these people, is always the product of emotions and longings common to the masses. The foundation of all so-called national music is the folksong.

"Whenever a true composer ceases his apprenticeship as an imitator and becomes a creator he is lost to whatever school he may have been assigned during his imitative period, and his music only becomes national when he, in turn, is imitated by his disciples. If there were absolutely national schools of music then there would be no Wagnerian style or Weberian style, nor would Schubert or Schumann have been individuals standing alone, nor a composer like Mozart, who imitated in his earlier works the Italians, and in his developed genius simply wrote himself. We hear so often that what Chopin wrote was purely Polish, and that his compositions embodied a remembrance of his youth and the thought of the unfortunate situation of his unhappy fatherland, but an authority just as high speaks of his compositions as 'a faithful poetic revelation of his enigmatic imagination,' and we know that the character of the Poles is as the rest of the human family."

Mr. Sousa was asked how he was pleased with the success of his latest march, and he replied:

"I believe that 'The Invincible Eagle,' is

destined to prove the most popular march I ever wrote. Its record thus far eclipses any of its predecessors. I am told by Mr. Adams, of the John Church Company, that its sale has been unprecedented. Of course, 'The Invincible Eagle' will figure on our programs everywhere.

"Soon after our return from Europe we shall start on our regular tour through the South and Southwest. In May we shall again cross the Atlantic, going to Germany, France, Belgium and Holland to fill return engagements in those countries."

Interesting news comes via Berlin about Leopold Godowsky, who is re-engaged to play with the London Philharmonic next spring. In January he plays twice at the Lamoureux concerts in Paris, and during the same month at Huddersfield, Glasgow and Edinburgh.

On the continent Godowsky plays four recitals in Berlin, once with the Berlin Philharmonic under Nikisch; once each in Leipzig, Dresden, Frankfurt, Mainz, Mannheim and twice in Vienna and once in Konigsberg. A few select pupils have been accepted by Mr. Godowsky, who has now become a permanent resident of Berlin.

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THE SOUSA CONCERT.

It is not to be wondered at that interest is far greater in the Sousa concert at the Southern theatre on Friday evening, Sept. 20, than there has ever been before, owing to the unusual preparations Sousa has been making for some time past for his concert tour through Great Britain, with his full band of sixty, including four weeks at the Glasgow exposition. The great leader will surpass himself over there, and the present American tour, brief though it is, will naturally partake of the same flavor. On a single program, the one that will be presented here, six of the ten numbers are new. Moreover, the band itself is reputed to be in perfect form, nerves for greater work than ever before, and Sousa himself, after a summer at Manhattan Beach, more robust than ever and thoroughly enthusiastic over the great events that are before him.

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DISPATCH

COLUMBUS, O.

SEP 15 1901



JOHN PHILIP SOUSA, At the Great Southern Theater.

1894.

ENQUIRER

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SEP 16 1901

LONDON TO WELCOME BANDMASTER SOUSA.

Notables Will Direct Reception and Lunch in His Honor.

London, Sept. 16.—A portrait of John Philip Sousa has suddenly appeared upon the walls and 'busses of London, announcing the coming of the American band. Great preparations are being made to welcome Mr. Sousa, and a reception and luncheon in his honor have been arranged to take place at the Trocadero Restaurant on the afternoon of October 4th. Covers will be laid for 250 persons.

The reception committee in charge of the arrangements comprises Earl Kinnoull, Earl Lonsdale, Sir Lewis McIver, Henry J. Wood, conductor London Philharmonic Society; Lieut. Charles Godfrey, the well known bandmaster; Clement Scott, Charles Morton and many other prominent men of the musical world. The Sousa concerts will be given in the Royal Albert Hall October 4th and 5th, after which the band goes to Glasgow for a final month at the International Exhibition.

SOUSA'S LONDON WELCOME

Earl and Others Arrange to Receive the American Bandmaster.

(Copyright, 1901, by Press Publishing Co.)

LONDON, Sept. 14.—(New York World Cablegram—Special Telegram.)—Great preparations are being made to welcome Sousa, who is bringing his band to perform in London and at the Glasgow exhibition. A reception and luncheon in his honor has been arranged to take place at the Trucadero restaurant October 4, with covers for 250. The reception committee comprises Earl Kinnoull Lonsdale, Sir Lewis McIver, Henry J. Wood, conductor of the London Philharmonic, Lieutenant Charles Godfrey, the well known band master, and Clement Scott.

SUN

SEP 16 1901

Sousa, Amanda, John and the rest will view porkers and oil paintin's at the state fair, this week.

Excelsior Chicago SEP 1901



John Philip Sousa,

Has arranged to take his band on a concert tour, which will include Great Britain. The band will sail from N. Y. on Sept. 25 and will appear at the Royal Albert Hall, London, on Oct. 4 and 5, and then go to Glasgow for four weeks.

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The Exposition will be open every day, as usual, excepting on the day when the remains of the President are laid to rest, when the doors will be closed during the morning and afternoon.

The new brick-making machine in Mechanical Hall is proving instructive to Exposition visitors, who marvel at the possibilities of the modern machinery, which appears to be almost human in its ability to manipulate raw material and form the finished product. This evening's musical program follows:

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- 9:30 p. m.
- Herbert L. Clarke, cornet.
- Grand Russian Festival March.

Milwaukee, Wis  
Sept - 1907.

THE SOUVENIR.

BACH'S SYMPHONY ORCHESTRA.

Chr. Bach's symphony orchestra will give the usual twenty-five concerts during the coming season at the West Side Turner hall, the opening taking place on the 20th of October. The programmes, as heretofore, will consist of a wide range of works selected from the best of their kind—symphonies, overtures and the usual popular appendage, consisting of dances and other exhilarating compositions. The taste of the patrons of these concerts is of a sufficiently high order to warrant the director in continuing his efforts to provide music worthy of the student and the amateur as well as that adapted to the wants of the people in general.

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Sousa and his men will then go to Glasgow for a four weeks' engagement at the International exposition in that city. The band will fill the concluding engagement there, being regarded as the greatest musical attraction of the fair. At the exposition have appeared some of the most famous bands of Europe. All the British bands have filled short engagements there, and such other organizations as the Berlin Philharmonic and the Belgian Garde band. Sousa's band was honored by being given a much longer and better engagement than any other band.

Nov. 3 Sousa and his band will start on their provincial tour through Great Britain. This tour will keep them continuously busy until a short time before Christmas, when they will return to London to fill a return engagement. Then they will sail for home, arriving at New York a day or two before the holidays.

The tour through England, Scotland and Ireland will be one of the most important tours that Sousa's band has ever undertaken. The following cities will be visited: Manchester, Liverpool, Birmingham, Bridford, Leeds, Worcester, Plymouth, Oxford, Cambridge, Nottingham, Sheffield, Portsmouth, Bath, Preston, Chester, Clifton, South Lea, Coventry, Les-

ter, Belfast, Dublin, Londonderry and many other towns.

This tour will be under the management of a syndicate organized expressly for the purpose of exploiting Sousa and his band in Great Britain. Philip Yorke, the manager of the Palace theater, is at the head of this syndicate, and will personally engineer the tournee. Mr. Yorke commissioned a representative to come to New York to hear the band play and to open negotiations with Mr. Sousa for a visit to England. The syndicate is backed by an abundance of money, and it guarantees Mr. Sousa a certain sum of money for every concert. Mr. Sousa assumes no risk whatever.

Mr. Sousa long has had a desire to show the music lovers of Great Britain what his band can do, so he anticipates with much pleasure the forthcoming tour. With the band will go the soloists who have done so much to enhance that organization's high reputation. Besides Clark, Bent and Pryor, Miss Dorothy Hoyle, the violinist, will accompany the band. An American prima donna will join the organization in London for the tour.

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TWO DAYS MORE OF SOUSA.

His Engagement at the Exposition Will End To-Morrow Night—This Afternoon's Program.

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in Suits—Coats—Hats  
The whole of this women's  
department is aglow with  
brightness and newness—  
The new Norfolk Suits are  
especially worthy your at-

STATE FAIR GATES OPEN

MOST OF THE DAY GIVEN TO PREPARATION.

AN OVERFLOW OF EXHIBITS

Respect to the Dead President will be Paid in Thursday's Music—  
General Program Unchanged  
—Hopes of the Managers.

There was a hubbub of preparation at the Indiana State Fair grounds this morning. Men were swarming about the buildings and barns, and white canvas by the acre was swaying in the winds, the tents being for displays that could not be accommodated under permanent roofs. The Fair was formally opened at 1 o'clock, but it was not ready, and it will be to-morrow before affairs become settled for the week. The grounds to-day seemed to be in a tangle, but department superintendents, with the army of exhibitors and their helpers were speedily turning the chaos into order.

The higher officers of the Fair were hustling about the administration building, where swarms of men were gathered asking for space and making late entries of exhibits. The members of the State Board of Agriculture looked out the windows of the administration building occasionally and President J. E. McDonald said: "If this fine weather continues, the Indiana State Fair will break all its records for forty-eight years. We have the Fair and if the weather is good the people are coming."

Before noon to-day the Fair was in a good many departments far ahead of other years in the number of exhibits. This was true particularly in the department of heavy horses. The Fair will be as much of a horse show as it will be a State Fair. In some classes of heavy show horses there are more animals on the grounds to-day than there were in all classes last year. Members of the board say this is due to the high prices of horses, which have caused the Indiana importers of blooded stock to bring their fancy animals to the Fair and arouse greater interest in horse raising among the visitors from the country. In the sheep and cattle barns and in the swine pens, about this same condition exists.

On the south half of the Fair ground the crowded condition of the departments is visible. There is not a building that is not filled. There is hardly an inch of ground between the buildings that is not covered with a tent, some of the canvas being almost large enough for a circus. The department of poultry and pet stock has "run over the edges," and Superintendent Sid Conger spent the day trying to contrive more room for more coops.

Owing to the preparations to-day, no effort was made to follow a program. The gates will open to-morrow, however, for a number of events. Old soldiers, children and school children will be admitted free.

The Fair and the President.

The State Fair will put on emblems of mourning for President McKinley Thursday afternoon. The ~~Sousa~~ concert program for that afternoon is to be changed to include dirges and national airs, and there will be tributes to the dead President, in which visitors to the Fair will have a part.

"The State Fair can not be closed or postponed," said President McDonald. "It would mean our financial ruin. The exhibitors are here and the people are coming from all over the State. I look for thousands of people who have never been to the Fair before. The Fair must go on, but a proper tribute will be paid to the dead President." There will be no changes in the Fair program for the week except those of Thursday afternoon.

People at Indianapolis and over the State are showing interest in the Sousa concerts, which occur Wednesday and Thursday afternoon and evening, and the Fair management thinks the attendance at the night concerts will be as large as through the day. The bandstand is ready for the concerts. It is in front of the grandstand at the race track. Two hundred boxes and 750 seats in the grandstand have been reserved for all the concerts and will be placed on sale at Hudders, at Washington and Pennsylvania streets, to-morrow morning.

Members of the State Board of Agriculture say the Fair means more to them this week than any previous Fair. For this reason they are watching the weather signs. The State Fair grounds occupy about 213 acres. The State Board owns eighty acres of the tract. For the remainder it pays a rental of \$2,412 a year. The board holds an option on the leased land and the option expires in two years. It is the intention of the board to buy the leased land with the profits of the Fair this year and next. The cost will be \$40,000.

If the purchase is not made before the option expires, the board will have to pay \$1,000 an acre for the land, or over \$200,000 for land that can be had within the next two years for \$40,000. The Legislature turned down a proposition to buy this land for the board, and the members say the only way they can now acquire it will be out of State Fair profits.

The Indianapolis News has one of the largest tents on the grounds. It is just east of the Administration building, in the main drive. The Indianapolis News' Newsboys Band, with forty-two members, will be on hand during the week and will give morning and afternoon concerts. A typesetting machine was taken to the tent to-day and to-morrow it will begin molding the names of visitors to the exhibit and a number of men will be at the

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- "The International Congress".....Sousa
- Suite, "The History of a Pierrot".....Costa
- Horn solo, "Solitude".....Hauser
- Mr. Bernhardt Baumgartel.
- "Invitation a la Valse".....Weber
- (a) "Narcissus" from "Water Scenes".....Nevin
- (b) March, "The Invincible Eagle".....Sousa
- (new)
- Introduction to third act of "Lohengrin".....Wagner
- 4 p. m.
- Overture, "Light Cavalry".....Suppe
- Third rhapsody.....Liszt
- Trombone solo, "The Patriot".....Pryor
- Mr. Arthur Pryor.
- (a) Prelude to fourth act of "King Manfred".....Reinecke
- (b) March, "Hail to the Spirit of Liberty".....Sousa
- Suite, "The Egyptian Ballet".....Luigini
- Reminiscences of Chopin.....Winterbottom

On your way home from the theater or Exposition stop at Olmsted's Cafe, 134 Sixth street, for refreshments.

Press  
PITTSBURGH PA  
SEP 16 1901

Today is Boys Brigade day at the Pittsburg exposition, and Col. H. P. Bope, who has charge of these aspiring young soldiers, has assured the management that the brigade will turn out handsomely. The boys in attractive uniforms, will march down Fifth avenue to the exposition buildings, and between concerts, it is expected, will execute some fancy drills on the broad promenade.

The girl members of the Conservatory of Music Piano Ensemble club, under the direction of Simeon Bissell, will compliment Bandmaster Sousa this evening and tomorrow evening. Between the two concerts Mr. Sousa's beautiful "Liberty Bell" march will be rendered in the main hall on four pianos by twelve performers. The members of this club are Minnie Bechter, Minnie Batsch, Clara Bastun, Madeline Duval, Anna Fey, Rosa Sandler-Griffith, Elizabeth Hennan, Helen Haushalter, Alma Millar, Martha Maginn-Macdonough, Bessie O'Brien, Marie H. Sprague, Cora Sweitzer, May Sneisire, Odessa Sweitzer, Frieda Skirball, Anna Veverka, Amelie Wormald and Essie Weiblinger.

The Sousa band will close its engagement at the exposition on Tuesday night. Tomorrow will be Sousa's Own day and his army of Pittsburg admirers no doubt will tender him an enthusiastic farewell on the eve of his departure for London. Mr. Sousa has reserved some of his choicest numbers for his closing programs. Among those to be heard today are the Bizarre, Second and Third Rhapsodies of Liszt, the grand scene "Benediction of the Poignards," from Meyerbeer, the ravishingly beautiful "Invitation to the Waltz," by Weber, and the Reminiscences of Chopin from Winterbottom. Appropriate reminders of the calamity that has befallen the nation, will be Mr. Sousa's march, the "Honored Dead," composed for the funeral of President U. S. Grant, the beautiful hymn, "Nearer, My God, to Thee," which was on the president's lips as he passed away, and finally, the patriotic "Star Spangled Banner."

The exposition will be open each day as usual, excepting on the day when the remains of the president are laid to rest, when the doors will be closed during the afternoon.

The new brick making machine in mechanical hall, is quite instructive to exposition visitors who marvel at the possibilities of the modern machinery which appears to be almost human in its ability to manipulate raw material and form the finished product. This evening's musical programs follow:

- 7:30 P. M.  
John Philip Sousa, Conductor.  
Marshall Lufsky, Piccolo.
- Overture—"Rienzi".....Wagner
  - Grand Scene, "Benediction of the Poignards"—Meyerbeer. Trombone section: Messrs. Pryor, Lyon, Williams, Mantia and Wardwell.
  - Piccolo Solo—"The Turtle Dove". Demare Mr. Marshall Lufsky.
  - (a) "Round de Nuit".....Gillet  
(b) March—"The Directorate".....Sousa
  - Burletta—"At the Fair".....Lumbye
  - "The U. S. Army Signals".....Tobani
- 9:30 P. M.  
John Philip Sousa, Conductor.  
Herbert L. Clarke, Cornet.
- Grand Russian Festival March.....Tschaiowski
  - Fantasia—"Pictures in a Dream".....Lumbye
  - Second Rhapsody.....Liszt
  - Cornet Solo—"Inflammatus".....Rossini  
Mr. Herbert L. Clarke.
  - (a) "Creole Belles (new)".....Lampe  
(b) March—"Hands Across the Sea".....Sousa
  - Military Episode—"Custer's Last Chase".....Luders

newspaper cutting bureau in the World.

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Sousa is coming for a concert on Friday evening at the Great Southern theater with his full band and soloists. It is quite unnecessary to ask what he will play, for every Sousa concert is sure to be strongy characteristic, which means that its unique flavor and spirited action are peculiarly and essentially Sousa's own. It is sufficient to add that the concert will present a program of Sousa's best selections and will contain much that is new, as novelties are constantly being added to the band's repertoire.

John  
SEP 17 1901

A portrait of John Philip Sousa has suddenly appeared upon the walls and buses of London, announcing the coming of the American band. Great preparations are being made to welcome Mr. Sousa, and a reception and luncheon in his honor have been arranged to take place at the Trocadero restaurant on the afternoon of October 4. Covers will be laid for 250 persons. The reception committee in charge of the arrangements comprises Earl Kinnoull, Earl Lonsdale, Sir Lewis McIver and many other prominent men.

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A prize of \$300 is offered for a march for the coronation of Edward VII. Foreign composers, we believe, are barred, or the prize would surely fall to John Philip Sousa.

Newspaper Cutting Bureau in the World.

From  
Address  
Date

SOUSA'S LAST CONCERTS.

Engagement Closes This Evening and Band Leaves for England.

Pittsburgers, no doubt, will turn out in great numbers to-night at the two farewell concerts given by the favorite bandmaster, John Philip Sousa. All day today has been "Sousa day" at the Exposition, and visitors have been delighted at the music presented, and especially at the selections given as a reminder of the affliction that has fallen upon the nation.

A notable number on the program this afternoon and this evening will be a funeral march entitled "Our President," and composed especially for this sad occasion by Paul Henneberg, first flutist of the Pittsburg orchestra. In this number there are woven together in masterly manner "Hail to the Chief," "The Star Spangled Banner," and "Yankee Doodle."

Mr. Sousa and his band of 50 players will leave this country for England one week from to-morrow and will open an extended engagement in London on October 4. On the afternoon of that day, according to a cable just received from London there will be given a welcoming reception and luncheon in Mr. Sousa's honor at the Trocadero restaurant. The reception committee comprises such prominent people as Earl Kinnoull, Earl Lonsdale, Sir Lewis McIver, Henry J. Wood, conductor London Philharmonic society; Lieutenant Dan Godfrey, the well-known bandmaster; Clement Scott, Charles Morton and many other prominent men of the musical world.

Most attractive to visitors is the cinematograph with its life-like moving pictures, and especially the one depicting President McKinley delivering his address at the Pan-American exposition in Buffalo.

Arrangements had been made to have the Boys' Brigade of this district out in full force last evening, but at the last moment Colonel Bope, who has charge of this organization, postponed their appearance until next Monday night, believing that when the entire city was in mourning over the death of the chief executive it would be highly out of place for the Brigade to march down Fifth avenue to the Exposition buildings.

The musical program in full for this evening follows:

- 7:30 P. M.
- Overture, "Carnival Roman".....Berlioz  
Prelude, "Cavalleria Rusticana".....Mascagni
- Cornet solo, "The Volunteer".....Rogers  
(a). Paraphrase, "Home, Sweet Home".....Nehrl  
(b). March, "The Stars and Stripes Forever".....Sousa
- Isolde's death scene from "Tristan and Isolde".....Wagner  
Airs from "El Capitan".....Sousa
- 9:30 P. M.
- Fantastic medley, "The Band Came Back".....Sousa  
Grand scene, "The Night of Sabba" (Mefistofele).....Boito  
Trombone solo, "The Patriot".....Pryor  
Mr. Arthur Pryor.
- (a). Scenes historical, "Sheridan's Ride".....Sousa  
(b). March, "The Invincible Eagle" (new).....Sousa  
Scenes from the operas of Wagner....

newspaper cutting bureau in the World.

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SOUSA TO BE HONORED.

Great Preparations Made in London To Welcome Band Leader.

London, Sept. 16.—Great preparations are being made to welcome Sousa, who is bringing his band to perform in London and at the Glasgow exhibition. A reception and luncheon in his honor has been arranged to take place at the Trocadero restaurant October 4, with covers for 250. The reception committee comprises Earl Kinnoull Lonsdale, Sir Lewis McIver, Henry J. Wood, conductor of the London Philharmonic; Lieutenant Charles Godfrey, the well-known bandmaster, and Clement Scott.

POST  
SEP 17 1901

SOUSA'S LAST CONCERTS AT THE EXPOSITION.

Will Play Choicest of His Own Music. New Funeral March, "Our President," on Program.

This will be Sousa's last day at the Pittsburg exposition. The day will be "Sousa's Own," and the choicest of his music will be presented.

A notable number on his program today will be a funeral march, entitled, "Our President," and composed especially for the occasion by Paul Henneberg, first flutist of the Pittsburg orchestra.

This march combines in a masterly manner "Hail to the Chief," the "Star Spangled Banner," and "Yankee Doodle." An inspiring sight, never to be forgotten, was the swarming and surging of Pittsburg's school children and their friends and relatives to the grand promenade all afternoon.

- To-day's program follows:
- Overture, "Isabella".....Suppe  
Scenes from "The Martyr of Antioch".....Sullivan  
Cornet solo, "La Favorita".....Hartman  
Herbert L. Clarke.
- (a) The Passing Regiment".....Coverley  
(b) March, "El Capitan".....Sousa  
Siegfried's Death.....Wagner  
Sketch, "Over the Footlights in New York".....Sousa
- Overture, "The Agonies of Tantalus".....Suppe  
Fantasia and themes from, "The Prophet".....Wiprecht  
Fluegelhorn solo, "My Austria".....Ziehrer  
Mr. Frank Helle.
- (a) The Electric Ballet.....Sousa  
(b) March, "Man Behind the Gun".....Sousa
- Pilgrims' Chorus and Romance, "Evening Star".....Wagner  
Overture, "The Charlatan".....Sousa

newspaper cutting bureau in the World.

EXPRESS  
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John Philip Sousa will next week lead his conquering forces on England. On Sunday evening a farewell concert will be given at the Metropolitan Opera house. Sousa does not play the most high-class music; but he has a way of making the paste-diamonds of musical commonplace shine like brilliants. His command of his orchestra is as complete as that of a clever performer on a solo instrument. Then the man's wonderful magnetism draws the public where the comparatively lymphatic classicism of Victor Herbert and Augustus Thomas leaves them cold. It is not necessary to make an idol of Sousa; but it were less than common fairness not to recognize his wonderful talents.

newspaper cutting bureau in the World.

From  
Address  
Date

John Philip Sousa has confided to a London interviewer that he will shortly take rank among the novelists of the day. His book, which is soon to be published, is entitled "The Fifth String."

newspaper cutting bureau in the World.

CITIZEN  
COLTARTUS O  
SEP 18 1901

What more cheerful and reasonable announcement could be made than that of the return of John Philip Sousa for a popular concert? His programs are made up largely of the music of the best composers, and, although a military band cannot reach the perfection of a string orchestra in the interpretation of such works, Mr. Sousa has greatly overcome these limitations, and he is doing much to raise the popular standard of music among people. To the field of light and popular music the bandmaster has recourse for his characteristic "encore numbers." The program for the concert at the Great Southern theatre next Friday evening, Sept. 20, will contain much that is new and much that is interesting, including the new Sousa march, "The Invincible Eagle."

From MUSICAL COURIER  
Address  
Date

MANAGERS of attractions of the rank of Paur, Sousa, Schumann-Heink or Clementine De Vere who can offer half hour of sacred music afternoon of September 20 or any Sunday following are asked to communicate with Rev. S. EDWARD YOUNG, chaplain of the Actors' Church Alliance, Pittsburg, Pa., who is arranging meetings in the New Exposition Music Hall, Pittsburg.

From MUSICAL COURIER  
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**SOUSA'S FAREWELL.**

Concert Next Sunday Night—The Band to Sail for Liverpool Next Wednesday.

IN the Metropolitan Opera House next Sunday night John Philip Sousa and his band will make their last appearance for many months before a New York audience. This will be a grand farewell concert on the eve of the band's departure for England. The following specially arranged program will be presented:

- Overture, Sakuntala.....Goldmark
- Duet for cornets, Introduction and Polacca.....Eilenberg
- Messrs. Clarke and Rogers.
- Suite, Three Quotations.....Sousa
- The King of France went up the hill  
With twenty thousand men;  
The King of France came down the hill,  
And ne'er went up again.
- And I, too, was born in Arcadia.  
Nigger in a woodpile.
- Trombone solo, Love Thoughts.....Arthur Pryor.
- Grand Scene and Ensemble, Andrea Chenier.....Gior
- Fourteenth Rhapsody.....Don
- Soprano solo, Linda di Chamounix.....Don
- Miss Blanche Duffield.
- Serenade, Roco.....Meyer-Helm
- March, The Invincible Eagle (new).....St
- American Fantaisie.....Her

The soloists next Sunday night will be Miss Blanche Duffield, soprano; Herbert L. Clarke, cornet; Walter Rogers, cornet, and Arthur Pryor, trombone.

Next Wednesday Sousa's Band will sail for Liverpool on the St. Louis.

**NEWS.**

**FALL RIVER, MASS.**

Oct 19 1901

John Philip Sousa's music is not taking well in England, but then it is remembered that the English have never had any marked fondness for American marches.

**HERALD.**

ROCHESTER, N. Y.

SEP 18 1901

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A man to fortune and to fame unknown seldom makes any claim that his physiognomy should be known in a public restaurant. When a man "in the public eye," whose likeness has been posted for several years in "three-sheet" style all over the country comes into a public place and is not known he is likely to say: "Such is fame."

An incident illustrating this occurred in a restaurant near Coney Island much frequented by race track people and lovers of good dinners.

"No, sah; youse can't have this table, sah. This table is reserved for Mr. Sofa and a party of eight."

The man addressed was Mr. Sousa, "the march king." He had come over from Manhattan Beach with his party.

"Why, I engaged this table," said Sousa, with a smile and a "don't-you-know-me?" look. The waiter did not. Then the proprietor was called. He said that a Mr. Sofa had engaged the table and that Mr. Sofa was entitled to it and not Mr. Sousa.

"Of course, you can have the table," he finally said, "but if Mr. Sofa comes with his party you will have to wait."

Sousa smiled and ushered his party into the dining-room. But how the telephone had happened to tangle Sousa's name into Mr. Sofa has not been explained.—New York

SON  
INDIANAPOLIS, IND

**"MARCH KING" SOUSA BECAME RATTLED**

LET HIS BATON HANG IN MID-AIR WHEN THE HORSES RACED.

For the first time since he has been leading the band of great musicians, at least the first time on actual record, John Philip Sousa, "the march king," got rattled, at the state fair grounds, Wednesday afternoon. The program was so protracted by encores that it extended beyond the time for the beginning of the horse races. The result was that Sousa's band was playing between the heats of the races just like any other old band might at so much per day. The "march king" says it is the first time and will be the last time he will ever play for a race meet.

But how Sousa came to get rattled was like this: The horses began warming up on the track and attention of one or two of the players was attracted. Gradually one or two more were attracted and the attraction is asserted to have extended to the leader. He began beating his baton perfunctorily and finally, as he craned his neck to see the flyers speed around the track it stopped in mid-air. The piece came to an end abruptly amid a general laugh.

Another explanation of the event is that a piece of music blew off the leader's baton.

**Newspaper Cutting Bureau in the World.**

NEWSPAPER CUTTING BUREAU IN THE WORLD

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**BIG SOUSA AUDIENCES.**

They Shiver but Stay to Listen—Many Turned Away.

John Philip Sousa and his band would have played to larger audiences at the State Fair yesterday afternoon and last night if more people could have gathered within hearing. At the first concert the grandstand was filled and four or five thousand people stood on the ground about the race track. During the afternoon at least five thousand people could not get within hearing distance, and they wandered over the fair grounds to see exhibits or horse races. The weather last night was bitterly cold. Members of the band rubbed their hands to keep warm and men in the audience slid down in their overcoats to dodge the biting winds. The audiences were enthusiastic over the concerts. The applause was generous after each number and the band was liberal in its responses to encores. Sprinkled through the programs were many Sousa marches and a good many rag-time airs were given as encores. At the concerts were several hundred band men from over the State who had remained at Indianapolis since Tuesday to hear the "march king" and his famous band. The crowd at night did not fill the grandstand on account of the cold, but the music was enjoyed and the band gave many extra numbers in response to applause and shouts from the audience.

The last of the Sousa series of concerts will be given at the fair grounds tonight at 8 o'clock. The program follows: Overture—"Tannhauser".....Wagner  
Gems of Scottish Minstrelsy, "Robert Bruce".....Bonnisseau  
Trombone Solo—"Love Thoughts".....Pryor  
**ARTHUR PRYOR.**

Symphonic Poem, "The Chariot Race," founded on "Ben-Hur".....Sousa  
Tone Pictures of Naples, "In Carnival Time".....Massenet  
**INTERMISSION.**

Grand Scene, "Andrea Chenier".....Giordano  
Cornet Solo—"Arbucklean Polka".....Hartman  
**HERBERT L. CLARKE.**

Scenes from "Bride-Elect".....Sousa  
a. Concert Polka, "Sparkling Women".....S. Liebling  
b. March, "The Invincible Eagle" (new).....Sousa  
Introduction to the Third Act of "Lohengrin".....Wagner

**A Sousa Musician Injured.**

Christian Chapman, a member of Sousa's Band, living in Brooklyn, N. Y., was thrown from a fair grounds car after the concert yesterday afternoon, and his right ankle was broken. The car collided with one in front, throwing him from the running board. He was taken to St. Vincent's Hospital.

CITIZEN.  
COLUMBIAN, O.  
SEP 21 1901

**Sousa and Other Music**

Ever since the Washington Post march and the Manhattan Beach march first delighted the American public, there has been no organization whose coming is so eagerly awaited by the people of Columbus as is Sousa's band. Hence it is that whenever Sousa's band makes a western tour, Columbus is always included in the itinerary. It is a pity all musical organizations cannot receive the ovation here which Sousa and his artists do. We would hear more good music in Columbus if such were the fact.

Friday night's performance showed conclusively that Sousa's hold on the music-loving American people increases as each season comes, and probably will increase as long as his band exists. The house was filled—crowded even to standing room. From the first dreamy harmonies of the "Sakuntala" overture, by Goldmark, to the triumphant strains of "Star Spangled Banner," which closed the program, Sousa held his audience absorbed, wrapped in the music alone. The audience appreciated it. Every number was encored at least twice, sometimes again and again, until the conductor had to resolutely proceed with the program in spite of the tumult around him.

Sousa's numbers are nearly always modern. His selections Friday night represented in many cases the highest types of the latter day music, but the program was in the main a popular one. The overture and the grand scene and ensemble from Giordano's "Andrea Chenier," are perhaps exceptions to this general rule. If so, they were fully offset by the encores, which made the house ring with such selections as "Stars and Stripes Forever," "I Don't Why I Love You, But I Do," and the like.

A special arrangement of "Nearer, My God, to Thee," was also very tenderly and appropriately rendered as an encore.

Sousa's new fantasia "The Band Came Back," took the audience by storm. Probably a more novel method of combining popular airs was never introduced. The stage was cleared. Then the different instruments came to the stage, each set coming to the front and rendering some popular song before retiring to their places.

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From BULLETIN  
Address AUBURN, N. Y.  
Date SEP 21 1901

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SUN  
INDIANAPOLIS, INDIANA  
SEP 10 1901

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Another explanation of the event is that a piece of music blew off the leader's rack and he lost track of the piece. But this is not probable, as he is no doubt too familiar with his music to make mistakes like that.

Immense crowds squeezed into the grand stand for both concerts. The air was bitter cold and the musicians had to beat their hands together to keep warm. Aside from the above case of rattles, the concerts were fully up to the "march king's" high standard. The programs were mixed classical and popular to suit the heterogeneous audiences which patronize the fair.

CITIZEN.  
COLUMBUS, OHIO  
SEP 21 1901

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BULLETIN  
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Journal.  
from Indianapolis Ind  
date Sept 19, 1907.

### MR. SOUSA AND HIS BAND

FAMOUS BANDMASTER HAS ARRANGED FOR SACRED CONCERT.

Yesterday's Two Concerts Enjoyed by a Big Audience Despite Coldness of the Weather.

Now come Mr. Sousa and his band to take a place among the other first-prize features of the state fair. They gave concerts at 1:30 o'clock yesterday afternoon and at 8 o'clock last night. The concert this afternoon will begin promptly at 1 o'clock and will consist solely of sacred music in honor of the dead President, who was a friend of Mr. Sousa. The bandmaster arranged the programme, and the idea of a memorial concert at the time of the funeral at Canton was his. He made the suggestion to the State Board of Agriculture and it heartily approved the plan. The programme will be as follows:

- Funeral dirge, "The Honored Dead".....Sousa
- Cornet solo, "Inflamatus," from "Stabat Mater".....Rossini
- Herbert L. Clarke.
- "Pilgrims' Chorus" and "Evening Star Romance," from "Tannhauser".....Wagner
- Obligato by Simone Mautia.
- Trombone solo, "The Patriot".....Pryor
- Mr. Arthur Pryor.
- Religious fantasia, "Songs of Grace and Songs of Glory".....Sousa
- Introducing the favorite hymns of the martyred President—"Lead, Kindly Light," and "Nearer, my God, to Thee".....Rogers
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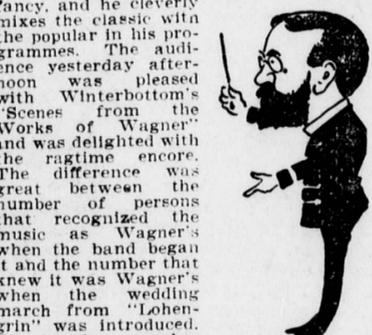
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from Concert Goe  
address New York City

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From SPIRIT OF THE TIMES  
Address  
Date

Sousa's band will give a farewell concert at the Metropolitan on Sunday night, and then sail for London.

From THE FIRST ESTABLISHED AND MOST COMPLETE NEWSPAPER CUTTING BUREAU IN THE WORLD.  
Address TORONTO, CAN.  
Date SEP 21 1907

THE musical season of Toronto has opened with an augury that promises well for a very delightful and successful winter. A month in advance of the usual time for opening, the manager of the Massey Hall arranged by cable for the visit of the Westminster Abbey Choir, glee and concert party, and they gave three charming concerts on September 2nd and 9th, attended by over 3,000 people.

The Royal Operatic Festival on Oct. 11th and 12th, which is elsewhere described, will be an event which will be of an historic character. On October 22nd will be heard a very fine French pianist in Emilio Renaud. On Nov. 5th Mr. Houston promises a genuine sensation in William Worth Bailey, the blind violinist, who is expected to create as great a furor as Old Tom. On Thursday evening, November 21st, a concert de luxe will be found in the recital of Lillian Nordica, the most popular soprano of the day. Slivinski, the eminent Polish pianist, who played here with the Leipzig Orchestra last winter, will be heard later on in the autumn. The Paur Symphony Orchestra, Lilli Lehman, the great European soprano, and Rubelik, the reigning violin sensation of London, are all promised for January. Plunkett Greene will be here in March and possibly Paderewski in April. Josef Hofmann, the pianist, will also be heard in Toronto this winter and the spring will doubtlessly close with Sousa's Band.

Journal  
from Indianapolis Ind  
date Sept 19, 1907

Concert Year  
New York City

Concert Year  
New York City

### MR. SOUSA AND HIS BAND

FAMOUS BANDMASTER HAS ARRANGED FOR SACRED CONCERT.

Yesterday's Two Concerts Enjoyed by a Big Audience Despite Coldness of the Weather.

Now come Mr. Sousa and his band to take a place among the other first-prize features of the state fair. They gave concerts at 1:30 o'clock yesterday afternoon and at 8 o'clock last night. The concert this afternoon will begin promptly at 1 o'clock and will consist solely of sacred music in honor of the dead President, who was a friend of Mr. Sousa. The bandmaster arranged the programme, and the idea of a memorial concert at the time of the funeral at Canton was his. He made the suggestion to the State Board of Agriculture and it heartily approved the plan. The programme will be as follows:  
Funeral dirge, "The Honored Dead".....Sousa  
Cornet solo, "Inflammatus," from "Stabat Mater".....Rossini  
Herbert L. Clarke, "Evening Star Romance," from "Tannhauser".....Wagner  
Obligato by Simone Mantia.  
Trombone solo, "The Patriot".....Pryor  
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Religious fantasia, "Songs of Grace and Songs of Glory".....Sousa  
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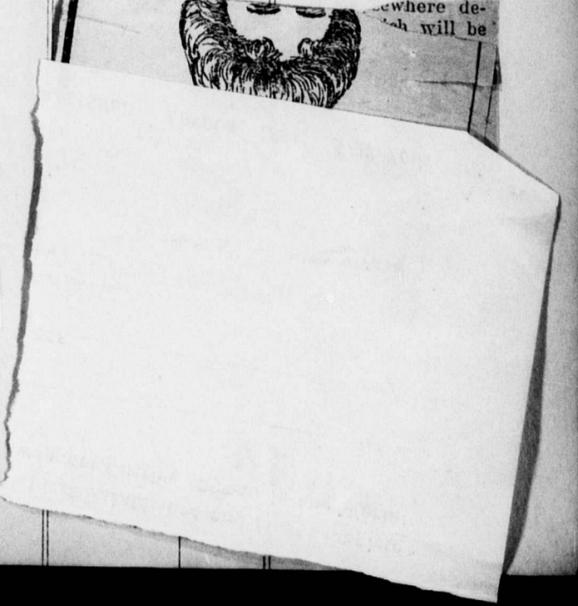
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Journal  
from LEWISTON, ME.  
date SEP 21 1907  
Sousa with his band will give a farewell concert at the Metropolitan Opera House, Sunday evening, Sept. 22d, prior to their departure on the steamship St. Louis on Wednesday next. The band is now playing at the Pan-American Exposition. Miss Blanche Duffield, who has travelled two seasons with Mr. Sousa, has been engaged as the vocal soloist for the New York concert. The band will give three performances in the Royal Albert Hall, London, Oct. 4 and 5, with Miss Minnie Tracy as soloist.



OUR OBSERVATION GAR

One of the most graceful and beautiful acts John Philip Sousa has ever performed in Columbus was done Friday night at the concert at the Great Southern. The last number before the intermission had just been played and the magnificent finale of Giordana's grand scene and ensemble, "Andrea Chenier," had barely died away when the world's greatest bandmaster again raised his baton. Instantly a profound hush fell upon the audience, for something not on the program was coming. No one knew what. Then softly in strains sweeter than Apollo's lute, in harmony that seemed to have its source in realms celestial, there stole upon the ear that wondrous creation of the Christian hymnology, "Nearer, My God, to Thee." The audience hardly breathed, for with one wave of the master-hand they were suddenly lifted from the midst of the grandest band concert ever given in the Ohio capital and set down beside the catafalque of the dead president. Tears welled in nearly every eye as that divine hymn was played. It seemed as if its matchless beauty had never been fully realized before. And midst the solemn breathing sound, faint as the distant echo from some sacred shrine, there came the tolling of the funeral bell. No words can picture the effect. The eyes of strong men blurred as the tide of an irrepressible emotion welled within, and heads were bowed in grief. If Sousa had never done anything else to make him the idol of the public, that simple, soulful, unheralded tribute to the fallen chieftain should lift him to the pinnacle. It was as a song without words, but words were never so eloquent as the heavenly music of that incomparable band.

NEW YORK EVENING TRIBUNE  
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In London and a four weeks' season at the International Exhibition at Glasgow, Scotland. He will offer one of his London programmes to his metropolitan audience. Miss Blanche Duffield, a soprano well known at these concerts, will again be the assisting soloist, and from the band itself, Arthur Pryor, the trombone wonder, and Herbert L. Clarke and Walter B. Rogers, cornetists, will again display their skill.

W. Y. EVEN SUN  
Address

John Philip Sousa, whose return from a tour of Europe was celebrated at his September concert here a year ago, will this year make his New York appearance a farewell occasion before going across the ocean again, this time to play in the principal cities of Great Britain and Ireland. Sousa's engagement on the other side includes concerts at the Royal Albert Hall in London and a four weeks' season at the International Exhibition at Glasgow. The band will offer one of its London programmes to a Metropolitan Opera House audience on Sunday evening. Blanche Duffield, soprano, will again be the assisting soloist, and from the band itself Arthur Pryor, trombone, and Herbert L. Clarke, and Walter B. Rogers, cornets, will have solos. The programme is as follows: Overture, "Sakuntala," Goldmark; duet for cornets, "Introduction and Polacca," Ellenberg; Suite, "Three Quotations," Sousa; Trombone solo, "Love Thoughts," Pryor; Grand Scene and Ensemble, "Andrea Chenier," Giordano; Fourteenth Rhapsody, Liszt; Soprano Solo, "Linda di Chamounix," Donizetti; Serenade Roccoco, Meyer Helmund; March, "The Invincible Eagle," Sousa; American Fantasia, Herbert

DISPATCH  
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STANDARD  
BRIDGETOWN, CONN.  
SEP 21 1901

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AMERICAN  
WATERBURY, CONN.  
SEP 21 1901

GLOBE  
DEMOCRAT  
ST. LOUIS, MO.  
SEP 21 1901

John Philip Sousa has succeeded in arousing the aesthetic taste of London to an enthusiastic appreciation of the beauties of rag-time.

HERALD  
GRAND RAPIDS, MICH.  
SEP 22 1901  
A reception and luncheon are being arranged for John Philip Sousa when he reaches London early in October, with plates laid for 250 guests. Earl Kennoull is at the head of the committee on arrangements.

From BEE  
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John Philip Sousa will be the guest of honor at a reception to be given by prominent Londoners on October 4. At Atlantic City the scale of prices for a LONDON, 1881. NEW YORK, 1884.

From STATE  
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Great preparations are being made to welcome Sousa, who is bringing his band to perform in London and at the Glasgow exhibition, says a London cable. A reception and luncheon in his honor has been arranged to take place at the Trocadero Restaurant Oct. 4, with covers for 250. The reception committee comprises Earl Kinnoull, Lordale, Sir Lewis McIver, Henry J. Wood, conductor of the London Philharmonic; Lieutenant Charles Godfrey, the well-known bandmaster, and Clergent Scott.

THE NEW-YORK HERALD  
22 SEP 1901  
48, Avenue de l'Opera, PARIS

Mr. Sousa's Antecedents.  
TO THE EDITOR OF THE HERALD :-  
A temporary American colony in Berlin is interested in the discussion rampant in "Letters to the Herald" over Bandmaster Sousa's name and nativity. Some grotesque misinformation has been sent in by Mr. "Oh My Nosey" et al. Our party crossed with Mr. Sousa on the St. Paul in 1900. He told us he was born in Washington, D.C., "within the shadow of the Capitol," of an American mother and a Portuguese-Spanish father. Later he spent an entire evening with us in the ship's library, where, in a standard history of Spain, he showed us the story of his progenitors, chief of whom was one Philip de Sousa, of Spain. "SUBSCRIBERS."  
Berlin, September 20, 1901.  
More Light on Mr. Sousa.  
TO THE EDITOR OF THE HERALD :-  
"After the death of the lamented Anton Seidl, Mr. Sousa was elected to succeed him in wielding the baton over the orchestral forces of the Metropolitan Opera Company. "One Who 'Nosey'"  
A little less nose and more taste (for the truth) would perhaps have led to a more accurate statement than the above. Mr. Sousa never did, and never could, take Anton Seidl's place. "MUSICIAN."  
Paris, September 20, 1901.

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YORK, 1884.

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W. Y. EVENING TRIBUNE  
SEP 21 1901

John Philip Sousa, whose return from a tour of Europe was celebrated at his September concert here a year ago, will this year make his New York appearance a farewell occasion before going across the ocean again, this time to play in the principal cities of Great Britain and Ireland. Sousa's engagement on the other side includes concerts at the Royal Albert Hall in London and a four weeks' season at the International Exhibition at Glasgow. The band will offer one of its London programmes to a Metropolitan Opera House audience on Sunday evening. Blanche Duffield, soprano, will again be the assisting soloist, and from the band itself Arthur Pryor, trombone, and Herbert L. Clarke, and Walter B. Rogers, cornets, will have solos. The programme is as follows: Overture, "Sakuntala," Goldmark; duet for cornets, "Introduction and Polacca," Eilenberg; Suite, "Three Quotations," Sousa; Trombone solo, "Love Thoughts," Pryor; Grand Scene and Ensemble, "Andrea Chenier," Giordano; Fourteenth Rhapsody, Liszt; Soprano Solo, "Linda di Chamounix," Donizetti; Serenade Roocooco, Meyer Helmund; March, "The Invincible Eagle," Sousa; American Fantasia, Herbert.

STANDARD  
BRIDGEPORT, CONN.  
SEP 21 1901

John Philip Sousa, with his band, will give a farewell concert at the Metropolitan opera house tomorrow evening, prior to departure on the steamer St. Louis the following Wednesday for London and the United Kingdom. Miss Blanche Duffield, who has travelled two seasons with Mr. Sousa, has been engaged as the vocal soloist for the New York concert. The band will give three performances in the Royal Albert Hall, London, on October 4 and 5, with Miss Minnie Tracy as soloist.

1884.

From AMERICAN  
Address  
Date  
WATERBURY, CONN.  
SEP 21 1901

27, FOR A TOUR OF SOUTH AFRICA.  
John Philip Sousa will be the guest of honor at a reception to be given by prominent Londoners on October 4.

1884.

John Philip Sousa has succeeded in arousing the aesthetic taste of London to an enthusiastic appreciation of the beauties of rag-time.

al : THE NEW-YORK HERALD  
22 SEPT 1901  
48, Avenue de l'Opera, PARIS

Mr. Sousa's Antecedents.

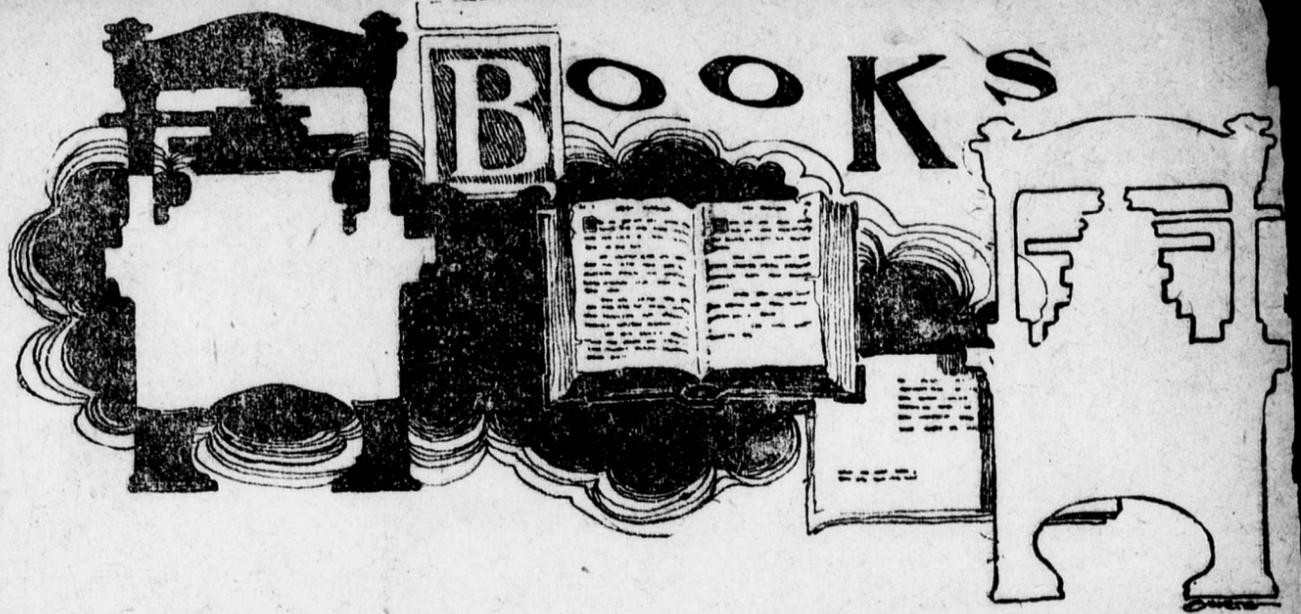
To THE EDITOR OF THE HERALD :-

A temporary American colony in Berlin is interested in the discussion rampant in "Letters to the HERALD" over Bandmaster Sousa's name and nativity. Some grotesque misinformation has been sent in by Mr. "Oh My Nosey" et al. Our party crossed with Mr. Sousa on the St. Paul in 1900. He told us he was born in Washington, D.C., "within the shadow of the Capitol," of an American mother and a Portuguese-Spanish father. Later he spent an entire evening with us in the ship's library, where, in a standard history of Spain, he showed us the story of his progenitors, chief of whom was one Philip de Sousa, of Spain. "SUBSCRIBERS."  
Berlin, September 20, 1901.

More Light on Mr. Sousa.

To THE EDITOR OF THE HERALD :-

"After the death of the lamented Anton Seidl, Mr. Sousa was elected to succeed him in wielding the baton over the orchestral forces of the Metropolitan Opera Company.—One Who 'Nosey.'"  
A little less nose and more taste (for the truth) would perhaps have led to a more accurate statement than the above. Mr. Sousa never did, and never could, take Anton Seidl's place. "MUSICIAN."  
Paris, September 20, 1901.



PROFESSOR WALTER A. WYCKOFF of Princeton University, who made a national reputation by his original investigations of the labor problem in his book, "The Workers," has

now gathered into a book some additional magazine articles bearing on the same subject, under the title of "A Day With a Tramp and Other Days." The book is issued by Charles Scribner's Sons of New York, but without the illustrations that made his other work so attractive. Wyckoff is assistant professor of economics at Princeton and several years ago he decided to investigate at first hand the condition of American workingmen. He had a theory that if a man was sober and industrious although he knew no trade, he could get work at good wages in any part of the country. So he started out in New York and made his way across the country, taking no money and remaining to the end absolutely dependent upon what he earned with his hands. Having no trade, he was forced to accept any unskilled labor. He also tramped instead of beating his way on the railroads, as the professional tramps are accustomed to do. He demonstrated that his theory was correct, except in the big cities. He fared well except in Chicago, where he came near starving because of inability to get employment or food. At any time while in Chicago he could have secured work and good wages had he gone a day's travel into the country. The great feature of "The Workers" was its absolute demonstration that in no part of the farming country is the supply of good labor equal to the demand, and that the stereotyped complaint of lack of opportunity for work made by the tramp and the incompetent is a lie. Professor Wyckoff made no thorough study of the tramp problem, but one is inclined to accept his theories and conclusions much more readily than those of Joseph Flynt, for he has no hobbies.

In this new book, the first chapter, "A Day With a Tramp," is the best thing that Wyckoff has done. It is a perfect bit of character study. The tramp, whom he met on the railroad in Illinois, was a young American of Irish stock, whom he calls Farrell. The fellow still retained elements of decency and manhood, and after talking with Wyckoff some time, told his story, which is characteristic of thousands of his class. After tramping about the country he secured steady work in a tile factory in a small Illinois town, and there a good woman who kept a workingmen's boarding-house helped him up to a better plane of manhood. She induced him to save his wages and her distress when he got drunk was so great that it induced him to take the pledge. Then there came into his life the daughter of a grocery keeper, who smiled on him and with whom he found means of talking occasionally after his work. But all the time there hung over him the fear of what the girl's father would say when he discovered their friendship and the worse fear that when this came he would not be able to resist the strong temptation to go back to his old life. Of the influence of this good girl's love the author gives this striking description:

Oh, ineffable mystery of life, that he, a hobo of a few months before, should be reading now in a good girl's eyes an answering liking to his own! He was little more than a lad, and she but a slip of a girl, and I do not know what it may have meant to her, but to him it was life from the dead. Very swiftly the winter sped and very hard he worked until he earned a job at piecework in the factory, and then harder than ever until he was making good wages. He could see little of her, for she had an instinctive knowledge of her father's probable displeasure, but there grew up a tacit understanding between them that kept his hope and ambition fired. \* \* He lived for her, and worked and thought for her and tried to be worthy of her, and between his former and his present life was a gulf which, by some miracle, she had created.

Then one day came the climax which Farrell had feared. The old father discovered them together, abused the lad shamefully and bade him never speak to the girl again. Farrell had no one to counsel him, and in an hour he was drunk. He was discharged next day for appearing intoxicated at his work, and when Wyckoff met him he had "blown in" all his savings and had been seven months as a tramp on the road. But the telling of his story to a sympathetic listener proved his salvation, and when the lad reached the town which had witnessed his pathetic tragedy he sought a job in the old tile factory and secured it. The last words he said to Wyckoff were of the girl: "I can't till I'm a bit decent again and get some clothes; but I'll hold down me job, and as soon as I can I'll go back to her." It may be shrewdly suspected that the Princeton professor was largely responsible for the tramp's return to decency, but he makes no mention of the part he played in this little drama.

This story is characteristic of a score of others scattered through the book, and

in any emergency he always has a distinct advantage. Of the failure of the scheme to transfer city workers to the country, Professor Wyckoff has this sensible comment:

It is not difficult to show that congestion in an industrial center, with its accompanying misery, might be relieved by an exodus to country districts, where an unsatisfied demand is chronic. But the human adjustments involved in the change would be beyond all calculation; and, even were they effected, it would be not a little disturbing in the end to find large numbers returning to the town, frankly preferring want, with companionship and a sense of being in touch with their time, to the comparative plenty and, with it, the loneliness and isolation of country living. A part of the penalty that one pays for attempting to deal with elements so fascinating as those of human nature is in their very incalculability, in the elusive charm of men who develop the best that is in them in spite of circumstances the most adverse, and in an evasive quality in others, who sometimes fail to respond to the best-devised plans for their betterment.

The professor discusses many similar topics in this vein and he also has a chapter devoted to slum life in the cities and scenes in a police court. The small sketch of the young female pickpocket is admirably done, as it shows how difficult is the path of the working girl in the big cities. The book is worth careful reading, as it is a real contribution to one of the great questions of the day in this country.

In "Raffles" E. W. Hornung continues the adventures of the accomplished burglar, whose exploits were told so well in "The Amateur Cracksman." The book is brought out in handsome style by Charles Scribner's Sons of New York, in uniform style with Mr. Hornung's Australian romances. There could be no greater contrast than that between the convict in "The Rogue's March" or in "The Shadow of a Man" and the gentlemanly swell burglar, who masquerades under the name of Raffles and makes the London police and detectives appear like so many schoolboys. As a moral study "Raffles" has no value, for the author makes him so engaging a rogue that one's sympathies are invariably with him and against the guardians of the law. Raffles' old friend Bunny also figures here in the queer role of attendant to the burglar. Bunny saw an advertisement in the London papers of a male nurse wanted for an elderly invalid, but great was his surprise when he called to inquire about the place to find that the invalid was Raffles, whom he believed drowned on the Italian coast. Raffles had adopted the disguise of a bed-ridden invalid to keep out of the way of the police. Between him and Bunny they fool the young doctor who has been prescribing for Raffles, and they have a number of stirring adventures at night.

The best of these adventures is the climax of Raffles' experience in Italy. When Raffles dove off the steamer to escape the police he was not drowned, as was supposed, but reached shore and at a pretty villa he fell in love with an Italian girl. She returned his affection, but their idyl was spoiled by the henchman of a leader of the Carbonari, who wanted the girl for himself. Raffles kills this fellow and outwits the outlaw leader, but only after they have done to death the girl, whom he loved. So he escaped to England, but even in his hiding place in London he is found by spies of the Carbonari leader and is lured to an empty house, where the old Italian brigand has Raffles triced up to the walls and left with an ingenious clockwork attachment that will discharge a pistol into his body when the hour-hand reaches noon. Raffles manages to get a word to one of the Italian's servants, and this fellow goes in search of Bunny. They arrive only just in time to save Raffles from the deadly mechanism.

Probably the best thing in the book is Raffles' "lifting" of the gold cup presented by many admirers to Queen Victoria and kept in a glass case in the British Museum. Raffles conceived a great passion for this work of art, and devised a plan for getting possession of it. One day when he was reconnoitering the field he found the glass case deserted except by one officer, and the opportunity was so good that after a little chaff he promptly knocked the man down and bolted with the cup. The affair created a great sensation, but after keeping the cup several days and finding it a genuine masterpiece

ligions considered, "Confucianism in the Nineteenth Century," is by Herbert A. Giles, professor of Chinese Cambridge University; "Buddhism" by T. W. Rhys Davids, professor of Pali and Buddhist literature in University College, London; "Mohammedanism," by Oskar Mann, Oriental in the Royal Library, Berlin; "Brahminism," by Sir A. C. Lyall, member of the Council of Secretary of State India; "Zoroastrianism and the Parsis," by D. Menant; "Sikhism and Sikhs," by Sir Lepel Griffin; "Positivism; Its Position, Aims and Ideals," Frederick Harrison; "Babism," by Denison Ross, professor of Persian University College, London; "Judaism in the Nineteenth Century" by Rev. M. Gaster, chief rabbi of Sephardi Communities of England; "The Outlook for Christianity," Rev. Washington Gladden, and "Catholic Christianity," by Cardinal Gibbons.

Confucianism continues to be the most thoroughly established and influential religion in China. It is a broad code of ethics applying to every relation in life and is based upon the patriarchal system and ancestral worship. It is accepted by the masses as the criterion of a perfect life, but offers no consolation of a spiritual reward beyond the grave. Unlike Christianity, it adheres to the dogma that man is born sinful and that his lapse into evil is wholly to his environment. Apart from its ancestral worship and assumption of man's natural innocence, Christianity finds little to attack in Confucianism as the cardinal virtues of the Christian faith are fully inculcated in the Confucian canon. Professor Giles says in conclusion: "If Buddhism and Taoism could be displaced by Christianity, Confucianism be recognized in its true sense as a pure cult of virtue, with commemorative ceremonies in honor of its founder and of family ancestors who have gone before, one great barrier between ourselves and the Chinese would be broken down forever."

Buddhism, an offshoot of Brahminism with its obliterations of caste and various theories of the destiny of the soul treated as a decaying force in the world's religions. Born in the valley of the Ganges, it spread over Central and Southern Asia. Its decline began with the advance of Mohammedanism, and now India is its principal field of activity, with something of a revival interest in its dogmas and literature incited by European and American propagandists and scholars in the name of Theosophy. It is difficult to predict the results of this remarkable accession to its ranks; but Professor Davids deems it improbable that any considerable number of people, either in Europe or America, will ever regard themselves openly on the side of Buddhism as a profession of faith. "It cannot be denied," he says, "that there are certain points in the Buddhist view of life that are likely to influence, and influence widely, with increasing intensity, the views of life, of philosophy of ethics, as held now in the West."

Mohammedanism, after a long slumber of its religious zeal, is manifesting itself in marked expansive activity, the sphere of the influence of Mohammedanism has been very considerably broadened in Africa and Central Asia during the past fifty years. The instrument of its propaganda is no longer the sword, as in the first centuries of Islam, but the teaching of the priest succeeds the soldier, and of the private trader who mingled with the



MME. JOANA  
BASILA

GIUSEPPE  
CREATORE

at he does they cannot understand. ad, to show that they have not been led a particle by his mad ranting up d down, they laugh at him—audibly h at him—instead of applauding. But there are those in the audience o understand. To them his every otion only makes clearer the music. ey, like the others, watch him closely ause he helps them understand. And the end it is their applause that owns out the laughter. During the st summer in the East Creatore was musical sensation of the season. two occasions he came in direct mparison with Sousa and also the hestra of Damrosch, once at the n-American Exposition and again at llow Grove Park, Philadelphia. And now Creatore and the Royal Ital- and Band are to be seen and heard in n Francisco, coming here direct from eir Eastern triumphs. The band, hich numbers fifty picked musicians, ll give a week of concerts at the Al- mbra, commencing to-night.

Strange as it may seem, in Mexico, whence this work came originally to the American continent, there is no such collection. There, where the art flourished to such an extent as to become a part of the state institutions, the provinces in one section having their own distinctive stitches and no one daring to use those of another—just as the caps in certain parts of France are used to distinguish one kind of peasantry from another—under such conditions, it seemed almost a necessary part of the national history to preserve these historic stitches and relics of a former civilization. The journal called *Modern Mexico*, published in St. Louis and Mexico, notes with regret this loss to Mexico, in not making such a collection as was made in Southern California, and commends the one already made here. For in Mexico, as elsewhere, the makers of drawn work, finding no call or demand for the older stitches, gradually let these go for others, continually making new ones having no meaning, until, in time, the making of the genuine became almost a lost art. The revival of interest in the work will bring all these back and into prominence.

There are perhaps not more than sixty of the truly authentic and purely historic stitches, yet there are more than a thousand modifications and rearrangements of these. The rule for work of medium fineness is to draw four threads and leave six, though for telerana, or cobweb effects, two are drawn and two left. The filling in of the cuadrillos, or squares left by drawing certain threads, is the best field for the application of many different designs. Some of these preserve a rectangular shape, falling regularly under the different denominations of "daditos," or dice, "escalencitos," or stairways, "rejas de la carcel," or prison bars, etc.

In other cases the threads are drawn back so as to form curved places, looped skillfully aside or partially filled in so as to form segments of circles, conventionalized flower petals, shells, fans, wheat and eyes. Upon these may be

found the eye of the frog (ojlto de rana), the web of the spider (telerana), and more in predominance than any one other feature, the trail of the serpent (culebra). In East Indian drawn work the "slough of the serpent" is a border of great importance; it figures in nearly all of the work, is placed between the different sections of drawn work and makes a kind of heading or finish to the work.

Flowers are represented by the rose (rosa), cinnamon flower (flor de canela), wheat (triguito), bean (lentejita), leaf (hojita) and anise flower (flor de anis). Variations, combinations and recombined variations are evolved from these and others, but the primary stitches are limited. A few of the less common, yet fully authenticated, designs other than those already mentioned are the Pleiades (las Cabrillas), little widow (la viudita), shell (concha), fan (abancino), little sun (solecito) and maze, or come-out-if-you-can (salsipuedes), most puzzling of all.

Most prominent among the classic stitches, and one, too, not neglected by the later votaries of the art, is the "little Jesus" stitch. The first protesting thought of sacrilegious intent in calling a stitch by such a sacred name and with the diminutive antecedent adjective is gradually removed as the words are repeated and the work examined closely; for it is indeed not a misnomer. The Jesusito receives its name because the interlacing threads make upon the underlying linen the sign of the cross.

The Josecito, or "little Joseph," comes next in importance. This is an uncrossed Jesusito and is viewed with pity by the workers because of its shriveled condition.

These two stitches form important features in the decorations for altars and other religious ceremonial dresses and robes. They are of a very important character, and mean much in the interpretation of the world of meaning that is involved in the reading of these historic stitches.

One can easily see with what power of interest and fascination the work was carried on by the men and women of the early history. How they pored over these pieces of their handiwork, breathing into each the greatest strength and feeling. Working always with the thought of the use to which the article was to be put and with the symbols of a religious teaching that was almost a passion to them ever before them in the designs that were evolved partly from fancy and partly from the teachings of the masters, these simple-hearted folks have left in their stitches a rich legacy of soul impression for our reading.

In that beautiful romance by Helen Hunt Jackson, "Ramona," we can trace the deep interest in this work that was taken by the people of those times. Ramona was a skilled worker in this kind of needle work; and it was while engaged in washing the altar cloth that she was first seen by her neophyte lover, the faithful Alessandro. Washing the beautiful white altar linen, her fair face bent above the brook, she was a picture that well might make the agitated young fellow exclaim:

"My God, what shall I do?"

An interesting specimen of Mexican drawn work is a rare antique bridal veil, made in the City of Mexico, and now in the possession of Mrs. Sherman O. Houghton of Los Angeles. It is two and one-half yards long by twenty-four inches wide, and is wrought in elaborate rose pattern. The material drawn is a fabric woven from a Mexican reed, and is of the character of mull muslin. Such veils were held canopy-wise over the heads of both bride and groom, and were worn, after the ceremony, by the bride.

Not unlike this veil was one received recently from the Philippines. This was woven in peculiar fashion from some unknown materials and most curiously drawn and worked. There is, however, a great similarity in drawn work the world over, which gives it a twofold historic interest. To know that nearly all peoples have certain symbolic ideas that are expressed so as to read and mean the same thing in this form of handiwork, is indeed truly wonderful and marvelous.

The use to which this art may be put in assisting the Indians and other dark races as well as the poorer white people cannot be overestimated. It is a work that is easily done, requires no expensive tools or materials, nor are the materials far removed and difficult of access, as are those of basketry. There is no especial need of keeping the work perfectly spotless, as it can easily be laundered, so the poorly kept homes of the workers would not mar the value of their labors.

The introduction of lace-making among the Indians of the West and Southwest by Bishop Johnson, who has made extensive investigations of the crying necessities of these poor hostages of our Government and found them in need of material assistance, gives rise to the further inquiry, could not historic drawn-work be added to the work already provided to be accomplished by these people?

They have done it in the past, and they can do it again. The time is now ripe; interest in the work is great in both the East and West, and all that is necessary is to give the Indians an opportunity to work out their own salvation.

ELIZABETH T. MILLS.

NEWS TRIBUNE  
DETROIT, MICH.  
SEP 22 1901

Our own Sousa and his band give their farewell concert in the Metropolitan opera house, New York, to-night, departing for Europe the coming week, for an engagement at the Glasgow exhibition. Their trip across the ocean also includes a tour on the continent, where they were so well received last year. In January, the famous leader and his men return to America to make their annual concert tour of this country.

Newspaper Cutting Bureau in the World.

From  
Address  
Date

John Philip Sousa will be the guest of honor at a reception to be given by prominent Londoners on Oct. 4.  
PUBLISHED: LONDON, 1881.

Cutting from  
Address of Paper  
Date

John Philip Sousa and his band will be heard at the Metropolitan Opera House to-night. Blanche Duffield will be the soloist. The organization will sail this week for England where after a series of concerts it will be heard at the Glasgow Exposition. The band goes to England under the guarantee of a syndicate that has engaged Mr. Sousa and his players. Suzanne Adams is to sing the Manzoni Requiem at the Worcester Festival in place of Emma Eames who is still ill in Paris. She will also take part in the artist's concert. Estelle Lieblich has also been engaged. David Bispham after singing at Worcester will return to England, fill several festival engagements there and then return here to sing with the Maurice Grau Opera Company. Marie Titiano the remarkable high soprano who is to return to this country in November will make her first appearance at the Waldorf-Astoria in an orchestral concert. Esther Fee, an American violinist, will be heard at Carnegie Hall in November. She has studied in Paris for the past three years. Emma Nevada is to bring to this country for her approaching concert tour Jules Moreau, a pianist, and an Italian violoncellist named Pablo who has played with success in London.

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Farewell Sousa Concert.  
Oddly enough the honor of beginning the new musical season falls to the lot of John Philip Sousa, as it did last year. This year his New York appearance will be his farewell to his admirers before going across the ocean again, this time to play in all the principal cities of Great Britain and Ireland. Blanche Duffield, the soprano, will be the assisting soloist. The programme:  
Duet for cornets, "Introduction and Polacca" Ellenberg  
Suite, three quotations. Pryor  
Trombone solo, "Love Thoughts" Giordano  
Grand scene and ensemble, "Andrea Chenier" Liszt  
Fourteenth Rhapsody Donizetti  
Soprano solo, "Linda di Chamounix" Donizetti  
Miss Blanche Duffield.  
Serenade Roccoco Meyer Helmund  
March, "The Invincible Eagle" Sousa  
American Fantaisie Herbert

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DISPATCH  
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COLUMBUS, O.  
SEP 22 1901

That Sousa's popularity has not begun to wane was amply shown by the big audience that crowded the Great Southern on Friday evening and rapturously applauded every number offered by the splendid band. Nothing new can be said of the playing of this wonderful organization or the methods of its leader. The delicacy of the methods instruments is always a welcome surprise: making it possible to enjoy the concert from even the front rows; one never thinks of it as a "brass band;" it is more of an orchestra. The program contained several novelties, and the numerous encores all the old favorites. Especially rich effects were produced in the selection from "Andre Chenier," and the cornet has never sung more sweetly than in that most touching of modern German operatic lyrics, "Es hat nicht sollen sein." Sousa himself is as quick, as alert, as "tricky" as ever; and the audiences like that sort of thing. Who could object, when he shows such results?

REGISTER  
SEP 22 1901

SOSA'S BAND  
Gave Two Delightful Concerts to Large Audiences at the Fair Grounds Yesterday.  
John Philip Sousa's incomparable band gave two concerts at the Fair grounds yesterday. This superb organization was heard by fully 3,000 people, and all expressed their pleasure over the concerts, and gave visible evidences of their appreciation while they were in progress. Of the playing of the band it is hardly necessary to say more than that it was up to the Sousa standard, which is the highest point of excellence. The soloists were particularly pleasing. Each number was heartily applauded, both in the afternoon and in the evening.

POST  
SEP 22 1901

Frieda Siemens is to play the Baldwin piano this coming season, and her manager is to be Arnold Somlyo of New York city. Sousa and his band leave New York on the St. Louis this coming week for Liverpool, where they will begin an extended European tour.

ADVOCATE  
SEP 23 1901

Sousa Going to Europe.  
New York, Sept. 23.—John Philip Sousa and his band gave a farewell concert in the Metropolitan Opera House last night. Mr. Sousa, with his band, will sail on Wednesday by the American line for a three months' tour of Great Britain and Ireland.

LEADER  
SEP 23 1901

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DOYLESTOWN, PA.  
SEP 23 1901

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GAZETTE  
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UNION  
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POST  
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SOSA GOING TO ENGLAND.  
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Grand scene and ensemble, "Andrea Chenier" Giordano  
Fourteenth Rhapsody..... Liszt  
Soprano solo, "Linda di Chamounix"..... Donizetti  
Serenade Rocco..... Meyer Helmund  
March, "The Invincible Eagle"..... Sousa  
American Fantasia..... Herbert

John Philip Sousa will be the guest of honor at a reception to be given by prominent Londoners on October 4.

DISPATCH DISPATCH  
COLUMBUS, O.  
SEP 22 1900

That Sousa's popularity has not begun to wane was amply shown by the big audience that crowded the Great Southern on Friday evening and rapturously applauded every number offered by the splendid band. Nothing new can be said of the playing of this wonderful organization or the methods of its leader. The delicacy of the methods instruments is always a welcome surprise: making it possible to enjoy the concert from even the front rows; one never thinks of it as a "brass band;" it is more of an orchestra. The program contained several novelties, and the numerous encores all the old favorites. Especially rich effects were produced in the selection from "Andre Chenier," and the cornet has never sung more sweetly than in that most touching of modern German operatic lyrics, "Es hat nicht sollen sein." Sousa himself is as quick, as alert, as "tricky" as ever; and the audiences like that sort of thing. Who could object, when he shows such results?

REGISTER  
SEP 22 1900

**SOUSA'S BAND**  
Gave Two Delightful Concerts to Large Audiences at the Fair Grounds Yesterday.  
John Philip Sousa's incomparable band gave two concerts at the Fair grounds yesterday. This superb organization was heard by fully 3,000 people, and all expressed their pleasure over the concerts, and gave visible evidences of their appreciation while they were in progress. Of the playing of the band it is hardly necessary to say more than that it was up to the Sousa standard, which is the highest point of excellence. The soloists were particularly pleasing. Each number was heartily applauded, both in the afternoon and in the evening.

POST  
SEP 22 1900

Frieda Siemens is to play the Balawin piano this coming season, and her manager is to be Arnold Somlyo of New York city. Sousa and his band leave New York on the St. Louis this coming week for Liverpool, where they will begin an extended European tour.

ADVOCATE  
SEP 23 1900

**Sousa Going to Europe.**  
New York, Sept. 23.—John Philip Sousa and his band gave a farewell concert in the Metropolitan Opera House last night. Mr. Sousa, with his band, will sail on Wednesday by the American line for a three months' tour of Great Britain and Ireland.

LEADER  
NEW HAVEN, CONN.  
SEP 23 1900

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MOOREST.  
DOYLESTOWN, PA.  
SEP 23 1900

**Sousa Going Abroad.**  
NEW YORK, Sept. 23.—John Philip Sousa and his band gave a farewell concert in the Metropolitan Opera House last night. Mr. Sousa, with his band, will sail on Wednesday by the American line for a three months' tour of Great Britain and Ireland.

Newspaper Cutting Bureau in the World.  
From  
Address  
Date

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GAZETTE  
SEP 23 1900

New York, Sept. 23.—John Philip Sousa and his band gave a farewell concert in the Metropolitan Opera House last night. Mr. Sousa, with his band, will sail on Wednesday by the American line for a three months' tour of Great Britain and Ireland.

UNION  
SEP 23 1900

**FAREWELL CONCERT.**  
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NEW HAVEN, CONN.  
SEP 23 1900

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POST  
HARTFORD, CONN.  
SEP 23 1900

**SOUSA GOING TO ENGLAND.**  
New York, Sept. 23.—John Philip Sousa and his band gave a farewell concert in the Metropolitan opera house Sunday night. Mr. Sousa, with his band, will sail on Wednesday by the American line for a three months' tour of Great Britain and Ireland. The audience was large and appreciative.

From REPUBLICAN  
Address  
Date

John Philip Sousa and his band gave a farewell concert in the Metropolitan opera house in New York last night. Mr Sousa with his band will sail on Wednesday by the American line for a three-months' tour of Great Britain and Ireland. 1884.

Newspaper Cutting Bureau in the World.

Post Office  
SEP 23 1901

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Newspaper Cutting Bureau

Butt  
SEP 23 1901

Great preparations are being made to welcome Sousa, who is taking his band to perform in London and at the Glasgow exhibition. A reception and luncheon in his honor has been arranged to take place at the Trocadero restaurant Oct. 4, with covers for 250. The reception committee comprises Earl Annoul Lonsdale, Sir Lewis McIver, Harry J. Wood, conductor of the London Philharmonic; Lieutenant Charles Godfrey, the well-known bandmaster, and Clement Scott. 1884.

NEWS  
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SEP 23 1901

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An Enthusiastic Send-Off at the Metropolitan Opera House.  
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From TRANSCRIPT  
Address BOSTON, MASS  
Date

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g from N.Y. WORLD  
ss of Paper

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Sousa's farewell concert drew a large audience of the March King's admirers to the Metropolitan Opera-House last evening. The leader and his band were assured of the good wishes of the audience through the medium of enthusiastic applause. The programme embraced classic and popular selections, with a liberal sprinkling of the leader's stirring march tunes. Miss Blanche Duffield sang the vocal selections acceptably. On Wednesday the band starts for a tour of England, Ireland and Scotland.

SOUSA'S FAREWELL CONCERT.  
Bandmaster Is Going with His Men to Scotland.  
Clad in the glory of a new white uniform, Sousa exchanges the New World for the Old. John Phillip goes far countries for to see, likewise that they may hear him and perpend and go to with their archaic notions of music. In blue Sousa is a great man; in white he is irresistible. He was an image of pulchritude last night on the stage of the Metropolitan Opera House—like a fly with a black top. So Sousa bade farewell to his American admirers—3,000 of them. He sails on Wednesday to teach the Scotchmen of Glasgae how to march. Meanwhile he said goodby decently. His last American concert was well arranged in programme and admirably played in all matters. Blanche Duffield sang—but what of her? At a Sousa concert the Alpha and Omega are Sousa. It is true, being as modest as he is beautiful, he selected other composers on this melancholy occasion. But after each lesser musician there was a Sousa encore and its consequent enthusiasm.

JOURNAL  
SEP 23 1901

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Newspaper Cutting Bureau in the World.

From GERMAN HEROLD  
Address  
Date

Sousa im Metropolitan Opera House.  
Im Metropolitan Opera House gab Joe Phillip Sousa, der bekannte Kapellmeister, mit seiner Kapelle gestern ein Abschieds-Concert. Am Mittwoch fährt er mit seinen Leuten nach Europa, um ein auf acht Wochen berechnetes Engagement zu absolviren. Das Theater war gestern sehr gut besucht und das Publikum zeigte nicht mit feinem Beifall.

NEW YORK MAIL AND EXPRESS  
SEP 23 1901

BOOKED ON ST. LOUIS.  
Sousa and His Band Among Those to Leave for Europe Next Wednesday.  
John Phillip Sousa and his band are to start Wednesday on the American liner St. Louis on his three months' tour of Europe. Mrs. Sousa will accompany the "March King." The same ship will take away the following tourists:  
Miss Alderson, Mr. and Mrs. A. M. Alexander, T. Levy, J. C. Alvarado, D. A. Lyons, Mr. and Mrs. Barnes, M. C. Lyon, Col. John R. Bean, M. C. Lyon, C. W. Bonyne, Clement March, Miss E. Bosworth, Rev. A. Myalls, Mr. and Mrs. Geo. Mrs. B. Nadall, A. Burt, Mrs. F. Newman, John B. Burt, Miss J. Newman, Chas. Curle, Jr., Miss Norcross, Miss D. Dewey, G. Norrito, Miss M. Durfee, J. Norrito, J. A. France, R. Reimann, E. Aubrey Hart, E. Russo, Mrs. Jos. Higgins, W. B. Smith, James James, F. B. Wagner, Miss M. Kilvington, Mrs. T. P. White, Mrs. J. Langer, Capt. A. A. Wilcox, S. Lawton, E. Williams, Lady Layard, J. Williams.

From  
Address  
Date

MUSIC AND OPERA.  
A typical Sousa audience gathered in the Metropolitan Opera House last night, the occasion being the farewell concert of that bandmaster and his band before an extensive tour of the British isles. The band is in capital condition, and ought certainly to please the Britishers, for it is as good, if not better, than any band in that country. Mr. Sousa's generosity in the matter of encores may seem a little strange to them until they get used to it, but in the end they will realize that the most popular pieces are those which are not printed on the programme.

NEW YORK WORLD  
SEP 23 1901

GOOD WISHES FOR SOUSA.  
A large audience assembled at the Metropolitan Opera-House last evening to attend the farewell concert of the Band and extend its good wishes through the medium of enthusiastic applause. The programme of the evening was

From  
Address  
Date

Sousa Taught the Birds To Sing.  
Some time after the season of the Manhattan Beach Theatre had commenced, a family of birds made their nest on the roof, just above the front of the stage. The family prospered, and the young birdlings grew lusty. So as the season progressed the mother decided that it was time her offspring should have music lessons. She was a bird of high notions, and still into her children an appreciation of the value of a good accompaniment. Accordingly, she chose the hours of the afternoon and early evening for her instruction. For at that time Sousa's band was playing in the theatre. The audience were accordingly treated to a bird chorus with every overture. The mother bird would thrill loudly and shrilly, working up and down on the scale with the ease and certainty born of life-long practise. The audience listened with attention and evident pleasure. The wee birdlings emulated, as best they could, their efforts being rather weak and squeaky, but constantly improving. When the theatre closed, the young birds had progressed so rapidly that they could thrill like oldtimers. For this the mother bird modestly gives the credit to the popular John Phillip.

From REPUBLICAN  
Address  
Date

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Newspaper Cutting Bureau in the World.

Port Jersey N.J.  
SEP 23 1901

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Newspaper Cutting Bureau in the World.

BUTTE, MONTANA  
SEP 23 1901

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NEWS

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Newspaper Cutting Bureau in the World.

New YORK GERMAN HEROLD

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J. C. Alvarado, T. Levy,  
Mr. and Mrs. Barnes, D. A. Lyons,  
Col. John R. Bean, M. C. Lyon,  
C. W. Bonyng, Clement March,  
Miss E. Bosworth, Rev. A. Myallsi,  
Mr. and Mrs. Geo. Mrs. B. Nadall,  
A. Burt, Mrs. F. Newman,  
John B. Burt, Miss J. Newman,  
Chas. Curle, Jr., Miss Norcross,  
Miss D. Dewey, G. Norrito,  
Miss M. Durfee, J. Norrito,  
J. A. France, R. Reimann,  
E. Aubrey Hart, E. Russo,  
Mrs. Jos. Higgins, W. B. Smith,  
James James, F. B. Wagner,  
Miss M. Kilvington, Mrs. T. P. White,  
Mrs. J. Langer, Capt. A. A. Wilcox,  
S. Lawton, E. Williams,  
Lady Layard, J. Williams.

From  
Address  
Date

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NEW YORK WORLD

GOOD WISHES FOR SOUSA.

A large audience assembled at the Metropolitan Opera-House last evening to attend the farewell concert of Sousa's Band and extend its good wishes through the medium of enthusiastic applause. The programme was a good illustration of the extent and variety of the band's repertoire. It comprised operatic selections, a Liszt rhapsody, a vocal number sung by Miss Blanche Duffield, and a selected group of Sousa's spirited marches. On Wednesday the band starts for Europe to play in the cities of the United Kingdom. It will be Sousa's first visit there, and it is to be expected that he will be received with demonstrations expressive of the fraternity now existing between the two great English-speaking nations.

SCRIPT

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gives the credit to the popular John Philip Sousa.

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NEW YORK HERALD  
SEP 25 1901  
AB  
John Philip Sousa and his band are never uncertain as to their reception in New York. It is invariably a rousing one, and the welcome extended to the "March King" and his organization last night was not an exception. The Metropolitan Opera House was crowded, the audience enthusiastic and the encores numerous. To the latter Mr. Sousa responded liberally, interspersing the regular numbers on the programme with those stirring marches of his own composition which have earned for him sobriquet. Solists of the evening were Miss Blanche Duffield, soprano; Walter B. Rogers and Herbert L. Clarke, cornets, and Arthur Pryor, trombone. Included in the programme were Goldmark's overture, "Sakuntala," a duet for cornets, by Eilenberg; "Love Thoughts," trombone solo, played by Mr. Pryor, the composer; a grand religious fantasia, arranged by Sousa; Donizetti's "Linda di Chamounix," sung by Miss Duffield; Heilmund's "Serenade Roccoco," and Sousa's latest march, "The Invincible Eagle."

CHRONICLE  
POTTSVILLE, P.A.  
SEP 24 1901

ORIGIN OF RAG TIME.

Sousa, the Famous American Bandmaster, Credits It to the Old-Time Western Hoe-Down.

I have read a number of explanations of "rag time" that are mainly interesting because they do not explain, says John Philip Sousa in the New York World. These syncopation of vocal melody is common to all languages and nations having words accented, like "brother," "mother," "liar," "briar."

America undoubtedly has more piano players of the amateur sort than any other country. The imitative quality, together with acuteness of ear, is a common attribute of young people. It is often a matter of wonderment to understand how one of the youngsters will "vamp" an accompaniment to anything and everything. They all "compose," that is, let their fingers fall in pleasant places on the piano keys, from which springs a more or less trite composition, following the popular style of the moment.

To this class, I believe, belongs the credit of originating the words "rag time." Some years ago one of them sung for me a darky song, and after playing a simple accompaniment he said: "I have another accompaniment, a regular rag time," and proceeded to play a syncopated movement of the same melody, in which, to the dominant and tonic chords were added the sixth of the scale, a characteristic of French hurdy-gurdy music.

The movement of the right hand at the piano suggested the rhythm of hand-clapping used in some of our country dances. The common "call" in the "western hoe down"—"Everybody rag"—is probably responsible for the invention of the term "rag time" referred to the accompaniment and not to the tune.

From  
Address  
Date

TIMES  
HARTFORD, CONN.  
SEP 24 1901

TIMES  
OAKI  
SEP 26 1901

LISHED: LONDON, 1881. NEW YORK, 1884.

RECORD HERALD  
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"SUCH IS FAME."  
[From the New York Times.]  
A man to fortune and to fame unknown seldom makes any claim that his physiognomy should be known in a public restaurant. When a man "in the public eye" whose likeness has been posted for several years in "three-sheet" style all over the country comes into a public place and is not known he is likely to say: "Such is fame."  
An incident illustrating this occurred in a restaurant near Coney Island much frequented by race track people and lovers of good dinners.  
"No, sah, youse can't have this table, sah. This table is reserved for Mr. Sofa and a party of eight."  
The man addressed was Mr. Sousa, "the march king." He had come over from Manhattan Beach with his party.  
"Why, I engaged this table," said Sousa, with a smile and a "don't-you-know-me?" look. The waiter did not. Then the proprietor was called. He said that a Mr. Sofa had engaged the table and that Mr. Sofa was entitled to it and not Mr. Sousa.  
"Of course, you can have the table," he finally said, "but if Mr. Sofa comes with his party you will have to wait."  
Sousa smiled and ushered his party into the dining-room. But how the telephone had happened to tangle Sousa's name into Sofa has not yet been explained.

The First Established and Most Complete Newspaper Cutting Bureau in the World.

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Sousa for England.  
NEW YORK, Sept. 25.—John Philip Sousa, with his band, sailed for England. He will appear first in the Royal Albert Hall, and then tour England and Scotland, playing in the larger cities.

From  
Address  
Date

AGE HERALD  
BIRMINGHAM, ALA.  
SEP 25 1901

Sousa is delighting the Londoners with American ragtime melodies.  
Theodore Roosevelt  
WORLD  
CINCINNATI, MO.  
SEP 25 1901

NEW YORK, Sept. 25.—John Philip Sousa and his band sailed today for England. The band will fill engagements in the Royal Albert hall, London, and will afterward appear in the leading cities of England and Scotland.

From  
Address  
Date

TIMES  
PHILADELPHIA  
SEP 26 1901

WASHINGTON  
Postmaster General Smith spent yesterday in Philadelphia.  
Captain and Mrs. Hawthorne are visiting General and Mrs. Sinclair at the Bancroft, before joining the captain's light battery at Fort Vancouver, Washington.  
Mr. and Mrs. Charles West Hornor have issued cards for the wedding reception of their daughter, Mabel, to Captain James Francis Brady, United States army, for September 30, 5 P. M.  
The Rev. Hugh Black, of Edinburgh, Scotland, one of the foremost preachers of that city, is visiting Washington.  
Mr. and Mrs. John Philip Sousa sailed on the St. Louis, which left New York yesterday.

Newspaper Cutting Bureau in the World.  
From  
Address  
Date

NEWS  
SEP 25 1901  
ESTABLISHED  
SOUSA SAILS AWAY FOR TOUR OF GREAT BRITAIN  
NEW YORK, Sept. 25.  
John Philip Sousa and his band sailed today for England. The band will fill engagements in the Royal Albert Hall, London, and will afterwards appear in the leading cities of England and Scotland.

TELEGRAM  
Newport News  
SEP 25 1901

BL  
SOUSA'S BAND SAILS.  
Tours England and Scotland Before Returning.  
By Telegram to the Telegram.  
NEW YORK, Sept. 25.—John Philip Sousa, with his band, sailed for England. He will appear first in the Royal Albert Hall, and then tour England and Scotland, playing in the larger cities.

SEP 25 1901  
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From  
Address  
Date

HERALD  
TOPEKA, KAN.  
SEP 25 1901

SOUSA OFF FOR EUROPE.  
New York, Sept. 25.—John Philip Sousa and his band sailed today for England. The band will fill engagements in the Royal Albert hall, London, and afterwards appear in the leading cities of England and Scotland.

NEW YORK HERALD  
SEP 25 1901  
ITEM  
PHILADELPHIA  
SEP 26 1901  
SOUSA AND HIS BAND  
They Sail for Europe and Will Play in London.  
New York, Sept. 25.—John Philip Sousa and his famous band sailed on the St. Louis yesterday. The march king will give his first concert in Royal Albert Hall, London, on October 30, and will give concerts for four weeks at the Glasgow Exposition. Should engagements permit of it, Sousa's band may contract to appear at the coronation of King Edward next year.

Newspaper Cutting Bureau in the World.

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CHRONICLE

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I have read a number of explanations of "rag time" that are mainly interesting because they do not explain, says John Philip Sousa in the New York World. These syncopation of vocal melody is common to all languages and nations having words accented, like "brother," "mother," "liar," "briar."

America undoubtedly has more piano players of the amateur sort than any other country. The imitative quality, together with acuteness of ear, is a common attribute of young people. It is often a matter of wonderment to understand how one of the youngsters will "vamp" an accompaniment to anything and everything. They all "compose," that is, let their fingers fall in pleasant places on the piano keys, from which springs a more or less trite composition, following the popular style of the moment.

To this class, I believe, belongs the credit of originating the words "rag time." Some years ago one of them sung for me a darky song, and after playing a simple accompaniment he said: "I have another accompaniment, a regular rag time," and proceeded to play a syncopated movement of the same melody, in which, to the dominant and tonic chords were added the sixth of the scale, a characteristic of French hurdy-gurdy music.

The movement of the right hand at the piano suggested the rhythm of hand-clapping used in some of our country dances. The common "call" in the "western hoe down"—"Everybody rag"—is probably responsible for the invention of the term "rag time" referred to the accompaniment and not to the tune.

From  
Address  
Date

John Philip Sousa and his band gave a farewell concert in the Metropolitan Opera House in New York, on Sunday night. Mr. Sousa with his band will sail on Wednesday by the American Line for a three months' tour of Great Britain and Ireland.

RECORD HERALD

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"SUCH IS FAME."  
[From the New York Times.]  
A man to fortune and to fame unknown seldom makes any claim that his physiognomy should be known in a public restaurant. When a man "in the public eye" whose likeness has been posted for several years in "three-sheet" style all over the country comes into a public place and is not known he is likely to say: "Such is fame."  
An incident illustrating this occurred in a restaurant near Coney Island much frequented by race track people and lovers of good dinners.  
"No, sah, youse can't have this table, sah. This table is reserved for Mr. Sofa and a party of eight."  
The man addressed was Mr. Sousa, "the march king." He had come over from Manhattan Beach with his party.  
"Why, I engaged this table," said Sousa, with a smile and a "don't-you-know-me?" look. The waiter did not. Then the proprietor was called. He said that a Mr. Sofa had engaged the table and that Mr. Sofa was entitled to it and not Mr. Sousa.  
"Of course, you can have the table," he finally said, "but if Mr. Sofa comes with his party you will have to wait."  
Sousa smiled and ushered his party into the dining-room. But how the telephone had happened to tangle Sousa's name into Sofa has not yet been explained.

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ress

SOUSA FOR ENGLAND.  
NEW YORK, Sept. 25.—John Philip Sousa, with his band, sailed for England. He will appear first in the Royal Albert Hall, and then tour England and Scotland, playing in the larger cities.

From  
Address  
Date

Sousa is delighting the Londoners with American ragtime melodies.

WORLD

NEW YORK, Sept. 25.—John Philip Sousa and his band sailed today for England. The band will fill engagements in the Royal Albert hall, London, and will afterward appear in the leading cities of England and Scotland.

From  
Address  
Date

WASHINGTON  
Postmaster General Smith spent yesterday in Philadelphia.  
Captain and Mrs. Hawthorne are visiting General and Mrs. Sinclair at the Bancroft, before joining the captain's light battery at Fort Vancouver, Washington.  
Mr. and Mrs. Charles West Hornor have issued cards for the wedding reception of their daughter, Mabel, to Captain James Francis Brady, United States army, for September 30, 5 P. M.  
The Rev. Hugh Black, of Edinburgh, Scotland, one of the foremost preachers of that city, is visiting Washington.  
Mr. and Mrs. John Philip Sousa sailed on the St. Louis, which left New York yesterday.

Newspaper Cutting Bureau in the World.

From  
Address  
Date

NEWS  
SOUSA SAILS AWAY FOR TOUR OF GREAT BRITAIN  
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John Philip Sousa and his band sailed today for England. The band will fill engagements in the Royal Albert Hall, London, and will afterwards appear in the leading cities of England and Scotland.

TELEGRAM  
Newport News  
SEP 25 1901

SOUSA'S BAND SAILS.  
Tours England and Scotland Before Returning.  
By Telegram to the Telegram.  
NEW YORK, Sept. 25.—John Philip Sousa, with his band, sailed for England. He will appear first in the Royal Albert Hall, and then tour England and Scotland, playing in the larger cities.

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HERALD  
TOPEKA, KAN.  
SEP 25 1901  
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NEW YORK HERALD  
SEP 25 1901  
TRANSATLANTIC VOYAGERS.  
Booked to sail to-day on the St. Louis for Southampton are Mr. and Mrs. J. R. Barnes, Mr. Herbert Clarke, Mr. Clement A. Griscom, Mr. Herbert Griscom and the Masters Griscom, Jr.; Mrs. Griscom and Mrs. John Philip Sousa, Mr. and Mrs. Frank V. Pollock, Captain John A. Broomhead, Colonel John R. Beam and Mr. Arthur Pryor.

ROYAL ALBERT HALL, LONDON, ON OCTOBER 30, and will give concerts for four weeks at the Glasgow Exposition. Should engagements permit of it, Sousa's band may contract to appear at the coronation of King Edward next year.

NEW YORK HERALD

From

Address

Date

HERALD

BOSTON SEP 27 1901

Sousa and his band have gone to assist in the closing days of the Glasgow exposition. Dinna ye hear the Sousa marches drowning the bagpipes?

BEACON

WICHITA, KAN. SEP 28 1901

ISHED: LONDON, 1881. No. 1000 1884. The guest be given in terms of that

FOREIGN EXODUS AT LOW EBB

Sousa and His Band Among the Few Outgoing Voyagers.

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NEW YORK HERALD

Address

Date

SEP 27 1901

THEATRICAL JOTTINGS.

Among other passengers the steamship St. Louis carried away, on Wednesday, Mr. John Phillip Sousa and his band, who left New York for England. 1884.

JOURNAL

From

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SEP 28 1901

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NEW YORK EVENING TELEGRAPH

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Date

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Newspaper Cutting Bureau in the World.

From

Address

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Date

NEW YORK TRIBUNE SEP 26 1901

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Newspaper Cutting Bureau in the World.

From

Address

Date

MIDDLETOWN, N. Y.

SEP 27 1901

MUSIC AND OPERA.

Sousa will give a farewell concert at Boston before sailing for Europe. ESTABLISHED: LONDON, 1881. NEW YORK 1884

From

Address

Date

SPRIT OF THE TIMES.

The Spirit of the Stag

After mourning comes recreation, and the week at theatres has been busy. It began last Saturday with the opening of the rebuilt Savoy for the production of The Red Kilo. On Sunday night Sousa surpassed himself in the farewell concert of his Band at the Metropolitan. On Monday, re-opening of the Bijou with Dave Warned in The Auctioneer; of the Republic with J. H. Stoddard in The Bonnie Brier Bush, and revival of Trovatore at the Broadway. All the theatres, except the Victoria, are now open, and the majority of them are crowded nightly.

From

Address

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SCIMITAR.

MEMPHIS, TENN.

John Phillip Sousa will return to Europe, and report that he will be the guest at a big reception that is to be given in his honor. Sousa's last American tour was not a decided success by a means, but the band returned with him was only a remnant of its former self.

ESTABLISHED

Newspaper Cutting Bureau in the World.

From

Address

Date

NEW YORK WORLD

SEP 26 1901

Sousa May Play at Coronation.

John Phillip Sousa and his band sailed on the St. Louis yesterday. The marching king will give his first concert in Royal Albert Hall, London, on Oct. 30, and will give concerts for four weeks at the Glasgow Exposition. Should engagements permit of it, Sousa's band may contract to appear at the coronation of King Edward next year.

Newspaper Cutting Bureau in the World.

Cutting from

Address of Paper

Date

W. Y. SUN

SEP 28 1901

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DRAMATIC MIRROR.

New York City. SEP 28 1901

Newspaper Cutting Bureau in the World.

From

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Date

NEW YORK STAATS ZEITUNG

SEP 26 1901

Ab nach Europa. Mit dem Dampfer "St. Louis" von der American Line

Newspaper Cutting Bureau in the World.

From

Address

Date

JOHN PHILIP SOUSA in arousing the London to an occasion of the

BULLETIN. NORWICH, CONN.

SEP 28 1901

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Newspaper Cutting Bureau in the World.

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Address

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NEW YORK PRESS

ESS

1900

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NEW YORK EVENING TELEGRAPH

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Newspaper Cutting Bureau in the World.

From

Address

Date

CINCINNATI, O SEP 28 1900

Newspaper Cutting Bureau in the World.

From

Address

Date

MIDDLETOWN, N. Y.

SEP 27 1900

Sousa's band has sailed for Europe to help along the Glasgow Exhibition. America can furnish any part of the world anything that is wanted. Great America!

ABLISHED: LONDON, 1861. NEW YORK 1884.

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ESTABLISHED: LONDON, 1861. NEW YORK 1884

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DRAMATIC MIRROR

New York City

SEP 28 1900

Newspaper Cutting Bureau in the World.

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INDIANAPOLIS, IND

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Ab nach Europa. Mit dem Dampfer "St. Louis" von der American Line ist gestern John Phillip Sousa mit seiner Kapelle nach Southampton abgereist. Ihr erstes Konzert wird die Kapelle am 30. Oktober in der Royal Albert Hall in London geben, und dann vier Wochen lang in der Ausstellung in Glasgow konzertieren.

From MUSICAL COURIER.  
Address New York  
Date SEP 25 1901

SOUSA'S FAREWELL.

Concert in the Metropolitan Opera House Last Sunday Night  
—The Band Will Sail for England

THE size and character of the Metropolitan Opera House impressed Sousa and the members of his band. An assemblage of the "March King's" admirers that completely filled the building gave him a most enthusiastic send-off. The following program, the same one with which the band will open its London engagement, was given, plus the inevitable encore numbers:

- Overture, Sakuntala.....Goldmark
- Duet for cornets, Introduction and Polacca.....Eilenberg
- Me.srs. Clarke and Rogers.
- Suite, Three Quotations.....Sousa
- The King of France went up the hill
- With twenty thousand men;
- The King of France came down the hill,
- And ne'er went up again.
- And I, too, was born in Arcadia.
- Nigger in a woodpile.
- Trombone solo, Love Thoughts.....Pryor
- Arthur Pryor.
- Grand Scene and Ensemble, Andrea Chenier.....Giordano
- Soprano solo, Linda di Chamounix.....Donizetti
- Miss Blanche Duffield.
- Serenade, Rococo.....Meyer-Helmund
- March, The Invincible Eagle (new).....Sousa
- American Fantaisie.....Herbert

As usual, the audience was insistent and greedy in the matter of encores, and Mr. Sousa was as obliging and amiable as ever. New York audiences never tire of the Sousa marches; they are like Oliver Twist, and always cry for more. Never was Sousa's Band in finer condition than it was Sunday night. Great brilliancy, animation and smoothness characterized the performance of every number. One of the pieces on the program was the Fourteenth Rhapsodie of Liszt. This, however, was omitted and a grand sacred pot-pourri substituted in its stead. One of the airs



JOHN PHILIP SOUSA.

in this arrangement was "Nearer, My God, to Thee." Before this sacred number was played Mr. Sousa doffed his garb of white and donned a suit of sombre black, and his manner of conducting underwent a complete change. It was a serious performance, and its spirit was entered into by the vast audience. The soloists acquitted themselves with credit.

ON THE OCEAN.

By the time that this number of THE MUSICAL COURIER is in the hands of its readers John Philip Sousa and his band will be on the water bound for England. This morning at 10 o'clock they will sail for Liverpool on the St. Louis. A large crowd of Mr. Sousa's friends will be at the wharf to witness the vessel's departure.

George Frederick Hinton, of the executive staff, who is now in England, soon will be joined by his colleague, Frank Christianer, who arranged the tour through England, Scotland and Ireland. Mr. Christianer, than whom

there is not a more successful "route maker" in this country, has been identified with Sousa's Band since that organization was formed. He was a close, trusted friend of David Blakely, and Mr. Sousa holds him in the same esteem.

Maud Reese-Davies, the soprano, who toured with Sousa's Band through the United States several years ago, will go abroad early in October, and will be one of the soloists who will travel with the band on its provincial tour. Miss Dorothy Hoyle, the violinist, who also traveled with the band a few seasons ago, and who is now in London, has also been engaged for the tour through Great Britain.



FRANK CHRISTIANER.

The program, which already has been published in THE MUSICAL COURIER, will be carried out. A few days before Christmas Sousa and his men will return home and will give a concert in the Metropolitan Opera House.

Miss Minnie Tracey will be the soprano soloist at the Sousa concerts in London.

A British Welcome.

Speaking of Sousa's visit to England Herman Klein contributed the following to the London Sunday Times of recent date:

One of the most interesting events of the autumn season will be the visit, for the first time to this country, of Sousa's Band. I regard this as a "musical event" in the fullest sense of the term; for if ever there was an organization that embodied unique features of artistic eclecticism, having for their basis supreme excellence of material and perfection of ensemble, that organization is the far-famed band trained and conducted by John Philip Sousa. To most people in these isles Sousa is only known as the "March King"—the man who wrote "The Washington Post"—the composer of "El Capitan." That, truly, is a good record enough. Yet in America it counts for no more than half the pedestal upon which his reputation rests. There, in his own land, where his countrymen worship and adore him, they will tell you that they don't know whether it delights them most to hear his music or his band. The only point in this connection upon which they are absolutely certain is that the combination of the two is the finest thing of its kind in the world. In point of fact, Sousa playing "Sousa" is a creation."

I first heard Sousa's Band in Brooklyn between six years ago. I shall never forget the impression at the outset by the beauty of the tone. It was rich, pure, mellow and musical; never strident or its fortissimos, always exquisitely balanced and true most delicate pianissimos. Difficult, indeed, would be to name a brass or military band that can approach Sousa's in the mere matter of calibre. But its superiority does not end here, any more than its executive merit. The superlative in Sousa's music alone. And for an excel-

lent reason. This gifted writer of march tunes is not only an accomplished musician, but a very remarkable conductor. A master of the technicalities of his art, and possessing a rare talent for orchestration, he knows how to obtain the most subtle effects of contrast and the finest of nuances, whether the score before him belong to the "classical," the operatic, the sacred, or the miscellaneous order. His control over his men is marvelous; his capacity for inspiring them unlimited. Conductors who are fond of swinging their arms round like windmills should watch Sousa when he comes here, and observe what he can make his fifty-five men do by dint of an infinitesimal move of the baton, a tiny jerk of the wrist or elbow, a quiet nod of the head, or even possibly a gentle lifting of the eyebrow. The apparent ease of the whole thing, thanks to its perfection of method and discipline, renders it simply delightful.

According to the New York MUSICAL COURIER, Mr. Sousa is eagerly looking forward to his forthcoming tour; "he has long had a desire to show the music lovers of Great Britain what his band can do." He will sail with his men for Liverpool on the 25th inst.; and the opening London concerts are to take place at the Albert Hall on Friday, October 4, and the following evening. Then comes the four weeks' engagement at the Glasgow Exhibition, at the conclusion of which the band starts upon a provincial tour lasting until shortly before Christmas. After a return visit to London en route, they will set sail for home, arriving in New York toward the end of December. THE COURIER states that the tour will be under the management of a syndicate organized expressly for the purpose of "exploiting" Sousa and his band in Great Britain. It is backed by an abundance of money, and it guarantees Mr. Sousa a certain sum for every concert. He assumes no risk whatever. By the way, his latest march, "The Invincible Eagle," is a figure in every pro-



gram. This march, Mr. Sousa believes, is "destined to prove the most popular that he ever wrote. Its record thus far eclipses any of its predecessors and the sale has been unprecedented." So please prepare to receive "The Invincible Eagle."

From NEW YORK WORLD  
Address  
Date SEP 29 1901

Sousa will arrive in England on Wednesday. Great preparations have been made to give him a rousing reception. For the ensuing six weeks the United Kingdom will resound with the strains of his characteristically American marches.

Newspaper Cutting Bureau in the World.

From DRAMATIC MIRROR  
Address  
Date

INDIANAPOLIS.

With the general observance of mourning for the death of the President, was mingled a wave of activity in amusements here. The meeting of the Sovereign Grand Lodge, I. O. O. F., and the Indiana State Fair, occurring the same week 16-21, resulted in a harvest for the theatres. It is Are You a Mason made a hit at the English. It is a new comedy has met with such general approval. Almost all the cast scored individual successes. The Burgomaster 23, 24. Herbert Kelcey and Effie Shannon 27, 28. At the Park the old but ever welcome Superba was the attraction. Much of the production has been changed, many new acts being seen here for the first time. A pleasing feature this season are the eight Diamonds, whose singing, dancing, and acrobatic stunts were received with merited applause. The Outpost 23-25. In a Woman's Power 26-28. Sousa's Band played four concerts at the State Fair 18, 19. On account of the obsequies of the President the programme of light music scheduled gave way to one of sacred numbers. The change was made upon the direction of John Philip Sousa, who desired to honor the distinguished dead. A very touching and impressive occurrence took place at the base of the Soldiers' and Sailors' Monument on the evening of 17. A parade of Odd Fellows, in which were over fifty bands, took place in the afternoon. In the evening, by almost common consent the musicians assembled at 8 o'clock, and nearly one thousand instruments were blended in the choruses of "America," "Nearer My God to Thee," and other appropriate numbers and were heard by thousands. The piece and occasion were such that eyes were few in number during the music. WILLIAM BLAKEMAN.

POST INTELLIGENCE  
SEP 29 1901

Sousa's band sailed last week for a three months' tour of Great Britain and Ireland.  
The Lulu Glaser Opera Company last

CHATTANOOGA, TENN.  
SEP 29 1901

tour begins Monday in Montreal. John Phillip Sousa and his band sailed on the St. Louis yesterday. The march king will give his first concert in Royal Albert hall, London, on Oct. 30, and will give concerts for four weeks at the Glasgow exposition. Should engagements permit of it, Sousa's band may contract to appear at the coronation of King Edward next year.

CLIPPER  
SEP 28 1901

CAPITAL  
SEP 29 1901

Sousa's band has gone abroad for a three months' trip through England and Scotland. It gives Topeka the go-by again this year.

Newspaper Cutting Bureau in the World

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**Most Caricature Composer.**  
Of all the prominent band and orchestra leaders John Philip Sousa is considered the fairest game by the funny men of the vaudeville stage. There seems to be an inherent vein of humor in Mr. Sousa, of which he gave us only a glimpse when he wrote "El Capitan," the opera. Dozens of mimics imitate and caricature him. You can hardly see a vaudeville show but what some performer trots forth in the familiar blue uniform, snaps a black, brigandish beard onto his face, drops a curt nod to the audience and begins to lead the "Stars and Stripes," using an exaggeration of that rhythmic motion of the baton, for which Sousa is famous. These remarks are called forth by the fact that one of the Kennard brothers worked the same gag at the head of "the eccentric horse marine band—specially imported" at the Bijou last week. Of course he aroused rapturous applause and had to come back and do it over again. You never see Damrosch or Innes or any of the others thus irreverently handled, but that is because they have not the striking characteristics

which readily lend themselves to the stage caricaturist's art. In the long run Sousa derives some benefit, for these vaudeville people are advertisements for him, and he, like every other person who depends upon publicity for a livelihood, cannot find that coming amiss.  
Long Run Here.

om  
dress  
ite

**Sousa, the Composer.**  
Is the march, "Pride of Pittsburg," published for brass band playing? If so, give address of publishers.  
BAND MAN.  
The march was composed by J. Philip Sousa, and played at the opening of the Pittsburg Exposition this season. Mr. Sousa is his own publisher, and the march can, no doubt, be ordered through any music house as soon as published.

**HERALD.**  
Sousa and his band have departed for Europe for an engagement at the Glasgow exhibition. Their trip across the ocean also includes a tour on the continent, where they were so well received last year. In January, the famous leader and his men return to America to make their annual concert tour of this country.

**NEWS.**  
S

Sousa and his band sailed for England last Wednesday. The band gave a farewell concert in the Metropolitan Opera House last Sunday night. While abroad the band will visit England and Scotland, and it is easy to prophesy a rousing success for the March King.

**BLADE.**  
SS

Commenting upon the success with which John Philip Sousa is meeting in England, the London papers declare that there was never, perhaps, so effective demonstrations of the closeness of the Anglo-American relationship as is afforded by the reception of the "American March King" and his band in England.

**GAZETTA**  
Cutting from  
Address of Paper **BOSTON, MASS.**  
Date **OCT 17 1901**

807 7884  
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Newspaper Cutting Bureau in the World  
address  
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K, 188  
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**TIMES DEMOCRAT.**  
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**HERALD.**  
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Newspaper Cutting Bureau in the world.  
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Newspaper Cutting Bureau in the World

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Most Caricature Composer.

Of all the prominent band and orchestra leaders John Philip Sousa is considered the fairest game by the funny men of the vaudeville stage. There seems to be an inherent vein of humor in Mr. Sousa, of which he gave us only a glimpse when he wrote "El Capitan," the opera. Dozens of mimics imitate and caricature him. You can hardly see a vaudeville show but what some performer trots forth in the familiar blue uniform, snaps a black, brigandish beard onto his face, drops a curt nod to the audience and begins to lead the "Stars and Stripes," using an exaggeration of that rhythmic motion of the baton, for which Sousa is famous. These remarks are called forth by the fact that one of the Kennard brothers worked the same gag at the head of "the eccentric horse marine band—specially imported" at the Bijou last week. Of course he aroused rapturous applause and had to come back and do it over again. You never see Damrosch or Innes or any of the others thus irreverently handled, but that is because they have not the striking characteristics

which readily lend themselves to the stage caricaturist's art. In the long run Sousa derives some benefit, for these vaudeville people are advertisements for him, and he, like every other person who depends upon publicity for a livelihood, cannot find that coming amiss.

Long Run Here.

DISPATCH

Address

SEP 29 1901

Sousa, the Composer. Is the march, "Pride of Pittsburg," published for brass band playing? If so, give address of publishers.

BAND MAN. The march was composed by J. Philip Sousa, and played at the opening of the Pittsburg Exposition this season. Mr. Sousa is his own publisher, and the march can, no doubt, be ordered through any music house as soon as published.

HERALD

Sousa and his band have departed for Europe for an engagement at the Glasgow exhibition. Their trip across the ocean also includes a tour on the continent, where they were so well received last year. In January, the famous leader and his men return to America to make their annual concert tour of this country.

NEWS

Address BUFFALO, N. Y.

Sousa and his band sailed for England last Wednesday. The band gave a farewell concert in the Metropolitan Opera House last Sunday night. While abroad the band will visit England and Scotland, and it is easy to prophesy a rousing success for the March King.

BLADE

Address TOLEDO, O.

Commenting upon the success with which John Philip Sousa is meeting in England, the London papers declare that there was never, perhaps, so effective demonstrations of the closeness of the Anglo-American relationship as is afforded by the reception of the "American March King" and his band in England.

GAZETTA

Outting from

Address of Paper BOSTON, MASS

Date OCT 12 1901

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EST

1884.

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Newspaper Cutting Bureau in the World

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POPULAR MUSIC.

CONCERT BANDS ARE GREAT DRAWING CARDS EVERYWHERE—SOUSA AND INNES.

Foreigners have childishly observed that the mass of American people did not appreciate good music, and would not patronize it. They have admitted the superior production of grand opera in New York, but charged its undoubted success more to fashion than to love of high art. In their opinion, it would be a dismal failure if the bulk of its support had to come from the so-called common people. In answer it is said that if grand opera could be produced here as cheaply as it is abroad, it would soon be seen that love of music is as deeply seated in the popular heart here as any place in the world. It would also be seen that the intelligence of the American masses would make a fine discrimination in what was good, indifferent and bad.

The growth of high-class musical organizations in this country for the last ten years proves that. Whenever they have been of the kind that naturally depends for existence on the patronage of all classes of people their success has been pronounced. The modern concert band is an example.

When the great peace jubilee in Boston was given in 1872, possibilities of artistic development in the common military band were shown. The instrumentation and admirable work of the French Military Band were a revelation to Americans. Such an organization was an innovation in this country. Gilmore, then the leading bandmaster, was not slow to take advantage of it. The success of his organization, while he lived to direct it, shows how well the masses appreciate the change from a low to a high standard of music.

Since Gilmore passed away development and improvement have been going on. The country now supports several concert bands that are probably unrivaled in the world. Those of Innes and Sousa are among the most renowned of these. Sousa's marches pleased many ears before Sousa's Band got in high repute. Innes was world-famed as the greatest of all trombonists, when he quit solo playing for the larger career of a popular bandmaster. Those organizations tour the country year after year and are paid what seem like fabulous prices for their work. That seems strange when one lightly considers that there are about 15,000 bands in this country that can be heard most every day for nothing. The difference between the great number and the few is merit. So, it must be taken for granted that the people distinguish it and so is their musical intelligence indicated.

The concert band may be termed the music of the people, from the fact that most of the year the bands are employed at summer resorts and expositions whose prices are popular. At the expositions they have become a great feature, being depended upon to draw crowds when the millions' worth of exhibits and side-shows fail. Innes is said to have played to nearly 1,000,000 paid admissions in his big Atlantic City auditorium during the last summer.

The cost of such a band as Innes's, if hired outright, is about \$5,000 a week. To those who believe that musicians can be hired at the cost of a laborer, the concert band would appear like a great moneymaking institution. That is a mistake. Fine musicians practically fix their own wages and none of the band leaders can be called wealthy men. In its nature, the business is one of ups and downs, gains and losses.

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NEW YORK  
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WORLD.

ATLANTIC CITY, N.J. 1901  
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newspaper cutting

From TIMES  
Address  
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DRESS

PORTLAND, ME.  
OCT 2 1901

MUSIC AND DRAMA NOTES.

John Philip Sousa and his band sailed for Southampton last week, on the American line steamship St. Louis. The band will give its first concert at the Royal Albert Hall. It will play four weeks at the Glasgow Exposition.

To satisfy a long cherished wish, Frank McKee has arranged a short supplementary season next spring for his star, Mary Mannering, in conjunction with her husband, Jams K. Hackett, and if possible, William Faversham and an all-star cast to appear in a production of "Macbeth," Miss Mannering to play Lady Macbeth, Mr. Hackett to appear as Macbeth, and Mr. Faversham as Macduff. Negotiations are now pending for the rental of Sir Henry Irving's "Macbeth" production, which is conceded to be the most complete and sumptuous ever seen in this country; the incidental music of which was composed and arranged by the late Sir Arthur Sullivan. Boston, New York, Philadelphia, Washington, Pittsburgh, and Chicago will complete the tour, and each city will be played for one night only. Miss Mannering, like many other stars of the comedy stage, has long desired to appear in tragedy, and quotes the fact that Modjeska, Charlotte Cushman, and several other women of note played Lady Macbeth when quite young.

STAR

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country, the... was composed and arranged by the late Sir Arthur Sullivan. Boston, New York, Philadelphia, Washington, Pittsburgh, and Chicago will complete the tour, and each city will be played for one night only. Miss Mannering, like many other stars of the comedy stage, has long desired to appear in tragedy, and quotes the fact that Modjeska, Charlotte Cushman, and several other women of note played Lady Macbeth when quite young.

Cutting Bureau in the world.

INSURANCE

### AN AMERICAN INVASION

#### GERMANY FILLED WITH "YANKEE NOTIONS"

American Manufactures and Other Products Much in Evidence at Berlin—The Kaiser's Troops Marching to the Tune of "The Stars and Stripes Forever"—The German-American Who Boasts to His Fatherland What "We" Are Doing in the United States

BY PROFESSOR JOHN SCHOLTE NOLLEN

If there were no other evidence of the growing prosperity as well as the all-devouring curiosity of the American people, sufficient proof would be the vastly swelling tide of foreign travel. There was a time when the Englishman was the universal globetrotter, the world's typical tourist; and even to the present day, the British villain or dupe in the continental melodrama is clad in a tweed travelling suit and a tourist cap, and carries a shawl, a guide-book and an opera-glass as his inevitable accessories. Now it is hardly probable that the number of English tourists has fallen off; it has, rather, doubtless grown apace with the population and wealth of the "tight little island." It is all the more striking, therefore, that nowadays the stream of English travel abroad is quite swallowed up in the tremendous and ever-increasing flow of Americans who are "doing" the Old World. One cannot go about any of the great cities or resorts on the European grand circuit without hearing everywhere the familiar home twang, and justling people engrossed in their Baedekers whose faces and bearing are palpably American and whose dress spells United States from hat to shoe-tip. Geographical distribution seems to have no effect upon this tide of transatlantic travel. One is really more apt to meet San Franciscans than Bostonians among his travelling companions. There is many a West-ern village that some years ago would have been all agog if one of its denizens had undertaken a journey to Europe, but now is quite accustomed to having a dozen of its citizens take their vacations across the sea in a single season.

The zeal of new converts is proverbial; and so one finds the most violent patriotism, not to say chauvinism, among our naturalized fellow citizens. I have rarely met a native American on the other side of the water who was not delighted with Europe and who had not an open mind for at least some of the things we might well learn of our cousins over there. On the other hand, I have repeatedly met German-Americans who could find nothing good or beautiful in the old fatherland, and who made themselves thoroughly obnoxious to others besides their German acquaintances, by systematically ridiculing and belittling all things German and bragging inordinately about what "we" have and do in the United States.

Of recent years Uncle Sam has been going to Europe on business as well as on pleasure bent, and now the evidences of his industrial and commercial enterprise are to be seen on every hand. Everybody knows that many warning voices are being raised all over Europe against the "American peril"; not everybody has an opportunity to see with his own eyes the object lessons of the American commercial invasion that stare Europeans in the face from their own shop-windows. Let us illustrate from what is to be seen along the best business streets of Berlin.

Among the most striking window displays on the Friedrichstrasse are those of two large shops devoted altogether to the sale of American phonographs, and of another which sells only American cash registers; equally brilliant is the display of a place where So-and-so's "American diamonds" scintillate in the light of a dazzling framework of incandescents. Not far away is the large show-window of one American typewriter agency; there are others, representing various makes, in the busy Leipzigerstrasse. Farther down is an American shoe store, a glad sight to any poor United Stateser who has tried in vain to get a fit in German shoes, or who has been taken in by a German imitation of American styles; this "sincerest form of flattery" is quite widely paid to American footwear, but it is not particularly successful as yet. Still farther on there is an American drug store, which keeps the familiar medicines, and soaps, and toilet preparations whose names are household words at home. Though the Germans are perhaps the greatest manufacturing chemists in the world, we look in vain in German pharmacies for a great many things we consider indispensable, or satisfactory substitutes. For that matter, we miss no end of practical conveniences in Europe; I well remember a vain search for a usable pocket pencil-holder.

In another prominent location California canned and preserved fruits and other American delicacies are displayed in tempting array. American sewing-machines have large depots and there is an active sale for American office furniture and supplies, especially for fountain pens. And so one might continue through the list of American manufactures, machinery, agricultural implements, pianos, bicycles and all the rest. I was very much surprised one day to find myself in a trolley-car built in St. Louis; this, however, seemed to be a remnant of an old lot, for all the new cars I saw were of German manufacture. The best tailors keep American fashion-plates, and undertake to construct garments after the latest New York modes. American insurance companies seem to have established themselves in spite of burdensome restrictions imposed by the Government. Arrangements are now being made, it is said, to open a large American bank in Berlin, and similar institutions in the other great capitals of Europe.

The department store idea, which is just gaining a firm hold in Germany, seems to have come from the United States; at least the newest emporium of this nature in Berlin imported an American expert to aid in organizing its system; it even went to the length of setting up a big soda-fountain as a central attraction. There is even an "American bar" in a conspicuous location just off the Friedrichstrasse, presumably offering its patrons all those useful and wonderful concoctions for which there are no words in the German vocabulary and whose very names have

guerre," or as Heine was driven to desperation by the ubiquitous bridal song from Weber's "Freischutz." It appears on popular programmes in all manner of odd spellings, as "The Stars on Strips For Ever"; it is wafted on the breeze from the military bands concertizing in the beer-gardens; it is ground out with dismal wheezing by barrel-organs; it is hummed and whistled by small boys in the streets, and bawled out by students at their beer. Even when the noise of traffic drowns out all other sounds, or the city lies hushed in the dead of night, this wretched tune keeps diddling through one's brain, like Mark Twain's maddening ditty of the street-car conductor: "Punch, brothers, punch with care, punch in the presence of the passenger."

The German bandmaster certainly is unconscious of paying any special honor to the American flag in the use of this march. Thus last spring, as the troops were leaving the Tempelhofer Feld at Berlin after the great parade in the presence of the imperial family and the Dutch queen, the first regiment of stalwart grenadiers that came swinging down the avenue kept step proudly to the rhythms of the "Stars and Stripes Forever." Doubtless officers and men would have been astonished to discover that what the trumpets were blaring out was a "hurrah for the flag of the free."

Quite apart from the direct importation of American commodities, from thrashing machines to Sousa marches, it seems as if the American industrial and commercial spirit had entered into the very life of Germany. The transformation of the last few years in this respect has been marvellous. For instance, it is well known that the legend "Made in Germany," required by English law to be stamped upon German importations as a protective measure, has long ceased to be a warning of inferiority, and has become rather a hall-mark of excellence; and the English market is invaded more than ever by German-made goods. The German exhibit at the recent Exposition in Paris was a revelation of unsuspected power to all visitors; it gave ocular evidence that the Germans are now superior to all other nations in many lines of manufacture. In view of this tremendous industrial awakening, it is all the more remarkable that American factories, four or five thousand miles away and paying far higher wages than their German rivals, can compete successfully with these on their own ground.

While the developments of the last few decades have made Germany one of the two or three greatest industrial nations in the world, it must not be supposed that all things have become new in the fatherland. Away from the great centres, the idyllic village life that Jean Paul loved to paint in sympathetic colors and that Kotzebue satirized may still be found almost as it was before the coming of steam and electricity. On the hills old-fashioned windmills still flap their lazy wings, and along the brooks ancient water-wheels creak upon worn wooden axles, all unconscious of the changes wrought by the turbine and the patent roller process.

In humble cottages hand-loom may still be seen, decrepit monuments of a patriarchal age done to death by the modern factory. Sometimes one happens upon a startling juxtaposition of the ancient and the modern. Last summer, while wheeling through a picturesque village among the Swabian hills, I heard the rhythmic beat of the flails in a barn by the roadside, where the peasants were thrashing their grain exactly as the thing was done in the childhood of the race. A little farther down the road, in the same village, stood another barn where the same work was going on, but done by an American thrashing machine, driven by a portable steam engine.

I spent that same night at the little old village of Gutenberg, nestling among the hills at the head of a charming valley, only a few miles from the railway. Here the life was in every way one of almost Homeric simplicity. The village carpenter came in to enjoy his vesper glass of beer while I was finishing my supper at the primitive little inn; I found him a very intelligent young fellow, who had done quite a bit of knocking about the country in his apprentice days, and I was therefore all the more surprised when he showed the most eager curiosity about the fountain pen I took out to write with; he had never seen anything of the kind before. My surprise was of quite another sort when I was once driven to seek shelter from a shower in an old wind-mill, and when, in the course of our conversation, the grizzled miller showed an intimate acquaintance with American history, even to such details as the Boston Tea Party.

One cannot help feeling a pathetic interest in such primitive retreats as Gutenberg. Knowing that sooner or later they are doomed to destruction by what may be called, in a very vague and general

the American invasion. It is one of the tragedies of advancing civilization that that which is idyllic and beautiful in the more archaic forms of human life must be swept away and swallowed up by the noise and glare and hideousness that are still inseparable from modern industry. For, in spite of Mr. Kipling, there is as yet no poetry in steam and electricity and steel like the poetry of the sickle and the flail, the cottage and the wayside inn, the white sail and the dipping oar, the broad-browed ox and the lumbering wain. The artist and the poet at least have good cause, in these latter days, to repeat the old romantic lament for Nature suffering at the hands of Man; they are daily losing more of the beauty for which even the electric glories of domes and fountains and tower of light at Buffalo are but a tawdry surrogate.

from \_\_\_\_\_ address \_\_\_\_\_ HARTFORD, CONN. date \_\_\_\_\_ OCT 4 1901

### CHRONICLE AND COMMENT.

A Berlin correspondent of the Boston Transcript complains that he hears too much of John P. Sousa's music in Germany, especially the tune which the writer thinks the poorest that Mr. Sousa ever wrote. He says that it figures on the German programmes as "The Stars on Strips For Ever"; it is wafted on the breeze from the military bands concertizing in the beer gardens; it is ground out with dismal wheezing by barrel-organs; it is hummed and whistled by small boys in the streets, and bawled out by students at their beer. Even when the noise of traffic drowns out all other sounds, or the city lies hushed in the dead of night, this wretched tune keeps diddling through one's brain, like Mark Twain's maddening ditty of the street-car conductor: "Punch, brothers, punch with care, punch in the presence of the passenger." The German bandmaster certainly is unconscious of paying any special honor to the American flag in the use of this march. Thus last spring, as the troops were leaving the Tempelhofer Feld at Berlin after the great parade in the presence of the imperial family and at Dutch Queen, the first regiment of stalwart grenadiers that came swinging down the avenue kept step proudly to the rhythm of the "Stars and Stripes Forever." Doubtless officers and men would have been astonished to discover that the trumpets were blaring out was a "hurrah for the flag of the free."

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The zeal of new converts is proverbial; and so one finds the most violent patriotism, not to say chauvinism, among our naturalized fellow citizens. I have rarely met a native American on the other side of the water who was not delighted with Europe and who had not an open mind for at least some of the things we might well learn of our cousins over there. On the other hand, I have repeatedly met German-Americans who could find nothing good or beautiful in the old fatherland, and who made themselves thoroughly obnoxious to others besides their German acquaintances, by systematically ridiculing and belittling all things German and bragging inordinately about what "we" have and do in the United States.

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One of the most striking and effective episodes of the American invasion was the triumphal progress of our popular bandmaster, Mr. John Philip Sousa, through the cities of the continent a year or more ago. This enterprising advance agent of American music left an endless trail of Sousa marches and things echoing behind him. Strangely enough—for Germany is full of so much good music that there is no excuse for any one's preferring bad—the favorite selection has been "The Stars and Stripes Forever," to my taste about the poorest thing Sousa ever did, and altogether one of the worst of the many musical crimes committed in the name of liberty. I never hear the cheap strains of this piece without living over again the agony I suffered one afternoon in the park at Pittsburg, when a young woman with a terrible soprano voice screeched "Hurrah for the flag of the free" at the top of her lungs before a big crowd listening to an outdoor concert, and kept time by waving two Fourth-of-July flags in frantic jerks as she screeched. The whole performance was offensively vulgar, but that was not altogether the young woman's fault.

After having this "patriotic" music dinned into one's ears all the way from the Mississippi to the sea, to be assailed by it in all sorts of foreign interpretations across the water is cruel indeed. There is no getting away; one is pursued by the too familiar strains as the poor Briton in Goethe's "Roman Elegies" was pursued by the ironies of "Mariborough s'en va-t-en

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There was a reception and luncheon today, Sir E. Meier presiding, at which many distinguished theatrical people, newspaper men and musical persons were present. The directors of Albert Hall presented Sousa with a gold medal of the hall as a testimonial of their regard.

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NEWS.

LINCOLN NEB.

HEARTY RECEPTION TO SOUSA'S BAND IN LONDON

LONDON, Oct. 4. John Philip Sousa and his band have met with a hearty reception in London. His first concert will be given in Royal Albert hall tonight. Following the concert a reception in honor of Mr. Sousa will be given at the Trocadero restaurant. Those taking an active interest in the affair include Earl Kinnoull, Earl Lonsdale, Charles Godfrey, the well known bandmaster, and Clement Scott, the dramatic critic. Early in the coming week the band will go to Glasgow to fulfill an engagement at the International exhibition.

From *WORLD*  
Address *Vancouver B.C.*  
Date *OCT 5 1901*  
Sousa's band sailed last week for a three months' tour of Great Britain and Ireland.

Newspaper Cutting Bureau in the World.  
From *HERALD*  
Address *DALLAS, TEX.*  
Date *OCT 5 1901*

SOUSA IN LONDON.

Grand Reception Tendered the Great American Bandmaster.

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1884.

From *COMMERCIAL TRIBUNE*  
Address  
Date

Sousa's London Success.

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BLADE

Address

SOUSA PROMISED

*TIMES*

Address

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BULLETIN

Address *OCT 5 1901*

SOUSA CAPTURES LONDON.

But Bandmaster's Invasion Is Not Taken Taken Kindly to by English Press.

LONDON, Oct. 5.—The only novelty in the amusement world this week has been the appearance of Sousa's band in London. There is no doubt that he captured the enormous audience in Royal Albert hall yesterday evening and that his novel methods created the greatest interest and approval. Increasing interest is shown in to-day's concerts; but while no tickets are on sale there will be many unoccupied stalls and boxes, as was the case yesterday evening. It seems that a majority of the boxes and a large number of the stalls were sold outright when Albert Hall was built, and as many owners are out of town these are not occupied. Most of the musical critics are loud in Sousa's praise but others do not take kindly to this fresh American invasion. The Daily Telegraph says: "Nothing they did persuades us to regard Sousa and his band as a revelation. Their playing was brilliant, precise and emphatic, and sometimes a little too emphatic. Certainly our military conductors have not cultivated that wealth of gesture with which the American visitor accompanies his own lively composition. But, nevertheless, they have done well in their modest way and if they have missed some acrobatic opportunities, they have given us instead purity of tone and beauty of expression."

1884.

From *HERALD*  
Address  
Date *OCT 5 1901*

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ED: LONDON

From *Fred...*  
Address *Halton...*  
Date *OCT 5 1901*

SOUSA AND HIS BAND.

HAVE MET WITH A HEARTY RECEPTION IN LONDON.

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ESTABLISHED

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Address  
Date *OCT 5 1901*

LONDON'S WELCOME TO SOUSA'S BAND

LONDON, Oct. 5.—The "Daily Mail" says: "There was never, perhaps, so effective a demonstration of the closeness of the Anglo-American relationship as was afforded by the welcome which an enormous London audience gave Sousa's band in the Royal Albert Hall last night. Sousa's is certainly a remarkable organization." Other papers comment upon the fact that at the beginning of the musical season, when the holidays are barely over, Sousa should be able to attract such an enormous audience and eulogize his wonderful command over the band and the range of its achievements. The "Times" says: "The concert proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained; and Mr. Sousa is to be complimented as heartily upon the remarkable way in which he has his forces under control."

20 tons of paper daily capacity. Mysell-Rollins Co., 22 Clay Printing and binding.

THE TIMES

Address *DES MOINES IOWA*



From *EVENING JOURNAL*  
Address  
Date *OCT 5 1901*

BRITONS CHEER "STAR SPANGLED BANNER."

London, Oct. 5.—When Sousa's band played "The Star Spangled Banner" at the close of its opening concert in Albert Hall, the audience arose and cheered for several minutes.

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SOUSA PRESENTED WITH A MODEL

His English Season Promises to Be a Great Success.

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From *Reading Pa*  
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Date *OCT 5 1901*

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NEWS.

HEARTY RECEPTION TO SOUSA'S BAND IN LONDON

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BULLETIN

OCT 3 1901

SOUSA CAPTURES LONDON.

But Bandmaster's Invasion Is Not Taken Kindly to by English Press.

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om. EVENING JOURNAL

Address. DES MOINES IOWA

ite. OCT 5 1901



From. WORLD

Address. Lancaster Pa

Date. OCT

Sousa's band sailed last week for a three months' tour of Great Britain and Ireland.

dress. EVENING JOURNAL

te. OCT 5 1901

BRITONS CHEER "STAR SPANGLED BANNER."

London, Oct. 5.—When Sousa's band played "The Star Spangled Banner" at the close of its opening concert in Albert Hall, the audience arose and cheered for several minutes.

Newspaper Cutting Bureau in the World.

om. HERALD

dress. DALLAS, TEX. 1901

te. OCT 5

om. TRIBUNE

te. OCT 5 1901

SOUSA IN LONDON.

Grand Reception Tendered the Great American Bandmaster.

1884.

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HERALD

OCT 5 1901

Sousa's English season promises to be a great success. All the seats at Albert hall, the most capacious in London, were sold Friday night, and but a few are left for the succeeding performances.

SOUSA PRESENTED WITH A MODEL

His English Season Promises to Be a Great Success.

Associated Press Dispatch.

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om. COMMERCIAL TRIBUNE

dress. CHICAGO ILL

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From. Reading Pa

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1884.

SOUSA AND HIS BAND.

HAVE MET WITH A HEARTY RECEPTION IN LONDON.

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BLADE

ess. CLEDO, O.

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PRORIA, ILL. 1901

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possible appearance of Senator Wellington

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LONDON, ILL. 1901

Blank paper fragment

NEWS NOTES.

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From N. Y. SUN  
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Newspaper Cutting Bureau in the World.

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People Immensely Pleased, but the Critics Saarl.

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Completely Captures the People of the World's Metropolis.

By Cable and Leased Wire.

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"There was never, perhaps, so effective a demonstration of the closeness of the Anglo-American relationship as was afforded by the welcome which an enormous London audience gave Sousa's Band in the Royal Albert Hall last night. Sousa's is certainly a remarkable organization."

Other papers comment upon the fact that at the beginning of the musical season, when the holidays are barely over, Sousa should be able to attract such an enormous audience and eulogize his wonderful command over the band and the range of its achievements. The Times says:

"The concert proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained, and Mr. Sousa is to be complimented most heartily upon the remarkable way in which he has his forces under control."

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"Star - Spangled Banner" Brings an Albert Hall Audience to Its Feet, Just as Does "God Save the King."

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Sousa's band was welcomed by an immense audience at Albert Hall with every possible sign of appreciation. It played the "Sakuntala" overture, Liszt's "Fourteenth Hungarian Rhapsody" and Giordano's grand scene and finale from "Andrea Chenier" with remarkable refinement and delicacy. But the audience was especially delighted with Sousa's own compositions, notably "Three Quotations," including "And I, too, Was Born in Arcady." There were numerous encores, and Sousa's military marches and final "American Fantasie" were received with great enthusiasm. The audience stood twice while "The Star Spangled Banner" was played, and applauded heartily when strains of "Columbia, the Gem of the Ocean" were appropriately played. The concert was a revelation in the development of the resources of the military band by means of the multiplication of wood instruments and the consequent softening and mellowing of the brasses. No English military band approaches Sousa's in delicacy of shading.

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Newspaper Cutting Bureau in the World.

LEADER

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PHILADELPHIA, PA

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Address

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MIDDLETOWN, CT

OCT 5 1907

BRIEF NEWS NOTES.

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vent the escape (continued from Page One)

TIMES HERALD

DALLAS, TEX. OCT 5 1901

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DRAMATIC MIRROR

New York City OCT 5 1901

COLUMBUS.

Sousa's Band gave an excellent concert at the Southern Sept. 20 to a packed house. The Casino Girl followed and played to fair business 21. The entire cast was good, and the costumes and scenery were handsome. Foxy Oullier 27.

At Cripple Creek played to S. R. O. at the High Street 19-21 and delighted the melodramatics. At the Old Cross Roads was the bill at this house 23-25 and heavy business was the rule at every performance. An interesting story was admirably told by a competent cast and the costumes and scenery were adequate. Hello, Bill 26-28. In a Woman's Power 30-2.

The light business done by The Land o' Cotton at the Grand 23-25 was in accordance with the merit of the play. The closing of Olenanzv Park occurred 22. Large crowds were in attendance. Pusey, St. John and co. are actively engaged rehearsing A Run on the Bank in this city and will open within a few days at Mechanicsburg, O. W. W. PROSSER.

MINNEAPOLIS.

NEWS.

BRI London reception

Standard Union

Brooklyn, N. Y. OCT 5 - 1901

A luncheon was given last night to John Philip Sousa at the Trocadero, in London. A great audience heard the first concert given by Sousa's Band in Albert Hall.

From DRAMATIC NEWS

New York City

OCT 5 1901

Sousa and his band sailed for Europe last Wednesday, and gives his first concert in London on October 30th.

STANDARD

NEW BEDFORD, MASS. OCT 5 1901

SOUSA CAPTURES LONDON.

Novel Methods Create Interest and Elicit Warm Approval.

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ITEM PHILADELPHIA, PA. OCT 5 1901

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A Splendid Welcome Given the American Band.

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EAGLE

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POST

DENVER, COLO. OCT 5 1901

BOUQUETS FOR SOUSA

American Bandmaster Scores a Howling London Success.

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TIMES

TRIBUNA

LONDON'S WELCOME TO SOUSA.

American Band Master Entertained at Luncheon and His Players Cheered by Large Audience.

[Copyright: 1901: By the New York Tribune.] [BY CABLE TO THE CHICAGO TRIBUNE.]

LONDON, Oct. 5, 3 a. m.—The luncheon given at the Trocadero yesterday in honor of Sousa was attended by 150 guests. President Roosevelt's health was drunk with the same heartiness as the King's, and Chaumaris' tribute to him was most felicitously phrased. Sir Lewis McIver's speech in proposing the health of Sousa contained much genial pleasantry. Sousa responded with a proposal to substitute "brothers" for "cousins" in the relationship of the Anglo-American family, and rounded off his speech with a pair of coon stories.

Sousa's band was welcomed by immense audiences in Albert Hall with every possible sign of appreciation. There were numerous encores, and Sousa's military marches and final American fantasia were received with great enthusiasm. The audience stood twice while the "Star Spangled Banner" was played, and applauded heartily when the strains of "Columbia, the Gem of the Ocean" were played.

Times Herald  
DALLAS, TEX.  
OCT 5 1901

### SOUSA IN LONDON.

His Famous Band has Made a Hit with the Newspapers and People Over There.

London, Oct. 5.—Commenting upon the reception accorded Sousa's band, the Daily Mail says:

"There was never, perhaps, so effective a demonstration of the closeness of the Anglo-American relationship as was afforded by the welcome which an enormous London audience gave Sousa's band in the royal Albert Hall last night. Sousa's is certainly a remarkable organization."

Other papers comment upon the fact that at the beginning of the musical season, when the holidays are barely over, Sousa should be able to attract such an enormous audience and eulogize his wonderful command over the band, and the range of its achievements. The Times says:

"The concert proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained, and Mr. Sousa is to be complimented most heartily upon the remarkable way in which he has his forces under control."

DRAMATIC MIRROR  
New York City  
OCT 5 1901

### COLUMBUS.

Sousa's Band gave an excellent concert at the Southern Sept. 20 to a packed house. The Casino Girl followed and played to fair business 21. The entire cast was good, and the costumes and scenery were handsome. Foxy Ouller 27. At Crimple Creek played to S. R. O. at the High Street 19-21 and delighted the melodramanlacs. At the Old Cross Roads was the bill at this house 23-25 and heavy business was the rule at every performance. An interesting story was admirably told by a competent cast and the costumes and scenery were adequate. Hello, Bill 26-28. In a Woman's Power 30-2. The light business done by The Land o' Cotton at the Grand 23-25 was in accordance with the merit of the play. The closing of Olenfanzg Park occurred 22. Large crowds were in attendance. Pusey, St. John and co. are actively engaged rehearsing A Run on the Bank in this city and will open within a few days at Mechanicsburg, O. W. W. PROSSER.

### MINNEAPOLIS.

NEWS  
PASSAIC, N. J.  
OCT 5 1901

BR  
London  
reception

Standard Union  
Brooklyn, N. Y.  
OCT 5 -1901

A luncheon was given last night to John Philip Sousa at the Trocadero, in London. A great audience heard the first concert given by Sousa's Band in Albert Hall.

From  
Address  
Date  
OCT 5 1901

Sousa and his band sailed for Europe last Wednesday, and gives his first concert in London on October 30th.

COMMERCIAL  
1901

Most of the musical critics are loud in Sousa's praise, but others do not take kindly to this fresh American invasion. The Daily Telegraph says: "Nothing they did persuades us to regard Sousa and his band as a revelation. Their playing was brilliant, precise and emphatic, and sometimes a little too emphatic. Certainly our military conductors have not cultivated that wealth of gesture with which the American visitor accompanies his own lively compositions. But, nevertheless, they have done well in their modest way, and if they have missed some acrobatic opportunities, they have given us, instead, purity of tone and beauty of expression."

STANDARD  
NEW BEDFORD, MASS.  
OCT 5 1901

### SOUSA CAPTURES LONDON.

Novel Methods Create Interest and Elicit Warm Approval.  
London, Oct. 5.—The only novelty in the amusement work this week has been the appearance of Sousa's band in London. There is no doubt that he captured the enormous audience in Royal Albert hall yesterday evening, and that his novel methods created the greatest interest and approval. Most of the critics are loud in Sousa's praise, but others do not take kindly to this fresh American invasion.

ITEM  
PHILADELPHIA, PA  
OCT 5 1901

### SOUSA IN LONDON

A Splendid Welcome Given the American Band.

London, Oct. 5.—To-day all London is talking about the brilliant success achieved by Sousa and his famous band last night at Albert Hall which, although it is the largest hall in London was crowded, an audience that became enthusiastic as the performance progressed.

There was a striking and unprecedented scene when the band played "The Star-Spangled Banner," and the entire audience rose. It is the custom to rise when "God Save the King" is played, but never before has an English audience risen to the strains of a foreign national anthem.

Almost all those in the hall were English. Sousa began with "God Save the King," and all the Americans rose, as they always do. "The Star-Spangled Banner" closed the performance and when the few Americans present rose the thousands of English, men and women, joined them and started cheers that lasted for several minutes.

It was a scene that will never be forgotten. "There was never, perhaps, so effective a demonstration of the closeness of the Anglo-American relationship," says the Daily Mail, "as was afforded by the welcome which an enormous audience gave Sousa's band in the Royal Albert Hall last night. Sousa's is certainly a remarkable organization."

Other papers comment upon the fact that at the beginning of musical season, when the holidays are barely over, Sousa should be able to attract such an enormous audience and eulogize his wonderful command over the band and the range of its achievements. Nearly all the seats for the Sousa season are already sold.

The Directors of Albert Hall have presented Sousa with a superb gold medal. The programme last night included the "Sakuntala" overture, Liszt's "Fourteenth Hungarian Rhapsody" and (Gordano's grand scene and finale from "Andrea Chenier" with remarkable refinement and delicacy.

But the audience was especially delighted with Sousa's own compositions, notably "Three Quotations," including "And I, Too, Was Born in Arcady."

There were numerous encores, and Sousa's military marches and final "American Fantasie" were received with great enthusiasm. The concert was a revelation in the military band by means of the multiplication of wood instruments and the consequent softening and mellowing of the brasses.

No English military band approaches Sousa's in delicacy of shading. The Daily Telegraph's account is least complimentary, saying that the music was "brilliant, precise and emphatic, but rather over-sensational."

EAGLE  
BROOKLYN, N. Y.  
OCT 5 1901

Sousa Scores a Hit in London.  
LONDON—The Times describes the first appearance of Sousa's band at Albert Hall, London, last night as a great success. There was an enormous and enthusiastic audience. The concert proved a surprising lesson in the possibilities of a wind band when ably trained.

POST  
DENVER, COLO.  
OCT 5 1901

### BOUQUETS FOR SOUSA

American Bandmaster Scores a Howling London Success.

London, Oct. 5.—Commenting upon the reception accorded Sousa's band the Daily Mail says:

"There was never, perhaps, so effective a demonstration of the closeness of the Anglo-Saxon relationship as was afforded by the welcome which an enormous London audience gave Sousa's band in the Royal Albert hall last night. Sousa's is certainly a remarkable organization."

Other papers comment upon the fact that at the beginning of the musical season, when the holidays are barely over, Sousa should be able to attract such an enormous audience and eulogize his wonderful command over the band and the range of its achievements.

The Times says: "The concert proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained, and Mr. Sousa is to be complimented most heartily upon the remarkable way in which he has his forces under control."

TIMES  
PHILADELPHIA, PA  
OCT 5 1901

Sousa in London.  
LONDON, October 4.—Sousa and his band began their engagement here to-night. All the seats in Albert Hall were sold, and few remain for succeeding performances. Sir L. McIver presided, to-day, at a reception and luncheon to Sousa; and the directors of Albert Hall presented him with a gold model of the building as a souvenir of their esteem.

DRUMMERS SCHOOL  
RECEIVED  
OCT 5 1901

CORD. HERALD  
OCT 5 1901

England—  
**SOUSA IS HONORED AT LONDON.**

**Given Reception and Luncheon and Presented With Gold Medal.**

LONDON, Oct. 4.—Sousa's English season promises to be a great success. All the seats at Albert Hall, the most capacious in London, were sold for to-night, and but few are left for the succeeding performances. Sousa was given a reception and luncheon to-day, Sir L. McIver presiding, at which many distinguished theatrical people, newspaper men and musical persons were present. The directors of Albert Hall presented Sousa with a gold medal of the hall as a testimonial of their regard.

paper Cutting Bureau in the World.

SS  
OCT 5 1901

**LONDON BOWS TO SOUSA.**

**The First Concert Brings Praise Unlimited to the American's Band.**

London, Oct. 5.—Commenting upon the reception accorded Sousa's band the London Daily Mail says: "There was never, perhaps, so effective a demonstration of the closeness of the Anglo-American relationship as was afforded by the welcome which an enormous London audience gave Sousa's band in the Royal Albert hall last night. Sousa's is certainly a remarkable organization." Other papers comment upon the fact that at the beginning of the musical season, when the holidays are barely over, Sousa should be able to attract such an enormous audience and eulogize his wonderful command over the band and the range of its achievements.

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om STANDARD  
address  
date  
OCT 5 1901

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ESTABLISHED

TIMES

om  
address  
date

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Most of the musical critics are loud in Sousa's praise.

COMMERCIAL

live stock for the year.

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London, Oct. 5.—The only novelty in the amusement world this week has been the appearance of Sousa's band in London. There is no doubt that he captured the enormous audience in Royal Albert Hall, Friday evening and that his novel methods created the greatest interest and approval. Most of the musical critics are loud in Sousa's praise but others do not allude to this American in-

m  
ress  
TIMES

**OUR ENGLISH FRIENDS.**

During the month of August Great Britain bought from this country goods to the amount of \$37,125,000 and sold to us goods valued at \$4,575,000. Here is a "trade balance" of nearly \$33,000,000 in a single month. As the total adverse balance of British trade with all countries for the month was about \$30,000,000, it appears that the British people sold more goods to the rest of the world.

What should we do without this mighty customer on the other side of the Atlantic? It is useless, indeed, for the imperialist politicians to talk about the supreme importance of our trade with "the Orient," while we are in fact so dependent upon the rich nation in the British Islands to take what we produce, without selling us a seventh part as much as they buy from us. It would seem as if the more effusive manifestations of friendship between the two nations ought to appear on this side of the Atlantic instead of in England.

For an evidence of English feeling take the reception of Brother Sousa and his band in London, yesterday. He gave the first of his concerts in the Royal Albert Hall, the vast popular auditorium in the West End of London, and here is the Tribune's specially cabled report of the event:

Sousa's band was welcomed by an immense audience at Albert Hall with every possible sign of appreciation. It played the "sakuntala" overture, Liszt's "Fourteenth Hungarian Rhapsody" and Gloriano's grand scene and finale from "A-

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Previous to the concert there was a luncheon in honor of Mr. Sousa at the London Trocadero, at which Sir Lewis McIver presided, and a gold medal was presented with many compliments to the popular bandmaster. Mr. Sousa happily suggested that "brothers" should be substituted for "cousins" in the relationship of the Anglo-Saxon family. President Roosevelt's health was drunk with the same heartiness as that of King Edward on this pleasant occasion.

Really, the kindness of our "kin beyond sea" at this time seems quite irresistible. They are putting us under some large obligations to them.

om  
address  
date  
FARGO, N. D.

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**CHIEFTAIN.**

SS  
PUEBLO, COLO.  
OCT 6 1901

merica.  
Sousa and his band sailed for Southampton on the St. Louis.  
Clvde Fitch has been the rehearsal.

om  
address  
date  
OREGONIAN  
PORTLAND, ORE.  
OCT 6 1901

**NEWS FROM GOTHAM.**

**Gossipy Letter From Emille Frances Bauer, Concerning Affairs in New York.**

NEW YORK, Oct. 1.—No time of the year is so delightful to the army of music-lovers as the opening of the season, unless, indeed, it be the close. This statement may seem paradoxical, but it is true. As long as concerts occur, there are people who cannot stay away, for to them music is like stimulants to the drunkard. They have imbibed so much that they cannot possibly assimilate more, but alas, the names of Joseffy or Hofmann, of Lehmann or of Sembrich are too strong magnets to be resisted, and they go even though they are half seas over from all they have already had.

What a blessing Summer and its breezes (musical and atmospheric) are. The following statement is confidential and must be kept as such. Never believe an ultra who tells you that he simply can't endure band music or light music, because it is not true. Summer music is to a musician exactly what the comic page is to the serious reader of the newspaper. It goes to the right place, especially if it is Sousa at Manhattan Beach.

By the way, Sousa sailed last week to discourse sweet sounds across the pond, and to do this it costs money of all colors and denominations, but Sousa can stand it. Be it understood he is the Rockefeller of the musical fraternity, and a fact it is that no one carries success more graciously than his highness the March King.

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Kaltenborn has had a very successful season at the St. Nicholas roof garden with his orchestra. His programmes have been so diversified that the most sensitive was not shocked by the combination of beer and Beethoven. After all, probably Beethoven himself knew the value of the amber beverage after a strenuous struggle with his "oversoul."

om  
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date  
OREGONIAN  
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OCT 6 1901

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RECORD HERALD

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STANDARD

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K. 1884.

TIMES

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K. 1884.

COMMERCIAL

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TIMES

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1884.

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om OREGONIAN

dress PORTLAND, ORE.

ate OCT 6 1901

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OREGONIAN

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ate OCT 6 1901

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The speech concluded with...

CLYDE FITCH HAS BEEN THE...

STANDARD POST  
OCT 6 1901

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

UNION  
OCT 6 1901

**Sir Henry Irving Sails for America.**  
LONDON, Oct. 5.—A large party of the friends of Sir Henry Irving, Ellen Terry and other members of the Irving company lunched with them and bade them farewell to-day on board the Atlantic Transport Line steamer Minchaha, which sailed from London for New York. C. F. Torrey resided at the luncheon. United States Consul General Osborne and Mrs. Sarah and were among those present. Irving, during the course of a speech, said he was leaving friends to go among friends. Mrs. Sarah, William Gillette, Nat Goodwin and other Americans in London sent Sir Henry farewell messages.

**Bow Down to Sousa.**  
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From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

From \_\_\_\_\_  
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**Big Crowds Enjoy the Music Despite Sharp English Criticism.**  
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From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

**BRITISH HEARTS WERE STIRRED**  
**Vast English Audience Stands While Sousa's Band Plays American Anthem—Americans Reciprocate.**

**SOUSA'S SUPERB BAND**  
**A HIT IN ENGLAND**  
**Attracts Immense Audience and Flattering Press Comment.**  
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Special Cable to The Minneapolis Tribune.  
LONDON, Oct. 6.—Sousa opened his London season Friday night at Albert hall, the largest in the city. Every seat was occupied and few are left for the succeeding performances.  
There was a striking and unprecedented scene on the opening night, when the band played "The Star Spangled Banner," and the entire audience rose. It is the custom to rise when "God Save the King" is played, but never before has an English audience risen to the strains of a foreign national anthem.  
Almost all those in the hall were English. Sousa began with "God Save the King," and all the Americans rose, as they always do.  
"The Star Spangled Banner" closed the performance, and when the few Americans present rose, the thousands of Englishmen and women present joined them and started cheers that lasted for several minutes.  
A luncheon was given by Sousa Friday. Sir L. McIver presided and many actors, newspaper men and musicians were present.  
A gold medal of the Albert Hall was presented to Sousa as a testimonial of the regard in which the directors held him.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

From \_\_\_\_\_  
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**Britons Give Sousa a Royal Welcome**  
LONDON, Oct. 5.—Commenting upon the reception accorded Sousa's band the Daily Mail says: "There was never, perhaps, so effective a demonstration of the closeness of the Anglo-American relationship as was afforded by the welcome which an enormous London audience gave Sousa's band in the Royal Albert hall last night. Sousa's is certainly a remarkable organization."  
Other papers comment upon the fact that at the beginning of the musical season, when the holidays are barely over, Sousa should be able to attract such an enormous audience and eulogize his wonderful command over the band and the range of its achievements.  
The Times says: "The concert proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained, and Mr. Sousa is to be complimented most heartily upon the remarkable way in which he has his forces under control."

Newspaper Cutting Bureau in the World.  
From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

**SOUSA IN LONDON**  
**Carries Staid English Audiences by Storm**

**La Banda Sousa a Londra**  
LONDRA, 5 — Ieri sera ebbe luogo all'Albert Hall il primo concerto musicale dato dalla Banda Sousa.  
Il gran salone era affollato da un uditorio scelto. La colonia americana era al completo. Il successo è incontrastato. Tutti i giornali di Londra sono concordi nel lodare il maestro Sousa, ma il London Standard, sostiene che quando si trattasse di concerti all'aria aperta le bande militari inglesi, potrebbero forse dar dei punti alla Banda di Sousa.

GLOBE  
OCT 6 1901

LONDON, Oct. 5.—The only novelty in the amusement world this week has been the appearance of Sousa's band in London. There is no doubt that he captured the enormous audience in Royal Albert hall last evening, and that his novel methods created the greatest interest and approval. Increasing interest is shown in today's concerts, but while no tickets are on sale there will be many unoccupied stalls and boxes, as was the case yesterday evening. It seems that a majority of the boxes and a large number of the stalls were sold outright when Albert hall was built, and as many of the owners are out of town, these are not occupied.  
Most of the musical critics are loud in Sousa's praise, but others do not take kindly to this fresh American invasion. The Daily Telegraph says:  
"Nothing they did persuades us to regard Sousa and his band as a revelation. Their playing was brilliant, precise and emphatic, and sometimes a little too emphatic. Certainly our military conductors have not cultivated that wealth of gesture with which the American visitor accompanies his own lively compositions, but nevertheless they have done well in their modest way, and if they have missed some acrobatic opportunities they have given us instead purity of tone and beauty of expression."

**SOUSA CAPTURES LONDON.**  
**British Public Takes Kindly to Yankee Band.**  
LONDON, Oct. 5.—The only novelty in the amusement world this week has been the appearance of Sousa's band in London. There is no doubt that he captured the enormous audience in Royal Albert hall last evening and that his novel methods created the greatest interest. Most of the musical critics are loud in Sousa's praise, but others do not take kindly to this fresh American invasion. The Daily Telegraph says: "Nothing they did persuades us to regard Sousa and his band as a revelation. Their playing was brilliant, precise and emphatic, and sometimes a little too emphatic. Certainly our military conductors have not cultivated that wealth of gesture with which the American visitor accompanies his own lively compositions, but nevertheless, they have done well in their modest way, and if they have missed some acrobatic opportunities they have given us instead purity of tone and beauty of expression."

From \_\_\_\_\_  
Address \_\_\_\_\_  
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The non-commissioned staff are arranging for a concert to be held in the armory during the coming Winter. Sousa's Band is to be engaged as soon as a satisfactory date can be fixed.

PHILADELPHIA, PA. OCT 6 1901

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All this goes almost without saying over here, and Americans will agree with the hearty praise accorded the band by the audience and the British newspapers. Oh, yes; as to "Blind Tom"—well, the lack of interest shown in his reappearance here is one of those unmistakable signs of the tremendous change in musical taste. "Blind Tom" was all very well a generation ago, because the public knew nothing of music, but you cannot have people hankering after orchestral concerts and flocking to them thousands strong at Willow Grove and elsewhere and then expect them to see something in the puerilities that interested their parents. The high excellence of our music schools, the equipment of the conservatories and the expert level of the concert stage of the past twenty years have changed all that. We are long since past the "Blind Tom" period in our musical development.

from TRIBUNE Address Date

**Sousa Praised by Critics.**  
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First Established and Most Complete Newspaper Cutting Bureau in the World. BUFFALO, N. Y. OCT 6 1901

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London, 5. Okt. Das Sousa'sche Orchester hat mit seinem großen Konzerte in Royal Albert Hall einen beifälligen Erfolg erzielt. Die Zeitung Newspaper Cutting Bureau in the World.

**SOUSA'S CONDUCTING DISPLEASES ENGLISH**

The American Band is Attracting Large Crowds But is Severely Criticized.

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NEW YORK WORLD

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NEWARK, N. J. OCT 6 1901

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SPOKESMAN REVIEW

SPOKANE, WASH. OCT 6 1901

**HAVE WELCOME TO SOUSA'S BAND. London Press Praises America's Great Band.**

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PHILADELPHIA, PA. PRESS  
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from TRIBUNA  
Address CHICAGO  
Date OCT 6 1901

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1884.

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NEW YORK TIMES  
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GRAND RAPIDS, MICH.

Oct 6 1907

# BEAUTY OF THE COMMON.

By W. T. ANDERSON.

Feminine conversation overheard on a trolley:

"Yes, morning glories are pretty—but they're so common. I'm going to try some other vine next year."

"Certainly, the orchestra was very nice, but I'm afraid I can't appreciate classical music."

And there you have it. Pretty, but common; to be rooted up and thrown out. Nice, but classical; to be approved, but not appreciated.

How many of our tastes are acquired? How many are natural—as a cat to milk or a duck to water? It is a safe proposition that three-fourths or more are acquired, forced upon a reluctant sense by a superior mind—like the appreciation of the classics and genuine admiration for the old masters—the triumph of artificiality and culture over naturalism and barbarism.

And the most remarkable thing about some of these acquired tastes is their tenacity, once acquired. You can smother a natural taste with a tenth the ease

of seductive sideboards and fragrant wreaths of smoke in the light literature of the day! Give the villain a cigarette and the hero a cigar or a pipe and you can fill pages with small talk that will thrill the reader to his marrow. A bachelor hero's apartments without pipe and tobacco jar would be as uninteresting as the heroine's boudoir without a jar of roses. Pink-and-white romance is insinuating as yellow journalism.

Turning to music, it has been frequently demonstrated that an indifferent brass band with a ragtime program can outdraw an international orchestra with classical numbers. People throng to hear the two-step and the Sousa marches with candid joy when they tiptoe religiously to listen to Wagner and Chopin. They go into raptures over the one and confess that the other was "very nice, but so classical." The rag-time concert is evidently a natural taste, while the classical is half acquired. One is a pleasure, the other a duty.

And as to the old masters in art. Mark Twain's "Innocents Abroad" expressed the general attitude. The vast majority prefer a chromo to an ancient masterpiece any day in the week, but feel called upon to endorse the one while they like again—pretty but so common.

There can be no gainsaying the fact that culture and acquired tastes have

**Sousa's Band in London.**  
LONDON, Oct. 5.—The "Times" describes the first appearance of Sousa's Band at Albert Hall last night as a great success. There was an enormous and enthusiastic audience. The concert proved a surprising lesson in the possibilities of a band of wind instruments when ably trained.

Newspaper Cutting Bureau in the World.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

Sousa has changed his mind and will not have English singers for his concerts in London after all. Minnie Tracey has been engaged as one of the soloists. The London concerts, by the way, promises to be the most eventful in the history of the band. All the seats in Albert Hall were sold long before the opening on Friday evening last, and Sousa's reception was of the most enthusiastic description.

rom \_\_\_\_\_ DISPATCH  
Address \_\_\_\_\_  
Date \_\_\_\_\_

## LONDON CRITICS REFUSE TO PRAISE ACROBATIC MUSIC

Bandmaster Sousa Receives Vicious Jolt for Vigorous Swing of Baton.

JEWELRY FADS OF NOBILITY

Coronation Rules as to Attire Adhere to Dusty Precedents of Past.

AMERICAN SCULPTURE WANTED

[BY ASSOCIATED PRESS CABLE TO THE DISPATCH.]  
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**Lord Anglesey's Jewels.**  
The theft of Lord Anglesey's £40,000 worth of jewelry, used in his personal adornment alone, has brought out much talk in ultra-fashionable society regarding men who wear unseen jewels. Investigations among West End jewelers disclose the fact that there is an extensive trade in curios and costly articles, worn beneath ordinary clothing, such as snakes around waists, necks and legs, bangles, chains and amulets of various and singular designs.

Besides this extraordinary vogue, the fashion among men of wearing jewelry increased enormously this year, many using two pairs of links in each cuff and jeweled buttons with evening waistcoats. It is recalled in this connection that King Edward occasionally wears a bangle on his wrist, that the late Duke of Saxe-Coburg and Gotha wore a heavy gold bracelet for years and that Lord Brampton (better known as Justice Hawkins of the Queen's Bench division of the High Court of Justice), even when sitting on the bench, wore a number of such ornaments.

**Medievalism Revived.**  
There is a flutter in high society to-day owing to the fact that the Earl Marshal has issued the rules and regulations governing what is to be worn at the coronation of King Edward next year. The whole document breathes of the middle ages, when distinctions in dress were considered so essential, and the quaintness of the phraseology in which the attendance of the nobility of the United Kingdom is required "At the solemnity of the royal coronation of their most sacred majesties," and describing the regulations in regard to dresses and headdresses, is distinctly medieval.

There is a curious graduation in the fur trimmings existing in the ranks of the aristocracy. All the Peers have been notified that their robes must be of "crimson velvet, edged with miniver, the cape furred with miniver, pure and powdered, with bars or rows of ermine, according to their degree." Here follow the numerical graduations distinguishing between the ranks. Barons are allowed two rows of ermine. Viscounts two and a half rows, Earls three rows, Marquises three and a half rows and Dukes four rows. All the mantles and robes must be worn over full court dress, uniform or regiments.

The Earl Marshal's order banishes counterfeit pearls and all jewels from coronets, which are to be "silver gilt, with ermine, with gold tassels on top, the caps of crimson velvet, turned up. No jewels or precious stones are to be used in coronets, no counterfeits of pearls instead of silver balls." The number of the latter permitted revives a nice sense of distinction. A baron's coronet has six silver balls, a viscount's 16, an earl's eight, with gold strawberry leaves between; a marquis four balls and four leaves alternately. A duke's coronet has no balls and has only eight gold strawberry leaves.

The Earl Marshal next prescribes the robes, mantles and coronets to be worn by the peeresses. These are of the same materials as the men's, with similar graduations in the number of bars of ermine and balls. The length of the trains marks the difference in rank. A baroness is only allowed a train of three feet, a viscountess has one and a quarter yards, countesses have one and a half yards, a marchioness has one and three-quarter yards, and a duchess two yards.

Then follows a curt notification as to who shall be excluded. Peeresses in their own right and widows of peers are allowed to come, but widows who have remarried beneath their rank in the peerage are "Not entitled to a summons to attend the coronation."

**Victoria Memorial Fund.**  
The American contributions to the Queen Victoria memorial fund amount to £15,000, which, according to the King's consent to a request made by the American Society in London, will be applied to a clearly designated portion of the memorial. This will be designed and executed by an American sculptor in harmony with the memorials of general artistic design. It is expected that this sculptor will be selected after some form of preliminary competition in the United States.

The American Society in London discussed at a meeting held this week the propriety of opening a subscription in London for an English memorial to President McKinley.

NEWS

LOWELL, MASS.

OCT 7 1901

SOUSA IN GLASGOW.

Glasgow, Oct. 7.—Sousa's band began a four weeks' engagement today at the International Exhibition. The band will be brought into comparison with the best bands of England and the continent, nearly all of which have been heard during the exposition season. Following the close of its engagement here the band will make a tour of the chief cities of Scotland and England.

ENQUIRER.

SOUSA IN SCOTLAND.

Glasgow, October 7.—Sousa's band began a four weeks' engagement today at the International Exhibition. The band will be brought into comparison with the best bands of England and the continent, nearly all of which have been heard during the exposition season. Following the close of its engagement here the band will make a tour of the chief cities of Scotland and England.

POST-STANDARD.

SYRACUSE, N. Y.

CRITIC NOT STIRRED BY SOUSA'S PLAYING

Most of the Judges in London However, Praise the Band.

LONDON, Oct. 6.—The only novelty in the amusement world last week was the appearance of Sousa's Band in London. Most of the musical critics are loud in Sousa's praise, but others do not take kindly to this fresh American invasion. The Daily Telegraph says: "Nothing they did persuades us to regard Sousa and his band as a revelation."

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LONDON CRITICS PRAISE SOUSA

American Band Is Drawing Large Audiences in English Capital.

Special Cable to Chicago American. London, Oct. 6.—Sousa is being enthusiastically received in London. The majority of the critics are unstinted in their praise of the American director and his band, and Royal Albert Hall is crowded at each concert.

Sousa's manner is novel to the English, however, and therefore some of the press comment is doubtfully complimentary. The Daily Telegraph says: "Certainly our military conductors have not cultivated that wealth of gesture with which the American visitor accompanies his own lively compositions, but, nevertheless, they have done well in their modest way, and if they have missed some acrobatic opportunities they have given us instead purity of tone and beauty of expression."

SOUSA IN LONDON.

London, Oct. 7.—The only novelty in the amusement world is the appearance of Sousa's Band in London. There is no doubt that he captured the enormous audience in Royal Albert Hall Friday evening, and that his novel methods created the greatest interest and approval. Most of the musical critics are loud in Sousa's praise, but others do not take kindly to this fresh American invasion.

From

Address

Date

A laughable occurrence was witnessed during the recent races at Indianapolis. Sousa's band, led by the famous John Philip himself, gave a concert in front of the grandstand. As the horses scored down for the first heat of the 2.25 pace, the band had started on one of its choicest selections. After they got away there was a noticeable discord in the music. Lo, and behold, each artist had one eye on his notes and the other on the horses, and Sousa, unmindful of his leadership, waved his baton mechanically and then enthusiastically as the bunch clattered down the homestretch. The burst of uproarious applause received by the great musician was a heartfelt tribute to his sporting blood. He acknowledged afterward that it was the first time he had ever seen a harness race and the thrilling sight was too much for him.

STAR

MONTREAL, CAN.

SOUSA IN LONDON.

A London Paper Refers to the Wealth of Gesture of the Leader.

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COURANT

OCT 7 1901

The "London Telegraph" is trying to have a little fun with Sousa's Band, now playing in London. It elaborates upon "acrobatic" features, but it would be more instructive if it dealt exclusively with the music. Sousa has the Vienna touch, which is quite distinct from the customary German or English effects. One may like it or not; but most persons find it singularly appropriate for march music. Sousa's concert tours in Europe are his own private affair; but it is unquestionably true that these tours help to make the United States favorably known, in a field where our accomplishments have been thought to be relatively unimportant.

From

Address

Date

JOHN PHILIP SOUSA has marched right into the affections of the Londoners.

SENTINEL

From

Address

Date

Now that Sousa has received a new gold medal from his admirers in London the last trace of flexibility may be expected to disappear from his backbone.

From MUSICAL COURIER  
Address  
Date

FROM the enthusiastic cablegrams John Philip Sousa is the musical idol of the hour in London. The British critics have capitulated and now pronounce Sousa's American band one of remarkable excellence and superiority, and the comparisons which they draw are decidedly in favor of the graceful and courteous American and his musicians. As has previously been stated by us, Sousa went abroad this time to fill a long engagement at the Glasgow Exposition. It seems needless to add that he will be honored with the most cordial of Scottish welcomes.

**BANNER**  
NASHVILLE, TENN.  
OCT 12 1901

If Theodore Thomas is the prince of programme-makers, John Philip Sousa is certainly the wizard king of musical effects. At his farewell concert in New York, before sailing for new triumphs in London and Glasgow, Mr. Sousa renewed his old-time hold upon the affections of musical New York by the manipulation of the forces at his command to produce pleasing and effective sounds, the like of which are seldom, if ever, known in his absence. This farewell concert was by no means lacking in the usual variety. It was but a step from "Nigger in a Woodpile" to the grand scene and ensemble, "Andrea Chenier," from "Pull for the Shore" to Linda di Chamonui, from Meyer-Helmund to Sousa and back again to Giordano.

From STATE GAZETTE  
Address  
Date

Sousa and his band are touring Europe. The London critics cannot say enough in favor of this famous musical organization.

From COMMERCIAL  
Address NEW YORK CITY  
Date

London always has a warm welcome for Sousa and his artists. The band is playing to crowded houses abroad.

**TIMES**  
Address  
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The general opinion seems to be that Sousa and his band, now in London, captured an enormous audience in Royal Albert hall and that his novel method created the greatest interest and approval. Some of the ultra English are resenting the numerous American invasions. The Daily Telegraph says: "Nothing they did persuades us to regard Sousa and his band as a revelation. Their playing was brilliant, precise and emphatic, and sometimes a little too emphatic. But, nevertheless, they have done well in their modest way and they have given us instead of purity of tone and beauty of expression."

From HERALD  
Address  
Date

Commenting upon the success with which John Philip Sousa is meeting in England, the London papers declare that there was never, perhaps, so effective demonstration of the closeness of the Anglo-American relationship as is afforded by the reception of the "American March King" and his band in England.

From GENETIC MIRROR  
Address  
Date

From GAZETTE  
Address MAVERHILL, MASS.  
Date

Jean Philip Sousa's music is not appreciated in England, but then, the English never did have any great fondness for American marches.

From SPIRIT OF THE TIMES  
Address New York City  
Date

Handel is the subject of the "Little Journeys" for September, issued a little late, but they take no note of time up at East Aurora. As before noted, the peculiarity of these visits to the homes of great musicians is that the author, Elbert Hubbard, says little or nothing about the homes, and has probably never visited them. In this number he does not even name the place where Handel was born. No matter, the booklet is interesting for its picture of Handel as the Sousa of his period, and for its quaint bits of forgotten information. For example, do you remember that "The Messiah" was written for and dedicated to the Irish people, and first produced in Dublin for the benefit of imprisoned debtors? "Its production was a feat worthy of the Frohmans," says Mr. Hubbard. There could be no higher praise.

From PATHFINDER  
Address  
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### SOUSA'S BAND ENTERTAINS THE PEOPLE OF ENGLAND



John Philip Sousa, Composer of "The Washington Post," Who is to Perform at Albert Hall Next Week.—London Black and White.

Famous Bandmaster is Attracting a Great Deal of Attention Across The Water—Sold "Washington Post" March for \$35.

John Philip Sousa and his band are touring England and attracting great attention. Black and White, the illustrated London publication, prints an article in which it asserts that the composer was paid £7 for the "Washington Post" march. "Professor Sousa does not lament his poor payment," says the paper, "for he has probably realized from other successes sufficient to make fortunes for half a dozen men. "A recent march, "The Stars and Stripes for Ever," has already brought him £10,000, and his royalties from his successful operas, "El Capitan" and "The Mystical Miss," must be rich. He is a wonderful man, this John Philip Sousa, whose picture is on all the London walls and boardings to-day.

"He is not only the composer of famous opera, orchestral and other music, and a neat librettist, but is the conductor and head of what is probably the best known orchestral band in the world. He is a Washington-born man, and first made himself famous in music when at the age of 24 he was appointed leader of the band attached to the American president's household. He served Presidents Hayes, Garfield, Arthur, Cleveland and Harrison before tiring of his post. "He is now only 45 years of age. His band is to perform at Albert hall next month, and upon the occasion of his visit he is to be entertained at a public luncheon with which the names of the Earl of Kinnoull, the Earl of Lonsdale, Sir Lewis McIver, Messrs. H. J. Wood, Charles Godfrey and others are associated."

**JOURNAL**  
Address  
Date

A Paris cablegram says that Mme. Nordica will sail for New York on Oct. 26. She has just returned from her Wagnerian triumphs in Germany. "I have been participating in the Wag-

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OCT 10 1901

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Address  
Date

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Address **MAVERHILL, MASS.**  
Date

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Address **WASHINGTON, D.C.**  
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AMERICAN  
OCT 17 1901

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m  
ress  
OCT 17 1901

John Philip Sousa has arrived in London, told how he became a composer, how he used to write marches, even up to 1892, just for the love of it, and sell them, including "Washington Post," for \$35 each; how he changed publishers because some one else offered him 15 per cent. royalties; how he at once made \$45,000 on the "Liberty Bell" march; how he has a bass drum packed with new scores and has especially written "The British Patrol" for use in London and the provinces. All of this is spread at great length in the papers of dear old London, which takes Mr. Sousa quite seriously. But the most startling news of all communicated by the "March King" was the fact that he had written a novel, entitled "The Fifth String," and that it was about to be printed.

Newspaper Cutting Bureau in the World.

From  
Address  
Date  
CINCINNATI  
OCT 19 1901

gallery gods.  
It is said that at the luncheon given in honor of Sousa in London, to which a number of the celebrities of the town were invited, each guest was asked to pay two dollars for his plate.  
ESTABLISHED: LONDON, 1884

NEW YORK EVENING POST  
New York City  
OCT 19 1901

COMMERCIAL  
BUFFALO, N. Y.  
OCT 19 1901

Of Sousa's famous band the London Mail said:  
There are famous French orchestras and bands which have national vogue in Italy and Germany and other Continental countries. But outside the ranks of the musical students people in England have hardly heard of them, and if they wished to add to their triumphs the applause of English audiences they would have to come over and conquer recognition anew. Certainly not one of them could hope on its first appearance in this country to fill the huge Albert Hall. But Sousa's band did that last night simply because its American reputation implied ready-made fame in England.  
Indeed, the vast audience that filled boxes, stalls, the great arena, and the innumerable galleries at South Kensington was not by any means the least notable feature of the occasion.  
Sousa's band is certainly a remarkable organization. Its organization is its chief feature of excellence. Its distinction does not lie in the individual merit of its members so much as in the perfect combination and organization of them all. Mr. Sousa has trained them so that he is able to obtain from a band which is composed exclusively of wind instruments all the shade and color which we are accustomed to expect from a full orchestra.  
That individually his bandsmen are fine artists was shown by the beauty of Mr. Arthur Pryor's trombone solo. But wonderful as were the effects which Mr. Pryor achieved with that difficult instrument, they were not so remarkable as the combined effects which Mr. Sousa succeeded in getting from his fifty-two players.

From POST  
Address WASHINGTON, D. C.  
Date OCT 14 1901

INTERVIEW WITH SOUSA.

Famous Composer Tells How He Came to Write Washington Post March.

From the London Morning Leader.  
John Philip Sousa, "the March King," is in London at last, and will give us a taste of his quality in the Albert Hall to-day. A Morning Leader representative came across the great composer and conductor at the Carlton Hotel yesterday, and was received with the greatest courtesy and amiability.  
The famous writer of the "Washington Post" has a handsome smiling face, and is not a bit puffed up by his innumerable successes. He is modesty and unconventionality themselves.  
"Have you brought us any new compositions?" the Morning Leader representative asked.  
"Yes, a patrol, which I propose to use as an encore—that is, if I get one" (he added, with a modest laugh). "Six months ago, when this tour was arranged, I thought it would be a nice thing to write something which would please Englishmen. Hence my 'Patrol of the United Kingdom.' It will be reminiscent of many patriotic British songs—'The Blue Boils of Scotland,' 'Soldiers of the Queen,' 'The British Grenadiers,' and so forth; and it will finish up with 'Rule, Britannia.'"  
Mr. Sousa wrote the patrol a few days ago, when he got on board the ship that brought him to England. This is his way. He does not believe in anything but the "inspirational" method of composing—"brain rather than fingers" is his motto. So that all compositions are complete in his mind before he sets them down on paper. "I nurse them and talk baby talk to them," he said in his tenderly affectionate way to the Morning Leader representative, "before I put them in writing."  
"What about your other new march, the 'Invincible Eagle,' that you are bringing with you?"  
"Oh, that's only toothpaste."

The London papers have had a good deal to say about Sousa, and this from the Telegraph ought to be read with interest in Buffalo:

It was, perhaps, a pity that Mr. Sousa did not announce more of the march element in his opening program at the Albert Hall last evening. He, it is true, played a good many of them among the encores which he accepted with true American liberality, but there must have been a large proportion of the Britons among the audience who failed to recognize them, until it occurred to a sensible attendant to place on the band stand on a huge placard the name of the piece actually being performed. The "Washington Post," given as one of the encores to an American melody bearing the characteristic title of "A Nigger in the Woodpile," was, of course, recognized at once, but although the "Rag Time" Marche was vicereously applauded, few, we fear, knew its name. "Stars and Stripes for ever" was also well received, and so also was Mr. Sousa's "Hands across the Sea," which was among the encore pieces. In these marches the American players are emphatically at their best, and it is a pity they did not more exclusively confine themselves to music of this sort. Instead of trying a version of a Hungarian Rhapsody (a familiar item of Richter's repertory, but now played with comparatively little spirit), or the paraphrase of the finale from Giordano's "Andrea Chenier," an opera which has been performed in the United States, but is unknown here. Miss Minnie Tracey, too, would have been wiser to have sung some of her native American melodies rather than excerpts from French operas, which were not at all effective in the Albert Hall, although the admirable manner in which the vocal music was accompanied showed the pains which had been taken to cultivate this feature of the performance. A clever trombone player, Mr. Pryor, was much applauded for his rendering of a melody of tunes from Mr. Sousa's comic opera, "El Capitan," and Mr. Sousa's "Quotations," based, we believe upon American melodies, found much favor. The tone of the band is peculiarly rich and refined, and it would be very interesting to hear them in the open air, where, after all, a wind band is most in its element. The players are also highly trained, answering the movements of the conductor's baton with much intelligence. No doubt the temptation to compare them with some of our own military bands is strong, but the proceeding would be invidious, and to a certain extent unmeaning. Mr. Sousa, on taking his place to commence his program with "God Save the King," and "Hail, Columbia," had a cordial reception from an audience which filled all but the more expensive seats, and among whom the American colony was, of course, largely represented.

From  
Address DRAMATIC MIRROR  
New York City  
LONDON.  
Sousa's Entry and Irving's Departure—Gawain's Gossip.  
(Special Correspondence of The Mirror.)

LONDON, October 5, 1901.  
Enter Sousa to England. Exit Irving to America. To put it more fully, your famous "Washington Post" was duly arrived upon these shores on Thursday, and was on Friday afternoon lavishly lunched at the Trocadero; and on Friday night gave his first London concert at the huge Albert Hall, with a huge success to match. To-night (Saturday) Sousa and his big band (recovered from sundry interviews) repeat their mammoth musical dose at the same place, and this afternoon, just to show that there is no ill-feeling, the Moore-and-Burgess-Mohawk Minstrels will, at St. James' Hall, produce a new, apropos skit, entitled Susan's Band; on Washington Done Post; and a Liberty Belle on a Merry Key. Of this travesty, which in its very title betrays the punsome pen of these minstrels' big-built interlocutor, Harry Hunter, more anon. In the meantime I may tell you that other travesties are in preparation, and that certain would-be wags are already asking, Why, if Sousa is the March King, he should wait until October before he landed? You are requested not to electrocute the writer; he is only repeating what he hears. Or, shall I confess, what he expects to hear?  
The aforesaid Irving, who was among Sousa's welcome yesterday, will in the course of the next hour or two embark for your hospitable shores from Tilbury, per the Atlantic transport Minnehaha. Sir Henry (whom some of us will presently accompany as far as Tilbury) is, I know, delightedly looking forward to being with you all again. He carries with him a splendid repertory, including his wonderful mise-en-scene of the said-to-be Shakespeare's Coriolanus. On his return to London Irving will revive Faust. In this, as I was the first to tell you in print, Ellen Terry will not again play Margaret. That character will, in all probability, be enacted by your sweet citizeness, Fay Davis, who continues to score again as the naughty Iris in Piner's great new play, which is drawing magnificent business to the Garrick.  
Iris and its author continue to be much discussed by public and press, some hailing it as a great moral lesson, and others roundly qualifying that description by putting "in" before the "moral." You know that I, after deep examination of the play, incline to the former view. During the week certain journals have "discovered" what all of us who know Piner's knew years ago—namely, that he is descended from a Hebrew-Portuguese family, who were all Sephardic Jews.  
Another theatre which is doing enormous business is the Lyceum, where Sherlock Holmes, as played by Gillette and Company, has so caught on that Gillette and Frohman have extended their lease of the theatre until next January. Moreover, they are organizing three touring companies for the play.  
We have only had one West End production this week, because all the others have been postponed. This one was Walter Reynolds' adaptation of Ouida's story, "Wanda," produced by Manager Frank De Jong at the Princesses last Monday, and this play, strong in some parts but weak in others, has already caused a deuce of a Schlemozzie, as they say in the Yiddish language.  
This "Wanda" adaptation, called The Sin of a Life, and powerfully played as regards the three principals—namely, Charles Warner, Cooper Cliffe, and Kate Rorke, had no sooner appeared than Ouida herself sent a characteristically volcanic letter to the papers to state that the adaptation had been made without her permission. For this she called all concerned all sorts of nefarious names.  
To this denunciation Adapter Reynolds promptly replied, showing that he had long sought to obtain an interview with Ouida—that no one could trace her; that when she had been traced she made no sign in answer to letters, and that eventually the publisher of the story, who hold all the rights thereof, not only gave him permission, on consideration of certain payments, but also undertook to protect him from all pirates. The publishers have borne out Reynolds' statement and denounced Ouida for interfering. Wherefore we may presently expect quite a nice little boiling kettle of literary and dramatic fish.  
You will be glad to hear that the respective new baby-girls just presented to their respective husbands by Gertrude Elliott (Mrs. Forbes-Robertson) and Evelyn Millard (Mrs. J. R. Coulter) are growing strong. You will, however, be sorry to learn that the popular musical play actress, Kate Cutler (Mrs. Sydney Hheson), has just lost her beautiful little baby after two days' illness.  
To-day's Music Hall contains a series of letters from such American favorites as Colby and Way, Charles Warren, and R. G. Knowles, on the so-called revival of "boogie" among English first-nighters. The whole affair, however, has been exaggerated. There has just been produced at the Vaudeville in front of Sweet and Twenty a new adaptation by J. C. Buckstone of Dickens' "Christmas Carols." It is called Scrooge and it went splendidly. Seymour Hicks, scoring as Miser Scrooge, and your Holbrook Blinn doing especially so as Marley's ghost.  
At the moment of writing much consternation is rife, owing to the sudden determination of our Lord Chamberlain to close certain West End and suburban theatres in three months from this date unless they are made safer. There is going to be considerable trouble during the next few days concerning this suddenly sprung ukase.

From **POST**  
 Address **WASHINGTON, D.C.**  
 Date **OCT 14 1901**

m  
 Address **AMERICAN**  
**ASHVILLE**

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RR, 1884.

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**New York City**  
**LONDON.**

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(Special Correspondence of The Mirror.)

LONDON, October 5, 1901.

Enter Sousa to England. Exit Irving to America. To put it more fully, your famous "Washington Post" march truly arrived upon these shores on Thursday, and was on Friday afternoon lavishly lunched at the Trocadero; and on Friday night gave his first London concert at the huge Albert Hall, with a huge success to match. To-night (Saturday) Sousa and blithe big band (recovered from sundry interviews) repeat their mammoth musical dose at the same place, and this afternoon, just to show that there is no ill-feeling, the Moore-and-Burgess-Mohawk Minstrels will, at St. James' Hall, produce a new, apropos skit, entitled Susan's Band; or, Washing Done Post; and a Liberty Belle on a Merry Key. Of this travesty, which in its very title betrays the punsome pen of these minstrels' big-built interlocutor, Harry Hunter, more anon. In the meantime I may tell you that other travesties are in preparation, and that certain would-be wags are already asking, Why, if Sousa is the March King, he should wait until October before he landed? You are requested not to electrocute the writer; he is only repeating what he hears. Or, shall I confess, what he expects to hear?

The aforesaid Irving, who was among Sousa's welcome yesterday, will in the course of the next hour or two embark for your hospitable shores from Tilbury, per the Atlantic transport *Minnchahu*. Sir Henry (whom some of us will presently accompany as far as Tilbury) is, I know, delightedly looking forward to being with you all again. He carries with him a splendid repertory, including his wonderful mise-en-scene of the said-to-be Shakespeare's Coriolanus. On his return to London Irving will revive Faust. In this, as I was the first to tell you in print, Ellen Terry will not again play Margaret. That character will, in all probability, be enacted by your sweet citizenship, Fay Davis, who continues to score again as the naughty Iris in Pinero's great new play, which is drawing magnificent business to the Garrick.

Iris and its author continue to be much discussed by public and press, some hailing it as a great moral lesson, and others roundly qualifying that description by putting "in" before the "moral." You know that I, after deep examination of the play, incline to the former view. During the week certain journals have "discovered" what all of us who know Pinero knew years ago—namely, that he is descended from a Hebrew-Portuguese family, who were all Sephardic Jews.

Another theatre which is doing enormous business is the Lyceum, where Sherlock Holmes, as played by Gillette and Company, has so caught on that Gillette and Frohman have extended their lease of the theatre until next January. Moreover, they are organizing three touring companies for the play.

We have only had one West End production this week, because all the others have been postponed. This one was Walter Reynolds' adaptation of Ouida's story, "Wanda," produced by Manager Frank De Jong at the Princesses last Monday, and this play, strong in some parts but weak in others, has already caused a dance of a Schlemozzie, as they say in the Yiddish language.

This "Wanda" adaptation, called *The Sin of a Life*, and powerfully played as regards the three principals—namely, Charles Warner, Cooper Cliffe, and Kate Rorke, had no sooner appeared than Ouida herself sent a characteristically volcanic letter to the papers to state that the adaptation had been made without her permission. For this she called all concerned all sorts of nefarious names.

To this denunciation Adapter Reynolds promptly replied, showing that he had long sought to obtain an interview with Ouida; that no one could trace her; that when she had been traced she made no sign in answer to letters, and that eventually the publisher of the story, who hold all the rights thereof, not only gave him permission, on consideration of certain payments, but also undertook to protect him from all pirates. The publishers have borne out Reynolds' statement and denounced Ouida for interfering. Wherefore we may presently expect quite a nice little boiling kettle of literary and dramatic fish.

You will be glad to hear that the respective new baby-girls just presented to their respective husbands by Gertrude Elliott (Mrs. Forbes-Robertson) and Evelyn Millard (Mrs. J. R. Coulter) are growing strong. You will, however, be sorry to learn that the popular musical play actress, Kate Cutler (Mrs. Sydney Rheson), has just lost her beautiful little baby after two days' illness.

To-day's *Music Hall* contains a series of letters from such American favorites as Colby and Way, Charles Warren, and R. G. Knowles, on the so-called revival of "boogie" among English first-nighters. The whole affair, however, has been exaggerated. There has just been produced at the Vandeville in front of Sweet and Twenty a new adaptation by J. C. Buckstone of Dickens' "Christmas Carols." It is called *Scrooge* and it went splendidly. Seymour Hicks, scoring as Miser Scrooge, and your Holbrook Blinn doing especially so as Marley's ghost.

At the moment of writing much consternation is rife, owing to the sudden determination of our Lord Chamberlain to close certain West End and suburban theatres in three months from this date unless they are made safer. There is going to be considerable trouble during the next few days concerning this suddenly sprung ukase.

GAWAIN.

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John Philip Sousa has arrived in London, told how he became a composer, how he used to write marches, even up to 1892, just for the love of it, and sell them, including "Washington Post," for \$35 each; how he changed publishers because some one else offered him 15 per cent. royalties; how he at once made \$45,000 on the "Liberty Bell" march; how he has a bass drum packed with new scores and has especially written "The British Patrol" for use in London and the provinces. All of this is spread at great length in the papers of dear old London, which takes Mr. Sousa quite seriously. But the most startling news of all communicated by the "March King" was the fact that he had written a novel, entitled "The Fifth String," and that it was about to be printed.

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**COMMERCIAL**

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 It is said that at the luncheon given in honor of Sousa in London, to which a number of the celebrities of the town were invited, each guest was asked to pay two dollars for his plate.

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Sousa's marches have become a musical plague which has invaded England, too. Speaking of a recent Sousa concert, the *London World* remarks:

When Mr. Sousa conducted "The Washington," which everybody had been waiting for, and which everybody acclaimed with frenzied cheers as soon as the first bars were recognized, it was most entertaining to watch how the whole audience paid unconscious tribute to the magic of the rhythm. One upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmic before the summer breeze. The rhythmic of these Americans is indeed in a playing quite its own, "infectious" and "irresistible" and it is painful to apply to it these hackneyed epithets with quite a new conviction. It stands, in its way, as much alone as did the playing of the Strauss alone as did the playing of the Strauss waltzes by the Strauss band; and in each case the secret eludes analysis. It cannot be said that they played in strict time, and it is absurd to suggest that they played out of time. It had just that suggestion of sentient human ease and flexibility which is necessary to lift it above the merely instinctive and machine-like rigidity.

The supply of fresh safe stock was light in this branch of the trade, and about seven cars, and ten loads were holding over. The market opened quiet, and ruled about steady for hands, with sheep rather slow, but hard lots and easy for others, but about all were sold at the close. We quote closing prices as follows:  
 Native Lambs.  
 Choice to fancy, handy lambs.  
 by any means.

The London papers have had a good deal to say about Sousa, and this from the Telegraph ought to be read with interest in Buffalo:

It was, perhaps, a pity that Mr. Sousa did not announce more of the march element in his opening program at the Albert Hall last evening. He, it is true, played a good many of them among the encores which he accepted with true American liberality, but there must have been a large proportion of the Britons among the audience who failed to recognize them, until it occurred to a sensible attendant to place on the band stand on a huge placard the name of the piece actually being performed. The "Washington Post," given as one of the encores to an American melody bearing the characteristic title of "A Nigger in the Woodpile," was, of course, recognized at once, but although the "Bag Time" Marche was vigorously applauded, few, we fear, knew its name. "Stars and Stripes forever" was also well received, and so also was Mr. Sousa's "Hands across the Sea," which was among the encore pieces. In these marches the American players are emphatically at their best, and it is a pity they did not more exclusively confine themselves to music of this sort, instead of trying a version of a Hungarian Rhapsody (a familiar item of Richter's repertory, but now played with comparatively little spirit), or the paraphrase of the finale from Giordano's "Andrea Chenier," an opera which has been performed in the United States, but is unknown here. Miss Minnie Tracey, too, would have been wiser to have sung some of her native American melodies rather than excerpts from French operas, which were not at all effective in the Albert Hall, although the admirable manner in which the vocal music was accompanied showed the pains which had been taken to cultivate this feature of the performance. A clever trombone player, Mr. Pryor, was much applauded for his rendering of a melody of tunes from Mr. Sousa's comic opera, "El Capitán," and Mr. Sousa's "Quotations," based, we believe upon American melodies, found much favor. The tone of the band is peculiarly rich and refined, and it would be very interesting to hear them in the open air, where, after all, a wind band is most in its element. The players are also highly trained, answering the movements of the conductor's baton with much intelligence. No doubt the temptation to compare them with some of our own military bands is strong, but the proceeding would be invidious, and to a certain extent unmeaning. Mr. Sousa, on taking his place to commence his program with "God Save

the King," and "Hail, Columbia," had a cordial reception from an audience which filled all but the more expensive seats, and among whom the American colony was, of course, largely represented.

