

OCT 13 1901

# A MAN WHO "Ct. Sousa" Sousa



GIUSEPPE CREATORE, the much-talked-of leader of the Royal Italian Band, has established himself as a successful rival of Sousa. His eccentricities cannot be said to be imitations—they are rather the spontaneous outbursts of musical enthusiasm, whereas the mannerisms that have distinguished Sousa are more theatrical in their purpose and accomplishment. While the Royal Italian Band is beyond question a good one, it is Creature who is the "whole show." Sousa, the dainty, with his neatly kept Vandyke, his large-rimmed glasses and his fastidious gestures, is a plaster of Paris image compared to this man. And Sousa was introduced at a Lamb's Club dinner by Augustus Thomas, himself a leader of fame, as "the greatest actor in America."

Perhaps no band leader in America has been imitated on the stage and off for the edification of the mirth-seeking public as much as Sousa. His leading of a rhythmic march, altogether superfluous, because the individual members of the band could not lose time if they tried; his turning of the head, first to the right, when the brasses are expected to sound, then to the left, when the reeds join in, has been made much of by his imitators. Not a circus too small for its mock Sousa—all of which helps the box office of the real one.

But Creature, he of the tossing black hair and ferocious mustache, of the flail-like arms and the swinging feet, which almost tie themselves into knots during a fury of sound—Creature as an actor and a caricature-maker has Sousa beaten to death with his own baton.

From the moment he steps upon the leader's stand and raps for silence with his little white willow, you never take your eyes off him. He is all nerve and bounding muscle. He is full of wriggles and curlicues, which causes his leading to look like a page of his own manuscript. A Liszt rhapsody costs him a collar, a Wagnerian motif rears a with feeling, means a new and faint-grand potpourri of Faust mention, or a spell of many minutes' sole soul, as Creature leads with his eyes forgets the he says himself; he not musicians be-audience, but even transported to the fore him, and he is transported to the land where music lovers live and where the audience can only partly follow him. It is no wonder, then, that when he waves his baton, his body, arms and head away with the music until the white tannet suit which clothes him becomes a mere gleam, translating every emotional strain of the selection to an audience which remains spellbound. If the music glide, his hands glide; if

the music be tremolo, his whole body quivers from the top of his head to the soles of his feet, while his baton never misses a beat. If the music be dignified and slow, he stands up majestically and his tall figure and long arms sway rigidly.

But now comes the finale. The music slowly climbs to a crescendo, which drags the hearers with it up to a height. You feel it coming, irresistibly coming. There are the crashing chords and the beating cymbals, the flare of the brasses, the wail of the reeds. The white suit flashes from one side of the raised platform to the other. It is full of passion and ferocity. Its black pompadour flies madly in the air; its arms beat out with violence and precision. The final chord sounds; it strikes with its baton with force enough to kill; it commands silence and the ending of the strain with a mighty fling of its broad arms. There is silence. The music is done, and Creature sinks into a chair, exhausted.

With the applause that follows there



is something else. It sounds like a hiss, all his gyrations and his extreme emotion—it sounds like grating sand across the floor—it is a tittering laugh. For, with

in his bobbing head and waving back. If you could see him do it in a moving picture you would exclaim, and exclaim truly, "Goodness, look at the man having a fit!"

In all American audiences there is a certain class who pride themselves in never being bunkoed into believing anything. To that class Creature is acting; he is trying to attract attention to himself; he is an egotist. How he can ever stand up before an audience and do

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From NEW YORK DAILY NEWS

Address

Date OCT 20 1901

## SOUSA SURPRISES

## BRITISH MUSICAL CRITICS

Sousa, the American composer and band leader, has agreeably disappointed the metropolitan critics. They doubted whether his visits to England could be reckoned a musical event at all, and looked for nothing much from the band but a blare of brass, accompanied by a good deal of more or less picturesque flag-wagging. They found, on the contrary, that the combination is an admirably balanced orchestra, which is especially strong in clarionets and in the softer brass instruments, and from which the conductor can extract the most delicate pianissimo. The British musical public is as mediaeval in its ideas of advertising as the greatest stickler on professional ethics can well be, hence the liberal advertising of Mr. Sousa, termed by the Britons "blatant American," prejudice Mr. Sousa's reception. But that has already vanished, and it is obvious that he and his merry men have already created the most favorable of impressions.

1884.

POST

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Address

WASHINGTON, D.C.

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OCT 20 1901

John Philip Sousa was at Albert Hall with his band, and the boomers were not idle. Elsie Fay, the soubrette, now does a clever caricature imitation of Sousa leading the band, and makes a decided hit doing so. Such gestures! Such grimaces! Such contortions! But the excitement in American dramatic and musical circles this week is feeble, compared with the excitement created by the humiliation of Lester Reiff. Men about the hotels spoke of little else for a day or two. All the jockeys from the States here, J. Reiff, D. Maher, T. H. Martin, C. Jenkins, are more or less affected. Lester Reiff has many friends and sympathizers in sporting circles. He managed to keep his friends here better than did J. Tod Sloan.

1884.

Meanwhile Uncle Sam is well to the front here in all enterprises. Just read The American Invaders, a pamphlet by Fred A. McKenzie, recently published, and you will be able to realize vaguely the extent of the triumph of the Yankees. Now Americans are buying up Ogdens, one of their huge tobacco industries. Whereupon the poet of the Onlooker warbles thus this week:

Why, Uncle Sam, have you displayed  
So reprehensible a greed?  
You've spoiled the flower of John Bull's trade,  
You might at least have spared his

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WASHINGTON, D.C.

OCT 20 1901

## LONDON THEATRICAL TOPICS.

American Plays and Actors Still Hold the Boards—Sousa in Glasgow.

London, Oct. 19.—A revival of "The Belle of New York" will succeed "The Whirl of the Town," the final performance of which was given at the Century Theater this evening, for three weeks. The cast will be largely American, including Madge Lessing in Edna May's part, James Sullivan, and Frank Lawton.

1884.

Elsie Fay, who made quite a hit in "The Whirl of the Town" with her imitation of Sousa, has been engaged by the management of the Tivoli Music Hall.

Sousa, who is proving a great attraction at Glasgow, returns to London in November and will give twelve concerts at Covent Garden and twelve in the afternoons at the Empire. In Glasgow the Grenadier Guards' Band is simultaneously performing, but no rivalry has arisen, the bandmen of the two countries fraternizing to a marked degree. They were photographed in one group, and Sousa's men gave the Grenadiers a complimentary supper, the Grenadiers returning the compliment.

Ada Reeves' engagement at Daly's Theatre has given "San Toy" a new lease of life, and the business equals that of the first two weeks of its two years' run. Another musical play which is doing exceedingly well is "Kitty Grey," at the Apollo Theatre, where Evie Greene and Edna May share the honors.

WYQUIBER.

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PHILADELPHIA, PA.

OCT 20 1901

SOUSA PROVING  
A BIG SUCCESS

K. 1884.

Bandmaster Delights Scotch.  
"Whirl of the Town" Has  
Ceased to Whirl

LONDON, Oct. 19.—Rewriting "The Whirl of the Town" has not saved it. The play will be seen for the last time at the Century Theatre to-night, and the company will swell the already long list of unemployed American actors in London.

Elsie Fay, who made quite a hit in "The Whirl of the Town" with her imitation of Sousa, has been engaged by the management of the Tivoli Music Hall.

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Newspaper Cutting Bureau in the World.

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OCT 20 1901

JOHN PHILIP SOUSA and his band invaded London for the first time two weeks ago, and from newspaper reports and reviews it is evident 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 papers' representatives 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 reporter gives the version as follows:

"There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition 'took on' wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds, and promised to become a tremendous popular function. One of the proprietors (Mr. Hatton) consequently thought himself of inviting the Sousa band to perform on the occasion. This obtained, he went one step further and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of 'The Washington Post' was the result."

"A cutting from a journal," said Sousa, "was used in the first edition."

Newspaper Cutting Bureau in the World.

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## Awaits Sousa in England.

John Philip Sousa, with his band, sailed for England Sept. 25. Great preparations were made to welcome Mr. Sousa, and a reception in his honor was arranged to take place at the Trocadero restaurant on the afternoon of Oct. 4. Covers were laid for 250 persons. The reception committee in charge of the arrangements comprise Earl Kinnoull, Earl Lonsdale, Sir Lewis McIver, Henry J. Wood, conductor of the London Philharmonic Society; Lieutenant Charles Godfrey, the well-known bandmaster; Clement Scott, Charles Morton and many others prominent in the musical world. The Sousa concerts were given in the Royal Albert Hall, Oct. 4 and 5, after which the band went to Glasgow for a final month at the international exhibition.

K. 1884.

DRAMATIC NEWS.

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New York City.

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The Success of Sousa and His

When people heard that thousands of would-be patrons, and hundreds of good golden sovereigns were turned away from the Royal Albert Hall in London at each band concert given by the famous American "March King" last week, not a few of them wondered what one of the leading daily journals in England meant by allowing its musical critic to publish in its columns much piling tattle as appeared in the *Daily Telegraph* the morning of the first appearance in London (rather England) of Sousa and his celebrated band: "We have nothing to learn," was the critic in question's main cry.

Well, perhaps not. But one thing he might observe, and that is, that in all Albert Hall's royal history, there has never been such a succession of audiences in two consecutive days as John Philip Sousa drew to the largest concert hall in this part of the world at the three concerts on the 4 and 5 of October, 1901, nor has even Adelina Patti, hitherto Albert Hall's best attraction once or twice a year for a single concert, been obliged at any one single appearance to respond to four encores after any given number. This is what really occurred, however, at every concert Sousa gave, and he might have gone on playing yet judging by the enthusiasm and the tumult of approval shed upon him and his band.

Then there was another critic who compared Sousa to the Queen's Hall Symphony Orchestra. That man I told of the Boston Symphony Orchestra and their magnificent concerts every season, extending over so many years. Of the New York equally celebrated symphony orchestra that was once the joy and pride of Anton Seidl, I also had a word to say, as well as something of another rather well known orchestra that Theodore Thomas once had a good deal to do with, if he has not now, although this organization is now associated, I believe, with Chicago. At any rate I convinced that critic that the United States could easily support Sousa and a few excellent symphony orchestras, as well, with Wagner numbers played (in their way), equally well by both bands.

Newspaper Cutting Bureau in the World.

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OCT 20 1901

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 "American March King" and his band in England.

CHRONICLE  
SAN FRANCISCO, CAL.

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OCT 20 1901

## Sousa Doing a Great Business.

LONDON, October 19.—Sousa, who is proving a great attraction at Glasgow, returns to London in November, and will give twelve concerts at Covent Garden and twelve in the afternoons at the Empire.

In Glasgow the Grenadier Guards' band is simultaneously performing, but no rivalry has arisen, the bandmen of the two countries fraternizing to a marked degree. They were photo-

graphed in one group, and Sousa's men gave the Grenadiers a complimentary supper, the Grenadiers returning the compliment.

1884.



THE MUSICAL COURIER.

## Instantaneous Success.

## MINNIE TRACEY'S FINE CRITICISMS.

The concerts at Albert Hall were packed events, seats being at a high premium. It will also gratify her many friends in America to know that Miss Minnie Tracey had the success which the same set of criticisms show. Miss Tracey had many recalls and it was a curious commentary on musical affairs that while she could please musical London, certain American managers could see only her form and not hear her voice, although she claims to be merely a singer. We could not see what avoirdupois has to do with singing or speaking or thinking or succeeding. If it were a national question all girls weighing over 140 or 150 pounds should stop the study of singing or not begin it.

We herewith reproduce the criticisms:

SOUSA AT THE ALBERT HALL.

The Albert Hall were an unwonted air of festivity last night, when the much-heralded "March King," John Philip Sousa, made his first bow in England together with his famous band. Expectation had run high over the appearance of the celebrated composer-conductor, and a huge audience testified its appreciation of the musical fare provided in terms which left no doubt as to the instantaneous impression which Mr. Sousa's magnetic personality could not fail to have made. We may say at once that such playing by a band consisting of wood wind and brass instruments alone has without doubt never been heard in this country before. It was a perfect revelation. This is not to be wondered at when one realizes the temperamental qualities of Mr. Sousa. He is evidently a musician of rare refinement and instinct, with an appreciation for and gift of rhythm which fairly amounts to genius. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical musical faculty was entirely carried away by the extraordinary *entrain* and *verve* of the interpretations. There was on the part of the players an absolutely spontaneous response to the conductor's slightest movement or gesture, while the auditors themselves seemed to be influenced in no less a degree from an emotional point of view. The quality and balance of tone of the band was well nigh perfect, while in the accompaniment of the vocal and violin solos one quite failed to realize that the fundamental strings of the ordinary orchestra were replaced by the harsher and more assertive woodwind group of instruments. Mr. Sousa obtained more than once as absolute a pianissimo from his players as the most fastidious could desire. The most interesting items given, musically speaking, were Goldmark's Overture to "Sakuntala," a Liszt Rhapsody and a very clever arrangement of a scene and finale from Giordano's "Andrea Chenier," an opera which made a vivid impression upon the writer when it was first given at La Scala, Milan, and which verily cries out for a hearing in London. An effective suite of Mr. Sousa's, entitled "Three Quotations," to say nothing of numerous marches, the "Washington Post" included, served to rouse the audience to repeated enthusiasm, while a trombone solo by Mr. Pryor showed what unsuspected qualities that generally considered unwieldy instrument possesses in the hands of a real artist. Miss Minnie Tracey sang an air from Massenet's "Herodiade" with much expression and sympathetic beauty of tone, and Miss Dorothy Hoyle played Nachez's "Gipsy Dances" most effectively. In Mr. Sousa and his band we seem to have the musical epitome of all that is bright and spark-

ling in the characteristic personality of our American cousins across the water.—S., in St. James, October 5, 1901.

ROYAL ALBERT HALL.

ROYAL ALBERT HALL.

Mr. Sousa and his American band have been so loudly heralded in London, and such claims have been made as to the superiority of his orchestra over all others, that some curiosity was felt concerning its first appearance at the Albert Hall last night. It may be as well to say at once that no comparison can fairly be made between Mr. Sousa's orchestra and our own fine military bands. The latter are primarily constituted for playing in the open air, Mr. Sousa's is specially built up for concert room performances. It consists of four flutes, fourteen B flat clarinets, one solo E flat clarinet, one of four flutes, fourteen B flat clarinets, two oboes, two bassoons, two alto clarinet, one bass clarinet, two saxophones, four cornets, saxophones, tenor saxophone, baritone saxophones, four euphoniums, four tubas, tympani and drums. The tubas are of very large scale, and their downward compass extends to the low E flat. This, combined with the other proportions of the band, renders it possible to secure a remarkably rich and full volume of tone. This fullness and the absence of "blare" from the brass instruments were prominent and pleasing characteristics of the performances yesterday. The concert was opened with our National Anthem, played, however, at so slow a tempo as to have a somewhat funereal effect. It was followed by "The Star-Spangled Banner," the large audience was remaining standing. The first work on the program was Goldmark's overture to "Sakuntala," and in this, and in Liszt's Fourteenth Hungarian Rhapsody, the band was heard at its best. In the former the effects of tone color were very fine, and in several instances the clarinets with remarkable brilliancy. The interpretation of an excerpt from Giordano's opera, "Andrea Chenier," was also a fine performance. In these transcriptions a high level of artistic excellence was attained, but in other pieces sensational effects were indulged in which detracted from the musical interest of the concert, although it is only fair to add that what was attempted was always accomplished, and testified to the great executive skill and to the perfect training of the instrumentalists. Encores were freely granted, and included the popular march from Mr. Sousa's comic opera, "El Capitan," and the familiar "Washington Post." Mr. Pryor showed extraordinary command of the trombone in a solo which included florid passages seldom associated with this instrument. Miss Minnie Tracey, who made her debut in England on this occasion, is the possessor of a soprano voice of pleasing quality, which is well produced, and her rendering of the aria, "Il est doux," from Massenet's "Hérodiade," was expressive and finished. A successful appearance was made by Miss Dorothy Hoyle, a young violinist whose playing was distinguished by excellent qualities.

Early in the day Mr. Sousa was entertained at luncheon at the Trocadero Restaurant by a reception committee, with Sir Lewis Melver in the chair.—Standard, October 5.

SOUSA AND HIS BAND.

AMERICAN MARCH KING AT THE ALBERT HALL.

AMERICAN MARCH KING AT THE ALBERT HALL.  
John Philip Sousa, who appeared for the first time in London last night at the Albert Hall, is a man of records, and has added another to his long list of triumphs.

The great hall has perhaps never been the scene of nine encores in a short first part of five pieces, and never before has it heard brass toned to such fine gradations of sonority until it vied in effect with the tones of the superb organ, which on this occasion

Sousa directs with his body as well as his soul. Whimsical it may be, but it has the force of authority. There is no beating of the drum that dominates everything with his personality.

The band is absolutely balanced. That is its chief charm. The trombones and the basses are superb in their strength, the clarinets approach nearer the tones of the violins than any other brass band to which we have been privileged to listen. The phrasing and delicacy, the marvelous oneness, and the rhythmic precision of the fifty-two artists make up an effect that must be heard to be really understood.

It required a building of the size of the Albert Hall to hold all who flocked to hear this wonderful band; but one could not help thinking of the delight to be in the open air and hear this bright and fascinating music—the Palm Garden at Leipsic, for instance, with its quaint bandstand of shell-like shape. Here we love to take everything seriously.

For once, however, the solemnity of the home of oratorio had to give way to the uproarious appreciation of such things as the "Washington Post," played as none else in the world could play it, and "potpourris" of nigger melodies. The graceful actions of the conductor were hardly more interesting than the agility of the gentleman behind the drums, who rubbed sheets of sandpaper together and danced on the floor with wonderful effect.

But with all the pleasantries and vigorous brilliance, real music went in and asserted itself. Sousa's musical power was shown by

his artistic accompaniment to the songs of Miss Minnie Tracey, whose encore—a serenade of Strauss—was exquisitely sung, as well as to the beautiful violin playing of Miss Dorothy Hoyle. Nor must the marvelous trombone solo by Arthur Pryor be passed over without at least a mention.

The enthusiasm of the audience reached high-water mark after the exhilarating "Stars and Stripes Forever"; but even "Rule Britannia," which came into one of the medleys, seemed to flow with renewed vigor, as played by such a band as Sousa directs.

The band is to be heard again this afternoon and evening, and on Monday it appears at Glasgow.

Mr. Sousa was entertained at luncheon at the Trocadero Restaurant yesterday afternoon, the guests invited to meet him including G. R. Sims, Arthur Bourchier, Arthur Roberts, John Hollingshead and many theatrical and musical folk, besides a large number of newspaper men.

The health of the guest was proposed in a witty speech by Sir Lewis McIver, M. P., who presided, and was received with hearty enthusiasm.—Daily Express, October 5.

MR. SOUSA'S BAND.

CONCERT AT THE ALBERT HALL.

CONCERT AT THE ALBERT HALL.

The visit of John Philip Sousa and his band has certainly excited curiosity in the musical world, for the Albert Hall was well filled last night when they made their first appearance in this country. The enterprise has scarcely been judiciously advertised, some of the statements concerning its superiority over every other band in existence being calculated to excite prejudice. As a matter of fact, comparison between Mr. Sousa's organization and our military bands cannot fairly be made, the American orchestra being especially formed with a view to performances in concert rooms only. A glance at its construction proves this. It consists of four flutes, two oboes, seventeen clarinets, including one E flat, one alto and one bass clarinet; two bassoons, four saxophones, comprising two alto, one tenor and one baritone; one flugelhorn, two trumpets, four cornets, four horns, three trombones, two euphoniums, four tubas, tympani and drums. The tone produced from this combination is remarkably rich, and individually the players are manifestly very skilled executants. They have been very highly trained in ensemble and play with a precision and delicacy and light and shade which made their performances last night of Goldmark's "Sakuntala" overture, an excerpt from Giordano's "Andrea Chenier" and Liszt's Fourteenth Hungarian Rhapsody most enjoyable. In all these pieces great artistic excellence was achieved. Mr. Sousa is not only a clever conductor, but a very successful composer, and several of his marches, including the famous "Washington Post" and sundry selections were rendered with great spirit during the evening, but the performances of these was on a lower artistic level and not altogether free from touches of sensationalism. Miss Minnie Trace and Miss Dorothy Hoyle made most successful appearances. The former is a soprano vocalist gifted with a fine voice, which has been admirably trained, and the latter is a young violinist who produces an excellent tone from her instrument and has acquired great executive facility. Remarkable skill was also shown by Arthur Fry in a trombone solo. Mr. Sousa's band play this afternoon and evening.

## RECEPTION AND LUNCHEON.

J. P. Sousa was entertained at a reception and luncheon earlier the day at the Trocadero Restaurant, when Sir Lewis McIver presided over a gathering of journalists, actors and musicians, by whom the American conductor was welcomed. After the toast of "The King" had been duly honored, and followed by that of "The President of the United States," the chairman proposed "The health of John Philip Sousa." In a speech that was both cordial and humorous, he said his task was a simple but grateful one. It was to come in their name, and in the name of a far larger circle outside, a distinguished visitor and eminent artist—who, as an exponent of his art, splendidly voiced a language which was universal—and so more notably to receive one of our cousins. He tendered Mr. Sousa the heartiest and most affectionate welcome, and expressed the hope and belief that at the conclusion of his visit he would take away with unimpaired health memories of the old country at once pleasant and profitable. (Cheers.) They thought it very kind of the United States to have lent him for a time; it might be as an anticipatory consolation for our not winning the America Cup, or to spur us to keener endeavor in the struggle with other nations for pre-eminence in that art of which Mr. Sousa was so famous an exponent. Or perhaps it was intended to suggest that, besides athletics, yacht-building, steel construction, electrical installations and political wire-pulling, there were other things in which they could go on better. (Laughter.) In the British commercial market as in the singing world they were always prepared to welcome an improved method of production. (Laughter.) The presence of Mr. Sousa suggested a curious national characteristic which we seemed to be developing; it was a tendency to take a licking from other Anglo-Saxon nations, not only without ill-will, but with a kind of

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date **OCT 26 1901**

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. Line upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmic playing of these Americans is indeed in a sense 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 waltzes by the Strauss band; and in each case the secret eludes analysis. It cannot be said 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.

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**REGISTER**  
**NEW HAVEN, CONN.**  
**OCT 26 1901**

**THE PRESS AGENT.**

The "circus methods" adopted by many American press agents are not approved in England. Witness the following from the London World apropos of Mr. Sousa: "The appearance of Mr. Sousa and his band was interesting, though perhaps not quite as interesting as the numberless preliminary announcements might have led us to expect it would be. Mr. Sousa's band is no new revelation of possibilities undreamed of; it does not extend the boundaries of the realm of music. It need not even make the best of our own conductors of military bands hide their diminished heads in the shame of utter defeat. Yet all these things—especially the last—were explicitly or implicitly claimed for it; which is a pity as far as this side of the Atlantic is concerned, whatever may be the merits of such a policy on the other side. In so high a key was some of the prophetic praise pitched that I doubt whether so much can be said without fear of imperilling international amenities or of estranging two branches of the great Anglo-Saxon race. Let me, therefore, hasten to assert that the praises of Mr. Sousa which have been noised abroad rest on quite a solid basis of very genuine merit."

This sort of quiet reproof would never

penetrate the intelligence of the "circus" agent or manager. Nothing less than a bludgeoning would convey to them the fact that to deal in undeserved superlatives in the art of that individual seldom reach his attention in anything like their original form. But as a person of practical sense he will be interested to know that there are men whose business it is to awaken his interest. And he would be surprised to find how poorly these persons are likely to rate his the reader's intelligence. The remarks are not inapt just now, since of late there would seem to be a recrudescence of the old bombastic style of exploitation. Misrepresentation seems more frequent, too, and the whole policy seems to be of a piece.

These, with other subterranean tendencies revealed to the closer observers of current affairs theatrical, are significant of the effect of commercialism in art. What can the commercial attitude in art be based upon but a well-defined contempt for its patrons?

STANDARD.  
BRIDGEPORT, CONN.

**SOUSA APPRECIATED.**

Mr. Sousa and his band appeared for the first time in London on the 4th inst., when they performed before an immense audience in Albert Hall. The audience was attracted, of course, by the band's reputation; but if the London papers speak the truth, there was no disappointment. One of them says: "There never was, perhaps, so effective a demonstration of the closeness of Anglo-American relationship as was afforded by the welcome given to Mr. Sousa and his American band." Some of the welcomes lately given to American dramatic companies in London have not been of a kind to demonstrate closeness of relationship, if all reports are credible. The Daily Mail says that none of the famous orchestra or bands of the continent is so well known in London by reputation, and none could hope to gather such a first-night audience. In its comment on the performance the same newspaper says: "Sousa's band is certainly a remarkable organization. Its organizations is its chiefest 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 were accustomed to expect from a full orchestra." Speaking of the marches, it says: "They were, of course, perfectly played—with perfect dash and splendid energy—so perfectly, indeed, that people were excusably carried away to believe that 'The Washington Post' was the highest class music."—Boston Herald.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date **OCT 26 1901**

The most amusing feature of Mr. Sousa's recent appearance in London was his reception by an alleged portion of London society. The great bandmaster and his trombone players were met at Southampton by a special trainful of gentlemen, who brought them back to London in triumph, and immediately proceeded to show them what London hospitality was like; so they took them to a place in Piccadilly and gave Mr. Sousa a tremendous invitation lunch, at which over three hundred gentlemen appeared. Champagne was supposed to be an extra on the bill, but, owing to a mistake in the contract, the restaurant people served the best they had without charging the guests, with the result that Fleet Street journalism was in a

most terrific state of hilarity by three o'clock in the afternoon, and the committee found itself confronted with a bill equal to Mount Ararat in size. In the evening there was a reception to Mr. Sousa by a contingent of patriotic Americans. Mr. Lester Ralph good-naturedly lent his beautiful studio in West Kensington for the purpose, and I saw the next day in the local paper that the *élite* of Bloomsbury society had been present. This I do know, that Mr. Sousa's irresistible and unrestrained desire to appear in his famous uniform got him into a little difficulty, because the man at the door took him for a policeman, and one of the lords present asked a neighbor, "Who is that prison warder?" The Sousa season was a huge success, but the managers forgot when they contracted for the huge Albert Hall that the open-handed shareholders of the establishment reserved for themselves the trifling number of two thousand seats, which could not be sold without their consent, and as this consent was not given, the interior of Albert Hall on the occasion of the three concerts reminded one very much of the great gaps in the toothless mouth of old Mother Shipton.

LONDON, October 12, 1901.

some instrument and singing. We believe that boys should be taught morning hours, and like the Greeks, women practice their music during the day. The boys advanced in the art are delegated to help the beginners. The boys advanced in the art are delegated to help the beginners.

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From \_\_\_\_\_  
Address \_\_\_\_\_  
Date **OCT 27 1901**

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From **POST**  
Address **HARTFORD, CONN.**  
Date **OCT 26 1901**

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. Line upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmic playing of these Americans is indeed in a sense 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 waltzes by the Strauss band; and in each case the secret eludes analysis. It cannot be said 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.

1884.

om **REGISTER**  
Address **NEW HAVEN, CONN.**  
ite **OCT 26 1901**

THE PRESS AGENT.

The "circus methods" adopted by many American press agents are not approved in England. Witness the following from the London World apropos of Mr. Sousa: "The appearance of Mr. Sousa and his band was interesting, though perhaps not quite as interesting as the numberless preliminary announcements might have led us to expect it would be. Mr. Sousa's band is no new revelation of possibilities undreamed of; it does not extend the boundaries of the realm of music. It need not even make the best of our own conductors of military bands hide their diminished heads in the shame of utter defeat. Yet all these things—especially the last—were explicitly or implicitly claimed for it; which is a pity as far as this side of the Atlantic is concerned, whatever may be the merits of such a policy on the other side. In so high a key was some of the prophetic praise pitched that I doubt whether so much can be said without fear of imperiling international amenities or of estranging two branches of the great Anglo-Saxon race. Let me, therefore, hasten to assert that the praises of Mr. Sousa which have been noised abroad rest on quite a solid basis of very genuine merit."

This sort of quiet reproof would never

penetrate the intelligence of the "circus" agent or manager. Nothing less than a bludgeoning would convey to them the fact that to deal in undeserved superlatives in the art of that individual seldom reach his attention in anything like their original form. But as a person of practical sense he will be interested to know that there are men whose business it is to awaken his interest. And he would be surprised to find how poorly these persons are likely to rate his the reader's intelligence. The remarks are not inapt just now, since of late there would seem to be a recrudescence of the old bombastic style of exploitation. Misrepresentation seems more frequent, too, and the whole policy seems to be of a piece.

These, with other subterranean tendencies revealed to the closer observers of current affairs theatrical, are significant of the effect of commercialism in art. What can the commercial attitude in art be based upon but a well-defined contempt for its patrons?

STANDARD.  
ress **BRIDGEPORT, CONN.**

SOUSA APPRECIATED.

Mr. Sousa and his band appeared for the first time in London on the 4th inst., when they performed before an immense audience in Albert Hall. The audience was attracted, of course, by the band's reputation; but if the London papers speak the truth, there was no disappointment. One of them says: "There never was, perhaps, so effective a demonstration of the closeness of Anglo-American relationship as was afforded by the welcome given to Mr. Sousa and his American band." Some of the welcomes lately given to American dramatic companies in London have not been of a kind to demonstrate closeness of relationship, if all reports are credible. The Daily Mail says that none of the famous orchestra or bands of the continent is so well known in London by reputation, and none could hope to gather such a first-night audience. In its comment on the performance the same newspaper says: "Sousa's band is certainly a remarkable organization. Its organizations is its chiefest 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 were accustomed to expect from a full orchestra." Speaking of the marches, it says: "They were, of course, perfectly played—with perfect dash and splendid energy—so perfectly, indeed, that people were excusably carried away to believe that 'The Washington Post' was the highest class music."—Boston Herald.

1884.

From **LIFE**  
Address **BROOKLYN, N.Y.**  
Date **OCT 26 1901**

The most amusing feature of Mr. Sousa's recent appearance in London was his reception by an alleged portion of London society. The great bandmaster and his trombone players were met at Southampton by a special trainful of gentlemen, who brought them back to London in triumph, and immediately proceeded to show them what London hospitality was like; so they took them to a place in Piccadilly and gave Mr. Sousa a tremendous invitation lunch, at which over three hundred gentlemen appeared. Champagne was supposed to be an extra on the bill, but, owing to a mistake in the contract, the restaurant people served the best they had without charging the guests, with the result that Fleet Street journalism was in a

most terrific state of hilarity by three o'clock in the afternoon.

ress **JOURNAL**

Sousa, as was stated in the Journal last week, was most successful in London. Let us hear Mr. Blackburn:

"In truth, quite apart from all the talk and clatter which a well advertised show must necessarily engender, we have never before heard a brass band play with so much delicacy, vitality and significance. Mushrooms grow fast in America, and one might be well excused for supposing that one need not attach very much importance to the mere glamor which attends a well-advertised exhibition of virtuosity. But in this case every ounce of advertisement was really justifiable by the magnificent manner in which Mr. Sousa and his following fulfilled all expectation. Perhaps the suite entitled 'Three Quotations' by Mr. Sousa himself, was the most emphatically successful item of the evening. The second one, 'And I, Too, Was Born in Arcadia,' was perhaps the most effective; here the composer's peculiar talent for composing just for this combination of instruments was particularly emphasized. Mr. Sousa assuredly knows brass as few men have known it; he understands the extraordinary flexibility of sound which is in the hands (or rather, perhaps, we should say in the mouth) of every individual player. What poor Sir Arthur Sullivan used to lay such stress upon in his humorous manner, 'the pol-sound and the pah-sound,' are almost elementary matters with Mr. Sousa, who has, in a sort of way, developed through his brass an extraordinary variety of human and sympathetic sounds."

1884.

A word upon Mr. Sousa's method of conducting. It is in its way quite masterly; a particularly close observation last night led us to the conclusion that he has the qualities of a genuinely great conductor. He knows when to urge and when to restrain; he seldom shows any excitement, but when he does, it is always to considerable effect; the greater part of his work has obviously and rightly been done in rehearsal. We may put it immediately on record that his conducting appealed to us as being singularly impressive. We welcome Mr. Sousa, and we are assured that his visit to England cannot fail to be attended with successful issues. To alter slightly the language of the advertisement boards, and to fill the final word with all its possible meanings—Sousa has come."

From **HERALD**  
Address  
Date **OCT 27 1901**

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om **DISPATCH**  
Address **PITTSBURG, PA.**  
ite **OCT 27 1901**

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1884.

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From

Address

Date

**Mr. Sousa Captured London.**  
Sousa and his band seem to have captured London. Truth, that journal of censure, which usually devotes its most strenuous powers of vituperation upon all things American, has the following tribute to pay to our bandmaster:—"Mr. Sousa and his famous American band gave no fewer than three concerts at the Albert Hall on Friday and Saturday, and not even the preliminary panegyrics of those always doubtful luxuries, the 'press agents,' could pre-

vent a success which was undoubted and emphatic. It would, of course, be absurd to say that some of the purely orchestral items of the programme were wisely chosen; for such things as the 'Sakuntala' overture, the finale to 'Andrea Chenier' and the Wagner selections must necessarily lose a good deal of their effect when played by an orchestra from which strings are excluded. On the other hand, Mr. Sousa's own compositions, and more particularly his marches, excited the greatest enthusiasm.

"In his programmes most of these marches were not announced. It seems it is the playful habit of Mr. Sousa in America to spring a surprise upon his audiences, who, of course, know the marches and recognize them with a readiness to which an English audience cannot pretend. Nevertheless, they went down remarkably well, particularly the 'Washington Post,' 'Stars and Stripes, Forever,' the 'rag time' and 'Hands Across the Sea.' Some of Mr. Sousa's whimsical paraphrases upon negro and other melodies were likewise hugely appreciated. From an art point of view the band perhaps was shown at its best in its accompaniments to songs, for which it has evidently been highly trained. Its tone is remarkably rich and well balanced, while the admirable manner in which the members play together indicates how well they have been prepared for their work."

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John Philip Sousa has arrived in London and 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.

NEWS TRIBUNE

SS

DETROIT, MICH.

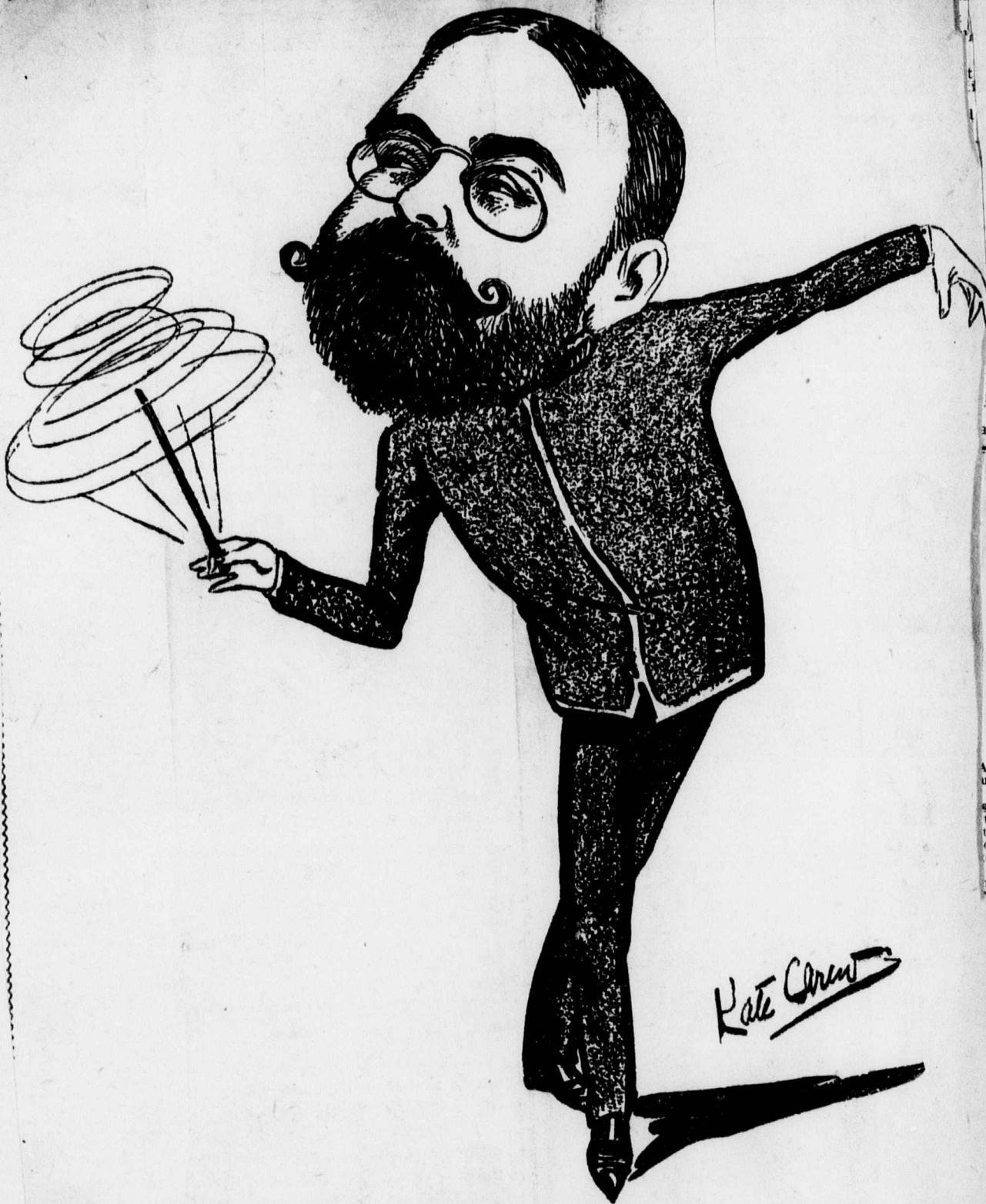
OCT 27 1901

At each hearing of Sousa's band, Londoners apparently become more and more hopelessly mixed as to whether or not they really like it. At first critics were divided, some of them treating the lively two-steps of the march king with the same seriousness they would a symphony or concerto, and others taking the opposite extreme gave the organization a good-natured tolerant encouragement. A recent notice in the World says:—"The rhythmical playing of these Americans is indeed in a sense quite its own 'infectious' and 'irresistible,' and it is painful to apply to it these hack-nerved epithets with quite a new con-

viction. It stands, in its way, as much 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 sentiment human ease and flexibility which is necessary to lift it above the merely instinctive and machine-like rigidity."

1884.

## KATE CAREW ABROAD.



## SOUSA MAKES ANOTHER HIT.

Sousa has come, and seen, and conquered. He arrived in London in a rush, was luncheoned by titled notabilities and gave two concerts in the Albert Hall before surging audiences. And now he has fled, whither I don't know; but I suppose he and his band are touring somewhere or other. Sousa's acrobatic style of conducting pleases the Britishers, and I think they would like to make him a permanent institution.

rom

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LEADER.

OCT 24 1901

London critics object to Sousa's gymnastic method of conducting a band. But how is he to communicate his instructions to the players above the noise unless he wig-wags them?

From

Address

Date

BUDGET.

BOSTON, MASS.

While Sousa is enjoying his London ovation it seems the psychologic moment for some of us to admit that there are other forms of music, and that on occasion Sousa, despite his medals, is a noisy rascal after all.

The English Reporter gives the version as follows:

"There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition 'took on' wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds, and promised to become a tremendous popular function. One of the proprietors (Mr. Hatton) consequently bethought himself of inviting the Sousa band to perform on the occasion. This obtained, he went one step farther and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of 'The Washington Post' was the result.

"A cutting from a journal," said Sousa, amusedly, was inclosed in the first edition, in which it was stated that the march was composed especially for the prize distribution, and that it seemed to meet with popular approval."

Sousa also confessed that he received \$35 each for "The Washington Post" and for "The High School Cadets," but that these two made his reputation, and up to the present time he has had in royalties from his "Liberty Bell March" the sum of \$45,000.

er Cutting Bureau in the World.

Law Journal  
New York City  
NOV 1 1901

### John Philip Sousa Successfully Invades London.

John Philip Sousa and his band invaded London for the first time two weeks ago, and from newspaper reports and reviews it is evident the gifted leader and his men made the English concert-goers sit up 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 papers' representatives 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 reporter gives the version as follows:

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### Newspaper Cutting Bureau in the World.

From

Address

Date

John Philip Sousa has added to the variety of his accomplishments by the fact that he will shortly appear as an author, as a novel he has written, entitled "The Fifth String," will shortly be published. He has written several of the books of the operas he has composed.

### Newspaper Cutting Bureau in the World.

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San Francisco, Cal.  
OCT 20 1901

Sousa's band is said to be extremely popular in London. This is probably because they are blowing themselves in an even more pronounced manner than Americans ordinarily do on reaching King Edward's realm.

TELEGRAM

PORTLAND, ME

OCT 27 1901

### Sousa's Band in London.

There is no doubt that he captured the enormous audience in Royal Albert hall, and that his novel methods created the greatest interest and approval. Increasing interest is shown. Sousa receives high praise from the musical critics for the richness of tone and pianissimo effects which he gets out of his well trained band, and for remarkable control of the orchestra. The audiences are not critical but prefer the noisier numbers and the more stirring music; but the experts were amazed at the delicacy and balance with which a military band played music written for a string orchestra. An entirely different method is employed here in training military bands, and the English drums instead of supplying an undertone, knock out all the instruments fore and aft, except the biggest brasses.

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."

### Calendars for Friday, November 1.

COURT OF APPEALS.  
Nos. 414, 130, 426.

APPELLATE DIVISION—SUPREME COURT.

Recess.

SUPREME COURT—APPELLATE TERM.

For the hearing of appeals from the City Court and Municipal Court.  
Recess.

SUPREME COURT—SPECIAL TERM, PART I.

Before CLARKE, J.—Court opens at 10:30 A.M.

On hearing of a motion upon this calendar but one counsel on each side shall be heard, and not more than fifteen minutes will be allowed to each counsel unless the court shall otherwise order.

(See Rule II establishing Calendar Practice of the Special Term in the First Judicial District.)

#### LITIGATED MOTIONS.

- |  |  |
|--|--|
| 1. Lord v. Hull  | 33. Quackenboss v. Globe & Rutgers Fire Ins. Co.   |
| 2. Renboth v. Metz                                       | 34. Goddard v. N. Y. Times Co.                     |
| 3. Detroit v. Detroit                                    | 35. Matter of N. Y. Juvenile Asylum                |
| 4. DeLacy v. Burr  | 36. Seymour v. Standard Fashion Co.                |
| 5. Am. Elec. Novelty, &c., Co. v. Mfg. Elec. Novelty Co. | 37. State Bank v. Bernard                          |
| 6. Briggs v. Met. St. R'y                                | 38. Clark v. Addicks                               |
| 7. Goodkind v. Same                                      | 39. People ex rel. Atlantic Tel. Co. v. Kearny     |
| 8. Myers v. Same   | 40. Springer v. Richter                            |
| 9. Stern v. Same   | 41. Jacob v. Jacob                                 |
| 10. Carlson v. Same                                      | 42. Fallon v. Burr                                 |
| 11. Smiley v. Same                                       | 43. Cohen v. Markus                                |
| 12. Matter of Walton Ave.                                | 44. Erste Buczacz Unterstuetzeys Verein v. Horwitz |
| 13. Matter of Grote St.                                  | 45. Cohen v. Berlin & Jones Co.                    |
| 14. Whitman v. Monteith                                  | 46. Reynolds v. Sousa                              |
| 15. Matter of Spiegelthal                                | 47. City of N. Y. v. Pinchot                       |
| 16. Matter of La Viola                                   | 48. Koch v. Koch                                   |
| 17. People ex rel. Brick Presbyterian Church v. Coler    | 49. Fitch v. Duval                                 |
| 18. Van Reed v. First Nat. Bank of Tam-aqua, Pa.         | 50. Dennis v. Winans                               |
| 19. Richardson v. Farnaboy                               | 51. Bryce v. Budd                                  |
| 20. Matter of Briggs Ave.                                | 52. Behring v. Travis                              |
| 21. Matter of St. Nicholas Park                          | 53. Stein v. Pakas                                 |
| 22. Matter of Paillard                                   | 54. Sands v. Christopher Nally Co.                 |
| 23. Citizens' Sav. Bank v. Greenburgh                    | 55. Union Trust Co. v. Driggs                      |
| 24. Stokes v. Raymond                                    | 56. Dattelsky v. Met. St. R'y                      |
| 25. Lehman v. Mayer                                      | 57. Wissig v. Voorhis                              |
| 26. Matter of Elmer E. Hand Co.                          | 58. Moeller v. Wolkenberg                          |
| 27. Lawrence v. Katzenberg                               | 59. People ex rel. Niffen v. Board of Registry     |
| 28. Peth v. Peth   | 60. Earle v. Earle                                 |
| 29. Aitken v. Tinney                                     | 61. Brady v. Brady                                 |
| 30. Cronin v. N. J. & H. R. R'y & Ferry Co.              | 62. Matter of Starbuck                             |
| 31. Whitesell v. Same                                    | 63. Rose v. Durant                                 |
| 32. Quindon v. Rutland RR.                               | 64. Nathan v. Andalaf                              |
|  | 65. Snow v. Monk                                   |

SUPREME COURT—SPECIAL TERM, PART II.

Before BISCHOFF, Jr., J.—Court opens at 10:30 A.M.—Ex parte business.

SUPREME COURT—SPECIAL TERM, PART IV.

Before LEVENTRITT, J.—Court opens at 10:30 A.M.  
Cases to be sent from Day Calendar for trial.

SUPREME COURT—SPECIAL TERM, PART V.

Before BLANCHARD, J.—Court opens at 10:30 A.M.  
Cases to be sent from Day Calendar for trial.

Newspaper Cutting Bureau in the World.

From

Address

Date

NEW YORK WORLD

NOV 2 1901

SOUSA has reaped in England and Scotland a crop of most extraordinary comments. The writers seem to have thought that as the bandmaster was so very different from their own leaders it was necessary to write with an unusual vocabulary.

One of them, referring to the sharp and clanging rhythms, said: "It (the band's playing) had just that suggestion of sentient human ease and flexibility which is necessary to lift it above the merely instructive and machine-like rigidity." Another, commenting upon Sousa's leading, declared: "He knows when to urge and when to restrain; he seldom shows any excitement, but when he does it is always to considerable effect." Another is led to say: "Sousa directs with his body as well as his soul."

And still another argues: "In his method of conducting there is of the eccentric. There is much subtlety of posing—a gentle sway of the body here, an eloquent movement of the white-gloved hand there—all of which at least tells the audience how much Sousa himself appreciates the playing of his band. There is certainly nothing crudely sensational in his platform manner."

From

Address

Date

NEW YORK TIMES

NOV 4 1901

Ovation for Sousa's Band at Glasgow.  
LONDON, Nov. 3.—Sousa's Band received a memorable ovation last night at the close of its engagement at the Glasgow Exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesbrough, Yorkshire.

ESTABLISHED: LONDON, 1801. NEW YORK, 1804.

Newspaper Cutting Bureau in the World.

From NEW YORK WORLD  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

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 Glasgow Exhibition Crowd Wished to Carry Him on Shoulders.  
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From \_\_\_\_\_  
 Address NEW YORK TRIBUNE  
 Date NOV 4 1907

**SOUSA'S BAND AT GLASGOW.**  
 London, Nov. 3.—Sousa's Band was greatly applauded last night at the close of its engagement at the Glasgow Exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces to-morrow at Middlesborough.

From NEW YORK JOURNAL  
 Address \_\_\_\_\_  
 Date NOV 4 1907

**ANOTHER OVATION TO SOUSA.**  
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ESTABLISHED 1884. LONDON, 1881. NEW YORK, 1884.

POST DISPATCH

ST. LOUIS MO 1907  
 NOV 10 1907

## SOUSA MAKES ANOTHER HIT.



Sousa has come, and seen, and conquered, says Kate Carew, the Post-Dispatch Paris correspondent and artist. He arrived in London in a rush, was luncheoned by titled notabilities and gave two concerts in the Albert Hall before surging audiences. And now he has fled, whither I don't know; but I suppose he and his band are touring somewhere or other. Sousa's acrobatic style of conducting pleases the Brits, and I think they would like to make him a permanent institution.

From AMERICAN  
 Address PHILADELPHIA, PA.  
 Date NOV 4 1907

### SOUSA GETS GREAT OVATION

Glasgow Crowd Wanted to Carry Him on Their Shoulders.

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From BUN  
 Address BALTIMORE, MD.  
 Date NOV 4 1907

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From Standard Union  
 Address Brooklyn, N. Y.  
 Date NOV 4 1907

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From LIFE  
 Address New York City  
 Date NOV 7 1907



A DISTINGUISHED COMPOSER.

From LIBERAL  
 Address St. Louis, Mo.  
 Date OCT 29 1907

The London papers praise the technical ability of Sousa's band but remark that "if his choice of pieces accurately represents the taste of popular audiences in the United States then Englishmen can fairly claim in one respect to be a long way ahead of Americans."

1884.

From COMMERCIAL  
 Address BANGOR, ME.  
 Date NOV 2 1907

Minnie Tracy has been singing with success in Stockholm. She appeared in London with Sousa's band and enjoyed a part of the triumph of that occasion.

ISHEN. London 1907

From MUSICAL COURIERAddress NEW YORK CITYDate NOV 9 1901

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"Roxala," the Oriental dance published by the E. T. Paull Music Company, was featured by Sousa at the Pan-American Exposition and Manhattan Beach. This piece possesses all the characteristics of the Oriental dance music, which is now the latest style of instrumental music, and it is being played by two thousand orchestras all over the United States. It will certainly be a very popular number in the repertoire of all piano players. Anyone who wishes a good piece for a neat study should get a copy. The various strains are entirely different from anything else in this character or style of music. The title page is one of the handsomest seen on a piece of music.

From RECORD HERALDAddress CHICAGO

England—

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JOURNAL

BOSTON, MASS.

NOV 9

1901

**MISS FARRAR AND OTHERS, BY PHILIP HALE.**

"Lancelot" heard Sousa's Band play "The Last Days of Pompeii." "The second section, entitled 'Nydia,' suggests that she had a baritone voice." He speaks of the trumpet blasts that preceded the arrival of Sousa in London. "Like detrimental policy was pur-

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Kocian, a fellow-pupil of Kubelik at the Prague Conservatory, will make his debut in London Dec. 9. He is 18 years old.

Newspaper Cutting Bureau in the World.

REVIEW

SS

**EXPOSITION GROUNDS  
A SORRY SPECTACLE**

Work of Wrecking Nearly Accomplished  
by Vandals. Four Thousand Visitors  
Yesterday. 25 Cents Admission.

**FINANCIAL STATEMENT  
FORTHCOMING TODAY**

The Pan-American Exposition has served its purpose and is now a thing of the past. A week ago it was a place of beauty, where were gathered people and products from all corners of this great world. Yesterday it was but a place of historic interest. Some three or four thousand people were there, and, like a crowd following a great conflagration, they poked among the ruins of a great city had been laid before the people for their inspection. They all remembered it when it was intact; when the very atmosphere itself was music, and when the shuffle of thousands of feet and the buzz of thousands of voices, resembled the hum of millions of bees.

They went to this place and that place, and said, "Here stood the President," or "President Roosevelt spoke from here," or "Here the great bandmaster, Pacheco, played," or "Here is where 75,000 people gathered on President's Day." All these are but memories now. They passed through the midway, deserted and devoid of sound, and with heavy hearts thought of the good times, the laughter and noise, the shouting, the dialogues of the spellers, the blasts through the megaphone; memories now, all of them. Late in the afternoon, when the sun went to its rest, casting rays of gold and scattering beams of bright color, the hand-to-hand of people started homeward. At 5 o'clock the admissions ceased. Gradually the crowd diminished until, as the dusk began to fall, the grounds were deserted save for the few policemen on duty and the soldiers in the military camps.

**25 Cents Admission.**

The attendance yesterday was slim. Probably the fact that more than 120,000 persons were in at the closing the previous midnight had something to do with the small attendance yesterday. Anyway, less than 4,000 people made the pilgrimage, the smallest number since the second Sunday in March last. They paid 25 cents admission, which will be the charge hereafter until everything, worth paying to see, has been either taken away or wrecked.

For the first afternoon since May 1st carriages and automobiles were admitted to the grounds upon request of the drivers and there was a procession of vehicles through the Esplanade around the Court of Fountains and through the Plaza. Then, too, there were the heavy wagons and trucks, many of them loaded with packing cases and on their way to the grounds, or loaded with goods ready for shipment.

The greatest destruction was wrought with the statuary. Pieces modeled by the masters, pieces that have been catalogued and examined by critics of this and the Old World, were wrenched from their pedestals by vandals, whose sole object was to destroy everything that came in their path. Here and there a cherub was to be seen devoid of nose, legs broken, and arms missing. A cavalier stood on top of an overturned seat. He was attired in an overcoat which was ripped up the back and with collar missing. The most venerable representative of the people of the Stone Age, who was placed on a pedestal on the west side of the Court of Fountains when the Exposition opened, and who has not moved since, was overturned and lay with face resting on the bottom of the Court of Fountains and feet protruding out of the water.

The sight along the Midway was a pitiful one. In Pabst's place there was not a window. All the movable booths, on the Midway had been smashed and, like so much kindling wood, lay in piles along the pavement.

**The Memorable Last Day.**

The last day of the Exposition was one that will long be remembered. Special features there were aplenty, and these, combined with the fact that it was the last day of the great enterprise, had the effect of attracting 124,399 people, making it the third largest day of the entire season.

When the time came for turning on the lights, thousands gathered in the Esplanade to witness the last of these great displays which have made the Rainbow City famous. The coming on of the lights was welcomed by thunderous applause. Fireworks were displayed at various sections of the grounds.

**Closing Ceremonies.**

The closing ceremonies began in the Temple of Music at 11 o'clock. Victor Herbert's orchestra played "Pan-Americana" and several other compositions that Sousa and other well known composers have been inspired, by the Exposition, to write. Following special music by the orchestra, Simon Fleischman announced that J. N. Adam had purchased the gigantic pipe organ and would present it to the city of Buffalo.

President Milburn made an address in which he thanked all those who gave the various committees their co-operation in materializing and managing the Exposition. At prompt 12 o'clock eight buglers sounded "taps" from their stations on the colonnade of the Electric Tower, the lights dimmed and then died out, and the Pan-American Exposition was at an end. Following the turning out of the lights the people to the Midway and there spent

tion and devastation which they expected would be presented. The entire exposition was wrecked without the formalities of contracts or bids, by the late Saturday night and early Sunday morning crowd. Everything that was movable or "tipoverable" or breakable was removed, tipped over or broken. Plants, which for the past six months have been the care of Superintendent Ulrich, and which have been admired by thousands, were ruthlessly torn from the flower urns and dragged over the pavement. Seats were thrown over the balustrade into the Court of Fountains.

being 25 cents. The Exposition was conducted in much the same manner as before the opening day. No tickets will be sold after 5 o'clock in the afternoon, and no person will be allowed on the grounds after 6 o'clock. No inducements will be put out to attract visitors.

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From MUSICAL COURIERAddress NEW YORK CITYDate NOV 9 1901

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JOURNAL

BOSTON, MASS.

NOV 9 1901

Never Known as Rich.

HF Is accessible and courteous, too, in the midst of his campaign. He keeps his finger on the Fifth Avenue.

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Paper Cutting Bureau in the World.

REVUE

35

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For the first afternoon since May 1st carriages and automobiles were admitted to the grounds upon request of the drivers and there was a procession of vehicles through the Esplanade around the Court of Fountains and through the Plaza. Then, too, there were the heavy wagons and trucks, many of them loaded with packing cases and on their way to the grounds, or loaded with packed goods ready for shipment. In all the buildings scenes of activity were presented. The people were excluded and the exhibitors were unhampered in their work of packing their exhibits for shipment back to the factories or to Charleston.

The greater part of yesterday's crowd was attracted by the scenes of destruction and devastation which they expected would be presented. The entire exposition was wrecked without the formalities of contracts or bids, by the late Saturday night and early Sunday morning crowd. Everything that was movable or "tipoverable" or breakable was removed, tipped over or broken. Plants, which for the past six months have been the care of Superintendent Ulrich, and which have been admired by thousands, were ruthlessly torn from the flower urns and dragged over the pavement. Seats were thrown over the balustrade into the Court of Fountains.

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From now on the gates will be open to the public, the price of admission being 25 cents. The Exposition will be conducted in much the same manner as before the opening day. No tickets will be sold after 5 o'clock in the afternoon, and no person will be allowed on the grounds after 6 o'clock. No inducements will be put out to attract visitors.

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POST

PITTSBURGH

NOV 3 1901

The many Pittsburg admirers of John Philip Sousa will be pleased to learn of the overwhelming success of himself and his famous band in London, England, and Glasgow, Scotland. A personal letter just received from the popular bandmaster brings the information that the three concerts held at the Albert hall in London on October 4 and 5 attracted audiences numbering 27,000 persons (a record never equalled except in the case of a Patti concert), and produced total receipts of 10,000. In Glasgow Mr. Sousa's popularity has been so marked that the "Herald," the city's leading paper, commenting upon it, says "It is becoming serious."

The English critics judged the Sousa performances with jealous eye and ear, making comparisons with their own bands and picking flaws wherever possible; yet their criticisms, bearing the stamp of absolute sincerity, are the most remarkable tribute any musician could ask for, the more so since Sousa's music was dissected from every imaginable viewpoint. The "Morning Leader," for instance, speaking of Sousa, the composer, says some of the best things we have ever read on this point. Here are its exact words:

"The worst of his marches are ingenious and spirited; his descriptive suites, full of instrumental balderdash as they are, are picturesque, and at his best he is a maker of themes. His music is always Sousa; it has individuality. Indeed, many 'superior' musicians, who may sneer at the Sousa music, would be hard put to write anything half so spirited and clever. It may seem ridiculous to mention Wagner and Sousa in the same breath, but there is an attribute common to each—individuality. Sousa is more than a mere band composer; he represents the energy and blatant assertiveness of America. His music is idiomatic of his race. To a great extent he is the Rudyard Kipling of music—the Kipling of daring slang and idiom."

Of the band's work, whole columns were written in highest praise, the St. James "Gazette" voicing this largely in these words: "We may say at once that such playing by a band consisting of wood wind and brass instruments alone has never been heard in this country before. It was a perfect revelation. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical-musical faculty was entirely carried away by the extraordinary entrain and nerve of the interpretations. In Mr. Sousa and his band we seem to have the musical epitome of all that is bright and sparkling in the characteristic personalities of our American cousins across the water."

The effect of Sousa's music upon the Britishers is thus realistically described by the London "World": "When Mr. Sousa conducted the 'Washington Post,' which everybody had been waiting for and which everybody acclaimed with frenzied cheers as soon as the first bars were recognized, it was interesting to watch how the whole audience paid unconscious tribute to the magic of rhythm. Line upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmic playing of these Americans is indeed in a sense quite its own 'infectious' and irresistible, and it is painful to apply to it these hackneyed epithets with quite a new conviction."

The characteristics of Sousa's own compositions were thus splendidly summed up by the London "Star": "Mr. Sousa has composed much music which is a household word, and it is much to be thankful for that his music is distinctly above the average of that which usually is so universally popular. It is vigorous, and a fine, healthy breeze blows through it. It is not mawkish or effeminate; on the contrary, its chief merit is the manly strength of its rhythms, combined with ease and flexibility."

The "Pall Mall Gazette" compares Sousa and Arthur Sullivan in some respects when it says: "Mr. Sousa assuredly knows brass as few men have known it; he understands the flexibility of sound which is in the hands (or rather, perhaps, we should say in the mouth) of every individual player. What poor Sir Arthur Sullivan used to lay such stress upon in his humorous manner, 'the pol-sound, and the pah-sound,' are almost elementary matters with Mr. Sousa, who in a sort of way has developed through his brass an extraordinary variety of human and sympathetic sounds."

Sharing honors with Mr. Sousa was Arthur Pryor, whom the "Westminster Gazette" named the "Paganini of the Trombone," and of whom the "Sunday Times" boasted: "He is far and away the greatest trombone player that ever has stepped upon one of our concert platforms. He is simply a marvel."

On Friday, October 4, at the Trocadero restaurant, London, Mr. Sousa was honor guest at a luncheon with Sir Lewis McIver Bart, M. P., in the chair, who presented him with a handsome, costly jewel as a souvenir of his tremendous success at the Albert hall.

The reader will wonder, perhaps, why so much space has been given to newspaper comments on Mr. Sousa's achievements in England and Scotland. The answer is that the writer deems it important to note at length that foreigners are recognizing in John Philip Sousa a composer who has translated into the language of music the nervous energy of America. It is folly to say there will be no great American composer, for here is one already great enough to command the respect and admiration of the old world, because of the compelling individuality of his works. London and Glasgow put their fingers upon his music and say: "This is like no other, it is distinctly American," while in Bayreuth, the very home of Wagnerianism, the master's German devotees leave the dingy theater, where they have been awed by the grandeur of the "Nibelungen-Trilogy," to applaud enthusiastically the "Washington Post," as played by a military band outside. (This according to the personal observation of James Hunecker, a noted New York critic.)

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JOURNAL

BOSTON, MASS

NOV 4 1901

# SOUSA MIGHTILY HONORED.

London, Nov. 3.—Sousa's Band received memorable mention last night at the close of its engagement at the Glasgow Exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

INTER-OCEAN.

CHICAGO

NOV 3 1901

## Sousa Has Big Success.

At the moment of writing Sousa has just made his appearance in London after an amount of preliminary advertising that leaves the late P. T. Barnum a modest violet in the shade. Of course there was some music, but he did not have a thing but portraits of himself. It simply rained whisks and eyeglasses in London, and you could not see the Albert hall for posters. Conservative people have been hugely disgusted by "such American ways." The Times refused to notice him and the Telegraph sat on him all it could. But it did not stop Sousa in the least. He had a banquet with a presentation bit of jewelry given him at the Trocadero restaurant, and that night the band played a cake walk in Albert hall and Sousa took the cake. The huge building was packed at all three performances and literally thousands

n.  
ress

MIDDLETOWN, N. Y.

NOV 4 1901

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DRAMATIC NEWS.

New York City.

NOV 9 1901

## THE

Arrangements have been completed for the return of Sousa to London at the end of November for a fortnight. He will give matinee concerts at the Empire, and evening concerts at the Covent Garden Opera House. The interest in his concert tour seems to increase daily, Sousa's energetic manager tells me, and the London offers of theatres like the Alhambra and Empire, where special afternoon concerts can be given during the coming winter, are more numerous than would be expected in a centre where certain London critics tried to down the brilliant American band director and his superb organization.

TRANSCRIPT.

NOV 4 1901

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HERALD.

appeared to Constantinople.

## SOUSA POPULAR IN GLASGOW.

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From

Address

Date

John Philip Sousa and his band invaded London for the first time two weeks ago, and from newspaper reports and reviews it is evident the gifted leader and his men made the English concert-goers sit up 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 papers' representatives 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 reporter gives the version as follows:

"There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition 'took on' wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds, and promised to become a tremendous popular function. One of the proprietors (Mr. Hatton) consequently bethought himself of inviting the Sousa band to perform on the occasion. This obtained, he went one step further and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of 'The Washington Post' was the result."

"A cutting from a journal," said Sousa, amusedly, "was inclosed in the first edition, in which it was stated that the march was composed specially for the prize distribution, and that it seemed to meet with popular approval."

Sousa also confessed that he received \$35 each for "The Washington Post" and for "The High School Cadets," but that these two made his reputation, and that up to the present time he has had in royalties from his "Liberty Bell March" the sum of \$45,000.

From

Address

Date

## INTERVIEW WITH SOUSA.

He Tells How He Came to Write "Washington Post March."

(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 today. 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 March" has a handsome smiling face, and is not a bit puffed up by his innumerable successes. He is modesty and unconvictionality 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 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 Belles 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 teething now; but it's a healthy baby, I can tell you." Sousa's love for music breaks out over and over again in this affectionate family talk. Thus: "Which is your favorite composition?" asked the Morning Leader representative. "Ah," was the reply, "I'm in love with all my babies."

"Then which is the most popular?"

"The Stars and Stripes Forever." It has outsold and outwhistled all the others."

Sousa was good enough to tell our representative how he came to write "The Washington Post." There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition "took on" wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds, and promised to become a tremendous popular function. One of the proprietors (Mr. Hatton) consequently bethought himself of inviting the Sousa band to perform on the occasion. This obtained, he went one step further and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of "The Washington Post" was the result.

Such is the story published for the first time of the origin of the world-renowned composition.

"A cutting from a journal," said Sousa, amusedly, "was inclosed in the first edition, in which it was stated that the march was composed specially for the prize distribution, and that it seemed to meet with popular approval."

"The Washington Post" afterward became the national anthem of the great world's fairs. Together with the "High School Cadets" it made my reputation. In fact, the two ran together like a tandem team."

Sousa got \$35 each for these two compositions. For the "Liberty Bell" he has received so far \$45,000, nearly 700,000 copies having been sold.

"What do you think of our English music?" the Morning Leader representative ventured to ask.

"Now, look here," was the answer, "whatever you do, never talk to a musician about music. It is dangerous."

IS DYING OF REMORSE

HERALD

NOV 3 1911



AN IMPRESSION OF SOUSA CONDUCTING THE "WASHINGTON POST" AT THE ALBERT HALL.  
[From the Sketch.]

From PIONEER PRESS  
Address ST. PAUL, MINN.  
Date NOV 3

ESTABLISHED:

Sousa's marches have 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 interesting to watch how the whole audience paid unconscious tribute to the magic of the rhythm. Line upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmical playing of those Americans is indeed in a sense quite of its own, "in-

fectious" 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 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 sentiment, human ease and flexibility which is necessary to lift it above the merely instinctive and machine-like rigidity.

Newspaper Cutting Bureau in the World.

From DENVER COLO  
Address DENVER COLO  
Date NOV 4 1911

matinees during the week.

London, Nov. 4.—Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa began a tour of the provinces today.

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

## SOUSA IN ENGLAND.

Insular Press Giving Him and His Band Welcome Everywhere.

ESTABLISHED

The reception Sousa's band is meeting with in Great Britain, and the reviews of his performances and programme selections by the English, Scotch and Welsh papers will make interesting reading for the American music-loving public. Forty clippings from the above papers, which have unexpectedly come to hand, give a very fair idea of the reception the great bandmaster and his aggregation of artists are meeting with at the hands of the English public, and that reception is highly gratifying. The English critics differ in one noticeable way from the American. They do not hesitate to criticise points or peculiarities of performance and of programme, which seem odd to them, or which they do not approve of; and at times do not hesitate to point out how a performance might be bettered as a whole or in part. American reports, on the other hand have come to be written practically all in one vein, that of commendation if not of unstinted praise. That the highest praise is deserved, as a general proposition, and not be denied, but undoubtedly Mr. Sousa often wishes that a kindly but discriminating pen, among American critics would oftener suggest where profitable change or improvement might be made, in transcription of scores, in instrumentation, in grouping of instruments, in interpretation, and in both ensemble and individual performance.

Mr. Sousa took with him to England a band of fifty-two men, composed as follows: Four flutes, two oboes, seventeen clarinets, including one E flat and one alto and one bass clarinet, two bassoons, four saxophones, including two alto, one tenor and one baritone saxophones; one flugelhorn, two trumpets, four cornets, four French horns, three slide trombones, two euphoniums, four tubas, tympani and drums; total, fifty-two men. With such an instrumentation as this, rich combinations can be made, and the bandmaster's success in making these combinations has long been established. He also has with him, Miss Minnie Tracey, soprano soloist, and Miss Dorothy Hoyle, violinist, and of both of these the insular press speak in kindly terms of appreciation.

Mr. Sousa gave his London concerts in the great Royal Albert hall, which was crowded at all performances. The Morning Post praises the instrumentation and says the individual players are very skilled executants, playing with a precision and delicacy and light and shade which made their performance of Liszt's Fourteenth Rhapsody, Goldmark's "S. Akuniata Overture," and Giordano's "Andrea Chenier" most enjoyable. But the Post does not like the style of advertising the band, "some of the statements concerning the band's superiority over every other band in existence being calculated to excite prejudice." The Pall Mall Gazette thinks that from the announcements, the band had been specially engaged for the judgment day. But at the same time says, "The audience was unprepared for the extremely high pitch of excellence which marked every performance." The Gazette says Sousa has the qualities of a genuinely great conductor. "He knows when to urge and when to restrain; he seldom shows any excitement, but when he does, it is always to considerable effect; the greater part of his work has obviously and rightly been done in rehearsal."

The London Times grows enthusiastic as its critic fairly sings, "Sousa has conquered! Seldom has Albert hall echoed to such cheering as was heard last evening, when for the third time in twenty-six hours, the huge amphitheater in Kensington Gore was filled to repletion by a delighted and demonstrative assemblage." The Times says the playing was with characteristic spirit and energy, and that the suite "The Last Days of Pompeii" was "superbly executed and rapturously applauded;" also, Mr. Sousa understands and loves Wagner, and strives with singular felicity to faithfully reproduce effects which the master wrote for a totally different combination of instruments." Of another concert the Times says: "The whole proceedings were marked by a spontaneity and warmth that testified beyond all manner of doubt to the universal popularity of the American musician." Of our formerly Salt Lake townsman, Arthur Pryor, the Times says he "is far and away the greatest trombone player that has ever stepped upon one of our concert platforms—he is simply a marvel." It may do to state here that the writer of this article was the means of securing Mr. Pryor his position with Sousa, which occurred shortly after Pryor's solo performances in the Wonderland show, given in the building on Second South street, just west of the Cullen hotel, early in 1892. The undersigned wrote to Mr. Sousa at Washington about Pryor, and the great bandmaster replied rather tentatively, stating he would see what the trombone player could do. The result was Mr. Pryor's being given the solo trombone chair, where he has since remained, and is now in addition assistant conductor. All the British papers take very kindly to Mr. Pryor.

The London Observer doubts the pro-

priety, ethical and otherwise of orchestral transcriptions for purely wind bands, and says that while Mr. Sousa's are remarkable for finish, delicacy and rich balance of tone, "the monical interest of the performances consists in what the band can accomplish as imitative of a full orchestra." The Observer also deprecates striving after realistic effects as likely to degenerate into exaggeration.

The London Star says Sousa's compositions are meritorious in many strength of rhyme, combined with ease and flexibility. It praises the swing and snap of the band's performance, and says "the clarinets made themselves more like violins than any clarinets we know of." The delicacy of tone is also favorably commented on. The London Morning Leader says: "The first impression one receives of the band as a whole is its richness of tone. The bandmen have been trained to play with the utmost delicacy, and the effect in soft passages is rich and organ like. But the minor parts of the band seem too weak for the bass, just the reverse of an ordinary orchestra." However, the Leader says the band is "extraordinary in finish, expression and precision, and there is nothing crudely sensational in the platform manner of the conductor." The same paper in another issue gives a column to Sousa, subheaded with "a weakness for encores," "The Band and the Man," "As a Composer" and "About the Band." It also says "Sousa is more than a mere band composer. He represents the energy and blatant assertiveness of America. His music is idiomatic of his race. He is the Rudyard Kipling of Music."

The Evening News says, "A more graceful leader of an orchestra it would be more difficult to imagine." "Sousa is a remarkable leader of an equally remarkable band of musicians."

The St. James Gazette says, "Such playing by a band consisting of wood, wind and brass instruments alone has never been heard in this country before." "The quality and balance of the band was well nigh perfect." Also, "The trombone solo by Mr. Pryor showed what unsuspected qualities that generally unwieldy instrument possesses in the hands of a real artist." The Standard makes special mention of the brilliant work of the clarinets in the florid passages, and the Advertiser compliments the conductor on "the restrained and delicate manner in which he accompanied the vocal and instrumental vocalists." The Daily Express says: "Never before has the great hall heard brass toned to such fine gradations of sonority until it vied in effect with the tones of the superb organ." The same critic naively observes, "The graceful actions of the conductor were hardly more interesting than the agility of the gentleman behind the drums, who rubbed sheets of sand paper together and rapped on the floor with wonderful effect." The Daily Graphic says, "Sousa can be noisy, but at the same time has at command pianissimos of ethereal delicacy, and his management of the finest gradations of sound is surprising." The tone and balance of the band pleased the Echo's critic, but who also observed, "Our crack Guards' bands can do just as well, and we have nothing to learn from Mr. Sousa." The Weekly Dispatch prints a column with a vignette of Sousa, and an analysis of his music. The Sunday Special, the Weekly Times and Echo, the Sketch, Modern Society, Topical Times, the World, and other London papers all speak in commendatory if not eulogistic terms.

The band is now filling a month's engagement at the Glasgow (Scotland) exhibition, where a hearty reception is being accorded it. The Glasgow Herald speaks of the "excellent ensemble" work, and "in certain pieces a beauty of tone at which orchestra's in this country hardly aim." The Edinburgh Scotsman speaks of "27,000 persons at three concerts (in London) within the space of twenty-six hours," and characterizes it as "an amazing record." The Manchester Guardian refers to Sousa as "The most popular musician in the United States," and says, "We have danced ourselves to death to the tune of the Washington Post." Also, of the band, "the quality of tone delights the ear, the balance is faultless, and the execution astonishes as much by its precision as by its absolutely technical accuracy." The South Wales Daily News speaks of "The distinctive individuality, swing and precision which have commanded the highest encomiums wherever the band has played." The Western Mail of Cardiff says "The effects which Sousa gets out of his wind instruments is simply marvelous, as is the perfect control which he appears to have over every instrument."

While in London Sousa was given a reception at the Trocadero where Sir Lewis McIver presided over a gathering of journalists, actors and musicians. The chair in his address of welcome thought it very kind of the United States to have lent Mr. Sousa for a time; "it might be as anticipatory consolation for our not winning the 'America's' cup," he said. "Or perhaps it was intended to suggest that besides athletics, yacht-building, steel construction, electrical installations, and political wire-pulling, there were other things in which they could go one better. The presence of Mr. Sousa suggests a curious national character-

istic, which we seem to be developing; a tendency to take a licking from other Anglo-Saxon nations, not only without ill will, but with a kind of complacency with a sort of reflected pride." Mr. Sousa was presented with a souvenir of his first visit; a jewel with an enameled picture of Royal Albert hall, having the British and American flags on either side, and the inscription, "Welcome Sousa, 1901." His response was fitting and felicitous.

ROBERT J. JESSUP.

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

**Ovation for Sousa.**  
 LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough. 1884.

ESTABLISHED

Industrial Commission Is Through.

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. 1884.

ESTABLISHED: LONDON destroyed a large part of

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

**Sousa's Band Well Received in London.**  
 London, Nov. 4.—Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow.

ESTABLISHED

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

Kurkowski  
 LONDON, Nov. 3.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough. 1884.

ESTABLISHED: LONDON destroyed a large part of

Newspaper Cutting Bureau in the world.

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

**Ovation for Sousa's Band.**  
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ESTABLISHED

From.....

Address.....

Date.....

LOS ANGELES, CAL.

NOV 3 1901

L. A. HERALD 3 NOV 1901

## CREATORE'S MAGIC FIRE AND GENIUS

*A Few Characteristic Poses Caught by Culver and a Pen Picture in Cold Type by a Hypnotized Maiden*



There is much in manner.

The general and the bandmaster must look the part or we refuse to believe in the military skill of the one or the music of the other.

Who has forgotten the elegant Sousa in his smart uniform? What a beautifully curving waist! And what a fetching little bow with his heels clicked together, military fashion. And when he led the lady soloist down to the footlights, her finger tip just resting in his, held shoulder high—like a pair dancing the minuet—was it not as satisfying to the eye as the music to the ear?

Yes, Sousa had a very pretty manner.

But Creatore!

Creatore comes out before his audience and bows simply with a pale smile that is no more than a lifting of the lip, under the drooping mustache.

He has not a soldierly bearing, rather the forward stoop of the man

intensely in earnest. The only thing remarkable in his appearance is the long black hair worn in a flowing pompadour over his pale drawn face.

When he picks up his baton from the gilt conductor's desk the audience witnesses a startling change. That pale, melancholy fellow, it seems, at the touch of that baton feels himself transformed into a god of harmony. These are not men before him, but spirits who carol, chant, wail, crash, roar and thunder at his command.

He waxes arrogant, threatens them with clenched fists, springs and leaps, writhes, twists and sways, strains on tiptoe with arms flung upward, passionately challenging the high heavens to prove that he is not divine.

He reads no hope in the face of heaven (or the flies of the stage)—rages in defiant despair—shudders and wildly shakes his head, passes from spasms through convulsions to paroxysms, shouts in frenzy to the brasses, shakes his long white hand at the reeds and leads them up to a

demoniac thunderclap of harmonious climax.

The spirit of the music changes. Creatore grows reverent and, subdued, his white hands caress the air as tenderly as a mother rocking her babe. A sweet passage here and Creatore's delicate, tapering fingers run softly through the locks that have just been so madly tossed in that ecstatic handshaking; he is sad and leans tensely over the oboes, conjures them with mystic passes to be gentle with him.

Presto! Again ten thousand demons take possession of him, and again he passes through all the stages of acute convulsions accompanying a terrific crescendo that culminates in a crashing finale, and—Creatore has come out of his trance, bows in a dazed manner and with the disheveled hair hanging over his eyes goes off the stage exhausted. How can one be amused? It is a spectacle that leaves one shivering and numb and almost oblivious to the grand harmonies he has evoked.

From BLADE  
Address CLEVELAND, OH  
Date NOV 4 1901

### GLASGOW APPLAUDS SOUSA'S MUSICIANS

ESTABLISHED

London, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces at Middlesborough.

CHAS. H. WILSON

From STATE JOURNAL  
Address INDIANAPOLIS, IND  
Date NOV 4 1901

### Ovation For Sousa's Band.

London, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces today at Middlesborough.

ESTABLISHED

1884.

From TRIBUNE  
Address DETROIT, MICH  
Date NOV 4 1901

### Sousa Received an Ovation.

LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

ESTABLISHED

N.Y., 1884.

From STATE  
Address NEW ORLEANS, LA  
Date NOV 4 1901

Sousa's band received an ovation at the Glasgow exposition.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From Special  
Address Chicago, Ill  
Date NOV 4 1901

### Ovation to Sousa.

London, Nov. 4.—Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders.

ESTABLISHED

1884.

Scores of Fishermen Drowned.

From World Herald  
Address OMAHA, NEB  
Date NOV 4 1901

Date

### Sousa in High Favor.

London, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

ESTABLISHED

1884.

### SOUSA RECEIVES OVATION

London, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough. the Irish nationalists and the Irish League club.

ESTABLISHED:

From TRIBUNE  
Address MINNEAPOLIS, MINN  
Date NOV 4 1901

### Ovation for Sousa.

LONDON, Nov. 4.—Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

ESTABLISHED

1884.

Newspaper Cutting Bureau in the world.

From JOURNAL  
Address CHICAGO, ILL  
Date NOV 4 1901

### SOUSA WINS MORE HONORS

Glasgow Audience Tries to Carry Him Around the Hall

London, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces today at Middlesborough.

ESTABLISHED

From DEMOCRAT  
Address DOYLESTOWN, PA  
Date NOV 4 1901

### Ovation For Sousa's Band.

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ESTABLISHED

From WISCONSIN  
Address MILWAUKEE, WI  
Date NOV 4 1901

### SOUSA WINS NEW LAURELS.

ESTABLISHED

Receives Ovation with His Band at the Glasgow Exhibition.

London, Nov. 4.—Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders.

From **NEWS TRIBUNE**  
 Address **DULUTH**  
 Date **NOV 4 1901**

#### Ovation to Sousa.

LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exposition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

YORK, 1884.

From **NEWS**  
 Address **BALTIMORE, MD**  
 Date **NOV 4 1901**

Sousa's band received a memorable ovation at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

ESTABLISHED

1884.

From **DEMOCRAT**  
 Address **DAVENPORT, IOWA**  
 Date **NOV 4 1901**

Sousa's band received a memorable ovation Saturday night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders.

ESTABLISHED

1884.

From **BEE**  
 Address **OMAHA, NEB**  
 Date **NOV 4 1901**

#### Sousa Enjoys an Ovation.

LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow at Middlesborough.

ESTABLISHED

Newspaper Cutting Bureau in the

From **DEMOCRAT**  
 Address **DAVENPORT, IOWA**  
 Date **NOV 4 1901**

#### OVATION TO SOUSA'S BAND.

London, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow.

ESTABLISHED

General debility—failure of the strength to do and the power to endure—is cured by the great tonic—Hood's Sarsaparilla.

#### Monday's Special Sale

Is a winner. M. J. Frantz' Ladies' Bazaar. Read some prices page 2.

From **MESSENGER**  
 Address **NEW YORK CITY**  
 Date **NOV 5 1901**

ESTABLISHED

Sousa's band is said to have received a memorable ovation Saturday night at the close of its engagement at the Glasgow (Scotland) exhibition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa begins a tour of the provinces to-day at Middlesborough.

From **MESSENGER**  
 Address **NEW YORK CITY**  
 Date **NOV 5 1901**

ESTABLISHED

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1884.

From **MUSICAL COURIER**  
 Address **NEW YORK CITY**  
 Date **NOV 5 1901**

MYRTA FRENCH.—Myrta French, the soprano who has toured with Sousa's Band, and filled engagements as prima donna of several operatic companies, will again enter the concert field this year. The singer has signed a contract with Remington Squire, and she will be under his sole management.

E

From **MUSICAL COURIER**  
 Address **NEW YORK CITY**  
 Date **NOV 5 1901**

BLANCHE DUFFIELD.—The new circular just issued by the attractive young soprano bears a good likeness of herself, calls attention to her closing her second season as soloist with the Sousa Band, during which time she sang for five months, in 242 concerts, meeting everywhere with much success, and contains also a few press notices from Kansas City, Portland, St. Paul, Chicago, Indianapolis and other cities.

ESTABLISHED

From **MUSICAL COURIER**  
 Address **NEW YORK CITY**  
 Date **NOV 5 1901**

#### Glasgow Gives Sousa an Ovation.

LONDON, November 4, 1901.

SOUSA'S Band received a memorable ovation last Saturday night at the close of its engagement at the Glasgow Exhibition. The great assemblage attempted to carry the conductor on their shoulders.

Sousa began a tour of the provinces last Monday night at Middlesborough.

## GOSHEN, ORANGE COUNTY, N. Y., NOVEMBER 7, 1901.

## Sousa and His Band—A Wonderful Record.

Americans always take an interest in everything that is American and musically this interest is shown in the success of Sousa and his Band, the representative Band of America.

The 3d of last January the Band entered upon a tour of two continents, covering forty thousand miles by land and sea—and embracing 550 concerts in America and Europe. At the time mentioned the road tour was commenced which covered nearly every State in the Union, terminating May 24th.

May 25th the Band commenced an engagement at Willow Grove Park, Philadelphia, ending June 9th. From June 10th to July 6th they were at the Pan-American Exposition in Buffalo. Commencing July 7th to Monday, Sept. 2d, inclusive, they were at Manhattan Beach, and September 4th to the 21st, inclusive, at the Western Pennsylvania Exposition, Pittsburg, Pa., followed by a short tour. Wednesday, Sept. 25th the Band sailed for Europe. On arrival at London three concerts were given and the Band completely captivated the city, the receipts of the three concerts being over \$10,000. From October 7th to November 2d, inclusive, the Band was the attraction at the International Exhibition, Glasgow, Scotland, which is to be followed by a tour through Great Britain and Ireland.

December 21st the Band sails for America and January 12th another tour is commenced covering a period of over three months. This tour is principally through the Eastern and Southern States. Truly, the record of this famous organization is simply wonderful.

From *AMERICAN.*

Address

Date

Sousa and his band begin an engagement in the English metropolis on the 23d of this month.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From *JOURNAL.*  
Address  
Date

Sousa's American band is waking up the old Scotch town of Glasgow, and EST American plays are drawing the largest London audiences. We beat the world at play, as well as at work. 1884.

From *SPIRIT OF THE TIMES.*

Address

Date

Sousa has had a social as well as a professional success in London. A luncheon with three hundred guests was given in his honor at the Trocadero, and the reception committee included Lord Kinnaird, Lord Lonsdale, Sir Lewis McIver and others of the nobility and gentry. His Band is now playing at the Glasgow Exposition.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From

Address

Date

Sousa is a bigger man than "Bobs" in London just now. A few Sousa marches might enliven the depression in South Africa—fill a long veldt want, as it were. There are those who believe that "A Hot Time in the Old Town To-Night" was responsible for some of the military glory we gained from the Spaniards.

ESTABLISHED

From

Address

Date

Ovation for Sousa.

LONDON, Nov. 3.—Sousa's band received a memorable ovation last night at the close of its engagement at the Glasgow exposition. The crowd wanted to carry the conductor on their shoulders. Mr. Sousa will begin a tour of the provinces tomorrow.

OKK, 1884.

From

Address

Date

**The Grau Opera Company.**  
Matt Grau, of the Grau Opera company is in the city today endeavoring to make arrangements for his company in the city at the Grand one week from today in Sousa's famous light opera, "El Capitan." Manager Frary of the Grand and Mr. Grau this morning took a subscription list partly through the business district and a large number of names were secured, and after today the list will be left at Tannhauser's where those desiring seats for the performance can add their names to the list, and insure its appearance here at the time stated. The "El Capitan" has been the musical success of several seasons past in the east but has never been seen in Great Falls, and with such a company as the Grau's presenting it, it will be the musical treat of the season.

ESTABLISHED

NEWS.

ST. PAUL MINN.

NOV 8 1901

Sousa, having made a big hit in London, will now take his march through the provinces.

EAGLE.

BROOKLYN N.Y.

SSS

Sousa is scoring a great success in provinces. He is admittedly far away most interesting figure in music in this country. Appreciation of the fact is evidenced by record audiences. There are already large bookings for his fortnight of popular concerts in London, commencing November 23.

Another American, Denis O'Sullivan, is the recipient of unstinted praise from the critics and the public. His Irish song recital November 11 roused the audience to a pitch of enthusiasm seldom seen in a concert room.

TIMES.

MIDDELBURG MI.

NOV 10 1901

Sousa and his band have aroused the Scottish people to enthusiasm, if the press agent believed. At the close of his engagement at the Glasgow exposition, "the became so wild with delight that they rang with wild cheers and the crowd wanted to carry Sousa d-shoulders in triumph."

COMMERCIAL TRIBUNE

CINCINNATI O.

Sousa, the American bandmaster, finds his lines drawn in pleasant places, since he realizes \$7,500 a week for the production of his spectacular musical wares. He seems quite as popular here as in America. Certain classical critics profess to regret his vogue. Sousa plays at the Empire in the afternoon and at Covent Garden evenings.

1884.

om *Concert*  
 Idress  
 te

#### American Composition Praised

When Sousa's Band gave a concert at Glasgow, Scotland, October 15, one of the features of the program was the Dedication March composed by Adolph M. Foerster for the inauguration exercises of Carnegie Hall in Pittsburgh. Of the band and the work the Glasgow *Daily Record and Mail* spoke as follows: "Sousa's band drew an immense crowd to the North Kiosk last night. The Grand Dedication March was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburgh, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C (Andrew Carnegie). The thought was a happy one, and the execution was skilful, and in the city for which Mr. Carnegie has done so much the March was admired as much for its own sake as for its association." 1884.

From *TRIBUNE*  
 Address  
 Date **THE GREAT SOUSA OPERA.**

A writer in the Washington Post relates that when Dewey's fleet sailed into Manila bay to destroy Montejó's forces, the flagship Olympia steamed proudly out of Mir's bay with her band playing the inspiring strains of the "El Capitan" march. When Manila surrendered to the United States forces the band of the British flagship offered melodious congratulations to Dewey with "The Stars and Stripes Forever" and "El Capitan" march. When "El Capitan" will be presented in this city the public will have the opportunity of witnessing one of the most gorgeous scenic and costumed productions ever presented on the opera house stage. No organization traveling ever presented comic opera with such a magnificent production, and with a cast of such well known artists as Misses Mary Carrington, Bessie Tannerhill, Mamie Scott, Harry Davies, Robt. Dunbar, Robt. Kane, Stanley Felch and Ed. Eagleton. This great organization will present "El Capitan" at the opera house Monday, Nov. 11. 1884.

om *TRIBUNE*  
 Idress *AUGUSTA GA.*  
 te **FILIPINOS LIKE SOUSA.**

W. Stanley Hollis, the United States consul at Lourenco Marques, who is visiting in this country on a leave of absence, says: "My work is so exacting that I have found little time to mingle with people. One of the pleasant recreations there is to visit the kiosks, or cafes, along the central square, whence the city is built out within a radius of two miles, while the fine government band is playing. It may seem a strange statement for that city, which is distant from Washington a 70 days' voyage, but the Portuguese are extremely fond of the Sousa marches. Their band played them almost continuously for a time, and they are yet very much in vogue. The Washington Post March' was perhaps the most popular of them all. Sousa is a Portuguese name that one hears very frequently wherever Portuguese live, and there is a strain running through his music that catches them. When I return to South Africa, which will be soon, I intend to take along with me a bundle of the latest Sousa marches to present to the Portuguese governor."—New York Tribune.

om *COURIER JOURNAL*  
 Idress *LOUISVILLE, KY.*  
 te

The fame of the Louisville Horse Show has traveled all the way to Scotland. At the Louisville exhibition last month Mr. Lawrence Jones took a blue tie on his handsome representative of the equine aristocracy, "Sousa." The premium was awarded in a warmly-contested ring, so the Courier-Journal headed the reference to the result of this class "Sousa beats the band." James B. Camp, a personal friend of the March King, for whom the horse was named, sent the clipping to Mr. Sousa, who was then touring Scotland, and yesterday received the following letter of acknowledgment:

"Glasgow, Scotland, Oct. 28, 1901.—My Dear Mr. Camp: Among all my little trivialities I have always loved a horse, and now that your clipping comes to hand showing where 'Sousa Beats the Band,' I am gratified to know that a horse bearing my name should make such a nice showing. Kindly extend my regards to Mr. Jones, the owner, and inquire into the disposition of the little animal. I shall be pleased to see the animal when I next come to Louisville. With my best regards, sincerely yours,

"JOHN PHILIP SOUSA."

Mr. Camp will send the letter to Mr. Jones, and the owner of Sousa will have the opportunity when the great bandmaster makes his annual visit to Louisville next March of showing him what a good stepper the animal is. It is understood that Mrs. Sousa will for the first time accompany her distinguished husband to Louisville for the next engagement. This will allow the matinee girls to see just what style of beauty the famous musician admired enough to die for life. Mrs. Sousa will be the guest of Mrs. Camp while in the city. She is one of the most attractively-gowned women in New York, of fine figure and very pretty—a fit companion for the graceful wielder of the baton. 1884.

#### SHORT PERSONAL STORIES

Sousa made his first appearance at the age of 11. Even then he had enough self-confidence to desire opportunity to display his talents in public, and his music-master arranged for him to play a violin solo at a concert given to the patients in a lunatic asylum. On preparing for the evening, however, he found that there was no starched white shirt available for him. In despair he sought out his music-master, who finally enveloped the boy in one of his own, many sizes too large. Thus incased, and terribly nervous, he faced the expectant audience of lunatics. "It seemed to me," he told a friend, "that there were about 2,000,000 people in that room." As he raised the violin to his chin, the shirt began to wobble up round his neck, and the cuffs to descend upon his fingers. After about a minute's playing he broke down entirely and—overwhelmed with confusion and that triumphant white garment—fled the platform.

After the performance there was a supper, and the boys who had played were invited. Young Sousa reckoned to bury his troubles under the good things on the table, but before they came into the supper-room his teacher came to him and said: "This is a complimentary supper in return for the favor of appearing here tonight. After that performance of yours, I don't want to see you touch a thing." "And all that,"

#### Painters Produce Sousa's Band.

The London Sketch Club is a very well known and popular institution which has its habitat in Bond street, and which gives yearly "at homes" for which invitations are eagerly sought. Its last conversation, given recently, was more than ever popular because of the skit on Sousa's Band arranged by that arch-humorist and well-known artist, Dudley Hardy, who is known in the club as Deadly Hardy. Made up in ridiculous resemblance to the march king, he led an orchestra consisting of such well known artists as Ravenhill, James Pryde and William Nicholson (the Beggarstaff brothers), Phil May and Tom Browne. The most extraordinary instruments, including a brass "serpent" of prodigious size and great antiquity, were employed, and the result was a most entertaining skit, the makeups of the performers being marvels that caused many actors present to sigh with envy. 1884.

A musician who played under Damrosch at Willow Grove summer before last, and who made many friends in Philadelphia, was in town the other day with the Boston Symphony Orchestra. When he was at Willow Grove his head was just about as bald as a billiard ball, and his friends were rather surprised on his return to see that he had a fine head of hair. At first he maintained that during a tour of Europe with Sousa last summer he had discovered a magical hair restorer, but it finally leaked out that the hair was not his own; that it was a wig. In admitting this the musician said: "It isn't vanity on my part. I had to do it, Sousa, for some reason or other, won't tolerate a bald-headed man in his band, so I had to get a wig. It was imperative. I discovered that I wasn't the only one, either. Nearly half the men in the band wore toupees."

*Leader*  
 Address

#### "El Capitan" the Play.

The Jules Grau Opera company will be the bill at the Grand tonight and the advance sale of seats would indicate that the house will be a crowded one. The company has not been seen in Great Falls before nor for that matter neither has the opera "El Capitan," than which there are few operas now before the public containing more pretty music, solos, duets and trios than are introduced in "El Capitan." Among the artists of the company are Mary Carrington, Bessie Tannerhill, Mamie Scott, Harry Davies, Robert Dunbar, A. E. Arnold, Stanley Felch and Ed. Eagleton. 1884.

The company played in Billings Thursday night and the Times of that city has to say of it the following editorially:

"Music bath charms to soothe the savage" is a truism that is older than the hills, and Col. A. L. Babcock, manager of the opera house, is deserving of the everlasting thanks of the people of this city for his efforts in behalf of the best interests of Billings in bringing to the opera house such musical combinations as the Grau Opera company, which delighted beyond measure about half a house of our theater-goers last night. Every seat in the house should have been occupied and the "standing room only" sign displayed early in the evening, even if the price of admission was placed at \$1.50 a ticket, because the company was an unusually large and very expensive one to stop in a town of the size of this and the entertainment—the educational good and benefit to be derived by all classes in hearing such sweet strains as the Grau company do sing in Sousa's famous opera, "El Capitan"—warranted the increase in price and fully justified the management in placing it at that figure.

*STANDARD*  
*ANTICONS: MONT.*  
 NOV 14 1901

#### ATTRACTIONS THIS EVENING.

"El Capitan" by the Grau Company at Sutton's New Theater and "Coon Hollow" at the Family.

That tuneful and ever popular opera, "El Capitan," will be given at Sutton's new theater to-night by what advance notices say are capable performers, the Grau Opera company. This aggregation of singers and comedians has been playing to big houses on its western itinerary, and the other night at Red Lodge many were turned away because the house was not large enough to seat all who desired to hear "El Capitan." The bill will be repeated to-morrow night and Saturday afternoon, and Saturday night "Dorothy" will be sung.

From **LEADER**  
Address **Great Falls, Mont.**  
Date **NOV 13 1901**

## AT THE GRAND

### "El Capitan" Last Night.

The Jules Grau Opera company gave Sousa's bright and catchy light opera "El Capitan" at the Grand last night to a crowded house, and gave it in such a manner as to leave no room for adverse criticism. For some reason the company came to Great Falls without one line of favorable, or any other criticism from any place in which they had been heretofore and many were inclined to think the reason for the omission was lack of criticism which would bear repeating; but whatever the reason the company in last night's performance had nothing but favorable comment coming and "El Capitan" is rendered by them in a highly satisfactory manner. The chorus carried is a large one and well trained and strong, and the airs are taken up with a dash which carries the audience along to the climax in a manner quite unusual with the companies which travel the western circuit. Besides the chorus, the principal characters were all excellent and each musical number a treat. Edward Eagleton as Don Medigna and "El Capitan" was excellent both in voice and acting and took the part perfectly, being repeatedly called out in encores. Stanley Felch, though having practically nothing of a musical nature in the character of Pozzo, took the character excellently by not overdoing it, and caused much laughter by his patience under difficulty. Harry Davies in the character of a Purvian gentleman divided honors with "El Capitan" by his singing; Mr. Davies has a tenor voice of great range and sweetness perfectly trained and his solos were applauded liberally. The duet with Mary Carrington in the third act being particularly beautiful and calling for several recalls. Of the ladies in the cast Mary Carrington, the leading soprano, was excellent and has a voice combining both strength and sweetness and her solo in the third act where she pleads with the bombastic "El Capitan" was encored repeatedly. Mamie Scott as Estrelita caught on with the house from the first and is a clever and dashing little soubrette who is both graceful, pretty and able to sing and act. Bessie Tannerhill made the most of the character of Princess Margahnaza and was particularly clever in the third act where she comes in as the widowed possibility of the pseudo king. The company is a clever one, the scenery is up to date, and the voices are the best ever heard in a light opera in this city.

YORK, 1884.

From **Freemont, Neb.**  
Address **Freemont, Neb.**  
Date **NOV 13 1901**

ESTABLISHED: LO

### How Music Writing Pays.

John Philip Sousa says: "A publisher who died a short time ago gave me \$35 for every piece I wrote. Among those \$35 pieces was 'The Washington Post,' which I wrote in 1888 for my deceased friend, Frank Hatton, who was editor of the Washington Post. I don't know what my publisher made out of this composition. I changed 'houses' because a firm offered me 15 per cent on net sales, and out of the march 'Liberty Bell' I have received about \$45,000. I advise every one to write music if he can sell it."

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JOURNAL.

NOV 13 1901

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From **STANDARD**  
Address **STANDARD, MONT.**  
Date **NOV 13 1901**

## COMPANY OF GOOD SINGERS.

"El Capitan" Was Well Presented at Sutton's New Theater—"Under Two Flags" at Maguire's.

YORK, 1884.

"El Capitan" was sung last night in Sutton's New theater to a good-sized audience, and the company sang itself into favor, the chorus being exceptionally fine. Edward Eagleton as Don Errico Medigna gave a successful interpretation of the rather difficult part, and his voice was excellent throughout. Stanley Felch, Robert Kane and Harry Davies also sang in fine voice. Mr. Davies and Miss Carrington sang a duet which brought loud attestations of appreciation and the chorus numbers of the entire company were tuneful and well sung. Miss Bessie Tannehill sang and acted well her part of Medigna's wife, and the other lady members of the company also did charmingly to the ensemble. "El Capitan" will be repeated to-night and at a matinee to-morrow and to-morrow evening "Dorothy" will be sung.

"Coon Hollow" played to a well filled house at Sutton's family theater last night and it will be repeated to-night and to-morrow night.

"Under Two Flags" will be the bill at Maguire's to-night and to-morrow night. Sunday night "The Wrong Mr. Wright" will begin a three night's engagement.

newspaper cutting bureau in the world.

From **North American**

Address

### Sousa's Great Success.

Sousa is scoring a great success in the provinces. He is admittedly far away the most interesting figure in music in this country. Appreciation of the fact is evidenced by record audiences. There are already large bookings for his fortnight of popular concerts in London, commencing November 23.

Another American, Dennis O'Sullivan, is the recipient of unstinted praise from the critics and the public. His Irish song recital November 11 roused the audience to a pitch of enthusiasm seldom seen in a concert room.

From **TACOMA, WASH.**  
Address **TACOMA, WASH.**  
Date **NOV 17 1901**

## Sousa's Famous Opera Next Saturday.

"El Capitan," the greatest comic opera by John Philip Sousa, the libretto being by Charles Klein, and as produced by the "El Capitan" company has been the operatic hit of several seasons. It affords Mr. Eagleton the best opportunities of his successful career, permitting him to exploit his talents as a vocalist and as a legitimate comedian, as well as his merry gestures the public has always known.

"El Capitan" is Peruvian, which gives great scope of splendor in the scenic environments, and for gorgeous costuming. The music is written in Sousa's characteristic vim and the march king's annual contribution to the dance music of the world will be found in the tuneful "El Capitan" march. "El Capitan" will be presented at the Tacoma theater Saturday, Nov. 23.

REGISTER.

MOBILE, ALA.

NOV 17 1901

## PHENOMENAL BUSINESS.

DONE BY ALL THE OLD FAVORITES IN LONDON THEATRES.

London, November 16.—All the old favorites at the London theatres are doing phenomenal business. "San Toy," at Daly's theatre promises to reach its one thousandth performance. William Gillette keeps the Lyceum theatre packed with "Sherlock Holmes" and "The Last of the Dandies" at Her Majesty's theatre is equally hopeful. The American production "Are You a Mason?" at the Shaftesbury theatre. "When We Were Twenty-One" at the Comedy theatre, and "Kitty Grey" at the Apollo theatre are not a bit behind their English rivals. A burlesque on Gillette's "Sheer Luck Jones" at Terry's theatre is reaping a harvest by the reflected interest exhibited by the British public in the American actor. "The Night of the Party" at the Avenue theatre will be taken off to-night after a successful run.

In three weeks "The Second in Command" will be withdrawn from the Haymarket theatre to make way for Sydney Grundy's comedy "Frocks and Gills," while "The Undercurrent" at the Criterion theatre may shortly be succeeded by a revival of "The Crusaders."

Sousa is scoring a great success in the provinces. He is admittedly far and away the most interesting figure in music in this country. Appreciation of the fact is evinced by record audiences. There are already large bookings for his fortnight of popular concerts in London, commencing November twenty-third.

Another American, Dennis O'Sullivan, is the recipient of unstinted praise from

good reason is advanced why a prohibitory order should not be issued in your case. "In view of your reprehensible conduct in the premises, it is ordered that you no longer be recognized as attorney or agent in the prosecution of any claim or other matter before the department or any of its bureaus."

newspaper cutting bureau in the world.

From **NEWS**  
Address **NEWS**  
Date **NOV 17 1901**

A Chicago critic says of "El Capitan," scheduled for the Tacoma theatre Saturday night next: "It is perfectly safe to say that there is not in America today the material for another company of artists who could have sung 'El Capitan' as it was sung last night and made such a success as was made last evening by sheer force of legitimate art. It were the charms of 'El Capitan' converted from stage to audience. It can truthfully be said that 'El Capitan' is one of the greatest productions that has ever been witnessed in the city of Chicago. The stage settings, costuming and accessories are simply gorgeous."

YORK, 1884.

From **DEMOCRAT**  
Address **DEMOCRAT, N.Y.**  
Date **NOV 16 1901**

## Getting the Musical Pitch.

Pearson's Magazine.

Musical pitch has a curious tendency to creep up. It is said that Bach's music sounds much differently now from what it did when Bach wrote it, because the instruments are now pitched higher. In 1882 it was found that the pitch of high A at the Vienna court opera had crept from the prescribed 435 double vibrations a second to 443, and in 1885 the number had further increased to 450. Accordingly a musical conference was held, and a resolution was taken to re-establish the old pitch of 435 vibrations per second. Upon this announcement the Reichsanstalt, the Imperial Physical and Technical Institute of Germany, set up standard instruments.

YORK, 1884.

From **COURIER**  
Address **BUFFALO, N.Y.**  
Date **NOV 16 1901**

When Sousa's Band gave a concert at Glasgow, Scotland, October 15th, one of the features of the programme was the Dedication March composed by Adolph M. Foerster for the inauguration exercises of Carnegie Hall in Pittsburgh. Of the band and the work the Glasgow Daily Record and Mail spoke as follows: "Sousa's band drew an immense crowd to the North Kiosk last night. The Grand Dedication March was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburgh, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C (Andrew Carnegie). The thought was a happy one, and the execution was skilful, and in the city for which Mr. Carnegie has done so much the march was admired as much for its own sake as for its association."

1884.

From **LEADER.**  
Address **TACOMA, WASH.**  
Date **NOV 23 1901**

**Sousa's "El Capitan."**  
The trials of Don Medigua, masquerading as the much-heralded hero, "El Capitan," will furnish the fun at the Tacoma theater Saturday night. This, the first of Sousa's operas, is by long odds the most popular of his productions, and Manager Jules Grau has furnished a splendid company to present the opera. The comedian, Mr. Eagleton, has several New York successes to his credit, and is one of the funniest chaps of the stage. The opera is adequately mounted and the members of the cast are clever, capable singers.

NEW YORK, 1884.

**LEDGER.**  
Address **TACOMA, WASH.**  
Date **NOV 20 1901**

**"El Capitan" and "Devil's Auction."**  
For Friday and Saturday at the Tacoma theater Manager Stafford has provided two attractions that are known the country over. On Friday the twelfth edition of Charles H. Yale's "The Devil's Auction" will be presented by new people and with new scenery and mechanical effects. Saturday, John Phillip Sousa's famous opera, "El Capitan," will be presented by a competent company of singers. Mamie Scott will sing the role of Estrella and Thomas Eagleton will have the part in which DeWolf Hopper starred throughout the country.

1884.

From **FINES.**  
Address **SEATTLE, WASH.**  
Date **NOV 21 1901**

**Grau's New Opera Co.**  
Sunday night, November 24, Grau's Opera company will begin a week's engagement at the Seattle Theatre, with matinees Thursday and Saturday, presenting Sunday, Monday and Tuesday nights Sousa's "El Capitan," Wednesday and Friday nights "Dorothy," an opera new to this city, which has created quite a sensation both in London and New York; Thursday, Thanksgiving, afternoon and night, "Wang"; Saturday night, "Rip Van Winkle." Each opera will be presented with a cast of artists and a chorus that has seldom been heard here in comic opera.

NEW YORK, 1884.

From **POST-INTELLIGENCER.**  
Address **SEATTLE, WASH.**  
Date **NOV 21 1901**

**Grau's Opera Company**  
The sale of seats for the week's engagement of the Grau opera company commencing Sunday, November 24, will open at the box office of the Seattle theater Saturday morning. This famous organization will present on a most elaborate scale the following repertoire of novelties: Sunday, Monday and Tuesday nights, Sousa's great comic opera, "El Capitan"; Wednesday and Friday nights, first time in this city of the London and New York success, "Dorothy"; Thursday, Thanksgiving, matinee and night, "Wang"; Saturday night, also first time here, the latest comic opera success, "Rip Van Winkle."

From **ENQUIRER.**  
Address **CINCINNATI, OH.**  
Date **NOV 23 1901**

De Wolf Hopper, Tod Sloan and Henry Neagle have been made defendants in a suit in the Supreme Court brought by Everett R. Reynolds, to recover \$11,036.88 for alleged breach of a theatrical contract. Reynolds claims he lost the amount named through the failure of the parties he names to carry out a contract made in London for the production of the comic opera, "The Charlatan." Tod Sloan has filed an answer, in which he claimed he had gone to the rescue of the company "when it went broke in London, and was its angel to the tune of \$8,000" for salaries in arrears, and therefore had already paid more than his share of the amount claimed by Reynolds. As for Hopper and Neagle, they have not deigned to put in any answer in defense.

NEW YORK, 1884.

From **JOURNAL.**  
Address **CINCINNATI, OH.**  
Date **NOV 23 1901**

**No Bald Heads in Sousa's Band.**  
A great many musicians are bald-headed, but no one ever saw a hairless man in Sousa's band. This because Sousa won't have bald-headed men among his musicians, and not a few of them wear wigs to avoid being cut off.

From **Standard Union.**  
Address **Brooklyn, N. Y.**  
Date **NOV 23 1901**

**BLISHED: LONDON, 1881. NEW YORK, 1884.**

From **Standard Union.**  
Address **Brooklyn, N. Y.**  
Date **NOV 23 1901**

To-day we keep the birthday of Paderewski, but the anniversary is also Sousa's, to whom his many recently-made friends in London will heartily offer all becoming congratulations. Paderewski has paid half a dozen visits to the U. S. A. Not so well known as a haunt of Paderewski's is Sandow's gymnasium. When he is in town the man of music has no greater pleasure than to get to the exercises of the man of muscle. It is not that Paderewski wishes to be made stouter, or thinner, as some musicians may. He is content with his own figure; but has pure pleasure in the performance of feats of strength.—London Daily Chronicle, Nov. 6.

1884.

From **STANDARD.**  
Address **EDGEPORT, CONN.**  
Date **NOV 23 1901**

Blanche Duffield, the charming young coloratura soprano, whose record of 250 concerts with Sousa on his tour was phenomenal, inasmuch as she did not miss a single concert and was always in voice, will be heard this season in important concerts.

NEW YORK, 1884.

From **STAR.**  
Address **ST. LOUIS, MO.**  
Date **NOV 24 1901**

**Dumont and Melba Hear Sousa in London.**  
London, Nov. 23.—Sousa's band played to overflowing audiences at the Empire theater this afternoon and at Covent Garden to night.

From **ST. LOUIS, MO.**  
Address **ST. LOUIS, MO.**  
Date **NOV 24 1901**

**SOUSA'S BAND LIKED.**  
**London Goes Wild Over American Musical Organization.**  
Special Cable to The St. Louis Star.  
LONDON, November 23.—Sousa's band has returned to London from the Glasgow Exposition, where they have been giving daily performances. The band will give matinee performances for two weeks at the Empire Theater. The evening performances of the band began today at Covent Garden. At the performance of the band this afternoon and evening there were two immense audiences, both houses being filled to their utmost capacity. The band scored even a greater triumph than on its first appearance.

From **TRIBUNE.**  
Address **SAINT LAKE CITY, UTAH.**  
Date **NOV 24 1901**

Sousa's band played audiences at the Empire Garden last night.

**FREE PRESS.**  
From **DETROIT, MICH.**  
Address **DETROIT, MICH.**  
Date **NOV 24 1901**

John P. Sousa and Franklin L. Welch are the authors of "The Education of Mr. Pipp," which Jefferson de Angellis will present in January.

From **NEW YORK JOURNAL.**  
Address **NEW YORK JOURNAL.**  
Date **NOV 24 1901**

**LONDON FLOCKS TO SOUSA.**  
In the Crowd at His Concert Are Melba and Santos-Dumont.  
London, Nov. 23.—Sousa's Band played to overflowing audiences at the Empire Theatre this afternoon and at Covent Garden to night. Among those present were M. Santos-Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis-West and the Marquise de Sovenal, Portuguese Minister to Great Britain.

1884.

From **FINES.**  
Address **WASHINGTON, D. C.**  
Date **NOV 24 1901**

Burlesques of Sousa prevail in the London halls, which is another proof of the American bandmaster's success on the other side. Elsie Fay's, at the Tivoli, is said to be the best.

From **SUN.**  
Address **BALTIMORE, MD.**  
Date **NOV 24 1901**

**Sousa Plays To Immense Crowds.**  
LONDON, Nov. 23.—Sousa's Band played to overflowing audiences at the Empire Theatre this afternoon and at Covent Garden tonight. Among those present were M. Santos-Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis-West and the Portuguese Minister to Great Britain.

NEW YORK, 1884.

Newspaper Cutting Bureau in the world.

**MUSICAL COURIER.**

From

Address

Date

Sousa.

THE famous Sousa and his band are continuing their great success in Europe, and will leave for home December 14 on the American liner Philadelphia.

ESTABLISHED LONDON 1881 NEW YORK 1884

**Sousa's Band Playing in London.**  
London, Nov. 23.—Sousa's Band played to overflowing audiences at the Empire Theater this afternoon and at Covent Garden to-night. Among those present were M. Santos-Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis-West, and the Portuguese Minister to Great Britain.

**A Word From Sousa.**  
John Phillip Sousa, director of Sousa's Band, says: "I take pleasure in recognizing the excellent work the Metropolitan Quartette did in my five days' festival at Manhattan Beach, commencing August 30 and ending September 3." The quartette will appear with Miss Mary Adelaide Luckey, elocutionist, in the second entertainment in the Y. M. C. A. Star Course Thursday evening, November 28.

Miss Minnie Tracey has been making, if possible, a greater success in Sweden than she did in London at the Sousa concerts. She has appeared both in concert and in opera in Stockholm, where her performances were attended by the court, and she was congratulated by King Oscar. Miss Tracey has been compared to Sembrich and Nilsson, and in the dramatic fervor of her acting to Rachel. The comment in Sweden is that the people are "Tracey mad." This charming cantatrice will sing next in Denmark, where she has many good engagements.

Newspaper Cutting Bureau in the World.

**LEADER.**

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**Sousa Popular in London.**  
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*New York Herald*  
12/2 1901

## SOUSA PERFORMS AT SANDRINGHAM

Band Is Sent for to Celebrate  
Queen Alexandra's Birthday  
at Norfolk Home.

### COMPLIMENT TO AMERICA

Second Company of Artists To Be  
Summoned by the King Since  
His Accession.

[SPECIAL CABLE TO THE HERALD.]  
The HERALD's European edition publishes the following from its correspondent:—

LONDON, Sunday.—In connection with the celebration of the Queen's birthday, Sousa's Band had the honor of performing before the King, Queen and court at Sandringham yesterday.

The programme included classical and sacred music, the particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

The party, under the charge of Mr. George Ashton, consisted of Mr. and Mrs. Sousa, Miss Maude Reese-Davies, vocalist; Miss Dorothy Hoyle, solo violinist; Mr. Phillip Yorke, Mr. Sousa's English manager, and fifty-two members of the orchestra.

It is particularly noticeable that the King should have chosen Americans as the second company of artists to appear before him since he ascended the throne.

## SOUSA PLAYS FOR KING EDWARD VII.

[Special Cable to the New York Journal and American.]

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The occasion being the Queen's fifty-seventh birthday, it was quite a family celebration, and there was a large family gathering. The King was present, as well as the Prince and Princess of Wales, Princess Victoria and Prince and Princess Charles of Denmark.

The royal circle also included Lady de Gray and Lady Gosford.

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It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

**LEDGER.**

**Sousa's "El Capitan."**

At the Tacoma theater Saturday night opera, "El Capitan," in which De Wolf Hopper starred for two seasons. The stirring martial music has been whistled and sung and played the country over, and has become universally popular. The name part will be in the hands of Fred Eagleton, a comedian, who has a national reputation. Bessie Tannehill and Mamie Scott are also members of the company, and the latter will have scenery and costumes are exact duplication of those used in the premier production in the East.

**LEDGER.**

**TACOMA, WASH.**

COMING ATTRACTIONS.

**Sousa's Famous Opera at the Tacoma Theater Tonight.**

The theater-going public of Tacoma will be pleased to learn that Manager Heilig has secured the greatest of all comic opera successes, "El Capitan," which has run successively for the past five years to tremendous crowds through the United States and Canada and will appear at the Tacoma theater tonight. This magnificent production, with all its beautiful



Bessie Tannehill in "El Capitan."

scenery, gorgeous costumes and brilliant cast, makes "El Capitan" without doubt the greatest comic opera success on record, having a run of three years in New York, six weeks in Philadelphia, four weeks in Chicago, ten weeks in Boston and long runs in St. Louis, Cleveland, Pittsburg and other large cities.

**POST**

From

Address

Date

**Gran's Opera Company**  
Sunday, November 24, Gran's opera company will begin a week's engagement at the Seattle theater, presenting a repertoire of the latest and greatest successes, all novelties. Sunday, Monday and Tuesday, "El Capitan"; Wednesday and Friday, "Dorothy"; Saturday night, "Kip Van Winkle." The sale of seats for the entire engagement opens this morning.

**DISPATCH.**

**Notables Hear Sousa's Band.**

By Associated Press.

London, Nov. 23.—Sousa's band played to overflowing audiences at the Empire theater this afternoon and at Covent Garden to-night. Among those present were M. Santos Dumont, the Brazilian aeronaut; Mme. Melba, Mrs. Cornwallis West and the Portuguese minister to Great Britain.

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Official Organ of the National League of Musicians of the United States.

Vol. X. No. 3.

MILWAUKEE, WIS., NOVEMBER, 1901.

PRICE \$1.00 PER YEAR. PAYABLE IN ADVANCE  
SINGLE COPIES 10c.

## JOHN PHILIP SOUSA.

### A Journalist's Chat With the American "March King"

From the Glasgow Week End.

The evening newspaper contents bills announced "Hands Across the Sea, Arrival of Sousa," and I and a number of other people went out to meet the man whose name is a household word in the United States from Maine to California, and who has written all the national music that the Republic of the West possesses.

There are all kinds of newspaper stories about his name and his origin, but as a matter of fact there is no truth either in the story that the famous conductor's real name is So, and that he got the rest of the word from the familiar initials U. S. A., or in the equally widely-accepted fable that he is a Spaniard by birth. The real truth is that Sousa was born in Washington, was educated there, and gained there his first musical successes. The only language he speaks is American, and a very typical through-the-nose Yankee American at that. He knows a few words of German, and as little of any other foreign language as though he were an Englishman.

His father came from a famous Portuguese family, and had lived for some time in Spain before settling in America. Sousa is a stoutish man, about 5 ft. 8 in. in height, and weighs, so I was informed, 180 lbs., which doubtless accounts for the forcefulness of his compositions. He is a kindly, somewhat retiring man, and in our conversation left a good many of the replies to his press representative, Colonel Hinton, a gentleman who is doubly useful to a journalist on account of his due appreciation of

publicity and his native desire to be obliging.

"Tell me," I began, "about your beginnings, Mr. Sousa."

"Well, as you know, I was born in Washington forty-four years ago. I learnt music from George Felix Benkert, to whose excellent training I owe all my success. I started as a violin soloist, and when I was seventeen I was conducting a theatre orchestra. When Offenbach came to America in 1876 I was the leader of his orchestra."

"And then?"

"The next important thing after that was the Pinafore craze. I daresay you know that after this production in New York, America went stark mad over Gilbert and Sullivan's opera. Over two hundred separate companies were playing it at one time. I was appointed conductor of the Philadelphia Church Choir Pinafore Company, which consisted entirely of choir singers from the different churches in the Quaker City, and I got a considerable reputation from a re-orchestration of the score which I wrote in something like record time."

"How did you get your first idea for the present Orchestra?"

"I'll tell you. At the age of twenty-four I was appointed conductor of the Marine Band which has its headquarters in Washington, and acts as the President's private orchestra."

"I ought to tell you right here," interrupted Colonel Hinton, "that when Sousa started, that band was just any kind of an ordinary military affair, and when he left it, it was the best band in America."

The composer smiled deprecatingly and continued, "I held that post for eleven years, and then nine years ago on account of

the excellent offers I had received from various impressarios I started the organization which you will hear to-night at the Albert Hall."

"How did your band differ from other similar organizations?"

"In the preponderance of the wood wind instruments. My aim has been to create a wind orchestra, and I have succeeded so far that we are able to accompany a violin solo. The leading instrument in an ordinary military band is the cornet; in my band it is the B-flat clarinet, consequently the tone is much more delicate and much more like that of an orchestra led by violins. There are no string instruments of any sort. I get my base from four immense tubers. The orchestra consists of fifty-five players—thirty-four wind and twenty-one brass and percussion."

Turning to Colonel Hinton I ventured to ask how the members of the band like their leader, suggesting to Mr. Sousa that he should turn his head away for a moment.

"I'll tell you that right away," answered the Colonel, with the least suggestion of a New York accent. "There are no rules in our band, and we don't want them. Every fellow does his best for his own sake, and for the sake of the combination. Arthur Pryor, the first trombone, who is the best paid bandsman in the world, has been with us since the beginning, and so have several of the others. Here's a little story that illustrates the feeling that exists. A fortnight ago one of our men was injured on an electric tramway in Indianapolis, and the first cablegram Sousa received on landing at Southampton was one from him wishing him luck over here."

"You travel a great deal, do you not?"

"I reckon so. We started this year on the 3rd of January, and when we get back to America, about the 28th of December, we shall travel 40,000 miles. Last year we were at the Paris Exhibition for a month, and afterwards visited thirty-five towns in different parts of the Continent, rousing considerable interest everywhere, but particularly in Holland and Germany."

"How many compositions have you written, Mr. Sousa?"

"About three hundred altogether, including seventy-five marches and six operas, the most successful of which has been 'El Capitan,' which Mr. Hopper played in London, and which has been performed over two thousand times in the United States. I wrote the 'Washington Post' in 1889, but perhaps my most popular march has been 'Stars and Stripes for Ever.'"

At this point the Colonel reminded Mr. Sousa that it was time to start for the reception lunch at the Trocadero.

I went with them. Such are the ups and downs of a journalist's life.

## Many Hear Sousa's Band.

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Great Ovation at His Covent Garden Reappearance, with Standing Room Dear.

[Special Cable Dispatch to the Sunday Herald.] LONDON, Nov. 23, 1901. Sousa is established as a London favorite. At his re-appearance at Covent Garden tonight he received an ovation. Standing room was at a premium. Lord and Lady De Grey occupied the royal box with Santos-Dumont, Alfred Rothschild and the Marquis Desoveral. Tomorrow Alfred Rothschild will entertain Sousa, and Melba will be one of the guests at the dinner.

Newspaper Cutting Bureau in the World.

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The royal circle also included Lady de Gray and Lady Gosford.

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From

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## QUEEN'S BIRTHDAY OBSERVED.

Sousa's Band Goes to Sandringham on Special Train and Gives a Concert.

[Special Cable Dispatch to THE SUN.] LONDON, Dec. 1.—The birthday of Queen Alexandra was celebrated to-day by their Majesties and a party of guests at Sandringham House.

One of the features of the celebration was a concert by Sousa's Band, which went to Sandringham from London by a special train, luncheon being served on the train. The concert lasted two hours, after which the band had dinner. They later returned to London by the special train and had supper in one of the carriages.

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## Seattle Theatre.

"El Capitan" will be sung for the last time tonight at the Seattle Theatre by Grau's company of singers. Sousa's opera has taken the fancy of the local public and large audiences have witnessed each production.

Tomorrow night the company will sing "Dorothy," which will also be repeated Friday night. This is an opera which was never before heard in this city. On Thanksgiving a special matinee will be given, the card being "Wang," that ever-popular comic opera. It will also be repeated Thanksgiving (Thursday) night. The two performances Saturday will see renditions of "Rip Van Winkle."

Black Patti.

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From

Address

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## POOR SHOW SEASON IN LONDON.

Three Plays Taken Off Last Night—Sousa Scores a Success.

[Special Cable Dispatch to THE SUN.]

LONDON, Nov. 30.—After the last very poor theatrical season London managers hoped confidently for better results in this one. But now, within a short time of the pantomimes, it can be safely said that the present season is no better, and is probably even worse than the last. Every piece whose success was a little doubtful, but which in an ordinary season could have been pulled together for a fair measure of prosperity, has come to grief.

Passing over earlier failures, there are no less than three pieces to be withdrawn to-night. Mr. W. S. Penley's revival of "Uncles and Aunts" has proved a failure. Nat Goodwin also closes at the Comedy Theatre with H. V. Esmond's "When We Were Twenty-one," after a run which, except from the artistic point of view, can only be called a failure. The third is at the Vaudeville Theatre, where Seymour Hicks and Ellaline Terriss finish in "Sweet and Twenty," which undoubtedly has been profitable and a success, but latterly began to weaken and is withdrawn sooner than such a success should have been. Mr. Esmond's "The Sentimentalist," produced by Mr. Lewis Waller, at the Duke of York's Theatre, came heavily to the ground in a fortnight, although in an ordinary season what was good in it, combined with Lewis Waller's popularity, would have assured it a run of a couple of months at any rate.

The readiness of the West End theatres to close on a foggy night some time ago may be interpreted to mean that booking ahead was very light and the receipt of bundles of orders by banks and in other quarters used by theatre managers to distribute to deadheads in decorating their more expensive seats, all tell the same tale.

The one exception to the general rule is Mr. John Philip Sousa, who is having a genuine success in afternoon performances at the Empire Theatre and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis and to every piece in which an extra turn can be introduced. At all of them impersonators, men, women and children, give more or less faithful imitations of Sousa conducting. At the Strand Theatre both Louie Freear and Marie Dainton "do" him. At the Hippodrome "the smallest man in the world" wields a Sousa baton.

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YORK, 1884.

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1884.

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Black Patti, Troubadours

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NEWS

... Bureau in the World.

WASHINGTON, D.C.

dress

Standard Union

Brooklyn

Mr. Sousa, at the performance at Sandringham, received the medal of the Victorian Order.

W. D. Howells, the novelist, thought of being an actor, but after he came to know poetry he never faltered in his desire to become an author, preferably a poet. Bronson Howard, the playwright, first desired to be a traveler and writer. Later he took up law, sculpture, literature and finally the drama. Thomas A. Edison intended to earn fame as a great chemist. John P. Sousa was always anxious to be a composer, and Joseph Jefferson wanted to be anything else but an actor. —The Little Chronicle.

EAGLE

BROOKLYN, N. Y.

Sousa's Baton Delights the King.

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German Cruelty to Africa, 1884.

THE TIMES

WASHINGTON, D.C.

SOUSA PLAYS FOR THE KING.

A Concert Given by Royal Command at Sandringham.

LONDON, Dec. 1.—Sousa's Band was summoned to Sandringham today by special command of the King to play at a special Sunday night concert in honor of the birthday of Queen Alexandra.

Mr. and Mrs. Sousa were presented to the royal family. This is the first American company so honored, and it is considered that the King wishes to show cordiality to the United States and will extend further favors to Americans, both professionally and socially, during the coronation ceremonies.

After the family dinner at Sandringham the band gave a concert, with the royal party as an audience. The military marches and "coon songs" were much applauded. Mr. Sousa was the recipient of a number of gifts.

It is expected that the Sunday concert will cause much criticism from religious bodies.

THE TIMES

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Palace of Sandringham Resounded With Strains of American Band.

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SOUSA PLAYS TO ROYALTY.

Famous Band Leader Entertains British King at Sandringham.

A dispatch from London last night says: Sousa and his band played by royal command tonight at Sandringham before their majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales.

Maud Reese Davis and Dorothy Hoyle arrived at Sandringham at 6 o'clock in the evening and performed after dinner. The program included classical and sacred music, and a particular feature was a selection of American hymn tunes, for which an elaborate peal of bells had been especially brought from London.

Mrs. Sousa was also present.

King Edward presented the bandmaster the royal Victoria medal in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entered that the band was informed whither we were bent."

AMERICAN

PHILADELPHIA, P.

KING AND QUEEN LISTEN TO SOUSA

American and His Band Play by Royal Command at Sandringham.

LONDON, December 1.

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RECORD

SOUSA GETS A ROYAL MEDAL.

Bandmaster Describes a Most Gratifying Experience.

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NEW YORK DAILY NEWS

DEC 3 1901

KING LIKES SOUSA'S MUSIC

BANDMASTER GIVEN MEDAL

London, Dec. 3.—At a concert given by Sousa and his famous band at Sandringham, Sunday night, King Edward presented to the famous bandmaster the Victoria medal, and it was pinned on his breast by the Prince of Wales.

Sousa himself describes the visit in the following words:

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We took Alfred de Rothschild into our confidence and gave out we were going to play at his country seat on Sunday. It was only when we were on the way the band was informed whither we were bent.

The King's motor car took myself and wife from the station. When we marched into the palace the King was waiting for us.

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By Wilberforce Hay

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Sousa is as proud of his medal as a baby of a gold rattle. When I saw him to-day he was full of recollections of the concert and of the reception given him at court.

#### Kept the "Command" Secret.

"The concert," said the conductor, "was a specially-arranged surprise for Queen Alexandra, who celebrated her birthday yesterday. I received the royal command several days ago, but not a member of the band knew we were going to Sandringham until we were on the train."

"Our audience comprised the royal family and some twenty members of the court. Our opening number was 'God Save the King,' and the next was 'The Star-Spangled Banner.' The King and his company stood while the American anthem was being played."

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"I never had a more appreciative audience, nor was I ever more cordially received."

## BANDMASTER SOUSA BEFORE KING EDWARD

ROYALLY ENTERTAINED BY  
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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience."

From

Address

Date

Last summer, at the Oriental, John Phillip Sousa spent most of his evenings in tobacco smoke and meditation. Upon inquiring the theme of his speculations this writer was assured that the bandmaster thought only of his English tour. "It will be a bad season generally for all sorts of entertainments in England," said he, "and I would not undertake the journey this year but for the fact that I go under guarantee. The other chap loses money, not I." In spite of this philosophy, the March King was not so easy in mind as usual, for in his natural disposition nobody has more wit and humor than John Phillip. It cost \$9,000 alone in steamship fares to carry the band to Europe, with return tickets. Sousa also realized that Dan Godfrey was the idol of the English, and that a continuation of "the American invasion" in the form of a Yankee orchestra might be resented by John Bull. "Anyway," he said, after discussing all these possibilities, "the other fellow has got to worry, not I."

Nothing to worry about. John Phillip is paying as much dividend on the investment as could be promised by a get-rich-quick man. Already his English importer has cleared the guarantee, and all that remains of Sousa is profit. John Phillip has played before the King and been decorated by royalty. It is to be believed that they got along frantically together, for, divested of state robes, King Edward is a good fellow, and away from the band stand Sousa also is a fine chap. The odds are that John Phillip told some of his funny stories and that the King laughed heartily, and if they did not take a wee nip together it was because folk were looking.

HILLARY BELL.

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## PRINCE OF WALES PINNED ON MEDAL

Mr. Sousa Tells of His Visit to Sandringham—A Birthday Surprise.

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King Admired Band's Technique and Asked for Seven Encores of Favorite Airs.

[SPECIAL CABLE TO THE HERALD.]

The HERALD's European edition publishes the following from its correspondent:—

LONDON, Tuesday.—At the concert given on Sunday at Sandringham before King Edward and the royal family it was the Prince of Wales himself who pinned upon Mr. Sousa's breast the medal of the Victorian Order which the King bestowed upon the conductor.

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NEWS

#### "El Capitan."

Theatre-goers have a grand operative treat in store for them when the greatest of all comic opera successes, "El Capitan," will be presented in this city at the Tacoma theatre tomorrow night. Manager Heilig has for years tried to secure this big attraction and has at last succeeded in doing so. There is no opera now before the public that contains more pretty music, solos, duets and trios that does "El Capitan." They have become so well known that they have been played by all military bands throughout the country and have gone so far as to be whistled by almost everyone on the streets. This has been a long looked for event. Among the artists of the company are such well known names as Miss Mary Carrington, Bessie Tannerhill, Mamie Scott, Mr. Harry Davies, Robert Dunbar, Robert Kane, Stanley Felsch and Ed Eagleton.

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Bandmaster Gets Victorian Order and Finds Edward VII. Very Genial.

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"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

The Prince and Princess of Wales attended the Lyceum Theatre to-night in cognito. At the end of the first act William Gillette was summoned to the royal box and complimented upon his artistic realization of Conan Doyle's famous character of "Sherlock Holmes."

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HILLARY BELL.

LEDGER

TACOMA, WASH.

## REVIEW OF THE WEEK.

## Pleasant Entertainment Provided Tacoma Playgoers.

Pleasing theatrical entertainment was provided for local play-goers last week, and while it is a far cry from the delightful art of Eugenie Blair to the laughable nonsense of "Black Patti," and her troupe of "cullud" folk, both were enjoyable, and pleased good houses. The menu of things theatrical has been varied during the week and between the two extremes have been several most excellent attractions. The Frawleys opened the week with an adequate presentation of Gillette's "Secret Service." Mr. Frawley regretted that the exigencies of the situation compelled him to play here on Sunday. The majority of the theater patrons to whom the Frawley productions appeal have not yet conquered their aversion to Sunday night performances, which probably explains

why "Secret Service" did not fill the house.

When the company returns in April it is quite probable that "Lord and Lady Algy," the play in which Herbert Kelcey and Effie Shannon starred, will be presented. Two other plays in the Frawley repertoire have been among recent New York successes—"The Liars," and "Brother Officers"—both of which have proven popular in the coast cities, as well as in the East.

Sousa's "El Capitan" gives promise of becoming perennial. Its splendid marches, the amusing libretto furnished by Mr. Kellin, and the opera in its entirety have the qualities that please. To those to whom it was not given to see De Wolf Hopper, as Don Medigua, or Edna Wallace, as Estrella, the production at the Tacoma Saturday night was most welcome. Others who had heard the opera went again to resume acquaintance with the "El Capitan" and "Stars and Stripes Forever" marches, and the whimsical topical ditty, "The Typical Tune of Zanzibar."

## "El Capitan" Well Presented.

It is conceded that Sousa's first opera to attain success has been the best that he has yet given the public. Perhaps the success of "El Capitan" satisfied Mr. Sousa's longings to be more than a composer of marches, and now that he has demonstrated his capabilities in that direction he will prefer the more profitable martial measures to the hard work of turning a new opera at stated periods. The Grau production has been on the coast before, but on this visit the company is not materially strengthened. Mr. Eagleton, who succeeded Jack Kingsley, who died last year in Denver, as Medigua, is a clever comedian, who has thoroughly entered into the spirit of the character, around whom the action of the opera revolves.

Miss Blair's "Peg Woffington" must be noted as one of the artistic productions of the season. Long acquaintance and no disappointments have won for Miss Blair the confidence of Tacoma theatergoers and whatever she presents will be welcomed and heartily received. The dramatization of Charles Reade's popular novel was placed in capable hands, and

the adapter has happily contrived to follow the book, and at the same time evolve a stage story with its requisite quota of intensified situations to hold the auditor's continued attention throughout.

UNION

SAN DIEGO, CAL.  
NOV 24 1901

When Sousa's band gave a concert at Glasgow, Scotland, Oct. 17, one of the features of the programme was the "Dedication" march, composed by Adolph M. Foerster for the inauguration exercises of Carnegie hall in Pittsburgh. Of the band and the work, the Glasgow Daily Record and Mail spoke as follows: "Sousa's band drew an immense crowd to the North Kiosk last night. The grand 'Dedication' march was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburgh, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C

(Andrew Carnegie). The thought was a happy one, and in the city for which Mr. Carnegie has done so much, the march was admired as much for its own sake as for its association."

From

Address

Date

## PERSONAL.

On one occasion John Philip Sousa, by his promptness was the direct means of stopping a panic which might have had the most disastrous results. While his band was playing before 12,000 people in St. Louis the electric lights in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the doors. Coolly tapping with his baton, Sousa gave a signal, and immediately his band began playing "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that confidence had partially been restored. When the band began to play "Wait Till the Clouds Roll By" the laughter deepened into a roar of merriment that only ended when the lights were turned on again.

YORK, 1884.

Newspaper Cutting Bureau in the World.

POST

WASHINGTON, D.C.

Amid all this smoke there is a lot of fire. John Philip Sousa is conducting his band daily at the Empire and nightly at Covent Garden, William Gillette is drawing crowds to the Lyceum that in latter years could never be coaxed there even by Sir Henry Irving. Edna May is a magnet at the Apollo. But I regret to record that Nat C. Goodwin has failed to score in "When We Were Twenty-one" at the Comedy. That theater has latterly been full only of the prevailing fog. Fog, in fact, has recently been so thick in several of the theaters here that the actors could not see the audience nor the audience the actors. Who are to be most congratulated?

WASHINGTON, D.C.

## Sousa the Exception.

The one exception to the general rule is Mr. John Philip Sousa, who is having a genuine success in afternoon performances at the Empire Theatre, and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis, and to every piece in which an extra turn can be introduced. At all of them impersonators—men, women, and children—give more or less faithful imi-

## LONDON THEATRES NOT WELL FILLED

Three Pieces Withdrawn Which Should Have Scored Successes—Sousa Does Well

Special Cable to The Inquirer, Copyrighted 1901, by the Philadelphia Inquirer Co.

LONDON Nov. 30.—London managers hoped confidently for good times in the season now running, but now, within a short time of the pantomimes, it can be safely said that the present season is no better, and is probably even worse than the last. Passing over earlier failures no less than three pieces were withdrawn to-night.

W. S. Penley's revival of "Uncles and Aunts" has proved a failure. Nat Goodwin also finishes at the Comedy Theatre with H. V. Esmond's "When We Were Twenty-one." The third is at the Vaudeville Theatre, where Seymour Hicks and Ellaline Terriss finish in "Sweet and Twenty," which has undoubtedly been a success, but comes off sooner than it should have done. Mr. Esmond's "The Sentimentalist," produced by Mr. Lewis Waller at the Duke of York's Theatre, came heavily to the ground in a fortnight. The one exception to the general rule is Mr. John Philip Sousa, who is having a genuine success in afternoon performances in the Empire Theatre and in the evenings at Covent Garden. Sousa has been a boom to the variety shows everywhere. At the Strand Theatre both Louie Freear and Marie Dainton do him. At the Hippodrome "The smallest man in the world" wields a Sousa baton.

## KING HONORS SOUSA

PRESENTS TO HIM THE ROYAL VICTORIA MEDAL.

PRINCE OF WALES AFFIXES IT

Edward Pleased by Playing of the American Band at Sandringham.

All Stood During Rendering of "The Star-Spangled Banner."

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"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable diplomacy was necessary to complete the arrangements without divulging our destination.

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## AUDIENCE OF TWENTY.

"The King's motor car took my wife and myself from the station. We marched into the ballroom at 10.30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then his Majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up. The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo, Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed deeply to affect the distinguished listeners.

"The King specially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the King again sent word to play 'The Star-Spangled Banner,' and again all present stood up. The King stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique.

## THE MEDAL PRESENTED.

"The Queen came up, thanked me and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies. The Prince of Wales joined in, referred pleasantly to his trip, and expressed regret that he did not have time to visit the United States. Then the King handed me this medal, which the Prince of Wales pinned onto my breast. The Queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music.

"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind; we are going to have Sousa in our bedrooms, on the talking machine.'"

LEDGER

TACOMA, WASH.

REVIEW OF THE WEEK.

Pleasant Entertainment Provided Tacoma Playgoers.

Pleasing theatrical entertainment was provided for local play-goers last week, and while it is a far cry from the delightful art of Eugene Blair to the laughable nonsense of "Black Patti," and her troupe of "cullud" folk, both were enjoyable, and pleased good houses. The menu of things theatrical has been varied during the week and between the two extremes have been several most excellent attractions. The Frawleys opened the week with an adequate presentation of Gillette's "Secret Service." Mr. Frawley regretted that the exigencies of the situation compelled him to play here on Sunday. The majority of the theater patrons to whom the Frawley productions appeal have not yet conquered their aversion to Sunday night performances, which probably explains

why "Secret Service" did not fill the house.

When the company returns in April it is quite probable that "Lord and Lady Algy," the play in which Herbert Kelcey and Effie Shannon starred, will be presented. Two other plays in the Frawley repertoire have been among recent New York successes—"The Liars," and "Brother Officers"—both of which have proven popular in the coast cities, as well as in the East.

Sousa's "El Capitan" gives promise of becoming perennial. Its splendid marches, the amusing libretto furnished by Mr. Kellin, and the opera in its entirety have the qualities that please. To those to whom it was not given to see De Wolf Hopper, as Don Medigua, or Edna Wallace, as Estrella, the production at the Tacoma Saturday night was most welcome. Others who had heard the opera went again to resume acquaintance with the "El Capitan" and "Stars and Stripes Forever" marches, and the whimsical topical ditty, "The Typical Tune of Zanzibar."

"El Capitan" Well Presented.

It is conceded that Sousa's first opera to attain success has been the best that he has yet given the public. Perhaps the success of "El Capitan" satisfied Mr. Sousa's longings to be more than a composer of marches, and now that he has demonstrated his capabilities in that direction he will prefer the more profitable martial measures to the hard work of turning a new opera at stated periods. The Grau production has been on the coast before, but on this visit the company is not materially strengthened. Mr. Eagleton, who succeeded Jack Kingsley, who died last year in Denver, as Medigua, is a clever comedian, who has thoroughly entered into the spirit of the character, around whom the action of the opera revolves.

Miss Blair's "Peg Woffington" must be noted as one of the artistic productions of the season. Long acquaintance and no disappointments have won for Miss Blair the confidence of Tacoma theatergoers and whatever she presents will be welcomed and heartily received. The dramatization of Charles Reade's popular novel was placed in capable hands, and

the adapter has happily contrived to follow the book, and at the same time evolve a stage story with its requisite quota of intensified situations to hold the auditor's continued attention throughout.

UNION

ESS

SAN DIEGO, CAL.  
NOV 24 1901

When Sousa's band gave a concert at Glasgow, Scotland, Oct. 17, one of the features of the programme was the "Dedication" march, composed by Adolph M. Foerster for the inauguration exercises of Carnegie hall in Pittsburgh. Of the band and the work, the Glasgow Daily Record and Mail spoke as follows: "Sousa's band drew an immense crowd to the North Kiosk last night. The grand "Dedication" march was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburgh, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C

(Andrew Carnegie). The thought was a happy one, and in the city for which Mr. Carnegie has done so much, the march was admired as much for its own sake as for its association."

From

Address

Date

PERSONAL.

On one occasion John Philip Sousa, by his promptness was the direct means of stopping a panic which might have had the most disastrous results. While his band was playing before 12,000 people in St. Louis the electric lights in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the doors. Coolly tapping with his baton, Sousa gave a signal, and immediately his band began playing "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that confidence had partially been restored. When the band began to play "Wait Till the Clouds Roll By" the laughter deepened into a roar of merriment that only ended when the lights were turned on again.

YORK, 1884.

Newspaper Cutting Bureau in the World.

POST

WASHINGTON, D.C.

Amid all this smoke there is a lot of fire. John Philip Sousa is conducting his band daily at the Empire and nightly at Covent Garden, William Gillette is drawing crowds to the Lyceum that in latter years could never be coaxing there even by Sir Henry Irving. Edna May is a magnet at the Apollo. But I regret to record that Nat C. Goodwin has failed to score in "When We Were Twenty-one" at the Comedy. That theater has latterly been full only of the prevailing fog. Fog, in fact, has recently been so thick in several of the theaters here that the actors could not see the audience nor the audience the actors. Who are to be most congratulated?

WASHINGTON, D.C.

Sousa the Exception.

The one exception to the general rule is Mr. John Philip Sousa, who is having a genuine success in afternoon performances at the Empire Theatre, and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis, and to every piece in which an extra turn can be introduced. At all of them impersonators—men, women, and children—give more or less faithful imitations of Sousa conducting. At the Strand Theatre both Louie Freear and Marie Dainton imitate him. At the Hippodrome, "The Smallest Man in the World" wields a Sousa baton.

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Newspaper Cutting Bureau in the World.  
**GROSS N. Y. ZEITUNG.**  
 From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

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 Abend vor König Edward von England  
 und seiner Familie in Sandringham;  
 Soufa dirigierte.

ESTABLISHED: LONDON, 1801. 1884.

Newspaper Cutting Bureau in the World.  
**PHILADELPHIA PRESS**

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NEW YORK EVENING POST

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 vocalist, and Miss Dorothy Royle, solo  
 violinist, took part in the programme,  
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The First Established and Most Complete  
 Newspaper Cutting Bureau in the World.

Cutting from \_\_\_\_\_

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

Date \_\_\_\_\_

SOUSA RECEIVES THE  
 ROYAL VICTORIA MEDAL  
 The First Established and Most Complete  
 Newspaper Cutting Bureau in the World.

### KING GIVES MEDAL TO SOUSA.

Bandmaster Tells of His Concert at  
 Palace—Royal Command to Play "The  
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m \_\_\_\_\_

dress \_\_\_\_\_

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It is noticed that King Edward has  
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 second company of artists to appear  
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From \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

Mr. Sousa's band performed at Sand-  
 ringham yesterday in celebration of  
 Queen Alexandra's birthday.

rom \_\_\_\_\_

address \_\_\_\_\_

### Sousa bei Hofe.

Die New Yorker Kapelle in Sandringham  
 erfolgreich.

London, 1. Dez. Sousa spielte mit  
 seiner Kapelle heute Abend auf Befehl des  
 Königs in Sandringham vor dem König,  
 der Königin und der königlichen Familie  
 ungefähr 2 Stunden. Nach Schluß des  
 Konzertes wurde Meister Sousa dem  
 Könige vorgestellt, der ihn sehr liebens-  
 würdig empfing und seine große Freude  
 über die Musik äußerte. Alle Einrichtungen  
 für den Komfort der Kapelle waren getrof-  
 fen. Das Mittagessen wurde auf dem nach  
 Sandringham gehenden Zuge, das Abend-  
 essen auf der Rückfahrt serviert.

Es ist bemerkenswerth, daß König  
 Edward eine amerikanische Kapelle als die  
 zweite Künstlergesellschaft ausersehen hat,  
 die seit seiner Thronbesteigung vor seinem  
 Hofe spielte.

Newspaper Cutting Bureau in the World.

THE MORNING TELEGRAPH

From \_\_\_\_\_

Address \_\_\_\_\_

D \_\_\_\_\_

### SOUSA PLAYS BEFORE ROYALTY:

His Band Gives a Concert at the Cele-  
 bration of Alexandra's  
 Birthday.

LONDON, Dec. 2.—The nation observed  
 the birthday of Queen Alexandra with  
 great enthusiasm. The king and queen  
 celebrated the anniversary at Sandring-  
 ham House where they entertained many  
 guests.

Sousa's Band went thither by special  
 train from London. The concert lasted  
 two hours, after which the band had  
 dinner. They later returned to London  
 by the special train and had supper in one  
 of the carriages.

Newspaper Cutting Bureau in the World.  
**GROSS N. Y. ZEITUNG.**  
 From \_\_\_\_\_  
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**PHILADELPHIA**

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1884.

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### SOUSA RECEIVES THE ROYAL VICTORIA MEDAL

King Edward Shows Appreciation of  
 Bandmaster's Efforts in  
 Music's Behalf.

[BY CABLE TO THE EVENING TELEGRAM.]  
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Hoe left home four years ago, and nothing  
 official. The woman's husband, John  
 Fidelity Church, the Rev. Father Schumacher.  
 The funeral services were held in the St.  
 Cemetery, Plushing, yesterday afternoon.  
 age of 40 years, was buried in St. Mary's  
 College Point, L. I., December 2.—Mrs.  
 Margaret Roe.  
 Church.  
 in the Richmond Hill German Lutheran  
 and daughter. Funeral services were held  
 was 60 years of age. He leaves a widow  
 a prosperous grocer in Richmond Hill and  
 Maple Grove Cemetery yesterday. He was  
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London, 1. Dez. Sousa spielte mit  
 seiner Kapelle heute Abend auf Befehl des  
 Königs in Sandringham vor dem König,  
 der Königin und der königlichen Familie  
 ungefähr 2 Stunden. Nach Schluß des  
 Konzertes wurde Meister Sousa dem  
 Könige vorgestellt, der ihn sehr liebens-  
 würdig empfing und seine große Freude  
 über die Musik äußerte. Alle Einrichtungen  
 für den Komfort der Kapelle waren getrof-  
 fen. Das Mittagessen wurde auf dem nach  
 Sandringham gehenden Zuge, das Abend-  
 essen auf der Rückfahrt serviert.

Es ist bemerkenswerth, daß König  
 Edward eine amerikanische Kapelle als die  
 zweite Künstlergesellschaft ausersehen hat,  
 die seit seiner Thronbesteigung vor seinem  
 Hofe spielte.

Newspaper Cutting Bureau in the World.

**THE MORNING TELEGRAPH**

From \_\_\_\_\_

Address \_\_\_\_\_

D \_\_\_\_\_

### SOUSA PLAYS BEFORE ROYALTY:

His Band Gives a Concert at the Cele-  
 bration of Alexandra's  
 Birthday.

LONDON, Dec. 2.—The nation observed  
 the birthday of Queen Alexandra with  
 great enthusiasm. The king and queen  
 celebrated the anniversary at Sandring-  
 ham House where they entertained many  
 guests.

Sousa's Band went thither by special  
 train from London. The concert lasted  
 two hours, after which the band had  
 dinner. They later returned to London  
 by the special train and had supper in one  
 of the carriages.

1884.

## SOUSA TELLS OF PLAYING FOR KING.

K. 1884.

British Monarch Called Twice  
for "Star Spangled Banner,"  
and Royalty Stood.

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"The King's motor car took myself and wife from the station. We marched into the ball room at 10.30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey.

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"The Queen came up, thanked me and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn-tunes, of which she requested copies.

"The Prince of Wales joined in, referred pleasantly to his trip, and expressed regret that he did not have time to visit the United States.

"Then the King handed me this medal, which the Prince of Wales pinned on my breast.

"The Queen accorded me permission to dedicate a march to her.

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A BIRTHDAY SURPRISE FOR THE QUEEN.

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Edward VII. and His Court  
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From

Address

Date

### SOUSA AND THE KING.

Bandmaster Gets Victorian Order and  
Finds Edward VII. Very Genial.

Special Cable Despatch to THE SUN.

LONDON, Dec. 2.—Bandmaster Sousa is delighted with his reception at Sandringham House yesterday on the occasion of the Queen's birthday. He was struck with King Edward's geniality. His Majesty talked with him for some time in reference to his band and his compositions.

King Edward conferred on him the decoration of the Victorian Order, which the Prince of Wales pinned on his breast. The Prince told Mr. Sousa that he had become quite familiar with his marches while making the tour of Canada.

The programme played by the band included hymn tunes of the American churches, including President McKinley's favorite hymn. Queen Alexandra was particularly pleased with these. Several negro hymns were also played, and her Majesty asked Mr. Sousa to procure the words and music of them for her.

K. 1884.

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# The Cleveland Leader.

CLEVELAND, WEDNESDAY MORNING, DECEMBER 4, 1901.



Another American invasion, or rag time at the Court of St. James.

From **TIMES**  
Address  
Date

It is said that Sousa will have no bald-headed men among his musicians. This is apparently a strong point in the favor of some hair restorer which the manufacturers should take advantage of.

om **REE**  
Address  
ite

**NO BALD HEADS IN SOUSA'S BAND.**  
A great many musicians are bald-headed, but no one ever saw a hairless man in Sousa's band. This is because Sousa won't have bald-headed men among his musicians, and not a few of them wear wigs to avoid being cut off.

from  
Address  
ate

**AMERICAN COMPOSITION PRAISED**  
When Sousa's Band gave a concert at Glasgow, Scotland, Oct. 15, one of the features of the program was the Dedication March composed by Adolph M. Foerster for the inauguration exercises of Carnegie Hall in Pittsburgh. Of the band and the work the Glasgow *Daily Record and Mail* spoke as follows: "Sousa's Band drew an immense crowd to the North Kiosk last night. The Grand Dedication March was greatly enjoyed. It was composed by Adolph M. Foerster at Pittsburgh, Pa., U. S. A., and dedicated to Mr. Andrew Carnegie, the themes being built on the notes A C (Andrew Carnegie). The thought was a happy one, and the execution was skillful, and in the city for which Mr. Carnegie has done so much the March was admired as much for its own sake as for its association."

From **TIMES**  
Address

**"Dorothy" Last Night.**  
The Grau Opera Company last night presented "Dorothy" to a good audience. The production was not quite equal to that of "El Capitan." The choruses were not so good and Edward Bagelton, the leading man, was far from being in a congenial role cast as Squire Bantam. Stanley Felch helped out, however, and his scenes with Mattie Martz, as Priscilla Privett, were most laughable. Harry Davis and Robert Dunbar, as Wildner and Sherwood, sang very well indeed and both were compelled to respond to encores at the conclusion of their solos in the second act.  
Miss Carrington and Miss Tannerhill made very acceptable characters as Dorothy and her cousin and both of them were in splendid voice. It remained for Mamie Scott to warm the audience up thoroughly, however, which she did at the beginning of the third act with "The Honeysuckle and the Bee," singing with a chorus of ten girls. This very popular air has been sung just about to death by every company appearing in Seattle this season, but Miss Scott really sings it well, better, the writer believes, than any one else who has so far attempted it in this city.  
"Dorothy" will be repeated on Friday night.

From **COMMERCIAL**  
Address  
Date

Sousa's band is giving a series of concerts in London, and in most of the music halls there the mimics are taking advantage of the presence of the popular leader by giving droll imitations of him.

From **POST**  
Address  
Date

After the last very poor theatrical season London managers hoped confidently. Present Season ly for better things. Marked by in the one now running. But now, Many Failures. when within a short time of the pantomimes, it can be safely said that the present season is no better, and is probably even worse than the last. Every piece whose success was a little doubtful, but which in an ordinary season could have assuredly been pulled together for a fair measure of success, has come to grief.

Passing over earlier failures, there are no less than three pieces to be withdrawn to-night. Mr. W. S. Penley's revival of "Uncles and Aunts" has proved a failure. Nat Goodwin also finishes at the Comedy Theater with H. V. Esmond's "When We Were Twenty-one," after a run which apart from the artistic point of view can only be classed a failure. The third is at the Vaudeville Theater, where Seymour, Hicks and Ellaline Terriss finish in "Sweet and Twenty," which has undoubtedly been profitable and a success, but lately began to weaken and comes off sooner than such a success should otherwise have done.

Mr. Esmond's "The Sentimentalist," produced by Lewis Waller at the Duke of York's Theater, came heavily to the ground in a fortnight, although in an ordinary season what was good in it, combined with Lewis Waller's popularity, would have assured it a run of a couple of months at any rate.  
The readiness of three West End theaters to close on a foggy night sometime ago may be interpreted to mean that booking ahead was only very light and the receipt of bundles of orders by banks and in other quarters, used by theater managers to distribute to deadheads in decorating their more expensive seats, all tell the same tale.  
The one exception to the general rule is John Philip Sousa, who is having a genuine success in a foreign performance at the Empire Theater and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis and to every piece in which an extra turn can be introduced. At all of them impersonators, men, women and children give more or less faithful imitations of Sousa conducting. At the Strand Theater both Louie Freer and Marie Dainton do him. At the Hippodrome "The Smallest man in the world" wields a Sousa baton in a specialty.

From **ARGUS**  
Address  
Date

at Mr. Sousa, the march king, wears his uniform at all times and seasons, says the Philadelphia Saturday Evening Post. He compels his men to do likewise. The act that he does so, leads to experiences that are very laughable to him. 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."

Says the Argonaut: Being asked his age, a colored citizen in a village near Atlanta replied: "Well, suh, I some older dan dat pine-tree yander; I'll bit ounger dan dat live-oak by de gate; I not quite so ol' ez de house whar livin' at. I ain't much on figgers ysef, but you kin count up en see!"

From **TIMES**  
Address  
Date

**Sousa Plays Before the King.**  
London, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham before their Majesties, King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music.

From **JOURNAL**  
Address  
Date

**SOUSA THE ONE EXCEPTION.**  
London's Theatrical Season a Disappointing One.  
London, Nov. 30.—(Special.)—After the last very poor theatrical season London managers hoped confidently for better things in the one now running. But now, when within a short time of the pantomimes, it can be safely said that the present season is no better and is probably even worse than the last. Every piece whose success was a little doubtful, but which in an ordinary season could have assuredly been pulled together for a fair measure of success, has come to grief.

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From **ALBANY, N. Y.**  
Address  
Date

**SOUSA BEFORE THE QUEEN.**  
Alexandra Has a Birthday Party; the March King There.  
The birthday of Queen Alexandra was celebrated yesterday by their Majesties and a party of guests at Sandringham House, England. One of the features of the celebration was a concert by Sousa's band, which went to Sandringham from London by a special train, luncheon being served on the train.  
The concert lasted two hours, after which the band had dinner. They later returned to London by the special train and had supper in one of the carriages.

From **COURIER**  
Address  
Date

John Philip Sousa has another decoration on his manly breast, which probably he prizes more than any other of his possessions. The famous band which, for a month, delighted visitors to our Pan-American Exposition, played before King Edward and Queen Alexandra, Saturday night, on the occasion of the birthday of the latter, and after the concert the King personally decorated Sousa with the Royal Victoria medal, in appreciation of his services to music. The affair may be considered as another evidence of international good feeling, for Sousa is a thorough American, born in the city of Washington in 1854.

From **DEMOCRAT**  
Address  
Date

John Philip Sousa and Franklin L. Welch are the authors of "The Education of Mr. Pipp," which Jefferson de Angellis will present in January.  
ED: LONDON, 1887.

From **BEE**  
Address **OMAHA, NEB**

Date **DEC 2 1901**  
**SOUSA ENTERTAINS ROYALTY**  
King Edward Shows His Preference  
for the American

From **DEMOCRAT**  
Address **DOVER, N. H.**

Date **DEC 2 1901**  
**Sousa Played Before the King.**  
LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham.

From **FALLS, N. Y.**  
Address **1901**

**SOUSA PLAYED FOR KING**  
America's Famous Band Afforded Music

om **JOURNAL**

Address **1884.**

to **SOUSA PLEASURES KING EDWARD**  
Delights the English Monarch with

**TIMES**

s **CHATTANOOGA, TENN.**  
**94.**

**SOUSA HONORED.**

**NEWS**

**HERALD**  
**OHIO**

STRIKE  
**SOUSA'S BAND BEFORE KING.**  
The American Leader is Most Graciously Received by His Majesty After the Concert.  
London, December 1.—Sousa and his

From **GAZETTE**

Address **PORT JEFFERSON, N. Y.**

Date **BULLETIN**

From **NORTH, N. Y.**

Address **1901**

Date **1884.**

**SOUSA PLAYED FOR KING**

America's Famous Band Afforded Music For Royal Ears.

LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their majesties, King Edward and Queen Alexandra and the royal family.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists since his ac-

From **CHRONICLE**  
Address **1901**

Date **SOUSA'S BAND.**  
It Played Last Night at Sandringham by Royal Command.

ESTABLISH  
London, Dec. 1.—Sousa and his band played by royal command tonight at Sandringham, before their majesties, King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight with the music.

From **STANDARD**  
Address **WATERTOWN, N. Y.**  
Date **DEC 2 1901**

**SOUSA HONORED.**  
Played by Royal Command Before King Edward and Royal Family.

London, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before his majesty and the royal family) the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise."

Mr. Sousa said further:  
"The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some 20 persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, Conuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King' and then his majesty sent...

From **WORLD**

rom **COMMERCIAL**

Address **BANGOR, ME.**

Date **DEC 2 1901**

**SOUSA PLAYED BEFORE THE KING**

And Prince of Wales  
Newspaper Cutting Bureau in the World.

From **NEWS**

Address **CLEVELAND, OHIO.**

Date **1884.**

**A MUSIC TRUST.**

**NEWS**

**THE ROYAL MEDAL GIVEN TO SOUSA**

American Bandmaster Receives the Decoration from King Edward.

**GRATIFYING EXPERIENCE.**

He was Summoned to Sandringham by Royal Command and His Majesty Affixed the Trophy Personally.

London, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by Royal command last night before their Majesties and the Royal family) the Royal Victoria Medal, with which King Edward presented the bandmaster, in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:

om **CITIZEN**

Address **LOWELL, MASS.**

ite **SOUSA BEFORE KING.**

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**NEW YORK, 1884.**

**BANNER**

**DECEMBER 2 1901**

**SOUSA'S BAND.**

By Royal Command, It Plays at  
Newspaper Cutting Bureau in the World.

**STATE JOURNAL**

**SOUSA AT SANDRINGHAM.**

London, Dec. 1.—(By Associated Press.)—Sousa and his band played by royal command tonight at Sandringham before King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king seemed delighted with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London. It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne. The band played on the occasion of the first birthday of Queen Alexandra.

**PRESS**

**PATERSON, N. J.**

**Sousa Plays Before Royalty.**  
London, Dec. 2.—Sousa and his band played by royal command last night at Sandringham.

**UNION**

m **LANCHESTER, N.**

dress **1901**

e **1884.**

From **NEWS**

Address **1901**

Date **SOUSA PLAYS FOR THE KING.**

**AMERICAN**

**WATERBURY, CONN.**

**DEC 2 1901**

**GREAT HONOR FOR SOUSA.**

The Great Band Leader Plays by Request at Sandringham.

London, Dec. 2.—Sousa brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal family, the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:

**WORLD**

**OMAHA, NEB.**

**DEC 2 1901**

**Sousa at Sandringham.**

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It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

From **BEE**  
Address **OMAHA, NEB**

Date **DEC 2 1901**  
**SOUSA ENTERTAINS ROYALTY**  
King Edward Shows His Preference  
for the American

From **DEMOCRAT**  
Address **DOVER, N. H.**

Date **DEC 2 1901**  
**Sousa Played Before the King.**  
LONDON, Dec. 2.—Sousa and his  
band played by royal command last  
night at Sandringham.

From **FALLS, N. Y.**  
Address **1901**

**SOUSA PLAYED FOR KING**  
America's Famous Band Afforded Music

om **JOURNAL**

Address **1884.**

**SOUSA PLEASURES KING EDWARD**  
Delights the English Monarch with  
**TIMES**

s **CHATTANOOGA, TENN.**  
**1901**

**SOUSA HONORED.**  
**NEWS**  
**HERALD**  
**OHIO**

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From **GAZETTE**  
Address **FORT JEFFERSON, N. Y.**

Date **BULLETIN**

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Address **1901**

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King Edward and Queen Alexandra and  
the royal family.

It is particularly noticeable that King  
Edward has chosen an American com-  
pany as the second company of artists  
to appear before his court since his ac-  
cession to the throne.

The band played on the occasion of the  
first birthday of Queen Alexandra since  
the accession of King Edward. The  
family gathering included the Prince and  
Princess of Wales.

From **STANDARD**  
Address **WATERTOWN, N. Y.**  
Date **DEC 2 1901**

**SOUSA HONORED.**

Played by Royal Command Before  
King Edward and Royal Family.

London, Dec. 2.—Sousa has brought  
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Sousa's breast. In describing the visit  
Sousa said to a representative of the  
Associated Press:

"It was among the most gratifying  
experiences of my life. The royal com-  
mand was received several days prior  
to the visit, but was kept a strict secret,  
the king desiring to give the queen a  
birthday surprise."

Mr. Sousa said further:  
"The king's motor car took myself  
and wife from the station. We marched  
into the ball room at 10:30. Some 20  
persons were present, including the  
king and queen, the Prince and Princess  
of Wales, the Duke of Cambridge, Con-  
suelo, Duchess of Manchester, and Lady  
De Grey. We first played 'God Save  
the King' and then his majesty sent...

From **WORLD**  
rom **COMMERCIAL**

Address **1901**  
Date **DEC 2 1901**

**SOUSA PLAYED BEFORE THE KING**

And Prince of Wales  
Newspaper Cutting Bureau in the World.

From **NEWS**  
Address **1901**  
Date **DEC 2 1901**

**A MUSIC TRUST.**

**NEWS**  
**1901**  
**DEC 2 1901**  
**1884.**

## THE ROYAL MEDAL GIVEN TO SOUSA

American Bandmaster Receives the  
Decoration from King Edward.

**GRATIFYING EXPERIENCE.**

He was Summoned to Sandringham by  
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Edward, who received him very  
graciously.

**NEW YORK, 1884.**

**BANNER**

**SOUSA'S BAND.**  
By Royal Command, It Plays at  
the Paper Cutting Ceremony at the  
**STATE JOURNAL**

**SOUSA AT SANDRINGHAM.**

London, Dec. 1.—(By Associated  
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royal command tonight at Sandring-  
ham before King Edward and Queen  
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It is particularly noticeable that King  
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cession to the throne. The band played  
on the occasion of the first birthday

**PEESS**

**PATERSON, N. J.**

**Sousa Plays Before Royalty.**  
London, Dec. 2.—Sousa and his band  
played by royal command at the Wor-  
**UNION**

m **LANCHESTER, N. J.**  
dress **1901**

From **NEWS**  
Address **1901**

Date **SOUSA PLAYS FOR THE KING.**  
**AMERICAN**

**WATERBURY, CONN.**  
**1901**

**GREAT HONOR FOR SOUSA.**

The Great Band Leader Plays by Re-  
quest at Sandringham.

London, Dec. 2.—Sousa brought to  
London from Sandringham, where his  
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king desiring to give the queen a birth-  
day surprise. Considerable duplicity was  
necessary to complete the arrangements  
without divulging our destination. We  
took Alfred De Rothschild into our con-  
fidence and gave out that we were going  
to play at his country seat on Sunday. It  
was only when we were entrained that the  
band was informed whither we were bent.

Edward, who received him very  
graciously.

From **BEE**  
Address **OMAHA, NEB**

Date **DEC 2 1901**  
**SOUSA ENTERTAINS ROYALTY**  
King Edward Shows His Preference  
for the American

From **DEMOCRAT**

Address **DOVER, N. H.**

Date **DEC 2 1901**  
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LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham.

From **FALLS, N. Y.**

Address **1901**  
**SOUSA PLAYED FOR KING**

America's Famous Band Afforded Music

om **JOURNAL**

Idress **1884.**

to **SOUSA PLEASES KING EDWARD**

Delights the English Monarch with

**TIMES**

s **CHATTANOOGA, TENN**

**SOUSA HONORED.**

**NEWS**

**HERALD**

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**DEC 2 1901**

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**YORK, 1884.**

From **STANDARD**  
Address **WATERTOWN, N. Y.**  
Date **DEC 2 1901**

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From **WORLD**

rom **COMMERCIAL**

Address **BANGOR, ME**

Date **DEC 2 1901**

**SOUSA PLAYED BEFORE THE KING**

And Prince of Wales

Newspaper Cutting Bureau in the World.

From **NEWS**

Address **CLEVELAND, OHIO**

Date **DEC 2 1901**

**A MUSIC TRUST.**

It is Being Promoted by Two Cleveland Men—Purpose of Proposed Combination.

Two Cleveland men, Harold J. Bradbury and Rudolf Berliner, are behind a project to combine all of the better class orchestras, bands, vocalists, and soloists in one grand monopoly of music. The objects of this music trust would be to establish a large agency for furnishing music for all occasions, on the same plan as a theatrical trust tries to unite all the stages and all the theatrical companies in one organization. Concert tours, and all manner of engagements for all the more prominent musical organizations and soloists would be arranged from this central bureau, as would also the engagements of the smaller orchestras to play at a dance, or a band for a parade or campaign meeting. The promoters claim their scheme has received the approval of Sousa, DeReszke, and many others high up in the musical world, and with nearly 1,000 musicians in the trust already, they hope to extend the combine to include all the musical organizations of the United States and Canada.

**1884.**

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**YORK, 1884.**

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**BANNER**  
**WATERLOO, TENN.**  
**DEC 2 1901**

**SOUSA'S BAND.**  
By Royal Command, It Plays at  
Newspaper Cutting Bureau in the World.

**STATE JOURNAL**

**DEC 2 1901**

**SOUSA AT SANDRINGHAM.**

London, Dec. 1.—(By Associated Press.)—Sousa and his band played by royal command tonight at Sandringham before King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king seemed delighted with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London. It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne. The band played on the occasion of the first birth of Queen Alexandra.

**Press**

**in the World**

**PATERSON, N. J.**

**SOUSA PLAYS BEFORE ROYALTY.**

London, Dec. 2.—Sousa and his band played by royal command in the world

**UNION**

**LANCHESTER, N. J.**

**DEC 2 1901**

**NEWS**

**NEW YORK, 1884.**

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From **BEE**  
Address **OMAHA, NEB**

Date **DEC 2 1901**  
**SOUSA ENTERTAINS ROYALTY**  
King Edward Shows His Preference for the American

From **DEMOCRAT**

Address **HOUSTON, TEX**  
Date  
Sousa Played Before the King.  
LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham.

From **FALLS, N. Y.**  
Address **1901**

**SOUSA PLAYED FOR KING**  
America's Famous Band Afforded Music

om **JOURNAL**

ldress **1884.**

to **SOUSA PLEASES KING EDWARD**  
Delights the English Monarch with Music  
**TIMES**

s **CHATTANOOGA, TENN**  
**84.**

**SOUSA HONORED.**

**NEWS**  
**HERALD**  
**OHIO**

**SOUSA'S BAND BEFORE KING.**

The American Leader is Most Graciously Received by His Majesty After the Concert.

London, December 1.—Sousa and his band played by royal command to-night at Sandringham before their Majesties, King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music.

All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

From **STANDARD**  
Address **WATERTOWN, N. Y.**  
Date **DEC 2 1901**

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"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise."

Mr. Sousa said further:  
"The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some 20 persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King' and then his majesty sent...

From **WORLD**

rom **COMMERCIAL**

Address **PANORAMA**  
Date **DEC 2 1901**

**SOUSA PLAYED BEFORE THE KING**

And Prince of Wales Personally Affixed a Medal to the Famous Bandmaster's Breast.

London, Dec. 2.—Sousa brought to London from Sandringham, where his band played by royal command Sunday night before their majesties and the royal family the Royal Victoria medal with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:  
"It was the most gratifying experiences of my life. The royal command was received several days prior to the visit but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred De Rothschilds into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whether we were bent."

W. F. Grose's Pharmacy...  
R. H. George's Pharmacy...  
Peter Kadet's Pharmacy...  
Curt L. Howarth...  
Carl Krebs' Pharmacy...  
George D. Haas's Pharmacy...  
Charles Prechelt's Pharmacy...  
Geo. Kieffer's Pharmacy...  
Grove Pharmacy...  
LORAIN ST.

**BANNER**

**WESLEY, TENN.**

**DEC 2 1901**

**SOUSA'S BAND.**

By Royal Command, It Plays at  
Newspaper Cutting Service at the...  
**STATE JOURNAL**

**SOUSA AT SANDRINGHAM.**

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**PRESS**

**PATERSON, N. J.**

**Sousa Plays Before Royalty.**  
London, Dec. 2.—Sousa and his band played by royal command in the...  
**UNION**

**LANCHESTER, N.**

**DEC 2 1901**  
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**NEW YORK, 1884.**

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Edward, who received him very graciously.  
**NEW YORK, 1884.**

Ed... second company of artists to appear before his court since his accession to the throne.

From BEE  
Address OMAHA, NEB

Date DEC 2 1901  
**SOUSA ENTERTAINS ROYALTY**  
King Edward Shows His Preference  
for the American

From DEMOCRAT  
Address WATERBURY, CT

Date DEC 2 1901  
**Sousa Played Before the King.**  
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From FALLS, N. Y.  
Address 1901

**SOUSA PLAYED FOR KING**  
America's Famous Band Afforded Music

om JOURNAL  
Address 1884.

to **SOUSA PLEASES KING EDWARD**  
Delights the English Monarch with Music  
TIMES

S 1901

#### SOUSA HONORED.

**His Band Plays Before King Edward and the Royal Household.**

LONDON, Dec. 1.—Sousa's band played before King Edward and the royal household at Sandringham palace tonight.

The king seemed delighted with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

From STANDARD  
Address WATERBURY, N. Y.  
Date DEC 2 1901

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LONDON, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before his majesty and the royal family) the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press:

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Mr. Sousa said further:  
"The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some 20 persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King' and then his majesty cut..."

From WORLD  
Address 1901  
Date DEC 2 1901

#### LIONIZED IN LONDON.

**Sousa Is Making a Big Hit in England—Played for King and Queen.**

LONDON, Dec. 2.—John Philip Sousa, with his famous band, is proving the star attraction here at present. He gives performances afternoon and evening at two different theaters. His marches are played everywhere. Every impersonator in town is attempting an imitation of Sousa's conducting. By royal command Sousa and his band played before King Edward, Queen Alexandra and the royal family at Sandringham last night.

Assignees:  
John F. Robinson or William B. Pollock.  
Grocery business. For particulars call upon party who desires to go into the retail grocery business ever offered in this city for a portion of the price. One of the best opportunities.

12110174500 PHODON 1901 SEM 1000 1901

Grove Pharmacy, 546 Lorain, cor. Columbus  
LORAIN ST.

BANNER

WATERBURY, N. Y.

DEC 2 1901

#### SOUSA'S BAND.

By Royal Command, It Plays at Sandringham Palace.

STATE JOURNAL

#### SOUSA AT SANDRINGHAM.

LONDON, Dec. 1.—(By Associated Press.)—Sousa and his band played by royal command tonight at Sandringham before King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king seemed delighted with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London. It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne. The band played on the occasion of the first birthday of Queen Alexandra.

PRESS

PATERSON, N. J.

#### Sousa Plays Before Royalty.

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NEW YORK, 1884.

From BEE  
Address OMAHA, NEB

Date DEC 2 1901  
**SOUSA ENTERTAINS ROYALTY**  
King Edward Shows His Preference  
for the American

From DEMOCRAT

Address DOVER, N. H.

Date DEC 2 1901  
**Sousa Played Before the King.**  
LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham.

From FALLS, N. Y.  
Address 1901

**SOUSA PLAYED FOR KING**  
America's Famous Band Afforded Music

om JOURNAL  
Address 1884.

**SOUSA PLEASES KING EDWARD**  
Delights the English Monarch with His American Band Music

London, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours.

At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

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From STANDARD  
Address WATERTOWN, N. Y.  
Date DEC 2 1901

**SOUSA HONORED.**

**Played by Royal Command Before King Edward and Royal Family.**

London, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before his majesty and the royal family) the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press:

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1884.

BANNER

**SOUSA'S BAND.**  
By Royal Command, It Plays at  
Newspaper Cutting Service at the World.  
**STATE JOURNAL**

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Maud Reese Davies and Dorothy Hoyle arrived at Sandringham at six in the evening and performed after dinner. The program included classical and sacred music, and a particular feature was a selection of American hymn tunes for which an elaborate peal of bells had been especially brought from London. Mrs. Sousa was also present.

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BANNER

WATERBURY, CONN.  
DEC 2 1901

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Address OMAHA, NEB.

Date DEC 2 1901  
**SOUSA ENTERTAINS ROYALTY**  
King Edward Shows His Preference for the American

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BANNER

WATERBURY, TENN.

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NEW YORK, 1884.

From BEE  
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Date DEC 2 1901

From STANDARD  
Address WATERTOWN, N. Y.  
Date DEC 2 1901

BANNER  
WATERBURY, TENN.  
DEC 2 1901

**SOUSA ENTERTAINS ROYALTY**  
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TOLEDO  
DEC 2 1901

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### Sousa and His Band.

London, Dec. 1.—Sousa and his band played by royal command tonight at Sandringham.

REVIEW

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### QUEEN'S BIRTHDAY.

Sousa Gave a Band Concert at Sandringham House.

(Special Cable to THE REVIEW)

JOURNAL

### SOUSA BEFORE THE KING.

in Honor of the Birthday of Queen Alexandra.

LONDON, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham before their Majesties King Edward and Queen Alexandra and the royal family.

REPUBLICAN

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ARK, 1884.

From  
Address  
Date

TIMES

HARTFORD, CONN.

DEC 2

### SOUSA DECORATED.

He Played Hymn Tunes for King Edward and the Queen Last Night.

LONDON, December 2.—Sousa brought to London from Sandringham, where his band played by royal command last night, before Their Majesties and the royal family, the Royal Victoria medal, with which King Edward presented the band master, in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise." The King's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duke of Devonshire, the Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then His Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

JOURNAL

From  
Address  
Date

### SOUSA PLAYED THE "STAR SPANGLED BANNER."

It Was at the Request of King Edward—Royalty on Its Feet.

London, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before their majesties and the royal family), the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise." The King's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duke of Devonshire, the Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then His Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

ARK, 1884.

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HERALD DISPATCH

King Edward VII and his court heard John Philip Sousa and his band at Sandringham on Saturday in connection with the Queen's birthday.

Newspaper Cutting Bureau in the World.

### Victoria Medal for Sousa.

London, Dec. 2.—Sousa has brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast.

1884.

Newspaper Cutting Bureau in the World.

From  
Address  
Date

MANCHESTER, N. H.

DEC 2 1901

### SOUSA'S BAND HONORED.

ESTABLISHED

By Command of King Edward the American Players Give Concert at Palace—John Philip Gets Another Medal.

London, Monday.—Sousa brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise." The King's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duke of Devonshire, the Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then His Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

HERALD

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Newspaper Cutting Bureau in the World.

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### SOUSA PLAYED FOR KING

America's Famous Band Afforded Music For Royal Ears.

LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham.

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Date

### SOUSA HONORED.

Band Played Before King and Queen of England—Medal for the March King.

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TOLEDO  
DEC 2 1901

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REVIEW

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(Special Cable to THE REVIEW)

JOURNAL

### SOUSA BEFORE THE KING.

In Honor of the Birthday of Queen Alexandra.

LONDON, Dec. 1.—Sousa and his band played by royal command to-night at Sandringham before their Majesties, King Edward and Queen Alexandra, and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The King seemed delighted with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales. Maud Reese Davies and Dorothy Hoyle arrived at Sandringham at 6 in the evening and performed after dinner. The programme included classical and sacred music, and a particular feature was a selection of American hymn tunes, for which an elaborate peal of bells had been especially brought from London. Mrs. So

From  
Address  
Date

TIME

## SOUSA DECORATED.

He Played Hymn Tunes for King Edward and the Queen Last Night.

LONDON, December 2.—Sousa brought to London from Sandringham, where his band played by royal command last night, before Their Majesties and the royal family, the Royal Victoria medal, with which King Edward presented the band master, in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The

From

Address

Date

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It Was at the Request of King Edward—Royalty on Its Feet.

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HERALD DISPATCH

King Edward VII and his court heard John Philip Sousa and his band at Sandringham on Saturday in connection with the Queen's birthday.

Newspaper Cutting Bureau in the World.

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1884.

Newspaper Cutting Bureau in the World.

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ESTABLISHED

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HERALD

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Newspaper Cutting Bureau in the World.

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## SOUSA PLAYED FOR KING

America's Famous Band Afforded Music For Royal Ears.

LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their majesties, King Edward and Queen Alexandra and the royal family.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales.

Decide  
Before You

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TOLEDO  
DEC 2 1901

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## QUEEN'S BIRTHDAY.

Sousa Gave a Band Concert at Sandringham House.

(Special Cable to THE REVIEW.)

LONDON, Dec. 1.—The Daily Mail says: The birthday of Queen Alexandra was celebrated today by their majesties of a party of guests at Sandringham House. One of the features of the celebration was a concert by Sousa's Band, which went to Sandringham from London by a special train, luncheon being served on the train. The concert lasted two hours, after which the band had dinner. They later returned to London by the special train and had supper in one of the carriages.

Special to the Indianapolis Journal.

## Queer Plea in a Divorce Case.

Injured. An examination of the harness showed that someone had lined the harness with goose bumps while the family was in church.

From.....

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Newspaper Cutting Bureau in the World.

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Decide  
Before You

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TOLEDO

DEC 2 1901

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PATERSON, N. J.

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Newspaper Cutting Bureau in the world.

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Before You Decide

FOR SALE OF 20 LBS.

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TOLEDO  
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THE TIMES

HARTFORD, CONN.

DEC 2 1901

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"The King's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up."

"The King again sent word to play 'The Star Spangled Banner,' and again all present stood up. The King stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The Queen came up, thanked me and, turning to the King, told him how much she had enjoyed her birthday surprise."

ESTABLISHED: LONDON, 1881. NEW YORK, 1884

From  
Address  
Date

MANCHESTER, N. H.

DEC 2 1901

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The programme included classical and sacred music, the particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

The party, under the charge of Mr. George Ashton, consisted of Mr. and Mrs. Sousa, Miss Maude Reese-Davies vocalist; Miss Dorothy Hoyle, solo violinist; Mr. Philip Yorke, Mr. Sousa's English manager, and fifty-two members of the orchestra.

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MANCHESTER, N. H.

DEC 2 1907

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With Welch Bros. Maple

CASTORIA  
The Kind You Have Always Bought  
A regular meeting of the Capital City Club will be held tomorrow evening. A full attendance is desired, as plans for the entertainment to be held during the winter will be discussed.

ESTABLISHED LONDON, 1881. NEW YORK, 1884

Before You  
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From **TIMES**  
Address **HARTFORD, CONN.**  
Date **DEC 2**

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**CAPITOL CITY CLUB**  
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ESTABLISHED LONDON, 1881. NEW YORK, 1884

From **Times & American**  
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Before You  
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FOR SALE OR TO LET

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From **DEMOCRAT**  
 Address  
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## THE QUEEN SURPRISED

And So was Sousa Whose Band  
 Made the Music, 1884.

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### HOW KING EDWARD GREETED HIM.

Placed the Royal Victoria Medal Upon  
 Sousa With His Own Hands—Called  
 for the "Star Spangled Banner"—  
 Liverpool Bank Robbers in Court.

London, Dec. 2.—Thomas Peterson Goudie, the bookkeeper of the bank of Liverpool, who disappeared at the time of the discovery that the bank had been robbed of about £170,000, was captured this morning at Bootle, near Liverpool, where he had been hiding. Goudie had £300 in his pocket when arrested. He will be brought to London for trial with the other men taken into custody in connection with the robbery, two of whom, Burge, the pugilist, and F. T. Kelly, the bookmaker, of Bradford, were remanded this morning after a partial hearing of the evidence against them.

Hundreds of people clamored for admission into the small court room at Bow street, hardly capable of holding those directly interested in the case.

Charles Matthews, counsel for the victimized bank, in presenting the case against the prisoners, gave the first authentic details of the frauds. He explained that there had been 27 checks forged. The first two affected Goudie. The next twelve, representing in value £25,300, would be mainly traced to Kelly. Seven other checks, aggregating £53,000, would be first traced to Kelly, and afterward to Kelly and another person not yet before the court. Six other checks, valued at £91,000 would be traced, firstly to Laurie Marks, who paid them into his bank accounts. But some of the proceeds would be also traceable to Burge. The whole amount had been drawn out of the bank of Liverpool by checks drawn to the account of R. W. Hudson.

Evidence was then presented to show that Laurie Marks opened an account with the Credit Lyonnais at the end of 1899. In October, 1901, he paid in the first Hudson check, amounting to £5,000. Later he introduced Burge, who opened an account. After the first Hudson check was paid in, in October, Marks deposited two more Hudson checks, for £16,000. On November 1st Burge, accompanied by Marks, cashed a check for £13,000, receiving £7,000 in notes. The same day the identical notes were deposited by James Mances, whom Marks had in the meanwhile introduced at the bank. Marks, November 4th, deposited a Hudson check for £30,000, and November 8th Burge presented a check for £15,000, drawn by Marks in his favor, while Mances, the same day, cashed another of Marks' checks for £10,000. A witness testified to a number of similar transactions. When the bank was enjoined the amounts standing to the credit of the accused were: Burge £13,589; Marks, £10,901, and Mances £15,987.

#### The King Makes Sousa Happy.

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

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Evidence was then presented to show that Laurie Marks opened an account with the Credit Lyonnais at the end of 1899. In October, 1901, he paid in the first Hudson check, amounting to £5,000. Later he introduced Burge, who opened an account. After the first Hudson check was paid in, in October, Marks deposited two more Hudson checks, for £16,000. On November 1st Burge, accompanied by Marks, cashed a check for £13,000, receiving £7,000 in notes. The same day the identical notes were deposited by James Mances, whom Marks had in the meanwhile introduced at the bank. Marks, November 4th, deposited a Hudson check for £30,000, and November 8th Burge presented a check for £15,000, drawn by Marks in his favor, while Mances, the same day, cashed another of Marks' checks for £10,000. A witness testified to a number of similar transactions. When the bank was enjoined the amounts standing to the credit of the accused were: Burge £13,589; Marks, £10,901, and Mances £15,987.

## The King Makes Sousa Happy.

Sousa has brought to London from Sandringham, where his band played by royal command last night, before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services in the musical field. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise."

Mr. Sousa said further: "My wife and self entered the ball room at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester, and Lady de Grey. We first played "God Save the King." Then his majesty sent word that he wanted "The Star Spangled Banner," during the playing of which they all, including King Edward, stood up. Then the king stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The queen came up, thanked me, and turning to the king, told him how much she had enjoyed her birthday surprise."

newspaper cutting containing information on \_\_\_\_\_  
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 NEW HAVEN, CONN.  
 DEC-2 1961

## EDWARD DECORATES SOUSA

**Band Leader Gets Victoria Medal After  
Playing at Sandriggham.**

LONDON, Dec. 2.—Sousa brought to London from Sandringham, wher his band played by royal command last night before their majesties and the royal family, the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast.

In describing the visit Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept as a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent."

the officers of District Assembly No. 3, by Attorney Edwin Forrest and several examiners.

**ESTA**

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

ESTABLISHED: LONDON, 1881. NEW YORK, 1

**TIMES**

London, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight at the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham, and supper on the train returning to London.

company as the secret artists  
to appear before his court since his  
accession to the throne.

less than half regular

THE WAY TO LEARNING, plenty,

From **SENTINEL**  
Address  
Date

## SOUSA WINS VICTORIA MEDAL

ESTABLISHED  
DECORATED BY KING AFTER PLAY-  
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Prince of Wales Personally Affixed  
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By Associated Press.  
London, Dec. 2.

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cession to the throne.

From **News Tribune**  
Address  
Date

## SOUSA PLAYS FOR KING ED.

Great American Band Entertains  
English Royalty.

LONDON, Dec. 1.—Sousa and his  
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From **PIONEER PRESS**  
Address **ST. PAUL, MINN.**  
Date

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From **NEWS**  
Address  
Date

## SOUSA BEFORE ROYALTY.

Played Before King Edward and the  
Royal Family.

From **JOURNAL**  
Address  
Date

## SOUSA'S LONDON SUCCESS.

Crowds Pay to Hear His Band and  
Everyone Whistles His  
Marches.

LONDON, Dec. 1.—After the last poor  
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**REGISTER**

## SOUSA HIGHLY ELATED.

He Played for King Edward and Received  
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**COMMERCIAL**

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## SOUSA PLAYS FOR ROYALTY.

King Edward Delighted with the  
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From **NEWS**  
Address  
Date

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His Band Appears Before Edward  
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From **STANDARD**  
Address  
Date

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King Edward Presents Bandmaster  
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London, Dec. 2.—Sousa brought to  
London from Sandringham, where his

**REPUBLICAN**

## SOUSA'S BAND PLAYS BEFORE ROYAL FAMILY

Famous Composer Scores a Hit at  
Sandringham and Is Presen-  
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The band played on the occasion of the  
first birthday of Queen Alexandra since  
the accession of King Edward. The fam-  
ily gathering included the Prince and  
Princess of Wales.

Maud Reese Davies and Dorothy Hoyle  
arrived at Sandringham at 6 in the even-  
ing and performed after dinner. The pro-  
gramme included classical and sacred mu-  
sic, and a particular feature was a se-  
lection of American hymn tunes, for  
which an elaborate peal of bells had  
been especially brought from London.

From **STANDARD**  
Address  
Date

## SOUSA AT SANDRINGHAM.

American Band Entertains King Ed-  
ward for Two Hours.

London, Dec. 2.—Sousa and his band  
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The concert lasted two hours. At its  
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Edward, who received him very gra-  
ciously.

YORK, 1884.

From **SENTINEL**  
Address *Greenwich, Conn.*  
Date *DEC 2 1901*

## SOUSA WINS VICTORIA MEDAL

DECORATED BY KING AFTER PLAY-  
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GAZETTE.

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From *New York Tribune*  
Address *NEW YORK*

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NEWS

## SOUSA BEFORE ROYALTY.

Played Before King Edward and the  
Royal Family.

JOURNAL

## SOUSA'S LONDON SUCCESS.

Crowds Pay to Hear His Band and  
Everyone Whistles His  
Marches.

LONDON, Dec. 1.—After the last poor  
theatrical season London managers hope  
confidently for better things in the one  
now running. But now, when within a  
short time of the pantomimes, it can safely  
be said that the present season is no  
better, and is probably even worse than the  
last.

The one exception to the general rule is  
John Philip Sousa, who is having a gen-  
uine success in afternoon performances at  
the Empire theater, and in the evening at  
Covent Garden. His marches are hummed  
and whistled all over London. He himself  
has been a boom to every variety show  
in the metropolis and to every piece in  
which an extra turn can be introduced.  
At all of them impersonators, men, women  
and children, give more or less faithful im-  
itations of Sousa conducting. At the Strand  
theater both Louie Freear and Marie  
Dainton do him. At the Hippodrome "The  
Smallest Man in the World" wields a  
Sousa baton.

He was regular in his attendance at our  
concerts, and was elected a director  
December 14, 1893, to succeed his father.

## SOUSA PLAYS FOR KING.

His Band Appears Before Edward  
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STANDARD

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"It was among the most gratifying  
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From *NEW BEDFORD MASS.*  
Address *NEW BEDFORD MASS.*  
Date *DEC 2 1901*

## SOUSA AT SANDRINGHAM.

American Band Entertains King Ed-  
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YORK, 1884.

Date *NOV 2*

Sousa and his band play before the  
King of England for two hours.

From SENTINEL  
Address 1901  
Date DEC 2 1901

## SOUSA WINS VICTORIA MEDAL

ESTABLISHED  
DECORATED BY KING AFTER PLAY-  
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GAZETTE.

COLORADO SPRINGS, COLO.

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By Associated Press.

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NEWS

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peal of bells had been especially  
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also present.

Without a moment's hesitation Gielow  
saw to it that the band was in a po-  
sition that would have been both ex-  
cellent and safe. There was no danger of a terrible ex-  
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Address

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YORK, 1884.

Date

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From SENTINEL  
Address 1901  
Date DEC 2 1901

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From New Tribune  
Address CHICAGO, ILL.

Date 1901  
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Great American Band Entertains  
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LONDON, Dec. 1.—Sousa and his  
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From PIONEER PRESS  
Address ST. PAUL, MINN.

Date 1901  
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HIS BAND AT SANDRINGHAM.

He Appears by Royal Command Be-  
fore King Edward, Queen Alex-  
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YORK, 1884.

Date

Sousa and his band play before the  
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From SENTINEL  
 Address Greenland 1907  
 Date DEC 2 1907

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ESTABLISHED  
 DECORATED BY KING AFTER PLAY-  
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Prince of Wales Personally Affixed  
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COLORADO SPRINGS, COLO.

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YORK, 1884.

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REPUBLIC

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Address

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UNION

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GAZETTE

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NEWS

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YORK, 1884.

BULLETIN

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UNION

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POST

1884.

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Herald

## HONOR TO SOUSA'S BAND.

Played Before the British Royal Family on the Occasion of the Queen's Birthday.

[Special Cable Dispatch to the Boston Herald.] [Copyright, 1901, by the New York Herald Co.]

LONDON, Dec. 2, 1901. In connection with the celebration of the Queen's birthday, Sousa's band had the honor of performing before the King, Queen and court at Sandringham yesterday a programme including classical and sacred music, the particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

The party, under the charge of George Ashton, consisted of Mr. and Mrs. Sousa, Miss Maude Reese Davies, vocalist; Philip Yorke, Mr. Sousa's English manager, and 52 members of the orchestra.

It is particularly noticeable that the King should have chosen Americans as the second company of artists to appear before him since he ascended the throne.

REPUBLIC

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From POST EXPRESS.

Address ROCHESTER, N. Y.

Date

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RECORD

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From **POST EXPRESS**

Address **ROCHESTER, N. Y.**

Date

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YK, 1884.

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Address

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It is Being Promoted by Two Cleveland Men—Purpose of Proposed Combination.

Two Cleveland men, Harold J. Bradbury and Rudolf Berliner, are behind a project to combine all of the better class orchestras, bands, vocalists, and soloists in one grand monopoly of music. The objects of this music trust would be to establish a large agency for furnishing music for all occasions, on the same plan as a theatrical trust tries to unite all the stages and all the theatrical companies in one organization. Concert tours, and all manner of musical organizations for all the more would be arranged.

GAZETTE

PITTSBURG, PA.

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JOURNAL

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RECORD

DEC 2 1905

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The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a correspondent:—

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise.

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From **TRIBUNE**

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From **POST EXPRESS.**

Address **ROCHESTER, N. Y.**

Date

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JOURNAL

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Journal

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Washington, D. C., NEW YORK, 1884.

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Address

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884.

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WOODMAN

884.

RECORD

DEC 2 1905

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K, 1884.

TRIBUNE

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UNION

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"Star Spangled Banner."

TRIBUNE  
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YORK, 1884.

RECORD

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HARTFORD, CONN.  
DEC 2 1884

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STAR  
DEC 2 1901

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POST  
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NEWARK, N.J.  
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TIMES  
LOUNSVILLE, KY

# WHEN SOUSA PLAYED FOR THE KING

Great Old Time In the Royal Ballroom.

# ALL TOOTED THEIR BEST,

And Arthur Pryor Blew Out a Trombone Solo For Good Measure.

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"We first played 'God Save the King,' and then his Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up. The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

"The King specially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the King again sent word to play 'The Star-Spangled Banner' and again all present stood up. The King stepped forward, shook hands with me, chatted in the most cordial manner, and asked me to congratulate the band on its excellent technique. The Queen came up, thanked me and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies. The Prince of Wales joined in, referred pleasantly to his trip and expressed regret that he did not have time to visit the United States. Then the King handed me this medal, which the Prince of Wales pinned on to my breast. The Queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music.

"The little Princes had to go to bed before the performance, but they remarked, previous to leaving the room, 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

SUN  
BALTIMORE, MD  
DEC 2 1884

# HONORS FOR SOUSA

Prince Of Wales Pins On Him The Victoria Medal.

# KING LIKES AMERICAN AIRS 1884.

Stood While "Star-Spangled Banner" Was Played—The Queen Wanted Hymns, Edward Took Coon Songs.

[Copyrighted by New York Herald Company, 1901.] [Special to the Baltimore Sun.] LONDON, Dec. 2.—At the concert given on Sunday at Sandringham before King Edward and the royal family the Prince of Wales pinned upon the breast of John Philip Sousa, the American bandmaster, a medal of the Victorian Order which the King bestowed upon the conductor. The concert was a great success. King Edward requested no fewer than seven encores, and in most cases stipulated the works of Sousa which he desired to hear.

[By the Associated Press.] LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their Majesties and the royal family, the Royal Victoria medal, which King Edward presented the bandmaster in appreciation of his services to music.

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"It was only when we entrained that the band was informed whither we were going. The King's motor car took myself and wife from the station.

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From  
Address  
Date

Sousa's much adorned breast will sport as an additional and valued decoration the newspaper cutting on the Royal Visit.

From  
Address  
Date

King Edward likes Sousa's music. He gave him a medal this week and probably filled his manager's pockets with ducats, as the march king does not play for medals. Mercy, they can be bought by the hundreds on this side of the pond. ORK, 1884.

om  
Address  
te  
TELEGRAM.  
HARTFORD, CONN.  
DEC 2 1901

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BALTIMORE, MD.

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LOUISVILLE, KY

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music.

"The little Princes had to go to bed before the performance, but they remarked, previous to leaving the room, 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

BALTIMORE, MD.

# HONORS FOR SOUSA

Prince Of Wales Pins On Him The Victoria Medal.

# KING LIKES AMERICAN AIRS 1884.

Stood While "Star-Spangled Banner" Was Played—The Queen Wanted Hymns, Edward Took Coon Songs.

[Copyrighted by New York Herald Company, 1901.] [Special to the Baltimore Sun.]

LONDON, Dec. 2.—At the concert given on Sunday at Sandringham before King Edward and the royal family the Prince of Wales pinned upon the breast of John Philip Sousa, the American bandmaster, a medal of the Victorian Order which the King bestowed upon the conductor. The concert was a great success. King Edward requested no fewer than seven encores, and in most cases stipulated the works of Sousa which he desired to hear.

[By the Associated Press.]

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their Majesties and the royal family, the Royal Victoria medal, which King Edward presented the bandmaster in appreciation of his services to music.

The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said:

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"The little princes had to go to bed before the performance, but they remarked previous to leaving the room:

From  
Address  
Date

Sousa's much adorned breast will sport as an additional and valued decoration the medal of the Royal Victorian order, just bestowed upon him by King Edward. The great bandmaster has a way of pleasing royalty as well as commoner clay.

ESTABLISHED: LONDON, 1901. 1884.

TELEGRAM.  
HARTFORD, CONN.  
DEC 2 1884

# SOUSA BEFORE ROYALTY

Bandmaster Entertains King Edward and His Family. 1884.

HERALD  
BALTIMORE, MD.

# SA APPEARS AT SANDRINGHAM

and Queen of England Enjoy Music by Noted American Band 1884.

London, Dec. 1.—Sousa and his band played by royal command tonight at Sandringham before Their Majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The King displayed keen delight with the music.

All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham, and supper on the train returning to London.

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

HERALD  
BALTIMORE, MD.

NEW YORK  
DEC 2 1884

# SOUSA PLAYS TO KING.

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LOUISVILLE, KY.

# WHEN SOUSA PLAYED FOR THE KING

Great Old Time In the Royal Ballroom.

# ALL TOOTED THEIR BEST,

And Arthur Pryor Blew Out a Trombone Solo For Good Measure.

# WAS A CONFIDENTIAL VISIT.

London, Dec. 3.—With reference to his playing before King Edward, Bandmaster Sousa was interviewed as follows:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we were entertained that the band was informed whither we were bent. The King's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady De Grey.

"We first played 'God Save the King,' and then his Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up. The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

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"The little Princes had to go to bed before the performance, but they remarked, previous to leaving the room, 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

SUN  
BALTIMORE, MD.

DEC 2 1884

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Prince Of Wales Pins On Him The Victoria Medal.

# KING LIKES AMERICAN AIRS 1884.

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[Copyrighted by New York Herald Company, 1901.]

[Special to the Baltimore Sun.]  
LONDON, Dec. 2.—At the concert given on Sunday at Sandringham before King Edward and the royal family the Prince of Wales pinned upon the breast of John Philip Sousa, the American bandmaster, a medal of the Victorian Order which the King bestowed upon the conductor.

The concert was a great success. King Edward requested no fewer than seven encores, and in most cases stipulated the works of Sousa which he desired to hear.

[By the Associated Press.]

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their Majesties and the royal family, the Royal Victoria medal, which King Edward presented the bandmaster in appreciation of his services to music.

The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said:

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"It was only when we entrained that the band was informed whither we were going. The King's motor car took myself and wife from the station.

"We marched into the ballroom at 10:30 o'clock. Some 20 persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady De Grey. We first played 'God Save the King,' and then his Majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up.

"The program consisted of plantation songs and dances, 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

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ESTABLISHED: LONDON, 1884.

1884.

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Every young woman who has read Nettie's "The Making of a Marchioness" but-

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1884.

TOWNVILLE KY

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ESTABLISHED: LONDON, 1801. 1801

CHRONICLE

CHICAGO

1901

## SOUSA DECORATED BY KING.

## Royal Victoria Medal Affixed to Bandmaster's Breast at Concert.

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said:

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"The king's motor car took myself and wife from the station. We marched into the ballroom at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester and Lady De Grey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up. The programme was elaborate.

"The king specially requested us to play 'Hands Across the Sea' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the king again sent word to play 'The Star-Spangled Banner,' and again all present stood up. The king looked to be in excellent health. He had nothing but kind words for America and certainly knows more than most people about American music.

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From POST

Address

Date

## MEDAL FOR A MUSICIAN

King Edward Honors Sousa, the American Bandmaster.

Es 1884.

LONDON, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before their majesties and the royal family) the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:

"It was among the most gratifying experiences of my life. The royal command was received many days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise."

It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward.

DISPATCH

ESS

## PLAYED FOR KING EDWARD

SOUSA'S BAND A SURPRISE ON QUEEN'S NATAL DAY

A HEARTY WELCOME

AMERICAN AND ENGLISH PATRIOTIC AIRS RENDERED

Royal Assemblage Enjoys Classic Rag-Time and a Medal is Given Band's Leader.

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## THE KING WAS PLEASED.

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America and certainly knows more than most people about American music. 'The little Princesses had to go to bed before the performance, but they remarked, previous to her leaving the room:

"Never mind, we are going to have Sousa in our bedrooms on the talking machines'."

m

CITIZEN.

dress

LOWELL, MASS.

e

1901

The King has heard Sousa and has graciously received the maestro. Leave the King for knowing how to treat the stranger, let alone a man who has set all astir with his snark-

From

GAZETTE

Address

Date

## ROYAL VICTORIA MEDAL FOR BANDMASTER SOUSA

High Honor Paid to American Musician by King Edward-- Birthday Surprise for Queen.

LONDON, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before their majesties and the royal family) the royal Victoria medal, which King Edward presented to the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:

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"The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some 20 persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

"The king again sent word to play 'The Star Spangled Banner' and again all present stood up. The king stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The queen came up, thanked me, and, turning to the king, told him how much she had enjoyed her birthday surprise."

From

HERALD

Address

Date

John Phillip Sousa has one n King Edward managed to find it on the "march king's" breast asked for the playing of "The Star Spangled Banner." If John Phillip order the playing of "Hands Across the Sea" after that he made a mistake

ESTABLISHED LONDON, 1901.

NEW YORK, 1884.

GAZETTE

PITTSBURG, PA

ress

DEC 3

1901

Sousa Decorated By the King

LONDON, Dec. 2.—Sousa returned to London from Sandringham, where he played last night with the royal band, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration.

NEW YORK, 1884.

CHRONICLE

m

dress

CHICAGO

te

1901

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"The king's motor car took myself and wife from the station. We marched into the ballroom at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester and Lady De Grey. We first played 'God Save

From

Address

Date

## ROYAL VICTORIA MEDAL FOR BANDMASTER SOUSA

## King Edward Was Especially Delighted With the "Star Spangled Banner."

London, December 3.—John Philip Sousa has returned from Sandringham, where his band played before the royal household, and brought with him the Royal Victorian medal presented to him by King Edward. Speaking of the occasion he said:

"The royal command was received several days prior to the visit, but was kept a secret, the king desiring to give the queen a birthday surprise. The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including the king, stood up. The program consisted of 'Plantation songs and dances,' 'The Washington Post March,' the 'Stars and Stripes,' a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to affect the distinguished listeners.

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DISPATCH

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## A HEARTY WELCOME

## AMERICAN AND ENGLISH PATRIOTIC AIRS RENDERED

## Royal Assemblage Enjoys Classic Rag-Time and a Medal is Given Band's Leader.

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America and certainly knows more than most people about American music. 'The little Princesses had to go to bed before the performance, but they remarked, previous to her leaving the room:

"'Never mind, we are going to have Sousa in our bedrooms on the talking machines'"

CITIZEN.

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dress

e

The King has heard Sousa and has graciously received the maestro. Leave the King for knowing how to treat the stranger, let alone a man who has set his subjects all astray with his sparkling measures.

NEW YORK, 1884.

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GAZETTE

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Sousa Decorated By the King

LONDON, Dec. 2.—Sousa returned from Sandringham, where he played last night with the royal band, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration.

NEW YORK, 1884.

CHRONICLE

dress

CHICAGO

ess

DEC 3 1907

# PLAYED FOR KING EDWARD

SOUSA'S BAND A SURPRISE ON QUEEN'S NATAL DAY

A HEARTY WELCOME

AMERICAN AND ENGLISH PATRIOTIC AIRS RENDERED

Royal Assemblage Enjoys Classic Rag-Time and a Medal is Given Band's Leader.

London, Dec. 2.—Sousa was brought to London from Sandringham, where his band played last night, by royal command, before their Majesties and the royal family. The Royal Victoria medal, which King Edward presented the bandmaster in appreciation of his services to music, the Prince of Wales personally affixed to Sousa's breast. In describing the visit Sousa said to a reporter of the Associated Press:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise.

## SECRET WELL KEPT.

"Complete duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred D. Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The King's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady De Grey. We first played 'God Save the King,' and then His Majesty sent word that he wanted the 'Star Spangled Banner,' during the playing of which they all, including the King, stood up. The program consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.

## THE KING WAS PLEASED.

"The King especially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the King again sent word to play 'The Star Spangled Banner,' and again all present stood up. The King stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The Queen came up, thanked me and turning to the King told him how much she had enjoyed her birthday surprise, especially the hymn tunes of which she requested copies. The Prince of Wales joined in, referred pleasantly to his trip, and expressed regret that he did not have time to visit the United States. Then the King handed me this medal, which the Prince of Wales pinned on to my breast. The Queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He had nothing but kind words for America and certainly knows more than most people about American music. 'The little Princesses had to go to bed before the performance, but they remarked, previous to her leaving the room:

"Never mind, we are going to have Sousa in our bedrooms on the talking machines!"

## SOUSA DECORATED BY KING.

Royal Victoria Medal Affixed to Bandmaster's Breast at Concert.

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said:

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"The king's motor car took myself and wife from the station. We marched into the ballroom at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester and Lady De Grey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up. The programme was elaborate.

"The king specially requested us to play 'Hands Across the Sea' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the king again sent word to play 'The Star-Spangled Banner,' and again all present stood up. The king looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America and certainly knows more than most people about American music.

"The little princesses had to go to bed before the performance, but they remarked previous to leaving the room, 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

CITIZEN.

dress

LOWELL, MASS.

1907

The King has heard Sousa and has graciously received the maestro. Leave the King for knowing how to treat the stranger, let alone a man who has set his subjects all astir with his sparkling measures.

48 LONDON, 1881. NEW YORK, 1884.

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From

HARRALD

Address

Date

John Philip Sousa has one n King Edward managed to find it on the "march king's" breast asked for the playing of "The Star Spangled Banner." If John Philip order the playing of "Hands Across the Sea" after that he made a mistake.

ESTABLISHED LONDON, 1907. NEW YORK, 1884.

GAZETTE

PITTSBURG, PA

ess

DEC 3 1907

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NEW YORK, 1884.

From \_\_\_\_\_  
Address \_\_\_\_\_

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**And Receives the Royal Victoria Medal—A Birthday Surprise for the Queen.**  
Sousa brought to London from Sandringham, where his band played by royal command Sunday night before the king and queen and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The

RK, 1884.

From \_\_\_\_\_  
Address \_\_\_\_\_

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**The Royal Victoria Medal Presented to the Bandmaster.**  
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ORK, 1884.

From \_\_\_\_\_  
Address \_\_\_\_\_  
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**Sousa Played Before the King.**  
LONDON, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before their majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London. It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

1884.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

**SOUSA DECORATED BY KING EDWARD.**  
London, December 2.—Sousa was decorated with the Victoria medal by King Edward at Sandringham on the Queen's birthday when the entire band played before the royal party.

RK, 1884.

From \_\_\_\_\_  
Address \_\_\_\_\_  
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**While Sousa's Band Rendered "The Star Spangled Banner."**

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**SOUSA'S MEDAL FROM THE KING.**

**HIS CONCERT A BIRTHDAY SURPRISE TO THE QUEEN.**

King Edward Requested "The Star-Spangled Banner," and All the Royal Family Stood Up as the Great Band Played the Soul-stirring Air—The King Also Especially Asked for "Hands Across the Sea," "King Cotton" and the "Coon Band"—Sousa Says the King Had Nothing but Kind Words About America, and Certainly Knows More Than Most People About American Music—The Queen Delighted.

[By Cable to The American.]  
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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knew more than most people about American music."  
"The little princes had to go to bed before the performance, but they remarked previous to leaving the room: 'Never mind. We are going to have Sousa in our bedrooms on the talking machines.'"

From \_\_\_\_\_  
Address \_\_\_\_\_

**SOUSA GETS THE KAMAMA**

**KING EDWARD PRESENTS THE BANDMASTER WITH THE ROYAL VICTORIA MEDAL.**

**A BIRTHDAY SURPRISE FOR THE QUEEN.**

**The King Commands the Band to Play for Her Entertainment—Yankee Pieces Applauded.**

London, December 2.—Sousa brought to London from Sandringham, where his band played last night by royal command of their majesties and the royal family, the royal Victoria medal, Kamama, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. Regarding the visit

From \_\_\_\_\_  
Address \_\_\_\_\_  
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**THE KING DECORATES SOUSA**

**GREAT CONDUCTOR GIVEN A ROYAL VICTORIA MEDAL.**

Prince of Wales Pins It—Edward Had "Star Spangled Banner" Given Twice and He and Queen Stood—Great Triumph for Sousa.

London, Dec. 3.—When John Philip Sousa "and his band" return to the United States the composer of marches will wear a new decoration on his breast, the prize of his large collection. The new adornment is the Royal Victoria medal, and Mr. Sousa prizes it all the more because it was handed to him by King Edward and pinned on his coat by the hand of the Prince of Wales, after the "command" concert of the band at Sandringham last night.

Sousa is as proud of his medal as a baby of a gold rattle. When seen today he was full of recollections of the concert and of the reception given him at court.

**KEPT THE "COMMAND" SECRET.**  
"The concert," said the conductor, "was a specially arranged surprise for Queen Alexandra, who celebrated her birthday yesterday. I received the royal command several days ago, but not a member of the band knew we were going to Sandringham until we were on the train."

"Our audience comprised the royal family and some twenty members of the court. Our opening number was 'God Save the King,' and the next was 'The Star Spangled Banner.' The king and his company stood while the American anthem was being played. "Our regular program consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' Arthur Pryor's trombone solo, 'The Stars and Stripes,' and the Reese-Davies collection of hymn tunes, including 'Nearer, My God to Thee.'"

**WHAT THE KING LIKED.**  
"The king's special requests were for 'Hands Across the Sea,' 'El Capitan,' 'King Cotton' and 'The Coon Band,' and at the end of the concert he asked us to play again 'The Star Spangled Banner,' and he and his company stood again."

"Then the king shook my hand, complimented the band on its work, and the queen added her thanks for the birthday surprise. She asked for copies of the hymn tunes. The Prince of Wales was very cordial, and after a chat the king handed me this medal, which the prince pinned on my coat. I shall dedicate a new march to Queen Alexandra with her permission."

"I never had a more appreciative audience nor was I ever more cordially received."

From \_\_\_\_\_  
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Newspaper Cutting Bureau in the World.

LEADER

SSS

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WHITHER WE WERE BENT.

"We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess, the Duke of Cambridge, the Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then his Majesty sent word that he wanted the 'Star Spangled Banner,' including King Edward, stood up. The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners."

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Newport News, Va., Dec. 3.—The bat-

THE BATTLESHIP LAUNCH.

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"The queen accorded me permission to dedicate a march to her. I have never played to a more appreciative audience, nor have I been more kindly treated. The king looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America and certainly knows more than most people about American music."

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RK, 1884.

From \_\_\_\_\_  
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RK, 1884.

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Sousa brought to London from Sandringham, where his band played by royal command Sunday night before the king and queen and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which, they all, including King Edward, stood up.

"The king specially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and 'The Coon Band.' At the conclusion the king sent word to play 'The Star-Spangled Banner,' and again all present stood up. The king stepped forward, shook hands with me, chatted with me in the most cordial manner. The queen came up, thanked me and, turning to the king, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies. The prince of Wales joined in, referred pleasantly to his trip and expressed regret that he did not have time to visit the United States. The queen accorded me permission to dedicate a march to her."

RK, 1884.

## ROYAL PARTY STOOD UP

While Sousa's Band Rendered  
"The Star Spangled Banner."

ESTABLISHED

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## SOUSA GETS THE KAMAMA

KING EDWARD PRESENTS THE  
BANDMASTER WITH THE  
ROYAL VICTORIA MEDAL.

## A BIRTHDAY SURPRISE FOR THE QUEEN.

The King Commands the Band to  
Play for Her Entertainment  
—Yankee Pieces Applauded.

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## WHETHER WE WERE BENT.

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"The little prince had to go to bed, but they remarked, previous to leaving the room: 'Never mind, we are going to be in Sousa in our bedrooms on the 3rd.'

## THE BATTLESHIP LAUNCH

News of the launch of the battleship USS Oregon, which costars \$1,500,000, and the assets \$1,500,000, their counsel, L. E. Jacobs, their liabilities a petition in bankruptcy through the dealers on Main street, Derby, have L. J. Levine and Max Levine, cloth of the present embarrassment.

Slow collections are given as the cause of the present embarrassment. A compromise was made with creditors name of the Thomas F. Ahern company ago while doing business under the firm name for about ten years. Several years ago has been in this line of business 20 cents on the dollar. He believes that the estate will pay about O'Connor, counsel for the petitioner, by many different people. Attorney bankrupt estate are small and are held a part of the other claims against the Buren & Co. of New York, \$900. er & Stenzel of Boston \$1,100 and Von of this city, has a claim of \$900; Wheeler & Stenzel of Boston \$1,100 and Von Louis A. Mansfield, the lumber dealer against the estate for money advanced. The Ahern, holds a claim of \$4,000 the city. The petitioner's father, Pat-creditors most of whom reside out of and his assets \$2,577.63. There are 77 that Ahern's liabilities are \$11,311.80. Referee Newton today. They show rruptcy, were received at the office of maker, who has filed a petition in bank-

Chemists have never been able to do sit and fuel together in proper manner.

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night at Sandringham before their majesties King Edward and Queen Alexandra and the royal family. The concert lasted two hours. At its close Mr. Sousa was presented to King Edward, who received him very graciously. The king displayed keen delight with the music. All arrangements were made for the convenience of Mr. Sousa's party. Dinner was served on board the train going to Sandringham and supper on the train returning to London. It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

1884.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

## SOUSA DECORATED BY KING EDWARD.

London, December 2.—Sousa was decorated with the Victoria medal by King Edward at Sandringham on the Queen's birthday when the entire band played before the royal party.

RK, 1884.







CONSTITUTION.  
ATLANTA

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Among the number was a New Yorker, who had stood as an interested listener until there came a lull in the conversation.

"Do any of you know," he said "how this great musical director came by his present name?" he asked.

"He came by it honestly, I guess," remarked a facetious young man who uses pomade and puts his trousers between the mattresses at night.

"Yes, he did," the New Yorker answered, "but it isn't the name he brought over here with him from his home in Italy—at least so the story goes."

"Tell us about it," several of the group asked in chorus.

"Well," began the man from Manhattan, "when this man who is now famous the world over as king of march music landed in the 'home of the free' he carried with him a valise on which was marked in plain letters, 'John Philipso, U. S. A.'"

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"A member of the band to which he belonged finally made a suggestion. It turned out to be a happy one, and was adopted by the master of the baton.

"The suggestion was this: To the name Philipso add the U. S. A. Divide the one name into two words, and these was the smooth-sounding and easily pronounced name of John Philip Sousa."

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Proceeds of the sale of "Water Hyacinths" above improvement to be paid out of the Section 2.—The cost and expense of the

Never seen in our bed room on the

From **RECORD HERALD**  
Address **CHICAGO**  
Date

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COURANT.

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HARTFORD, CONN.  
DEC 3 1907

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From

Address

Date

### SOUSA ALONE IS SUCCESSFUL.

London Cable to Chicago Tribune.

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From

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## KING GAVE SOUSA A MEDAL

ROOM WAS FOUND ON HIS COAT FOR ROYAL VICTORIAN DECORATION—PLAYED BEFORE ROYALTY.

By the Associated Press.

London, Dec. 2.—Sousa and his band played by royal command last night at Sandringham before King Edward and Alexandra and the royal family.

Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward.

Mr. Sousa telling of the incident said: "Some 20 persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady DeGrey. We first played 'God Save the King,' and then His Majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

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CONSTITUTION.  
ATLANTA

Newspaper Cutting Bureau in the World.

From **RECORD HERALD**  
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Among the number was a New Yorker, who had stood as an interested listener until there came a lull in the conversation.

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The one exception to the general rule is J. P. Sousa, who is having a genuine success in afternoon performances at the Emure Theatre and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis and to every place in which an extra turn can be introduced. At all of them impersonators, men, women, and children give more or less faithful imitations of Sousa conducting. At the Strand Theatre both Louie Freear and Marie Dainton do him. At the Hippodrome "The Smallest Man in the World" wields a Sousa baton.

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From **HERALD**  
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**CALLED FOR IT TWICE.**

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**ESTABLISHED**

**HERALD DISPATCH**  
**355**

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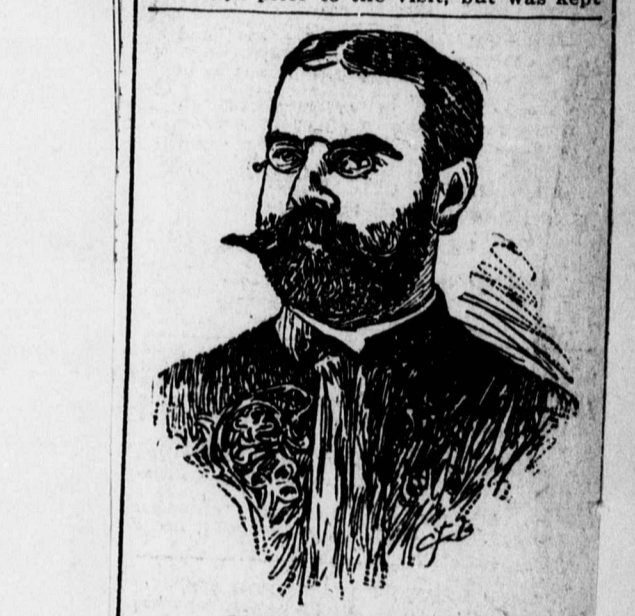
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1884.

**HERALD DISPATCH**

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**FREE PRESS.**

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# NEWS

SAVED DEC 3 1907

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ISHED: LONDON, 1881. NEW YORK,

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Address **BOSTON, MASS.**  
Date **DEC 3 1901**

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John Philip Sousa, who is having a genuine success in afternoon performances at the Empire Theatre and in the evenings at Covent Garden." The mystery is soluble, even at this distance. Sousa—his fellow-countrymen never think of prefixing the "Mr. John Philip"—provides a "Newspaper Cutting Bureau in the World."

From **SPY**  
Address **BOSTON, MASS.**  
Date **DEC 3 1901**

Sousa and his band have been doing well in London whereas some of the

American actors who have sought fortunes there have had a very bad season and have lost considerable sums of money. The esteem in which Sousa is held was illustrated by the invitation to play at Sandringham House on the occasion of the Queen's birthday. 1884.

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HERALD DISPATCH  
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American Band Master's Concert Before British Royalty Was Arranged by King Edward as a Birthday Surprise to Queen.

London, Dec. 3.—At the concert given on Sunday at Sandringham before King Edward and the royal family it was the Prince of Wales himself who pinned upon Mr. Sousa's breast the medal of the Victorian Order which the King bestowed upon the conductor.

The concert was a great success. The King requested no fewer than seven encores, and in most cases stipulated the works of the composers he desired to hear.

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London, Dec. 3.—Mr. Sousa has given a description of his visit to Sandringham with his band. He says:

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"The little Prince, bread in the world."

From **TIMES**  
Address **LONDON, 1881. NEW YORK, 1884.**  
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LONDON, 1881. NEW YORK, 1884.

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Address **DETROIT, MICH.**  
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Address **BIRMINGHAM, PA.**  
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NEW YORK, 1884.

HERALD DISPATCH  
355

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PIONEER PRESS

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Prince of Wales Plus the Royal Victoria Medal to American Bandmaster's Breast in Recognition of His Services to Music—An Interested and Appreciative Group.

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From  
Address  
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### SOUSA'S BAND WAS SELECTED.

Played Before King Edward at Sandringham.

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It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since his accession to the throne.

The band played on the occasion of the first birthday of Queen Alexandra since the accession of King Edward. The family gathering included the Prince and Princess of Wales.

Maude Reese Davies and Dorothy Hoyle arrived at Sandringham at 6 o'clock in the evening and performed after dinner. The programme included classical and sacred music and a particular feature was a selection of American hymn tunes, for which an elaborate peal of bells had been especially brought from London.

Mrs. Sousa was also present.

REGISTER

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## HONORS TO SOUSA BY ENGLAND'S KING.

THE PRINCE OF WALES PERSONALLY PINNED THE DECORATION ON MUSICIAN'S BREAST. 1884.

THE BAND-MASTER TALKED. EXPRESSED HIS GREAT GRATIFICATION WITH RECEPTION.

The King Made a Number of Requests for Numbers of a Light Order, and Her Majesty the Queen Was Most Gracious—"I Never Played to a More Appreciative Audience"—Little Princes Had to Go to Bed Early.

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"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind, we are going to have Sousa in our bed rooms on the talking machines.'"

BLADE

## SOUSA PLAYED MARCHES AND COON SONGS FOR ROYALTY

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### THE ROYAL FAMILY STOOD.

When Sousa Played the "Star Spangled Banner," Edward

CITIZEN

COLUMBIAN

## SOUSA

Plays Before Royal Family and  
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England's Ruler Stood Up When "Star Spangled Banner" Was Played.

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YORK, 1884.

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ADVERTISER

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ON MUSIC.

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"It was nearly one o'clock when we drove off to the station. I have never played to a more appreciative audience nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music.

"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind, we are going to have Sousa in our bed rooms on the talk-machine.'"

## SOUSA PLAYED MARCHES AND COON SONGS FOR ROYALTY

London, Dec. 3.—Sousa brought to London, from Sandringham, where his band played Sunday night, by royal command, before their majesties and the royal family, the Royal Victoria medal, with which King Edward presented the bandmaster, in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The king's mother was also present.

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## THE ROYAL FAMILY STOOD

When Sousa Played the "Star Spangled Banner," Edward and ...

# SOUSA

## Plays Before Royal Family and Receives Medal.

England's Ruler Stood Up When "Star Spangled Banner" Was Played.

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King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast.

## THE MARCH KING BEFORE ROYALTY

Sousa Decorated by King Edward at Sandringham.

Prince of Wales Pins the Royal Victoria Medal to American Bandmaster's Breast in Recognition of His Services to Music—An Interested and Appreciative Group.

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### Royal Gathering.

We marched into the ball room at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester and Lady de Grey. We first played, 'God Save the King.' Then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up. The program consisted of 'Plantation songs and dances,' 'The Washington Post March,' 'The Stars and Stripes Forever,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer My God to Thee,' which seemed to deeply affect the distinguished listeners.

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THE BAND-MASTER TALKED EXPRESSED HIS GREAT GRATIFICATION WITH RECEPTION.

The King Made a Number of Requests for Numbers of a Light Order, and Her Majesty the Queen Was Most Gracious—I Never Played to a More Appreciative Audience—Little Princes Had to Go to Bed Early.

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### THE ROYAL FAMILY STOOD.

When Sousa Played the "Star Spangled Banner," Edward and Alexandra Arose.

London, Dec. 3.—When Sousa's band played at Sandringham by command of King Edward, Sunday, the Prince of Wales pinned on the bandmaster's coat the Royal Victoria medal, presented by the king. Rag time and American airs were played and the king asked for the "Star Spangled Banner." During the rendition the king and the members of the royal family present were standing.

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King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast.

YORK, 1884.

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King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast.

YORK, 1884.

From **EAGLE**

Address **WICHITA, KAN.**

# SOUSA PLAYS BEFORE KING

American Band Master Is Presented With Gold Medal

BY HIS MAJESTY EDWARD

Royal Personage Gives His Queen Surprise Party.

SOUSA IS CAPTIVATED

By Pleasant Way in Which He Is Received.

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NEWS

Sousa's band played before King Edward a day or two ago, so it is an easy guess that at this moment his majesty is whistling "The Washington Post March."

From **COMMERCIAL**

Address **LOUISVILLE, KY.**

# SOUSA PLAYS FOR KING OF ENGLAND

Queen's Birthday Celebrated With a Concert by American Band at Sandringham

"The Star Spangled Banner" Is Played by Request of Their Royal Majesties

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NEWS

King Edward VII. has decorated John Philip Sousa with a medal. The King knows a good thing when he sees and hears it.

From **GAZETTE HERALD**

Address **ST. JOSEPH, MO.**

# PRYOR PLAYS FOR THE KING

ST. JOSEPH BOY HELPS ENTERTAIN YORK, 18 EDWARD VII.

SOUSA AT SANDRINGHAM

"Stars and Stripes" on Slide Trombone Enthusies Monarch of Great Britain—Details of Concert Given Sunday Night.

Arthur Pryor, a St. Joseph boy, played "Stars and Stripes Forever," before King Edward VII at the royal palace in Sandringham Sunday night. He is the world's greatest trombone player and was born and raised in this city, being the son of Prof. Sam Pryor, the well known bandmaster. He is the leading soloist of Sousa's band and has on several occasions, in the absence of the famous director, wielded the baton.

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"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The king's motor car took myself and wife from the station. We marched into the ballroom at 10:30. Some twenty persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady De Grey.

A Trombone Solo.

"We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up. The program consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer My God to Thee' which seemed to deeply affect the distinguished listeners.

"The king specially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the king again sent word to play 'The Star Spangled Banner' and again all present stood. The king stepped forward, shook hands with me, chatted with me in the most cordial manner and asked me to congratulate the band on its excellent technique. The queen came up thanked me and, turning to the king, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies.

Hands Sousa a Medal.

"The Prince of Wales joined in, referred pleasantly to his trip, and expressed regret that he did not have time to visit the United States. Then the king handed me this medal, which the Prince of Wales pinned on to my breast. The queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience.

TIMES

ess

Bandmaster Sousa, after playing before the King of England, had a medal pinned on his breast by the Prince of Wales. As Sousa's breast is not as broad or as long as a barn door it is becoming a physical impossibility for him to wear all his medals, but he might learn from the golfer and hire a medal caddy.

From **EAGLE**Address **WICHITA, KAN.**

## SOUSA PLAYS BEFORE KING

American Band Master Is Presented With Gold Medal

BY HIS MAJESTY EDWARD

Royal Personage Gives His Queen Surprise Party.

SOUSA IS CAPTIVATED

By Pleasant Way in Which He Is Received.

London, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their majesties and the royal family, the royal Victoria medal, with which the king presented the band master in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the king and queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady De Grey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which all, including King Edward stood up. The program consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor and the Reesedavies collection of American hymn tunes, including 'Nearer My God to Thee,' which seemed to deeply affect the distinguished listeners.

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The king looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music."

From **COMMERCIAL**Address **LOUISVILLE, KY.**

## SOUSA PLAYS FOR KING OF ENGLAND

Queen's Birthday Celebrated With a Concert by American Band at Sandringham

"The Star Spangled Banner" Is Played by Request of Their Royal Majesties

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his music. The prince of wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press:

It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The king's motor car took myself and wife from the station. We marched into the ballroom at 10:30. Some twenty persons were present, including the king and queen, the prince and princess of Wales, the duke of Cambridge, the duchess of Manchester, and Lady De Grey. We first played "God Save the King," and then his majesty sent word that he wanted "The Star Spangled Banner," during the playing of which they all, including King Edward, stood up. The program consisted of "Plantation Songs and Dances," "The Washington Post March," "The Stars and Stripes," a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including "Nearer My God to Thee," which seemed to deeply affect the distinguished listeners.

### "The Star Spangled Banner."

The king specially requested us to play "Hands Across the Sea," and then sent word that he wanted "El Capitan." He next requested "King Cotton" and the "Coon Band." At the conclusion the king sent word to play "The Star Spangled Banner," and again all present stood up. The king stepped forward, shook hands with me, chatted in the most cordial manner and asked me to congratulate the band on its excellent technique. The queen came up, thanked me, and, turning to the king, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies. The prince of Wales joined in, referred pleasantly to his trip and expressed regret that he did not have time to visit the United States. Then the king handed me this medal, which the prince of Wales pinned on to my breast. The queen accorded me permission to dedicate a march to her.

It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The king looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America and certainly knows more than most people about American music.

The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: "Never mind, we are going to have Sousa in our bed rooms on the talking machines."

From **GAZETTE HERALD**Address **ST. JOSEPH, MO.**

## PRYOR PLAYS FOR THE KING

ST. JOSEPH BOY HELPS ENTERTAIN YORK, 18 EDWARD VII.

SOUSA AT SANDRINGHAM

"Stars and Stripes" on Slide Trombone Enthusies Monarch of Great Britain—Details of Concert Given Sunday Night.

Arthur Pryor, a St. Joseph boy, played "Stars and Stripes Forever," before King Edward VII at the royal palace in Sandringham Sunday night.

He is the world's greatest trombone player and was born and raised in this city, being the son of Prof. Sam Pryor, the well known bandmaster.

He is the leading soloist of Sousa's band and has on several occasions, in the absence of the famous director, wielded the baton.

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### A Trombone Solo.

"We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up. The program consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer My God to Thee,' which seemed to deeply affect the distinguished listeners.

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### Hands Sousa a Medal.

"The Prince of Wales joined in, referred pleasantly to his trip, and expressed regret that he did not have time to visit the United States. Then the king handed me this medal, which the Prince of Wales pinned on to my breast. The queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The king looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music.

"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room, 'never mind, we are going to have Sousa in our bed rooms on the talking machines.'"

From *News & Herald*  
Address *CLEVELAND, OHIO.*  
Date

## SOUSA GETS THE KAMAMA

ESTABLISHED

KING EDWARD PRESENTS THE  
BANDMASTER WITH THE  
ROYAL VICTORIA MEDAL.

### A BIRTHDAY SURPRISE FOR THE QUEEN.

The King Commands the Band to  
Play for Her Entertainment  
—Yankee Pieces Applauded.

London, December 2.—Sousa brought to London from Sandringham, where his band played last night by royal command of their majesties and the royal family, the royal Victoria medal, Kamama, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. Regarding the visit Sousa said to a representative of the Associated Press:

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"We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess, the Duke of Cambridge, the Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then his Majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up. The programme consisted of 'Plantation Songs and Dances,' the 'Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners."

From *JOURNAL*  
Address *INDIANAPOLIS, IND.*  
Date *DEC 3 1901*

## HE PLAYED FOR ROYALTY

SOUSA'S ACCOUNT OF HIS VISIT TO  
SANDRINGHAM PALACE. 1884.

EST

King Edward Twice Asked for "The  
Star-Spangled Banner"—Hymns  
Liked by Alexandra.

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before their Majesties, and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The King's motor car took myself and wife from the station. We marched into the ballroom at 10:30."

"Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady De Grey. We first played 'God Save the King,' and then his Majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up. The programme consisted of 'Plantation Songs and Dances,' the 'Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners."

"The King especially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton,' and the 'Coon Band.'"

"At the conclusion the King again sent word to play 'The Star-Spangled Banner,' and again all present stood up."

From *CINCINNATI.*  
Address *DEC 9 1901*

## SOULS

Of Royal Audience 1884.

Were Stirred By Sousa's  
Inspiring Strains.

"Star-Spangled Banner"  
and Coon Songs,

With a Collection of Good  
American Hymns.

Edward and Family Lis-  
tened With Delight.

Royal Victoria Medal Pinned To  
the Bandmaster's Breast  
By the Prince of  
Wales.



London, December 2.—Sousa brought to London from Sandringham, where his band played last night by royal command before Their Majesties and the royal family, the Royal Victoria medal with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent. The King's motor car took myself and wife from the station."

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"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music."

"The little Princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

From *NEWS*  
Address *INDIANAPOLIS, IND.*

## SOUSA DECORATED BY KING.

Royal Victoria Medal Affixed to Band-  
master's Breast.

LONDON, December 3.—Sousa brought to London from Sandringham, where his band played by royal command before their majesties and the royal family, the royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said:

"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent."

"The King's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady De Grey. We first played 'God Save the King,' and then his Majesty sent word that he wanted 'The Star-Spangled Banner,' during the playing of which they all, including King Edward, stood up. The program was elaborate."

"The King specially requested us to play 'Hands Across the Sea,' and then sent word that he wanted 'El Capitan.' He next requested 'King Cotton' and the 'Coon Band.' At the conclusion the King again sent word to play 'The Star-Spangled Banner,' and again all present stood up. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people about American music."

"The little princes had to go to bed before the performance, but they remarked previous to leaving the room: 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'"

## SOUSA'S DESCRIPTION.

The American March King's Concert  
for the British King.

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From *News & Herald*  
Address *CLEVELAND, OHIO.*  
Date

## SOUSA GETS THE KAMAMA

ESTABLISHED

KING EDWARD PRESENTS THE  
BANDMASTER WITH THE  
ROYAL VICTORIA MEDAL.

### A BIRTHDAY SURPRISE FOR THE QUEEN.

The King Commands the Band to  
Play for Her Entertainment  
—Yankee Pieces Applauded.

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#### CHATTED WITH ME

in the most cordial manner, and asked me to congratulate the band on its excellent technique. The Queen came up, thanked me, and, turning to the King, told him how much she had enjoyed her birthday surprise, especially the hymn tunes, of which she requested copies. The Prince of Wales joined in referring pleasantly to his trip, and expressed regret that he did not have time to visit the United States. Then the King handed me this medal, which the Prince of Wales pinned on my breast. The Queen accorded me permission to dedicate a march to her.

"It was nearly 1 o'clock when we drove off to the station. I have never played to a more appreciative audience, nor have I been more kindly treated. The King looked to be in excellent health. He certainly was in the best of spirits. He had nothing but kind words for America, and certainly knows more than most people the American music.

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From **JOURNAL**  
Address *INDIANAPOLIS, IND.*  
Date *DEC 3 1901*

## HE PLAYED FOR ROYALTY

SOUSA'S ACCOUNT OF HIS VISIT TO SANDRINGHAM PALACE. 1884.

ES1

King Edward Twice Asked for "The Star-Spangled Banner"—Hymns Liked by Alexandra.

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"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room, 'Never mind, we are going to have Sousa in our bedrooms on the talking machines.'

The Prince and Princess of Wales attended the Lyceum Theater to-night incognito. At the end of the first act William Gillette was summoned to the royal box and complimented upon his artistic realization of Conan Doyle's famous character of Sherlock Holmes.

ENQUIRER.

ress *CINCINNATI.*  
Date *DEC 9 1884*

## SOULS

Of Royal Audience 1884.

Were Stirred By Sousa's  
Inspiring Strains.

"Star-Spangled Banner"  
and Coon Songs,

With a Collection of Good  
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Edward and Family Lis-  
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Royal Victoria Medal Pinned To  
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#### THANKED BY KING AND QUEEN.

"The King stepped forward, shook hands with me, chatted in the most cordial manner and asked me to congratulate the band on its excellent technique. The Queen came

Beautiful residence, Ashland ave., near 56th St. 125 E. Market. W. E. STEVENSON. December 15: the property is worth \$8,500. 60 feet front; price \$3,500; must be sold by December 15: the property is worth \$8,500.

REAL ESTATE—M. M. COTTON, Owner, 21 Tuxedo St. cant lot for two-thirds value; must raise some money. particular price \$2,500; worth \$3,500; also va. hardwood floors, an up-to-date house in every way. sewer connection, beautiful oak finish, wired, large attic, bath, tile ed etc. bath, furnace, abundance of gas electric.

REAL ESTATE—Two-story, nine-room house, improve it. SPANN & CO. without cash payment to anyone desiring to the lot; will sell this property at a bargain. improvements made: fruit trees, sewer and water on a flat or apartment house; lot 63x125; all improvements.

REAL ESTATE—Northwest corner of Meridian and St. Joseph; the best site in the city for a large building; all improvements; all improvements; all improvements.

MEYER AGENCY 102 N. Pennsylvania St. you apply; pay back when you please. rates of interest; can turn you in sums or

BY DOWN  
CREDIT  
418  
Opp. Chase House.  
AND FURS.  
and children's  
THED FOR \$1.00 A WEEK.  
BROS.

From **HERALD STAB.**  
Address **ROYALTY PLEASED.**  
Date

**VISIT OF SOUSA'S BAND TO KING AND QUEEN.**

Played on Queen's Birthday—Hymn  
Tunes Especially Pleased Alex-  
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ESTABLISHED 1884.

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The programme played by the band included hymns.

Newspaper Cutting Bureau in the World.

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GERMAN HEROLD.

From

Address

Date

Sousa's Erfolg.  
London, 3. Dec. Sousa's Concert vor der kgl. Familie in Sandringham, war ein großer Erfolg. Der König verlangte nicht weniger als sieben "Encores" und beifolgte.

From

Address

Date

**SOUSA'S LONDON SUCCESS.**

THE special cable despatch to the Sunday Sun, describing the poor show season in London, says:

The one exception to the general rule is John Philip Sousa, who is having a genuine success in afternoon performances at the Empire Theatre, and in the evenings at Covent Garden. His marches are hummed and whistled all over London. He himself has been a boom to every variety show in the metropolis and to every piece in which an extra turn can be introduced. At all of them impersonators, men, women and children, give more or less faithful imitations of Sousa conducting. At the Strand Theatre both Louie Freear and Marie Dainton "do" him. At the Hippodrome "the smallest man in the world" wields a Sousa baton.

**Later.**

LONDON, December 1.—The birthday of Queen Alexandra was celebrated to-day by Their Majesties and a party of guests at Sandringham House.

One of the features of the celebration was a concert by Sousa's Band, which went to Sandringham from London by a special train, luncheon being served on the train. The concert lasted two hours, after which the band had dinner. They later returned to London by the special train and had supper in one of the carriages.

POST  
WASHINGTON, D.C.

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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

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**KARLETON**  
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"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind, we are going to have Sousa in our bed rooms on the talking machines.'"

**NEWS**  
NEWARK, N.J.

**SOUSA HONORED BY KING.**

LONDON, Dec. 3.—Bandmaster Sousa is delighted with his reception at Sandringham House Sunday on the occasion of the Queen's birthday. He was struck with King Edward's geniality. His Majesty talked with him for some time in reference to his band and his compositions.  
King Edward conferred on him the decoration of the Victorian Order, which the Prince of Wales pinned on his breast. The prince told Mr. Sousa that he had become quite familiar with his marches while making the tour of Canada.  
The programme played by the band included hymns, plantation songs and dances.  
Newspaper Cutting Bureau in the World.

**SOUSA WINS ROYAL MEDAL.**

London, Dec. 2.—Sousa has brought to London from Sandringham (where his band played by royal command last night before their majesties and the royal family) the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The Prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the Queen a birthday surprise."

**POST**  
WASHINGTON, D.C.

**SOUSA BEFORE THE KING**

**Bandmaster Tells of His Meeting with Edward and Alexandra.**

**Presented by His Royal Highness with the Victoria Medal and Thanked by the Queen for Her Birthday Surprise—The Programme.**

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"It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit, but was kept a strict secret, the King desiring to give the Queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred de Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entrained that the band was informed whither we were bent."  
"The King's motor car took myself and wife from the station. We marched into the ballroom at 10:30. Some twenty persons were present, including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester, and Lady De Grey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up. The programme consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' 'The Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.  
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king had the honor played twice, during distinguished audience stood

heftete Sousa höchst eigenhändig den Victoria-Orden an die Brust. Der „March“-König ist natürlich entzückt.

**SOUSA DECORATED**

**HE RECEIVED THE ROYAL VICTORIA MEDAL.**

By Associated Press to The Sun  
LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal family, the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:  
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KARLETON  
Piano and Organ  
Studio 6, 241

Date  
Bandmaster Sousa will come home wearing the decoration of the Victorian Order, which was conferred by King Edward, and pinned in place by the Prince of Wales.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From **HERALD STAR**

Address **ROYALTY PLEASED.**

Date **VISIT OF SOUSA'S BAND TO KING AND QUEEN.**

**Played on Queen's Birthday—Hymn Tunes Especially Pleased Alexandra—Medal Given Sousa.**

London, Dec. 3.—Sousa brought to London from Sandringham, where his band played Sunday night by royal command before their majesties and the royal family, the royal Victoria medal. In describing the visit Sousa said in part:

"The royal command was received several days prior to the visit, but was kept a strict secret, the king desiring to give the queen a birthday surprise. Considerable duplicity was necessary to complete the arrangements without divulging our destination. We took Mr. Alfred De Rothschild into our confidence and gave out that we were going to play at his country seat on Sunday. It was only when we entertained that the band was informed whither we were bent. The king's motor car took myself and wife from the station. We marched into the ball room at 10:30. Some 20 persons were present, including the king and queen. The Prince and Princess of Wales, the Duke of Cambridge, the Duchess of Manchester and Lady DeGrey. We first played 'God Save the King,' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including the king, stood up. The program consisted of 'Plantation Songs and Dances,' 'The Washington Post March,' the 'Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God to Thee,' which seemed to deeply affect the distinguished listeners."

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"The little princes had to go to bed before the performance, but they remarked, previous to leaving the room: 'Never mind, we are going to have Sousa in our bed rooms on the talking machines.'"

SS **LOWELL**  
DEC 3 1884

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**HE RECEIVED THE ROYAL VICTORIA MEDAL.**

By Associated Press to The Sun

LONDON, Dec. 2.—Sousa brought to London from Sandringham, where his band played by royal command last night before their majesties and the royal family, the Royal Victoria medal, with which King Edward presented the bandmaster in appreciation of his services to music. The prince of Wales personally affixed the decoration to Sousa's breast. In describing the visit, Sousa said to a representative of the Associated Press:

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NEWARK, N.J.

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King Edward conferred on him the decoration of the Victorian Order, which the Prince of Wales pinned on his breast. The prince told Mr. Sousa that he had become quite familiar with his marches while making the tour of Canada.

The programme played by the band included hymn tunes of the American churches, including President McKinley's favorite hymn. Queen Alexandra was particularly pleased with these. Several negro hymns were also played, and her Majesty asked Mr. Sousa to procure the words and music of them for her.

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KARLETON  
Studio 8, 241  
Place and  
Ocean

Date  
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ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

POST

Address WASHINGTON, D.C.

DEC 4 1907

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Newspaper Cutting Bureau in the World.

From

Address

Date

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ESTABLISHED Newspaper Cutting Bureau

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Address

Date

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Newspaper Cutting Bureau in the World.  
NEW YORK WORLD

From

Address

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KING EDWARD AND RAG-TIME.

Among the honors the British have recently paid Americans none will be more appreciated by the mass of the people than

the conferring of the Victoria medal on Bandmaster John Philip Sousa. The frank and hearty appreciation of distinctively American music by King Edward is pleasing, and his pointed choice of our patriotic airs and marches is another evidence of the good feeling that exists between the Anglo-Saxon nations. We can understand the preference of Queen Alexandra for the sweet and solemn hymns that form a part of our churchly devotion, and we are proud that the English king and his court stand when "The Star Spangled Banner" is played. But Americans must have their utmost enthusiasm aroused when they know that the King of Great Britain and Ireland, Lord of the Transvaal, Emperor of India and Defender of the Faith, hums a Sousa march when it is beaten out in the streets.

CLIPPER.

m

Address

e

Philip Yorke, late assistant to the veteran Charles Morton, of the Palace, has arranged concerts at the Crystal Palace for Sousa's band. In addition to the London arrangements already reported to you, Geo. Mann has been engaged as his assistant manager. Sousa will introduce Maude Reese Davis, an American soprano, to London. She has done well on tour. Mr. Yorke, by the way, is likely to manage Sousa on a tour of the world. Concerts have been arranged for several important towns on the South coast at the close of the London engagement.

That John D. Sousa has sold

AMERICAN.

Address

WATERBURY, CONN.

Date

DEC 4 1907

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(Associated Press Cable.)

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HERALD

From

Address

Date

It was a royal compliment which the King paid Sousa and this country, by standing when "The Star Spangled Banner" was played, and a lesson also to good Americans who do not stand.

UNION

From

Address

Date

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American Bandmaster Decorated by King Edward VII.

London, Dec. 2—Sousa brought to

HERALD

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Address

Date

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It is particularly noticeable that King Edward has chosen an American company as the second company of artists to appear before his court since the king's accession to the throne.

PRESS

ESS

MIDDLETON, CONN.

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JOURNAL

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In describing the visit Sousa said to a representative of the Associated Press: "It was among the most gratifying experiences of my life. The royal command was received several days prior to the visit but was kept a strict secret, the King desiring to give the Queen a birthday surprise."

Mr. Sousa said further: "The King's motor car took myself and wife from the station. We marched into the ballroom at 10:30. Some twenty persons were present including the King and Queen, the Prince and Princess of Wales, the Duke of Cambridge, Consuelo, Duchess of Manchester, and Lady De Grey. We first played 'God Save the King' and then his majesty sent word that he wanted 'The Star Spangled Banner,' during the playing of which they all, including King Edward, stood up.

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Newspaper Cutting Bureau in the World.

From

Address

Date

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SENTINEL

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POST

Address WASHINGTON, D.C.

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om AMERICAN.  
Address WATERBURY, CONN.  
ate DEC 4 1884

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JOURNAL

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Newspaper Cutting Bureau in the World.

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om **POST**  
Address **WASHINGTON, D.C.**  
Date **DEC 4 1907**

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Newspaper Cutting Bureau in the World.  
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ESTABLISHED  
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Newspaper Cutting Bureau in the World.  
**NEW YORK WORLD**

From  
Address  
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Sousa and his band sail for America Dec. 14 and will give a concert at the Broadway Theatre on Sunday night, Dec. 22. Mr. Sousa will then go South on a hunting trip.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

om **AMERICAN**  
Address **WATERBURY, CONN.**  
Date **DEC 4 1884**

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(Associated Press Cable.)

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From **HERALD**  
Address **BOSTON, MASS.**  
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It was a royal compliment which the King paid Sousa and this country, by standing when "The Star Spangled Banner" was played, and a lesson also to good Americans who

From **UNION**  
Address **SPRINGFIELD, MASS.**  
Date **DEC 2 1901**

**ANOTHER MEDAL FOR SOUSA.**

American Bandmaster Decorated by King Edward VII.

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YORK, 1884.

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ESTABLISHED

YRK, 1884.

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AMERICAN  
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From **JOURNAL TRIBUNE**  
Address **KNOXVILLE, TENN.**  
Date **DEC 2 1901**

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ESTABLISHED: L

King Edward and Queen Alexandra Enjoy a Two-hour Concert by the  
Master's Band—Exceptional Attention and Honors Paid the  
Musicians by Their Majesties.



JOHN PHILIP SOUSA.

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From **Mail**  
Address **Sandringham**  
Date **DEC 3 1901**

## "BY ROYAL COMMAND"

Sousa, the Great Bandmaster, Plays  
at King Edward's Coun-  
try Home

3K, 1884.

## WAS A SURPRISE TO THE QUEEN

Planned by the King for the Fifty-  
Seventh Anniversary of  
Her Birth.

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Newspaper Cutting Bureau in the World.

From **Republican**  
Address **Monroa**  
Date **DEC 3 1901**

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ORK, 1884.

DEMOCRAT

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All Sorts of New Honors Accorded by  
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London, Dec. 2.—John Phillip Sousa...

MESSANGER.

From **Albany**  
Address **Albany**  
Date **DEC 4 1901**

## MUSIC AND MUSICIANS.

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YORK, 1884.

## SOUSA WAS DECORATED

London, Dec. 3.—When John Phillip Sousa "and his band" return to the United States the composer of marches will wear a new decoration on his breast, the prize of his large collection. The new adornment is the Royal Victoria medal, and Mr. Sousa prizes it all the more because it was handed to him by King Edward and pinned on his coat by the hand of the Prince of Wales after the "command" concert of the band at Sandringham last night. Sousa is as proud of his medal as a baby of a gold rattle.

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STATE

REGISTER

3K, 1884.

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DEC 3 1901

Sousa Honored by King Edward.  
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Sousa's Kapelle geehrt.

Edward befest Herrn Sousa

DEMOCRAT-CHRONICLE

ROCHESTER, N. Y.

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STAR.

DEMOCRAT N. Y.

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From  
Address  
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## "BY ROYAL COMMAND"

Sousa, the Great Bandmaster, Plays  
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try Home

1884.

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...able that King

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Sousa's Kapelle geehrt.

König Edward heftet Herrn Sousa  
einen Orden an.

London, 2. Dec. Sousa's Kapelle begab sich gestern Abend auf den Befehl des Königs nach Sandringham und concertierte vor der königlichen Familie. Der König verlieh Herrn Sousa den Victoria-Orden und heftete denselben eigenhändig an die Brust des Künstlers.

ORK, 1884.

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Address

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### Programme at Sandringham.

The programme consisted of 'Plantation Songs and Dances,' 'The Washing Post March,' the 'Stars and Stripes,' a trombone solo by Arthur Pryor, and the Reese-Davies collection of American hymn tunes, including 'Nearer, My God, to Thee,' which seemed to deeply affect the distinguished listeners.