

Dated Jan 29 1903  
Address

"SHEFFIELD INDEPENDENT,"  
Sheffield.  
dated Jan 31 1902  
SOUSA AND HIS BAND.  
Visit to Sheffield.

paper in support of Mr. Leake, was spoiled.

### SOUSA AND HIS BAND.

FINE PERFORMANCES AT THE WINTER GARDENS.

Mr. Huddleston had altered the arrangement of the stage in the Empress Ballroom, by placing it at the west end of the room instead of in the middle. This had a good effect. The concert on Monday afternoon was well attended, so was that in the evening. The spirited enterprise of Mr. Huddleston will, we hope, be rewarded. There is no denying the business-like style in which Sousa manages his band. There are no delays. As soon as one piece is finished, up goes the baton for another. If the applause seems to demand it, we get an encore, if it doesn't, we don't. As for the band itself, there is no doubt about its excellence, or the wonderful power it possesses. Some of the pieces were magnificently rendered, and yet the pleasure was not quite unalloyed. The fact is a band all brass tires one sooner than a string band. Sousa's style of conducting is very quiet, unassuming, but effective. He gets the best out of his band every time. The afternoon concert began with the overture to "William Tell," and it was magnificently played. The sweet and mellow tone of the reed instruments was very effective. We had "El Capitan" as an encore. When this was over, Mr. Arthur Pryor gave a beautiful rendering on the trombone of the "Blue Bells of Scotland," followed by some wonderful variations, remarkably smooth in tone. He was loudly applauded, and responded with a "Melody in D." The next item was the suite (Sousa) "Maidens Three," "The Coquette" (a) fell a little flat; "The Summer Girl" (b), a pretty, graceful thing, took better; and "The Dancing Girl" (c), a gipsy revel, pleased best of all. Then we had as an extra, "Passing a Rag-time," a noisy kind of cake-walk performance with some vocal observations by the orchestra and plenty of castanets. Miss Estelle Lieblich sang the "Indian Bell Song" from "Lakme" (Delibes) with much sweetness and distinctness, and received much applause. In the Largo from Dvorak's "New World," symphony, the orchestra was at its best—the refinement of the music lending itself to the skill of the musicians, and it was evidently appreciated by the audience. "Stars and Stripes for Ever" was an extra.

After the interval, a pretty Mosaic founded on waltz themes, produced a pleasing effect. A sextette from "Lucia" was beautifully played. Novellette "Zizeletta" (Von Blon) has a pretty air that will doubtless become very popular on the pier during the summer season. The "King Edward March" (Sousa) followed, and was repeated or supplemented. But it all fell short of expectations somehow. Miss Maud Powell's violin solo, "Zigeunerweisen" (Sarasate), was a highly finished performance, and she received an encore, which was also exquisitely played. The last item, "Scenes in Naples," is a piece well adapted to the band.

Scotts Pictorial  
Jan 30 1903  
Edinburgh

### The Sousa Band.

The Sousa Band, which is shortly to give a concert in Glasgow, is the only organisation of the kind, a military concert band maintained by private enterprise, and playing continuously throughout the year with unvarying success in many different countries. Mr. John Philip Sousa, the founder and conductor of this enterprise, is reckoned among the most successful musicians of the world, and the band has won a popularity as great in this country as in America. No inconsiderable element of the popularity of the Sousa Band

lies in the fact that Mr. Sousa gives the public the kind of music it most desires to hear, and plenty of it. There are no waits between the programme numbers, as Mr. Sousa's pleasant custom is to vary the regular offerings by introducing various characteristic American melodies as encores. The band consists of sixty performers, and there are two lady soloists, a soprano and a violinist. The concert here will be given in the St. Andrew's Halls, on 6th February. Sousa's Band has been commanded to play before His Majesty the King on Saturday, 31st inst.

### THE ART OF BAND CONDUCTING

The supremacy of a conductor over his orchestra, that is of a master will in its control of subordinated minds, is a despotism in its most enlightened form. Dr. Hans Richter, Strauss, the younger Wagner and our own Wood, are monarchs in the realm of Harmony, undisputed and omnipotent. The foreigner might think their subjects independent, since the outward and visible sign of the sovereign's power is merely a sceptre of ivory, and there is no hindrance to the voicing of complaints. I have, countless times, heard a bassoon groaning, as if in mutiny, or listened with beating heart to the lamentations of a flute. But their rule must be surely founded since often has a loud pean of praise drowned the unruly one.

I have been led to the study of the principles of the government of such as these by the coming of a usurper, whose methods are so original and unorthodox to my cherished opinions as to stir utmost wonder. By investigating the bizarre subject one may get a sure insight into the ordering of the more regular method it differs from. I give a few impressions of my visit to the concert at the Stockport Armoury on Friday evening last, at which the opportunity of hearing John Philip Sousa and his band was afforded.

Facing the wide semi-circle of his orchestra on a small red covered dais Sousa's every motion is fascinating. The figure with the keen eyes and black beard steps quickly from the wings, makes but a perfunctory bow to the audience, and then, waving a thin baton round its head plunges sixty perfect instrumentalists into that melody of warring notes and restless harmonies known as a Sousa march. Consummate skill welds smooth piccolos, blaring trombones, mellow cornets and shrill flutes into unison and melody, for, on a first hearing one might think that the players were beyond control. Each item in the programme is entered on with a rush that stirs the blood as would a howling Nor-Easter. The torrent of music sweeps through the hall unchecked, till one half expects to see the quiet man, who has folded his arms in apparent resignation, whirled away on the tuneful current to the loftiest galleries. Then up go the restraining hands and the uproar dies. A deprecatory action of the baton, to the left and the flageolets whisper the air as if in terror of their conductor's wrath. A slight shake to the centre signals the flutes to join in with querulous reiteration, of the "motif," fives quickening the pace in anxiety to finish their part before the bass can break in. But Sousa is on the watch. As the last notes quiver from the wood and reeds he gives a lunge towards the right, and the great horns, saxophones and trombones leap, on the instant, into boisterous life. For a second they rage over the whole gamut while Sousa's back is turned to still the impatient flutes. Then he relents, and, with a jerk of the body, frees the united orchestra to a final crash.

Sousa is inimitable, and in nothing more so than his way of taking encores. With true Transatlantic independence he soars to coyly withhold, and, after, as coyly give in the manner of European "chefs d'orchestre." He nods briskly twice in acknowledgment of the applause, springs on to his tribune, and without a pause hurls the band into the swaying, swirling lilt of "Hands Across the Sea," "The Stars and Stripes," or "The Washington Post."

The latter brings into play one of those peculiarities which astonished critics when Sousa burst on the English musical world last February with a revelation of the art of conducting. When the swing of the famous air has shrunk into mere echoes on the high notes, Sousa raises both hands over his head, and, bringing them down with slow jerks drags the tune through the whole rippling scale on to the lowest chords, where it mutters complainingly. He produces another startling effect with the sketch "Nigger in the Woodpile," where, standing with both arms at widest stretch whilst the clatter of shoes and the scraping of sandpaper is heard, he draws every instrument into play by sweeping his hands together as if drawing the music into his embrace. A typical gesture is Sousa's method of silencing a loud melody by pressing his wand outwards, the action suggesting that the conductor is forcing the notes back into the instruments whence they came.

But perhaps the weirdest of all the attitudes Sousa throws himself into, is that one which heralds the crash of the closing bars in such a piece as "El Capitan." It resembles nothing so much as a drive to the boundary at cricket, for the American, his head bent low and baton held far back, makes a great thrust at his massed bandmen.

Of course, Sousa has a wonderful machine to handle, but it is he that has produced it. It responds to his lightest bidding, and interprets almost before he has expressed a wish. A sign from the despot in its front and the band becomes a co-ordinate thing, every unit blending to a nicety, or else, like a wave into spray, it dashes to pieces, brass, reed, and wood all wrangling and shrieking as mortal enemies. The baton beckons once, and, in a great silence, the piccolo wails forth to be answered by a pipe bidding it hold its peace. A clarinet interposes with a voice of authority, other flutes come to the aid of their comrade, a silvery triangle tinkles above the growing din, till the noise can be kept back no longer, and the rousing strains of the "Brooklyn Cake Walk" issue in full panoply. And calm amidst it all, controlling the frenzy, is Sousa, now with a turn of the wrist making the echoes that slumber in the piping mouth of a trombone, now calling on a silent reed to shrill out. At one moment he creates a whirlwind of sound, the next he dissolves it into thinnest air.

Band conducting is one of the fine arts. From the small number who rise to prominence it may be concluded that intuition is needed, and more than intuition, namely a spark of the divine fire which burns in the heart of the World. Dryden sang an eternal truth in this:

From harmony, from heavenly harmony,  
This universal fame began;  
From harmony to harmony,  
Through all the compass of the notes it ran,  
The diapason closing full in Man.

In Music soul speaks to soul freed from all the gross obstacles which hinder such communication in work-a-day life. Conductors are lords of this spirit world. Wherefore to them be all honour and praise.

Sousa, the musical embodiment of the Continent beyond the Atlantic, astute, full of business aptitudes, admirably advertised not to say boomed, possessing a knowledge of what fits the man in the street, has paid his second visit to Sheffield, and has made a greater impression than was the case on the occasion of his visit fourteen months ago. Yesterday afternoon the Albert Hall contained a hundred pounds more than on the previous occasion. In the evening every seat was occupied. Musicians differ as to the educational value of Sousa's music. It is certainly not of the most profound, neither can it be taken as quite legitimate that the highest class music—compositions by Dvorak, by Sarasate, Berlioz, Mendelssohn, and Rubinstein should be interpreted in a fashion other than was intended by the creators. Orchestral music does not pall upon the ear, but it is greatly to be feared that were the place of strings to be taken by reed, wood wind, and brass the auditor would quickly be satiated. Sousa has smartness, and that makes possible to him and his men that which would be impossible to a less smart and a more sensitive visitor. His poses as a conductor are an essential part of the entertainment. Now statuesque, then energetic, now scarcely moving a digit as the immaculately-gloved hand is held aloft, then giving clear indication of the interpretation he desires; now throwing backwards and bringing forward both hands like a mid-winter caddy seeking to create warmth, and anon indulging in a motion that recalls the action of a concertina soloist. But everything is carefully prepared as is the programme. And this programme preparation is a strong point. Three seconds of applause and Sousa faces his men, who are prepared with the encore, an assistant hoists aloft a huge cardboard bearing the title of the piece and, if necessary, he is ready with the title of the double encore. Sousa and his band were undoubtedly hugely appreciated. The largest hall in the city would again be packed were they here to-night. But undoubtedly the chief features from a musical point of view were the violin solos by Miss Maud Powell, and the vocal solos by Miss Estelle Lieblich.

The afternoon programme opened with Rossini's "William Tell" overture, in which the flute variations were the most striking feature. "El Capitan" was the encore. Sousa's suite, "Maidens Three," written with full knowledge of the capabilities of his men, was finely played. The first of the three maidens, the coquette, was depicted with abundant sparkle, her moods being hit off very suggestively, even to the dash for another lover. A lilt in the first clarinet and the use of the glockenspiel gave the necessary tint to the Summer Girl, wondrous scale passages being introduced. Tambour, castanets, and piccolo gave the mad whirl and the piquette of the dancing girl. This brought down the house, and "The Passing of Ragtime," the darkies' idea of syncopation, in which is a novelty in the shape of vocal ejaculations, was presented as encore. Dvorak's "New World" Symphony was drawn upon for its largo. Melodious work in the reeds to a staccato brass accompaniment, was not nearly so well appreciated as was the "Washington Post," which followed. Sousa's mosaic, "In the realm of the air" is founded on waltz themes. "Liberty Bell" quickly followed as the encore. Von Blon's "Siziletta" is the kind of thing heard in variety entertainments by gipsy choirs, but not so good as the average. It preceded Sousa's march "Imperial Edward" which is dedicated to his Majesty. This composition appears to be Brother Jonathan's idea of John Bull in his go-ahead mood. There is no suggestion of the Boar sitting on the tail of the Lion, and no fierce Imperial Prussian Eagle leading Venezuelawards. Evidently, Sousa believes that we Britishers like the notion that we make a noise in the world. Patriotism, of course, put modesty aside, and Sousa was not a whit less courteous. He gave us "The Stars and Stripes for Ever," in which the unmistakable screech of the American eagle suggested that Uncle Sam has a voice in the councils of nations. Massenet's variations and carnival from "Scenes in Naples" gave a picture of riot, which gave place to the National Anthem after two hours of variety, in which solos, which must not be overlooked, were a prominent feature. Miss Estelle Lieblich sang Debussy' "Indian Belle Song," from "Lakme." She has a splendid soprano voice with a range of three octaves, but her method of production is not one that is conducive to repose on the part of the auditor. Her vocalisation was highly effective, if her enunciation was indistinct. As an encore she sang Sousa's "Maid of the Meadow," a song of less exacting character. Miss Maud Powell's rendering of Sarasate's "Zigeunerweisen" demonstrated how worthy the splendid violinist is of the title of the lady Paganini. In every branch of her art she was perfect, while Haendel's "Largo," her encore, showed how admirably she can interpret music of a different school. Mr. Pryor's trombone solo, "Blue Bells of Scotland," was a revelation of velvety tone and accurate intonation, and the Melody in D (encore) was also worthy of one who is not far removed from the foremost rank.

The evening concert had many features, some to that of the afternoon. Miss Lieblich sang with even greater acceptance than in the earlier concert her songs being David's "Thou brilliant bird," in which she had the support of the magnificently played flute obligato by Mr. Marshall Lufsky, an (encore) a Russian folk song, "Nightingale," by Alabielf. In each of these the songstress's trills and bravura singing was highly meritorious. In her higher register she has some wonderfully fine and sweet notes, her D in Alt being remarkable. Miss Maud Powell's grandly presented movements from Mendelssohn's Violin Concerto and her encore, Vieuxtemps's Fantasia, "St. Patrick's Day," were in the opinion of many the finest items of the day and evening. Her pearly harmonics and perfect double stopping were charming. Mr. Pryor's beauty of tone in his own composition, "Love's enchantment," and his clever manipulation of his instrument brought him another penalty. His encore was "In cellar cool, the lower notes of which were of wonderful quality. In fact, a double encore was demanded and given. The inevitable "Humptydum and the hen," the refrain of which was whistled by the bandmen. The band gave Berlioz's overture, "Carne val Romanet," with its alternate suavity and volcanic effects; Sousa's suite, "Looking upward" with wide variety—the dash in the Light of the Polar Star section, and the muted brass; the effective glockenspiel and the almost human clarinet and the Southern Cross section, and the realism in the Mars and Venus section. In the last mentioned number, a wonderfully fine piece of work by the drummers provoked an outburst of applause in the middle of the number. Its effect was that of a party of drummers marching up, say, from the Parish Church to the Albert Hall, proceeding quarter of a mile away and returning. "Passing of Ragtime" again came in as an encore, with "Washington Post" as a double. Rubinstein's Portent, "Kamemnoi Ostrow" had little to commend it, but the encore, "Rose, Shamrock, and Thistle," appealed to the audience through the medium of "Soldiers of the Queen," "Minstrel Boy," "Blue Bells of Scotland," and "Rule Britannia." Mascagni's "Dance Scotica" was followed by a double encore, "Felicie sophic Maid" and "Bundle of Mischief," whistled by bandmen and vocal phrases again giving a spirit of novelty. The "Imperial Edward" march was again played, but with variation on the afternoon performance. The trombonists stood when they played the opening phrase of the National Anthem, and later, when the audience had clamoured

For better - see page 280.

SOUSA AND HIS BAND.

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Sousa, the musical embodiment of the Continent beyond the Atlantic, starts full of business...

THE ART OF BAND CONDUCTING

The supremacy of a conductor over his orchestra, that is of a master will in its control of subordinate minds...

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Scotts Pictorial Jan 30 1903 Edinburgh

For details see page 280.

Cutting from *Yorkshire Telegraph*  
Dated *Jan 31* 1903  
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Cutting from *Irish Times*  
Dated *Jan 31*  
Address *Glasgow*

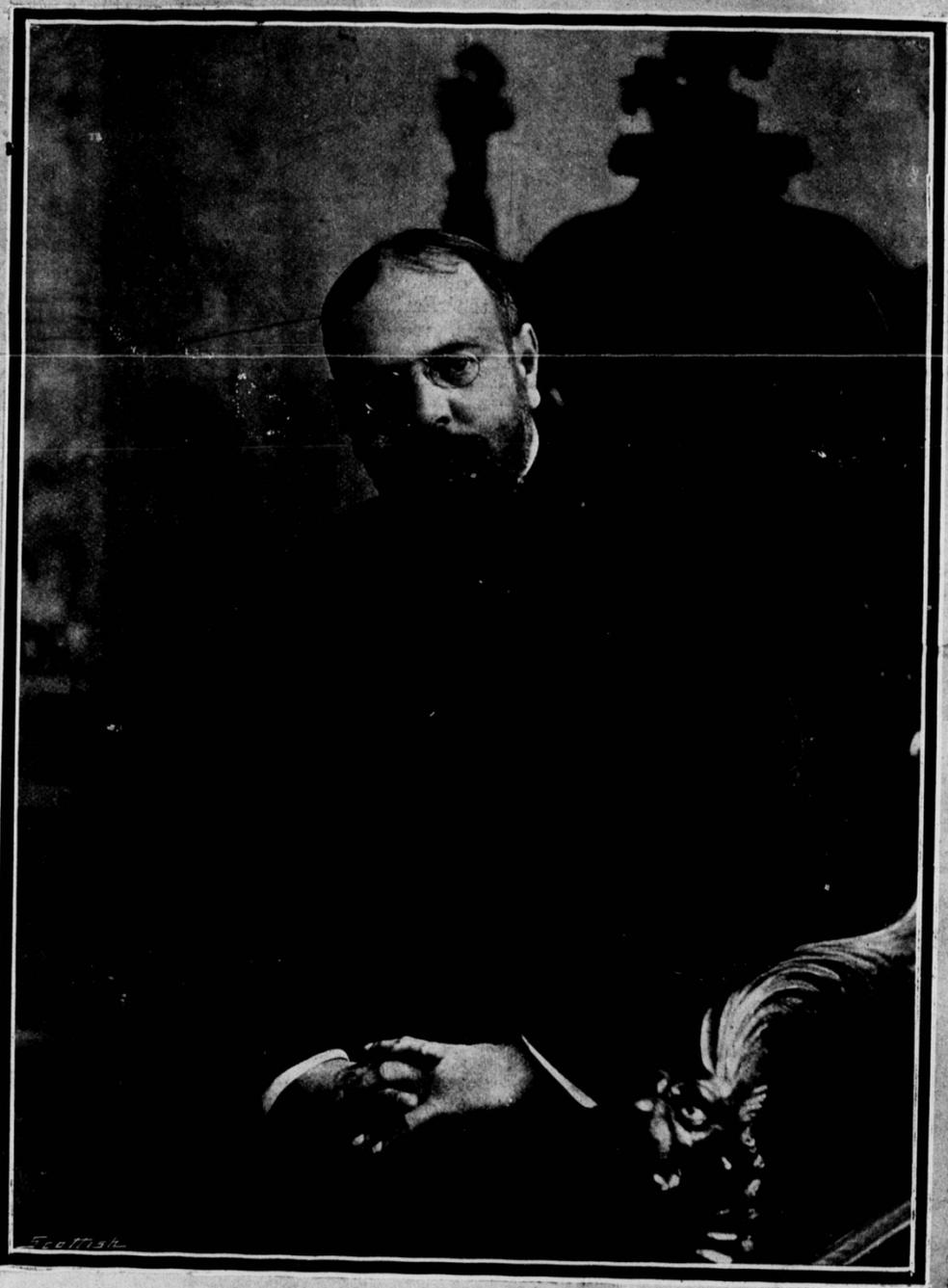
**SOUSA'S VISIT.**  
**SECOND CONCERT.**  
**AN ENTHUSIASTIC AUDIENCE.**

Mr. John Philip Sousa, and his remarkable combination of instrumentalists, brought their second visit to Sheffield to a close last night to the accompaniment of the enthusiastic plaudits of a delighted audience. In contrast to what obtained on the occasion of the "March King's" first appearance in the city twelve months ago, the attendance yesterday were both highly gratifying in point of size. At the afternoon's concert, as reported in our latest issue last night, all parts of the Albert Hall were well patronised, whilst in the evening the commodious building was packed on every hand. Since his last appearance amongst us, Sousa, as previously stated, has lost some of what in some quarters were regarded as his exaggerations, yet in the main the mannerisms which have secured for him such distinct notoriety throughout the world, are still there. In all his movements and gestures, however, there is to the members of Mr. Sousa's unique organisation, a mine of meaning. Mr. Sousa's players are the embodiment of all that is perfect in the art of collective instrumentalism, in discipline, in accuracy, in precision. They have reached the height of perfect organisation, and in every respect Sousa's band stands out as an altogether remarkable galaxy of trained instrumentalists.

Last night's programme differed entirely from that given in the afternoon. It was varied sufficiently to bring out all the wonderful resources of the band, and the novel effects at times introduced were received with enthusiastic admiration. The introductions were occasionally of the startling order, and it is quite safe to say that Sousa frequently held his audience fairly electrified. Though the actual programme contained six items for the band, this by no means represented the number contributed, for Sousa was ready to respond to each demand for more. The band is as artistic in the most delicate pianissimo passages as it is in the most thunderous of its fortissimos. Berlioz' "Carnaval Romaine," Rubinstein's music picture, "Kammenci Ostrow," and Mascagni's "Danse Sinfonica," served to bring out the versatility of the players. The "Imperial Edward" march, which Mr. Sousa specially composed for Coronation year, and which has secured the special appreciation of His Majesty, was received with vociferously expressed approval, and a portion of the composition was re-rendered. The only other item of the conductor's own on the actual programme was his "Looking Upward" suite, the three movements of which were all magnificently rendered. Nerval's "Country Dance" preceded the "Imperial Edward" march, and the programme was concluded with a spirited galop, "Chase of the Lion." The encore items given included "Stars and Stripes," "Mexican Serenade," "The Passing of Rag Time," and the world-played "Washington Post."

Interspersed among the band contributions were individual items by Mr. Arthur Pryor, Miss Estelle Liebling, and Miss Maud Powell. As a trombone player Mr. Pryor has few equals, and his rendering of his own composition, "Love's Enchantment," secured a double encore. First he responded with a fine interpretation of "In Cellar Cool" (with the famous bottom note), and he followed this up with "The Honeysuckle and the Bee." Miss Liebling is an accomplished soprano vocalist, and her singing of "Thou Brilliant Bird," with flute obligato, by Mr. Marshall Lufsky, was aptly applauded. She replied to a determined encore with "The Nightingale." Miss Maud Powell is a violinist of undoubted ability. She played the Andante and Allegro vivace movements from Mendelssohn's violin concerto with tremendous success and as an encore she gave a showy variation on an Irish air.

It is long since such enthusiasm marked a concert.



**Mr. John Philip Sousa,**  
The Famous American Conductor.

Cutting from *Irish Times*  
Dated *Jan 31* 1903

by the *Irish Times*  
Publication *Belfast*  
d. *31-1-03*

**SOUSA AND HIS BAND AT PRESTON.**—The celebrated conductor-composer, Mr. John Philip Sousa, revisited Preston on Wednesday, and two band concerts were given in the Public Hall under the local management of Mr. Beech. The audience at the night concert was the largest that has been seen in the Public Hall for some time. Mr. Sousa was, as usual, very liberal in the way of encores, and a lengthy programme of varied selections was gone through. The contributions, of course, included several of Sousa's exhilarating productions. Among the extra pieces were "The Washington Post," "El Capitan," "The Stars and Stripes," "A Mexican Serenade," and a few eccentric and highly picturesque numbers in which imitative effects were introduced. The band, which has attained a remarkable ensemble by long and combined practice, had a very good reception. Mr. Arthur Pryor, the brilliant trombonist, gave a solo, entitled "Love's Enchantment," in which he displayed marvellous powers of execution, and being encored he favoured the audience with an almost comical rendering of "In Cellar Cool." Miss Maud Powell, the violinist, played the andante from Mendelssohn's Violin Concerto with great refinement, and Miss Estelle Liebling's singing of "Thou Brilliant Bird" with flute obligato—and "The Nightingale"—was a clever example of vocal skill.

**SOUSA'S VISIT.**  
In consequence of the great demand for unreserved tickets, no more will be sold in the shops, but they will be available at the hall on the occasion of the entertainment. In connection with the concerts, it will be noticed in our advertising columns that the Belfast and County Down Railway Company will issue cheap return tickets on the night of the performance from Newcastle, Dundrum, and intermediate stations up to and including Ballygowan and Ballynahinch. Late trains will run to Newtownards, Downpatrick, and intermediate stations at 11.0 p.m.

**The "Golf Journal,"**  
13, Burleigh Street, Strand, W.C.  
Dated *Jan 31* 1903

This evening the King again honours Mr. Sousa with a command performance. The first appearance of the American conductor was at Sandringham, where his band played upon the occasion of the Queen's birthday. To-day Mr. Sousa takes his band to Windsor Castle, when it will play a selection in the Waterloo Chamber after dinner.

Cutting from *Sheffield Telegraph*  
Dated *Jan 31* 1903  
Address *Sheffield*

Cutting from *Irish Review*  
Dated *Jan 31*  
Address *Dublin*

### SOUSA'S VISIT. SECOND CONCERT.

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It is long since such enthusiasm marked a concert at the Albert Hall, and with his appearance in Sheffield, Sousa adds another to his long list of conquests.



Mr. John Philip Sousa,  
The Famous American Conductor.

by the *Irish Review*  
Publication *Belfast*  
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... (5) "The Capitan,"  
"The Honeysuckle and the Bee," and "King  
Cotton" March; (7) "Invincible Eagle" March;  
(8) Fantasia on St Patrick's Day. Noticing  
the rendering of this programme, it is almost  
impossible to write anything that can be  
regarded as excessive praise. It is a  
band composed of consummate artists,  
and completeness of ensemble constitutes its  
most striking quality. The famous overture  
to "William Tell" and the Dvorak excerpt  
were beautifully played, the brass in the lat-  
ter having all the tone of an organ. But the  
marches, for nineteen out of twenty hearers,  
were "the thing," and their very familiarity  
in some cases seemed their highest recom-  
mendation. The stirring, swinging "Invin-  
cible Eagle," the perennial "Washington Post"  
and the well-defined rhythm of "Imperial  
Edward" (dedicated to the King), or "F  
Capitan" were played with a peculiar dash  
and spirit that was irresistible. In the suite  
"Maiden's Three" and the mosaic "In the  
Realms of the Dance," founded on famous  
waltz themes, the rhythmical precision, the  
expression, the power, and the mass of this  
remarkable band were also revealed. In the  
humorous selection, "A Coon Contest," some  
novel effects were obtained. As instrumen-  
talists, Sousa's players are practically all that  
can be desired. Constant association and  
practice have enabled them to play with the  
greatest precision—their work is distinctly  
emphatic and brilliant. Mr Arthur Pryor,  
whom the Press agents describe as the highest  
paid bandsman in the world, is a remarkable  
trombonist. The audience wondered as they  
listened to this performer, who obtained  
from an instrument not usually associated  
with solo work, a richness of tone that was  
really astonishing. In both the quoted  
selections Mr Pryor played with extraordi-  
nary dexterity and skill. Miss Estelle Lieblich  
is a coloratura soprano, and her selections are  
apparently made with a view to exhibiting her  
peculiar qualities of voice. It is not a musical  
organ, but it is flexible, and the lady delights  
in roulades and show passages. Miss Maud  
Powell, the violinist of the party, is a brilliant  
executant, with a matured and finished style,  
and she was heartily applauded after each  
selection which she presented. In accompany-  
ing his singer or soloist, Sousa teaches a lesson  
to many conductors who over-ride and handi-  
cap the efforts of the single performer. In his  
case the orchestra accompany and assist the  
soloist. Sousa's conducting is strenuous and  
even eccentric. With almost playful gesture  
he leads and inspires his players, they under-  
stand his intentions, and he carried them on-  
wards to unique success.



Dated Jan 31 1902

Clipping from Musical News  
Dated Jan 31 1902  
Address Sheffield

**Sousa at Liverpool.**

Enormous interest was aroused by the visit of Mr. J. P. Sousa and his Band on Saturday last, when two concerts were given in the Philharmonic Hall, which, large as it is, was quite incapable of meeting the demands made on it by the public. In fact such a *furor* has been created by this American "invasion" that Messrs. Rushworth and Dreaper, Mr. Sousa's local agents, have announced a return visit of the Band towards the end of February. As regards the playing of the Band there is little to say except that it is still marked by the "snap" that is its main characteristic: and the tone of some of the solo instruments is very good. I wish I could say the same for some of the "music" submitted, but, with the exception, perhaps, of the "El Capitan" and "Washington Post" marches I fail to see that the name of Sousa will go down to posterity as a composer even of march tunes. The "William Tell" overture, which commenced the afternoon programme, was very nicely played with the exception of the last movement, which was taken at a *tempo* quite out of keeping with the notes to be produced, the consequence being that the fine bravura passages were entirely lost. The Largo from Dvorak's "New World" symphony and a "Theme and Variations" by Mas-

... were among the "legitimate" items, and showed that the components of the band are good. The pity of it is that they are so incessantly exercised in the indifferent materials that Sousa thinks fit to produce. Miss Estelle Liebling sang Delibes's "Bell Song" from "Lakmé" with great purity and flexibility, and Miss Maude Powell's violin playing was a welcome feature in a scheme of somewhat *bizarre* quality. I must, however, compliment Mr. Sousa on his band accompaniments to the song and violin numbers, as also Mr. Arthur Pryor for his trombone solo. I should add that one of the drums burst at the evening performance, but whether this is a new "effect" or not I am unaware!—W. J. B., *Our Correspondent*.

**"ST. JAMES'S GAZETTE,"**

Dorset Street, E.C.

Dated Jan 31 1902**MEN AND WOMEN.**

MR. SOUSA, who takes his band to Windsor Castle to-night, is the composer of "The Washington Post." That perhaps is his chief link with fame in England, where he is now travelling with the famous band which has become what somebody has called the representative American musical organisation. He was born forty-five years ago, almost in the shadow of the Capitol at Washington, but his father was a Portuguese and his mother a Bavarian.

HE began composing music at eleven, and at eleven made his first appearance with his violin. His first ambition was to run away with a circus, which he arranged to do secretly with a circus man who heard him play and who offered him twelve dollars a week. Only the fact that the excited Sousa could not keep his secret put an end to his little escapade before it fairly begun.

LIKE many composers who have risen to fame, and like still more poets, Sousa paid for the publication of his first work, which no publisher would accept on his own risk. The publishing of it cost him twenty-five dollars at a time when he was not too rich, and only four dollars of it has ever come back again. His second venture was almost worse from his own point of view.

IT was in Philadelphia, and a friendly publisher took two pieces and arranged to place them on the market. He did—and after seven months they appeared, Sousa, then eighteen, receiving a hundred copies free as his reward! His expenses had been three pounds, so that Sousa has still a balance against somebody on account of his early compositions—if any of them have since been sold, as they must have been, since his rise to fame. Even the "Washington Post" he sold for seven pounds, and it has made a fortune for the publishers.

BUT Sousa was not Sousa in those days. There is an odd story of how he came by his name. Mark Twain is said to have got his name from some boys who happened to be shouting it somewhere in the depths of South America; Sousa found his in an hotel in Europe. He had signed himself with his initials in the visitors' book, with U.S.A. after them; and when his bill arrived he found that his S.O., U.S.A., had been mistaken for his name. It was one of the happiest of mistakes, and has never been put right since.

THE philosophy of Sousa is as much worth listening to as the brass band which he has taken 250,000 miles and conducted at five thousand concerts. "The past few years," he says, "have stood for a very strenuous period in the history of the world. We in America have had our war with Spain. You have had your long campaign in South Africa. There have been troubles all around, and the world has been living at a high strain. Well, it seems to me that men and women want from music after such a period of simple cheerfulness."

**SOUSA AND HIS BAND IN  
SHEFFIELD.****Successful Concerts.**

Mr. John Philip Sousa, the famous American bandmaster, and his remarkable "combination," visited Sheffield yesterday for the second time, and gave two concerts in the Albert Hall. At each there was a crowded audience, the attendance in the evening probably establishing a record.

It is somewhat difficult to quite justly appraise a Sousa concert, from a musical and critical point of view. At the outset one is confronted with the question, whether or not the whole entertainment is to be taken as a serious musical contribution, or whether, in American parlance, it is merely a cleverly stage-managed "show." There is a good deal of both these qualities in a Sousa concert. The playing of the band is a marvel of technical mechanism and precision. The constituents of the musical machine are all of the very highest class. Their playing is absolutely flawless, if we except a slip in "The Washington Post" (of all things!) last night. The tone of the instrumentalists is beautiful, and they play accompaniments with a refined softness almost incredible in a reed band. But if anything like a high standpoint is to be adopted in reviewing Mr. Sousa and his methods, the concert can only be described as an orgie of musical spread-eagleism, calculated to give one a bad head in the morning.

Mr. Sousa is as clever and entertaining a showman as he is an ingenious musician and a rigid disciplinarian. His method of beating time in a series of studiously varied gyrations of the baton, awakens interest in him from the first. He is generous in the matter of encores, and dispenses with the usual make-believe in this regard, with a refreshing freedom. As for his musical methods, they aim at sensationalism pure and simple. Every device of the consummate trickster is utilised in his show pieces, Glockenspiel galore, castanets, gongs, schellen (small bells), tambourines, "coconut shells," triangle and cymbal effects, whistling, and a "rag-time" vocal chorus, are all devices which in Mr. Sousa's more extended compositions cover a poverty of musical invention. If then, Mr. Sousa can hardly be described as a composer in the high sense of the word, he is at all events a clever rhythmist. His marches possess an invigorating dash and movement, and to hear them played by his band is a valuable demonstration in the virtues of well-defined accents and fresh rhythms. As nearly every encore takes the form of one of these enjoyable marches the audience patiently sits out a tedious suite or descriptive piece in the sure knowledge of enjoying the inevitable encore.

The afternoon concert yesterday opened with Rossini's "William Tell" overture, in which the storm music and the charming "Ranz des Vaches" were excellently done. But the finale was spoiled by being taken at a speed which if designed to display the virtuosity of the players only served to make this effective section a chaotic scramble, in which all design and clearness were lost. On a far higher level was the playing of the Largo from Dvorak's "New World" Symphony, which the band rendered with a perfection of ensemble and a realisation of its artistic values worthy of the highest praise. Two of Mr. Sousa's compositions were also played, the first entitled "Maidens Three" (The Coquette, The Summer Girl, and The Dancing Girl) and the second "In the realm of the dance." The last-named was founded on some familiar waltz refrains, winding up with Rubinstein's pinaforte "Valse Caprice," perhaps as unsuitable a piece for a military band as could have been selected. Both items were, of course, faultlessly performed. The bandmaster's latest march, "Imperial Edward," was also played. It is a dashing piece of the Sousa type, but is hardly likely to equal the popularity of the "El Capitan" and "Liberty Bell" marches, which were, among others, performed as encore items at the afternoon concert.

Mr. Arthur Pryor, the band's "star" instrumentalist, played his own clever arrangement of "The Blue Bells of Scotland," and, for an encore, a melody in D. His tone is exquisitely mellow, and the ease and exactness with which he executed the most florid runs and cadenzas served to make his playing both an enjoyable and an artistic feature of the concerts. Miss Maud Powell gave a vividly-coloured and passionate rendering of Sarasate's "Zigeunerweisen," the band accompaniment to which, as well as to Handel's "Largo," played as an encore, was a model of restraint and good taste. Miss Estelle Liebling, a vocalist of phenomenal compass, with a pleasing and powerful voice, sang the Indian Bell song from Delibes' opera, "Lakmé," a selection to which her exceptional vocal agility and finish were admirably suited.

The evening concert opened with a brilliant performance of Berlioz's "Carneval Romaine" overture. The two most delightful items on the programme were Mascagni's "Danse Esotica," a characteristic Italian composition, full of local colouring, and as original as it is varied, and the lamented Ethelbert Nevin's "Country Dance," a dainty composition of much grace and melodic beauty. Rubenstein's "Kammenoi Ostrow," though well played, missed fire somewhat, owing partly to its unsuitability to a wind band, and for the rest to

its inherent dulness. Mr. Sousa's "Upward," was chiefly remarkable for the part played by the side drums, which the audience actually wanted to encore in the middle of the piece!

After the rowdy blatancy of the "Imperial Edward" March, it was like a breeze from heaven to hear the pure melody of Mendelssohn's Andante from the Violin Concerto played by Miss Powell. In this, as in the glorious finale to the same work, the concert reached its highest artistic plane. It was significant and very gratifying to find that after all the demoralising tumult and sensationalism of the previous items, the most enthusiastic and spontaneous burst of applause was won by the most genuinely musical contribution of the day—the violin selection already alluded to. Even the howl of delight which greeted the opening bars of "The Washington Post" was surpassed by Miss Powell's well-earned plaudits.

The other items must be but briefly noticed. Miss Liebling's solo was David's "Thou brilliant bird," wherein, in association with Mr. Marshall Lufsky, an accomplished flautist, she won a decisive and well-deserved triumph. Mr. Pryor played another remarkable solo, "Love's enchantment," notable chiefly for a difficult cadenza, faultlessly played. As encores Mr. Pryor played "The Honeysuckle and the Bee" and "In Cellar Cool," the latter item displaying the extraordinary compass of his instrument. Encores were freely granted, and the delight of the audience was expressed in enthusiastic measure. It should be mentioned that the concerts were under the management of Messrs. Wilson Peck, and Co.

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song. The first part of the concert closed with the "Largo" from the symphony entitled "The New World," by Dvorak, the gifted composer of "The Spectre's Bride." In their rendering of this mysterious effusion, as to which one is tempted to hazard the conjecture that it sounded like an attempt to describe the passing away of some old world to make room for the new—the band seemed as much at home as they were in everything else. Responding to an encore, the band gave a grand selection of Irish airs, including "Let Erin Remember," "Believe Me," "The Last Rose," and "The Harp that once." These were all suitably harmonised, with occasional clever variations and oblige for particular instruments, they went splendidly. In truth they were of the very best features of the performance and the effects realised showed what fine material there is in these national airs. Dr. Prout, in a paper read at the recent meeting of the Society of Musicians, remarked that no amount of voices or instruments could overwhelm the grandeur of Handel's choruses. The more tone that was put on them the more powerfully they came out. It is hardly a strained comparison to say that the same thing seemed somewhat true of the Irish airs as played yesterday. "The Harp that Once" quite filled all the instruments, and perhaps would have filled more. The next items were a clever instrumental "Mosaic" founded on famous waltz themes, by Sousa; a "Novelette," by another composer; and the march, "Imperial Edward," which Sousa has composed and dedicated to the King. The latter is a spirited composition of a showy type. Miss Maud Powell appeared as solo violinist. Her tone was not powerful, but her technique was exceedingly perfect and finished. She played a piece by Sarasate, the second section of which showed the unrivalled capacity of the violin, when in the hands of an artist, for yielding a rapid flow of sparkling notes. In response to an encore, she played a largo by Handel. The concluding item consisted of a selection for the band, called "Plantation Songs and Dances," by Chambers, in which "Annie Laurie," "Don't I Love My Betsy," and several other airs are introduced. This selection was extremely effective, and showed off both the band and the tunes to the utmost advantage. One could not hear such playing without feeling that the world of music is a big thing—that it includes airs and folk-songs as well as the great productions of Bach, Beethoven, and Wagner—and that one must be catholic in music after all. To-morrow afternoon the band will give another matinee performance at the Theatre Royal, commencing at three o'clock; and in the evening they will give a performance at the Rotunda, commencing at eight o'clock.

#### PERFORMANCE AT THE CASTLE.

Last night, at ten o'clock, Mr. Sousa's band performed at Dublin Castle by command of the Lord Lieutenant.

LA NOUVELLE DANSE A LA MODE



LE CAKE-WALK DANS SON PAYS D'ORIGINE. — Le pas du kansas. — Voir article page

LE CAKE-WALK

C'est le dernier engouement de Paris... On sait — il faudrait ne jamais parcourir un journal ou un magazine américain pour l'ignorer — on sait que les Yankees sont en train de conquérir, par la séduction ou par la force, tout notre Vieux-Monde. Ils viennent de commencer l'investissement de Paris. En 1900, nous avions été initiés par la *De Souza Band*, l'« Orchestre De Souza », à la fanfare américaine, marches épiques et frénétiques galops. Et voici que l'hiver 1902-1903 nous révèle le *Cake-Walk*, la « Danse du Gâteau » des nègres nord-américains.

A vrai dire, les mimiques et les pas du *Cake-Walk* avaient bien déjà été esquissés, les saisons précédentes, dans certains salons franco-américains, par quelques jeunes filles transatlantiques débarquées du dernier bateau. Mais ce ne furent que de timides essais. Il manquait à cette chorégraphie nouvelle la consécration indispensable des cirques et des grands cafés-concerts.

La lacune est comblée depuis quelques semaines. Au Nouveau-Cirque d'abord, puis successivement dans tous les music-halls et établissements chorégraphiques, se sont improvisées des troupes de nègres qui se livrent chaque soir, devant un public enthousiasmé, aux ébats les plus échevelés du *Cake-Walk*. Et aussitôt des premiers sujets ont surgi — comme les Valentins et les Goules du quadrille naturaliste — des professionnels, danseuses et danseurs qui, sans prendre la peine de se noircir le visage et les mains, ont imaginé des variations acrobatiques sur le rythme originel. Enfin quelques boute-train de la bonne société, heureux de rencontrer un peu de nouveau, se sont mis en tête d'introduire définitivement dans le cycle éternel des valse, des quadrilles et des pas-de-quatre, le fantaisiste *Cake-Walk*. — et des maîtres à danser ont entrepris d'en régler les mouvements et les figures pour le transformer en danse « du monde ».

Tout cela amuse beaucoup les Parisiens — et ils s'imaginent connaître le *Cake-Walk*. Ils n'en ont pourtant — il faut bien le leur dire — qu'une caricature sur les planches des cafés-concerts et, dans les salons, qu'une bien pâle imitation. Le *Cake-Walk* n'a vraiment tout son charme pittoresque et passionnant que dans son milieu d'origine, chez les nègres des Etats du Sud de l'Union américaine.

Là, c'est vraiment la « Danse du Gâteau » : un concours, un tournoi dont un énorme gâteau est le prix. Le dessin de M. Georges Scott donne une idée du tableau. C'est le plus souvent en plein air que se déroule la folle partie, à moins que les intempéries de la saison n'obligent la bande de *darkies*, vêtus d'oripeaux de couleurs vives et de détroques indéscriptibles, à se réfugier dans quelqueasure délabrée ou quelque hutte de paille au sol de glaise.

Les juges, — de joyeux vieillards, — ont pris place dans leur tribune, au pied de laquelle s'étale le gâteau, orné de fleurs en papier. Le cercle des spectateurs et des joueurs de *banjo* se forme. Les couples s'élancent.

Les gestes, les pas, l'attitude, la physiologie et l'accoutrement des danseurs, de l'assistance, des musiciens et des juges, la mise en scène, le rythme de la musique, tout cela forme une harmonie de couleurs locales. Le grotesque des détails disparaît dans le pittoresque de l'ensemble et dans la contagion de la joie générale qui illumine les visages. On admire la souplesse incomparable des danseurs, l'aisance précise de tous leurs mouvements.

Quelquefois un *leader* est choisi, sorte d'entraîneur, de tambour-major bien bâti, bien musclé, plein de verve et de brio, qui mène la marche ou le galop, précède et dirige les couples, exécute force cabrioles et entrechats, s'aidant de sa canne de jone.

Progressivement l'entrain de tous atteint son paroxysme. Les couples se détachent à tour de rôle, s'avancent, faisant des grâces, improvisant des scènes mimées, et avec quelle rivalité! quelle ardeur! C'est à qui attirera le plus l'attention du jury, et, par son originalité et sa grâce, se fera décerner, à l'unanimité toujours, le gâteau traditionnel. Le jugement est rendu avec un imperturbable sérieux, et une solennité qui n'a d'égalé que son impartialité.

Que dire de la danse elle-même? Comment définir son caractère particulier? Il n'existe réellement aucune règle. C'est le triomphe de l'improvisation personnelle. Le pas caractéristique du *Cake-Walk* évoque l'image d'un caniche que l'on force à se tenir sur ses pattes de derrière : le danseur avance par petits sauts, tenant exactement ses mains comme le chien tiendrait ses pattes de devant, tout en cambrant les reins de la façon la plus exagérée possible. C'est ce qu'on appelle le *Kangaroo Step*, pas mis à la mode sur la scène américaine par la divette Fay Templeton, à qui il a valu un étourdissant succès.

Voulez-vous danser le *Cake-Walk*? Lisez nos explications, regardez nos gravures, faites jouer au piano la musique publiée dans notre Supplément et livrez-vous à votre fantaisie. Vous réussirez mieux que si vous preniez les leçons des maîtres à danser, et peut-être quelque jour, si une autre fantaisie vous conduit en Géorgie ou en Louisiane, serez-vous capable de séduire un jury et de décrocher un gâteau.

C. C. B.

Voir nos gravures aux pages précédentes et le Supplément musical qui accompagne ce numéro.

“WESTERN MAIL” (Daily),  
St. Mary Street, Cardiff.

Dated *Feb 1903*

MR. SOUSA'S VISIT TO WINDSOR.

There have been some cheap sneers today at Mr. Sousa's alleged patriotism in causing the band to play "The Star-spangled Banner" as the last number on its programme at Windsor on Sunday. It happens that this American national air was played by desire of the King as a compliment to Mr. Henry White, the American Charge d'Affaires, who, with Mrs. White, was a guest of the King. It was from Mr. White that the King learned of the expected arrival of Lieutenant-general Miles, Commander-in-Chief of the United States Army, in London on Sunday afternoon. Accordingly, when General Miles arrived in London he found an invitation from the King to go right away and dine at Windsor that night. This the general did, and he came back to town this morning with Mr. and Mrs. White.

“SUNDAY TIMES,”  
46, Fleet Street, E.C.

Dated *Feb 1903*

SOUSA AND HIS BAND AT WINDSOR CASTLE.

Mr. J. P. Sousa's famous military band arrived in Windsor last evening, to play by Royal command at the Castle. The King gave a dinner party to forty guests, who at ten o'clock proceeded to the Waterloo Chamber, where the performance took place, the band playing the National Anthem as His Majesty entered the hall. The programme consisted of eight pieces, including vocal and instrumental solos by Miss Estelle Liebling (soprano), Miss Maud Powell (violin), and Mr. Arthur Pryor (trombone). The performance lasted an hour and a-half, and at the conclusion the members of the band sat down to supper.

The band played the following programme of music:—

1. Collocation, "El Capitan" (Sousa).
2. Trombone solo, "Love's Enchantment" (Mr. Arthur Pryor).
3. Suite, "Looking Upward."  
(a) "By the Light of the Polar Star."  
(b) "Under the Southern Cross."  
(c) "Mars and Venus." (Sousa.)
4. Soprano solo, "Thou Brilliant Bird" (David). Sung by Miss Estelle Liebling, to flute obligato by Mr. M. Lufsky.
5. Badinage (Herbert).
6. (a) Idyll, "In a Clock Store" (Orth).  
(b) Caprice, "The Passing of Rag-Time" (Pryor).  
(c) March, "Imperial Edward" (Sousa). (Dedicated to the King.)
7. Violin solo, "Zigeunerweisen" (Sarasate). Miss M. Powell.
8. Mosaic, "In the Realm of the Dance" (Sousa).

Mr. Sousa and the members of the band were entertained at dinner, and at 2.30 this morning left Windsor by special sleeping train for Cork, via Holyhead, breakfasting at Chester.

Coming from the *Vocalist*

Address of Publication

Issue Dated

*Feb 1903*

The much-boomed Sousa band made its second appearance in this town on Monday, January 19th. Two concerts were given in the Town Hall, and each attracted a large audience. The American business man believes in advertisement, and that such belief pays is proved by the success of Sousa's band. There is no doubt that this organisation is one by itself, and after attending two concerts in one day, one is thankful that all other bands are not as this.

Too much "Sousa" one might easily have. By far the most interesting items in each programme were those contributed by the vocalist and the violinist. Miss Estelle Liebling sang the "Bell Song" from "Lakme" brilliantly, and at the evening concert gave a fine rendering of David's "Thou brilliant bird," the flute obligato to this latter being excellently played by Mr. Marshall Lufsky. Miss Maud Powell, the American violinist, played Sarasate's "Gipsy Melodies," and two movements from Mendelssohn's "Violin Concerto," exhibiting wonderful skill and perfect intonation. The accompaniment, however, was at times aggressive. The pieces performed by the band included a number of the conductor's own compositions, and almost every item on each programme was encored.

*Northern Echo*  
Dated *Feb 1903*  
*Darlington*

THE HEART OF THE EMPIRE  
FROM  
Special Correspondents.

186, FLEET-STREET, E.C.,  
Sunday Night.

SOUSA AT WINDSOR.

The King, accompanied by Commander Fortescue, motored to London on Saturday. He sent the motor-car back to Windsor, and, after spending the afternoon at Buckingham Palace, returned by train, reaching Windsor at 5.30. The Bishop of London, the American Charge d'Affaires, and other guests of His Majesty, who were included in the Royal dinner party on Saturday night, travelled with His Majesty from London. Sousa's Band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The guests sat at one end of the celebrated Waterloo Chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princesses Louise, Augusta, and Victoria.

REQUEST FOR AMERICAN MUSIC.

The King expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the "Imperial Edward" or "Coronation March," composed by Mr. Sousa. Afterwards the performance was entertained.

from *Madame*  
Dated *Feb 1903*

*Irish Society*

Everyone is looking forward eagerly to the coming of Mr. Sousa and his famous band. They are playing by command at Windsor to-night, and cross to-morrow to Dublin, where they will give several concerts next week. They have been bidden to the Castle on the night after the Levée, and I hear a select party are invited by their Excellencies for that evening. The great American conductor and composer has never been in Ireland before. They say he is so clever and original, and his music must be delightfully gay and exhilarating, something quite out of the common.

## LE CAKE-WALK

C'est le dernier engouement de Paris... On sait — il faudrait ne jamais parcourir un journal ou un magazine américain pour l'ignorer — on sait que les Yankees sont en train de conquérir, par la séduction ou par la force, tout notre Vieux-Monde. Ils viennent de commencer l'investissement de Paris. En 1900, nous avions été initiés par la *De Souza Band*, l'Orchestre De Souza, à la fanfare américaine, marches épiques et frénétiques galops. Et voici que l'hiver 1902-1903 nous révèle le *Cake-Walk*, la « Danse du Gâteau » des nègres nord-américains.

A vrai dire, les mimiques et les pas du *Cake-Walk* avaient bien déjà été esquissés, les saisons précédentes, dans certains salons franco-américains, par quelques jeunes filles transatlantiques débarquées du dernier bateau. Mais ce ne furent que de timides essais. Il manquait à cette chorégraphie nouvelle la consécration indispensable des cirques et des grands cafés-concerts.

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Là, c'est vraiment la « Danse du Gâteau » un concours, un tournoi dont un énorme gâteau est le prix. Le dessin de M. Georges Scott donne une idée du tableau. C'est le plus souvent en plein air que se déroule la folle partie, à moins que les intempéries de la saison n'obligent la bande de *darkies*, vêtus d'oripeaux de couleurs vives et de défroques indescriptibles, à se réfugier dans quelqueasure délabrée ou quelque hutte de paille au sol de glaise.

Les juges, — de joyeux vieillards, — ont pris place dans leur tribune, au pied de laquelle s'étale le gâteau, orné de fleurs en papier. Le cercle des spectateurs et des joueurs de *banjo* se forme. Les couples s'élancent.

Les gestes, les pas, l'attitude, la physiologie et l'accoutrement des danseurs, de l'assistance, des musiciens et des juges, la mise en scène, le rythme de la musique, tout cela forme une harmonie de couleurs locales. Le grotesque des détails disparaît dans la pittoresque de l'ensemble et dans la contagion de la joie générale qui illumine les visages. On admire la souplesse incomparable des danseurs, l'aisance précise de tous leurs mouvements.

Quelquefois un *leader* est choisi, sorte d'entraîneur, de tambour-major bien bâti, bien musclé, plein de verve et de brio, qui mène la marche ou le galop, précède et dirige les couples, exécute force cabrioles et entrechats, s'aidant de sa canne de jone.

Progressivement l'entrain de tous atteint son paroxysme. Les couples se détachent à tour de rôle, s'avancent, faisant des grâces, improvisant des scènes mimées, et avec quelle rivalité! quelle ardeur! C'est à qui attirera le plus l'attention du jury, et, par son originalité et sa grâce, se fera décerner, à l'unanimité toujours, le gâteau traditionnel. Le jugement est rendu avec un imperturbable sérieux, et une solennité qui n'a d'égale que son impartialité.

Que dire de la danse elle-même? Comment définir son caractère particulier? Il n'existe réellement aucune règle. C'est le triomphe de l'improvisation personnelle. Le pas caractéristique du *Cake-Walk* évoque l'image d'un caniche que l'on force à se tenir sur ses pattes de derrière: le danseur avance par petits sauts, tenant exactement ses mains comme le chien tiendrait ses pattes de devant, tout en cambrant les reins de la façon la plus exagérée possible. C'est ce qu'on appelle le *Kangaroo Step*, pas mis à la mode sur la scène américaine par la divette Fay Templeton, à qui il a valu un étourdissant succès.

Voulez-vous danser le *Cake-Walk*? Lisez nos explications, regardez nos gravures, faites jouer au piano la musique publiée dans notre Supplément et livrez-vous à votre fantaisie. Vous réussirez mieux que si vous preniez les leçons des maîtres à danser, et peut-être quelque jour, si une autre fantaisie vous conduit en Géorgie ou en Louisiane, serez-vous capable de séduire un jury et de décrocher un gâteau.

C. C. B.

Voir nos gravures aux pages précédentes et le Supplément musical qui accompagne ce numéro.

“WESTERN MAIL” (Daily),  
St. Mary Street, Cardiff.

Dated *Feb* 1903

## MR. SOUSA'S VISIT TO WINDSOR.

There have been some cheap sneers today at Mr. Sousa's alleged patriotism in causing the band to play “The Star-spangled Banner” as the last number on its programme at Windsor on Sunday. It happens that this American national air was played by desire of the King as a compliment to Mr. Henry White, the American Charge d'Affaires, who, with Mrs. White, was a guest of the King. It was from Mr. White that the King learned of the expected arrival of Lieutenant-general Miles, Commander-in-Chief of the United States Army, in London on Sunday afternoon. Accordingly, when General Miles arrived in London he found an invitation from the King to go right away and dine at Windsor that night. This the general did, and he came back to town this morning with Mr. and Mrs. White.

## “SUNDAY TIMES,”

46, Fleet Street, E. C.

Dated *Feb 1*

## SOUSA AND HIS BAND AT WINDSOR CASTLE.

Mr. J. P. Sousa's famous military band arrived in Windsor last evening, to play by Royal command at the Castle. The King gave a dinner party to forty guests, who at ten o'clock proceeded to the Waterloo Chamber, where the performance took place, the band playing the National Anthem as His Majesty entered the hall. The programme consisted of eight pieces, including vocal and instrumental solos by Miss Estelle Liebling (soprano), Miss Maud Powell (violin), and Mr. Arthur Pryor (trombone). The performance lasted an hour and a-half, and at the conclusion the members of the band sat down to supper.

The band played the following programme of music:—

1. Collocation, “El Capitan” (Sousa).
2. Trombone solo, “Love's Enchantment” (Mr. Arthur Pryor).
3. Suite, “Looking Upward.”
  - (a) “By the Light of the Polar Star.”
  - (b) “Under the Southern Cross.”
  - (c) “Mars and Venus.” (Sousa.)
4. Soprano solo, “Thou Brilliant Bird” (David). Sung by Miss Estelle Liebling, to flute obligato by Mr. M. Lufsky.
5. Badinage (Herbert).
6. (a) Idyll, “In a Clock Store” (Orth).
- (b) Caprice, “The Passing of Rag-Time” (Pryor).
- (c) March, “Imperial Edward” (Sousa). (Dedicated to the King.)
7. Violin solo, “Zigeunerweisen” (Sarasate). Miss M. Powell.
8. Mosaic, “In the Realm of the Dance” (Sousa).

Mr. Sousa and the members of the band were entertained at dinner, and at 2.30 this morning left Windsor by special sleeping train for Cork, via Holyhead, breakfasting at Chester.

Cutting from the *Vocalist*

Address of Publication

Issue Dated

*Feb 1903*

The much-boomed Sousa band made its second appearance in this town on Monday, January 19th. Two concerts were given in the Town Hall, and each attracted a large audience. The American business man believes in advertisement, and that such belief pays is proved by the success of Sousa's band. There is no doubt that this organisation is one by itself, and after attending two concerts in one day, one is thankful that all other bands are not as this.

Too much “Sousa” one might easily have. By far the most interesting items in each programme were those contributed by the vocalist and the violinist. Miss Estelle Liebling sang the “Bell Song” from “Lakme” brilliantly, and at the evening concert gave a fine rendering of David's “Thou brilliant bird,” the flute obligato to this latter being excellently played by Mr. Marshall Lufsky. Miss Maud Powell, the American violinist, played Sarasate's “Gipsy Melodies,” and two movements from Mendelssohn's “Violin Concerto,” exhibiting wonderful skill and perfect intonation. The accompaniment, however, was at times aggressive. The pieces performed by the band included a number of the conductor's own compositions, and almost every item on each programme was encored.

THE HEART OF  
THE EMPIRE  
FROM  
Special Correspondents.

186, FLEET-STREET, E.C.,  
Sunday Night.

## SOUSA AT WINDSOR.

The King, accompanied by Commander Fortescue, motored to London on Saturday. He sent the motor-car back to Windsor, and, after spending the afternoon at Buckingham Palace, returned by train, reaching Windsor at 5.30. The Bishop of London, the American Charge d'Affaires, and other guests of His Majesty, who were included in the Royal dinner party on Saturday night, travelled with His Majesty from London. Sousa's Band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The guests sat at one end of the celebrated Waterloo Chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princesses Louise, Augusta, and Victoria.

## REQUEST FOR AMERICAN MUSIC.

The King expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the “Imperial Edward” or “Coronation March,” composed by Mr. Sousa. Afterwards the performers were entertained at dinner, and at 2.30 this morning left for Cork by a special sleeping train.

band. They are playing by command at Windsor to-night, and cross to-morrow to Dublin, where they will give several concerts next week. They have been bidden to the Castle on the night after the Levée, and I hear a select party are invited by their Excellencies for that evening. The great American conductor and composer has never been in Ireland before. They say he is so clever and original, and his music must be delightfully gay and exhilarating, something quite out of the common



## SOUSA'S BAND AT WINDSOR.

By the King's command, Mr. Sousa's American band played before His Majesty and the Royal Family at Windsor Castle on Saturday night. The band fulfilled an engagement at Sheffield earlier in the day, and were conveyed to Windsor by special train.

The concert took place in the Waterloo Chamber, and the audience included the King and Queen, the Prince and Princess of Wales, the Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, Princesses Louise, Augusta, and Victoria of Schleswig-Holstein, the Ladies and Gentlemen of the Household, the visitors at the Castle, including the American Chargé d'Affaires, Mr. H. White and Mrs. White, Sir John Scott, Sir Alfred and Lady Edmondson.

A Windsor correspondent states that the sixty performers took their places at one end of the chamber, Mr. Sousa occupying a rostrum in front of the Royal audience, and the guests sat at the other end. The concert opened at ten p.m. The King had personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the Imperial Edward or Coronation March composed by Mr. Sousa. Miss Estelle Lieblich sang "Thou brilliant bird," from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky; and Miss Maud Powell played on the violin the solo, "The Gipsy Dance." The programme also included the trombone solo, "Love's Enchantment," played by Mr. Arthur Pryor. The performance was completed at half-past eleven o'clock, after which the performers were entertained at dinner, and at 2.30 they left for Cork by a special sleeping train.

## "SUNDAY SPECIAL,"

Strand, W.C.

## THE KING.

### SOUSA'S BAND AT WINDSOR.

The King, accompanied by Commander Fortescue, visited London yesterday, travelling from Windsor in a motor-car. His Majesty proceeded to Buckingham Palace and returned to Windsor in the afternoon by the Great Western ordinary train, reaching the Royal borough at 5.30. By the same train there travelled Sir John Scott, Sir Alfred and Lady Edmondstone, Mr. H. White (American Chargé d'Affaires) and Mrs. White, and the Bishop of London, who are visitors at the Castle.

By the King's command, Mr. Sousa's American Band played before His Majesty and the Royal Family at Windsor Castle last night. The band fulfilled an engagement at Sheffield earlier in the day, and were conveyed to Windsor by special train. The concert took place in the Waterloo Chamber, and the audience included the King and Queen, the Prince and Princess of Wales, the Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, Princesses Louise, Augusta, and Victoria of Schleswig-Holstein, the ladies and gentlemen of the Household, and visitors at the Castle, including the American Chargé d'Affaires (Mr. H. White) and Mrs. White, Sir John Scott, and Sir Alfred and Lady Edmondstone.

The band played the following programme of music:

1. Collocation, "El Capitan" (Sousa).
2. Trombone Solo, "Love's Enchantment," Mr. Arthur Pryor.
3. Suite, "Looking Upward"; (a) "By the light of the Polar Star"; (b) "Under the Southern Cross"; (c) "Mars and Venus" (Sousa).
4. Soprano Solo, "Thou Brilliant Bird" (David), sung by Miss Estelle Lieblich to flute obligato by Mr. M. Lufsky.
5. Badinage (Herbert).
6. (a) Idyll, "In a Clock Store" (Orth); (b) Caprice, "The Passing of Rag-time" (Pryor); (c) March, "Imperial Edward" (dedicated to the King), (Sousa).
7. Violin Solo, "Zigeunerweisen" (Sarasate), Miss M. Powell.
8. Mosaic, "In the Realm of the Dance" (Sousa).

Mr. Sousa and the members of the band were entertained at dinner, and at 2.30 this morning left Windsor by special sleeping train for Cork, via Holyhead, breakfasting at Chester.

## GLASGOW EVENING TIMES,

Buchanan Street, Glasgow.

ed ..... Feb 2 1902

## SOUSA AT WINDSOR CASTLE.

### A "COMMAND" PERFORMANCE.

Sousa's Band gave a "command" performance at Windsor Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the 60 performers taking their places at one end of the chamber, Mr. Sousa occupying a rostrum in front. The royal audience and guests sat at the other end of the celebrated chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princesses Louise Augusta and Victoria, and guests. The concert commenced at 10 p.m., the King having personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the "Imperial Edward" or "Coronation March," composed by Mr. Sousa. The printed programme was as follows:—

1. Collocation—"El Capitan".....Sousa.
2. Trombone Solo—"Love's Enchantment".....Pryor.
3. Suite—"Looking Upward".....Sousa.  
(a) By the Light of the Polar Star.  
(b) Under the Southern Cross.  
(c) Mars and Venus.
4. Soprano Solo—"Thou Brilliant Bird".....David,  
Miss Estelle Lieblich.  
Flute Obligato by Mr. Marshall Lufsky.
5. "Badinage".....Herbert.
6. (a) Idyl—"In a Clock Store".....Orth.  
(b) Caprice—"The Passing of Rag Time".....Pryor.  
(c) March—"Imperial Edward".....Sousa.  
(Dedicated by special permission to His Gracious Majesty the King.)
7. Violin Solo—"Zigeunerweisen".....Sarasate,  
Miss Maud Powell.
8. Mosaic—"In the Realm of the Dance".....Sousa.  
(Founded on Famous Waltz Themes.)

The programme was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 yesterday morning left for Cork by a special sleeping train.

As we have already announced, Sousa and his band perform in St Andrew's Hall on Friday afternoon and again the same evening.

## THE COURT AT WINDSOR.

### COMMAND PERFORMANCE BY SOUSA'S BAND.

The King, accompanied by Commander Fortescue, motored to London on Saturday, sent the motor-car back to Windsor, and, after spending the afternoon at Buckingham Palace, returned by train, reaching Windsor at 5.30. The Bishop of London, the American Chargé d'Affaires, and other guests of his Majesty, who were included in the Royal dinner party on Saturday night, travelled with his Majesty from London.

Sousa's band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the sixty performers taking their places at one end of the chamber, Mr. Sousa occupying a rostrum in front. The Royal audience and guests sat at the other end of the celebrated chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princesses Louise, Augusta, and Victoria, and the guests. The concert commenced at 10 p.m., the King having personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the Imperial Edward or Coronation March composed by Mr. Sousa. Miss Estelle Lieblich sang "Thou brilliant bird," from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky, and Miss Maud Powell played the violin solo, "The Gipsy Dance." The programme also included the trombone solo, "Love's Enchantment," played by Mr. Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 yesterday morning left for Cork, by special sleeping train.

Yesterday morning the King, the Queen, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, and the Ladies and Gentlemen of the Royal Household attended divine service in the Private Chapel at Windsor Castle. The Dean of Windsor officiated, and the Bishop of London preached the sermon. The service was sung in Smart's music, and the hymns were "Glorious things of Thee are spoken" and "Jerusalem, the Golden."

This morning the King and Queen will leave for Chatsworth.

The Prince and Princess of Wales and Prince and Princess Charles of Denmark leave this afternoon for Sandringham.

## THE KING.

### SOUSA'S BAND PERFORMS AT WINDSOR.

The King, accompanied by Commander Fortescue, motored to London on Saturday, sent the motor car back to Windsor, and, after spending the afternoon at Buckingham Palace, returned by train, reaching Windsor at 5.30.

The Bishop of London, the American Chargé d'Affaires, and other guests of his Majesty who were included in the Royal dinner party on Saturday night, travelled with his Majesty from London.

Sousa's band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the 60 performers taking their places at one end of the Chamber, Mr. Sousa occupying a rostrum in front. The Royal audience and the guests sat at the other end of the celebrated Chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princesses Louise Augusta and Victoria. The concert commenced at 10 p.m., the King having personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the "Imperial Edward" or "Coronation March," composed by Mr. Sousa. Miss Estelle Lieblich sang "Thou brilliant bird," from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky, and Miss Maud Powell played on the violin the solo "The Gipsy Dance." The programme also included a trombone solo, "Love's Enchantment," played by Mr. Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 yesterday morning left for Cork by special sleeping train.

Yesterday morning the King, Queen, Prince and Princess of Wales, Prince and Princess Charles of Denmark, and ladies and gentlemen of the Royal Household attended Divine Service in the private chapel at Windsor Castle. The Dean of Windsor officiated, and the Bishop of London preached the sermon. The service was sung to Smart's music, and the hymns were "Glorious things of Thee are spoken" and "Jerusalem, the Golden."

To-day the King will unveil a memorial in St. George's Chapel erected by the late Queen to the memory of Prince Christian Victor. The King and Queen will afterwards leave for Chatsworth. The Prince and Princess of Wales and Prince and Princess Charles of Denmark leave this afternoon for Sandringham.

## BIRMINGHAM DAILY GAZETTE

Birmingham.

Dated ..... Feb 2

## SOUSA'S BAND AT WINDSOR.

The King, accompanied by Commander Fortescue, motored to London on Saturday, and sent the motor-car back to Windsor. After spending the afternoon at Buckingham Palace, his Majesty returned by train, reaching Windsor at 5.30. The Bishop of London, the American Chargé d'Affaires, and other guests of his Majesty, who were included in the Royal dinner party on Saturday night, travelled with his Majesty from London.

Sousa's Band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the sixty performers taking their places at one end of the Chamber, Mr. Sousa occupying a rostrum in front. The Royal audience and guests sat at the other end of the celebrated Chamber. The concert commenced at 10 p.m. The King personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the "Imperial Edward" or Coronation March, composed by Mr. Sousa. Miss Estelle Lieblich sang "Thou Brilliant Bird" from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky, and Miss Maud Powell played on the violin the solo, "The Gipsy Dance." The programme also included a trombone solo, "Love's Enchantment," played by Mr. Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 in the morning left for Cork by special sleeping train.

ig from ..... Spotman  
Dated ..... Feb 2 1902

Mr J. P. Sousa and his band arrived in Windsor on Saturday evening to play by Royal command at the Castle. The King gave a dinner party to forty guests, who at ten o'clock proceeded to the Waterloo Chamber, where the performance took place, the band playing the National Anthem as His Majesty entered the hall. The programme consisted of eight pieces, including vocal and instrumental solos by Miss Estelle Lieblich (soprano), Miss Maud Powell (violin), and Mr. Arthur Pryor (trombone). The performance lasted an hour and a half, and at the conclusion the members of the band sat down to supper. At 2.30 yesterday morning they left Windsor by special sleeping train for Cork, via Holyhead, breakfasting at Chester.

Dated

Feb 2 1903

COURT AND PERSONAL.

SOUSA AT WINDSOR

The King, accompanied by...

The concert commenced at 10 p.m. The King, having personally received Mr. Sousa's repertoire beforehand, expressed a wish for all the American music possible.

"MORNING LEADER,"

St. Bride's Street, E.C.

Dated

Feb 2

SOUSA AT WINDSOR.

FAMOUS BAND DELIGHTS THE KING AND QUEEN.

Mr. Sousa and his celebrated band visited Windsor Castle on Saturday evening, and performed before the King and Queen.

Mr. Sousa and his party appeared at Sheffield in the afternoon, journeying thence to Windsor by special train on the Great Central Railway.

The King, accompanied by Commander Fortescue, travelled from Windsor to London in a motor-car on Saturday, returning in the afternoon by a Great Western ordinary train after a visit to Buckingham Palace.

Servants Listened to the Band.

Just before half-past ten o'clock the company adjourned to the Waterloo Chamber, where Mr. Sousa and his band were already installed.

By order of the King the servants at the Castle were permitted to listen to the music. The lower servants sat in the Throne room, whilst the upper servants were accommodated in the gallery of the chamber.

Each item was heartily applauded, and no fewer than seven encores were demanded. In response to one the band played "Hands across the Sea."

Miss Estelle Liebling sang "Thou Brilliant Bird," Mr. M. Lufsky provided a flute obligato with magnificent effect, and Miss Maud Powell was responsible for a beautifully executed violin solo.

Queen's Personal Request.

The program arranged had been concluded when the Queen made a personal request to Mr. Sousa to play "The Star Spangled Banner," during the rendering of which all present remained standing. This was followed by the "National Anthem."

Mr. Sousa was complimented by the King and Queen, both of whom expressed delight at the performance. Mr. Sousa was presented to their Majesties.

Mr. Sousa was served to Mr. Sousa and his party just after midnight in the adjoining chamber, and shortly after two o'clock left the Castle, and entrained for London, where they breakfasted, on their way to Cork.

Mr. Sousa was greatly impressed with the King and Queen's kindness. "It was an honour to have an audience as ever I wish to have," he said, "and the Waterloo Chamber is perfect from an acoustic point of view."

Dated

Feb 2 1903

THE SOUSA BAND PERFORMANCE AT WINDSOR

INTERESTING INTERVIEW

Yesterday afternoon Mr. John Phillips and his famous American band at Kingstown by the evening mail steamer Holyhead and proceeded at once to where their headquarters will be during their brief Irish tour, which includes visits to Belfast. The passage across the Channel rather rough, but the members of the band were good travellers as well as excellent musicians and have done a sufficient amount of trotting during the considerable period of the combination has now been in existence to be put about by a couple of hours steaming in a good seaworthy vessel though wind and water were inclined to be boisterous.

Last night Mr. Sousa, having had a little rest and refreshment, was good enough to give a short interview to a reporter of the "Independent and Nation" at the Hotel, where rooms have been engaged for himself and his leading artistes. He entered into conversation regarding his band, and gave some interesting details as to both, speaking with a quietness and restraint as to its merits and work, which once gave one the idea that "the March King" as he has come to be popularly known, is content to rest secure on the public judgment and leave its merits to be tested by the measure of general appreciation which they secure. But first a word or two as to the maestro himself. Mr. Sousa is a dapper little man, who wears his forty-seven years very lightly, and talks with the ease and confidence of one who has travelled a great deal, has made acquaintance with many peoples, and is proud of his own, and loves his calling sufficiently well to be enthusiastic in all that appertains to it and to music generally. Dark complexioned, and vivacious in his method of speech, he reveals his foreign extraction at once, but not, perhaps, to such an extent as might be expected if one judged of his features only. When he talks it is as the educated and well-travelled American generally does, without any of those typical traits which are, perhaps, most commonly found in novels and in the club-room stories which are told at the expense of our Yankee consins. Questioned as to his birthplace, his reply came forth with a gleam of pride in it, but without any affectation, that he was born under the shadow of the Capitol at Washington—and there was a suggestion in the tone of the words that meant to say that such a natal spot was superior to most others and not excelled by very many.

The conversation naturally turned on musical matters after a few commonplaces as to a previous visit to Europe and about this being his first visit to Ireland.

"Yes, it was true," he said, that "a great predecessor of his in band organisation was an Irishman." "Pat Gilmore," as he was popularly called, had won fame before him in the same calling, and bore a name which was known throughout the length and breadth of America. "I look upon him," said Mr. Sousa, "as the pioneer of American bands—the man who first conceived the idea of forming a first class musical combination by paying the instrumentalists good salaries. Prior to his time good players were only to be found scattered here and there amongst the little symphony societies, but Gilmore was able to pick out sufficient number to enable him to form a great musical combination, which at once won favour as well by its merits as by its novelty. Gilmore died just a little after I started, so that there was practically no overlapping between us. I had a great regard for him, and I have some of his old bandmen with me for years."

"Have you any Irishmen in your band," asked our representative.

"Yes, I have, Mr. Henry Higgins, who is one of my cornet players. That name ought to be good enough to prove nationality. As a boy he played cornet solos with Gilmore, and when Gilmore died he came into my band. Then I have others of Irish descent as well. In fact, I am running up against Irishmen all the time in New York. My family physician, Dr. Kelly, is an Irishman."

Asked a question as to whether any Irish music would be included in the repertoire of the present visit, a subject was touched upon which Mr. Sousa evidently felt himself to speak enthusiastically upon. He possessed considerable knowledge of the subject, and was able to do so with the air of an expert.

King Edward, accompanied by Commander Fortescue, motored to London on Saturday and after spending the afternoon at Buckingham Palace returned by train, reaching Windsor at 5.30. The American Charge d'Affaires and other guests of his Majesty who were included in the Royal dinner party on Saturday night, travelled with his Majesty from London. Sousa's band gave a command performance at the Castle on Saturday night having travelled by special train from Sheffield where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the 60 performers taking their places at one end of the chamber, Mr. Sousa occupying a rostrum in front. The regal audience and guests sat at the other end of the celebrated Chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with the Princess Louise Augusta and Victoria, and guests. The concert commenced at 10 p.m., the King having personally read Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the "Imperial Edward, or Coronation March," composed by Mr. Sousa. Miss Estelle Liebling sang "Thou Brilliant Bird," from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky, and Miss Maud Powell played on the violin the solo, "The Gipsy Dance." The programme also included the trombone solo, "Love's Enchantment," played by Mr. Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 yesterday morning left for Cork by special sleeping train.

Liverpool Courier Feb 3 1903

Sousa and his band are shortly to revisit Liverpool. Messrs. Rushworth and Dreaper have arranged for three concerts to be given by this popular organisation at the Philharmonic-hall on Friday evening, the 27th inst., and on the following afternoon and evening. Thus the hundreds crowded out of the last "Sousa" concert will have further opportunities of hearing the great American musical organisation. These extra concerts are possible only because Mr. Sousa and his band having received the Royal command to play at Windsor Castle last Saturday evening before the King and Queen the Manchester concerts arranged for that evening (the advance bookings for which are unusually heavy) had to be postponed until the end of February, when the band will visit Manchester and Liverpool. Mr. Sousa was commanded to bandringham a year ago, when his Majesty presented him with the Royal Victorian Medal. An interesting coincidence is that Mr. Sousa has received the Vice-Regal command for an evening concert at Dublin Castle to-morrow. The seat plan for the Liverpool concerts opens at Rushworth's Music Warehouse, Bassett-street, on the 11th inst. By the way Sousa contributes to the National Musical Association.

St. Lasyou Herald Publication 2-2-

Sousa's Band at Windsor.

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MADEIRA TROUBADOUR

Dated Feb 2 1903

LONDON.

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THE KING AND QUEEN.

The King and Queen returned to London on Saturday, returning by the Great Western ordinary train to London. Their Majesties dined in the grand dining-room, occupying the head of the table, at which there were forty guests. The guests included the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein and their daughter, the American Charge d'Affaires (Mr. H. White) and Mrs. White, Sir John Scott, Sir Alfred and Lady Edmonstowe, and the Bishop of London.

Servants Listened to the Band.

Just before half-past ten o'clock the company adjourned to the Waterloo Chamber, where Mr. Sousa and his band were already installed. The King and Queen walked to the band, and immediately they entered the band played the "National Anthem." By order of the King the servants at the Castle were permitted to listen to the music. The lower servants sat in the Throne room, whilst the upper servants were accommodated in the gallery of the chamber. Each item was heartily applauded, and no fewer than seven encores were demanded. In response to one the band played "Hands across the Sea." Miss Estelle Liebling sang "Thou Brilliant Bird," Mr. M. Lufsky provided a flute obbligato with magnificent effect, and Miss Powell was responsible for a beautifully executed violin solo.

Queen's Personal Request.

The program arranged had been concluded when the Queen made a personal request to Mr. Sousa to play "The Star Spangled Banner," during the rendering of which all present remained standing. This was followed by the "National Anthem." Mr. Sousa was complimented by the King and Queen, both of whom expressed delight at the performance. Mr. Sousa was presented to their Majesties.

Mr. Sousa was served to Mr. Sousa and his family just after midnight in the adjoining chamber, and shortly after two o'clock left the Castle, and entrained for Sandhurst, where they breakfasted, on their way to Cork.

Mr. Sousa was greatly impressed with the King and Queen's kindness. "It was an honor to have an audience as ever I wish to have," he said, "and the Waterloo Chamber is perfect from an acoustic point of view. The English are charmed with English music, and they would like to have more of it. They would like to see the world, but see practically nothing."

PROBLEMS.

TRADE UNIONISTS' OPINION.

WORKERS' DISPUTES.

The Yorkshire Federation held at the Trades Hall, A. Chappell presiding. From Leeds, Huddersfield, Borden Bridge, Bradford, Thak, Barnsley, Castleford, Horpe, Stanningley, Wakefield. It was stated that Wakefield had returned. Scunthorpe had joined.

THE SOUSA BAND.

INTERESTING INTERVIEW.

Yesterday afternoon Mr. John Philip Sousa and his famous American band arrived at Kingstown by the evening mail steamer from Holyhead and proceeded at once to Dublin, where their headquarters will be during their brief Irish tour, which includes visits to Cork and Belfast. The passage across Channel was rather rough, but the members of the band are good travellers as well as excellent musicians, and have done a sufficient amount of globe-trotting during the considerable period which the combination has now been in existence not to be put about by a couple of hours' swift steaming in a good seaworthy vessel, even although wind and water were inclined to be in boisterous humour. In this connection it may be mentioned that since the band was first organised it has covered something like 350,000 miles by land and sea, visiting 630 cities and towns in Europe and America, and giving upwards of 4,500 concerts, so that the short cry from Windsor, where the band gave a command performance before the King on Saturday night, to Dublin, represents but an infinitesimal portion of their world wanderings.

Last night Mr. Sousa, having had time to get a little rest and refreshment, was good enough to give a short interview to a representative of the "Independent and Nation" in Maple's Hotel, where rooms have been engaged for himself and his leading artistes. He willingly entered into conversation regarding himself and his band, and gave some interesting details as to both, speaking with a quiet restraint as to its merits and work, which once gave one the idea that "the March King" as he has come to be popularly known, is content to rest secure on the public judgment and leave its merits to be tested by the measure of general appreciation which they secure. But first a word or two as to the maestro himself. Mr. Sousa is a dapper little man, who wears his forty-seven years very lightly, and talks with the ease and confidence of one who has travelled a great deal, has made acquaintance with many peoples, and is proud of his own, and loves his calling sufficiently well to be enthusiastic in all that appertains to it and to music generally. Dark complexioned, and vivacious in his method of speech, he reveals his foreign extraction at once, but not, perhaps, to such an extent as might be expected if one judged of his features only. When he talks it is as the educated and well-travelled American generally does, without any of those typical traits which are, perhaps, most commonly found in novels and in the club-room stories which are told at the expense of our Yankee consins. Questioned as to his birth-place, his reply came forth with a gleam of pride in it, but without any affectation, that he was born under the shadow of the Capitol at Washington—and there was a suggestion in the tone of the words that meant to say that such a natal spot was superior to most others and not excelled by very many.

The conversation naturally turned on musical matters after a few commonplaces as to a previous visit to Europe and about this being his first visit to Ireland. "Yes, it was true," he said, that "a great predecessor of his in band organisation was an Irishman." "Pat Gilmore," as he was popularly called, had won fame before him in the same calling, and bore a name which was known throughout the length and breadth of America. "I look upon him," said Mr. Sousa, "as the pioneer of American bands—the man who first conceived the idea of forming a first-class musical combination by paying the instrumentalists good salaries. Prior to his time good players were only to be found scattered here and there amongst the little symphony societies, but Gilmore was able to pick out a sufficient number to enable him to form a great musical combination, which at once won favour as well by its merits as by its novelty. Gilmore died just a little after I started, so that there was practically no overlapping between us. I had a great regard for him, and I have some of his old bandmen with me for years."

"Have you any Irishmen in your band," asked our representative.

"Yes, I have, Mr. Henry Higgins, who is one of my cornet players. That name ought to be good enough to prove Nationality. As a boy he played cornet solos with Gilmore, and when Gilmore died he came into my band. Then I have others of Irish descent as well. In fact, I am running up against Irishmen all the time in New York. My family physician, Dr. Kelly, is an Irishman."

Asked a question as to whether any Irish music would be included in the repertoire of the present visit, a subject was touched upon which Mr. Sousa evidently felt himself obliged to speak enthusiastically upon. "I have considerable knowledge of Irish music along with the English."

Dated Feb 2 1903

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Liverpool Courier  
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L. S. P. B.

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# **CORRECTION**



THE FOLLOWING PAGE (S)  
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The bandmen are charmed with English music, and say that they would like to have a visit to some of the interesting places of the world, but see practically no chance of doing so.

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Asked a question as to whether any Irish music would be included in the repertoire of the present visit, a subject was touched upon which Mr. Sousa evidently felt himself able to speak enthusiastically upon, as well as with considerable knowledge. "Ireland," he said, "along with the sister countries, had produced as fine folk songs as the world has ever heard of. In the eyes of the artistic world Great Britain and Ireland are not considered as centres in the same sense as France, Italy, and Germany are, yet there is no people which can compare with the Irish, English, and Scotch."

Dated Feb 2 1903

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Walter Howard's concert...

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Dated Feb 2 1903

Mr. Sousa's Band had the honour of playing before  
His Majesties and the Royal family in the Waterloo  
Chamber this evening.

### THE KING AND QUEEN.

#### CONCERT AT WINDSOR CASTLE.

The King, attended by Captain the Hon. Seymour Fortescue, drove to town on Saturday morning in his motor carriage from Windsor Castle. His Majesty, after a short stay in the Metropolis, left Paddington in a saloon carriage attached to the 5.5 p.m. Great Western Express for Windsor, where it arrived about a quarter to six. The King drove immediately to the Castle.

The King and Queen and other members of the Royal family were present on Saturday night at a concert given, by his Majesty's command, at Windsor Castle, by Mr. Philip Sousa and his band, who had travelled from Sheffield for the performance. The musicians, sixty in number, reached Windsor about a quarter to nine, and at once proceeded to the Castle in cabs and omnibuses, Mr. and Mrs. Sousa being conveyed in a Royal carriage to the Palace. The entertainment took place in the Waterloo Chamber, which had been decorated with plants. Chairs were arranged at the East end for their Majesties, and the rest of the audience—about eighty in number. Mr. Sousa and his band were stationed at the opposite end of the room facing the audience. The concert commenced about twenty minutes past ten, after the Royal dinner party, when the King and Queen and their guests walked to the Waterloo Chamber, the band playing the National Anthem on their entrance. A tastefully designed programme, printed in blue and gold, with portraits of Mr. Sousa and his instrumentalists, had been provided.

At the King's special request all the pieces were American, and, in addition to the programme, extra numbers were provided for his Majesty's selection. The music was warmly appreciated by the Royal audience, the King leading the applause, and being greatly pleased with the performance of Miss Maud Powell (violin), and Miss Estelle Liebling (solo vocalist), who were accorded by his Majesty an occasional "bravo." The original programme was interspersed with several extra compositions, the Queen requesting the "Stars and Stripes," "Hands Across the Sea," the "Washington Post," and "Oon Band Contest." "The Star Spangled Banner" was given at the desire of his Majesty, who, with the rest of the audience, stood up while it was being played. "God Save the King" was given at the close of the concert, which terminated shortly after midnight. The King, the Queen, and the Prince of Wales afterwards shook hands with Mr. Sousa, whom his Majesty thanked, and he complimented the band on its playing. The King also introduced Mrs. Sousa to the Queen, who shook hands and chatted with her for a little while before the Royal party quitted the Waterloo Chamber.

Mr. and Mrs. Sousa and the principals were subsequently entertained at supper, refreshments being likewise provided for the band, who left Windsor between two and three o'clock yesterday morning for Dublin, where to-night they give a command performance at Dublin Castle.

The King and Queen leave Windsor Castle this afternoon on a visit to the Duke and Duchess of Devonshire at Chatsworth. Their Majesties quit Windsor at half-past one, and travel by special train over the Great Western Railway, via Reading and Oxford, to Bordesley. From the latter junction the Royal party proceed by the Midland line past Burton and Derby to Rowsley, which will be reached a twenty minutes past five, whence they drive to Chatsworth.

The picturesque corner of the Peak District that lies between Rowsley Station and Chatsworth is displaying an unwonted activity and brilliance, in anticipation of the arrival of the King and Queen. Mr. Mathieson, General Manager of the Midland Railway, was at Rowsley yesterday, and found the arrangements for the Royal journey complete. Yesterday was an ideal Winter's day in Peak land, but at half-past six in the evening snow commenced to fall, and an hour later it lay on the ground two inches deep. This will necessarily cause an alteration in the programme arranged for their Majesties. Golfing and motoring may not be possible, and these were the two principal items arranged.

The Scots Guards Band, at a quarter to eleven yesterday morning, marched with the relieving detachment of the 1st Battalion to the Grand Quadrangle at Windsor Castle, and that all nations having claims on Venezuela. Italy have rejected Mr. Bower's last proposal. A telegram from Washington states that the Sultan lost in the previous battle.

Dated Feb 2 1903

### THE ROYAL FAMILY.

#### SOUSA'S BAND AT WINDSOR CASTLE.

#### THE KING AND AMERICAN MUSIC.

The King, accompanied by Commander Fortescue, motored to London on Saturday, and, after spending the afternoon at Buckingham Palace, returned by train reaching Windsor at 5.30 p.m. The Bishop of London, the American Charge d'Affaires, and other guests of His Majesty who were included in the Royal dinner party on Saturday night, travelled with His Majesty from London.

Sousa's band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the 60 performers taking their places at one end of the chamber, Mr. Sousa occupying a rostrum in front. The Royal audience with their guests sat at the other end of the celebrated chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princesses Louisa Augusta and Victoria. The concert commenced at 10 p.m., the King having personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the Imperial Edward or Coronation March composed by Mr. Sousa. Miss Estelle Liebling sang "Thou Brilliant Bird," from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky; and Miss Maud Powell played on the violin the solo "The Gipsy Dance." The programme also included the trombone solo "Love's Enchantment," played by Mr. Arthur Pryor, and was completed at 11.30 p.m., after which the performers were entertained at dinner, and at 2.30 a.m. left for Cork by special sleeping train.

Yesterday morning the King and Queen, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, and the ladies and gentlemen of the Royal Household attended divine service in the private chapel at Windsor Castle. The Dean of Windsor officiated, and the Bishop of London preached. The service was sung in Smart's music, and the hymns were, "Glorious Things of Thee are Spoken," and "Jerusalem the Golden."

Major-General Nelson A. Miles, Commander of the United States Army, arrived in London from Paris yesterday afternoon, and subsequently left Paddington at 5.30 for Windsor to dine with the King and Queen.

#### TO-DAY'S PROGRAMME.

The memorial to Major Prince Christian Victor, of King's Royal Rifle Corps, in Braye Chapel, in St. George's Chapel, is to be unveiled by a member of the Royal Family, probably the King or Queen, this morning, at 10.15. It is expected that the Prince and Princess of Wales, Prince and Princess Christian, and Prince and Princess Charles of Denmark will be present. The choir of St. George's Chapel, under Sir Walter Parratt, will take part in the ceremony. Their Majesties will afterwards leave Windsor

...ing from Perth Constitutional  
Dated Feb 2 1903  
...dress

SOUSA'S BAND CONCERT.—Mr John Philip Sousa, with his celebrated band, received a Royal Command to appear at Windsor Castle on Saturday evening. The band was announced to give two concerts at the Free Trade Hall, Manchester, and the advance booking at the beginning of last week amounted to upwards of £600, but Mr Sousa and his managers quickly made their arrangements for a postponement, and on the day in question travelled by special train with dining cars attached to Windsor in time for the concert at 10 o'clock at night. The concert was given in the Waterloo Chamber, a magnificent hall made more brilliant by the distinguished audience who listened attentively, and with great enthusiasm to the great American composer's inspirations. His Majesty the King has evidently a great liking for this lighter form of music as this is the second time that Mr Sousa has been so honoured, and on the last occasion at Sandringham His Majesty decorated the bandmaster with a Victorian Order. Many encores were demanded, and after a most interesting and enjoyable evening, during which the whole of the performers were entertained at supper, a special train with sleeping cars attached conveyed the tired musicians on their way to Holyhead to cross to Cork, where they will give a concert this afternoon. Sousa and his band will appear in this town on Saturday first.

Dated Feb 2 1903

### SOUSA'S BAND AT WINDSOR.

By the King's command Mr. Sousa's American Band played before his Majesty and the Royal Family at Windsor Castle on Saturday night. The band fulfilled an engagement at Sheffield earlier in the day, and were conveyed to Windsor by special train. The concert took place in the Waterloo Chamber, and the audience included the King and Queen, the Prince and Princess of Wales, the Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, and others.

### SOUTH WALES DAILY NEWS Cardiff.

Dated Feb 2 1903

#### Sousa's Band at Windsor.

Having travelled by special train from Sheffield, where they gave a performance in the morning, Sousa's Band performed before the King, the Royal Family, and his Majesty's guests on Saturday evening in the Waterloo Chamber, the 60 performers taking their places at one end of the chamber. Mr Sousa occupying a rostrum in front. The Royal audience and guests sat at the other end of the celebrated chamber. The King expressed a wish for all the American music possible, and particularly desired to hear the "Imperial Edward," or Coronation March, composed by Mr Sousa. Miss Estelle Liebling sang "Thou brilliant bird," from "The Pearl of Brazil" with flute obligato by Mr Marshall Lufsky, and Miss Maud Powell played the violin solo, "The Gipsy Dance." The programme also included the trombone solo "Love's Enchantment," played by Mr Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 on Sunday morning they left for Cork by special sleeping train.

### WESTERN DAILY PRESS Bristol.

Dated Feb 2 1903

### SOUSA BEFORE THE KING

#### CONCERT AT WINDSOR,

#### ROYAL EN

Mr Sousa's Band had the honour of playing before their Majesties and the Royal family in the Waterloo Chamber this evening.

Sousa's band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the 60 performers taking their places at one end of the chamber, and Mr Sousa occupying a rostrum

audience and guests sat at the other end of the celebrated chamber, and there were their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, and Princess Christian of Schleswig-Holstein, with Princess Louisa Augusta and Victoria, and the guests. The

concert commenced at 10 p.m., the King having personally received Mr Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the Imperial Edward or Coronation March, composed by Mr Sousa. Miss Estelle Liebling sang a selection from the "Pearl of Brazil," with flute obligato, by Mr Marshall Lufsky; and Miss Maud Powell played on the violin "The Gipsy Dance." The programme also included a trombone solo, "Love's Enchantment," played by Mr Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 on Sunday morning left for Cork by special sleeping train.

The King will unveil the memorial in St. George's Chapel, erected by the late Queen to the memory of Prince Christian Victor. The King and Queen will afterwards leave for Chatsworth. The Prince and Princess of Wales and Prince and Princess Charles of Denmark will leave this afternoon for Sandringham.

Dated *Sept 2* 1903

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His Majesties and the Royal family in the Waterloo  
Chamber this evening.

### THE KING AND QUEEN. CONCERT AT WINDSOR CASTLE.

The King, attended by Captain the Hon. Seymour Fortescue, drove to town on Saturday morning in his motor carriage from Windsor Castle. His Majesty, after a short stay in the Metropolis, left Paddington in a saloon carriage attached to the 5.5 p.m. Great Western Express for Windsor, where it arrived about a quarter to six. The King drove immediately to the Castle.

The King and Queen and other members of the Royal family were present on Saturday night at a concert given, by his Majesty's command, at Windsor Castle, by Mr. Philip Sousa and his band, who had travelled from Sheffield for the performance. The musicians, sixty in number, reached Windsor about a quarter to nine, and at once proceeded to the Castle in cabs and omnibuses, Mr. and Mrs. Sousa being conveyed in a Royal carriage to the Palace. The entertainment took place in the Waterloo Chamber, which had been decorated with plants. Chairs were arranged at the East end for their Majesties, and the rest of the audience—about eighty in number. Mr. Sousa and his band were stationed at the opposite end of the room facing the audience. The concert commenced about twenty minutes past ten, after the Royal dinner party, when the King and Queen and their guests walked to the Waterloo Chamber, the band playing the National Anthem on their entrance. A tastefully designed programme, printed in blue and gold, with portraits of Mr. Sousa and his instrumentalists, had been provided.

At the King's special request all the pieces were American, and, in addition to the programme, extra numbers were provided for his Majesty's selection. The music was warmly appreciated by the Royal audience, the King leading the applause, and being greatly pleased with the performance of Miss Maud Powell (violin), and Miss Estelle Lieblich (solo vocalist), who were accorded by his Majesty an occasional "bravo." The original programme was interspersed with several extra compositions, the Queen requesting the "Stars and Stripes," "Hands Across the Sea," the "Washington Post," and "Coon Band Contest." "The Star Spangled Banner" was given at the desire of his Majesty, who, with the rest of the audience, stood up while it was being played. "God Save the King" was given at the close of the concert, which terminated shortly after midnight. The King, the Queen, and the Prince of Wales afterwards shook hands with Mr. Sousa, whom his Majesty thanked, and he complimented the band on its playing. The King also introduced Mrs. Sousa to the Queen, who shook hands and chatted with her for a little while before the Royal party quitted the Waterloo Chamber.

Mr. and Mrs. Sousa and the principals were subsequently entertained at supper, refreshments being likewise provided for the band, who left Windsor between two and three o'clock yesterday morning for Dublin, where to-night they give a command performance at Dublin Castle.

The King and Queen leave Windsor Castle this afternoon on a visit to the Duke and Duchess of Devonshire at Chatsworth. Their Majesties quit Windsor at half-past one, and travel by special train over the Great Western Railway, via Reading and Oxford, to Bordesley. From the latter junction the Royal party proceed by the Midland line past Burton and Derby to Rowsley, which will be reached at twenty minutes past five, whence they drive to Chatsworth.

The picturesque corner of the Peak District that lies between Rowsley Station and Chatsworth is displaying an unwonted activity and brilliance, in anticipation of the arrival of the King and Queen. Mr. Mathieson, General Manager of the Midland Railway, was at Rowsley yesterday, and found the arrangements for the Royal journey complete. Yesterday was an ideal Winter's day in Peak land, but at half-past six in the evening snow commenced to fall, and an hour later it lay on the ground two inches deep. This will necessarily cause an alteration in the programme arranged for their Majesties. Golfing and motoring may not be possible, and these were the two principal items arranged.

The Scots Guards Band, at a quarter to eleven yesterday morning, marched with the relieving detachment of the 1st Battalion to the Grand Quadrangle at Windsor Castle, and all nations having claims on Venezuela have rejected Mr. BOWEN'S last proposal. Arrangements of Great Britain, Germany, and telegram from Washington states that the British lost in the previous battle. As well as the artillery.

Dated *Sept 2* 1903

### THE ROYAL FAMILY.

#### SOUSA'S BAND AT WINDSOR CASTLE.

#### THE KING AND AMERICAN MUSIC.

The King, accompanied by Commander Fortescue, motored to London on Saturday, and, after spending the afternoon at Buckingham Palace, returned by train reaching Windsor at 5.30 p.m. The Bishop of London, the American Charge d'Affaires, and other guests of His Majesty who were included in the Royal dinner party on Saturday night, travelled with His Majesty from London.

Sousa's band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the 60 performers taking their places at one end of the chamber, Mr. Sousa occupying a rostrum in front. The Royal audience with their guests sat at the other end of the celebrated chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princesses Louisa Augusta and Victoria. The concert commenced at 10 p.m., the King having personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the Imperial Edward or Coronation March composed by Mr. Sousa. Miss Estelle Lieblich sang "Thou Brilliant Bird," from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky; and Miss Maud Powell played on the violin the solo "The Gipsy Dance." The programme also included the trombone solo "Love's Enchantment," played by Mr. Arthur Pryor, and was completed at 11.30 p.m., after which the performers were entertained at dinner, and at 2.30 a.m. left for Cork by special sleeping train.

Yesterday morning the King and Queen, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, and the ladies and gentlemen of the Royal Household attended divine service in the private chapel at Windsor Castle. The Dean of Windsor officiated, and the Bishop of London preached. The service was sung in Smart's music, and the hymns were, "Glorious Things of Thee are Spoken," and "Jerusalem the Golden."

Major-General Nelson A. Miles, Commander of the United States Army, arrived in London from Paris yesterday afternoon, and subsequently left Paddington at 5.30 for Windsor to dine with the King and Queen.

#### TO-DAY'S PROGRAMME.

The memorial to Major Prince Christian Victor, of King's Royal Rifle Corps, in Braye Chapel, in St. George's Chapel, is to be unveiled by a member of the Royal Family, probably the King or Queen, this morning, at 10.15. It is expected that the Prince and Princess of Wales, Prince and Princess Christian, and Prince and Princess Charles of Denmark will be present. The choir of St. George's Chapel, under Sir Walter Parratt, will take part in the ceremony.

Their Majesties will afterwards leave Windsor for Chatsworth by Great Western special train.

It is also stated their Majesties will not make another lengthened stay at Windsor for some months, and that His Majesty will not take a cruise in the Mediterranean next spring.

#### A GIFT TO LIVERPOOL.

The Lord Chamberlain has sent a letter to the Liverpool Parks Committee intimating that the King has been graciously pleased to command that two swans from the River Thames be offered to the Corporation for the ornamental waters of the city. The committee has passed a resolution that the offer be accepted with thanks.

Dated *Sept 2*

#### SOUSA'S BAND AT WINDSOR.

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### SOUTH WALES DAILY NEWS Cardiff.

Dated *Sept 2*

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### WESTERN DAILY PRESS Bristol.

Dated *Sept 2*

#### SOUSA BEFORE THE KING

#### CONCERT AT WINDSOR.

#### ROYAL ENGAGEMENTS.

Sousa's band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the 60 performers taking their places at one end of the chamber, and Mr. Sousa occupying a rostrum in front.

The Royal audience and guests sat at the other end of the celebrated chamber, and there were present their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princess Louise Augusta and Victoria, and the guests. The concert commenced at 10 p.m., the King having personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the Imperial Edward or Coronation March, composed by Mr. Sousa. Miss Estelle Lieblich sang a selection from the "Pearl of Brazil," with flute obligato, by Mr. Marshall Lufsky; and Miss Maud Powell played on the violin "The Gipsy Dance." The programme also included a trombone solo, "Love's Enchantment," played by Mr. Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 on Sunday morning left for Cork by special sleeping train.

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the honour of  
the Royal  
evening.

Newcastle Chronicle

of Publication

9-2-03

Dated

THE COURT.

SOUSA'S BAND AT WINDSOR CASTLE.

The King, accompanied by Commander Fortescue, motored to London on Saturday, sent the motor car back to Windsor, and, after spending the afternoon at Buckingham Palace, returned by train, reaching Windsor at 5.30. The Bishop of London, the American Charge d'Affaires and other guests of his Majesty who were included in the Royal dinner party on Saturday night travelled with his Majesty from London.

Mr. Sousa's band gave a command performance at Windsor Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, the 60 performers taking their places at one end of the Chamber. Mr. Sousa occupied a rostrum in front. The royal audience and guests sat at the other end of the Waterloo Chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princesses Louise Augusta and Victoria. The concert commenced at 10 p.m. The King having personally received Mr Sousa's repertoire beforehand, expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the Imperial Edward or Coronation march composed by Mr. Sousa. Miss Estelle Liebling sang "Thou brilliant bird," from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky, and Miss Maud Powell played on the violin the solo, "The Gipsy Dance." The programme also included the trombone solo, "Love's Enchantment," played by Mr. Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 yesterday morning left for Cork by a special sleeping train.

Yesterday morning the King, the Queen, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, and the ladies and gentlemen of the Royal household, attended Divine service in the private chapel at Windsor Castle. The Dean of Windsor officiated, and the Bishop of London preached the sermon.

Major-General Nelson A. Miles, commander of the U.S. Army, arrived in London from Paris yesterday afternoon, and subsequently left Paddington at 5.30 for Windsor, to dine with the King and Queen.

DAILY MAIL, Carmelite Street, E.C. Feb 2

MR. SOUSA'S BAND.

COMMAND PERFORMANCE AT WINDSOR CASTLE.

In the Waterloo Chamber at Windsor Castle on Saturday night a command performance was given before their Majesties and the Court by Mr. Sousa's band. The hall was beautifully decorated with flowers and palms.

The performers reached Windsor by special train from Sheffield, having had to cancel two concerts which had been arranged in Manchester. Shortly after ten o'clock the arrival of the royal party was signalled by the playing of the National Anthem.

The King and the Prince of Wales wore the Windsor uniform, with the star, ribbon, and garter of the Order of the Garter. The Queen was charmingly dressed in black, liberally trimmed with beautiful lace. The Princess of Wales was in mauve satin, and wore diamonds. On the King's right sat Princess Charles of Denmark, and on his left Mrs. Henry White, wife of the secretary to the United States Embassy, who is the Chargé d'Affaires in the absence of Mr. Choate. Mrs. White's other neighbour was Prince Charles of Denmark.

The Queen, who sat at a small table in the same row, had next to her the Prince and Princess of Wales and the Princesses Louise Augusta and Victoria of Schleswig-Holstein. The other royalties and guests present included Prince and Princess Christian, Mr. Henry White, Sir John Scott, the Bishop of London, Sir Alfred and Lady Edmonstone, Lord Herbert Vane-Tempest, and Commander Hedworth Lambton. By the King's command the balcony over the platform was occupied by the bandmen of the Scots Guards. In the further gallery were the upper servants of the household. As soon as the royal party were seated Mr. Sousa commenced the concert, of which the following is the programme:—

- Collocation, "El Capitan" ..... Sousa
Trombone Solo, "Love's Enchantment" ..... Pryor
Mr ARTHUR PRYOR.
Suite, "Looking Upward" ..... Sousa
(a) By the Light of the Polar Star.
(b) Under the Southern Cross.
(c) Mars and Venus.
Soprano Solo, "Thou Brilliant Bird" ..... David
Miss ESTELLE LIEBLING.
Flute Obligato by Mr. MARSHALL LUFSKY.
"Badinage" ..... Herbert
(a) Idyll, "In a Clock Store" ..... Orth.
(b) Caprice, "The Passing of Rag Time" ..... Pryor.
(c) March, "Imperial Edward" ..... Sousa.
Violin Solo, "Zigeunerweisen" ..... Sarasate.
Miss MAUD POWELL.
Mosaic, "In the Realm of the Dance" ..... Sousa.

THE KING'S PREFERENCES.

Contrary to his practice on public platforms, the conductor kept to the programme and gave no encores, though the applause was frequent and hearty. But after the playing of "Badinage" his Majesty sent Lord Farquhar, the Master of the Household, to say that he desired to hear the "Washington Post," "Hands Across the Sea," "Down South," and "The Stars and Stripes for Ever"—the first two Mr. Sousa's own characteristic pieces. These were played to many cries of "Bravo!"

The King heard for the first time the sonorous and effective "Imperial Edward" march, which is dedicated to him by special permission, and his Majesty appeared much pleased with it. He asked for another "coon" piece at the end of the programme, and there was given the "Coon Band Contest," which is the composition of Mr. Arthur Pryor, the trombonist of the band. Then, at the King's request, "The Star Spangled Banner" was played, and at the first notes his Majesty paid the distinguished compliment to America's national anthem of rising, an example which was followed by the Queen and the rest of the royal party. At the conclusion "God Save the King" was played with the full force of the band, Mr. Sousa facing the audience as he conducted.

After the concert he was presented by Lord Farquhar, his Majesty cordially shaking hands and expressing his pleasure at the performance, as did the Queen. Learning that the band remained in England until May, the King said, "Ah, then I shall have you again, and I want the programme to be all American music." Mrs. Sousa was also presented.

When the King and Queen had retired, the Prince of Wales also entered into conversation with Mr. and Mrs. Sousa. "The greatest night in my life," Mr. Sousa afterwards described it. Supper was subsequently served, and the bandmen left Windsor at 2.30 a.m. by a special sleeping car for Holyhead, en route for Ireland. A command performance will be given by the band to-morrow at Dublin Castle, before the Lord Lieutenant and Lady Dudley.

"STAR," Stonecutter Street, E.C.

Feb 2 1903

KING AND SOUSA.

THE COMMAND CONCERT AT WINDSOR CASTLE.

Mr. Sousa and his celebrated band visited Windsor Castle on Saturday evening, and performed before the King and Queen. On a previous occasion the famous conductor had appeared before their Majesties at Sandringham.

Mr. Sousa and his party appeared at Sheffield in the afternoon, journeying thence to Windsor by special train on the Great Central Railway.

The King, accompanied by Commander Fortescue, travelled from Windsor to London in a motor-car on Saturday, returning in the afternoon by a Great Western ordinary train after a visit to Buckingham Palace. Their Majesties dined in the grand dining-room, occupying the head of the table, at which there were forty guests. These included the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein and their daughter, the American Charge d'Affaires (Mr. H. White) and Mrs. White, Sir John Scott, Sir Alfred and Lady Edmonstone, and the Bishop of London.

Servants Behind the Scenes.

Just before half-past ten o'clock the company adjourned to the Waterloo Chamber, where Mr. Sousa and his band were already installed. The King and Queen walked together, and immediately they entered the band played the "National Anthem."

By order of the King the servants at the Castle were permitted to listen to the music. The lower servants sat in the Throne room, whilst the upper servants were accommodated in the gallery of the chamber.

Each item was heartily applauded, and no fewer than seven encores were demanded. In response to one the band played "Hands across the Sea."

Tact.

The program arranged had been concluded when the Queen made a personal request to Mr. Sousa to play "The Star Spangled Banner," during the rendering of which all present remained standing. This was followed by the "National Anthem."

Mr. Sousa was complimented by the King and Queen, both of whom expressed delight at the performance.

Mrs. Sousa was presented to their Majesties. Supper was served to Mr. Sousa and his company just after midnight in the adjoining chamber, and shortly after two o'clock they left the Castle, and entrained for Chester, where they breakfasted, on their way to Cork.

Mr. Sousa was greatly impressed with their Majesties' kindness. "It was as enthusiastic an audience as ever I wish to play before," he said, "and the Waterloo Chamber is perfect from an acoustic point of view."

"EAST ANGLIAN DAILY TIMES," Ipswich.

Feb 2 1903

THE COURT AT WINDSOR.

SOUSA'S BAND AT THE CASTLE.

The King, accompanied by Commander Fortescue, motored to London on Saturday, sent the motor car back to Windsor, and after spending the afternoon at Buckingham Palace returned by train, reaching Windsor at 5.30. The Bishop of London, the American Charge d'Affaires, and the other guests of His Majesty who were included in the Royal dinner-party on Saturday night, travelled with His Majesty from London. Sousa's band gave a command performance at the Castle on Saturday night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Chamber, commencing at 10 p.m., the King having personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the "Imperial Edward" or Coronation March, composed by Mr. Sousa. Miss Estelle Liebling sang "Thou Brilliant Bird," from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky, and Miss Maud Powell played on the violin the solo, "The Gipsy Dance." The programme also included a trombone solo by Mr. Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 on Sunday morning left for Cork by special sleeping

from the Bristol Times

of Publication

9-2-03

Dated

Honoured with an invitation to Windsor Castle last night, Sousa (and his band) dovetailed the visit between engagements at Sheffield and Cork, and included his Coronation march, "Imperial Edward," in the programme. The American bandmaster is nothing if not ubiquitous. A concert at Sheffield, a concert at Windsor, and a breakfast at Chester crowded within eighteen hours might leave any lesser musical light than Sousa without a nerve to obtain niceties of tone values. But travelling in our tight little island is but as an afternoon's stroll compared with the giant distances of the American Continent; and has not Sousa (and his band) coursed over the globe scores of times, blaring "El Capitan," "The Stars and Stripes," and "The Washington Post" in all four corners—I had almost added at one and the same time? The journey to Windsor was well worth the effort, for the Royal host, with his customary consideration, has included the American Chargé d'Affaires and Mrs. White in the party.

Dated Feb 2 1903

A CHAT WITH SOUSA.

Sousa, whose band will give matinee concerts in the Theatre Royal to-morrow and Thursday, and play in the Round Room of the Rotunda on Thursday evening, arrived in Dublin yesterday, and a representative of the Irish Times had a short conversation with him in his room at Maple's Hotel, Kildare street, in the evening. Modest, affable, and singularly entertaining, Sousa talks of music and affairs in general with the keen appreciation of a man who has seen a great deal, and thought as deeply on the problems of the day as on the art of which he is so famous an exponent. A man of medium stature, his broad shoulders and deep chest betoken energy and strength. His face is musical. The keen, dark eye, the lofty brow framed in with hair close-cut and black, the striking features, instinct with expression, give the notion of an active mind, a nervous temperament, a nature in which sensitiveness and artistic feeling blend. Only when questioned does he speak about his band, and then his language is the language of a man who knows and does not over-estimate its worth. He speaks as one who knows exactly what his band has done, and how its work has been esteemed.

Sousa had just arrived from Windsor, where he was commanded to appear before His Majesty on Saturday evening. In the morning he was playing in Sheffield. Travelling by special train he reached Windsor in good time for the State concert which commenced at 10 o'clock, and at 2.30 upon Sunday morning he left the Castle by special train for Dublin. After this somewhat trying ordeal he showed no sign whatever of fatigue. Indeed, he chatted about bands and music and affairs with the enthusiasm of one who had enjoyed a normal rest.

Conversation naturally turned on the Command performance. Sousa regarded it as a great honour. "Yes," he said, "we had a very pleasant evening. We put a good deal of American music in our programme, but found that there was not sufficient of it, for the King was good enough to ask for more."

You have, of course, considerable experience of European audiences? Yes, this is our third tour; but our first visit to Ireland. This remark led naturally to some observations on the taste of various countries and the appreciation shown by different audiences. But Sousa, keen man of the world, observes that people of all countries have one thing in common—they appreciate good music. "We find all people very much alike," said he, "they all are pleased by concord of sweet sounds. We don't try to entertain them. I find that people do not usually come to concerts for instruction. That is, of course, the special mission of the symphony orchestra. But the public everywhere likes clever music—clever marches, coon songs, cake walks, and all kinds of popular selections."

Your band, then, is neither an orchestral nor formed upon the military model? No. We have no strings; and, on the other hand, the military style of band has too much brass and would not be so pleasant in a hall. Our band is specially designed for concert work, and therefore we employ a greater number of wood winds than of brass. The object is to have a band that could play agreeably even in the smallest room. It was this quality of softness, combined with rich and full tonality, that pleased the King.

And your programme? Well, we take the best that we can get from every source. Of course we play our own American selections; but wherever we find good music—whether in Sweden, Russia, Germany, or any country—we present it. We are cosmopolitan in taste, just as my band, although American, is cosmopolitan in composition. Some of our pieces are selected to display the broad effects, some the tonality of the band, and some its virtuosity; but in all we keep in view the entertainment of the public. In a strenuous age we want as much of sunshine as is possible in life; and so we try to infuse sunshine into every programme.

Then came a moment's conversation on the place which music holds in the United States to-day. "Yes," Sousa said, "our people are a music-loving people. They admire good art, and prove that they appreciate it by supporting it. Look at our concerts?" "Orchestras?" Oh yes. We have a number of fine orchestras and bands which play the highest forms of music and interpret them in the spirit of true art. I do not know of any country of its size which has so many really fine subsidised orchestras. The public understand good music, and enjoy it." "Yes, in respect of composition we are making headway. We have many clever and some first-class writers. Of course, when one speaks of writing symphonies and so on it must be remembered that America is in her youth. She has not yet had time to settle down to work like this. So far her energy has been directed chiefly towards development of commerce and invention. You see the very nature of the country called for this. The first man who looked out upon our prairies saw that scythes would be of no use there; but the MacCormack reaper was invented. That gives you some idea of the state of things. But we are settling down to music now, and America is going to do something big. Oh, I have no fear for the future of her music. It will come, and when it comes it will be great. We have our commerce, our inventions, we have a growing literature; and sculpture, too, are with us; and for great creative music is at hand."

A few remarks on general topics, our representative expressed the hope that Sousa would enjoy his Irish visit, and so said good-bye.

It may be mentioned that in connection with the Sousa matinees the railway companies are offering the most liberal terms to solitary visitors who desire to hear the band.

Dated Feb 2 1903

SOUSA AND HIS BAND.

Mr. John Philip Sousa and his great band arrived in Dublin yesterday afternoon, having, in very bad weather made the trip from London direct. The band played before the King and Queen on Saturday a programme made up very largely of the work of American composers. His Majesty, however, had a preference for Sousa's marches, and the programme was so altered as to include the "Washington Post," "Hands Across the Sea," "The Coon Band Contest." These are, of course, amongst the most popular of Sousa's compositions, and they will be played in Dublin. Otherwise people would be very much disappointed, for it is as conductor of his own band, playing his own work, that Sousa shines most brilliantly. The first engagement here is on Tuesday afternoon in the Theatre Royal, for the band has to fulfil an engagement in Cork to-day, and will be back here in time for the opening performance.

Mr. Sousa mentioned last evening to a Freeman representative that this is the first time the famous band has visited Ireland, although it was in England last year, and as has been intimated, has just come from there now. Gilmour's Band was in Dublin, and Mr. Sousa was sufficiently interested in learning that fact to say, "Well, Pat Gilmour, an Irishman all over, was, I consider, the father of the American Band. We cannot be said to have overlapped, for he died on the 24th September, 1892, and my band dates from not long before that time."

The Sousa Band consists of 60 members, including the soloists, more than a dozen players being members of the organisation since its foundation, and one of them, Henry Higgins, of Irish parentage, a brilliant cornet player, having been "a boy prodigy" with Gilmour. Sousa's programme here will include compositions by Berlioz, Pryor, David Rubinstein, Mascagni, Kolling, Mendelssohn, Rossini, Dvorak, Massenet, Sarasate, and others, and some of his own work, so that the musical public will have an adequate opportunity of measuring the merits of an orchestra which has been so much talked of. Mr. Sousa says they will play some Irish pieces, and he mentions "St. Patrick's Day," but it is probably his intention that these may be played as encores. He was glad to learn that the Celtic revival includes an increased interest in Irish music, and said that the folk songs of these islands, the Irish airs particularly, are, he considers, of rare beauty and worth, even as compared with those preserved in such musical strongholds as Germany and Italy. He is, though of Portuguese origin, a native American, born in the capital, Washington, and evidently does not underrate the importance of such works as the "Swanee River" and "Massa's in de Cold Ground," which, he believes, represent original effort, and the foundation of a native school of music; but he was not astonished to hear that the average citizen couldn't whistle a bar of the "Star Spangled Banner," and did not know that it was the American National Anthem, as distinctly as the "Marseillaise" is that of the French Republic, or "Patrick's Day" that of our own Green Island. Mr. Sousa is exceedingly reserved with regard to the quality of his band. "It is better to say nothing about that now," he remarked, "you just come along to hear us. We will do our best." He is, nevertheless, an extremely vivacious gentleman, who can chat pleasantly upon almost any

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MUSIC AND DRAMA.

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from the Birmingham Herald  
of Publication  
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clippings from the Birmingham Guardian  
of Publication  
Feb 2 - 03

Dated Feb 2 1903

A CHAT WITH SOUSA.

Sousa, whose band will give matinee concerts in the Theatre Royal to-morrow and Thursday, and play in the Round Room of the Rotunda on Thursday evening, arrived in Dublin yesterday, and a representative of the Irish Times had a short conversation with him in his room at Maple's Hotel, Kildare street, in the evening. Modest, affable, and singularly entertaining, Sousa talks of music and affairs in general with the keen appreciation of a man who has seen a great deal, and thought as deeply on the problems of the day as on the art of which he is so famous an exponent. A man of medium stature, his broad shoulders and deep chest betoken energy and strength. His face is musical. The keen, dark eye, the lofty brow framed in with hair close-cut and black, the striking features, instinct with expression, give the notion of an active mind, a nervous temperament, a nature in which sensitiveness and artistic feeling blend. Only when questioned does he speak about his band, and then his language is the language of a man who knows and does not over-estimate its worth. He speaks as one who knows exactly what his band has done, and how its work has been esteemed.

Sousa had just arrived from Windsor, where he was commanded to appear before His Majesty on Saturday evening. In the morning he was playing in Sheffield. Travelling by special train he reached Windsor in good time for the State concert which commenced at 10 o'clock, and at 2.30 upon Sunday morning he left the Castle by special train for Dublin. After this somewhat trying ordeal he showed no sign whatever of fatigue. Indeed, he chatted about bands and music and affairs with the enthusiasm of one who had enjoyed a normal rest.

Conversation naturally turned on the Command performance. Sousa regarded it as a great honour. "Yes," he said, "we had a very pleasant evening. We put a good deal of American music in our programme, but found that there was not sufficient of it for the King was good enough to ask for more."

You have, of course, considerable experience of European audiences? Yes, this is our third tour; but our first visit to Ireland. This remark led naturally to some observations on the taste of various countries and the appreciation shown by different audiences. But Sousa, keen man of the world, observes that people of all countries have one thing in common—they appreciate good music. "We find all people very much alike," said he, "they all are pleased by concord of sweet sounds. We don't try to instruct; our object is to entertain them. I find that people do not usually come to concerts for instruction. That is, of course, the special mission of the symphony orchestra. But the public everywhere likes clever music—clever marches, coon songs, cake walks, and all kinds of popular selections."

Your band, then, is neither an orchestral one nor formed upon the military model? No. We have no strings; and, on the other hand, the military style of band has too much brass and would not be so pleasant in a hall. Our band is specially designed for concert work, and therefore we employ a greater number of wood winds than of brass. The object is to have a band that could play agreeably even in the smallest room. It was this quality of softness, combined with rich and full tonality, that pleased the King.

And your programme? Well, we take the best that we can get from every source. Of course we play our own American selections; but wherever we find good music—whether in Sweden, Russia, Germany, or any country—we present it. We are cosmopolitan in taste, just as my band, although American, is cosmopolitan in composition. Some of our pieces are selected to display the broad effects, some the tonality of the band, and some its virtuosity; but in all we keep in view the entertainment of the public. In a strenuous age we want as much of sunshine as is possible in life; and so we try to infuse sunshine into every programme.

Then came a moment's conversation on the place which music holds in the United States to-day. "Yes," Sousa said, "our people are a music-loving people. They admire good art, and prove that they appreciate it by supporting it. Look at our concerts?" "Orchestras? Oh yes. We have a number of fine orchestras and bands which play the highest forms of music and interpret them in the spirit of true art. I do not know of any country of its size which has so many really fine subsidised orchestras. The public understand good music, and enjoy it." "Yes, in respect of composition we are making headway. We have many clever and some first-class writers. Of course, when one speaks of writing symphonies and so on it must be remembered that America is in her youth. She has not yet had time to settle down to work like this. So far her energy has been directed chiefly towards development of commerce and invention. You see the very nature of the country called for this. The first man who looked out upon our prairies saw that scythes would be of no use there; but the McCormack reaper was invented. That gives you some idea of the state of things. But we are settling down to music now, and America is going to do something big. Oh, I have no fear for the future of her music. It will come, and when it comes it will be great. We have our commerce, our inventions, we have a growing literature; and sculpture, too, are with us; and for great creative music is at hand."

A few remarks on general topics, our representative expressed the hope that Sousa would enjoy his Irish visit, and so said good-night.

It may be mentioned that in connection with the Sousa matinees the railway companies are offering the most liberal terms to country visitors who desire to hear the band.

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Mr John Philip Sousa and his great band arrived in Dublin yesterday afternoon, having, in very bad weather made the trip from London direct. The band played before the King and Queen on Saturday a programme made up very largely of the work of American composers. His Majesty, however, had a preference for Sousa's marches, and the programme was so altered as to include the "Washington Post," "Hands Across the Sea," "The Coon Band Contest." These are, of course, amongst the most popular of Sousa's compositions, and they will be played in Dublin. Otherwise people would be very much disappointed, for it is as conductor of his own band, playing his own work, that Sousa shines most brilliantly. The first engagement here is on Tuesday afternoon in the Theatre Royal, for the band has to fulfil an engagement in Cork to-day, and will be back here in time for the opening performance.

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Feb 2 1903

## SOUSA'S BAND IN IRELAND

INTERESTING INTERVIEW WITH THE  
MARCH KING.

Yesterday afternoon Mr. John Philip Sousa, the American March King, arrived in Dublin with his band of sixty performers, and remained in the city till this morning, when he leaves to fulfil his engagement at the Opera House, Cork.

Last evening a representative of the "Daily Express" called upon Mr. Sousa at his hotel, and was very courteously received by the composer and conductor, who, though in Ireland for the first time, is not unknown here by name to all who take an interest in spirited music. Mr. Sousa, who had spent the day travelling from Windsor, expressed himself somewhat fatigued after the journey, but his genial disposition was not in the least impaired, and for some time the conversation progressed in a spirited fashion—much after the style of his music. Incidentally the visit of Gillmore's band to Ireland was mentioned.

"Ah, yes," said Mr. Sousa, "Pat Gillmore was an Irishman, and was the father of the American band. He first conceived the idea of forming an organisation of musicians of talent, which was the foundation of the great American bands of to-day. In his humorous way Gillmore used to say that he was an Irishman, and was born twenty-one years later in Boston. He died on the 24th September, 1902, just after I formed my band." With regard to the programme he would present in Ireland, the March King said that he would present the one he had been giving in England, but as encores he had arranged several Irish pieces, such as "Let Erin Remember," "St. Patrick's Day," "Garryowan," etc. In further conversation Mr. Sousa said that no people had ever produced such folk songs as the Irish. There was a spirit and feeling about them that was found in no other compositions. Questioned as to what other song writers he considered the best, he said with confidence, "No other people have ever written songs like the English, Scotch, Welsh, and Irish. No man wrote such sea songs as an Englishman, while, in my opinion, there is no such classic as 'Annie Laurie.' It will live as long as music lives. In Irish songs there is nothing more full of feeling than 'The Harp that once through Tara's Halls.' About fifteen years ago I was commissioned when in the service of the Government to compile the typical music of the world, and from the experience I thus gained I give these opinions. To the countries I mentioned I must add the writers of the earlier plantation songs, of which you may take the 'Swanee River' for an example." In further conversation, the prominent musical director said that one of the members of his band, named Henry Higgins, an Irishman, had been with him for nineteen years, he having been previously with Mr. Gillmore. Mr. Sousa stated that his father was a Portuguese, who early visited America and settled near Washington. This gave the cue to the interviewer to ask the composer of the "Washington Post" what gave him the idea for this composition. "Well," said Mr. Sousa, pausing for a moment, "There is, as you are no doubt aware, a newspaper published in Washington called the 'Washington Post,' and about 1887 they offered prizes for essays in some subject, probably for the simple reason of increasing the circulation of the journal. This competition gave rise to a good deal of interest, and when the prizes came to be distributed it was estimated that it would be necessary to get a large building for the purpose. I was spoken to, and I went to the Government and got the Smithsonian Institute, and then I went there to give some music on the occasion. In the meantime I was asked by the President to write a march. I said I would, and I got to and wrote the 'Washington Post,' which at once attracted the attention of America, and I may say," added Mr. Sousa, modestly, "not a little over here." Continuing, he said that up to that time there was no set music for the American dance known as the "two step." This music quite suited for the purpose of the dance, and in America is known up to the present as the "two step," though, of course, the march also bears its original name. From this Mr. Sousa talked generally about the enthusiasm which has greeted the performances of his band during the present visit. At all places visited the public had been lavish in praising them. "Of course," said Mr. Sousa, "even though I tell you this you must understand that although I belong to a great band of horn-blowers, I do not believe in blowing the horn before-hand, but I will say that if the Irish people are as enthusiastic as other people—and I firmly believe they are—they will hear a good deal more of my works than are on the programme. They will also hear Miss Maud Powell, an American violinist, and Miss Estelle Liebling, also an American." In conclusion, he said that he had the honour of playing before the King and Queen and about eighty other persons at Windsor on the previous night, and that the programme presented had given general satisfaction.

Feb 2 1903

COURT, OFFICIAL, AND  
PERSONAL.THE KING AND QUEEN AT  
WINDSOR.

## Sousa's Band Performance.

(FROM THE COURT CIRCULAR.)  
Windsor Castle, January 31.

Colonel the Hon. Sir William Colville (His Majesty's Master of the Ceremonies) and Sir Thomas Sanderson (Permanent Under-Secretary of State for Foreign Affairs) have left the Castle.

The United States Charge d'Affaires and Mrs. Henry White, the Lord Herbert Vane Tempest, the Right Hon. and Right Rev. the Lord Bishop of London, Rear-Admiral the Hon. Hedworth Lambton, Sir Archibald and Lady Edmonstone, and Sir John Murray Scott arrived at the Castle.

Their Majesties' dinner party this evening included their Royal Highnesses the Prince and Princess of Wales, the Princess Victoria, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, their Highnesses Princess Victoria and Princess Louise Augusta of Schleswig-Holstein, His Excellency the Turkish Ambassador and Madame Musurus, the United States Charge d'Affaires and Mrs. Henry White, the Earl and Countess of Selborne, the Lord Herbert Vane Tempest, the Bishop of London, the Very Rev. the Dean of Windsor, the Hon. Sidney Greville, Rear-Admiral the Hon. Hedworth Lambton, the Right Hon. Sir Nicholas O'Connor (His Majesty's Ambassador at Constantinople), Sir Archibald and Lady Edmonstone, Sir John Murray Scott, Bart., the Countess of Gosford (Lady-in-Waiting), and the Hon. Charlotte Knollys (Woman of the Bedchamber) to their Royal Highnesses the Prince and Princess of Wales, and Mr. Hansell (tutor to the young Princes of Wales).

Mr. Sousa's Band had the honour of playing before their Majesties and the Royal Family in the Waterloo Gallery this evening.

Their Majesties' guests and the Ladies and Gentlemen in Waiting had the honour of joining the Royal circle.

The following had also the honour of being invited:—The Rev. Canon the Marquis of Normanby, the Lord and Lady Dunboyne and the Hon. Blanche and Linda Butler, the Lord and Lady Knollys, Sir Walter and Lady Parratt and Miss Parratt, the Rev. Canon Dalton, the Rev. Canon Smith and Mrs. Smith, Captain and Mrs. Walter Campbell, Mrs. F. Ponsonby, the Misses Eliot, Mr and Mrs R. Holmes and Miss Holmes. Captain F. Ponsonby has succeeded Colonel A. Davidson as Equerry-in-Waiting to the King.

(PRESS ASSOCIATION TELEGRAMS.)  
Windsor, February 1.

The King, accompanied by Commander Fortescue, motored to London yesterday, sent the motor car back to Windsor, and, after spending the afternoon at Buckingham Palace, returned by train, reaching Windsor at half-past five.

Sousa's Band gave a command performance at the Castle last night, having travelled by special train from Sheffield, where the band gave a performance in the morning. The concert took place in the Waterloo Gallery, the 60 performers taking their places at one end of the chamber—Mr. Sousa occupying a rostrum in front. The Royal audience and guests sat at the other end of the chamber, and included their Majesties, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, with Princess Louise Augusta and Victoria and guests.

The concert commenced at 10 p.m., the King having personally received Mr. Sousa's repertoire beforehand, and expressed a wish for all the American music possible. His Majesty further expressed a particular desire to hear the Imperial Edward or Coronation March, composed by Mr. Sousa. Miss Estelle Liebling sang "Thou Brilliant Bird," from "The Pearl of Brazil," with flute obligato by Mr. Marshall Lufsky, and Miss Maud Powell played on the violin the solo to the gipsy dance. The programme also included a trombone solo, "Love's Enchantment," played by Mr. Arthur Pryor, and was completed at 11.30, after which the performers were entertained at dinner, and at 2.30 this morning left for Cork by special sleeping train.

Later.

This morning the King and Queen, Prince and Princess of Wales, Prince and Princess Charles of Denmark, and the ladies and gentlemen of the Royal Household attended divine service in the private chapel at Windsor Castle. The Dean of Windsor officiated, and the Bishop of London preached the sermon. To-morrow morning the King will unveil the Brayl Chapel in St. George's Chapel erected by the late Queen to the memory of Prince Christian Victor. The King and Queen will afterwards leave for Chatsworth.

Dated Feb 2 1903



## Court Circular.

WINDSOR CASTLE, JAN. 31.

Colonel the Hon. Sir William Colville (His Majesty's Master of the Ceremonies) and Sir Thomas Sanderson (Permanent Under-Secretary of State for Foreign Affairs) have left the Castle.

The United States Charge d'Affaires and Mrs. Henry White, the Lord Herbert Vane Tempest, the Right Hon. and Right Rev. the Lord Bishop of London, Rear-Admiral the Hon. Hedworth Lambton, Sir Archibald and Lady Edmonstone, and Sir John Murray Scott, Bt., arrived at the Castle.

Their Majesty's dinner party this evening included their Royal Highnesses the Prince and Princess of Wales, the Princess Victoria, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, their Highnesses Princess Victoria and Princess Louise Augusta of Schleswig-Holstein, his Excellency the Turkish Ambassador and Madame Musurus, the United States Charge d'Affaires and Mrs. Henry White, the Earl and Countess of Selborne, the Lord Herbert Vane Tempest, the Bishop of London, the Very Rev. the Dean of Windsor, the Hon. Sidney Greville, Rear-Admiral the Hon. Hedworth Lambton, the Right Hon. Sir Nicholas O'Connor (His Majesty's Ambassador at Constantinople), Sir Archibald and Lady Edmonstone, Sir John Murray Scott, Bt., the Countess of Gosford (Lady in Waiting), the Hon. Charlotte Knollys (Woman of the Bedchamber), the Hon. Dorothy and the Hon. Violet Vivian (Maids of Honour in Waiting), the Lord Lawrence (Lord in Waiting), General the Right Hon. Sir Dighton Probyn (Keeper of the Privy Purse), the Lord Farquhar (Master of the Household), Colonel the Lord Edward Pellam Clinton (Groom in Waiting), Captain the Hon. Seymour Fortescue and Captain F. Ponsonby (Equeries in Waiting), Major C. Frederick (Deputy Master of the Household), the Lady Eva Dugdale and Commander Godfrey-Faussett (in attendance on Their Royal Highnesses the Prince and Princess of Wales), and Mr. Hansell (Tutor to the young Princes of Wales).

Mr. Sousa's Band had the honour of playing before Their Majesties and the Royal Family in the Waterloo Gallery this evening.

DAILY EXPRESS,  
Tudor Street, E.C.

Feb 2 1903

## SOUSA AT WINDSOR.

FAMOUS BAND PLAYS BEFORE  
THE KING AND QUEEN.

By command of the King, Mr. Sousa and his fifty-five bandsmen travelled to Windsor on Saturday by special train from Sheffield, and gave a performance in the Waterloo Chamber of the Castle before the members of the Royal Family and their guests.

The audience numbered about eighty persons, and included the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Princess Victoria, the Duke of Devonshire, Sir John Scott, Mr. Henry White (American Charge d'Affaires) and Mrs. White, and the Bishop of London.

Beginning with the National Anthem on the entrance of the King and Queen at 10.30, the concert lasted until midnight. There were seven encores, including "The Star-Spangled Banner," at the Queen's request, and "Hands Across the Sea."

Their Majesties and other members of the Royal Family applauded each item heartily, especially a trombone solo by Mr. Arthur Pryor and the singing of Miss Estelle Liebling. "The Washington Post," "Down South," "The Stars and Stripes," and the new march, "Imperial Edward" were other items. When "The Stars and Stripes" was given the King and Queen and their guests all stood up.

Mr. Sousa and the band subsequently left the Castle and proceeded to the G.W. Railway Station, where a special sleeping train was in readiness to convey the entire party to Ireland.

To-morrow the band will perform at Dublin Castle, by request of the Lord Lieutenant.

...clever manipulation of his instrument brought him another penalty. His encore was "In cellar cool," the lower notes of which were of wonderful quality. In fact, a double encore was demanded and given, the inevitable "Honeysuckle and the bee," the refrain of which was whistled by the bandmen. The band gave Berlioz's overture, "Carne val Romainet," with its alternate suavity and volcanic effects; Sousa's suite, "Looking upward," with wide variety—the dash in the Light of the Polar Star section, and the muted brass; the effective glockenspiel and the almost human clarinet and the Southern Cross section, and the realism in the Mars and Venus section. In the last mentioned number a wonderfully fine piece of work by the drummers provoked an outburst of applause in the middle of the number. Its effect was that of a party of drummers marching up, say, from the Parish Church to the Albert Hall, proceeding quarter of a mile away and returning. "Passing of Ragtime" again came in as an encore, with "Washington Post" as a double. Rabinstein's Portrait, "Kamionoi Ostrow" had little to commend it, but the score, "Rose, Shamrock, and Thistle," appealed to the audience through the medium of "Soldiers of the Queen," "Minstrel Boy," "Blue Bells of Scotland," and "Rule Britannia." Mascagni's "Danse Opatica" was followed by a double encore, "Philopha's Maid" and "Bundle of Mischief," whistling by bandmen and vocal phrases again giving a spice of novelty. The "Imperial Edward" march was again played, but with variation on the afternoon performance. The trombonists stood when they played the opening phrase of the National Anthem, and later, when the audience had clamoured its appreciation, the trumpeters and trombonists marched to the front, and in their stoutest blast blew a dozen bars of unison. Kolling's "Chase of the Lion" must be supposed to be descriptive. There is a great deal of roaring from the brass instruments, sufficient to have terrified an entire menagerie; a big bang and all was over, but the National Anthem.

Sousa and his Band, with the lady vocalist and violinist, leave Sheffield this morning for Windsor, having been commanded to appear before the King and Queen this evening. His Majesty has asked as many American melodies as possible may be added in the programme. Mr. Sousa has sent a list of twenty pieces from which their Majesties will make their choice. Manchester was to have been the centre of the band to-day, and £600 worth of tickets had been sold before the Royal commission named Mr. Sousa. Next Tuesday a Vice-Regal performance will be given at Dublin Castle, and during the week Belfast and Scottish cities will be visited.

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Association **IN**  
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**SOUSA BAND AT WINDSOR.**  
**ENTHUSIASTIC APPRECIATION BY THE KING.**

The concert by Sousa's Band in the Waterloo Chamber at Windsor Castle on Saturday night was a very fine performance, and the King and Queen and members of the Royal Family applauded with enthusiasm the rendering of the various numbers. No less than seven encores were given, including the "Star-spangled Banner," at the Queen's request, and "Hands Across the Sea." The concert commenced at 10.30, and ended at midnight with the National Anthem. His Majesty and the Queen received Mr. Sousa, who was congratulated by the King upon the performance of his band. Members of the Royal Family also expressed their appreciation of the concert.

Mr. Sousa and the band subsequently left the Castle and proceeded to the Great Western Railway Station, where a special sleeping train was in readiness to convey the entire party to Chester, en route for Cork, via Holyhead.

Mr. Sousa expressed to an interviewer the delight of himself and the band at their reception and gracious treatment by the King and Queen and Royal Family, and their delight also with all they witnessed at the Castle.

By the King's special wish the band of the Scots Guards were present in a gallery—"I want them to hear Mr. Sousa's band," said his Majesty, who also specially requested the "Washington Post," and "The Stars and Stripes for Ever." The "Imperial Edward March," was another interesting item in the programme.

The "Daily News" impressionist says that at the end of the concert the King went forward and shook Mr. Sousa by the hand, thanking him for the concert, and praising it highly. "And how long, Mr. Sousa," asked his Majesty, "do you propose to remain in this country?" "Until May," the conductor replied. "Ah!" exclaimed the King, "then I want you here again, and next time we will have nothing but American music." Mrs. Sousa was presented to the King and Queen, and then, as his Majesty was about to quit the apartment, he paused, and, turning to the band, bowed and said: "Very fine! Very fine!"

**NEWCASTLE DAILY LEADER.**  
 Newcastle-on-Tyne.

Dated *Feb 3*

**THE KING'S CONGRATULATIONS**  
**PLEASING PERFORMANCE BY SOUSA'S BAND.**

On Saturday evening Mr John Philip Sousa and his band gave a "command" performance before the Court at Windsor Castle. The concert was an unqualified success. It took place in the Waterloo Gallery, which was lavishly decorated for the occasion, though no platform was erected for the performers. The audience consisted of about 60 persons. Beside the King, in the front row, sat the Queen, Princess Charles of Denmark, the Prince and Princess of Wales, Princess Victoria, Prince and Princess Christian of Schleswig-Holstein, the Princess Victoria and Princess Louise Augusta of Schleswig-Holstein; while among those also present were the United States Charge d'Affaires and Mrs Henry White, the Bishop of London, Sir Nicholas O'Connor, and the Earl and Countess of Selborne. In a gallery at the back sat servants of the Royal Household. In another gallery, by the King's special wish, sat the band of the Scots Guards. "I want them to hear Mr Sousa's band," said His Majesty.

After the performance the King went forward and shook Mr Sousa by the hand, thanking him for the concert, and praising it highly. "And how long, Mr Sousa," asked His Majesty, "do you propose to remain in this country?" "Until May," the conductor replied. "Ah!" exclaimed the King, "then I want you here again, and next time we will have nothing but American music." Mrs Sousa was presented to the King and Queen, and then, as His Majesty was about to quit the apartment, he paused, and turning to the band, bowed, and said: "Very fine! Very fine!"



**CONCERT BY MR. JOHN PHILIP SOUSA AND HIS BAND**

- Mr. John Philip Sousa, conductor.  
 Miss Estelle Lieblich, soprano.  
 Miss Maud Powell, violinist.  
 Mr. Arthur Pryor, trombonist.
1. Collocation: "El Capitan" .. .. . Sousa
  2. Trombone solo: "Love's Enchantment" .. .. . Pryor
  3. Suite: "Looking Upward" .. .. . Sousa  
 (a) "By the Light of the Polar Star."  
 (b) "Under the Southern Cross."  
 (c) "Mars and Venus"
  4. Soprano solo: "Thou Brilliant Bird" .. .. . David  
 Flute obligato by Mr. Marshall Lufsky.  
 Miss Estelle Lieblich.
  5. "Badinage" .. .. . Herb
  6. (a) Idyl: "In a Cock-store" .. .. . Orth  
 (b) Caprice: "The Passing of Ragtime" .. .. . Pryor  
 (c) March: "Imperial Edward" .. .. . Sousa  
 (Dedicated by special permission to His Gracious Majesty the King.)
  7. Violin solo: "Zigeunerweisen" .. .. . Sarasate  
 Miss Maud Powell.
  8. "In the Realm of the Dance" .. .. . Sousa  
 (Founded on famous waltz themes.)  
 Under the direction of Mr. Philip Yrke.

At the King's special request all the pieces were American, and in addition extra numbers were provided for His Majesty's selection. The original programme was interspersed with several extra compositions, the Queen requesting the "Stars and Stripes for ever," "Hands across the Sea," the "Washington Post," and "Coon Band Contest." "The Star-spangled Banner" was given at the desire of His Majesty, who, with the rest of the audience, stood while it was being played. "God save the King" was given at the close of the concert, which terminated shortly after midnight.

Mrs. Sousa was among the company, having been invited by His Majesty to the Castle to hear the performance. The King, Queen, and Prince of Wales afterwards shook hands with Mr. Sousa, whom His Majesty thanked, and complimented the playing of the band. The King also introduced Mrs. Sousa to the Queen, who shook hands and chatted with her for a little while before the Royal party left the Waterloo Chamber.

Mr. and Mrs. Sousa and the principals were subsequently entertained at supper in one of the Castle apartments, refreshments being likewise provided for the band, who left Windsor between two and three o'clock yesterday morning in stormy weather for Dublin, where, to-morrow night, they give a concert in St. Patrick's Hall, under the patronage of the Earl and Countess of Dudley.

The arrangements in connection with the performance at Windsor were carried out under the supervision of Mr. J. A. France, Mr. Philip Yorke, and Colonel G. F. Hinton.

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 at Manchester on Saturday, the advance  
 bookings for which amounted to £600. He has  
 arranged, however, to return to Manchester  
 within a week or two. It will be recalled that  
 Mr. Sousa was commended to Sandringham a  
 year ago, when His Majesty presented the Royal  
 Victorian Medal to this celebrated American  
 composer. An interesting coincidence lies in the  
 fact that Mr. Sousa has received the  
 command for an evening  
 at Windsor Castle to-morrow.

Dated Feb 2 1903

**SOUSA'S BAND AT WINDSOR.**

By command of the King, Mr. Sousa's American Band played before his Majesty and the members of the Royal family at Windsor Castle on Saturday night. The band, which is now on a five months' tour through the United Kingdom, was to have given two performances at Manchester on Saturday, but these were abandoned in consequence of the Royal summons. Mr. Sousa and his sixty performers, who had given a couple of concerts on the previous day at Sheffield, left that City on Saturday afternoon by special train for Windsor, reaching the Royal borough shortly before nine in the evening. They proceeded to the Castle, and the concert, all the arrangements for which had been made beforehand, took place in the Waterloo Chamber. The audience, about eighty in number, consisted of the King and Queen, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, the Princesses Victoria and Louise Augusta of Schleswig-Holstein, the ladies and gentlemen of the Household, and visitors at the Castle, including the American Chargé d'Affaires (Mr. Henry White) and Mrs. White, Sir John Scott, and Sir Archibald and Lady Edmonstone.

Subjoined is the official programme:

- Collocation, "El Capitan" ... Sousa.
- Trombone Solo, "Love's Enchantment" ... Pryor.  
Mr. Arthur Pryor.
- Suite, "Looking Upward" ... Sousa.
  - (a) "By the Light of the Polar Star."
  - (b) "Under the Southern Cross."
  - (c) "Mars and Venus."
- Soprano solo, "Thou Brilliant Bird" ... David.  
Miss Estelle Liebling.
- Flute Obligato by Mr. Marshall Lufsky.
- "Badinage" ... Herbert.
- (a) Idyll, "In a Clock Store" ... Orth.
- (b) Caprice, "The Passing of Rag Time" ... Pryor.
- (c) March, "Imperial Edward" ... Sousa.  
(Dedicated by special permission to his Gracious Majesty the King.)
- Violin solo, "Zigeunerweisen" ... Sarasate.  
Miss Maud Powell.
- Mosaic, "In the Realm of the Dance" ... Sousa.  
(Founded on famous waltz themes.)  
Under the direction of Mr. Philip Yorke.

There was a departure from the programme after the fifth item. The King requested Mr. Sousa to play some of his own American compositions, and in obedience to his Majesty's wishes the band rendered the well-known "Washington Post," "Hands Across the Sea," "The Stars and Stripes," and "The Coon Band

Contest." At the conclusion of the concert the American and English National Anthems were played, audience and performers upstanding. Subsequently the King and Queen shook hands with Mr. Sousa, and Mrs. Sousa was presented to their Majesties. The King expressed his pleasure with the entertainment. The Prince and Princess of Wales also remained a few minutes in conversation with the composer and his wife. Afterwards Mr. and Mrs. Sousa, together with the manager, Mr. Philip Yorke, were entertained at supper, while the members of the band partook of refreshments. Later Mr. and Mrs. Sousa and Mr. Yorke were conducted through the State rooms.

At half-past two o'clock yesterday morning the party left Windsor by special sleeping train over the Great Western Railway, en route for Cork, where a performance takes place to-day. To-morrow the band appears before the Lord-Lieutenant of Ireland at Dublin Castle.

**SOUSA'S BAND AT WINDSOR.**

**A NICE COMPLIMENT TO AMERICA.**

On Saturday night, at the command performance in the Waterloo Chamber at Windsor, contrary to his practice on public platforms, the conductor kept to the programme and gave no encores, though the applause was frequent and hearty. But after the playing of "Badinage" His Majesty sent Lord Farquhar, the Master of the Household, to say that he desired to hear "The Washington Post," "Hands Across the Sea," "Down South," and "The Stars and Stripes for Ever"—the first three of which were Sousa's own characteristic pieces. These were played to many cries of "Bravo!" The King heard for the first time the "Imperial Edward" march, which is dedicated to him by special permission, and his Majesty much pleased with it. He asked for a "coon" piece at the end of the programme, and there was given the "Coon Band Contest," which is the composition of Mr. Arthur Pryor, the trombonist of the band. The King's request the "Star-spangled Banner" was played, and at the first notes His Majesty paid the distinguished compliment to the American National Anthem of rising, an example which was followed by the Queen and the rest of the Royal party. Learning that the band remained in England until May, the King said, "Ah, then, I shall hear you again, and I want the programme to be all American music." Mrs. Sousa was also present.

Dated Feb 2 1903

**MR. SOUSA'S BAND.**

**A Performance before the King at Windsor.**

By the King's command Mr. Sousa's American band played before his Majesty and the Royal Family at Windsor Castle on Saturday night. The band fulfilled an engagement at Sheffield earlier in the day, and were conveyed to Windsor by special train.

The concert took place in the celebrated Waterloo Chamber, where so many theatrical performances have taken place.

The King and Queen, Prince and Princess of Wales, Prince and Princess Charles of Denmark, the ladies and gentlemen of the Household, and some privileged guests dined in the Oak Room, and at half-past ten proceeded to the Waterloo Chamber. The programme was as follows:—

- 1. Collocation, "El Capitan" ... Sousa.
- 2. Trombone Solo, "Love's Enchantment" ... Mr. Arthur Pryor.
- 3. Suite, "Looking Upward"—
  - (a) "By the Light of the Polar Star,"
  - (b) "Under the Southern Cross,"
  - (c) "Mars and Venus" ... Sousa.
- 4. Soprano Solo, "Thou Brilliant Bird" ... David.  
Sung by Miss Estelle Liebling to flute obligato by Mr. M. Lufsky.
- 5. Badinage ... Herbert.
- 6. (a) Idyll, "In a Clock Store" ... Orth.  
(b) Caprice "The Passing of Rag Time" ... Pryor.  
(c) March, "Imperial Edward" ... Sousa.  
Dedicated to the King.
- 7. Violin Solo, "Zigeunerweisen" ... Sarasate.  
Miss M. Powell.
- 8. Mosaic, "In the Realm of the Dance" ... Sousa.

The numbers were enthusiastically applauded, and there were no fewer than seven encores, which were, of course, responded to. The selections given included "Hands Across the Sea" and, by the Queen's request, "The Star-spangled Banner," during which the Royal audience stood.

The concert terminated some time after midnight with the National Anthem. Mr. Sousa was afterwards received by the King and Queen, who congratulated and complimented him upon his band's performance. Mrs. Sousa and the two lady artistes were also received by their Majesties.

Mr. and Mrs. Sousa and the band were entertained to dinner subsequently, in the household dining-room, when the toast of the "King and Queen" was enthusiastically drunk. The party were afterwards conveyed to the Great Western station, and left Windsor by special sleeping-car train at half-past two for Chester, en route for Cork, where they perform to-day, and at Dublin to-morrow, by Viceregal command.

Mr. Sousa expressed himself as immensely delighted with the charm of manner of the King and with the reception accorded him and his band. This is the second performance before the King the first being at Sandringham. He was lavish in his admiration of the reception at Windsor Castle, and the band were no less pleased with what they considered to be a special compliment to the American nation.

**SOUSA'S BAND AT WINDSOR.**

**A Nice Compliment to America.**

On Saturday night, in the Waterloo Chamber at Windsor Castle, a command performance was given before their Majesties and the Court by Mr. Sousa's band. The performers reached Windsor by special train from Sheffield, having had to cancel two concerts which had been arranged in Manchester. The King and Prince of Wales wore the Windsor uniform with the star, ribbon, and garter of the Order of the Garter. The Queen was dressed in black, liberally trimmed with beautiful lace. The Princess of Wales was in mauve satin, and wore diamonds.

Contrary to his practice on public platforms, the conductor kept to the programme and gave no encores, though the applause was frequent and hearty. But after the playing of "Badinage" His Majesty sent Lord Farquhar, the Master of the Household, to say that he desired to hear "The Washington Post," "Hands Across the Sea," "Down South," and "The Stars and Stripes for Ever"—the first two Mr. Sousa's own characteristic pieces. These were played to many cries of "Bravo!" The King heard for the first time the "Imperial Edward" march, which is dedicated to him by special permission, and His Majesty appeared much pleased with it. He asked for another "coon" piece at the end of the programme, and there was given the "Coon Band Contest," which is the composition of Mr. Arthur Pryor, the trombonist of the band. Then, at the King's request, the "Star-spangled Banner" was played, and at the first notes His Majesty paid the distinguished compliment to the American National Anthem of rising, an example which was followed by the Queen and the rest of the Royal party.

Learning that the band remained in England until May, the King said, "Ah, then, I shall hear you again, and I want the programme to be all American music." Mrs. Sousa was also present.

**SOUSA'S BAND.**

**PERFORMANCE AT THE OPERA HOUSE**

Sousa, the incomparable; conductor, composer, and story writer, and his band appeared at the Opera House yesterday afternoon. A widespread desire was shown to hear this remarkable corps of musicians and their more remarkable conductor. Half the seats in the Opera House were engaged previously, and when the performance began standing room was scarcely available. Mr Sousa and his musicians, fresh from their journey from Windsor, where they played on Saturday night before the King and Royal Family, were heartily applauded, and the audience, expecting much, settled down to listen and enjoy themselves. There has been no band or conductor about which so much has been written as Sousa and his corps. The American Press agent, most industrious worker of his class, prepared the way for this and other tours. All the puffs enumerated by Sheridan were successfully employed, and Sousa, with many who had never seen this remarkable and resourceful man, was created a sort of musical demi-god, unique, and standing apart from other men. It must at once be conceded that most, if not all, the Press praise is deserved. It is almost impossible to write of Mr Sousa and his band in an exaggerated strain; they are unrivalled, and in their line of art absolutely alone. On their first visit to England the band was received with such extraordinary enthusiasm that when the players returned to their homes the people began to feel ashamed, and said, "When they come again we will be appreciative, but more subdued." Yet the old story is being retold, the same scenes of enthusiasm are being witnessed, and Sousa and his companions are going up and down the land in triumph. The best equipped and most finished band which Cork people had previously an opportunity of hearing was the Berliner Orchester, who played during the Exhibition, and between the two corps inevitable contrasts will be made. They really have very little in common. In the music of the great masters some critics will consider the Berlin players superior, and, possibly, they are right; Wagner, played by the Sousa band, would not be the Wagner understood and loved by the German musicians, and the American conductor has been criticised for the introduction into his programmes of such pieces as one of Liszt's Hungarian rhapsodies, selections from Giordani's "Andrea Chenier," contributions by Rubinstein, and others. Yet in yesterday's programme the overture to "William Tell" and the largo from Dvorak's symphony "The New World" were included—these were classical enough—and they were played with a sympathy and effect that could not be excelled, or even equalled, by the Berliner Orchester. When, however, we come to march music, downright American tune, of the school which Mr Sousa has created, the band stands absolutely apart from any other corps. They obtain results which cannot be surpassed. Yesterday's programme was made up of nine items, the encores numbered 11. The audience had only to ask and receive; there is no pretended diffidence on the part of the conductor, he scarcely leaves the rostrum when he returns to his place, and at once the band breaks into a jolly coon song or swinging march. The programme as arranged was as follows, and we will afterwards enumerate the encores:—

- Overture ..... "William Tell" ..... Rossini.
- Trombone Solo, "Love Thoughts" ... Pryor.  
Mr. Arthur Pryor.
- Suite ..... "Maidens Three" ..... Sousa.
  - (a) The Coquette.
  - (b) The Summer Girl.
  - (c) The Dancing Girl.
- Soprano Solo, "Indian Bell Song" (First) ... Delibes.  
"Lakme" ... Delibes.  
Miss Estelle Liebling.
- Largo from Symphony, "The New World" ... Dvorak.
- Mosaic, "In the Realm of the Dance" ... Sousa.
- 7. (a) Novellette ... "Sizilietta" ..... von Blon.  
(b) March ... "Imperial Edward" ... Sousa.
- 8. Violin Solo, "Zigeunerweisen" ... Sarasate.  
Miss Maud Powell.
- 9. Plantation Songs and Dances ... Chambers.  
Here were the encores to the different items—(1) March, "Stars and Stripes for Ever"; (2) "In Cellar Cool," or, as the bill displayed at the back of the stage put it, "In the Deep Cellar"; (3) "Coon Band Contest" and "Washington Post"; (4) "The Nightingale"; (5) Godfrey's Irish Selection.

**STATE CONCERT AT DUBLIN CASTLE.**

Last night, by command of His Excellency the Lord Lieutenant, Sousa's celebrated band gave a most successful performance at Dublin Castle. The concert aroused considerable excitement, not only in consequence of the success achieved by the American performers in England, but also because of the welcome innovation of so important a Viceregal entertainment taking place on Levee night, an evening which has hitherto been signalled only by a Castle dinner party, to which few guests outside the house party were invited. Judging by the numbers which responded to Their Excellencies' invitation, the precedent set last night is highly appreciated, especially by the numbers of country people, who, coming up for the Levee and Drawing Room, seldom stay more than a week in town, and are grateful to the kind fate which gives them such an extra pleasure as last night's concert undoubtedly was.

St. Patrick's Hall served as a spacious concert room, and the platform for the band was arranged at the far end, directly in front of the dais, where the chairs of State are placed for all the ordinary Castle entertainments. Their Excellencies occupied seats facing the band, while the guests were seated on rows of chairs extending across the room. It is difficult to write of the performance in the short space available in this column, but it may truly be designated unique.

Last night's programme contained the following items:—

1. Overture, "Carneval Romaine," Berlioz
2. Trombone Solo, "Love's Enchantment" Pryor  
Mr. Arthur Pryor.
3. Suite, "Looking Upward," Sousa  
(a.) By the Light of the Polar Star.  
(b.) Under the Southern Cross.  
(c.) Mars and Venus.
4. Soprano Solo, "Thou Brilliant Bird," David  
Miss Estelle Liebling.
5. Portrait, "Kannemoui Ostrow," Rubenstein
6. (a.) Country Dance, Nevin  
(b.) March, "Imperial Edward," Sousa  
(Dedicated by special permission to His Majesty the King.)
7. Violin Solo, "Zigeunerweisen," Sarasate  
Miss Maud Powell.
8. Mosaic, "In the Realm of the Dance," Sousa  
(Founded on famous Waltz Schemes.)  
Conductor—Mr. John Philip Sousa.

In addition to which were given the American Cake Walk, a *potpourri* of coon melodies, and a couple of characteristic *morceaux*. Mr. Arthur Pryor's trombone solo was magnificently given, the artist showing his marvellous power over the instrument, which is generally more associated with concerted music than with solo playing. Miss Estelle Liebling, who possesses a clear, flexible, cultivated soprano, was much appreciated in her finished rendering of David's "Thou Brilliant Bird," the cadence and trills being given in a flute-like manner with an exquisite obbligato by the band. Miss Maud Powell, who contributed a violin solo—"Zigeunerweisen," by Sarasate, is a clever violinist, with sympathetic touch, great freedom of bowing, and a decisive crispness in her touch which is very pleasing. To a unanimous *encore* she responded, playing a short *morceau*. Throughout the entire programme applause was given with enthusiastic warmth, Their Excellencies setting the example, and thus marking their appreciation of the music "from over the sea."

It was a late hour when the performance terminated and a move to the supper-room was made, the Lord Lieutenant leading the way with Lady Dudley, who was dressed in pale rose pink satin, veiled with white chiffon, trimmed with white ribbon work and set off with lovely jewels, including a dog-collar of pearls and a diamond tiara. Amongst the house party were:—The Duke of Abercorn, the Duchess of Abercorn, in smoked pearl grey satin, with silver embroidered lace, and a touch of black on the corsage, on which were attached several orders. Catherine Duchess of Westminster looked handsome and stately in her mourning attire; the Countess of Annesley, in pale satin, lace, and diamonds, looked very lovely. Lady Lurgan was in white satin with pink chiffon and sequin embroidery; Lady Castletown wore a black gown with some red flowers; Lady Evelyn Ward's gown had pale green chiffon softly draped on the corsage; Lady Mabel Crichton was in black; Lady Mary Browne wore white; Lady Milbanke was dressed in white, the over-alls of lace being embroidered in blue and blue chiffon; the Countess Grosvenor wore ivory satin with lace and lovely jewels; the Countess of Rosse was in black;

Lady Mariel Parsons, too, wore black; the Countess of Kilmorey was in pink satin; Viscountess Massereene and Ferrard wore pink veiled with handsome black lace, and her daughter was in white; Lady Castletown had some lovely diamonds on her hair and corsage; the Ladies Howard were in grey satin gowns trimmed with lace; Lady Rachel Sanderson wore a handsome black toilette, and her daughters looked very handsome; Lady Musgrave wore orchid mauve satin, and a twist of tulle to match in her hair; Lady Holmpatrick had a black toilette with diamonds; Hon. Mrs. Pelham was becomingly dressed in black, with a cluster of green leaves on her corsage; Lady M'Galmont was in black; Lady Fingall in white satin and lace; Lady Inchiquin white, and the Hon. Mrs. Arthur Browne black and white. The Hon. Mrs. Ross of Bladensburg, in grey satin, was chaperoning the Misses Sketington. Lady M'Donnell brought her daughter and Miss Stiffe; Lady Fitzgerald Arnott was accompanied by her daughters and Mrs. and Miss Bagwell. The Hon. May Trench, wearing a white gown, came with Mrs. and Miss Chenevix Trench. Lady Thomson looked smart. Mrs. Sharman Crawford, of Crawfordsburn, was one of the many Northerners present, the North having mustered very strong to do honour to the gracious Viceroy and Vicerine, who had won their regard and admiration during their memorable visit to Belfast last winter. As might have been expected from the Levee in the early part of the afternoon, the gathering of country people was unusually large, and gave a slight forecast of what may be expected at the Drawingroom to-night, when, it is believed, a record will be made.

**SOUSA BAND CONCERTS.**

The first of the Sousa Band Concerts in the Theatre Royal yesterday afternoon attracted a great audience, and if one may judge from the applause which followed every selection in the programme, entertained and pleased the public. Undoubtedly the Sousa Band is well worth hearing. It is neither a revelation nor a marvel; but its work is sound and conscientious, and it is difficult to conceive of a much better rendering than it gives of any works which Sousa puts into his programme. When one comes to speak of bands, one's judgment must be influenced by comparison. Now, obviously, it would be unjust to compare Sousa's with the Hallé, or, indeed, with any band which employs strings. Sousa's effects are produced by means of a judicious combination of wood-winds and brass. The nearest approach to such a combination is a military band, though in the average military band there is this striking difference that the proportion of the brass to wood-winds is as a rule greater. Yet, despite the disadvantage consequent upon preponderance of brass, we have heard military bands which could more closely simulate orchestral playing than the Sousa Band. It does not, however, follow that Sousa's is not an excellent band. On the contrary, we recognise not only in the training and discipline, but in the all-round performance of his players a great deal that suggests genius. The individual performers appear to be artists, and the general effect of their work is delightful. From this it follows that Sousa, who inspires and directs them is himself an artist. His instrumentalists are so thoroughly trained that they play as if each instrument were sounded by one breath and fingered by one hand responsive to the same emotional impulse. Take, as an instance, the first piece upon the programme—the well-known overture to "Tell." It was magnificently played. The band reminded one throughout of a fine organ, manipulated now with thunderous power, now with the most exquisite delicacy of touch. True, we have heard bands which gave a more poetical interpretation, or imparted greater beauty and variety of colour to the work. Technically, however, no performance by a band of like description could excel that of Sousa's, and there was sufficient both of poetry and colour to add charm and life to technical perfection. Another fine selection finely played was the Largo from Dvorak's symphony, "The New World." Sousa's own selections in the programme consisted of three, but in response to the enthusiasm of the audience he generously increased the number until it was more than doubled. The suite "Maidens Three" was to our mind the most interesting and pleasing of the lot. It is daintily written, and reveals quite a lovely fancy; and the band did ample justice to it. The Coon Band contest was a remarkable example of humorous treatment, in which the trombone played, perhaps, the most amusing part. The

Washington... were much appreciated. "The Realm of the Dance" and the "March" were loudly applauded. The songs and dances formed an interesting and the arrangement of Irish music admirably played. Mr. Sousa is to be congratulated on securing such a brilliant victory. Miss Maud Powell. Some months ago was the pleasure of hearing her in Dublin, and her performance yesterday increased the favourable opinion we then formed of her. She gave a really masterly interpretation of Sarasate's extremely difficult "Zigeunerweisen," and in response to a recall, a splendid rendering of Handel's popular "Largo." Miss Estelle, who possesses a perfectly trained soprano voice of beautiful timbre, sang a couple of songs which were disappointing, as they suggested vocal exercises rather than the lyrical expression of a beautiful idea. One of these was the "Indian Bell Song," by Delibes, and the second "The Nightingale." Each was capitally sung. A very enjoyable performance was Mr. Arthur Pryor's trombone solo "Love Thoughts." His tone was remarkably full and soft throughout, and his phrasing excellent. In response to a recall he played the German drinking song, "In Cellar Cool," but in the lower notes at the close the vibrations were too slow to be agreeable to the average ear. Indeed they touched the very border line which divides musical sound from noise. This, however, was due to no fault of the player, who is certainly a master of his instrument. Mr. Sousa and his band were heartily applauded at the close of the concert. The second concert will be given in the Theatre Royal on Thursday afternoon, and the third on Thursday evening in the Rotunda.

**Dublin Express,**

38 to 40, Parliament Street, Dublin.

**SOUSA'S BAND IN DUBLIN.**

**THE FIRST CONCERT.**

Judging from the fine audience which assembled at yesterday's matinee in the Theatre Royal to hear Mr. Sousa's band, and the eagerness with which the performance was awaited, we gather that the Athenian desire for new things is still an instinct of Dublin audiences. When we compare the relatively small attendances which have gathered to the concerts of our own Orchestral Society with that which filled the greater part of the Theatre yesterday, and the great enthusiasm which marked the performance of every item, we are forced to the conclusion either that musical Dublin is in general lethargic and requires the advent of a noted personality, such as Mr. Sousa is, to enkindle its sympathy and attract its support, or that the increased concourse and continuous applause was in part a token of hospitality. We are, of course, very glad that so cordial a reception has been accorded to the distinguished conductor, and we hope that our music-loving public will, now that Mr. Sousa has come, recognise that local orchestral work also deserves well at their hands.

Of Mr. Sousa's interpretations it may, perhaps, be well to state at the outset that the idea suggested to the writer was that of orchestral journalism of the best kind. What Mr. G. W. Stevens, with his infallible instinct for "knowing what the public like," was to a writer like Matthew Arnold, Mr. Sousa is to—say—Dr. Richter. That it may not seem from this comparison that there is any lack of skill within the limits which Mr. Sousa allows himself in his band, let us hasten to add that yesterday's performance was of its kind unique. Beautiful instruments splendidly played, difficult feats of technical skill performed without effort, wonderful and effective combinations of a kind not hitherto heard in Dublin, precision of attack, great delicacy in the *pianissimo* passages, great power in the *tutti* work—all this there was, and more than this. When music requiring serious treatment was before them the band proved themselves equal, not only to an adequate, but to a finished interpretation, and though we cannot agree with those who think that "the strings were not missed," we admit that the strengthening of the wood wind and the beautiful playing of the instrumentalists, both reed and brass, went as far to compensate for the absence of strings as was, perhaps, humanly possible.

Yet, when all this has been said, it cannot be denied, if all the truth is to be told, that in one respect the concert was far from satisfying from a critic's point of view. In regard to the programme, we are obliged to own to disappointment. It consisted of the following items:—Overture, "William Tell" (Rossini); Trombone Solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; Suite, "Maidens Three" (Sousa), (a) The Coquette, (b) The Summer Girl, (c) The Dancing Girl; Soprano Solo, "Indian Bell Song," from "Lakme" (Delibes), Miss Estelle Liebling; Largo from Symphony, "The New World" (Dvorak); Mosaic, "In the Realm of the Dance" (Sousa), founded on famous waltz themes; (a) Nocturne, "Sinfonia" (von Blon), (b) March, "Imperial Edward" (Sousa), dedicated by special permission to His Majesty the King; Violin Solo, "Zigeunerweisen" (Sarasate).

...if we are to judge...  
 ...his anticipations...  
 ...only was everything...  
 ...but the less "musical," in...  
 ...the term, was the work...  
 ...marked was the desire for...  
 ...Sousa, it would seem, knows also...  
 ...public likes," and considers that those...  
 ...pay the piper have the right to call the tune...  
 ...Perhaps he is right, but we think this habit...  
 ...of indiscriminate encores reflects but little...  
 ...credit on the taste of musical Dublin, and we...  
 ...can only say of some of the inferior pieces...  
 ...rendered that they may please the senses but...  
 ...do not reach the heart.

Of music in the strictest sense there were three or four works in a big programme, and in these the band acquitted itself with excellent taste and judgment—showed, indeed, so true a sense of artistic feeling, that we cannot but regret that dance music should have monopolised so large a place in the concert. The overture to "William Tell" was interpreted as well, we think, as it is possible to have it done on a brass and reed band. The "Ranz des Vaches" portion of it was beautifully rendered, and the storm (and, indeed, all the crescendo playing at the concert) was a credit both to the conductor and the band. In the beautiful Largo from Dvorak's symphony, "The New World," they were still better. The concerted parts, especially those taken by the cor anglais and the oboe, were played with great delicacy and beauty, and the accompaniments were perfectly shaded. Indeed, one of the most remarkable things was how finely the accompaniments, whether to a solo instrument in the band itself, or to Miss Liebling's vocal solo, or to Miss Powell's violin playing, balanced with the work of the single artist in each case. A very interesting instance of this was in Mr. Pryor's trombone solo, "Love thoughts." The trombone work itself was of a difficult and intricate character, the bass notes being of a very low range; wonderful chromatics mark the number, and Mr. Pryor's performance was a most skilful piece of work. We need scarcely add that solo work of this special kind, of course, has seldom, if ever, been heard to as great advantage in our time before. Miss Liebling's voice showed a high degree of cultivation, and deserved the applause which it, and an encore ("The Nightingale") evoked. We do not ourselves particularly care for the vocal gymnastics which songs of this order involved, but as a proof of training and capacity they were quite notable. Miss Powell's violin playing, both in Sarasata ("Zigeunerweisen"), and in a charming encore, was marked by refinement and purity of tune, and, with the orchestral background, was a most enjoyable performance. Of the rest of the programme it is difficult to speak without reserve. Most of it was rather musical impressionism than serious music. Mr. Sousa's own dances do, indeed, gain greatly by being played under his own baton and by so skilful a company as his band, and his "Washington Post March" was given with a verve and distinctiveness of ensemble, which justified his choice of it as one of his encores, but in some other of his numbers he was less happy. One "Coon" piece, for instance, was mainly noticeable for the weird braying of the bass trombones, and its jangle-castanet effects. This may have been "excellent fooling," but was scarcely music. We cannot too strongly hope that in his future concerts Mr. Sousa, even if at the expense of a little superficial popularity, will give better music than this Coon March and "Hands Across the Sea" and "Stars and Stripes for Ever." Men who can play Dvorak and Sarasata so well should be kept to good writers at least, if not to the best; for we cannot but think that if so well trained and well handled a band as this is to set popular taste, the effect will be bad for music on its educational side. We must not, however, conclude this notice without mentioning an Irish selection—another of the many encores—the playing in which was so good that we can safely say we have not heard so full justice done to Irish airs by any brass band before. The control of the louder brasses—some of which were of peculiar types not in general use—was one of the wonderful features of a performance, which as a whole was so technically good that it only needed better works to make it great.

...good for...  
 ...performance given at the Ulster Hall yesterday will enthusiastically re-echo the Royal words of eulogy. Sousa and his band are barded with the weight of a great reputation, and much is expected of them. Their enormous success is due to novel, attractive, but, above all, superlative originality in the production of popular music. The man in the street constitutes himself an infallible critic of the course of sweet sounds which Mr. Sousa generally serves up for our delectation; but few who hear the celebrated American conductor's band will go away without a feeling of wondering admiration for the skill with which new and undreamt of beauties are called forth from the old familiar airs, whose possibilities were supposed long ago to be exhausted. We venture to think that this is a summarised version of the general verdict which the musical folk of Belfast will pass upon yesterday afternoon's performance. There was no mistaking the cordiality and warmth of the welcome extended to those distinguished musicians by the people of our city. With the exception of a few seats in the reserved area, the Ulster Hall was densely packed with an audience whose keen appreciation and frequent applause showed that they had thoroughly realised their most sanguine expectations. This is Mr. Sousa's first visit to Ireland, but it is undoubtedly the wish of the people that it will not be the last. In Cork and Dublin he met with magnificent receptions, and Belfast has now worthily done its part. On the occasion of his visit to Dublin on Tuesday his band played in St. Patrick's Hall before their Excellencies the Lord Lieutenant and Countess of Dudley and a large assemblage of guests. It was three o'clock when Sousa and his fifty-six performers made their appearance in the Ulster Hall. They were all clad in the dark-blue uniform which the great conductor also dons, bearing the magic gold-worked letters "Sousa" on the collars of their coats. On one side of the stage were the players of the wood instruments; the brass instrumentalists occupied the other side and the back. The instruments employed include ten first B flat clarionets, four second, two third, one E flat, one alto, and one bass; four flutes, two oboes, one cor Anglais, two bassoons, four saxophones, four cornets, two trumpets, one flugelhorn, four French horns, three trombones, two euphoniums, one somaphone, and three drums. Mr. Sousa was one of the last to take his place, but he was speedily recognised, and loud greetings rang throughout the spacious building. Mr. Sousa's style of conducting seems to the ordinary man strange and unfamiliar. In many ways he shows a total disregard for conventionality, but one prevailing impression received from his methods is immense energy and overpowering mastership. In him is centred the predominating influence, and on him we look as if he alone were the entire band. When effect and emphasis are required he does not hesitate to call to his aid all that is to be obtained from wonderful and complex motions of the arms and hands. The programme was opened by the overture "William Tell" (Rossini). This beautiful work is one with which the Belfast people are well acquainted, and thorough knowledge of its exquisite peculiarities and brilliant suggestive qualities only added to the enjoyment which the Sousa band interpretation can alone create. There are few who will dispute the assertion that it was given with the greatest possible success one can hope to obtain from a brass and reed band. The storm movement was particularly fine, and in itself epitomised the marvellous control which Mr. Sousa exercises in the midst of the greatest of musical complexities. The collocation "El Capitan" (Sousa) proved a very welcome encore, wherein the instrumentalisation was glorious. A pleasing variety and fullness of tone characterised Mr. Arthur Pryor's trombone solo "Love Thoughts" (Pryor). In reply to an enthusiastic encore he played with impressive intensity the well-known drinking air "In Cellar Cool." Following this was a suite by Mr. Sousa, entitled "Maidens Three"—viz., "The Coquette," "The Summer Girl," and "The Dancing Girl." Much of the music is of the waltz description, vitalised here and there by the marvellously effective Sousa. Beautiful tone and beautiful structure are not wanting, clever descriptive harmony being one of the principal features. On the rendition of "The Coon Band Contest" and "The Washington Post" it is needless to dwell. Suffice it to say that never before were both well-known airs played to such perfection in Belfast. Miss Estelle Liebling's thrills in the "Indian Bell Song" from "Lackine" (Delibes), fascinated and enthralled, though some were inclined to think that her voice had too great a tendency to vocal gymnastics. Nothing could be more pleasing than the beautiful largo from symphony "The New World" (Dvorak). All the parts were played with great delicacy and beauty, and were perfectly shaded. One of the most interesting items was the selection of Irish airs arranged by Godfrey. It consisted of "Let Erin Remember," "Believe Me, if all," "Last Rose of Summer," "The Harp that Once," &c. Here the same skill found in the interpretation of all other classes of music by the band was brought to bear on the production. The harmony was perfect, and the variations executed in masterly style. After an interval, a re-commencement was made with the mosaic "In the Realm of the Dance" (Sousa). It is to a great extent founded on waltz themes, though a little remarkable by reason of its floral embellishments. "The Philosophic Maid" and "Bundle of Mischief" were played as encores. After novelette "Soziletta" (Von Blon), the "Imperial Edward March" was played, and provoked delight. This is the march for whose dedication Mr. Philip Yorke secured august authority. It is a composition of great power and strength, and played by such accomplished musicians it necessarily created a vivid and lasting impression of its virtues. Mr.

...Miss Powell, who appeared as a solo violinist, played "Zigeunerweisen" (Sarasata). It was, however, in a largo by Handel that she scored success. She proved herself an accomplished executant, well versed in technique, and the devotional feeling which she imparted into the rendition was worthy of special praise. The matinee concluded with a rather interesting item, entitled "Plantation Songs and Dances," which, if not acceptable to the aesthetic taste of the few, was keenly relished by the many. In the evening a second concert was given in the Ulster Hall, which was again filled to its utmost capacity.

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**SOUSA'S BAND.**  
 Performances in the Ulster Hall.  
 When Mr. John Philip Sousa and his band had given a "command" performance before the Court at Windsor Castle on Saturday evening his gracious Majesty the King went forward and shook Mr. Sousa by the hand, thanking him for the concert and praising it very highly. Mrs. Sousa was then presented to the King and Queen, and as his Majesty was about to quit the apartment he paused, and, turning to the band, bowed, and said, "Very fine! Very fine!" Those who had the

Dated Feb 3 1902

**SOUSA AND HIS BAND.**

**FORTHCOMING VISIT TO BELFAST.**

Eleven years ago "was born the greatest military concert band the world has ever known" we are informed, and the date is fixed, beyond doubt as September 26, 1892, and there is no use disputing it. But the conductor of the band was born some years previous, a not unnatural thing, either, when one considers for a moment; the conductor is father of his band, and chronology must defer to that fact. So that one is not a bit surprised to hear that, when in 1892, "the baton fell from the lifeless hand of Gilmore, it was grasped by John Philip Sousa," and since then wonderful things have come to pass. Patrick Sarsfield Gilmore sounds Irish, and was the name of the man of genius who was the father of the American military band as it exists to-day. But it was Sousa who refined and exalted it to the commanding position it holds to-day, from which position it contemplates visiting the principal civilised countries of the world. There is something thrilling in this. How did it all come about? In this way: David Blakely, one time editor, and Secretary of State of Minnesota, became in 1884 the active manager of Gilmore's Band. A man of cultivated musical tastes and fine literary capacity, who had earned managerial experience in the direction of several tours of the Theodore Thomas Orchestra, he was attracted by the rising star of Sousa, and obtained permission of the Government to take the U.S. Marine Band (Sousa's then band) upon two concert tours, which practically covered the United States. Sousa proved a sensation with his magnetic personality, forceful conducting, and the fiery swing and verve of his marches. He must be brought permanently into a conspicuous public position, thought Blakely, so he headed a syndicate which organised a new band to bear Sousa's name, and the latter resigned his conductorship of the U.S. Marine Band. Sousa set to work; the best musicians from every city were summoned to his standard; some weeks were spent in incessant rehearsals, at which the band acquired those "Sousaesque" characteristics which distinguish it from other mere bands, not Sousa; and they gave their first concert at Plainfield, N.J. Since, they have given 393 weeks of concerts, visiting 650 cities and towns in the United States, Canada, Great Britain and Ireland, France, Germany, Belgium, and Holland; a total of 4,500 concerts. They have appeared by command before their Majesties at Sandringham, at the Glasgow Exhibition, 1901 (two diplomas awarded); were appointed "Official American Band" at Paris Exposition, 1900; and received a vote of thanks from the Municipal Assembly of the City of New York, 1899. They have made 21 semi-annual concert tours in America, two European trips, involving 350,000 miles of travel by land and sea, and they pay £25,000 per annum in salaries to musicians. The London, Paris, Berlin, Brussels, Amsterdam, Edinburgh, Glasgow, and New York Press has expressed most favourable opinions of their performances. Sousa knows more of wood-wind and brass capabilities than almost anyone alive, and the bigness of some of his effects are such that even Hector Berlioz, that Frenchman with Cyclopean orchestral dreams, must turn over in his grave with envy and surprise. Sousa's marches, operas, and selections are famous, the first two being his own composition, and the last his own arrangement. As supporting soloists, Miss Maud Powell, violinist; and Miss Estelle Liebling contribute to his programmes; and Mr. Arthur Pryor, a phenomenal trombone player, remains, as in former years the band's chief instrumentalist. The distinguished vocalists who have toured with the band are too numerous to mention, but they include Madame Lillian Blauvelt, Belle Cole, Marie Tempest, Campanini, Campanari, and many others. The band accompaniments to solo are amongst its most astonishing work; for delicacy, nuance, phrasing, and ensemble it is unrivalled among military bands. There is not a written contract in the organisation, either with management, artistes, or performers; its disbursements for railway, sleeping car, and steambath service, and for printing have mounted into many thousands of pounds. Its tours are conducted on such a complete and perfected system, that in ten years the band has only failed to turn up at four advertised concerts, and then through stress of weather. The band is considerably larger than formerly, and, if possible, better than ever. After the present visit to Ireland it will visit the Continent, and then proceed to Australia, South Africa, and India. Wonderful! We shall see.

from the Western Press  
of Publication Belfast  
Feb 3 02

Sousa and his band got back from Windsor last night. The "great little conductor" is much gratified at the gracious manner in which his Majesty received him yesterday, and especially at the consideration of the King in asking him to present Mrs Sousa to him. The performance was much appreciated by the party, and King Edward has honoured Mr Sousa with a further "command to appear before him" before he quits this country. On the next occasion the programme will consist entirely of American airs.

**SOUSA.**

Yesterday Sousa's Band attracted an enormous audience to the Opera House, when a most entertaining concert was given. Miss Estelle Liebling, Miss Maud Powell, and Mr Arthur Pryor assisted as soloists, and each was encored. Mr Sousa's peculiar style of conducting caused some surprise, but the finish and perfect training of the band, as well as its precision and power, created a most favourable impression. The programme and encores (which in the case of the Sousa Band almost always make it a double event), were as follows: 1. Overture, "William Tell" (Rossini); encore, march, "Stars and Stripes for Ever". 2. Trombone solo, "Love Thoughts" (Pryor), Mr Arthur Pryor. This was a wonderful performance, and it seemed incredible, that such softness and sweet sounds could be produced from a trombone. (Encore, "In Cellar Cool," or, as the bill put it, "In the deep cellar"). 3. Suite, "Maidens Three" (Sousa), (a) "The Coquette," (b) "The Summer Girl," (c) "The Dancing Girl," (encores, "A Coon Band Contest," and "The Washington Post"). 4. Soprano solo, "Indian Bell Song," from "Lakme" (Delibes), Miss Estelle Liebling; (encore, "The Nightingale"). 5. Largo from Symphony, "The New World" (Dvorak); (encore, Irish Selection). 6. Mosato "In the Realm of the Dance" (Sousa); (encores, "El Capitan," "The Honeysuckle and the Bee," and "King Cotton"). 7. Novelette (a) "Sizilotta" (von Blou), (b) march, "Imperial Edward" (Sousa); (encore, "Invincible Eagle"). 8. Violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; (encore, Fantasia, St Patrick's Day). 9. Plantation Songs and Dances.

The "William Tell" overture and the Largo were far the best items performed by the band. Some of the effects obtained in the Largo suggested a grand organ, and the finish and breadth of tone was remarkable. The various Sousa marches were played with vigour and spirit, and showed a wonderful perfection of training, though there was a considerable sameness in the pieces given as encores. We would have preferred, considering the capacity of the band, a programme of music of a higher class. Miss Liebling is a soprano who excels in the florid style, and her performance yesterday was remarkable. Miss Maud Powell is a violinist of acknowledged distinction, and was warmly and deservedly applauded. Mr Pryor's performances on the trombone were a revelation, and showed capabilities in that instrument which one would have thought quite impossible. Another feature of the band accompaniments was the excellent way in which they were kept subsidiary to the soloists. The Sousa Band is in many respects a remarkable one, but it seemed a pity to have such a combination engaged in playing some pieces, which perhaps though they have attained a certain amount of popularity, have little claim to be regarded as artistic, or worthy of anything beyond a mere

**THE SOUSA BAND.**

Mr. Sousa, in reply to questions put to him by journalists who had the privilege of an interview with him on the evening of his arrival in Dublin, declined to make any statement as to the quality of the performance of his band, but said in substance—"Let the public come and hear them and judge for themselves." Well, we believe we are safe in saying that the crowd who went to the Theatre Royal yesterday afternoon were not disappointed with Sousa's band; and though the programme of yesterday afternoon was mainly of a popular description, it was perfectly obvious from the way they played that they could deal in an artistic manner with any kind of music from the most difficult operatic selections down to the simplest items of national folksong. The concert commenced at three o'clock. The band numbers fifty-six performers, and they filled the entire stage. They wear a dark uniform costume, which Mr. Sousa himself also wears. The players of the wood instruments sat on one side of the stage, and the brass instrument performers on the other side and at the back. The instruments employed include 10 first B flat clarionets, 4 second, 2 third, 1 E flat, 1 alto, and 1 bass, 4 flutes, 2 oboes, 1 cor Anglais, 2 bassoons, 4 saxophones, 4 cornets, 2 trumpets, 1 flugelhorn, 4 French horns, 3 trombones, 2 euphoniums, 1 somphonium, and 3 drums. Mr. Sousa, on taking his place in front of his band, was warmly applauded by the audience. It should be noted that he is himself a pianist and violinist, though he did not himself appear as a performer. His style of conducting is the reverse of conventional. He uses the old-fashioned beats for 3 and 4 time, but he does not adhere to them, but constantly, by motions of his arms and hands, impresses himself upon the players. And they play as one man. Their accuracy, spirit, and unity of phrasing cannot be praised too highly. The wood instruments are everything from tenderness itself to the greatest brilliance; of the brass instruments one may say little; of light shade and colour, there was as much as could be got from wood and brass alone; and in the ensembles, whether forte or piano, great artistic effect was always realized. In numerous obligate occurring through the pieces played the talent and the finish of individual performers appeared. A beginning was made with the overture to "William Tell." A better selection for a commencement could hardly have been made; first, because Rossini's beautiful and most original work is a creation which cannot be displaced from its own peculiar pedestal by even such great constructions as the Tannhauser and the Meistersinger's overtures; and, secondly, because the fact that musical people are so universally familiar with it that they could appreciate everything that the band did. The opening section in E minor was played with exquisite finish; so also was the charming section with flute obligate preceding the usual movement. The unique brilliance of that last movement is such that one is never tired of hearing it; but, in the individual opinion of the writer, the tempo at which it was taken was a shade too fast, and the same was slightly the case with the storm movement. In response to a hearty encore another piece not in the programme, was played; and it may be said here once and for all that several other selections were in like manner introduced in the course of the afternoon in response to encores. Mr. Arthur Pryor's trombone solo, "Love Thoughts," a composition of his own, was an astonishing performance. He began in piano mood, with strains so dulcet and mellow that it seemed hardly possible that they were coming from a trombone. O, that our city brass instrument players had been all there to hear it! Perhaps if they had been, and after they had thought over and dreamt over those tender notes we might not have the brass instruments coming like a consuming fire at the fiddles at the next city concert. Mr. Pryor's playing was wonderful in several respects. He was forte and fortissimo when necessary without being coarse; and his power of playing rapid passages full of chromatic intervals was a surprise—one did not anticipate such a thing from the instrument. Another feat of his was a descending chromatic scale to each note of which he added the common chord inverted, as he proceeded downwards. In response to a great encore he played the well-known song "Drinking," with all the fullness of artistic feeling that belongs to that Bacchanalian effusion. Next came a suite by Mr. Sousa called "Maidens Three," viz., "The Coquette," the "Summer Girl," and the "Dancing Girl"—all three clever, very descriptive, and full of a champagne-like sparkle, the last of the three being, perhaps, the most striking, and likely to be carried away, in part, at all events, by the memory. Miss Estelle Liebling appeared as solo vocalist. She has a soprano voice of most pleasing quality and much power, and her style evinced thorough culture. She sang the "Indian Bell Song" from the "Lakme" of Delibes, and did it to the fullest possible justice both by the cleverness with which she executed the showy roudels at the beginning of it, and by the artistic feeling with which she gave the latter portions of the

Feb 4 1903

Dated Feb 4 1903

SOUSA AT DUBLIN CASTLE. Sousa's Band played last night, by the request of the Lord Lieutenant, at St. Patrick's Hall, Dublin Castle.

BAND IN DUBLIN.

SOUSA BAND CONCERTS.

The first of the Sousa Band Concerts in the Theatre Royal yesterday afternoon attracted a great audience, and if one may judge from the applause which followed every selection in the programme, entertained and pleased the public. Undoubtedly the Sousa Band is well worth hearing. It is neither a revelation nor a marvel; but its work is sound and conscientious, and it is difficult to conceive of a much better rendering than it gives of any works which Sousa puts into his programme. When one comes to speak of bands, one's judgment must be influenced by comparison. Now, obviously, it would be unjust to compare Sousa's with the Halle, or, indeed, with any band which employs strings. Sousa's effects are produced by means of a judicious combination of wood-winds and brass. The nearest approach to such a combination is a military band, though in the average military band there is this striking difference that the proportion of the brass to wood-winds is as a rule greater. Yet, despite the disadvantage consequent upon preponderance of brass, we have heard military bands which could more closely simulate orchestral playing than the Sousa Band. It does not, however, follow that Sousa's is not an excellent band. On the contrary, we recognise not only in the training and discipline, but in the all-round performance of his players a great deal that suggests genius. The individual performers appear to be artists, and the general effect of their work is delightful. From this it follows that Sousa, who inspires and directs them is himself an artist. His instrumentalists are so thoroughly trained that they play as if each instrument were sounded by one breath and fingered by one hand responsive to the same emotional impulse. Take, as an instance, the first piece upon the programme—the well-known overture to "Tell." It was magnificently played. The band reminded one throughout of a fine organ, manipulated now with thunderous power, now with the most exquisite delicacy of touch. True, we have heard bands which gave more poetical interpretation, or imparted greater beauty and variety of colour to the work. Technically, however, no performance by a band of like description could excel that of Sousa's, and there was sufficient both of poetry and colour to add charm and life to technical perfection. Another fine selection finely played was the Largo from Dvorak's symphony, "The New World." Sousa's own selections in the programme consisted of three, but in response to the enthusiasm of the audience he generously increased the number until it was more than doubled. The suite "Maidens Three" was to our mind the most interesting and pleasing of the lot. It is delightfully written, and reveals quite a lovely fancy; and the band did ample justice to it. The Coon Band contest was a remarkable example of humorous treatment, in which the trombone played, perhaps, the most amusing part. The "Washington Post" march and a host of other songs, &c., were much appreciated, and "In the Realm of the Dance" and the "Imperial Edward" march were loudly applauded. The plantation songs and dances formed an interesting selection, and the arrangement of Irish melodies was admirably played. Mr. Sousa is to be congratulated on securing such a brilliant violinist as Miss Maud Powell. Some months ago we had the pleasure of hearing her in Dublin, and her performance yesterday increased the favourable opinion we then formed of her. She gave a really masterly interpretation of Sarasate's extremely difficult "Zigeunerweisen," and in response to a recall, a splendid rendering of Handel's popular "Largo." Miss Estelle, who possesses a perfectly trained soprano voice of beautiful timbre, sang a couple of songs which were disappointing, as they suggested vocal exercises rather than the lyrical expression of a beautiful idea. One of these was the "Indian Bell Song," by Delibes, and the second "The Nightingale." Each was capitally sung. A very enjoyable performance was Mr. Arthur Pryor's trombone solo "Love Thoughts." His tone was remarkably full and soft throughout, and his phrasing excellent. In response to a recall he played the German drinking song, "In Cellar Cool," but in the lower notes at the close the vibrations were too slow to be agreeable to the average ear. Indeed they touched the very border line which divides musical sound from noise. This, however, was due to no fault of the player, who is certainly a master of his instrument. Mr. Sousa and his band were loudly applauded at the close of the concert. The second concert will be given in the Theatre Royal on Thursday afternoon, and the third on Thursday evening in the Rotunda.

To every division of the Theatre Royal, but particularly to the high-priced parts, crowds were attracted by last afternoon's performance of Sousa's celebrated combination of musicians. Booking of seats had been very brisk in advance, and it was a significant commentary on the reputation that had preceded the band that every foot of space that had been bespoken was occupied long before the musicians appeared. Yesterday for the first time Mr. Sousa submitted to the public criticism of a Dublin audience, and after listening to the performance one feels bound to admit that all the praise bestowed on the band is praise deserved. He is incomparable as a conductor, he is unique as a composer; his corps in many respects stands wide apart from other bands, and in most respects is far superior. From the moment Sousa took up his position on the rostrum and led his men through the opening bars of "William Tell," he "got" his audience. To "hold" them through the performance was a comparatively easy matter with the magnificent forces at his command.

The following was the programme set down for treatment:—Overture, "William Tell" (Rossini); trombone solo, "Love Thoughts" (Pryor); Mr. Arthur Pryor, suite, "Maidens Three" (Sousa)—(a) The Coquette, (b) The Summer Girl, (c) The Dancing Girl; soprano solo, "Indian Bell Song" (from "Lakme") (Delibes); Miss Estelle Liebling; largo from symphony, "The New World" (Dvorak); mosaic, "In the Realm of the Dance" (Sousa); (a) novellette, "Siziletta" (von Bülow); (b) march, "Imperial Edward" (Sousa); violin solo, "Zigeunerweisen" (Sarasate); Miss Maud Powell; plantation songs and dances (Chambers).

In dealing with this programme the conductor rigidly adhered to the rule that has become a marked feature in all his concerts. He allowed no time for waits. At the conclusion of the grand finale flourish to Rossini's work Sousa stepped down from the rostrum, bowed his acknowledgments of the general hearty applause that rang through the house, and quickly stepped up again to lead the band through "Hands Across the Sea." It was thus that the charm, the variety, the novelty of the performance was sustained. Sousa is an eccentric conductor. His methods are strange, but his manner is not diffident. If he sees the audience wants an encore he does not hesitate, and it was in the encores, rather than in the original items, that the March King and his musicians achieved the greatest triumphs with their hearers. "The Coon Band Contest," "The Washington Post,"—that work which has beyond all else made the name of Sousa famous—"The King Cotton" march, "El Capitan," "Stars and Stripes for Ever," and "Imperial Edward" were some of the march music items given as encores. Throughout, the playing was a revelation in consummate art. The music was strong and voluminous, subdued and melodious, just as the conductor, by the most perceptible movement of head, hand, or foot indicated. The familiarity of the march music was, perhaps, its chiefest recommendation. The tune was truly American, typical of the school which Sousa has created, and stands the acknowledged master. It has vigour, swing, tone. At times, particularly in those compositions where he himself secures results by knowledge of the material he has in hand, there is a well defined rhythm, a peculiar dash and spirit, a refreshing contrast of light and shade, a delightful abandon that is simply irresistible, as instanced in the suite "Maidens Three." Here, as in the mosaic, "In the Realm of the Dance"—a very pretty arrangement by Sousa, founded on famous waltz themes—the precision in playing was rhythmical. We do not look for classical pieces in a Sousa repertoire; yet yesterday we had "William Tell" and a largo from "The New World" symphony (Dvorak), included in the programme, and in the rendering the musicians one and all showed an unwavering appreciation of the beautiful tone and beautiful structure. In the large unity of expression that marked the instrumentalisation was truly wonderful. The volume of sound at times was as sweet and full as that of an organ. The same skill in treatment was noticeable in the selection of Irish airs by Godfrey. Such an interpretation of a standard arrangement has never been heard in Dublin. How does the incomparable Sousa obtain the results he does—results that cannot be excelled, not even equalled? It is hard to say. As has been written of him, as a conductor he is eccentric. His manner of controlling a band is almost playful, but marvelously effective. At times his movements are scarcely perceptible; at others his entire action, his gestures, are strenuous; while he directs he seems to inspire his players, and it must be remembered the class of players he has under him. Every member is a finished instrumentalist, an artist on his particular instrument. The players are at regular

THE SOUSA BAND IN BIRMINGHAM.—Music for the million is what Mr. John Philip Sousa dispenses, and to "sate" him and his methods because they are not the methods of (say) a Richter or a Henry Wood is to offer criticism which is beside the mark. There are eccentricities in his gestures which it is easy to poke fun at; but if they please the fancy of his audiences that is sufficient justification for them. There are, again, such oddities as the solemn marching to the front of cornet players and trombonists in the new march "Imperial Edward." Nobody pretends that they must needs be thus ranged in line to play their best, but the effect sought for is gained, and so no more need be said. At the two concerts which the American organisation gave in Birmingham on Monday there was an excellent attendance, and generally speaking the music chosen was of the right sort to appeal at once to the popular taste. Such pieces as the beautiful Largo from Dvorak's "New World" Symphony, or the "Carnaval Romaine" of Berlioz, naturally suffered from the absence of strings; and Miss Maud Powell, a clever violinist, was hampered in the two movements she gave of Mendelssohn's Violin Concerto from the same cause. Perhaps on the whole the varied capabilities of the band were best displayed in the spirited marches and other compositions of their conductor. Miss Powell we have already mentioned; it should be added that Miss Estelle Liebling sang in really brilliant style, exhibiting gifts which would stand her in good stead in music of a different class from that she essayed.

Journal : Daily Mail  
Date : 2 FEB. 1903  
Adresse : 32, Carmelite Street-Londres E.

for Chatsworth at half-past one.

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COMMAND PERFORMANCE AT WINDSOR CASTLE.

In the Waterloo Chamber at Windsor Castle on Saturday night a command performance was given before their Majesties and the Court by Mr. Sousa's band. The hall was beautifully decorated with flowers and palms.

The performers reached Windsor by special train from Sheffield, having had to cancel two concerts which had been arranged in Manchester. Shortly after ten o'clock the arrival of the royal party was signalled by the playing of the National Anthem.

The King and the Prince of Wales wore the Windsor uniform, with the star, ribbon, and garter of the Order of the Garter. The Queen was charmingly dressed in black, liberally trimmed with beautiful lace. The Princess of Wales was in mauve satin, and wore diamonds. On the King's right sat Princess Charles of Denmark, and on his left Mrs. Henry White, wife of the secretary to the United States Embassy, who is the Chargé d'Affaires in the absence of Mr. Choate. Mrs. White's other neighbour was Prince Charles of Denmark.

The Queen, who sat at a small table in the same row, had next to her the Prince and Princess of Wales and the Princesses Louise Augusta and Victoria of Schleswig-Holstein. The other royalties and guests present included Prince and Princess Christian, Mr. Henry White, Sir John Scott, the Bishop of London, Sir Alfred and Lady Edmonstone, Lord Herbert Vane-Tempest, and Commander Hedworth Lambton. By the King's command the balcony over the platform was occupied by the bandsmen of

the Scots Guards. In the further gallery were the upper servants of the household.

As soon as the royal party were seated Mr. Sousa commenced the concert, of which the following is the programme:—

- Collocation, "El Capitan" .....Sousa.
- Trombone Solo, "Love's Enchantment" .....Pryor.  
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(a) By the Light of the Polar Star.  
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Contrary to his practice on public platforms, the conductor kept to the programme and gave no encores, though the applause was frequent and hearty. But after the playing of "Badinage" his Majesty sent Lord Farquhar, the Master of the Household, to say that he desired to hear the "Washington Post," "Hands Across the Sea," "Down South," and "The Stars and Stripes for Ever"—the first two Mr. Sousa's own characteristic pieces. These were played to many cries of "Bravo!" The King heard for the first time the sonorous and effective "Imperial Edward"

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The Queen, who sat at a small table in the same row, had next to her the Prince and Princess of Wales and the Princesses Louise Augusta and Victoria of Schleswig-Holstein. The other royalties and guests present included Prince and Princess Christian, Mr. Henry White, Sir John Scott, the Bishop of London, Sir Alfred and Lady Edmonstone, Lord Herbert Vane-Tempest, and Commander Hedworth Lambton. By the King's command the balcony over the platform was occupied by the handsmen of

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of the Ladies Field  
Publication Feb 7 - 1903

Mr. SOUSA has had many triumphs in the course of his brilliant career, but on his own admission Saturday last was "the greatest day of his life." The concert, which was held in the Waterloo Chamber at Windsor, commenced shortly after ten o'clock, the guests including the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian, and the Princesses Louise Augusta and Victoria of Schleswig-Holstein. Mr. Henry White, the Secretary to the United States Embassy and temporary Chargé d'Affaires, with Mrs. White, who had the honour of being placed on the left hand of the King, were both staying at Windsor. Other visitors at the Castle who were also present were Sir John Scott, the Bishop of London, and Sir Alfred and Lady Edmondstone. The Queen wore a beautiful black gown, trimmed with some priceless lace, while the Princess of Wales was looking bright and well in a handsome satin gown of her favourite mauve shade, and wore some magnificent diamond ornaments. Several of the conductor's own compositions were played in the course of the evening, among them being the "Imperial Edward March," with which the King appeared much pleased. His Majesty, however, made repeated demands for American pieces, and particularly for the "Star-Spangled Banner," at the first notes of which the King rose, followed by the Queen and the rest of the Royal party. Mr. Sousa's introduction to the King took place at the close of the entertainment, His Majesty shaking hands cordially with the conductor, who was obviously delighted with the kindly expressed remarks anent the performance, the Queen also expressing her satisfaction. Mrs. Sousa was likewise presented with her husband, and when the King and Queen had left the hall the Prince of Wales remained chatting with the conductor and his wife for some minutes. The performers left Windsor at 2.30 a.m. by a special sleeping car.

*Irish Notes*  
Everyone is looking forward eagerly to the coming of Mr. Sousa and his famous band. They are playing by command at Windsor to-night, and cross to-morrow to Dublin, where they will give several concerts next week. They have been bidden to the Castle on the night after the Levée, and I hear a select party are invited by their Excellencies for that evening. The great American conductor and composer has never been in Ireland before. They say he is so clever and original, and his music must be delightfully gay and exhilarating, something quite out of the common.

Coming from the Madam  
Address of Publication  
Issue dated Feb 7 - 03.



### Court and Society.

**The King.**  
Their Majesties spent last week at Windsor Castle, and were to have left there on Monday on a visit to the Duke and Duchess of Devonshire, but their departure had to be postponed owing to the slight indisposition of His Majesty, who caught a cold. On Tuesday in last week the King, accompanied by H.R.H. the Prince of Wales, honoured Sir Edward Lawson with a visit to Hall Barn, and shot through the Burtley covert. Those who had the honour of being invited were Earl Carrington, Lord Herbert Vane-Tempest, the Right Hon. H. Chaplin, M.P. the Hon. H. Stonor, Mr. Alfred Gilbey, and Mr. H. Lawson. The same day Her Majesty, accompanied by Princess Margaret and Princess Victoria Patricia of Connaught, drove to New Lodge, Windsor, the residence of Colonel Van de Meyer, to witness the meet of the Berks and Bucks Hounds. In the evening His Majesty gave a dinner party in honour of the German Emperor's forty-fourth birthday, the guests including the German Ambassador. On Wednesday His Majesty, with the Prince of Wales and some of the guests at the Castle, including the German Ambassador, had some shooting in Windsor Forest, and on the following day their Majesties paid a visit to Earl and Countess Carrington at Daws Hill Lodge, High Wycombe. The journey of sixteen miles was made in the King's motor car, the distance being accomplished in forty-five minutes. After lunch the King inspected the Lodge, and their Majesties planted cedars of Lebanon in commemoration of their visit. On Saturday evening the King and Queen were present at a concert given by his Majesty's command at the Castle by Mr. Philip Sousa and his band. The entertainment took place in the Waterloo Chamber and at the King's request all the pieces were American. On Tuesday morning, it was found necessary to further postpone their Majesties' visit to Chatsworth, as the King was suffering from a slight attack of influenza. Among the guests invited to meet the King and Queen at Chatsworth are the Marquis de Soveral, Count Mensdorff, Mr. Balfour, the Dowager Duchess of Manchester, the Marquis and Marchioness of Londonderry, the Earl of Rosebery, Earl and Countess of Cadogan; Earl and Countess How, Countess de Grey, Lady Juliet Lowther, and the Earl and Countess of Mar and Kellie.

from Buxton Adv  
dated Jan 24 1903

**THE AMERICAN "MARCH-KING."**

**SOUSA AT THE TOWN HALL**

**SOUSA'S BAND AT BUXTON.**  
A magnificent concert was given yesterday afternoon, in the Pavilion, before a crowded audience, which was roused to the highest pitch of enthusiasm by the splendid performances of Mr. Sousa's Band, which consists of sixty performers—picked artistes. The programme consisted of eight items, and the encores were frequent. The solos were exquisite, and the harmony was of the richest quality, producing a thrilling effect. As a Military Band it probably has no equal. A glance at the programme shows how choice were the items:—  
Overture... "Carnival Romaine" .....  
Trombone solo... "Blue Bells of Scotland" .....  
Suite... "Maidens Three"—(a) The Coquette; (b) The Summer Girl; (c) The Dancing Girl—(Sousa) .....  
Soprano solo... "Thou Brilliant Bird" (David) .....  
Miss Estelle Lieblich  
Flute obligato by Mr. Marshall Lufsky.  
Mosaic... "In the Realm of the Dance" (Sousa) .....  
(Founded on famous waltz themes.)  
Novelette... "Sizletta" (Von Blou) .....  
March... "Imperial Edward" (Sousa) .....  
(Dedicated by special permission to His Majesty the King.)  
Violin solo... "Zigeunerweisen" (Sarasate) .....  
Miss Maud Powell  
Plantation songs and dances (Chambers).....

Journal: *The Outlook*  
Date: 2 FÉVRIER 1903  
Adresse: *London*  
Signé: \_\_\_\_\_

**To Hear Sousa.**  
On Saturday night among those who were invited to hear Sousa's band were the Bishop of London, Mr. and Mrs. Henry White, Sir Archibald and Lady Edmondstone, Admiral Hedworth Lambton, and Lord Herbert Vane-Tempest.

The American "March King," visited Birmingham on Monday with his band. The programme was planned to and enjoyed by a large audience.

Journal : The Standard  
Date : JAN. 1903  
Adresse : 104, Shoe Lane, Londres E. C.  
Signé :

The King, Royal family, and Household attended Divine service in his Majesty's private chapel in the morning. The Bishop of London preached, and the Dean of Windsor. Domestic Chaplain to the King, officiated. The Dean read the Lessons, and the Hymns, "Glorious things of Thee are spoken" and "Jerusalem the Golden," were sung by the choir, accompanied by Sir Walter Parratt, organist of St. George's Chapel.

GENUINE MORNING PAPER  
1d. EVERY SUNDAY. 1d.  
8 & 9, Essex Street, Strand, W.C.  
Dated Jan. 1903

### THE KING AND QUEEN. CONCERT AT WINDSOR CASTLE.

The King, attended by Captain the Hon. Seymour Fortescue, drove to town on Saturday morning in his motor carriage from Windsor Castle. His Majesty, after a short stay in the Metropolis, left Paddington in a saloon carriage attached to the 5.5 p.m. Great Western Express for Windsor, where it arrived about a quarter to six. The King drove immediately to the Castle.

The King and Queen and other members of the Royal family were present on Saturday night at a concert given, by his Majesty's command, at Windsor Castle, by Mr. Philip Sousa and his band, who had travelled from Sheffield for the performance. The musicians, sixty in number, reached Windsor about a quarter to nine, and at once proceeded to the Castle in cabs and omnibuses, Mr. and Mrs. Sousa being conveyed in a Royal carriage to the Palace. The entertainment took place in the Waterloo Chamber, which had been decorated with plants. Chairs were arranged at the East end for their Majesties, and the rest of the audience—about eighty in number. Mr. Sousa and his band were stationed at the opposite end of the room facing the audience. The concert commenced about twenty minutes past ten, after the Royal dinner party, when the King and Queen and their guests walked to the Waterloo Chamber, the band playing the National Anthem on their entrance. A tastefully designed programme, printed in blue and gold, with portraits of Mr. Sousa and his instrumentalists, had been provided.

At the King's special request all the pieces were American, and, in addition to the programme, extra numbers were provided for his Majesty's selection. The music was warmly appreciated by the Royal audience, the King leading the applause, and being greatly pleased with the performance of Miss Faud Powell (violin), and Miss Estelle Siebling (solo vocalist), who were accorded by his Majesty an occasional "bravo." The original programme was interspersed with several extra compositions, the Queen requesting the "Stars and Stripes," "Hands Across the Sea," the "Washington Post," and "Coon Band Contest." "The Star Spangled Banner" was given at the desire of his Majesty, who, with the rest of the audience, stood up while it was being played. "God Save the King" was given at the close of the concert, which terminated shortly after midnight. The King, the Queen, and the Prince of Wales afterwards shook hands with Mr. Sousa, whom his Majesty thanked, and he complimented the band on its playing. The King also introduced Mrs. Sousa to the Queen, who shook hands and chatted with her for a little while before the Royal party quitted the Waterloo Chamber.

Mr. and Mrs. Sousa and the principals were subsequently entertained at supper, refreshments being likewise provided for the band, who left Windsor between two and three o'clock yesterday morning for Dublin, where to-night they give a command performance at Dublin Castle.

The King and Queen leave Windsor Castle this afternoon on a visit to the Duke and Duchess of Devonshire at Chatsworth. Their Majesties quit Windsor at half-past one, and travel by special train over the Great Western Railway, via Reading and Oxford, to Bordesley. From the latter junction the Royal party proceeded by the Midland line past Burton and Derby to Rowsley, which will be reached at twenty minutes past five, whence they drive to Chatsworth.

The picturesque corner of the Peak District that lies between Rowsley Station and Chatsworth is displaying an unwonted activity and brilliance, in anticipation of the arrival of the King and Queen. Mr. Mathieson, General Manager of the Midland Railway, was at Rowsley yesterday, and found the arrangements for the Royal journey complete. Yesterday was an ideal Winter's day in Peakland, but at half-past six in the evening snow commenced to fall, and an hour later it lay on the ground two inches deep. This will necessarily cause an alteration in the programme arranged for their Majesties. Golfing and motoring may not be possible, and these were the two principal items arranged.

The Scots Guards Band, at a quarter to eleven yesterday morning, marched with the relieving detachment of the 1st Battalion to the Grand Quadrangle at Windsor Castle, and played alternately with the pipers near the Royal Apartments while the Palace sentries were being changed. Hail and snow fell soon after the return of the troops to the barracks. Sunshine followed for a time, but later the weather was again stormy.

ng from *British Bandman*  
Dated *Jan 11* 1903  
SS *Strand*  
ND, LONDON.

titled "Second to None," and in the course of his remarks, made special mention of the band as being second to none in Bristol. That gentleman is still hale and hearty, and when he hears the Britannia, he must feel proud to think that the words which he spoke on that occasion were the truest he ever uttered, and that they belong to the same city of which he is a worthy citizen. I shall be about next week gathering evidence for my next report.—"Paul Pry."

### SOUSA.

Speaking of Sousa and his band, the "Cardiff Western Mail" says: Thirty years ago Patrick Sarsfield Gilmore organised the type of the modern American military band in New York, and for twenty years toured the United States with it. In 1892 Gilmore died, and John Philip Sousa took up the baton. Originally an orchestral performer, Sousa had been brought up in the atmosphere of a military band, and at the age of twenty-four he was conductor of the United States Marine Band, being also for twelve years the President's bandmaster. It was Gilmore's old manager, David Blakely, who, so to speak, discovered Sousa for the public. He took him on tour with his Marine band. Sousa was a sensation everywhere, and his clever, forceful marches sent people clean out of their wits with excitement. American-like, Blakely perceived the germ of a big business, and a syndicate decided upon the formation of a Sousa band. In 1892, at New Jersey, the new band gave its first concert. Two days before the concert Gilmore had died suddenly, and the first piece played by the new band was the dead conductor's own hymn, "Death is at the Door." It was Sousa's little tribute to the great conductor, whose place he was to fill in the American musical world.

Sousa himself is a neat, keen-eyed man of medium height, and when he is conducting his band he is dressed in a well-fitting uniform of dark blue, with braided collar. His name has been the subject of gossip, mostly inaccurate. Five years ago a fable was started—and it has followed him ever since—that Sousa was of Italian birth, and originally, rejoiced in the name of So, to which, in a spasm of patriotic fervour, he was supposed to have added the initials U.S.A., in order to make the familiar and effective name which he bears. As a matter of fact, Sousa, although of Portuguese ancestry, was born in Washington forty-five years ago, and in Portugal Sousa is a well-known name.

During the ten years in which he has conducted his band, nearly 5,000 concerts have been given in 393 weeks, the band playing in 600 different cities in the United States, Canada, England, Scotland, France, Germany, Belgium, and Holland. It was not until 1900 that Sousa made his first trip to Europe. He would have come earlier—in 1898—only the war between Spain and America upset the arrangement. But when Sousa did come he took the Continent by storm. His music had preceded him. Dancers went mad over the "Washington Post," and Aldershot echoed with the strains from morning till night. All over the world Sousa took his band to notable ceremonies. It was present at the dedication of the World's Fair buildings at Chicago, in 1892; at the dedication of the Washing-

ton and Lafayette monuments in Paris and the soul of the famous Fourth of July celebration in the year of the Paris Exposition was Sousa's band. When serious Dewey returned to New York, paraded at the head of the procession with a band of 138 musicians. So his organisation is quite a national one in the United States. In its way it is a unique organisation. It pays \$1,000 a year in salaries to musicians. There is not a written contract in the organisation, either with the management, artistes, or performers, and many of the men have been with the band from the first. Its disbursements for railway, sleeping-car, and steamer service have run into hundreds of thousands of dollars, and as a proof of clockwork organisation, it may be mentioned that in the course of its career it has lost only four advertised concerts, and those because of the weather. It is, probably, a record in fulfilling engagements. Only last Friday week the band arrived in England. They had been on the Western shores in the morning, they scampered across country, and in the evening they were playing to a large audience at Queen's Hall. This was the precipitate start of a six months' tour embracing upwards of 300 concerts in Europe. Two of these were given in Newport the other day, and two in Cardiff the next day, so that the band is particularly favoured by the British country which gave birth to the Sousa Band, and which takes an infinite interest in brass band contests, Sousa is not to pass unnoticed.

Sousa has said that his favourite is his latest one, "The Invincible," but he is credited with a secret preference for his "Stars and Stripes" for an expression of pure Sousaesque canism and patriotism written many years ago.

### YESTERDAY'S MUSIC. SOUSA AND HIS BAND.

There were a few empty stalls at the Queen's Hall yesterday afternoon, otherwise the room was packed, when John Philip Sousa stepped on to the platform to conduct his second concert of the present tour. It is difficult to assign a definite position in the musical world to Sousa's Band. It is unique among the bands that have ever been heard, and it is unique by reason of the perfection of ensemble playing which has come to it from constant association—for the personnel of this wonderful organisation is practically the same as it was when last with us. And if the band thus stands alone, what shall we say of the conductor? He would be the last in the world to hold out any claims as a musical educationalist, but he succeeds in one of the best of all causes—that of amusement. His own compositions do not reveal anything very beautiful in the realm of music, but they are often original and full of those musical pegs on which he hangs his quaint and striking effects. Moreover, his band enters into the spirit of the thing with no half-heartedness, and his marches, collocations, and what-not always go off with a pop and a bang that are quite exhilarating. However, when all is said and done, Mr. Sousa's most valuable asset consists of those multitudinous eccentricities and whimsicalities which he displays when in charge of the baton, and it may be justly said that this asset shows no sign of depreciation at present. There were nine numbers on the programme yesterday afternoon, but by the end of the seventh this number had already been increased to fifteen or sixteen. Encores were given on the least provocation, and before one realised what had happened the band was well on its way with an extra piece, and these "extras," be it said, generally take the form of some little thing of Sousa's own. A special feature in yesterday afternoon's programme was the march, "Imperial Edward," which Sousa has dedicated, by special permission, to His Majesty the King. With this composition Londoners are not yet very familiar, and it has not the same swing and "go" in it as have some other of his efforts in this direction, but the dramatic effects which the composer introduces speedily made it popular with the audience. At one point up jumped the five trombonists and blew out, for all they were worth, the opening phrase of "God Save the King." On a repetition being demanded they, with seven cornet players, lined up along the front of the platform, and did their best to complete the musical picture. The next item on the list was the Andante and Finale from Mendelssohn's Violin Concerto. I could not help overhearing my neighbour remark to his companion, "Let's go now; the next is only a thing of Mendelssohn's, and it isn't up to much." And I was not astonished.

of the *Southport Daily*  
Publication *3-2-03*

### SOUSA'S BAND AT WINDSOR. A Nice Compliment to America.

On Saturday night, in the Waterloo Chamber at Windsor Castle, a command performance was given before their Majesties and the Court by Mr. Sousa's band. The performers reached Windsor by special train from Sheffield, having had to cancel two concerts which had been arranged in Manchester. The King and Prince of Wales wore the Windsor uniform with the star, ribbon, and garter of the Order of the Garter. The Queen was dressed in black, liberally trimmed with beautiful lace. The Princess of Wales was in mauve satin, and wore diamonds.

Contrary to his practice on public platforms, the conductor kept to the programme and gave no encores, though the applause was frequent and hearty. But after the playing of "Badinage" His Majesty sent Lord Farquhar, the Master of the Household, to say that he desired to hear "The Washington Post," "Hands Across the Sea," "Down South," and "The Stars and Stripes for Ever"—the first two Mr. Sousa's own characteristic pieces. These were played to many cries of "Bravo!" The King heard for the first time the "Imperial Edward" march, which is dedicated to him by special permission, and His Majesty appeared much pleased with it. He asked for another "coon" piece at the end of the programme, and there was given the "Coon Band Contest," which is the composition of Mr. Arthur Pryor, the trombonist of the band. Then, at the King's request, the "Star-spangled Banner" was played, and at the first His Majesty paid the distinguished compliment to the American National Anthem of rising, an example which was followed by the Queen and the rest of the Royal party. Learning that the band remained in England till May, the King said, "Ah, then, I shall hear you again, and I want the programme to be all American music." Mrs. Sousa was also present.

ng from the *Irish Inquirer*  
SS of Publication *Dublin*  
Dated *3-2-03*

SOUSA'S BAND IN CORK.  
Sousa's Band performed at the Cork Opera House yesterday to an extremely large audience. The various items were warmly received. The Band left in the evening for Dublin.

from the *Dublin Express*  
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from the *Cork Examiner*  
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Date 3-9-03

**SOUSA'S BAND IN IRELAND**

**INTERESTING INTERVIEW WITH THE MARCH KING.**

Yesterday afternoon Mr. John Philip Sousa, the American March King, arrived in Dublin with his band of sixty performers, and remained in the city till this morning, when he leaves to fulfil his engagement at the Opera House, Cork.

Last evening a representative of the "Daily Express" called upon Mr. Sousa at his hotel, and was very courteously received by the composer and conductor, who, though in Ireland for the first time, is not unknown here by name to all who take an interest in spirited music. Mr. Sousa, who had spent the day travelling from Windsor, expressed himself somewhat fatigued after the journey, but his genial disposition was not in the least impaired, and for some time the conversation progressed in a spirited fashion—much after the style of his music. Incidentally the visit of Gillmore's band to Ireland was mentioned.

"Ah, yes," said Mr. Sousa, "Pat Gillmore was an Irishman, and was the father of the American band. He first conceived the idea of forming an organisation of musicians of talent, which was the foundation of the great American bands of to-day. In his humorous way Gillmore used to say that he was an Irishman, and was born twenty-one years later in Boston. He died on the 24th September, 1892, just after I formed my band." With regard to the programme he would present in Ireland, the March King said that he would present the one he had been giving in England, but as encores he had arranged several Irish pieces, such as "Let Erin Remember," "St. Patrick's Day," "Garryowen," etc. In further conversation Mr. Sousa said that no people had ever produced such folk songs as the Irish. There was a spirit and feeling about them that was found in no other compositions. Questioned as to what other song writers he considered the best, he said with confidence, "No other people have ever written songs like the English, Scotch, Welsh, and Irish. No man wrote such sea songs as an Englishman, while, in my opinion, there is no such classic as "Annie Laurie." It will live as long as music lives. In Irish songs there is nothing more full of feeling than "The Harp that once through Tara's Halls." About fifteen years ago I was commissioned when in the service of the Government to compile the typical music of the world, and from the experience I thus gained I give these opinions. To the countries I mentioned I must add the writers of the earlier plantation songs, of which you may take the "Swanee River" for an example." In further conversation, the prominent musical director said that one of the members of his band, named Henry Higgins, an Irishman, had been with him for nineteen years, he having been previously with Mr. Gillmore. Mr. Sousa stated that his father was a Portuguese, who early visited America and settled near Washington. This gave the cue to the interviewer to ask the composer of the "Washington Post" what gave him the idea for this composition.

"Well," said Mr. Sousa, pausing for a moment, "There is, as you are no doubt aware, a newspaper published in Washington called the "Washington Post," and about 1887 they offered prizes for essays in some subject, probably for the simple reason of increasing the circulation of the journal. This competition gave rise to a good deal of interest, and when the prizes came to be distributed it was estimated that it would be necessary to get a large building for the purpose. I was spoken to, and I went to the Government and got the Smithsonian Institute, and then I went there to give some music on the occasion. In the meantime I was asked by the President to write a march. I said I would, and I set to and wrote the "Washington Post," which at once attracted the attention of America, and I may say," added Mr. Sousa, modestly, "not a little over here." Continuing, he said that up to that time there was no set music for the American dance known as the "two step." This music quite suited for the purpose of the dance, and in America is known up to the present as the "two step," though, of course, the march also bears its original name. From this Mr. Sousa talked generally about the enthusiasm which has greeted the performances of his band during the present visit. At all places visited the public had been lavish in praising them. "Of course," said Mr. Sousa, "even though I tell you this you must understand that although I belong to a great band of horn-blowers, I do not believe in blowing the horn beforehand, but I will say that if the Irish people are as enthusiastic as other people—and I firmly believe they are—they will hear a good deal more of my works than are on the programme. They will also hear Miss Maud Powell, an American violinist, and Miss Estelle Liebling, a soprano, also an American." In conclusion, he said that he had the honour of playing before the King and Queen and about eighty guests at Windsor on the previous night, and that the programme presented had given some

**MR. SOUSA'S BAND.**

**A Performance before the King at Windsor.**

By the King's command Mr. Sousa's American band played before his Majesty and the Royal Family at Windsor Castle on Saturday night. The band fulfilled an engagement at Sheffield earlier in the day, and were conveyed to Windsor by special train.

The concert took place in the celebrated Waterloo Chamber, where so many theatrical performances have taken place.

The King and Queen, Prince and Princess of Wales, Prince and Princess Charles of Denmark, the ladies and gentlemen of the Household, and some privileged guests dined in the Oak Room, and at half-past ten proceeded to the Waterloo Chamber. The programme was as follows:—

1. Collocation, "El Capitan".....Sousa.
2. Trombone Solo, "Love's Enchantment".....Mr. Arthur Pryor.
3. Suite, "Looking Upward"—  
(a) "By the Light of the Polar Star,"  
(b) "Under the Southern Cross,"  
(c) Mars and Venus.....Sousa.
4. Soprano Solo, "Thou Brilliant Bird".....David. Sung by Miss Estelle Liebling to flute obligato by Mr. M. Lufsky.
5. Badinage.....Herbert.
6. (a) Idyll, "In a Clock Store".....Orth.  
(b) Caprice "The Passing of Rag Time".....Pryor.  
(c) March, "Imperial Edward".....Sousa. Dedicated to the King.
7. Violin Solo, "Zigeunerweisen".....Sarasate. Miss M. Powell.
8. Mosaic, "In the Realm of the Dance".....Sousa.

The numbers were enthusiastically applauded, and there were no fewer than seven encores, which were, of course, responded to. The selections given included "Hands Across the Sea" and, by the Queen's request, "The Star-Spangled Banner," during which the Royal audience stood.

The concert terminated some time after midnight with the National Anthem. Mr. Sousa was afterwards received by the King and Queen, who congratulated and complimented him upon his band's performance. Mrs. Sousa and the two lady artistes were also received by their Majesties.

Mr. and Mrs. Sousa and the band were entertained to dinner subsequently, in the household dining-room, when the toast of the "King and Queen" was enthusiastically drunk. The party were afterwards conveyed to the Great Western station, and left Windsor by special sleeping-car train at half-past two for Chester, en route for Cork, where they perform to-day, and at Dublin to-morrow, by Viceregal command.

Mr. Sousa expressed himself delighted.

from the *Dublin Express*  
Address of Publication  
Date Feb 4 03

**DUBLIN DAY BY DAY.**

12, LOWER ORMOND QUAY, TUESDAY NIGHT.

Mr. John Philip Sousa introduced his band for the first time to an Irish audience this afternoon in the Theatre Royal. There was a crowded house. The band occupied the stage, the brass being on one side and the reeds on the other, the flutes and piccoloes in the centre, and the drums in the rear. Punctual to time Mr. Sousa appeared, and was received with plaudits. At once he commenced his programme with the overture, "William Tell" (Rossini). The applause drew an encore, his own composition, "Hands Across the Sea." The audience applauded each item, and Mr. Sousa generously responded with his own composition, "The Washington Post," "The Coon Band Contest," and in addition a selection of Irish airs. Mr. Arthur Pryor played a trombone solo of his own composition, entitled "Love Thoughts," exceedingly soft and tuneful, and in response to an encore he played "In Cellar Deep," which was warmly applauded. Miss Estelle Liebling's soprano solo, "Indian Bell Song" from "Lakme" (Delibes) was a revelation in vocal echo effects. She was warmly applauded, and as an encore she sang the nightingale song with exquisite expression. A symphony, "The New World" (Dvorak), was a beautiful performance of concerted music, and in acknowledging an encore the band played a selection of Irish airs. The following items were performed:—Overture, "William Tell" (Rossini); trombone solo, "Love Thoughts" (Pryor); Mr. Arthur Pryor; suite, "Maidens Three" (Sousa)—(a) the coquette, (b) the summer girl, (c) the dancing girl; soprano solo, "Indian Bell Song" from "Lakme" (Delibes), Miss Estelle Liebling; largo from symphony, "The New World" (Dvorak); mosaic, "In the Realm of the Dance" (Sousa), founded on famous waltz themes; (a) novelette, "Siziletta" (Von Blon), (b) march, "Imperial Edward" (Sousa), dedicated by special permission to his Majesty the King; violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; plantation songs and dances (Chatterbox)

**SOUSA.**

Yesterday Sousa's Band attracted an enormous audience to the Opera House, when a most entertaining concert was given. Miss Estelle Liebling, Miss Maud Powell, and Mr. Arthur Pryor assisted as soloists and each was encored. Mr Sousa's peculiar style of conducting caused some surprise, but the finish and perfect training of the band, as well as its precision and power, created a most favourable impression. The programme and encores (which in the case of the Sousa Band almost always make it a double event), were as follows: 1. Overture, "William Tell" (Rossini); encore, march, "Stars and Stripes for Ever". 2. Trombone solo, "Love Thoughts" (Pryor), Mr Arthur Pryor. This was a wonderful performance, and it seemed incredible, that such softness and sweet sounds could be produced from a trombone. (Encore, "In Cellar Cool," or, as the bill put it, "In the deep cellar"). 3. Suite, "Maidens Three" (Sousa), (a) "The Coquette," (b) "The Summer Girl," (c) "The Dancing Girl" (encores, "A Coon Band Contest," and "The Washington Post"). 4. Soprano solo, "Indian Bell Song," from "Lakme" (Delibes), Miss Estelle Liebling; (encore, "The Nightingale"). 5. Largo from Symphony, "The New World" (Dvorak); (encore, Irish Selection). 6. Mosaic "In the Realm of the Dance" (Sousa); (encores, "El Capitan," "The Honeysuckle and the Bee," and "King Cotton"). 7. Novelette (a) "Siziletta" (von Blon), (b) march, "Imperial Edward" (Sousa); (encore, "Invincible Eagle"). 8. Violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; (encore, Fantasia, St Patrick's Day). 9. Plantation Songs and Dances.

The "William Tell" overture and the Largo were far the best items performed by the band. Some of the effects obtained in the Largo suggested a grand organ, and the finish and breadth of tone was remarkable. The various Sousa marches were played with vigour and

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**SOUSA'S BAND IN IRELAND**

**INTERESTING INTERVIEW WITH THE MARCH KING.**

Yesterday afternoon Mr. John Philip Sousa, the American March King, arrived in Dublin with his band of sixty performers, and remained in the city till this morning, when he leaves to fulfil his engagement at the Opera House, Cork.

Last evening a representative of the "Daily Express" called upon Mr. Sousa at his hotel, and was very courteously received by the composer and conductor, who, though in Ireland for the first time, is not unknown here by name to all who take an interest in spirited music. Mr. Sousa, who had spent the day travelling from Windsor, expressed himself somewhat fatigued after the journey, but his genial disposition was not in the least impaired, and for some time the conversation progressed in a spirited fashion—much after the style of his music. Incidentally the visit of Gillmore's band to Ireland was mentioned.

"Ah, yes," said Mr. Sousa, "Pat Gillmore was an Irishman, and was the father of the American band. He first conceived the idea of forming an organisation of musicians of talent, which was the foundation of the great American bands of to-day. In his humorous way Gillmore used to say that he was an Irishman, and was born twenty-one years later in Boston. He died on the 24th September, 1892, just after I formed my band." With regard to the programme he would present in Ireland, the March King said that he would present the one he had been giving in England, but as encores he had arranged several Irish pieces, such as "Let Erin Remember," "St. Patrick's Day," "Garryowen," etc. In further conversation Mr. Sousa said that no people had ever produced such folk songs as the Irish. There was a spirit and feeling about them that was found in no other compositions. Questioned as to what other song writers he considered the best, he said with confidence, "No other people have ever written songs like the English, Scotch, Welsh, and Irish. No man wrote such sea songs as an Englishman, while, in my opinion, there is no such classic as 'Annie Laurie.' It will live as long as music lives. In Irish songs there is nothing more full of feeling than 'The Harp that once through Tara's Halls.' About fifteen years ago I was commissioned when in the service of the Government to compile the typical music of the world, and from the experience I thus gained I give these opinions. To the countries I mentioned I must add the writers of the earlier plantation songs, of which you may take the 'Swanee River' for an example." In further conversation, the prominent musical director said that one of the members of his band, named Henry Higgins, an Irishman, had been with him for nineteen years, he having been previously with Mr. Gillmore. Mr. Sousa stated that his father was a Portuguese, who early visited America and settled near Washington. This gave the cue to the interviewer to ask the composer of the "Washington Post" what gave him the idea for this composition. "Well," said Mr. Sousa, pausing for a moment, "There is, as you are no doubt aware, a newspaper published in Washington called the 'Washington Post,' and about 1887 they offered prizes for essays in some subject, probably for the simple reason of increasing the circulation of the journal. This competition gave rise to a good deal of interest, and when the prizes came to be distributed it was estimated that it would be necessary to get a large building for the purpose. I was spoken to, and I went to the Government and got the Smithsonian Institute, and then I went there to give some music on the occasion. In the meantime I was asked by the President to write a march. I said I would, and I set to and wrote the 'Washington Post,' which at once attracted the attention of America, and I may say," added Mr. Sousa, modestly, "not a little over here." Continuing, he said that up to that time there was no set music for the American dance known as the "two step." This music quite suited for the purpose of the dance, and in America is known up to the present as the "two step," though, of course, the march also bears its original name. From this Mr. Sousa talked generally about the enthusiasm which has greeted the performances of his band during the present visit. At all places visited the public had been lavish in praising them. "Of course," said Mr. Sousa, "even though I tell you this you must understand that although I belong to a great band of horn-blowers, I do not believe in blowing the horn beforehand, but I will say that if the Irish people are as enthusiastic as other people—and I firmly believe they are—they will hear a good deal more of my works than are on the programme. They will also hear Miss Maud Powell, an American violinist, and Miss Estelle Liebling, a soprano, also an American." In conclusion, he said that he had the honour of playing before the King and Queen and about eighty guests at Windsor on the previous night, and that the programme presented had given gene-

**MR. SOUSA'S BAND.**

**A Performance before the King at Windsor.**

By the King's command Mr. Sousa's American band played before his Majesty and the Royal Family at Windsor Castle on Saturday night. The band fulfilled an engagement at Sheffield earlier in the day, and were conveyed to Windsor by special train.

The concert took place in the celebrated Waterloo Chamber, where so many theatrical performances have taken place.

The King and Queen, Prince and Princess of Wales, Prince and Princess Charles of Denmark, the ladies and gentlemen of the Household, and some privileged guests dined in the Oak Room, and at half-past ten proceeded to the Waterloo Chamber. The programme was as follows:—

1. Collocation, "El Capitan".....Sousa.
2. Trombone Solo, "Love's Enchantment".....Mr. Arthur Pryor.
3. Suite, "Looking Upward"—  
(a) "By the Light of the Polar Star,"  
(b) "Under the Southern Cross,"  
(c) Mars and Venus".....Sousa.
4. Soprano Solo, "Thou Brilliant Bird".....David. Sung by Miss Estelle Liebling to flute obbligato by Mr. M. Lufsky.
5. Badinage.....Herbert.
6. (a) Idyll, "In a Clock Store".....Orth.  
(b) Caprice "The Passing of Rag Time".....Pryor.  
(c) March, "Imperial Edward".....Sousa. Dedicated to the King.
7. Violin Solo, "Zigeunerweisen".....Sarasate. Miss M. Powell.
8. Mosaic, "In the Realm of the Dance".....Sousa.

The numbers were enthusiastically applauded, and there were no fewer than seven encores, which were, of course, responded to. The selections given included "Hands Across the Sea" and, by the Queen's request, "The Star-Spangled Banner," during which the Royal audience stood.

The concert terminated some time after midnight with the National Anthem. Mr. Sousa was afterwards received by the King and Queen, who congratulated and complimented him upon his band's performance. Mrs. Sousa and the two lady artistes were also received by their Majesties.

Mr. and Mrs. Sousa and the band were entertained to dinner subsequently, in the household dining-room, when the toast of the "King and Queen" was enthusiastically drunk. The party were afterwards conveyed to the Great Western station, and left Windsor by special sleeping-car train at half-past two for Chester, en route for Cork, where they perform to-day, and at Dublin to-morrow, by Viceregal command.

Mr. Sousa expressed himself as immensely delighted with the charm of manner of the King and with the reception accorded him and his band. This is the second performance before the King the first being at Sandringham. He was lavish in his admiration of the reception at Windsor Castle, and the band were no less pleased with what they considered to be a special compliment to the American nation.

**SOUSA.**

Yesterday Sousa's Band attracted an enormous audience to the Opera House, when a most entertaining concert was given. Miss Estelle Liebling, Miss Maud Powell, and Mr. Arthur Pryor assisted as soloists and each was encored. Mr Sousa's peculiar style of conducting caused some surprise, but the finish and perfect training of the band, as well as its precision and power, created a most favourable impression. The programme and encores (which in the case of the Sousa Band almost always make it a double event), were as follows: 1. Overture, "William Tell" (Rossini); encore, march, "Stars and Stripes for Ever". 2. Trombone solo, "Love Thoughts" (Pryor), Mr Arthur Pryor. This was a wonderful performance, and it seemed incredible, that such softness and sweet sounds could be produced from a trombone. (Encore, "In Cellar Cool," or, as the bill put it, "In the deep cellar"). 3. Suite, "Maidens Three" (Sousa), (a) "The Coquette," (b) "The Summer Girl," (c) "The Dancing Girl," (encores, "A Coon Band Contest," and "The Washington Post"). 4. Soprano solo, "Indian Bell Song," from "Lakme" (Delibes), Miss Estelle Liebling; (encore, "The Nightingale"). 5. Largo from Symphony, "The New World" (Dvorak); (encore, Irish Selection). 6. Mosaic "In the Realm of the Dance" (Sousa); (encores, "El Capitan," "The Honeysuckle and the Bee," and "King Cotton"). 7. Novelette (a) "Siziletta" (von Blon), (b) march, "Imperial Edward" (Sousa); (encore, "Invincible Eagle"). 8. Violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; (encore, Fantasia, St Patrick's Day). 9. Plantation Songs and Dances.

The "William Tell" overture and the Largo were far the best items performed by the band. Some of the effects obtained in the Largo suggested a grand organ, and the finish and breadth of tone was remarkable. The various Sousa marches were played with vigour and spirit, and showed a wonderful perfection of training, though there was a considerable sameness in the pieces given as encores. We would have preferred, considering the capacity of the band, a programme of music of a higher class. Miss Liebling is a soprano who excels in the florid style, and her performance yesterday was remarkable. Miss Maud Powell is a violinist of acknowledged distinction, and was warmly and deservedly applauded. Mr Pryor's performances on the trombone were a revelation, and showed capabilities in that instrument which one would have thought quite impossible. Another feature of the band accompaniments was the excellent way in which they were kept subsidiary to the soloists. The Sousa Band is in many respects a remarkable one, but it seemed pity to have such a combination engaged in playing some pieces, which perhaps though they have attained a certain amount of popularity, have little claim to be regarded as artistic, or worthy of anything beyond a mere transitory existence.

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Date: FEB. 1903  
Address: -49, avenue de l'Opéra  
City: PARIS

# DUBLIN.

### Lord Dudley's Dinner Party Following Tuesday's Levee a Most Enjoyable Function.

### CONCERT IN ST. PATRICK'S HALL

#### Sousa's Band Earns Compliments for Its Leader from the Earl and Countess.

[SPECIAL TO THE HERALD.]  
DUBLIN, Wednesday.—One of the most enjoyable functions ever held in Dublin was that given by Lord and Lady Dudley on Tuesday evening, after the first Levee. A very big dinner party commenced the evening's festivities. Among the guests were: Prince Francis of Teck, the Duke and Duchess of Abercorn and Lady Phyllis Hamilton, Catherine Duchess of Westminster and Lady Molly Grosvenor, Lord and Lady Essex, Lord Enniskillen, Lord Londonderry, Lady Fingall, Lord and



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Lady Annesley, Lord Cole, Lord Vivian, Lord and Lady Lurgan, Lord Crichton Hyde, Mr. and Lady Evelyn Ward, Lady Mahel Crichton, Lady Barrymore and Miss Post, Captain Brinton, Lord Plunket, Sir Gerald Dease, Mr. Fred Lawless, Major Heseltine, Major Deare, Mrs. Henry White, and Miss Muriel White.

Sousa's band had been specially engaged to give a concert, and met with a really wonderful reception. It played its well-known repertoire, including "Hands Across the Sea," "Passing the Ragtime," "Imperial Edward," "Looking Upwards," "Down South," and similar popular pieces. In St. Patrick's Hall.

The concert took place in St. Patrick's Hall, which looked its best.

Lord and Lady Dudley sat right in the centre on large red and gold chairs, and the chief guests sat in the following order: On Lady Dudley's left, Prince Francis of Teck, Lord Enniskillen, the Duchess of Abercorn, in gray satin, with a few diamonds in her hair.

Next them was Lord Londonderry, wearing the ribbon and order of the Garter; next came Lady Annesley, in gray, with her hair dressed rather low at the back; next was Lord Cole, Lady Essex, in oyster-gray satin, with diamonds on the sleeves and centre of the bodice; Lord Lurgan and Mrs. Henry White completed the list.

On His Excellency's right was Catherine Duchess of Westminster, in black, with some nice pearls round her neck and a little diamond ornament in her hair. On her right was the Duke of Abercorn, and he, like Lord Londonderry, wore the ribbon and order of the Garter. Lady Barrymore, looking very handsome, sat near to the duke, then came Lord Plunket, Lady Fingall, in creamy white; Mr. Cyril Ward, Mr. Gerald Ward, Miss Post, Mr. Fetherstonhaugh and others.

One of the prettiest women present was Lady Evelyn Ward, in a lovely dress of blue brocaded satin with deep orange-colored chiffon round the edge of the skirt.

### Lady Dudley Much Admired.

Lady Dudley, I thought, was looking rather thin and tired, but very handsome, and her diamond dog-collar and chains were greatly admired. She was rather simply dressed in white gauze trimmed with an all-over design marked in bébé ribbon.

Lady Lurgan was admired in a beautiful dress of white chiffon embroidered with the palest pink rosebuds, with large bows of pink satin on the bodice. Lady Mabel Crichton, who was sitting near her, wore black with a great cluster of gardenias in the front of the bodice.

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Mrs. Harry Bourke, whom it may be remarked was Miss Amy Lambert, a favorite maid of honor of Queen Victoria, was magnificently dressed in black velvet with a long row of pearls. Miss Bourke looked very pretty in black and silver, with a silver wreath in her hair.

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After the concert Lord and Lady Dudley came forward and personally complimented Mr. Sousa on having given them a very charming and successful entertainment, and also spoke to Mrs. Sousa, who was invited to attend. Their excellencies then retired to the supper room, the band playing "God Save the King." A long buffet was erected and light refreshments of all kinds were served. The first Drawing Room of the season took place last night, but I hope to refer to that in my next letter.

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*Worth Concluding*

Feb. 4 '03

AFTER the performance of Sousa's Band at Windsor Castle, on Saturday night, the King went forward and shook Mr. Sousa by the hand, thanking him for the concert, and praising it highly. "And how long, Mr. Sousa," asked his Majesty, "do you propose to remain in this country?" "Until May," the famous conductor replied. "Ah!" exclaimed the King, "then I want you here again, and next time we will have nothing but American music." Mrs. Sousa was presented to the King and Queen, and then as his Majesty was about to quit the

*News from the Fresh News*

Belfast Feb. 4 '03

### MR. SOUSA'S DUBLIN CONCERT.

Dublin, Tuesday.  
Mr. John Philip Sousa's first band concert in Ireland was given in the Theatre Royal this afternoon. It proved a brilliant success. The band numbers 56 performers, who, like their celebrated conductor, are costumed in a tasteful uniform. Their playing was characterised by an extraordinary degree of accuracy, spirit, and finish. The *entrants* between the members of the band and their conductor seemed so perfect that they understood every motion of his and played as one man. The performance was repeatedly encored, and drew forth most enthusiastic expressions of praise from a crowded house. The concert opened with Rossini's beautiful overture to William Tell, which was played with remarkable spirit and finish. Another very striking item was the largo from a symphony by Dvorak. A number of pieces, brilliant and beautiful in character, by Mr. Sousa himself were also played. A very attractive feature in the performance was a string of Irish airs whose beauty was brought out in magnificent style by Mr. Sousa's band arrangements. The solos by Miss Estelle Liebling (soprano), Miss Maud Powell (violiniste), and Mr. Arthur Pryor (trombonist) were also most enthusiastically received, all three proving themselves marvellously accomplished artists. The band performed before the Viceregal party at night. They appear in the Ulster Hall, Belfast, tomorrow (Wednesday), at three and at eight.

"DUBLIN DAILY EXPRESS,"  
Dublin.  
Feb 4 1903

### SOUSA'S BAND IN DUBLIN. THE FIRST CONCERT.

Judging from the fine audience which assembled at yesterday's matinee in the Theatre Royal to hear Mr. Sousa's band, and the eagerness with which the performance was awaited, we gather that the Athenian desire for new things is still an instinct of Dublin audiences. When we compare the relatively small attendances which have gathered to the concerts of our own Orchestral Society with that which filled the greater part of the Theatre yesterday, and the great enthusiasm which marked the performance of every item, we are forced to the conclusion either that musical Dublin is in general lethargic and requires the advent of a noted personality, such as Mr. Sousa is, to enkindle its sympathy and attract its support, or that the increased concourse and continuous applause was in part a token of hospitality. We are, of course, very glad that so cordial a reception has been accorded to the distinguished conductor, and we hope that our music-loving public will, now that Mr. Sousa has come, recognise that local orchestral work also deserves well at their hands.

Of Mr. Sousa's interpretations it may, perhaps, be well to state at the outset that the idea suggested to the writer was that of orchestral journalism of the best kind. What Mr. G. W. Stevens, with his infallible instinct for "knowing what the public like," was to a writer like Matthew Arnold, Mr. Sousa is to—say—Dr. Richter. That it may not seem from this comparison that there is any lack of skill within the limits which Mr. Sousa allows himself in his band, let us hasten to add that yesterday's performance was of its kind unique. Beautiful instruments splendidly played, difficult feats of technical skill performed without effort, wonderful and effective combinations of a kind not hitherto heard in Dublin, precision of attack, great delicacy in the pianissimo passages, great power in the tutti work—all this there was, and more than this. When music requiring serious treatment was before them the band proved themselves equal, not only to an adequate, but to a finished interpretation, and though we cannot agree with those who think that "the strings were not missed," we admit that the strengthening of the wood wind and the beautiful playing of the instrumentalists, both reed and brass, went as far to compensate for the absence of strings as was, perhaps, humanly possible.

Yet, when all this has been said, it cannot be denied, if all the truth is to be told, that in one respect the concert was far from satisfying from a critic's point of view. In regard to the programme, we are obliged to own to disappointment. It consisted of the following items:—Overture, "William Tell" (Rossini); Trombone Solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; Suite, "Maidens Three" (Sousa), (a) The Coquette, (b) The Summer Girl, (c) The Dancing Girl; Soprano Solo, "Indian Bell Song," from "Lakme" (Delibes), Miss Estelle Liebling; Largo from Symphony, "The New World" (Dvorak); Mosaic, "In the Realm of the Dance" (Sousa), founded on famous waltz themes; (a) No-relette, "Sizileta" (von Blon), (b) March, "Imperial Edward" (Sousa), dedicated by special permission to his Majesty the King; Violin Solo, "Zigeunerweisen" (Sarasata), Miss Maud Powell; Plantation Songs and Dances (Chambers). We understand that Mr. Sousa, when performing in Germany, treats his audience to what is in the main a classical programme, reserving the more "popular" works chiefly for encores. We take it that he anticipated a different public here, and, what is more, if we are to judge by yesterday's concert, his anticipations were justified. Not only was everything encored indiscriminately, but the less "musical," in the strict sense of the term, was the work rendered the more marked was the desire for a repeat. Mr. Sousa, it would seem, knows also "what the public likes," and considers that those who pay the piper have the right to call the tune. Perhaps he is right, but we think this habit of indiscriminate encores reflects but little credit on the taste of musical Dublin, and we can only say of some of the inferior pieces rendered that they may please the senses but do not reach the heart.

Of music in the strictest sense there were three or four works in a big programme, and in these the band acquitted itself with excellent taste and judgment—showed, indeed, so true a sense of artistic feeling, that we cannot but regret that dance music should have monopolised so large a place in the concert. The overture to "William Tell" was interpreted as well, we think, as it is possible to have it done on a brass and reed band. The "Ranz des Vaches" portion of it was beautifully rendered, and the storm (and, indeed, all the crescendo playing at the concert) was a credit both to the conductor and the band. In the beautiful Largo from Dvorak's symphony, "The New World," they were still better. The concerted parts, especially those taken by the cor anglais and the oboe, were played

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*Bob Connelton*  
 Feb 4 03

AFTER the performance of Sousa's Band at Windsor Castle, on Saturday night, the King went forward and shook Mr. Sousa by the hand, thanking him for the concert, and praising it highly. "And how long, Mr. Sousa," asked his Majesty, "do you propose to remain in this country?" "Until May," the famous conductor replied. "Ah!" exclaimed the King, "then I want you here again, and next time we will have nothing but American music." Mrs. Sousa was presented to the King and Queen, and then, as his Majesty was about to quit the apartment, he paused, and, turning to the band, bowed, and said: "Very fine! Very fine!"

band number... celebrated conductor, and...  
 full uniform. Their playing was characterized by an extraordinary degree of accuracy, spirit, and finish. The entrants between the members of the band and their conductor seemed so perfect that they understood every motion of his and played as one man. The performance was repeatedly encored, and drew forth most enthusiastic expressions of praise from a crowded house. The concert opened with Rossini's beautiful overture to William Tell, which was played with remarkable spirit and finish. Another very striking item was the largo from a symphony by Dvorak. A number of pieces, brilliant and beautiful in character, by Mr. Sousa himself were also played. A very attractive feature in the performance was a string of Irish airs whose beauty was brought out in magnificent style by Mr. Sousa's band arrangements. The solos by Miss Estelle Liebling (soprano), Miss Maud Powell (violin), and Mr. Arthur Pryor (trombonist) were also most enthusiastically received, all three proving themselves marvellously accomplished artistes. The band performed before the Viceregal party at night.

They appear in the Ulster Hall, Belfast, tomorrow (Wednesday), at three and at eight.

SOUSA'S BAND IN DUBLIN.

THE FIRST CONCERT.

Judging from the fine audience which assembled at yesterday's matinee in the Theatre Royal to hear Mr. Sousa's band, and the eagerness with which the performance was awaited, we gather that the Athenian desire for new things is still an instinct of Dublin audiences. When we compare the relatively small attendances which have gathered to the concerts of our own Orchestral Society with that which filled the greater part of the Theatre yesterday, and the great enthusiasm which marked the performance of every item, we are forced to the conclusion either that musical Dublin is in general lethargic and requires the advent of a noted personality, such as Mr. Sousa is, to enkindle its sympathy and attract its support, or that the increased concourse and continuous applause was in part a token of hospitality. We are, of course, very glad that so cordial a reception has been accorded to the distinguished conductor, and we hope that our music-loving public will, now that Mr. Sousa has come, recognise that local orchestral work also deserves well at their hands.

Of Mr. Sousa's interpretations it may, perhaps, be well to state at the outset that the idea suggested to the writer was that of orchestral journalism of the best kind. What Mr. G. W. Stevens, with his infallible instinct for "knowing what the public like," was to a writer like Matthew Arnold, Mr. Sousa is to—say—Dr. Richter. That it may not seem from this comparison that there is any lack of skill within the limits which Mr. Sousa allows himself in his band, let us hasten to add that yesterday's performance was of its kind unique. Beautiful instruments splendidly played, difficult feats of technical skill performed without effort, wonderful and effective combinations of a kind not hitherto heard in Dublin, precision of attack, great delicacy in the pianissimo passages, great power in the tutti work—all this there was, and more than this. When music requiring serious treatment was before them the band proved themselves equal, not only to an adequate, but to a finished interpretation, and though we cannot agree with those who think that "the strings were not missed," we admit that the strengthening of the wood wind and the beautiful playing of the instrumentalists, both reed and brass, went as far to compensate for the absence of strings as was, perhaps, humanly possible.

Yet, when all this has been said, it cannot be denied, if all the truth is to be told, that in one respect the concert was far from satisfying from a critic's point of view. In regard to the programme, we are obliged to own to disappointment. It consisted of the following items:—Overture, "William Tell" (Rossini); Trombone Solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; Suite, "Maidens Three" (Sousa), (a) The Coquette, (b) The Summer Girl, (c) The Dancing Girl; Soprano Solo, "Indian Bell Song," from "Lakme" (Delibes), Miss Estelle Liebling; Largo from Symphony, "The New World" (Dvorak); Mosaic, "In the Realm of the Dance" (Sousa), founded on famous waltz themes; (a) No-vellette, "Sizilietta" (von Blon), (b) March, "Imperial Edward" (Sousa), dedicated by special permission to his Majesty the King; Violin Solo, "Zigeunerweisen" (Sarasata), Miss Maud Powell; Plantation Songs and Dances (Chambers). We understand that Mr. Sousa, when performing in Germany, treats his audience to what is in the main a classical programme, reserving the more "popular" works chiefly for encores. We take it that he anticipated a different public here, and, what is more, if we are to judge by yesterday's concert, his anticipations were justified. Not only was everything encored indiscriminately, but the less "musical," in the strict sense of the term, was the work rendered the more marked was the desire for a repeat. Mr. Sousa, it would seem, knows also "what the public likes," and considers that those who pay the piper have the right to call the tune. Perhaps he is right, but we think this habit of indiscriminate encores reflects but little credit on the taste of musical Dublin, and we can only say of some of the inferior pieces rendered that they may please the senses but do not reach the heart.

Of music in the strictest sense there were three or four works in a big programme, and in these the band acquitted itself with excellent taste and judgment—showed, indeed, so true a sense of artistic feeling, that we cannot but regret that dance music should have monopolised so large a place in the concert. The overture to "William Tell" was interpreted as well, we think, as it is possible to have it done on a brass and reed band. The "Ranz des Vaches" portion of it was beautifully rendered, and the storm (and, indeed, all the crescendo playing at the concert) was a credit both to the conductor and the band. In the beautiful Largo from Dvorak's symphony, "The New World," they were still better. The concerted parts, especially those taken by the cor anglais and the oboe, were played

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Aberdeen.  
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Dublin  
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with great delicacy and beauty, and the accompaniments were perfectly shaded. Indeed, one of the most remarkable things was how finely the accompaniments, whether to a solo instrument in the band itself, or to Miss Liebling's vocal solo, or to Miss Powell's violin playing, balanced with the work of the single artist in each case. A very interesting instance of this was in Mr. Pryor's trombone solo, "Love thoughts." The trombone work itself was of a difficult and intricate character, the bass notes being of a very low range; wonderful chromatics mark the number and Mr. Pryor's performance was a most skilful piece of work. We need scarcely add that solo work of this special kind, of course, has seldom, if ever, been heard to as great advantage in our time before. Miss Liebling's voice showed a high degree of cultivation, and deserved the applause which it, and an encore ("The Nightingale") evoked. We do not ourselves particularly care for the vocal gymnastics which songs of this order involved, but as a proof of training and capacity they were quite notable. Miss Powell's violin playing, both in Sarasata ("Zigeunerweisen"), and in a charming encore, was marked by refinement and purity of tone, and, with the orchestral background, was a most enjoyable performance. Of the rest of the programme it is difficult to speak without reserve. Most of it was rather musical impressionism than serious music. Mr. Sousa's own dances do, indeed, gain greatly by being played under his own baton and by so skilful a company as his band, and his "Washington Post March" was given with a verve and distinctiveness of ensemble, which justified his choice of it as one of his encores, but in some other of his numbers he was less happy. One "Coon" piece, for instance, was mainly noticeable for the weird braying of the bass trombones, and its jante-castinet effects. This may have been "excellent fooling," but was scarcely music. We cannot too strongly hope that in his future concerts Mr. Sousa, even if at the expense of a little superficial popularity, will give better music than this Coon March and "Hands Across the Sea" and "Stars and Stripes for Ever." Men who can play Daorak and Sarasata so well should be kept to good writers at least, if not to the best; for we cannot but think that if so well trained and well handled a band as this is to set popular taste, the effect will be bad for music on its educational side. We must not, however, conclude this notice without mentioning an Irish selection—another of the many encores—the playing in which was so good that we can safely say we have not heard so full justice done to Irish airs by any brass band before. The control of the louder brasses—some of which were of peculiar types not in general use—was one of the wonderful features of a performance, which as a whole was so technically good that it only needed better works to make it great.

SOUSA BAND CONCERTS.

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THE SOUSA BAND.  
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"The Sousa band may properly be described as a wind orchestra," said Colonel Hinton. "Mr Sousa's instrumentation differs materially from that of the British military band, and is designed solely for indoor concert work. It is modelled on the orchestral formation, a large body of B flat clarionets taking the place of the first and second violins of the string orchestra, while my four saxophones (which your bands do not use) replace the violoncellos, and the contrasopphone is used in lieu of a string double bass. The complete instrumentation of the Sousa band is as follows:—14 B flat clarionets, 1 E flat clarinet, 1 alto clarinet, 1 bass clarinet, 2 oboes (one interchangeable with English horn), 2 bassoons, 4 flutes and piccolos, 4 saxophones, 1 contrasopphone, 4 B flat cornets, 2 trumpets, 1flugelhorn, 2 euphoniums (interchangeable with trombones), 3 trombones, 4 French horns, 4 tubas or basses, 3 drums.

"It is to this unique instrumentation, as well as to the skill of the performers, that the satisfying tone moderation of the band is due; and this enables us to play in the smallest hall without being too loud. The best evidence of this is the fact that Mr Sousa gives a band accompaniment to the vocal and violin solo—something that no other band has ever attempted. The tone of the Sousa band has frequently been compared to a great organ.

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(FROM LAST NIGHT'S "LONDON GAZETTE.")

The Civil Service Commissioners give notice that at an open competitive examination for the situation of Clerk (Second Class) in the Dublin Metropolitan Police Courts, held in Dublin on the 13th January, 1903, and following days, the under-mentioned candidate obtained the first place—Laird Francis Morrow.

"IRISH NEWS" (Daily),  
121 and 125, Donegal Street, Belfast.  
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MR. SOUSA'S DUBLIN CONCERT.  
Dublin, Tuesday.

Mr. John Philip Sousa's first band concert in Ireland was given in the Theatre Royal this afternoon. It proved a brilliant success. The band numbers 56 performers, who, like their celebrated conductor, are costumed in a tasteful uniform. Their playing was characterised by an extraordinary degree of accuracy, spirit, and finish. The *entente* between the members of the band and their conductor seemed so perfect that they understood every motion of his and played as one man. The performance was repeatedly encored, and drew forth most enthusiastic expressions of praise from a crowded house. The concert opened with Rossini's beautiful overture to William Tell, which was played with remarkable spirit and finish. Another very striking item was the Largo from a symphony by Dvorak. A number of pieces, brilliant and beautiful in character, by Mr. Sousa himself were also played. A very attractive feature in the performance was a string of Irish airs whose beauty was brought out in magnificent style by Mr. Sousa's band arrangements. The solos by Miss Estelle Liebling (soprano), Miss Maud Powell (violiniste), and Mr. Arthur Pryor (trombonist) were also most enthusiastically received, all three proving themselves marvellously accomplished artists. The band performed before the Viceregal party at night. They appear in the Ulster Hall, Belfast, to-morrow (Wednesday), at three and at eight.

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"QUEEN."  
Breems Buildings, E.C.

Feb 6 1903

SOUSA and his American Band, which last week in the course of its provincial tour visited Southport, Bolton, Sheffield, and other towns, have made arrangements to give another season in London at Easter. Last Saturday afternoon and evening the Band was to have given Concerts in Manchester, but these had to be cancelled as, by command of His Majesty the King, the Band proceeded to Windsor Castle, and on the evening of that day gave a Concert in the Waterloo Chamber there, when, in addition to the performance of a selection of orchestral music, which included Sousa's "Imperial Edward" March and other American works, Miss Maud Powell, the distinguished American Violinist, had the honour of playing Sarasata's "Zigeunerweisen," and Miss Estelle Liebling of singing Felicien David's "Charmant Oiseau." On Tuesday last the Band was to visit Dublin and play at the Castle there by request of the Viceroy.

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Feb 6 1903

SOUSA'S BAND AT WINDSOR.

By command of the King, Mr. Sousa's American Band played before his Majesty and members of the Royal family at Windsor on Saturday night. The band, which is now on a five months' tour through the United Kingdom, was to have given two performances at Manchester on Saturday, but these were abandoned in consequence of the Royal summons. Mr. Sousa and his sixty performers, who had given a couple of concerts on the previous day at Sheffield, left that city on Saturday afternoon by special train for Windsor, reaching the Royal Borough shortly before nine in the evening. They proceeded to the Castle, and the concert, all the arrangements for which had been made beforehand, took place in the Waterloo Chamber. The audience, about eighty in number, consisted of the King and Queen, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, the Princesses Victoria and Louise Augusta of Schleswig-Holstein, the ladies and gentlemen of the Household, and visitors at the Castle, including the American Charge d'Affaires (Mr. Henry White) and Mrs. White, Sir John Scott, and Sir Archibald and Lady Edmonstone.

Dated Feb 5 1903

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"IRISH NEWS"

121 and 125, Donegal St.

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ing from Ginnily Luty

Dated Feb 6 1903

SOUSA'S BAND AT WINDSOR.

By command of the King, Mr. Sousa's American Band played before his Majesty and members of the Royal family at Windsor on Saturday night. The band, which is now on a five months' tour through the United Kingdom, was to have given two performances at Manchester on Saturday, but these were abandoned in consequence of the Royal summons. Mr. Sousa and his sixty performers, who had given a couple of concerts on the previous day at Sheffield, left that city on Saturday afternoon by special train for Windsor, reaching the Royal Borough shortly before nine in the evening. They proceeded to the Castle, and the concert, all the arrangements for which had been made beforehand, took place in the Waterloo Chamber. The audience, about eighty in number, consisted of the King and Queen, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, the Princesses Victoria and Louise Augusta of Schleswig-Holstein, the ladies and gentlemen of the Household, and visitors at the Castle, including the American Charge d'Affaires (Mr. Henry White) and Mrs. White, Sir John Scott, and Sir Archibald and Lady Edmonstone.

other American works, American Violinist, had the honour of playing Sarasata's "Zigeunerweisen," and Miss Estelle Liebling of singing Felicien David's "Charmant Oiseau." On Tuesday last the Band was to visit Dublin and play at the Castle there by request of the Viceroy.

## VISIT OF SOUSA'S BAND.

## PERFORMANCE IN THE ULSTER HALL.

Yesterday afternoon in the presence of a very large and enthusiastic audience John Philip Sousa and his band made their first appearance in Belfast, when they gave a performance in the Ulster Hall. Perhaps one's expectations were too high, but certainly the impression left upon the writer was one of disappointment. Absolute precision in regard to time, crispness and smartness to the beat, due expressiveness in tone, and a fine regard for the spirit and rhythm of the compositions, all were exhibited; but somehow there was no inspiration to be derived from the music, and one was tempted to paraphrase a famous remark and say, "It is magnificent, but it is not music." Seldom did the playing reach to that high level of excellence when the deepest emotions of the human heart are aroused, and for the most part it left the auditor cold and unmoved. At the same time it must be clearly stated that one could not but admire the marvellous accuracy of the instrumentalists, and the splendid manner in which they obeyed the slightest movement or gesture of the conductor. It was like watching a beautiful piece of mechanism, each portion of which moved surely, smoothly, and swiftly in its allotted place, and controlled in every part with the greatest ease. And yet there was something wanting. The first item was the overture "William Tell" (Rossini), and it was given so much to the taste of the audience that they applauded most enthusiastically, and a spirited and dashing performance of "El Capitan" was played as an encore. The suite "Maidens Three" (a) the coquette, (b) the summer girl, and (c) the dancing girl, from Sousa's ready pen is an excellently descriptive composition, and again the audience testified their pleasure to such an extent that the band were good enough to give a characteristic piece "The Coon Band Contest," and subsequently as a second encore the famous "Washington Post." Perhaps their finest effort, however, was in Dvorak's largo from symphony, "The New World," and here the beautiful flowing, generous, melodies of the great Russian composer received a rendition which even the most hypercritical could not cavil at. It was indeed a performance and a selection which went far to blot out the recollection of "rag-time" and "coon" melody. A nicely arranged selection of Irish airs was given in response to the recall. "In the Realm of the Dance" is aptly entitled a "mosaic," and it is a composition arranged by Sousa founded on famous waltz themes. Again those present were not slow or restrained in their plaudits, and "The Philosophic Maid" and "Bundle of Mischief" were played. Later there followed (a) Novelette, "Siziletta" (Von Blon), and Sousa's march, "Imperial Edward," which was dedicated by special permission to his Majesty the King. The latter is a fine rousing piece of music, full of martial spirit and vigour, and in it are introduced some novel tonal effects. That it met with cordial and hearty approval there could be no manner of doubt, and it had to be repeated to satisfy the clamorous applause. Chamber's "Plantation Songs and Dances" was the last item by the band, and here they were perfectly at home, playing with great dash and faithfulness. Comparisons are said to be always odious, but one could not help thinking that personally we infinitely prefer the playing of, say, the Royal Horse Guards (Blue), the Royal Marines, the newly-formed Irish Guards, or the Grenadier Guards Bands to the much-talked-of Sousa's Band. It struck one that the undoubted popularity and success of the American combination have been achieved by two things—first, the application of business methods and system to matters musical, and, second, studying what the great public want and giving it to them. The programme was agreeably relieved by vocal and solo instrumental items. Mr. Arthur Pryor gave a finished and artistic rendering of his own composition, the trombone solo, "Love Thoughts." He was deservedly recalled to play in excellent style "In cellar deep." Miss Estelle Liebling, who has a very sweet and charming soprano voice, sang the "Indian Bell Song," from Delibes' "Lakme," and as an encore a very melodious song, "The Maid of the Meadow." Miss Maud Powell played the violin solo, Zigeunerweisen (Sarasate), in admirable style, her technique being perfect and the tone production mellow and beautiful. Both movements received artistic rendering, and the applause was loud and long. The talented violinist responded by giving a large of Handel's, a really exquisite solo, in which Miss Powell was again heard to excellent advantage, and, indeed, one is tempted to say that this was quite the most acceptable item in the whole performance. We understand that a second performance by Sousa and his band was given in the evening.

From the *Irish Times*  
of Publication *Dublin*

## STATE CONCERT AT DUBLIN CASTLE.

Last night, by command of His Excellency the Lord Lieutenant, Sousa's celebrated band gave a most successful performance at Dublin Castle. The concert aroused considerable excitement, not only in consequence of the success achieved by the American performers in England, but also because of the welcome innovation of so important a Viceregal entertainment taking place on Levee night, an evening which has hitherto been signalled only by a Castle dinner party, to which few guests outside the house party were invited. Judging by the numbers which responded to Their Excellencies' invitation, the precedent set last night is highly appreciated, especially by the numbers of country people, who, coming up for the Levee and Drawing Room, seldom stay more than a week in town, and are grateful to the kind fate which gives them such an extra pleasure as last night's concert undoubtedly was.

St. Patrick's Hall served as a spacious concert room, and the platform for the band was arranged at the far end, directly in front of the dais, where the chairs of State are placed for all the ordinary Castle entertainments. Their Excellencies occupied seats facing the band, while the guests were seated on rows of chairs extending across the room. It is difficult to write of the performance in the short space available in this column, but it may truly be designated unique.

Last night's programme contained the following items:—

1. Overture, "Carnaval Romaine," Berlioz
2. Trombone Solo, "Love's Enchantment" Mr. Arthur Pryor. Pryor
3. Suite, "Looking Upward," Sousa
4. Soprano Solo, "Thou Brilliant Bird," David  
Miss Estelle Liebling.
5. Portrait, "Kammenoi Ostrow," Rubenstein
6. (a.) Country Dance, Nevin  
(b.) March, "Imperial Edward," Sousa  
(Dedicated by special permission to His Majesty the King.)
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8. Mosaic, "In the Realm of the Dance," Sousa  
(Founded on famous Waltz Schemes.)  
Conductor—Mr. John Philip Sousa.

In addition to which were given the American Cake Walk, a *potpourri* of coon melodies, and a couple of characteristic *morceaux*. Mr. Arthur Pryor's trombone solo was magnificently given, the artist showing his marvellous power over the instrument, which is generally more associated with concerted music than with solo playing. Miss Estelle Liebling, who possesses a clear, flexible, cultivated soprano, was much appreciated in her finished rendering of David's "Thou Brilliant Bird," the cadence and trills being given in a flute-like manner with an exquisite obligato by the band. Miss Maude Powell, who contributed a violin solo—"Zigeunerweisen," by Sarasate, is a clever violinist, with sympathetic touch, great freedom of bowing, and a decisive crispness in her touch which is very pleasing. To a unanimous *encore* she responded, playing a short *morceau*. Throughout the entire programme applause was given with enthusiastic warmth. Their Excellencies setting the example, and thus marking their appreciation of the music "from over the sea."

It was a late hour when the performance terminated and a move to the supper-room was made, the Lord Lieutenant leading the way with Lady Dudley, who was dressed in pale rose pink satin, veiled with white chiffon, trimmed with white ribbon work and set off with lovely jewels, including a dog-collar of pearls and a diamond tiara. Amongst the house party were:—The Duke of Abercorn, the Duchess of Abercorn, in smoked pearl grey satin, with silver embroidered lace, and a touch of black on the corsage, on which were attached several orders. Catherine Duchess of Westminster looked handsome and stately in her sombre mourning attire; the Countess of Annesley, in pale satin, lace, and diamonds, looked very lovely. Lady Lurgan was in white satin with pink chiffon and sequin embroidery; Lady Castlerosse wore a black gown with some red flowers; Lady Evelyn Ward's gown had pale green chiffon softly draped on the corsage. Lady Mabel Crichton was in black; Lady Marj Grosvenor wore white; Lady Milbanke was beautifully dressed in white, the over dress of lace being embroidered in white and blue chiffon; the Countess Grosvenor wore soft ivory satin with lace and lovely emeralds; the Countess of Rosse was in black; Lady Muriel Parsons, too, wore black; the

Countess of Kilmoroy was in pink satin; Viscountess Massereene and Ferrard wore pink veiled with handsome black lace, and her daughter was in white; Lady Castletown had some lovely diamonds on her hair and corsage; the Ladies Howard were in grey satin gowns trimmed with lace; Lady Rachel Saunderson wore a handsome black toilette, and her daughters looked very handsome; Lady Musgrave wore orchid mauve satin, and a twist of tulle to match in her hair; Lady Holmpatrick had a black toilette with diamonds; Hon. Mrs. Pelham was becomingly dressed in black, with a cluster of green leaves on her corsage; Lady M'Galmont was in black; Lady Fingall in white satin and lace; Lady Inchiquin white, and the Hon. Mrs. Arthur Browne black and white. The Hon. Mrs. Ross of Bladensburg, in grey satin, was chaperoning the Misses Sketthington. Lady M'Donnell brought her daughter and Miss Stiffe; Lady Fitzgerald Arnott was accompanied by her daughters and Mrs. and Miss Bagwell. The Hon. May Trench, wearing a white gown, came with Mrs. and Miss Chenevix Trench. Lady Thomson looked smart. Mrs. Sharman Crawford, of Crawfordsburn, was one of the many Northerners present, the North having mustered very strong to do honour to the gracious Viceroy and Vicerine, who had won their regard and admiration during their memorable visit to Belfast last winter. As might have been expected from the Levee in the early part of the afternoon, the gathering of country people was unusually large, and gave a slight forecast of what may be expected at the Drawingroom to-night, when, it is believed, a record will be made.

"IRISH TIMES" (Daily),  
Dublin.

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Dated Feb 5 1903

SOUSA AND HIS BAND

IN THE ULSTER HALL.

THE PROGRAMME.—At the matinee performance, at which there was a record audience, though some of the higher-priced seats were vacant, the programme was as follows—(1) Overture to "William Tell" (Rossini); encore, "Hands Across the Sea"; (2) Trombone solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; encore, "In Cellar Deep"; (3), Suite (a) "Coquette," (b) "The Summer Girl," (c) "The Dancing Girl"; encore, "Cannon Band Contest" and "Washington Post"; (4) Soprano solo, "Indian Bell Song," from "Lakme" (Delibes), Miss Estelle Liebling; encore, "Nightingale Song"; (5) Largo from the "New World Symphony" (Dvorak); encore, Irish Melodies; (6) Mosaic, "In the Realm of the Dance," founded on famous waltzes (Sousa); encore (a), "The Philosophic Maid," and (b), "Bundle of Mischief"; (7) (a), Novelette, "Sizilietta," (b) March, "Imperial Edward"; encore, a portion of the march repeated; (8) Violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; encore, Handel's Largo in G; (9) Plantation Songs and Dances (Chambers). The time was about two hours and a quarter, with an interval after the encore to No. 5.

SOUSA AS CONDUCTOR.—John Philip Sousa is a man of personality and certainly impresses his individuality on his band. The so-called "Sousesque" qualities, though much over-rated, are in evidence, and impart a picturesque effect to the look of the performance. By gesture, look, and general attitude, Sousa dramatizes the music that he plays, and while in no way carrying this ocular representation of the pieces to the extent of exaggeration, it forms an admirable commentary upon and exposition of the emotional significance of the music. He makes wonderfully few movements with the whole body, most of his intentions being conveyed to his performers by the baton held in his loved right hand. The white gloves are a feature which is bound to impress anyone who



has seen conductors do the finest music ungloried! They come up as a standing reproach to slovenly work in soft, cantabile, or retarded passages, and represent to his left-wing (wood-wind) an idea of the utmost carefulness, neatness, and finish in phrasing and ensemble. When the left-hand glove, with upward-pointing finger, is let fall after a particularly rich clarinet phrase, a sense of relief come to all concerned, and the thing, not perhaps so tremendously difficult as would appear, is got over without a hitch. Does Sousa conduct, or is he led by his band? Many people put this query. Well, my opinion is that Sousa has led his band; now, perhaps, that band could pull through without Sousa for a time and preserve a semblance to their present form and style. But let a single new player come upon the scene, and, in Sousa's absence, the band's characteristics will inevitably disappear. It is so well drilled that it seems to require little or no direction, except at tutti entries or cadential passages where the swing of a piece is dropped for a moment to get a more subtle nuance. No, without Sousa it would no longer be a Sousa band. His swinging arms give movement and verve, military precision to his marches; his vigorous, downward cut with the baton places a clean, clear, absolutely precise fortissimo on all instruments; and his sideward swing of the baton fetches any dynamic force of crash from percussion and heavy brass that is required. He has a way of coaxing delicate phrases out of his saxophones, clarinets, and oboes by merely beckoning on those phrases with the left hand gloved, and when he extends that glove, the finger pointing in the direction from which the right quality of tone will come, he lightly places a fantastic sprinkling of little notes on the instruments, and the delicatessa is as casual as the gesture is undemonstrative. Sousa is urbane, energetic, precise, and secure. His band is inspired with these qualities. He promptly steps up again and gives an encore on the slightest indication of a desire for such on the part of the audience. A placard held by an attendant announces the name of the piece, otherwise one should conclude it was the next item on the programme.

HIS BAND.—The Sousa Band numbers about 50 musicians, and is made up of such instruments as are found in most military bands nowadays. There is a wonderfully and fearfully-made contra-bass horn, which rests upon the ground and stands as high as its player, and produces notes as bodiless and profound as a 64 feet organ pipe—notes not heard, but felt. This, along with the most mellow trombones, the admirable bassoons, and a bass clarinet contribute a foundation for the harmony that is really beautiful, self-con-

tained, well proportioned bass. In soft passages this bass is impressive, sometimes almost awesome. The individual players are good musicians, and those who occupy leading desks are first-rate soloists. His first clarinet kind; witness the storm passages in runs in "William Tell," taken, too, at a speed few orchestras could beat. His clarinets are truly the violins of his band. There is something gorgeous, irresistible in the quality of the low notes of these instruments. A shake on the whole battery is a thing to take note of; it possesses solidity. The cornets, alto-horns, and trombones are excellent; they can play soft, and when a fortissimo is wanted it comes in no niggardly fashion. Trombones, sustained and soft are the most beautiful of brass instruments, after horns when played cantabile. The flutes are of beautiful quality, and actually penetrate that barrier of clarinets when necessary. What the horns have to do is well done, but in military bands this does not amount to much. The staccato of bass clarinets and bassoons has all the spring and elasticity of a plucked string, with greater resonance. The beauty of the tone of the band in ensemble passages is very fine, the balance perfect, the attack and nuance that of one man, and the whole effect exceedingly fine, indeed. Their soft playing is a treat, notably in accompaniments to solos; here they are probably unique.

THE SOLOISTS.—Miss Estelle Liebling is a soprano of somewhat conventional type, possesses a clear, sweet, slender-toned, pure soprano, and sings such vocalisations as those on the programme in a perfect way. Her facial expression helps her out in much the same way as Sousa's gestures expound the intent of his music. She had an enthusiastic reception. Miss Maud Powell is a violinist with a certain technical acquirement, and played Sarasate's piece with abandon and passionate expression. Her tone is sweet, slender, and has a certain intensity which comes of her possession of temperament. Curiously enough her muted tone is the more penetrating of the two, and carries best across the band accompaniments. In Handel's Largo we had a piece of really artistic playing, not remarkably strong, but full of emotional power that was certainly not mere sentimentalism. Mr. Arthur Pryor is a wonderful trombone player; in his own solo the cadenza was an exhibition of virtuosity that was fairly astounding. His tone is soft and mellow, of a tirelessly beautiful quality, and does not invade the realm of the horn. No matter how soft and rich, it still remains the tone of a trombone. Mr. Pryor brought out those four or five extreme low notes which Berlioz first wrote for trombones, and which are so difficult and uncertain of production. Leaps of a tenth are, to Mr. Pryor, insignificant things, and come off with the utmost facility. Florid music has no terrors for him. A wonderful player! Several other solo players in the band pieces were excellent. The saxophone, first flute, first cornet, and the several desks of first clarinets were exceptionally fine. The kettle-drum player manipulated his sticks with freedom and aplomb.

THE MUSIC.—Sousa's marches are well-known. The "Washington Post" is probably familiar to everyone except those who are hopelessly deaf. They are all of a type; exotic music, highly spiced, and every phrase of which is worn threadbare, it comes off best with the exhilarating handling Sousa's band gives it. It is most effectively orchestrated, and probably makes the most of the resources at his disposal. Certain peculiar tonal effects are noticeable not to be had with a modern orchestra, though the latter tends more and more to absorb the resources of military and brass bands. Sousa uses his band in a way characteristically enough in his scores. His suites and selections are peculiarly American; light fugitive effusions at best, they owe a deal to his magnificent playing. Excepting an occasional touch, they lack, on the whole, the charm and daintiness of Sidney Jones' comedy music.

COMPARED WITH OTHER BANDS, Sousa's band will hold its own in comparisons with other brass and military bands. The two marvellous brass bands from Yorkshire—"Besses o' the Barn" and "Black Dyke," have certain traits peculiar to themselves which Sousa has not (apart from the one being a military and the others brass bands), and cannot hope to have. The Durham Light Infantry Band possesses greater beauty of tone in the upper brass; and the late Dan Godfrey's band was perhaps a more artistic and beautiful band all round. But Sousa's band undoubtedly possesses characteristics—its Sousesque quality, which cannot be copied without cheapening them, in the imitation. Sousa is its unique feature, and Sousa alone. Orchestral conductors and composers have nothing to learn from him. He has merely

of bowing, and a decisive crispness in her touch which is very pleasing. To a unanimous encore she responded, playing a short morceau. Throughout the entire programme applause was given with enthusiastic warmth, Their Excellencies setting the example, and thus marking their appreciation of the music "from over the sea."

It was a late hour when the performance terminated and a move to the supper-room was made, the Lord Lieutenant leading the way with Lady Dudley, who was dressed in pale rose pink satin, veiled with white chiffon, trimmed with white ribbon work and set off with lovely jewels, including a dog-collar of pearls and a diamond tiara. Amongst the house party were:—The Duke of Abercorn, the Duchess of Abercorn, in smoked pearl grey satin, with silver embroidered lace, and a touch of black on the corsage, on which were attached several orders. Catherine Duchess of Westminster looked handsome and stately in her sombre mourning attire; the Countess of Annesley, in pale satin, lace, and diamonds, looked very lovely. Lady Lurgan was in white satin with pink chiffon and sequin embroidery; Lady Castlerosse wore a black gown with some red flowers; Lady Evelyn Ward's gown had pale green chiffon softly draped on the corsage; Lady Mabel Crichton was in black; Lady Mary Grosvenor wore white; Lady Milbanke was beautifully dressed in white, the overdress of lace being embroidered in white and blue chiffon; the Countess Grosvenor wore soft ivory satin with lace and lovely emeralds; the Countess of Rosse was in black; Lady Muriel Parsons, too, wore black; the Countess of Kilmorey was in pink satin; Viscountess Massereene and Ferrard wore pink veiled with handsome black lace, and her daughter was in white; and her daughter had some lovely diamonds on her hair and corsage; the Ladies Howard were in grey satin gowns trimmed with lace; Lady Rachel Sanderson wore a handsome black toilette, and her daughters looked very handsome; Lady Musgrave wore orchid mauve satin, and a twist of tulle to match in her hair; Lady Holmpatrick had a black toilette with diamonds; Hon. Mrs. Pelham was becomingly dressed in black, with a cluster of green leaves on her corsage; Lady M'Gaimont was in black; Lady Fingall in white satin and lace; Lady Inchiquin white, and the Hon. Mrs. Arthur Browne black and white. The Hon. Mrs. Ross of Bladensburg, in grey satin, was chaperoning the Misses Skelington. Lady M'Donnell brought her daughter and Miss Stiffe; Lady Fitzgerald Arnott was accompanied by her daughters and Mrs. and Miss Bagwell. The Hon. May Trench, wearing a white gown, came with Mrs. and Miss Chenevix Trench. Lady Thomson looked smart. Mrs. Sharman Crawford, of Crawfordsburn, was one of the many Northerners present, the North having mustered very strong to do honour to the gracious Viceroy and Vicereine, who had won their regard and admiration during their memorable visit to Belfast last winter. As might have been expected from the Levée in the early part of the afternoon, the gathering of country people was unusually large, and gave a slight forecast of what may be expected at the Drawingroom to-night, when, it is believed, a record will be made.

"FREEMAN'S JOURNAL" (Daily), Dublin.

Dated Feb 6 1903

THE SOUSA BAND.

The second matinee performance by Mr. Sousa's Band took place yesterday afternoon, at three o'clock, in the Theatre Royal. The house was filled to overflowing in every part, and those who came late got either merely standing room or no entrance at all. The first of yesterday afternoon's items was Tchaikowsky's Grand Russian Festival March, "Slav." The features thus indicated were splendidly realised. In response to encores of this and subsequent items several pieces not named in the programme were played. Miss Maud Powell's admirable violin playing was one of the very best features of the matinee. As already said, her tone is not powerful, but her technique is excellent. No doubt it was difficult to make the instrument heard with such a crowded house. The concluding item was the Introduction to the Third Act of "Lohengrin," which was performed in a splendidly effective way.

In the evening the Sousa Band gave a concert in the Rotunda, which drew an overflow attendance. The programme consisted mainly of items which had been performed at the two

the rule. Particulars as to soloists will be announced later.

The great Sousa is in Glasgow with his famous band to-day, and on Tuesday he comes to Falkirk where two concerts will be given, one in the afternoon at three, and one in the evening at eight. As we in Stirling are not to have an opportunity of hearing Sousa's band here, we could not do better than go along to Falkirk on Tuesday afternoon or evening. Reference to our advertising columns will give further particulars necessary.

Sousa, during this visit, has carried all before him. In London the enthusiasm his performances aroused was immense, and the less easily moved provincial towns have also been carried away.

MUSIC.

of the Freeman's Journal  
Publication  
4

Dated Feb 6 1902

Belfast news letter  
Publication

VISIT OF SOUSA'S BAND.

PERFORMANCE IN THE ULSTER HALL.

Yesterday afternoon in the presence of a very large and enthusiastic audience John Philip Sousa and his band made their first appearance in Belfast, when they gave a performance in the Ulster Hall. Perhaps one's expectations were too high, but certainly the impression left upon the writer was one of disappointment. Absolute precision in regard to time, crispness and smartness to the beat, due expressiveness in tone, and a fine regard for the spirit and rhythm of the compositions, all were exhibited; but somehow there was no inspiration to be derived from the music, and one was tempted to paraphrase a famous remark and say, "It is magnificent, but it is not music." Seldom did the playing reach to that high level of excellence when the deepest emotions of the human heart are aroused, and for the most part it left the auditor cold and unmoved. At the same time it must be clearly stated that one could not but admire the marvellous accuracy of the instrumentalists, and the splendid manner in which they obeyed the slightest movement or gesture of the conductor. It was like watching a beautiful piece of mechanism, each portion of which moved surely, smoothly, and swiftly in its allotted place, and controlled in every part with the greatest ease. And yet there was something wanting. The first item was the overture "William Tell" (Rossini), and it was given so much to the taste of the audience that they applauded most enthusiastically, and a spirited and dashing performance of "El Capitan" was played as an encore. The suite "Maidens Three" (a) the coquette, (b) the summer girl, and (c) the dancing girl, from Sousa's ready pen is an excellently descriptive composition, and again the audience testified their pleasure to such an extent that the band were good enough to give a characteristic piece "The Coon Band Contest," and subsequently as a second encore the famous "Washington Post." Perhaps their finest effort, however, was in Dvorak's largo from symphony, "The New World," and here the beautiful flowing, generous, melodies of the great Russian composer received a rendition which even the most hypercritical could not cavil at. It was indeed a performance and a selection which went far to blot out the recollection of "rag-time" and "coon" melody. A nicely arranged selection of Irish airs was given in response to the recall. "In the Realm of the Dance" is aptly entitled a "mosaic," and it is a composition arranged by Sousa founded on famous waltz themes. Again those present were not slow or restrained in their plaudits, and "The Philosophic Maid" and "Bundle of Mischief" were played. Later there followed (a) Novelette, "Siziletta" (Von Blon), and Sousa's march, "Imperial Edward," which was dedicated by special permission to his Majesty the King. The latter is a fine rousing piece of music, full of martial spirit and vigour, and in it are introduced some novel tonal effects. That it met with cordial and hearty approval there could be no manner of doubt, and it had to be repeated to satisfy the clamorous applause. Chamber's "Plantation Songs and Dances" was the last item by the band, and here they were perfectly at home, playing with great dash and faithfulness. Comparisons are said to be always odious, but one could not help thinking that personally we infinitely prefer the playing of, say, the Royal Horse Guards (Blue), the Royal Marines, the newly-formed Irish Guards, or the Grenadier Guards Bands to the much-talked-of Sousa's Band. It struck one that the undoubted popularity and success of the American combination have been achieved by two things—first, the application of business methods and system to matters musical, and, second, studying what the great public want and giving it to them. The programme was agreeably relieved by vocal and solo instrumental items. Mr. Arthur Pryor gave a finished and artistic rendering of his own composition, the trombone solo, "Love Thoughts." He was deservedly recalled to play in excellent style "In cellar deep." Miss Estelle Lieblich, who has a very sweet and charming soprano voice, sang the "Indian Bell Song," from Delibes' "Lakme," and as an encore a very melodious song, "The Maid of the Meadow." Miss Maud Powell played the violin solo, Zigeunerweisen (Sarasate), in admirable style, her technique being perfect and the tone production mellow and beautiful. Both movements received artistic rendering, and the applause was loud and long. The talented violinist responded by giving a Largo of Handel's, a really exquisite solo, in which Miss Powell was again heard to excellent advantage, and, indeed, one is tempted to say that this was quite the most acceptable item in the whole performance. We understand that a second performance by Sousa and his band was given in the evening.

THE SOUSA BAND CONCERTS.

The programme of the second Sousa concert in the Theatre Royal yesterday was more welcome than that of the first, because it contained a greater number of selections which come within the term great music. It was at once less showy and more satisfying than that of Tuesday, and we cannot but regret that Sousa did not see his way to give us during his brief visit a more liberal supply of works like those of Tschaiakowsky, Rubenstein, and Wagner, which were such a pleasant feature of the concert yesterday. This regret upon the part of music lovers will be all the more intense when they reflect that Sousa has a band which can do justice to great compositions. We do not, of course, suggest that those American selections which have proved so large a part of Sousa's bill of fare should be abolished utterly in favour of a higher type of work. Their presence adds a piquant interest to a programme. But no man of taste who heard the fine performances of instrumental masterpieces of which the band is capable could fail to wish for fewer coon songs, cake walks, clever marches; and more works which display alike the power of the band and the surpassing beauty of tone pictures painted by a master hand. The interpretation of Tschaiakowsky's Grand Russian Festival March, "Slav," gave at the outset some idea of the breadth, the power, the variety, the fine intelligence which Sousa's artists can reveal in any reading of a first-class work. The march itself is a piece of singularly brilliant writing. Fine ideas, gorgeous colouring, infinite variety and charm of treatment stamp it as the unmistakable creation of a genius. The band appreciated and revealed each subtle beauty in the colour scheme. The performance, in a word, was worthy of the work. Take, again, the Rubenstein piece "Kammenoi Ostrow." It is a piece of programme music of the finest type, and Sousa's playing of it won the admiration of the audience. One could have sacrificed at least one coon band contest for a second work possessing the poetical enchantment of a Rubenstein. Nay, we could have even sacrificed a league of cake walks for a stave of Mozart. There was, however, a substantial compensation in the performance of Tschaiakowsky's "Capriccio Italien," and the dainty "Serenade Rocco" by Meyer-Helmund was certainly enjoyable. A clever suite of Sousa's illustrating Three Quotations was much appreciated, and after the "Imperial Edward" march and a number of characteristic and enjoyable American pieces, many of them written or arranged by Sousa, the band programme came to a fitting close with an excellent performance of the introduction to the third act of "Lohengrin." Mr. Franz Halle contributed a flugelhorn solo, "Bright Star of Hope," which was tastefully phrased, and, if we except a few notes which appeared to tax him, capitably played. Miss Estelle Lieblich sang very successfully Sousa's song? "Will you love when the lilies are dead," and Miss Maud Powell (violin) gave a fine interpretation of Le Clair's "Sarabande and Tambourine," and in response to an imperative recall played a most skilfully written piece, of which the subject is a well-known Irish air. Sousa was very generous in responding to applause, and his American selections were thoroughly appreciated. The house, it may be added, was crowded to the doors. In the evening the final concert took place in the Round Room of the Rotunda, which was also packed, and the programme was admirably chosen and performed. Mr. Sousa at the close made a short speech, in which he thanked the people of Dublin for their appreciation of his band.

THE SOUSA BAND.

Mr. Sousa, in reply to questions put to him by journalists who had the privilege of an interview with him on the evening of his arrival in Dublin, declined to make any statement as to the quality of the performance of his band, but said in substance—"Let the public come and hear them and judge for themselves." Well, we believe we are safe in saying that the crowd who went to the Theatre Royal yesterday afternoon were not disappointed with Sousa's band; and though the programme of yesterday afternoon was mainly of a popular description, it was perfectly obvious from the way they played that they could deal in an artistic manner with any kind of music from the most difficult operatic selections down to the simplest items of national folksong. The concert commenced at three o'clock. The band numbers fifty-six performers, and they filled the entire stage. They wear a dark uniform costume, which Mr. Sousa himself also wears. The players of the wood instruments sat on one side of the stage, and the brass instrument performers on the other side and at the back. The instruments employed include 10 first B flat clarionets, 4 second, 2 third, 1 E flat, 1 alto, and 1 bass, 4 flutes, 2 oboes, 1 cor Anglais, 2 bassoons, 4 saxophones, 4 cornets, 2 trumpets, 1 flugelhorn, 4 French horns, 3 trombones, 2 euphoneums, 1 somaphone, and 3 drums. Mr. Sousa, on taking his place in front of his band, was warmly applauded by the audience. It should be noted that he is himself a pianist and violinist, though he did not himself appear as a performer. His style of conducting is the reverse of conventional. He uses the old-fashioned beats for 3 and 4 time, but he does not adhere to them, but constantly, by motions of his arms and hands, impresses himself upon the players. And they play as one man. Their accuracy, spirit, and unity of phrasing cannot be praised too highly. The wood instruments are everything from tenderness itself to the greatest brilliance; of the brass instruments one may say ditto; of light shade and colour, there was as much as could be got from wood and brass alone; and in the ensembles, whether forte or piano, great artistic effect was always realized. In numerous oblige occurring through the pieces played the talent and the finish of individual performers appeared. A beginning was made with the overture to "William Tell." A better selection for a commencement could hardly have been made; first, because Rossini's beautiful and most original work is a creation which cannot be displaced from its own peculiar pedestal by even such great constructions as the Tannhauser and the Meislersinger's overtures; and, secondly, because the fact that musical people are so universally familiar with it that they could appreciate everything that the band did. The opening section in E minor was played with exquisite finish; so also was the charming section with flute obligato preceding the final movement. The unique brilliance of that last movement is such that one is never tired of hearing it; but, in the individual opinion of the writer, the tempo at which it was taken was a shade too fast, and the same was slightly the case with the storm movement. In response to a hearty encore another piece not in the programme, was played; and it may be said here once and for all that several other selections were in like manner introduced in the course of the afternoon in response to encores. Mr. Arthur Pryor's trombone solo, "Love Thoughts," a composition of his own, was an astonishing performance. He began in piano mood, with strains so dulcet and mellow that it seemed hardly possible that they were coming from a trombone. O, that our city brass instrument players had been all there to hear it! Perhaps if they had been, and after they had thought over and dreamt over those tender notes we might not have the brass instruments coming like a consuming fire at the fiddlers at the next city concert. Mr. Pryor's playing was wonderful in several respects. He was forte and fortissimo when necessary without being coarse; and his power of playing rapid passages full of chromatic intervals was a surprise—one did not anticipate such a thing from the instrument. Another feat of his was a descending chromatic scale to each note of which he added the common chord inverted, as he proceeded downwards. In response to a great encore he played the well-known song "Drinking," with all the fullness of artistic feeling that belongs to that Bacchanalian effusion. Next came a suite by Mr. Sousa called "Maidens Three," viz., "The Coquette," the "Summer Girl," and the "Dancing Girl"—all three clever, very descriptive, and full of a champagne-like sparkle, the last of the three being, perhaps, the most striking, and likely to be carried away, in part, at all events, by the memory. Miss Estelle Lieblich appeared as solo vocalist. She has a soprano voice of most pleasing quality and much power, and her style evinced thorough culture. She sang the "Indian Bell Song" from the "Lakme" of Delibes, and did it the fullest possible justice both by the cleverness

"QUEEN."

Breams Buildings, E.C.

Dated Feb 6 1902

Irish laws

The "Music Hall,"

401, Strand, W.C.

Dated Feb 6 1902

On the occasion of the performance of Sousa's band before the Royal Family at Windsor Castle, the Electrical Name and Numerical Sign Company were commissioned to fit up one of their clever electric indicators to announce the order of the musical numbers.

organisation of the Committee, was to go on a mission to the South and West, visiting eminent ecclesiastics, and satisfying them of the legality of his agitation.

In July he visited Belfast with Tone, and conferred with the Presbyterians on the general situation. There was a great demonstration at the Linen Hall on the 14th of July, and Catholics and Presbyterians united in demanding complete religious equality. "We know nothing," said Samuel Neilson, "of a Roman Catholic question, or a Church question, of a Presbyterian, a Quaker, or an Anapapists question. The question is shall Irishmen be free or not?" A Protestant clergyman, the Rev. J. Kilburn, said:—"It is time to quit this foolery (of saying that the Protestant mind was not yet prepared to give, or the Catholic mind to receive, complete emancipation) and to join hands and voices with your Catholic brethren to recover the birthright which you both have lost." "I would rather," said another Protestant clergyman, "transport myself to Botany Bay than live in a country which keeps itself in abject slavery by internal divisions." There was a banquet in the evening, when the following toasts were proposed:—"The National Assembly of France." "The French Army," "Confusion to the Enemies of French Liberty," "May the Glorious Revolution of France teach the Governments of Every Country Wisdom."

Keogh now resolved to summon a great convention of the Catholics in Dublin for the purpose of petitioning the King to grant the franchise to the Catholics. This was a bold step. We can scarcely at the present day realise its boldness. The convention was little short of a Catholic Parliament; and was, in fact, called the "Back Lane Parliament." The Ascendancy felt that if the convention met all would be lost, and every effort was made to prevent the success of Keogh's plans. But Keogh was absolutely within the law, and the English Cabinet shrank from prohibiting the election of the delegates for the convention. Yet the Cabinet was in a vacillating state of mind; sometimes disposed to consider the Catholic claims in a favourable light, sometimes disposed to make no concession. But the Castle was consistent in advising a policy of "No surrender" from the beginning to the end. In September an event took place which threw the Cabinet on the side of the Catholics. The allies of England were beaten by the French at Valmy. Tone appreciated the meaning of this victory. He notes in his diary:—"Domouriez's victory; huzza. If the French had been beaten it was all over with us." The news was received with joy in Dublin and Belfast. Both cities illuminated. In the Northern capital the Volunteers turned out and fired their feux de joie in honour of the day. A mass meeting was held, consisting of

the creation lacked in faithful interpretation. "Lohengrin" is a work, beyond all others, from the pen of Wagner in which the master has given expression to the richest and deepest thoughts. In the reproducing of these thoughts, orchestration, and daring orchestration at that, is essential, and without orchestration the powers of the composer are not revealed at their best. We also had Tschaiakowsky yesterday, the piece being the Grand Russian Festival March, "Slav." Here the band was more in touch with the meaning of the composer. Assuredly, the work displays the earlier methods of this genius, is wild and unrestrained, with touches of the martial spirit and the peasant songs and dances of his native land, and, above all, has an overwhelming finale. "Slav" is a march that affords a striking illustration of Tschaiakowsky in that mood where he allows his enthusiasm free scope, and gives full rein to his inborn love for almost ferocious intensity and barbaric splendour. The bassoons softly sigh a plaintive yet impassioned melody of a funeral march, the Slavic character of which in its peculiar progression is not to be mistaken. This is soon joined by martial trumpet calls, and followed by a little motif. The production of orchestral effects at this point was admirably conceived. The motive leads to a gradual development of a climactic repetition of the principal theme by the full band. The trio is largely constructed on the same general plan, but here an additional stirring feature is provided by the introduction of a strain of the Russian National Anthem, the continuation of which is preserved to the climax. It was a really magnificent interpretation. In the same composer's "Capriccio Italien" the resourcefulness of the band was strikingly demonstrated. Here certainly we had rhythm, unison, sympathy, and effect. A fanciful creation is this, for the most part in graceful gavotte measure, demanding the introduction of agencies that can produce the whimsical oddities of bizzaro as well as the soft, sweet tone of a celestina. With strings at his service a conductor could easily obtain these effects, but Sousa obtained them through the reeds by methods characteristic of him, and with results that were simply marvellous. We had a tone portrait by Rubenstein—the celebrated "Kammenoi Ostrov," in which the composer attempted to portray in a set of pieces some of the Court guests at a favourite summer resort near St. Petersburg. Here again the band triumphed. By some invisible, mysterious agency Sousa seemed to actually draw forth from the instrumentalists those sounds that give a touch of finish, a light and shade, a heavy softness that reminded one of the clearness and smoothness and oneness of an organ, yet which in itself is indescribable. Sousa in his treatment of this portrait by Rubenstein succeeded to an extraordinary degree. In orchestration the colouring would have been less aggressive, yet withal the reproduction was really fine. From the pen of Sousa himself there appeared three items on the set programme—many others were introduced as encores. One of the three was the suite, "Three Quotations," in which the author makes his musicians describe how

The King of France marched up the hill  
With twenty thousand men.  
The King of France marched down the hill,  
And ne'er went up again.

The second of the three quotations was: "I, too, was born in Arcadia," and the third was "Nigger in the Wood Pile." One of the encores to these was "Passing of Rag Time," a strange medley of brass, reeds, tambourines, sounds to represent the flapping of Christy minstrel big boots, and of clog dancing. While any one of the sounds might be a dissonance, the combination was a strange exhilarating concord. But why prolong the notice of this performance, consisting of nine items and ten encores. The players confirmed all that has been said of them as unrivalled in their line of art. Their playing has thrilled Dublin. The methods of their remarkable conductor has surprised all who witnessed them. Of solo items we had three. One was a fluegelhorn rendering by Mr. Franz Halle, of Robaudi's "Bright Star of Hope." It is a scholastic form of composition, in the interpretation of which the band and soloist ingeniously wove the subject and counter-subject into an harmonious whole. Miss Estelle Liebling again exhibited the peculiar qualities of her coloratura soprano. A most difficult violin solo, "Sarabonde and Tambourine," was given by Miss Maud Powell, in which she played the air in harmonies in a decidedly skilful manner. Throughout the entire performance the audience extended a deserved meed of applause to the band, that deservedly ranks as the most unique amongst the world's musical organisations.

AT THE ROTUNDA.

Sousa and his band appeared last night at the Rotunda. Every seat reserved and unreserved was occupied twenty minutes before the performance commenced. At eight o'clock even standing room was not to be had in any part of the auditorium or passages, and the doors had to be closed to prevent further overcrowding. The programme throughout was of a high order of merit, the majority of the pieces being from the works of the great tone poets. With encores the items numbered twenty in all. The audience were very appreciative, and the able conductor on behalf of himself and those associated with him expressed himself at the conclusion of the performance as extremely pleased at the cordial support extended to the band during its tour in Ireland, and especially on each occasion it played in public in Dublin. The following was the programme:—Symphonic Poem, "Les Preludes" (Liszt); Trombone Solo, "Love

Thoughts" (Pryor), Mr. Arthur Pryor; Suite, "From Foreign Lands" (Moszkowski); Soprano Solo, Mad Scene from "Lucia" (Donizetti); Miss Estelle Liebling, flute obligato by Mr. Marshall Lufsky; Excerpts from "Siegfried" (Wagner); Second Polonaise (Liszt); (a) Idyll, "In a Clock Store" (Orth); (b) March, "Imperial Edward" (Sousa), dedicated by special permission to his Majesty the King; Violin Solo, "Rondo Capriccioso" (Saint-Saens), Miss Maud Powell; Theme, Variations and Carnival Time from "Scenes in Naples" (Massenet).

"DUBLIN DAILY EXPRESS,"

Dublin.

Feb 6 1903

SOUSA AT DUBLIN CASTLE.

Last night Mr. John P. Sousa's band had the honour of playing in St. Patrick's Hall, Dublin Castle, before their Excellencies the Lord Lieutenant and Countess Dudley and a large assemblage of guests. Mr. Sousa arrived shortly after ten o'clock, and for a considerable time afterwards the vicinity of the Upper Castle yard was a scene of much animation consequent upon the arrival and departure of the numerous carriages conveying those who were favoured with invitations. A large force of police, in charge of Superintendent Lacey, looked after the traffic arrangements, which worked out without a hitch. Mr. Sousa had arranged a choice programme, which met with general approval. Shortly after midnight the entertainment was brought to a close.

"DUBLIN DAILY EXPRESS,"

Dublin.

Dated Feb 6 1903

SECOND SOUSA CONCERT

Packed from floor to ceiling is the only expression adequate to describe the dimensions of the audience at yesterday's concert in the Theatre Royal, when Sousa and his band made their second appearance before the Dublin musical public. On this occasion the programme was decidedly of a higher class than that previously presented, and consequently afforded a better opportunity of judging the ability of the band to interpret musical works of lasting worth, and not the mere ephemeral productions which appeal to a taste vitiated, not to say vulgar. On this question much might be written; certainly much has been written, and the most diverse views expressed. One critic states, "The orchestra was simply a living, breathing orchestration; the music (Sousa's) a jingle of music hall melody." Another pronounces "the band the finest collection of musicians at present before the public." As is usually the case, the truth will be found to be between these extremes, for each of these expressions of opinion contains a certain modicum of truth. It has been asserted that any comparison with the Halle band, for example, is out of place, as the latter is an orchestra, while the former is not. But, in reality, such a comparison is the very best means of arriving at a correct judgment, for it immediately suggests the disadvantage under which a band of the Sousa type labours, a disadvantage which is inherent, and which the most cunning combinations and the best technical manipulations are powerless to overcome. There are whole regions in the domain of emotion controlled by the potent forces of the strings, which neither the brass nor wood-wind can ever enter upon; the cor anglais and the saxophone are excellent instruments, no doubt, but they are poor substitutes for the viola or the cello. If anyone is disposed to question the truth of this proposition, let him try to recall an instance where an audience was moved to tears by the most skilful performer on clarinet or bassoon. Are not the most beautiful effects in music connected with the emotions of love and sorrow, the awakening and portrayal of which is the peculiar province of the strings, and the strings alone? On the other hand, such effects as may be described as dynamic are well within the powers of a brass and reed band, and in movements of that class Sousa's band is undoubtedly excellent. A further criticism which naturally suggests itself is that a brass and reed arrangement of a work, originally written for an orchestra may be very fine, but it is not the work as it presented itself to the mind of the composer. It must be confessed that yesterday's programme was skilfully chosen, the

(Manager, Mr. John Eddy-Manners English... a successful season on... were succeeded by The... Co. The play is far removed... ten track, and is interesting. Mr. Cecil Crooking fills the rôle of the Bishop, and Mr. Cyril Harcourt, who is an actor of ability, gives an excellent impersonation of the Bishop's nephew. Miss Ethel Weyburn, who has a fine stage presence, gives a finished performance as the Duchess of Quenten. Miss Elspeth Hazar as Barbara, Miss Beatrice Bearcroft as Mrs. Hericourt, and Mr. Gilbert Heron as the Monsignor are successful. The Bishop's Move is preceded by the Screen Scene from The School for Scandal, which is excellently performed. A novelty that has been long looked forward to by the Cork music-loving public was Sousa's Band, and in every way it bore out the criticisms passed in all directions on Sousa and his men. Sousa gave a matinee performance on Monday to a crowded house. By the time that the performance commenced standing room was scarcely available. Mr. Sousa and his musicians, fresh from their journey from Windsor, where they played on Saturday night before the King and the Royal Family, were heartily applauded. The programme as arranged was finely performed, and the encores were generously responded to. No complaint can be made that Mr. Horgan, the local manager, is not catering well for Cork.

"IRISH DAILY INDEPENDENT" (Daily), Dublin.

Feb 6 1903

SOUSA AGAIN.

Excepting on occasions when grand opera was in season, the Theatre Royal was never so congested as it was yesterday, when Sousa and his Band reappeared at an afternoon performance after a flying visit to Belfast. Every inch of space in pit, balconies, boxes, and gallery was occupied, and standing room in any part of the house was gladly availed of. It was pretty evident that musical—some people would say curious—Dublin has been startled in a manner never before experienced in our midst. On this occasion we had Sousa, the incomparable in what was to us a new mood. On Tuesday we were brought into touch with Sousa the March King. We heard his band in its lively moods, in its stirring, swinging, irresistible, martial numbers, in its unequalled sound pictures of plantation life and its imitations of nigger frolics. Yesterday we heard the Sousa Band in the music of the great masters, and we can now understand why it is that persons are found to adversely criticise the American conductor for introducing into his programmes contributions by Liszt, Giordani, Rubenstein, and others. Yesterday we had pieces from Tschaiakowsky, Robaudi, Rubenstein, and Wagner—and Wagner as played by the Sousa Band is not the Wagner understood and loved by German musicians. The introduction of the act of "Lohengrin" was the Wagner selection, and, while the fullest justice was done to the strength and grandeur of those parts where brass preponderates, the true magnificence of

selections being of such a character as to bring out the strong points of the band while concealing its weaknesses. The Grand Russian Festival March, "Slav," which opened the concert, is a fine work in the best style of the great Russian composer, Tchaikowsky. This was certainly the best item on the programme; the funeral march theme was beautifully played by the bassoons, and the finale, based on the solemn strains of the Russian National Hymn, was splendidly given. Mr. Frank Helle contributed a couple of solos on the fluegelhorn, and proved himself an admirable performer on that difficult instrument. There was, however, little justification for alteration of Robandi's beautiful song, "Bright Star of Hope," better known as "Alla Stella Confidente," and for some reason or other the opening bars were very slightly flat. A soprano song following without interval a very brassy selection is rather trying to the soloist, but Miss Estelle Liebling, who possesses a soprano with a range up to high E flat, if we mistake not, was much applauded. The set of pieces in which, under the title of "Viummenoi Ostrow," Rubinstein attempted to portray some Russian Court scenes and personages, is both unequal in merit, and possibly for that reason was unequal in execution, but the finale was again very good. Another admirable Tchaikowsky selection was the "Capriccio Italian," while Meyer-Helmund's Rocco Serenade was principally remarkable for the opportunity it afforded of displaying the executive powers of various members of the band, mainly in the wood-wind department. Miss Maud Powell is an excellent violinist, and was warmly encored for her rendering of Le Clair's "Sarabande and Tambourine"; she was even better in her rendering of a Capriccio Irlandais; founded on St. Patrick's Day, which might have been, if it was not, arranged by Papini. Her rendering of the difficult cadenza showed her high powers of technique, and her tone also is very good indeed. The only Wagner item was the well-known Introduction to Act III. of "Lohengrin," which was splendidly rendered, the grand climax being admirably worked up, and concluding in a magnificent volume of tone. Ample opportunity was afforded during the concert of forming a judgment of Mr. Sousa's merits as a composer. The items on the programme for which he was directly responsible may, perhaps, be described as programme music. The first was a suite, "Three Quotations," the aforesaid quotations being "The King of France marched, etc.," "And I too was born in Arcadia," and "Nigger on the wood pile"; the march, "Imperial Edward," dedicated to his Majesty the King, being presumably of the same class. Of the suite it is sufficient to say that the ideas suggested by the titles give poor warrant of anything but the commonplace, and as for the march, were it not that a few bars of the National Anthem are introduced, with no sufficient musical excuse either, there is nothing Imperial about it; it is simply a Sousa march, much like other Sousa marches, but by no means as good as the "Washington Post" or "El Capitan" either. But besides these there were half a dozen other well known compositions of the "March King," all of which displayed the same characteristics. One of the prettiest was a Spanish or Mexican waltz, which was charmingly played, though it scarcely received as much applause as a noisy production having some relation to coons. One fair member of the audience gushingly described Mr. Sousa's music as heavenly—and so it is—but it is a heaven in which the "Angel of the Slack-wire" and the "Queen of the Rolling-globe" are the bright particular stars. It is, indeed, impossible to imagine that Mr. Sousa's marches even would ever play any soldiers to any but a stage battle in front of the footlights. The atmosphere of the circus is everywhere, and even Sousa himself seems aware of it, for he conducts his own compositions in quite acrobatic fashion, in a manner in fact which we suspect has little to do with the ultimate result, for the band is composed of such excellent performers that they have long since passed beyond the stage when demonstrative directions are necessary or excusable. The moral of the concert, for it has a moral, is that the old world is not yet played out musically at any rate, and our energetic Yankee cousins have something yet to learn, while they can teach us little that is worth learning in the art of music, whatever they may accomplish in the art of business and advertisement.

**"THE LADIES OF THE BALLET."**

Yesterday Mr. William Forbes, who has just completed twenty-five years' missionary work in connection with the "Ladies of the Ballet" and chorus girls in the various centres, visited Dublin, and in the afternoon gave a tea meeting in the X.L. Cafe, 84 Grafton street. There was a very large attendance of ballet and chorus girls from the Theatre Royal and Gaiety Theatre, as well as some artists from the music-halls. The proceedings, which commenced with the service of tea, took the form of a social meeting, alternated with the singing of hymns and the delivery of bright spiritual addresses by Mr. Forbes, all of which were listened to with the greatest interest. When leaving each person present was presented by Captain Woodward, of the Empire Theatre, with a small Testament, in which several important passages were marked. It is interesting to note that the work of Mr. Forbes in connection with these branches of the "profession" also takes the form of visits to the sick, the relief of the distressed, and many other acts of succour—moral and physical.

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**SOUSA'S BAND.**

**PERFORMANCE AT THE OPERA HOUSE**

Sousa, the incomparable; conductor, composer, and story writer, and his band appeared at the Opera House yesterday afternoon. A widespread desire was shown to hear this remarkable corps of musicians and their more remarkable conductor. Half the seats in the Opera House were engaged previously, and when the performance began standing room was scarcely available. Mr Sousa and his musicians, fresh from their journey from Windsor, where they played on Saturday night before the King and Royal Family, were heartily applauded, and the audience, expecting much, settled down to listen and enjoy themselves. There has been no band or conductor about which so much has been written as Sousa and his corps. The American Press agent, most industrious worker of his class, prepared the way for this and other tours. All the puffs enumerated by Sheridan were successfully employed, and Sousa, with many who had never seen this remarkable and resourceful man, was created a sort of musical demi-god, unique, and standing apart from other men. It must at once be conceded that most, if not all, the Press praise is deserved. It is almost impossible to write of Mr Sousa and his band in an exaggerated strain; they are unrivalled, and in their line of art absolutely alone. On the first visit to England the band was received with such extraordinary enthusiasm that when the players returned to their homes the people began to feel ashamed, and said, "When they come again we will be appreciative, but more subdued." Yet the old story is being retold, the same scenes of enthusiasm are being witnessed, and Sousa and his companions are going up and down the land in triumph. The best equipped and most finished band which Cork people had previously an opportunity of hearing was the Berliner Orchester, who played during the Exhibition, and between the two corps inevitable contrasts will be made. They really have very little in common. In the music of the great masters some critics will consider the Berlin players superior, and, possibly, they are right. Wagner, played by the Sousa band, would not be the Wagner understood and loved by the German musicians, and the American conductor has been criticised for the introduction into his programmes of such pieces as one of Listz's Hungarian rhapsodies, selections from Giordani's "Andrea Chenier," contributions by Rubinstein, and others. Yet in yesterday's programme the overture to "William Tell" and the largo from Dvorak's symphony "The New World" were included—these were classical enough—and they were played with a sympathy and effect that could not be excelled, or even equalled, by the Berliner Orchester. When, however, we come to march music, downright American tune, of the school which Mr Sousa has created, the band stands absolutely apart from any other corps. They obtain results which cannot be surpassed. Yesterday's programme was made up of nine items, the encores numbered 11. The audience had only to ask and receive; there is no pretended diffidence on the part of the conductor, he scarcely leaves the rostrum when he returns to his place, and at once the band breaks into a jolly coon song or swinging march. The programme as arranged was as follows, and we will afterward enumerate the encores:—

1. Overture ..... "William Tell" ..... Rossini
2. Trombone Solo... "Love Thoughts" ..... Pryor  
Mr Arthur Pryor.
3. Suite ..... "Maidens Three" ..... Sousa.  
(a) The Coquette.  
(b) The Summer Girl.  
(c) The Dancing Girl.
4. Soprano Solo... "Indian Ball Song" (From  
"Lakme")..... Delibes.  
Miss Estelle Liebling.
5. Largo from Symphony... "The New World"  
Dvorak.
6. Mosaic... "In the Realm of the Dance"  
Sousa.
7. (a) Novellette .... "Siziletta" ..... von Blon.  
(b) March ... "Imperial Edward" .... Sousa.
8. Violin Solo... "Zigeunerweisen".... Sarasata.  
Miss Maud Powell.
9. Plantation Songs and Dances ... Chambers.  
Here were the encores to the different items  
—(1) March, "Stars and Stripes for Ever";  
(2) "In Cellar Cool," or, as the bill displayed

at the back of the stage put it, "In the Deep Cellar;" (3) "Coon Band Contest" and "Washington Post;" (4) "The Nightingale;" (5) Godfrey's Irish Selection; (6) "El Capitan," "The Honeysuckle and the Bee," and "King Cotten" March; (7) "Invincible Eagle" March; (8) Fantasia on St Patrick's Day. Noticing the rendering of this programme, it is almost impossible to write anything that can be regarded as excessive praise. It is a band composed of consummate artists, and completeness of ensemble constitutes its most striking quality. The famous overture to "William Tell" and the Dvorak excerpt were beautifully played, the brass in the latter having all the tone of an organ. But the marches, for nineteen out of twenty hearers, were "the thing," and their very familiarity in some cases seemed their highest recommendation. The stirring, swinging "Invincible Eagle," the perennial "Washington Post" and the well-defined rhythm of "Imperial Edward" (dedicated to the King), or "El Capitan" were played with a peculiar dash and spirit that was irresistible. In the suite "Maidens Three" and the mosaic "In the Realm of the Dance," founded on famous waltz themes, the rhythmical precision, the expression, the power, and the mass of this remarkable band were also revealed. In the humorous selection, "A Coon Contest," some novel effects were obtained. As instrumentalists, Sousa's players are practically all that can be desired. Constant association and practice have enabled them to play with the greatest precision—their work is distinctly emphatic and brilliant. Mr Arthur Pryor, whom the Press agents describe as the highest paid bandsman in the world, is a remarkable trombonist. The audience wondered as they listened to this performer, who obtained from an instrument not usually associated with solo work, a richness of tone that was really astonishing. In both the quoted selections Mr Pryor played with extraordinary dexterity and skill. Miss Estelle Liebling is a coloratura soprano, and her selections are apparently made with a view to exhibiting her peculiar qualities of voice. It is not a musical organ, but it is flexible, and the lady delights in roulades and show passages. Miss Maud Powell, the violinist of the party, is a brilliant executant, with a matured and finished style, and she was heartily applauded after each selection which she presented. In accompanying his singer or soloist, Sousa teaches a lesson to many conductors who over-ride and handicap the efforts of the single performer. In his case the orchestra accompany and assist the soloist. Sousa's conducting is strenuous and even eccentric. With almost playful gesture he leads and inspires his players, they understand his intentions, and he carried them onwards to unique success.

ating from *Stage*  
 Dated *Feb 2* 1903  
 address *Cork Street*

NOTANDA.—Sousa and his band are perform here on this (Thursday) evening the only public evening performance, and an overwhelming audience awaits them. The King's pictures are here at the Royal Opera House, also this week, "The Delhi Durand" and "A Trip to the Moon" are amongst the records shown on the screen. The Empire Theatre, Raffles Hotel, Messrs. H. Bishop's Mov... and F. Mouillot; Resident... Jack... taken all... the members of the Royal Family and... of Mr. J. P. Sousa and his American band. Besides the various items on the excellent programme, the band played, by His Majesty's desire, the "Washington Post," "Hands Across the Sea," "Down South," and "The Stars and Stripes for Ever." These were much appreciated. At the conclusion of the programme the King asked for another "coon" piece, which was given. "The Star-Spangled Banner" was also played at the request of His Majesty, who, together with the rest of the distinguished audience, stood throughout its performance. "God Save the King" brought the proceedings to a close.





Dunboyne, and the Hon. Blanche and Linda Butler, the Lord and Lady Knollys, Sir Walter and Lady Parratt and Miss Parratt, the Rev. Canon Dalton, the Rev. Canon Smith and Mrs. Smith, Captain and Mrs. Walter Campbell, Mrs. F. Ponsoby, the Misses Elliot, Mr. and Mrs. R. Holmes and Miss Holmes. In a gallery at the back sat the servants of the Royal Household, and in another gallery, by the King's special wish, sat several members of the Guards' bands, his Majesty having expressed a desire that they should hear Mr. Sousa's band. A tastefully designed programme, printed in blue and gold with portraits of Mr. Sousa and his instrumentalists, had been provided. The following was the programme:—

- 1 Collocation..... "El Capitan".....Sousa
- 2 Trombone Solo "Love's Enchantment".....Pryor  
Mr. Arthur Pryor.
- 3 Suite....."Looking Upward".....Sousa  
(a) By the Light of the Polar Star.  
(b) Under the Southern Cross.  
(c) Mars and Venus.
- 4 Soprano solo....."Thou Brilliant Bird".....David  
Miss Estelle Liebling.  
Flute Obligato by Mr. Marshall Lufsky.
- 5 "Bardinage".....Herbert
- 6 (a) Idyl....."In a Clock Store".....Orth  
(b) Caprice....."The Passing of Rag Time".....Pryor  
(c) March....."Imperial Edward".....Sousa
- 7 Violin Solo....."Zigeunerweisen".....Sarasate  
Miss Maud Powell.
- 8 Mosaic....."In the Realm of the Dance".....Sousa  
(Founded on famous waltz themes).  
Under the direction of Mr. Philip Yorke.

At the King's special request all the pieces were American, and, in addition to the programme, extra numbers were provided for his Majesty's selection. The music was warmly appreciated by the royal audience, the King leading the applause, and being greatly pleased with the performance of Miss Maud Powell (violin) and Miss Estelle Liebling (solo vocalist), who were accorded by his Majesty an occasional "bravo." The original programme was interspersed with several extra compositions, the Queen requesting the "Stars and Stripes," "Hands Across the Sea," the "Washington Post," and "Coon Band Contest." "The Star Spangled Banner" was given at the desire of his Majesty, who, with the rest of the audience, stood up while it was being played. "God Save the King" was given at the close of the concert, which terminated shortly after midnight. The King, Queen, and Prince of Wales afterwards shook hands with Mr. Sousa, whom his Majesty thanked, and he complimented the band on its playing. The King also introduced Mrs. Sousa to the Queen, who shook hands and chatted with her for a little while before the royal party quitted the Waterloo Chamber.

Mr. and Mrs. Sousa and the members of the band were afterwards entertained to supper, at which the toast of "The King and Queen" was enthusiastically honoured, and subsequently they left Windsor by special sleeping car train for Chester, en route for Cork, via Holyhead. Before leaving Windsor, Mr. Sousa expressed to an interviewer the delight of himself and the band at their reception and the gracious treatment by the King and Queen and Royal family, and their delight also with all they witnessed at the Castle.

An eye-witness thus conveys his impressions to the *Daily News*:—

"To the programme several additions were made. Thus the performance began with 'God Save the King.' Then the first three appointed items were given, and each were heartily applauded. But Miss Liebling's trills in 'Thou Brilliant Bird' provoked special appreciation, cries of 'Bravo! Bravo!' arising. Amid this demonstration Lord Farquhar (Master of the Household) stepped across to Mr. Sousa with a slip of paper on which he had written the names of four pieces specially asked for by the King, the Queen, and the Princess of Wales. His Majesty wished to hear the 'Washington Post' and 'The Stars and Stripes for Ever.' Queen Alexandra asked for 'Hands Across the Sea,' and the Princess of Wales' request was for 'Down South.' In their very best form, Sousa and his band rendered these pieces, which wrought the audience to a high pitch of enthusiasm. And this enthusiasm developed as the remaining items in the programme were given. The 'Imperial Edward' March, in particular, provoked delight. This was the first time that the King had heard it played by the band, though it was 'run through' in his presence when, last summer, Mr. Philip Yorke secured august authority for the dedication. After 'In the Realm of the Dance' had been given, once more Lord Farquhar stepped across to Mr. Sousa. This time it was to inform him that his Majesty desired to hear another 'coon' piece, as well as the American National Anthem. Greatly elated at all these proofs of Royal approval, Mr. Sousa and his clever associates played 'The Coon Band Contest.' Then they broke into 'The Star-Spangled Banner,' the King and Queen and all others present standing throughout the performance. This item, according to the King's direction, was to have concluded the performance, but Mr. Sousa dared to be disobedient. On a sudden he turned and faced the Royal gathering, the band once more playing 'God Save the King'; and they played it with more fire, with more 'human electricity,' than they have probably ever before expended on the effort. Such was the dramatic conclusion of a memorable performance.

"The King now went forward and shook Mr. Sousa by the hand, thanking him for the concert and praising it highly. 'And how long, Mr. Sousa,' asked his Majesty, 'do you propose to remain in this country?' 'Until May,' the famous conductor replied. 'Ah!' exclaimed the King, 'then I want you here again, and next time we will have nothing but American music.' Mrs. Sousa was presented to the King and Queen, and then, as his Majesty was about to quit the apartment, he paused, and, turning to the band, bowed and said: 'Very fine! Very fine!'"

"IRISH NEWS" (Daily),  
121 and 125, Donegal Street, Belfast.

Dated Feb 5 1903

## SOUSA AND HIS BAND.

### VISIT TO BELFAST.

Belfast has at last had an opportunity of seeing and hearing Sousa and his band, and two of the largest audiences ever present in the Ulster Hall have been convinced that the famous combination is all it claims to be. It not infrequently happens that entertainers heralded with the greatest flourish of trumpets prove on closer acquaintance far from worthy of the esteem of a critical public, but in the case of the "March King" experience has proved the contrary. Sousa's fame preceded him, and Sousa, with that marvellous power that brought him into prominence years ago, has startled musical Belfast in a manner never before experienced in our midst. To say that the hall was crowded would, perhaps, be superfluous, for, from the moment the engagement was first announced the public wherever possible seemed determined not to lose the opportunity of witnessing the performance of what is deservedly spoken of as "unique amongst the world's musical organisations." Nothing else was so much discussed in musical circles for weeks past, and probably it will form the theme of much argument and criticism for some time to come.

The story of the Sousa Band is musical history. No other organisation in the world can boast of a record of accomplishments so imposing, and of a success so enormous and so enduring. During the ten years of its existence, the Sousa Band has given nearly 5,000 concerts in 393 weeks, playing in more than 670 different cities in the United States, Canada, England, Scotland, France, Germany, Belgium and Holland, necessitating travel equal to twelve times the circumference of the earth. Sousa has made his name and his music famous in every quarter of the globe, and he has advanced his particular form of musical art to the highest state of development it has ever known. And now for ten years has Sousa preached the gospel of melody throughout the length and breadth of the land. Twenty semi-annual concert tours have been made, five of which took his band into every State and territory in the United States. There is hardly a town of more than 10,000 inhabitants where Sousa has not been a visitor. No other musical organisation in the world has given more pleasure to as many music lovers at home and abroad, and no other conductor has so large and enthusiastic a following. Musical history does not chronicle an achievement approaching Sousa's, and it was with feelings of intense delight that between three and four thousand people yesterday afternoon hailed the brilliant conductor and his musicians. Every available seat in the balcony was occupied, and also in the unreserved and reserved areas and the platform. Sousa's appearance a few minutes after three o'clock was the signal for hearty applause. From the beginning his majestic personality, forceful conducting, and the fiery swing and verve of the music held the audience entranced, and no better proof of his triumph could be desired than the ready way in which the enthusiasm was manifested. The blending of the wood-wind and brass instruments was perfectly charming, showing that precision and accuracy begotten of tuition from a master mind. The supporting soloists, too, delighted the ear, and conspicuous in this respect was Mr. Arthur Pryor, a trombonist of rare excellence. He is the leading trombonist of the company, and when he treated his hearers to the beautiful composition "Love Thoughts" he brought out the harmony of the instrument is capable of producing with ease and grace that simply astonished the audience. In the encore piece, "In Cellar Cool," Mr. Pryor produced the notes with a richness of tone and mellowness that stamped him as an instrumentalist of the highest order. The programme set down for treatment was:—Overture, "William Tell" (Rossini); trombone solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; suite, "Maidens Three" (Sousa)—(a) The Coquette, (b) The Summer Girl, (c) The Dancing Girl; soprano solo, "Indian Bell Song" (from "Lakme") (Delibes), Miss Estelle Liebling; largo from symphony, "The New World" (Dvorak); mosaic, "In the Realm of the Dance" (Sousa); (a) novellette, "Sizilietta" (von Blon), (b) march, "Imperial Edward" (Sousa); violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; plantation songs and dances (Chambers). These items were supplemented by encores which were demanded in almost each instance, Mr. Sousa courteously complying. From the overture to the concluding item the peculiar Sousaesque character-

which the band has acquired was in evidence. To watch Sousa himself in the course of his conducting was in itself an attraction not to be resisted. He seemed to possess tremendous power over his subordinates, who faithfully responded to his movements, the like of which has never been seen in Belfast. After the trombone solo just referred to, the suite "Maidens Three," arranged as follows:—(a) "The coquette," (b) "The summer girl," (c) "The dancing girl." Into this selection a truly abandon spirit was introduced, in which the audience was soon carried away, particularly in "The dancing girl," where the tambourines were manipulated with refreshing briskness. For an encore they gave "Coon band contest," and again "The Washington Post," the march which has made Sousa's name a household word throughout the land. The gaiety and lightness of the composition was never heard to greater advantage. Miss Estelle Liebling sang the "Indian Bell Song" and "Maid of the Meadow," in each of which she exercised to the full her magnificent soprano voice, and evoked the greatest applause. A largo from "The new world symphony" (Dvorak) was given by the band with great unity of expression. At times one imagined he was listening to a chime of well tuned bells, the music was so subdued and melodious. The playing of Godfrey's selection of Irish airs betrayed the same consummate art as in the other pieces, and the cornet solo, "The last rose of summer," was really sympathetic. Again and again in the second part were the players encored, especially Miss Maud Powell, whose violin solo, "Zigeunerweisen," was rapturously applauded. The closing item by the band further showed the finished artists. In their hands such old airs as "Swanee River" and "Kentucky Home" possessed a charm one would never think of associating with them. The rolling of the drums, blending with the depth of the combined bass instruments, gave great force and vigour to the selection, which brought to a close an entertainment which those who were present are not likely to soon forget. At night there was a fresh programme presented to a house filled to overflowing, large numbers having to be turned away for want of accommodation.

GLASGOW HERALD (Daily),  
Buchanan Street, Glasgow.

Dated Feb 4 1903

SOUSA'S BAND IN GLASGOW.—It has long been the reproach of America that she has no distinctive art. So far, she has been mostly content to import her music and pictures, and, with a plentiful supply of dollars, she sees that what she buys is of the best quality. In this country the general public have been accustomed to associate home-made American music pretty much with Sankey, who, while having some qualities distinctive of his country, may be said to be the negation of art. In Sousa, roughly speaking, we have Sankey, minus evangelicism, plus gilt and a double share of the American spirit. Sousa's is the art that "hustles." In a hundred little ways, yesterday's performance in the St Andrew's Hall smacked of America. Many people confess to having their musical dreams disturbed when, on raising their eyes to a concert platform, they see a few score of pleasant-looking gentlemen fiddling and blowing and smiting sheep-skin. So it was felt to be a step in the right direction when Wagner created the "mystic abyss" of Bayreuth, from which the sounds of the orchestra issue forth like a stream from a hidden source. Such a method one feels to be quite contrary to the American spirit. One cannot imagine Sousa and his expensive band in a mystic abyss. People go to see as well as to hear the "March King." Indeed, during the Exhibition visit not only were band and conductor visible to the eye, but, as each prominent theme was reached, the players to whom it was allotted sallied forth to the front, so that the audience could make no mistake in ascribing to the flutes some excellent piece of work done by the trombones. America not only gives us gorgeous sounds, but she shows us how the wheels go round. Yesterday afternoon, however, the band mostly remained in their places, an exception being made only in the case of the "Imperial Edward" March. It may be said that Mr Sousa has done everything that dollars can do. His machine is as perfect as possible, but it is only a machine and not a living organism. The renderings of the Largo from Dvorak's "New World" Symphony and the overture to "William Tell" brought no conviction to our mind, only serving to show how imperfectly clarinets can do the work of strings. As for the endless Sousa numbers, after one has given the music credit for a certain "leg-for-leg jollity," one has said all that is possible in its favour. In short, as a force in music Sousa and his band have not the faintest significance. Miss Maud Powell's performance of Sarasate's "Zigeunerweisen" we quite enjoyed, although, after so much rather cheap noise it was difficult to attain the repose of mind necessary for the appreciation of delicate, artistic playing. Miss Estelle Liebling's showy singing lent variety to the entertainment. The crowded St Andrew's Hall showed that Sousa and his manager know at least how to run their show.

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*Musical News*  
 Publication **Feb 7 03**

**EVENTS OF THE WEEK.**

**The King's Indisposition.** There was a feeling of anxiety in the air on Tuesday when it was announced that King Edward was suffering from a feverish chill, but confidence was restored on the following day when His Majesty's indisposition was ascertained to be due to a mild attack of influenza from which there was every reason to hope that he would be completely recovered in a few days. On the advice of his physicians, however, the King decided to give up his proposed visit to the Duke and Duchess of Devonshire at Chatsworth, where preparations for his reception had been made on a scale of unusual magnificence. The principal carriage drive and the beautiful grounds were to have been brilliantly illuminated, a distinguished party of guests were assembled to greet their Majesties, a theatrical performance was to have been given by well-known amateurs, and a week's programme of brilliant festivities had been arranged. Naturally the disappointment at Chatsworth has been keen in the extreme. His Majesty is now being medically attended by Sir Francis Laking, whose professional services to the Royal Family have been extended over some years, he having attended the late Duke of Clarence during his last illness, and also the Duke of York during his dangerous attack of typhoid in 1891.

**By Royal Command.** Last Saturday evening Mr. John Philip Sousa and his famous band—so well known in Paris—gave a "command performance" before the Court at Windsor Castle. The concert took place in the Waterloo Gallery and was an unqualified success. Besides King Edward and Queen Alexandra there were present the Prince and Princess of Wales, Princess Charles of Denmark, Princess Victoria, Prince and Princess Christian of Schleswig-Holstein, the Princess Victoria and Princess Louise Augusta of Schleswig-Holstein, as well as the United States Chargé d'Affaires, and Mrs. Henry White, the Bishop of London, the Earl and Countess of Selborne, Sir Nicholas O'Connor and others. In a gallery at the back sat the servants of the Royal Household, and in another gallery, by the King's special desire, sat the Band of the Scots Guards. "I want them to hear Mr. Sousa's band", said His Majesty.

**A Boon to the Philistine.** In addition to the regular programme several extra pieces were played by special desire of their Majesties. King Edward expressed a yearning to hear the "Washington Post" and "The Stars and Stripes for Ever", and having listened to both with evident enjoyment, rendered, as they were, in Sousa's best form, His Majesty proceeded to call for another "coon" piece. Then Queen Alexandra asked for "Hands Across the Sea", and the Princess of Wales's request was for "Down South". At the conclusion of the entertainment King Edward shook Mr. Sousa warmly by the hand and gave him to understand that he would shortly be wanted again, "when", said his Majesty, "we will have nothing but American music". By thus setting the seal of their Royal approval upon the famous conductor's peculiarly rollicking style of melody, it seems to us that their Majesties have conferred an inestimable boon upon that section of fashionable humanity that in its heart cherishes a sneaking affection for "toney" music but has not the moral courage to say so, and in future those of us who detest classical compositions but enjoy a good rousing tune will be able to frankly own up to the fact without risking social ostracism.

**Sousa at Windsor.**

Mr. Philip Sousa and his band are to be congratulated on their command performance at Windsor on Saturday last, and on their gracious reception and entertainment by the King. We read that the music rendered was warmly applauded by the Royal audience, and that at His Majesty's request the programme was entirely confined to American compositions. At the Queen's wish the "Stars and Stripes," "Hands across the Sea," the "Washington Post," and "Coon Band Contest" were given, whilst at the special desire of the King, "The Star Spangled Banner" was played, His Majesty and the rest of the audience standing during its performance. The King and Queen afterwards graciously conversed with Mr. and Mrs. Sousa, complimenting the former on the playing they had heard. We do not wish in any way to depreciate the success or merits of Mr. Sousa's band, or the type of music—excellent in its way—of which it is the exponent. But too much importance from a musical point of view should not be attached to this favourable reception and interest shown by the King. It is highly probable that His Majesty, with his usual tact and consideration of public interests, was actuated to a great extent by diplomatic motives. It is well known that our American cousins are not over-pleased with the turn affairs have taken in Venezuela, nor with the action of Germany in that quarter; and rightly or wrongly, we in some degree are implicated in our European neighbour's proceedings. This courteous reception of Mr. Sousa and his band by His Majesty may perhaps have the effect of pouring oil on troubled waters. In any case the Americans will fully appreciate the compliment paid them, as the King has no warmer admirers outside the Empire than they.

*The Graphic*  
 Publication **Feb 7 03**

**The Court**

THE KING has been suffering from a mild attack of influenza, which, at the last moment, prevented their Majesties from paying their promised visit to Derbyshire. During the past week the King and Queen had entertained large parties of visitors at Windsor Castle. On Saturday the King paid a private visit to town, driving up from Windsor to Buckingham Palace in his motor-car, and returning by train. There was a very large dinner-party in the evening, when Prince and Princess Christian and their daughters joined the Royal circle, and afterwards followed a "command" performance by Mr. Sousa's American band in the Waterloo Chamber, to which additional guests were invited. At the King's request various American pieces were played in addition to the programme. Next morning their Majesties, with the Royal Family and guests, attended the morning Service in the private chapel, where the Bishop of London preached, and in the afternoon some of the visitors left for town. The party did not break up definitely till Monday, when the King and Queen had intended to leave for Derbyshire, but deferred their departure owing to King Edward's cold. He was able to drive out in the morning, however, with the Prince of Wales and little Prince Edward, in order to plant some trees in the Datchet Road, re-named Edward the Seventh Road. His Majesty planted an elm, and the Prince and his young son followed suit, Prince Edward working with such vigour that he smothered the Mayor's boots with the soil, much to the King's amusement. Later in the day, the Prince and Princess of Wales, with Prince and Princess Charles of Denmark, went back to Sandringham, as their Majesties had intended to leave for Chatsworth next day. By the morning, however, King Edward had developed influenza, and although the attack was very mild, it was thought unwise for the King to travel. Accordingly, the visit was put off most reluctantly, the special train not being commandeered till after the doctor's visit, while even the Royal luggage had been sent on. The greatest disappointment prevailed at Chatsworth, where elaborate preparations had been made. Happily the King is going on most favourably, so that it is hoped he will soon be out again as usual. He has not even been confined to bed; but in view of his late severe illness, it was thought necessary to take precautions. For the present the King will stay quietly at Windsor, and it is hoped he will be quite well enough to carry out the State opening of Parliament next Tuesday week.

**"ERA,"**  
 Wellington Street, W.C.  
 Feb 7 1903

MR JOHN PHILIP SOUSA and his band gave a "command" performance before the Court at Windsor Castle on Saturday. The audience included the King, the Queen, Princess Charles of Denmark, the Prince and Princess of Wales, Princess Victoria, Prince and Princess Christian of Schleswig-Holstein, the Princess Victoria and Princess Louise Augusta of Schleswig-Holstein; while among those also present were the United States Chargé d'Affaires and Mrs Henry White, the Bishop of London, Sir Nicholas O'Connor, and the Earl and Countess of Selborne. At the conclusion the King shook Mr Sousa by the hand, thanking him for the concert and praising it highly. "And how long, Mr Sousa," asked his Majesty, "do you propose to remain in this country?" "Until May," the famous conductor replied. "Ah!" exclaimed the King, "then I want you here again, and next time we will have nothing but American music." Mrs Sousa was presented to the King and Queen, and then, as his Majesty was about to quit the apartment, he paused, and, turning to the band, bowed and said, "Very fine! Very fine!"

from *Sheffield*  
 Dated **Feb 7**  
*Local Press*

On Saturday Mr. Sousa's American band played before the King and the Royal Family at Windsor, being brought specially from Sheffield.

'Watchman! what of the night? what of the night?'  
'The watchman saith, "The morning cometh!"'  
Isaiah.

# THE COMING DAY.

EDITED BY

John Page Hopps.

146.

FEBRUARY, 1903.

WILLIAMS & NORGATE,  
HENRIETTA STREET, COVENT GARDEN, LONDON.  
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BROAD STREET, OXFORD.

Price Threepence

58

The capture of our slowly-evolving system of National Education by obscurantists.  
The capture of the National Church by romanising priests.  
The steady drift of the masses from organised Christianity.  
The Judgment Day.

### NOTES BY THE WAY.

TO OUR READERS.—We have to thank a good many of our friends for kindly attention to our Note last month, respecting remittances. But the majority have still to respond. Perhaps it will hasten them if we tell them that in addition to having to do nearly all the work, unpaid, the Editor still has to bear a yearly loss. Perhaps, also, if this were taken to heart by some who could afford it, two copies might be ordered instead of one.

TRUCULENT PRAYERS.—We intended to notice the extraordinary prayer ordered by the Chaplain-General for the Thanksgiving Services on the return of the fighters from South Africa. A good deal of it is unobjectionable, but what can we say of this horrid little petition? 'Settle the country which Thou hast conquered within us, and let no rebel thought disturb Thy peaceful reign.' Is not this John Bully all over? God it was who conquered the Republics and it is God who is looked-to to stop the very thoughts of 'rebels,' and our reign will, of course, be His reign. What does the prayer mean by 'settle the country within us'? 'Within us' probably alludes to the mass we have swallowed: and perhaps 'settle' means digest. What a 'Philistine' the real John Bully is! The hymns chosen included 'New every morning is the love,' and 'Praise, my soul, the King of Heaven.'

SOUSA'S BAND.—We confess to having found Sousa's Band entertaining and occasionally delightful. The noise is usually ample to satisfy the most exuberant rowdy-jingo, but it is a sensation, and so far is entertaining, for once. The overture to Rossini's 'William Tell' was nobly done, with abundant grasp, breadth, precision and 'colour.'

The folly of the performance was a Sousa 'Imperial Edward' March, and we suspect Sousa of satire. The whole thing was a brazen bit of bounce, modified by pantomime. In the middle of the March, a row of trumpeters bobbed up and played one bar of 'God save the King' and then bobbed down and blared; and at the close, the whole of the brass got up, marched in a row to the front of the platform, stuck their instruments in the faces of the audience and simply blared. We thought we heard Sousa laugh and say:—'There, you blatant Imperial bullies, that is how you look to me,—brazen, strident, insolent, mad!'

THE ZOOLOGICAL GARDENS.—After an absence of about twenty years, we have again visited the Zoological Gardens, Regent's Park:—a shocking spectacle! It is true there are a

Cutting from *Wekly*  
"IRISH TIMES" (Daily),  
Dublin.  
Dated *Feb* 1903

### SOUSA BAND CONCERTS.

The first of the Sousa Band Concerts in the Theatre Royal on Tuesday afternoon attracted a great audience, and if one may judge from the applause which followed every selection in the programme, entertained and pleased the public. Undoubtedly the Sousa Band is well worth hearing. It is neither a revelation nor a marvel; but its work is sound and conscientious, and it is difficult to conceive of a much better rendering than it gives of any works which Sousa puts into his programme. When one comes to speak of bands, one's judgment must be influenced by comparison. Now, obviously, it would be unjust to compare Sousa's with the Hallé, or, indeed, with any band which employs strings. Sousa's effects are produced by means of a judicious combination of wood-winds and brass. The nearest approach to such a combination is a military band, though in the average military band there is this striking difference that the proportion of the brass to wood-winds is as a rule greater. Yet, despite the disadvantage consequent upon preponderance of brass, we have heard military bands which could more closely simulate orchestral playing than the Sousa Band. It does not, however, follow that Sousa's is not an excellent band. On the contrary, we recognise not only in the training and discipline, but in the all-round performance of his players a great deal that suggests genius. The individual performers appear to be artists, and the general effect of their work is delightful. From this it follows that Sousa, who inspires and directs them is himself an artist. His instrumentalists are so thoroughly trained that they play as if each instrument were sounded by one breath and fingered by one hand responsive to the same emotional impulse.

### THE "ENTRACTE,"

3, Catherine Street, Strand, W.C.

Dated *Feb* 1903

The Sousa function at Windsor on Saturday was managed by Mr. Philip Yorke of the Tivoli.  
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### "REFEREE,"

Tudor Street, E.C.

Dated *Feb* 1903

When "the flowers that bloom in the spring, tra-la," peep out on the Savoy Embankment, a bust of Sir Arthur Sullivan may be expected to make its appearance amongst them. is as it should be, tra-la!—That Mr. "Washington Post" Sousa possesses a lively imagination and inventive ability long been perceived, but, judging by his story, entitled "Fifth String," in the current number of the *Windsor Magazine*, his literary are as great as his musical qualifications. I find a creepy tale dealing with the diabolical, but it holds the a

*the Musical Standard*

Publication

*Feb 7* 03

### Sousa and His Band.

They gave an afternoon and evening concert in the Cambridge Hall on Tuesday last, no fewer than fourteen encore numbers being added to the programme. Miss Maud Powell's violin playing, always delightful, was a very pleasant relief.

SOUSA'S BAND IN ABERDEEN.

At last the public of Aberdeen have had an opportunity of hearing the famous Sousa and his no less famous band. Many and conflicting have been the reports that have preceded them; and now that we have heard them we can well understand why it should be so. To the musical public with a taste educated to enjoy the symphonies, concertos, rhapsodies, etc., of the great masters as produced by such a body as the Scottish Orchestra, the music rendered by Sousa's band would appeal in a very limited degree; while the larger public that loves simple melodies and bright and sparkling music with plenty of noise and "go" in it would revel in the dash and verve and abandon of the American combination. In its own way, the band is perfect. Each member is a master of his own instrument, and the conductor has an original style of wielding the baton which certainly conduces to one's enjoyment as well as amusement. The mathematical precision with which every point is taken up and carried out is little short of marvellous. In fact, we saw and heard last night a band brought to as great perfection as is possible. The whole performance was intensely American—no false modesty, no keeping of individual players in the background, but plenty of spectacular effect and brilliance. Encores were granted very liberally. A programme of nine items was increased to one of twenty-three. Altogether, the novelty of the performance formed one of its chief attractions.

In the programme, both in the afternoon and in the evening, there were many compositions of the conductor. And this was as it ought to be, for we went there chiefly to hear and see Sousa. His marches have the true military ring about them—you can hear the tread of feet all through them. "Imperial Edward"—given at both performances yesterday—is one of Sousa's best pieces of work. It was encored repeatedly. The suite "Maidens Three"—(a) "The Coquette," (b) "The Summer Girl," (c) "The Dancing Girl"—was very bright and attractive. The Largo from Dvorak's well-known symphony "The New World" was one of the finest things done by the band. The encore to this was a most ingenious combination, "The Rose, the Shamrock, and the Thistle," in which "Soldiers of the Queen," "The Minstrel Boy," "He is an Englishman," and "Where and oh where?" were introduced and played against each other with wonderful skill. Another suite by Sousa, "Looking Upward"—(a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus"—was full of tuneful music. One must not forget to mention the "Plantation Songs and Dances" (Chambers) and various other nigger ditties. The rendering of them was most realistic and delightful.

The trombonist, Mr Arthur Pryor, has not been overpraised. Never, probably, has such wonderful playing on a trombone been heard. While his own compositions "Love Thoughts" and "Love's Enchantment" were marvellous performances and showed what can be done with a trombone, his rendering of "My Old Kentucky Home" and the hackneyed "Honeysuckle and the Bee" will linger long in the memory. Miss Maud Powell is an artiste of rare power and quality. Her technique was very clever, while the delicacy of her playing and the beauty of tone produced were exceedingly fine, forming one of the most enjoyable features of the concert. Miss Estelle Lieblich has a fine soprano voice, which showed well in the songs she sang—"Indian Bell Song" from "Lakma" (Delibes), "Thou Brilliant Bird" (David), and "The Nightingale." Mr Marshall Lufsky played the flute obligato to "Thou Brilliant Bird" in a most masterly fashion.

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Last night's programme, while not very extensive at the outset, was swelled to a prolonged performance by the "Sousa encores," of which somewhere about ten were given. The heaviest items on the list were Berlioz's "Carneval Romaine" overture and Liszt's "Second Hungarian Rhapsody." Berlioz's overture in its orchestral form is quite a marvel of ingenuity and picturesque effect, but the military band version is rather a tame affair. One could admire the beautiful playing of the cor Anglais solo, and much of the wild fun and noise of the composition was brought out, but, without strings, it was impossible to produce the warmth of this musical picture of the Roman Carnival. The Liszt Rhapsody, on the other hand, was a most interesting and enjoyable performance. The colder and more virtuosic nature of the music, together with the fact that our experience of it has always been confined to piano renderings, gave new life and colour to its performance by the band. The arrangement was a masterly one, and it was played in masterly fashion. Among other numbers was a suite by Mr Sousa entitled "Looking Upward." The titles of the individual numbers were "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus," which sounded very pretty, but were quite devoid of application. The music, beyond that it was somewhat more elaborately scored, did not differ from Mr Sousa's other compositions. The trombone soloist, Mr Arthur Pryor, proved to be a player of remarkable ability. His execution is wonderful and his tone is superb from top to bottom of a very extended compass. Pryor's solo, a composition of his own, was entitled "Love's Enchantments"—rather a delicate theme for trombone treatment, but wonderfully effective in the softness and sweetness of Mr Pryor's tone. The vocalist, Miss Estelle Lieblich, a soprano with a flexible and well-trained voice, sang "Thou brilliant bird" (David) with neatness and effect, and had to respond to an encore. The violinist, Miss Maud Powell, an uncommonly capable and talented artiste, played the Andante and Finale from the Mendelssohn Concerto. The heaviness of the accompaniment, especially in the Andante, caused Miss Powell to force her tone a good deal, but her performance was, nevertheless, an exceedingly fine one. Recalled, she gave a splendid rendering of Vieuxtemp's arrangement of "St Patrick's Day." The Music Hall was crowded with a thoroughly enthusiastic audience, and the concert was in every way a success.

Miss from the *CP Daygoer*  
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us dated Feb 1903

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Mr Sousa's band consists of about sixty players, comprising woodwinds, brasses, and percussion instruments. Each player is a past master of his special instrument, and the results of years of combined work are obvious in the perfectly harmonious ensemble. Of course, the band cannot, because of its composition, be compared with a full orchestra, yet the realisation of orchestral effects and the imitation of instruments not in the band are truly marvellous.

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MALCOLM LAWSON.

Cutting from the *Musical News*  
Address of Publication  
Date Feb 1903

Messrs. Chappell, Ltd., write:—  
Mr. Sousa may well be amazed that a people who boast to be the most practical upon the face of the earth have not yet grasped the obvious fact that the product of men's brains is just as much entitled to protection from the Government of a civilised State as is any form of material property. The recent Act of Parliament to suppress music piracy is admittedly a hopeless failure, and for the following reasons:

- 1. The obligation upon street hawkers to possess a license, as is necessary in the case of peddlars who hawk from house to house.
- 2. The imposing of a moderate penalty of so much a copy upon all contraband copies found in the possession of hawkers.
- 3. The power to obtain a search warrant, where proof is forthcoming that contraband music is being printed or warehoused on premises to which access is not otherwise obtainable.
- 4. The passing of a measure that would make it an indictable offence to sell, or expose for sale, in the streets or elsewhere, any printed matter that does not contain the name and address of a responsible printer and publisher.

It cannot be impressed too strongly upon the public generally, that the present agitation is not a trade or class agitation, but a question of broad principle. Composers and owners of copyright generally, are just as much entitled to Government relief or the protection of their property as any other citizens, and we personally mean to agitate until this intolerable scandal is dealt with. Meanwhile, the licensed robbery that exists in our streets can only tend to add up the legislation to contempt and ridicule, and is a positive menace to public morals.

We notice that one or two of your correspondents, in their eagerness to find an excuse for the class of thief who is devoting his energies to the theft of copyright music, are endeavouring to draw a red-herring across the seat of the real issue that lies before the public. It is urged, to start with, that it is ridiculous to publish a popular song, or piece of music, at 1s. 4d., when book publishers can afford to publish a popular novel at 6d. per copy. Your ingenious correspondents forget to mention that a novel is never issued in a cheap form until the sale of a more expensive edition is practically exhausted. They also forget to point out that a popular novel, unless it be a classic, once read is thrown aside for ever, while a copy of a popular song will be in constant daily use for six months, or a year, or longer. When popular songs have exhausted their first run of popularity they are issued in cheap albums by the publishers themselves, as anyone can see by turning to the Cavendish Music Books, the Westminster Albums, and other well-known series.

Even were this not so, the publisher has a perfect right to issue his publications at what price he pleases, and, if he asks too much, the public can punish him by letting him severely alone. The fact that will have to be grasped by everybody is that musical property is just as much entitled to the protection of the Government of a civilised country as is any other property belonging to any private member of the community, and we ourselves are determined to maintain this attitude until the rights of music owners have been recognised.

The following letters, also addressed to the *Telegraph*, are to the point. Paul A. Rubens writes:—

Unless a Government measure is speedily passed to prevent thieves from stealing

# Sunday Sun.

Temple House, Temple Avenue, London, E.C.  
(W. R. Elliston, Publisher.)

Cutting from issue dated Jan 4 1903

Colony in London turned out in great numbers for a concert of the Sousa band on Friday night. The combination achieved something like a record, for they had reached England on Friday morning, yet in the evening they took their places in Queen's Hall, betraying none of the effects of fatigue and subsequent scamper across England. Of the concert it is somewhat difficult to speak. For myself, I must confess leaving the hall possessed of decidedly mixed opinions. A combination which can play the better and higher forms of music which were included in the programme with such skill and expression, and almost in the same breath perform such indifferent melody as the "Sunflower and the Sun" is somewhat of a puzzle—and must remain so. One thing the performance does help to do—and that is to explain the contempt of the true musician for the melodist as such. The official programme at a Sousa concert is of course merely a sketch of the evening's proceedings, and encores were enthusiastically demanded and granted with a lavish hand. The band gave artistic renderings of a "portrait," "Kammenoi Ostrow" (Rubinstein), Mascagni's "Dance Esotica," and a "Country Dance," by Nevin. The "Imperial Edward" march, by Sousa, was vociferously re-demanded. But why, in the repetitions, should almost the full force of the brass line the front of the platform and, assisted by snare drums, hurl the closing theme at the audience? Mr. Arthur Pryor proved what an artistic instrument the trombone may become in the hands of an expert, and was encored for his performance of "Love's Enchantment." Miss Estelle Liebling sang David's "Thou Brilliant Bird" with skill and taste, and as an encore gave "The Nightingale"; and Miss Maud Powell, solo violinist, played charmingly a fantasia on airs from "Faust," by Wieniawski, and received the inevitable encore. Mr. Sousa's suite "Looking Upward," is a pleasing composition, and proves the "March King" capable of better things than mere march writing. Possibly there is a parallel here to Sir Arthur Sullivan—"not what I would but what I have." The last item was "Chase of the Lion," a grand galop de cavalerie, frankly an appeal to the gallery, concluding with—a revolver

to suppress the illegal disposal of copyright compositions on the sidewalk. The bill was drafted so inadequately that I, for one, proposed a strenuous opposition on its third reading. I was appeased by the argument that if we asked for all we knew would be effective we would get nothing at all. It is obvious to many, nevertheless, that, while giving us this sop of legislative protection, the Bill merely furnishes the pirate with means to defeat its operation. It is, in point of fact, a catalogue of restrictions on the procedure of any man who claims protection for his copyright. Prior to the passing of this Act certain copyright owners took what is known as the law into their own hands. What they did then to suppress piracy was, although technically illegal, much more effective, because of its summary process. Even then, all that accrued from a successful publication was frittered away in the employment of detectives, lawyers, counsel, and agents to discover the thief and bring him to court. At the same time, the indefiniteness of the law discouraged the pirate from retaliation, and, further, a certain vagueness in the procedure, through the novelty of the position, caused judges and magistrates to concede points in favour of the publisher. The hawker, however, was always assumed to be an innocent agent, and immune from interruption in his illegal trade, so that, although the printer was "injuncted," the hawker remained disposing of his prints for weeks afterwards, his supply coming to him mysteriously, but never exhausted. The source remained—and does to-day—as secret as the best-conducted haunt of the Nihilist. Then came the operation of the new Act. This measure explains away all indefiniteness to both printer and magistrate. The pirate knows now what not to do; the magistrate, under the guidance of the Act, supports him in his proceedings. The thief is protected by the law.

Ivan Caryll writes:—

After many years' residence in this country, I must confess that for the first time I have met with an example of English law that compares unfavourably with law upon the Continent. In Paris, were a thief to appropriate the work of my brains and sell it in the public streets in defiance of all law and order, the police would lose very little time in walking the gentleman off to gaol, and so making it impossible for him to pursue his barefaced robbery with impunity.

I do not imagine the law itself permits the sale of pirated music in this country, but it seems extraordinary, if it does not, that the arm of the law is not strong enough to enforce its authority. It appears I am powerless to seize or prevent the sale of the hundreds of copies of my music, including popular selections from "The Toreador," "The Runaway Girl," and other Gaiety successes, that are being sold at the corner of every street for the literal price of waste paper.

I cannot believe that the Government will not realise very shortly that this scandalous state of things calls at once for police interference and for a Police Act, regulating the dealings of these hawkers.

I beg you to use your powerful influence to enable us to defend the property upon which depends our means of livelihood. I cannot understand why ours is the only class of property that apparently may be stolen with impunity.

Cutting from *Musical News*  
Dated Feb 1903

**SOUSA'S BAND IN FALKIRK.**—None too frequently is an opportunity afforded the public of Falkirk of hearing or witnessing the performance of those in the profession of public entertainers who have raised themselves to the highest position in the particular department to which they have lent their talents. It was therefore with much interest and expectancy that the music-loving people of the town and district looked forward to the visit of Sousa and his world-famous band, and to the two concerts which were given in the Town Hall, Falkirk, yesterday afternoon and evening. Musicians are somewhat of a rarity in Falkirk, and it may be taken as a sufficient indication of the public's readiness to appreciate the exceptional nature of the entertainment provided for them, and the popularity of the "March King" and the musical combination which bears his name, that so many were found to turn out at an unaccustomed time. And while the attendance in the afternoon was a large and representative one, the performance in the evening, being at an hour more convenient to the bulk of the community, drew an audience which filled every available corner of the hall. On both occasions the programme submitted was in similar form, and was as follows:—

- Overture—"William Tell".....Rossini.
- Trombone solo—"Love Thoughts".....Pryor.
- Mr Arthur Pryor.
- Suite—"Maidens Three".....Sousa.
- Soprano solo—"Indian Bell Song".....Delibes.
- From "Lakme".....
- Miss Estelle Liebling.
- Largo from Symphony—"The New World".....Dvorak.
- Mosaic—"In the Realm of the Dance".....Sousa.
- (1) Novecento—"Sizletta".....von Bion.
- (2) March—"Imperial Edward".....Sousa.
- Viola Solo—"Zigeunerweisen".....Sarasate.
- Miss Maud Powell.
- Plantation Songs and Dances.....Chambers.

If the performance is almost unnecessary to say anything save that it was in keeping with the high reputation of the Sousa Band, and greater praise than that there need not be. A striking feature of the band is its remarkable beauty of tone. It seems to combine all the best qualities of the military band and the orchestra, whilst every now and again there are produced some strikingly rich and novel effects which cannot be reached by the military band or orchestra alone. The chief characteristic of the combination appears to be its marvellous composition, organization, and discipline, and their performance might almost be likened to that of one many-sounding and sweet-sounding instrument. Each item of the programme appeared to receive a more admirable and tuneful rendering than that which preceded it, and all in their turn met with the enthusiastic appreciation of the audience. Encores were demanded on every occasion, and, with ready courtesy, Mr. Sousa responded to the requests, amongst the extra numbers given being:—"El Capitan," "In the Deep Cellar," "Coon Band Contest," "Washington Post," and "Stars and Stripes for Ever." Miss Estelle Liebling was recalled for her brilliant singing of the "Indian Bell Song," whilst Miss Maud Powell by her magnificent interpretation of Sarasate's "Zigeunerweisen" earned the hearty plaudits of the audience and a cordial encore. Altogether the concerts, as was to be expected, were of the most excellent and enjoyable description, and our townsman, Mr M. Wilson, to whom the public of Falkirk have been indebted for not a few high-class entertainments being brought to the town, is to be congratulated on the success of this, his latest and greatest enterprise.

## Musical News

TO THE EDITOR OF "MUSICAL NEWS."

Sir,—There are pirates and pirates. Mr. Sousa, who bursts out with a personal grievance in that he gets no profit from the illegitimate sale of some of his music by our London street-sellers, is silent when the other side of the argument is put before him. I have before me, as I write, a Yankee production, containing in its 200 pages a number of copyright pieces not first composed and printed in America, and so, according to the U.S. law, entitled to no protection. This precious publication escaped the attention of our Customs officers, whose direction is to destroy such productions; it is sufficient evidence of what Yankee pirates think of rights. Nor is this alone. I see advertised on its covers another like issue containing all the popular songs of the day, words, music, and accompaniments. It is rather a pity that Mr. Sousa, in his triumphant progress in our hospitable islands, cannot find time to tell us what he thinks of the open piracy practised in his native land.

!TU QUOQUE.

**SHEFFIELD.**—The City Police Band, on January 29th, and Mr. Sousa's Band on the 30th, opened the second part of the present concert season, and were followed, on the 3rd instant, by the third Harrison concert. Each of these, appealing to a different class of audience, had a fair measure of success.—On the 6th February Miss Lillias Hawson gave an elocutionary recital, assisted by Mr. George F. Cawthorne and Miss Clara North. Mr. Cawthorne is one of our most able and tactful accompanists, and on such occasions as these proves himself an excellent solo pianist as well.—At the Sheffield Sunday School Union Festival held on Monday, 9th February, a curious variety was provided by a large chorus—some 500 strong—made up largely of children's voices, under Dr. Coward, organ solos by Mr. J. W. Phillips, and a mandoline band. H. A.

**Cork Constitution,**

42, Marlborough Street, Cork.

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**Behind the Scenes.**

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intention whatever of forsaking the English stage. She has lately been engaged to play the Red-haired Girl in *The Light that Failed*.

When she was still a schoolgirl she played in German before the German Embassy, and, of course, her accent leaves nothing to be desired; but she always *thinks* in English, even while on the stage, and therefore finds acting in German less easy than would be imagined.

She had an odd experience on *Mafeking Night*, when she happened to be playing in Birmingham. The news of the relief had not reached the management, but it drifted into the house through a man in the gallery. Consequently, in the middle of the second act, while Miss Halstan was speaking, a terrific clapping began, mingled with shouts. The frightened actors and actresses stopped short, wondering what on earth was the matter, and thinking that the audience had taken offence at the acting, and had chosen this drastic method of stopping it! For fully five minutes the noise continued. Before it was quite over, the actors tumbled to the situation, and at last peace reigned once more, and the play went on without further interruption.



SOUSA as composer and conductor we all know but Sousa as sportsman and athlete comes as a surprise. The March King, however, is one of the most active men on record, and includes baseball, tennis, cycling, boxing, and bag-punching among his gentle (?) recreations. He is a crack shot, and always carries a gun in his trunk when on tour, so as not to miss the opportunity of getting any sport which may arise.



Photo by the Biograph Studio.  
London has lately been delighted with the crisp march-music of Mr. John Philip Sousa.

"Coon" songs, with their "honeys" and "piccaninnies" and "ma babies," are popular with us still, and when Sousa was last over here they were even then in high favour. A story is told of an English lady who asked the March King to tell her about the coons of his native country and their sweet singing, by their cabin doors, in the silver moonlight.

"Do you mean the coons who wear cart-wheel hats on the backs of their heads, and knickerbockers on one leg and trousers on the other?" said Sousa.

"Yes," said the lady.

"And who walk like your coster men from the East End of London?"

"Yes," said the lady.

"Then," said Sousa, "when I go again into the country where they are supposed to live I'll search about for a real one, and let you know all about him. I have certainly spent many years in coonland, but I have never come across a coon!"



PRETTY MISS WINIFRED ARTHUR JONES, who has lately become Mrs. Leslie Faber, has played chiefly on tour. Her first London appearance was in *Ulysses*, in which she played Athene during the absence of Miss Nancy Price. She made a big hit, however, in *Chanc*, *the Idol*, as



Photo by Foulsham & Bonfield.  
Miss Margaret Halstan is to play in Mr. Forbes Robertson's company in *The Light that Failed*.

**SOUSA'S BAND.**

**PERFORMANCE AT THE OPERA HOUSE**

Sousa, the incomparable; conductor, composer, and story writer, and his band appeared at the Opera House yesterday afternoon. A widespread desire was shown to hear this remarkable corps of musicians and their more remarkable conductor. Half the seats in the Opera House were engaged previously, and when the performance began standing room was scarcely available. Mr Sousa and his musicians, fresh from their journey from Windsor, where they played on Saturday night before the King and Royal Family, were heartily applauded, and the audience, expecting much, settled down to listen and enjoy themselves. There has been no band or conductor about which so much has been written as Sousa and his corps. The American Press agent, most industrious worker of his class, prepared the way for this and other tours. All the puffs enumerated by Sheridan were successfully employed, and Sousa, with many who had never seen this remarkable and resourceful man, was created a sort of musical demi-god, unique, and standing apart from other men. It must at once be conceded that most, if not all, the Press praise is deserved. It is almost impossible to write of Mr Sousa and his band in an exaggerated strain; they are unrivalled, and in their line of art absolutely alone. On the first visit to England the band was received with such extraordinary enthusiasm that when the players returned to their homes the people began to feel ashamed, and said, "When they come again we will be appreciative, but more subdued." Yet the old story is being retold, the same scenes of enthusiasm are being witnessed, and Sousa and his companions are going up and down the land in triumph. The best equipped and most finished band which Cork people had previously an opportunity of hearing was the Berliner Orchester, who played during the Exhibition, and between the two corps inevitable contrasts will be made. They really have very little in common. In the music of the great masters some critics will consider the Berlin players superior, and, possibly, they are right. Wagner, played by the Sousa band, would not be the Wagner understood and loved by the German musicians, and the American conductor has been criticised for the introduction into his programmes of such pieces as one of Liszt's Hungarian rhapsodies, selections from Giordani's "Andrea Chénier," contributions by Rubinstein, and others. Yet in yesterday's programme the overture to "William Tell" and the largo from Dvorak's symphony "The New World" were included—these were classical enough—and they were played with a sympathy and effect that could not be excelled, or even equalled, by the Berliner Orchester. When, however, we come to march music, downright American tune, of the school which Mr Sousa has created, the band stands absolutely apart from any other corps. They obtain results which cannot be surpassed. Yesterday's programme was made up of nine items, the encores numbered 11. The audience had only to ask and receive; there is no pretended diffidence on the part of the conductor, he scarcely leaves the rostrum when he returns to his place, and at once the band breaks into a jolly coon song or swinging march. The programme as arranged was as follows, and we will afterwards enumerate the encores:—

1. Overture ..... "William Tell" ..... Rossini.
2. Trombone Solo... "Love Thoughts".... Pryor.  
Mr Arthur Pryor.
3. Suite ..... "Maidens Three" ..... Sousa.  
(a) The Coquette.  
(b) The Summer Girl.  
(c) The Dancing Girl.
4. Soprano Solo... "Indian Ball Song" (From  
"Lakme")..... Délibes.  
Miss Estelle Lieblich.
5. Largo from Symphony... "The New World"  
Dvorak.
6. Mosaic... "In the Realm of the Dance"  
Sousa.
7. (a) Novellette .... "Siziletta" ..... von Blon.  
(b) March ... "Imperial Edward" .... Sousa.
8. Violin Solo... "Zigeunerweisen".... Sarasata.  
Miss Maud Powell.
9. Plantation Songs and Dances ... Chambers.

Here were the encores to the different items—  
(1) March, "Stars and Stripes for Ever;"  
(2) "In Cellar Cool," or, as the bill displayed

from *Alley Street*  
dated Feb 12 1903  
*Shoe Lane*



at the back of the stage put it, "In the Deep Cellar;" (3) "Coon Band Contest" and "Washington Post;" (4) "The Nightingale;" (5) Godfrey's Irish Selection; (6) "El Capitan," "The Honeysuckle and the Bee," and "King Cotton" March; (7) "Invincible Eagle" March; (8) Fantasia on St Patrick's Day. Noticing the rendering of this programme, it is almost impossible to write anything that can be regarded as excessive praise. It is a band composed of consummate artists, and completeness of ensemble constitutes its most striking quality. The famous overture to "William Tell" and the Dvorak excerpt were beautifully played, the brass in the latter having all the tone of an organ. But the marches, for nineteen out of twenty hearers, were "the thing," and their very familiarity in some cases seemed their highest recommendation. The stirring, swinging "Invincible Eagle," the perennial "Washington Post" and the well-defined rhythm of "Imperial Edward" (dedicated to the King), or "El Capitan" were played with a peculiar dash and spirit that was irresistible. In the suite "Maidens Three" and the mosaic "In the Realm of the Dance," founded on famous waltz themes, the rhythmical precision, the expression, the power, and the mass of this remarkable band were also revealed. In the humorous selection, "A Coon Contest," some novel effects were obtained. As instrumentalists, Sousa's players are practically all that can be desired. Constant association and practice have enabled them to play with the greatest precision—their work is distinctly emphatic and brilliant. Mr Arthur Pryor, whom the Press agents describe as the highest paid bandsman in the world, is a remarkable trombonist. The audience wondered as they listened to this performer, who obtained from an instrument not usually associated with solo work, a richness of tone that was really astonishing. In both the quoted selections Mr Pryor played with extraordinary dexterity and skill. Miss Estelle Liebling is a coloratura soprano, and her selections are apparently made with a view to exhibiting her peculiar qualities of voice. It is not a musical organ, but it is flexible, and the lady delights in roulades and show passages. Miss Maud Powell, the violinist of the party, is a brilliant executant, with a matured and finished style, and she was heartily applauded after each selection which she presented. In accompanying his singer or soloist, Sousa teaches a lesson to many conductors who over-ride and handicap the efforts of the single performer. In his case the orchestra accompany and assist the soloist. Sousa's conducting is strenuous and even eccentric. With almost playful gesture he leads and inspires his players, they understand his intentions, and he carried them onwards to unique success.

tating it equal to twelve times the circumference of the earth. Sousa has made his name and his music famous in every quarter of the globe, and he has advanced his particular form of musical art to the highest state of development it has ever known. And now for ten years has Sousa preached the gospel of melody throughout the length and breadth of the land. Twenty semi-annual concert tours have been made, five of which took his band into every State and territory in the United States. There is hardly a town of more than 10,000 inhabitants where Sousa has not been a visitor. No other musical organization in the world has given more pleasure to so many music lovers at home and abroad, and no other conductor has so large and enthusiastic a following. Musical history does not chronicle an achievement approaching Sousa's, and it was with feelings of intense delight that between three and four thousand people yesterday afternoon hailed the brilliant conductor and his musicians. Every available seat in the balcony was occupied, and also in the unreserved and reserved areas and the platform. Sousa's appearance a few minutes after three o'clock was the signal for hearty applause. From the beginning his majestic personality, forceful conducting, and the fiery swing and verve of the music held the audience entranced, and no better proof of his triumph could be desired than the ready way in which the enthusiasm was manifested. The blending of the wood-wind and brass instruments was perfectly charming, showing that precision and accuracy begotten of tuition from a master mind. The supporting soloists, too, delighted the ear, and conspicuous in this respect was Mr. Arthur Pryor, a trombonist of rare excellence. He is the leading trombonist of the company, and when he treated his hearers to the beautiful composition "Love Thoughts" he brought out the harmony the instrument is capable of producing with ease and grace that simply astonished the audience. In the encore piece, "In Cellar Cool," Mr. Pryor produced the notes with a richness of tone and mellowness that stamped him as an instrumentalist of the highest order. The programme set down for treatment was:—Overture, "William Tell" (Rossini); trombone solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; suite, "Maidens Three" (Sousa)—(a) The Coquette, (b) The Summer Girl, (c) The Dancing Girl; soprano solo, "Indian Bell Song" (from "Lakme") (Delibes), Miss Estelle Liebling; largo from symphony, "The New World" (Dvorak); mosaic, "In the Realm of the Dance" (Sousa); (a) novellette, "Sizilietta" (von Blon), (b) march, "Imperial Edward" (Sousa); violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; plantation songs and dances (Chambers). These items were supplemented by encores which were demanded in almost each instance. Mr. Sousa courteously complying. From the overture to the concluding item the peculiar Sousaesque characteristics which the band has acquired were in evidence. To watch Sousa himself in the course of his conducting was in itself an attraction not to be resisted. He seemed to possess tremendous power over his subordinates, who faithfully responded to his movements, the like of which has never been seen in Belfast. After the trombone solo just referred to, the suite "Maidens Three," arranged as follows:—(a) "The coquette," (b) "The summer girl," (c) "The dancing girl." Into this selection a truly abandon spirit was introduced, in which the audience was soon carried away, particularly in "The dancing girl," where the tambourines were manipulated with refreshing briskness. For an encore they gave "Coon band contest," and again "The Washington Post," the march which has made Sousa's name a household word throughout the land. The gaiety and lightness of the composition was never heard to greater advantage. Miss Estelle Liebling sang the "Indian Bell Song" and "Maid of the Meadow," in each of which she exercised to the full her magnificent soprano voice, and evoked the greatest applause. A largo from "The new world symphony" (Dvorak) was given by the band with great unity of expression. At times one imagined he was listening to a chime of well tuned bells, the music was so subdued and melodious. The playing of Godfrey's selection of Irish airs betrayed the same consummate art as in the other pieces, and the cornet solo, "The last rose of summer," was really sympathetic. Again and again in the second part were the players encored, especially Miss Maud Powell, whose violin solo, "Zigeunerweisen," was rapturously applauded. The closing item by the band further showed the finished artistes. In their hands such old airs as "Swanee River" and "Kentucky Home" possessed a charm one would never think of associating with them. The rolling of the drums, blending with the depth of the combined brass instruments, gave great force and vigour to the selection, which brought to a close an entertainment which those who were present are not likely to soon forget. At night there was a fresh programme presented to a house filled to overflowing, large numbers having to be turned away for want of accommodation.

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**SOUSA AND HIS BAND**

**IN THE ULSTER HALL.**

**THE PROGRAMME.**—At the matinee performance, at which there was a record audience, though some of the higher-priced seats were vacant, the programme was as follows—(1) Overture to "William Tell" (Rossini); encore, "Hands Across the Sea"; (2) Trombone solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; encore, "In Cellar Deep"; (3) Suite (a) "Coquette," (b) "The Summer Girl," (c) "The Dancing Girl"; encores, "Coon Band Contest," and "Washington Post"; (4) Soprano solo, "Indian Bell Song," from "Lakme" (Delibes), Miss Estelle Liebling; encore, "Nightingale Song"; (5) Largo from the "New World Symphony" (Dvorak); encore, Irish Melodies; (6) Mosaic, "In the Realm of the Dance," founded on famous waltzes (Sousa); encores (a), "The Philosophic Maid," and (b), "Bundle of Mischief"; (7) (a), Novellette, "Sizilietta," (b) March, "Imperial Edward"; encore, a portion of the march repeated; (8) Violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; encore, Handel's Largo in G; (9) Plantation Songs and Dances (Chambers). The time was about two hours and a quarter, with an interval after the encore to No. 5.

**SOUSA AS CONDUCTOR.**—John Philip Sousa is a man of personality and certainly impresses his individuality on his band. The so-called "Sousaesque" qualities, though much over-rated, are in evidence, and impart a picturesque effect to the look of the performance. By gesture, look, and general attitude, Sousa dramatizes the music that he plays, and while in no way carrying this ocular representation of the pieces to the extent of exaggeration, it forms an admirable commentary upon and exposition of the emotional significance of the music. He makes wonderfully few movements with the whole body, most of his intentions being conveyed to his performers by the baton held in his gloved right hand. The white gloves are a feature which is bound to impress anyone who



has seen conductors do the finest music ungloved! They come up as a standing reproach to slovenly work in soft, cantabile, or retarded passages, and represent to his left-wing (wood-wind) an idea of the utmost carefulness, neatness, and finish in phrasing and ensemble. When the left-hand glove, with upward-pointing finger, is let fall after a particularly rich clarinet phrase, a sense of relief come to all concerned, and the thing, not perhaps so tremendously difficult as would appear, is got over without a hitch. Does Sousa conduct, or is he led by his band? Many people put this query. Well, my opinion is that Sousa has led his band; now, perhaps, that band could pull through without Sousa for a time and preserve a semblance to their present form and style. But let a single new player, come upon the scene, and, in Sousa's absence, the band's characteristics will inevitably disappear. It is so well drilled that it seems to require little or no direction, except at tutti entries or cadential passages where the swing of a piece is dropped for a moment to get a more subtle nuance. No; without Sousa it would no longer be a Sousa band. His swinging arms give movement and verve, military precision to his marches; his vigorous, downward cut with the baton places a clean, clear, absolutely precise fortissimo on all instruments; and his sideward swing of the baton fetches any dynamic force of crash from percussion and heavy brass that is required. He has a way of coaxing delicate phrases out of his saxophones, clarinets, and oboes by merely beckoning on those phrases with the left hand gloved, and when he extends that glove, the finger pointing in the direction from which the right quality of tone will come, he lightly places a fantastic sprinkling of little notes on the instruments, and the delicatessa is as casual as the gesture is undemonstrative. Sousa is urbane, energetic, precise, and secure. His band is inspired with these qualities. He promptly steps up again and gives an encore on the slightest indication of a desire for such on the part of the audience. A placard held by an attendant announces the name of the piece, otherwise one should conclude it was the next item on the programme.

**HIS BAND.**—The Sousa Band numbers about 50 musicians, and is made up of such instruments as are found in most military bands nowadays. There is a wonderfully and fearfully-made contra-bass helicon, which rests upon the ground and stands as high as its player, and produces notes as bodiless and profound as a 64 feet organ pipe—notes not heard, but felt. This, along with the most mellow trombone, imaginable, bassoons, and a bass clarinet contribute a foundation for the harmony that is a really beautiful, self-contained, well proportioned base. In soft passages this base is impressive, sometimes almost awesome. The individual players are good musicians, and their

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**SOUSA AND HIS BAND.**

**VISIT TO BELFAST.**

Belfast has at last had an opportunity of seeing and hearing Sousa and his band, and two of the largest audiences ever present in the Ulster Hall have been convinced that the famous combination is all it claims to be. It not infrequently happens that entertainers heralded with the greatest flourish of trumpets prove on closer acquaintance far from worthy of the esteem of a critical public, but in the case of the "March King" experience has proved the contrary. Sousa's fame preceded him, and Sousa, with that marvellous power that brought him into prominence years ago, has startled musical Belfast in a manner never before experienced in our midst. To say that the hall was crowded would, perhaps, be superfluous, for, from the moment the engagement was first announced the public wherever possible seemed determined not to lose the opportunity of witnessing the performance of what is deservedly spoken of as "unique amongst the world's musical organisations." Nothing else was so much discussed in musical circles for weeks past, and probably it will form the theme of much argument and criticism for some time to come.

The story of the Sousa Band is musical history. No other organisation in the world can boast of a record of accomplishments so imposing, and of a success so enormous and so enduring. During the ten years of its existence, the Sousa Band has given nearly 5,000 concerts in 395 weeks, playing in more than 100 different cities in the United States, Canada, Scotland, France, Germany, and Holland, and

first-rate soloists. His first clarinets can play violin music of the most florid kind; witness the storm-passages in runs in "William Tell," taken, too, at a speed few orchestras could beat. His clarinets are truly the violins of his band. There is something gorgeous, irresistible in the quality of the low notes of these instruments. A shake on the whole battery is a thing to take note of; it possesses solidity. The cornets, horns, and trombones are excellent; they can play soft, and when a fortissimo is wanted it comes in no niggardly fashion. Trombones, sustained and soft are the most beautiful of brass instruments, after horns when played cantabile. The flutes are of beautiful quality, and actually penetrate that barrier of clarinets when necessary. What the horns have to do is well done, but in military bands this does not amount to much. The staccato of bass clarinets and bassoons has all the spring and elasticity of a plucked string, with greater resonance. The beauty of the tone of the band in ensemble passages is very fine, the balance perfect, the attack and nuance that of one man, and the whole effect exceedingly fine, indeed. Their soft playing is a treat, notably in accompaniments to solos; here they are probably unique.

**THE SOLOISTS.**—Miss Estelle Lieblich is a soprano of somewhat conventional type, possesses a clear, sweet, slender-toned, pure soprano, and sings such vocalisations as those on the programme in a perfect way. Her facial expression helps her out in much the same way as Sousa's gestures expound the intent of his music. She had an enthusiastic reception. Miss Maud Powell is a violinist with a certain technical acquirement, and played Sarasate's piece with abandon and passionate expression. Her tone is sweet, slender, and has a certain intensity which comes of her possession of temperament. Curiously enough her muted tone is the more penetrating of the two, and carries best across the band accompaniments. In Handel's Largo we had a piece of really artistic playing, not remarkably strong, but full of emotional power that was certainly not mere sentimentalism. Mr. Arthur Pryor is a wonderful trombone player; in his own solo the cadenza was an exhibition of virtuosity that was fairly astounding. His tone is soft and mellow, of a tirelessly beautiful quality, and does not invade the realm of the horn. No matter how soft and rich, it still remains the tone of a trombone. Mr. Pryor brought out those four or five extreme low notes which Berlioz first wrote for trombones, and which are so difficult and uncertain of production. Leaps of a tenth are, to Mr. Pryor, insignificant things, and come off with the utmost facility. Florid music has no terrors for him. A wonderful player! Several other solo players in the band pieces were excellent. The saxophone, first flute, first cornet, and the several desks of first clarinets were exceptionally fine. The kettle-drum player manipulated his sticks with freedom and aplomb.

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**Association of Musical Opinion**

Feb. 1903

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I am not about to discuss the weak point or points in this wretched act: I only wish to assert with all possible emphasis that any average man endowed with a fair modicum of brains and common sense, having been properly informed of the nature and extent of the wrong to be remedied, could draw up an act or regulations, or call it what you will, which would effectually put an end to the open and nefarious plunderings of respectable music publishers. Anyhow, I should like to have a try. Of course, amateur work in this direction would necessitate putting into legal language, since what may be called sane English is abhorrent to the legal mind.

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carrying, bearing, supporting, elevating head, conveying in a cat's meat bar, other vehicle, sundry specimens of music, and it shall be duly proved, &c.

To come to the definite. Our government is supposed to be equipped with the keenest legal magnates. These embodiments of legal lore receive large salaries, in return for which they are supposed to advise our rulers for the time being with legal advice of every kind. The matters to be considered must usually be of a most important character; and surely every bill before parliament, small or large, ought to be at least glanced over by a legal expert, whose task should be to see that no means existed to defeat the obvious object of the bill. As matters now stand, it is clear that we shall need to have another act in order to remove the legitimate grievances of publishers and composers.

I have just read an amusing letter in *The Daily Telegraph* from that prince of song writers, Mr. Clifton Bingham. As the issue of the present state of affairs, this gentleman mentions the small fact that recently a vendor of stolen goods offered to him for the usual twopence some of his (Mr. Bingham's) own songs. Upon this the song writer thought it desirable to proclaim his identity; and, although it is not so stated, I have an impression that Mr. Bingham thought that the intimation would at least confuse the audacious pirate. Nothing of the kind; for, with a jaunty air (I have no authority for this statement, but feel certain that it is true), he replies, "I don't care; the act's no good!" These two statements, advanced with such commendable brevity, are uncontrovertibly true.

the Northern Whig  
Belfast  
5.7.03

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SIR,—Mr. Sousa may well be amazed that a people who boast to be the most practical upon the face of the earth have not yet grasped the obvious fact that the product of men's brains is just as much entitled to protection from the government of a civilised state as is any form of material property. The recent act of parliament to suppress music piracy is admittedly a hopeless failure, and for the following reason:—

As it was a private and not a government measure, its only chance of becoming law during last session was by its being unopposed; and to enable it to be unopposed neither of the following four essential clauses, either of which might have made the bill operative, could be insisted upon:—

1. The obligation upon street hawkers to possess a licence, as is necessary in the case of pedlars who hawk from house to house.
2. The imposing of a moderate penalty of so much a copy upon all contraband copies found in the possession of hawkers.
3. The power to obtain a search warrant where proof is forthcoming that contraband music is being printed or warehoused on premises to which access is not otherwise obtainable.
4. The passing of a measure that would make it an indictable offence to sell or expose for sale, in the streets or elsewhere, any printed matter that does not contain the name of a responsible printer and publisher.

It cannot be too strongly impressed upon the public generally that the present agitation is not a trade or class agitation, but a question of broad principle. Composers and owners of copyright generally are just as much entitled to government relief as any other citizens, and we personally mean to agitate until this intolerable scandal is dealt with.

Meanwhile the licensed robbery that exists in our streets can only tend to hold up the legislation to contempt and ridicule, and is a positive menace to public morals.

Yours, &c., CHAPPELL & CO. (LIM).  
London, Jan. 16, 1903.

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"DUNDEE COURIER" (Daily),  
34, North Lindsay Street, Dundee.

Dated Feb 9 1903

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*the Northern Whig*  
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From the *Irish Times*  
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**SOSA AGAIN.**

Excepting on occasions when grand opera was in season, the Theatre Royal was never so congested as it was yesterday, when Sousa and his Band reappeared at an afternoon performance after a flying visit to Belfast. Every inch of space in pit, balconies, boxes, and gallery was occupied, and standing room in any part of the house was gladly availed of. It was pretty evident that musical—some people would say curious—Dublin has been startled in a manner never before experienced in our midst. On this occasion we had Sousa the incomparable in what was to us a new mood. On Tuesday we were brought into touch with Sousa the March King. We heard his band in its lively moods, in its stirring, swinging, irresistible, martial numbers, in its unequalled sound pictures of plantation life and its imitations of nigger frolics. Yesterday we heard the Sousa Band in the music of the great masters, and we can now understand why it is that persons are found to adversely criticise the American conductor for introducing into his programmes contributions by Liszt, Giordani, Rubenstein, and others. Yesterday we had pieces from Tchaikowsky, Robaudi, Rubenstein, and Wagner—and Wagner as played by the Sousa Band is not the Wagner understood and loved by German musicians. The introduction of the act of "Lohengrin" was the Wagner selection, and, while the fullest justice was done to the strength and grandeur of those parts where brass preponderates, the true magnificence of the creation lacked in faithful interpretation. "Lohengrin" is a work, beyond all others, from the pen of Wagner in which the master has given expression to the richest and deepest thoughts. In the reproducing of these thoughts, orchestration, and daring orchestration at that is essential, and without orchestration the powers of the composer are not revealed at their best. We also had Tchaikowsky yesterday, the piece being the Grand Russian Festival March, "Slav." Here the band was more in touch with the meaning of the composer. Assuredly, the work displays the earlier methods of this genius, is wild and unrestrained, with touches of the martial spirit and the peasant songs and dances of his native land, and, above all, has an overwhelming finale. "Slav" is a march that affords a striking illustration of Tchaikowsky in that mood where he allows his enthusiasm free scope, and gives full rein to his inborn love for almost ferocious intensity and barbaric splendour. The bassoons softly sigh a plaintive yet impassioned melody of a funeral march, the Slavic character of which in its peculiar progression is not to be mistaken. This is soon joined by martial trumpet calls, and followed by a little motif. The production of orchestral effects at this point was admirably conceived. The motive leads to a gradual development of a climactic repetition of the principal theme by the full band. The trio is largely constructed on the same general plan, but here, an additional stirring feature is provided by the introduction of a strain of the Russian National Anthem, the continuation of which is preserved to the climax. It was a really magnificent interpretation. In the same composer's "Capriccio Italien" the resourcefulness of the band was strikingly demonstrated. Here certainly we had rhythm, unison, sympathy, and effect. A fanciful creation is this, for the most part in graceful gavotte measure, demanding the introduction of agencies that can produce the whimsical oddities of bizzaro as well as the soft, sweet tone of a celestina. With strings at his service a conductor could easily obtain these effects, but Sousa obtained them through the reeds by methods characteristic of him, and with results that were simply marvellous. We had a tone portrait by Rubenstein—the celebrated "Kammenoi Ostrow," in which the composer attempted to portray in a set of pieces some of the Court guests at a favourite summer resort near St. Petersburg. Here again the band triumphed. By some invisible, mysterious agency Sousa seemed to actually draw forth from the instrumentalists those sounds that give a touch of finish, a light and shade, a heavy softness that reminded one of the clearness and smoothness and oneness of an organ, yet which in itself is indescribable. Sousa in his treatment of this portrait by Rubenstein succeeded to an extraordinary degree. In orchestration the colouring would have been less aggressive, yet withal the reproduction was really fine. From the pen of Sousa himself there appeared three items on the set programme—many others were introduced as encores. One of the three was the suite, "Three Quotations" in which the author makes his musicians describe how the King of France marched up the hill. With twenty thousand men.  
The King of France marched down the hill,  
And ne'er went up again.  
The second of the three quotations was: "I, too, was born in Arcadia," and the third was "Nigger in the Wood Pile." One of the encores to these was "Passing of Rag Time," a strange medley of brass, reeds, tambourines, sounds to represent the flapping of Christy

minstrel big boots, and of clog dancing. While any one of the sounds might be a dissonance, the combination was a strange exhilarating concord. But why prolong the notice of this performance, consisting of nine items and ten encores. The players confirmed all that has been said of them as unrivalled in their line of art. Their playing has thrilled Dublin. The methods of their remarkable conductor has surprised all who witnessed them. Of solo items we had three. One was a fluegelhorn rendering by Mr. Franz Halle, of Robaudi's "Bright Star of Hope." It is a scholastic form of composition, in the interpretation of which the band and soloist ingeniously wove the subject and counter-subject into an harmonious whole. Miss Estelle Lieblich again exhibited the peculiar qualities of her coloratura soprano. A most difficult violin solo, "Sarabonde and Tambourine," was given by Miss Maud Powell, in which she played the air in harmonics in a decidedly skilful manner. Throughout the entire performance the audience extended a deserved meed of applause to the band, that deservedly ranks as the most unique amongst the world's musical organisations.

**AT THE ROTUNDA.**

Sousa and his band appeared last night at the Rotunda. Every seat reserved and unreserved was occupied twenty minutes before the performance commenced. At eight o'clock even standing room was not to be had in any part of the auditorium or passages, and the doors had to be closed to prevent further overcrowding. The programme throughout was of a high order of merit, the majority of the pieces being from the works of the great composers. With encores the items numbered twenty in all. The audience were very appreciative, and the able conductor on behalf of himself and those associated with him expressed himself at the conclusion of the performance as extremely pleased at the cordial support extended to the band during its tour in Ireland, and especially on each occasion played in public in Dublin. The following was the programme:—Symphonic Poem, "Le Preludes" (Liszt); Trombone Solo, "Lov Thoughts" (Pryor), Mr. Arthur Pryor; Suite "From Foreign Lands" (Moszkowski); Soprano Solo, Mad Scene from "Lucia" (Donizetti), Miss Estelle Lieblich, flute obligato; Mr. Marshall Lufsky; Excerpts from "Siegfried" (Wagner); Second Polonaise (Liszt) (a) Myl, "In a Clock Store" (Orth); (b) March, "Imperial Edward" (Sousa), dedicated by special permission to his Majesty the King; Violin Solo, "Rondo Capriccioso" (Saint-Saens), Miss Maud Powell; Them Variations and Carnival Time from "Scen in Naples" (Massenet).

**ILLNESS OF THE RECORDER**

From the *Irish Times*  
Address of Publication *Dublin*  
Date *6.2.03*

**THE SOSA BAND CONCERTS.**

The programme of the second Sousa concert in the Theatre Royal yesterday was more welcome than that of the first, because it contained a greater number of selections which come within the term great music. It was at once less showy and more satisfying than that of Tuesday, and we cannot but regret that Sousa did not see his way to give us during his brief visit a more liberal supply of works like those of Tchaikowsky, Rubenstein, and Wagner, which were such a pleasant feature of the concert yesterday. This regret upon the part of music lovers will be all the more intense when they reflect that Sousa has a band which can do justice to great compositions. We do not, of course, suggest that those American selections which have proved so large a part of Sousa's bill of fare should be abolished utterly in favour of a higher type of work. Their presence adds a piquant interest to a programme. But no man of taste who heard the fine performances of instrumental masterpieces of which the band is capable could fail to wish for fewer coon songs, cake walks, clever marches; and more works which display alike the power of the band and the surpassing beauty of tone pictures painted by a master hand. The interpretation of Tchaikowsky's Grand Russian Festival March, "Slav," gave at the outset some idea of the breadth, the power, the variety, the fine intelligence which Sousa's artists can reveal in any reading of a first-class work. The march itself is a piece of singularly brilliant writing. Fine ideas, gorgeous colouring, infinite variety and charm of treatment stamp it as the unmistakable creation of a genius. The band appreciated and revealed each subtle beauty in the colour scheme. The performance, in a word, was worthy of the work. Take, again, the Rubenstein piece "Kammenoi Ostrow." It

is a piece of programme music of the finest type, and Sousa's playing of it won the admiration of the audience. One could have sacrificed at least one coon band contest for a second work possessing the poetical enchantment of a Rubenstein. Nay, we could have even sacrificed a league of cake walks for a stave of Mozart. There was, however, a substantial compensation in the performance of Tchaikowsky's "Capriccio Italien," and the dainty "Serenade Rocco" by Meyer-Helmund was certainly enjoyable. A clever suite of Sousa's illustrating Three Quotations was much appreciated, and after the "Imperial Edward" march and a number of characteristic and enjoyable American pieces, many of them written or arranged by Sousa, the band programme came to a fitting close with an excellent performance of the introduction to the third act of "Lohengrin." Mr. Franz Halle contributed a fluegelhorn solo, "Bright Star of Hope," which was tastefully phrased, and, if we except a few notes which appeared to tax him, capably played. Miss Estelle Lieblich sang very successfully Sousa's song? "Will you love when the lilies are dead," and Miss Maud Powell (violin) gave a fine interpretation of Le Clair's "Sarabande and Tambourine," and in response to an imperative recall played a most skilfully written piece, of which the subject is a well-known Irish air. Sousa was very generous in responding to applause, and his American selections were thoroughly appreciated. The house, it may be added, was crowded to the doors. In the evening the final concert took place in the Round Room of the Rotunda, which was also packed, and the programme was admirably chosen and performed. Mr. Sousa at the close made a short speech, in which he thanked the people of Dublin for their appreciation of his band.

Association *Leeds*  
*Yorkshire*  
Publication *Leeds*  
Date *6.2.03*

**MUSIC AND ART.**

"Mr. John Philip Sousa, with his celebrated Band, received a Royal Command to appear at Windsor Castle on Saturday evening . . . The concert was given in the Waterloo Chamber, a Magnificent Hall, made more brilliant by the distinguished audience who listened attentively and with great enthusiasm to the great American composer's inspirations. His Majesty the King has evidently a great liking for this lighter form of music, as this is the second time that Mr. Sousa has been so honoured, and on the last occasion at Sandringham His Majesty decorated the Band master with a Victorian Order. . . . Many encores were demanded, and after a most interesting and enjoyable evening, during which the whole of the performers were entertained at supper, special train with sleeping cars attached conveyed the tired musicians on their way . . . etc., etc.

We have pleasure in giving these extracts from a notice which has been sent to us for publication because they afford so interesting an illustration of the most "up-to-date" American methods. The accuracy of the criticism we cannot doubt since it comes from head-quarters, which should be well informed, but the promptitude with which it has been despatched is remarkable even in these days of rapid transit. Indeed, we should imagine that Mr. Sousa must keep a prophetic critic, or a critical prophet, on his establishment since while he informs us that the concert began in Windsor Castle at 10 o'clock on Saturday night, the copy of the despatch which was sent to us by letter post was delivered at Leeds before midnight on the same day. Like a lady's letter the sting of the notice lies in a postscript "Sousa and his band will appear in this town on February 23rd and 24th." We do not grudge Mr. Sousa this little puff preliminary, though it is hardly necessary to secure him a big audience. He supplies exactly what the public want, trivial music, performed with the utmost spryness and precision, and a highly amusing spectacle. So long as Mr. Sousa does not meddle with serious music, he may be regarded as a person who adds to the exhilaration of the community. According to one report a drum was burst at one of his Liverpool concerts; but it does not appear whether this sensation is always provided, or was an "extra."

*Journal of the*  
*1 Feb*  
1903  
*Dublin*

### SECOND SOUSA CONCERT

Packed from floor to ceiling is the only expression adequate to describe the dimensions of the audience at yesterday's concert in the Theatre Royal, when Sousa and his band made their second appearance before the Dublin musical public. On this occasion the programme was decidedly of a higher class than that previously presented, and consequently afforded a better opportunity of judging the ability of the band to interpret musical works of lasting worth, and not the mere ephemera productions which appeal to a taste vitiated not to say vulgar. On this question much might be written; certainly much has been written, and the most diverse views expressed. One critic states, "The orchestra was simply a living, breathing orchestration; the music (Sousa's) a jingle of music hall melody." Another pronounces "the band the finest collection of musicians at present before the public." As is usually the case, the truth will be found to be between these extremes, for each of these expressions of opinion contains a certain modicum of truth. It has been asserted that any comparison with the Halle band, for example, is out of place, as the latter is an orchestra, while the former is not. But, in reality, such a comparison is the very best means of arriving at a correct judgment, for it immediately suggests the disadvantage under which a band of the Sousa type labours, a disadvantage which is inherent, and which the most cunning combinations and the best technical manipulation are powerless to overcome. There are whole regions in the domain of emotion controlled by the potent forces of the strings, which neither the brass nor wood-wind can ever enter upon; the cor anglais and the saraphone are excellent instruments, no doubt, but they are poor substitutes for the viola or the cello. If anyone is disposed to question the truth of this proposition, let him try to recall an instance where an audience was moved to tears by the most skilful performer on clarinet or bassoon. Are not the most beautiful effects in music connected with the emotions of love and sorrow, the awakening and portrayal of which is the peculiar province of the strings, and the strings alone? On the other hand, such effects as may be described as dynamic are well within the powers of a brass and reed band, and in movements of that class Sousa's band is undoubtedly excellent. A further criticism which naturally suggests itself is that a brass and reed arrangement of a work originally written for an orchestra may be very fine, but it is not the work as it presented itself to the mind of the composer. It must be confessed that yesterday's programme was skilfully chosen, the selections being of such a character as to bring out the strong points of the band while concealing its weaknesses. The Grand Russian Festival March, "Slav," which opened the concert, is a fine work in the best style of the great Russian composer, Tschaiikowsky. This was certainly the best item on the programme; the funeral march theme was beautifully played by the bassoons, and the finale, based on the solemn strains of the Russian National Hymn, was splendidly given. Mr. Frank Helle contributed a couple of solos on the flugelhorn, and proved himself an admirable performer on that difficult instrument. There was, however, little justification for alteration of Robandi's beautiful song, "Bright Star of Hope," better known as "Alla Stella Confidente," and for some reason or other the opening bars were very slightly flat. A soprano song following without interval a very brassy selection is rather trying to the soloist, but Miss Estelle Lieblich, who possesses a soprano with a range up to high E flat, if we mistake not, was much applauded. The set of pieces in which, under the title of "Viummeni Ostrow," Rubinstein attempted to portray some Russian Court scenes and personages, is both unequal in merit, and possibly for that reason was unequal in execution, but the finale was again very good. Another admirable Tschaiikowsky selection was the "Capriccio Italian," while Meyer-Halmund's Rocco Serenade was principally remarkable for the opportunity it afforded of displaying the executive powers of various members of the band, mainly in the wood-wind department. Miss Maud Powell is an excellent violinist, and was warmly encored for her rendering of Le Clair's "Sarabande and Tambourine"; she was even better in her rendering of a Capriccio Irlandaise, founded on St. Patrick's Day, which might have been, if it was not, arranged by Papini. Her rendering of the difficult cadenza showed her high powers of technique, and her tone also is very good indeed. The only Wagner item was the well-

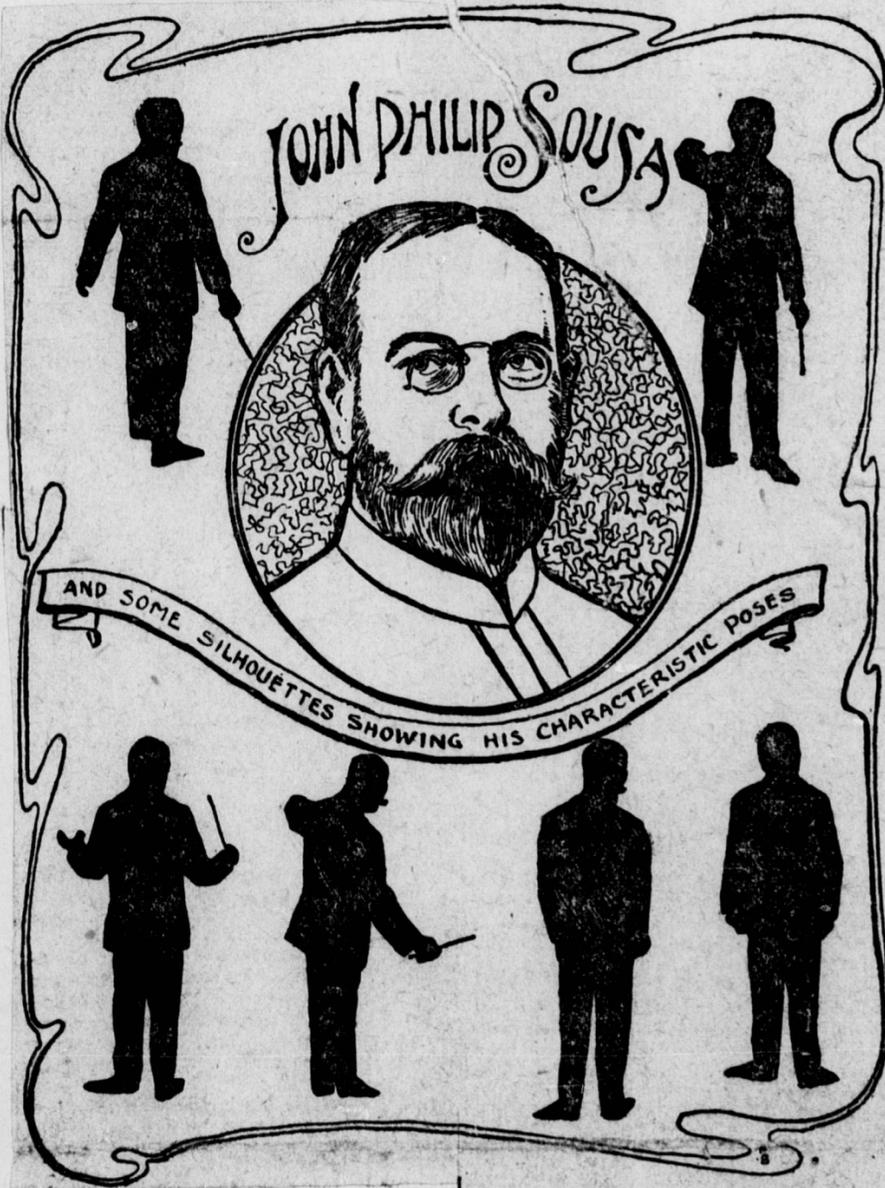
known Introduction to Act III of "Lohengrin," which was splendidly rendered, the grand climax being admirably worked up, and concluding in a magnificent volume of tone. Ample opportunity was afforded during the concert of forming a judgment of Mr. Sousa's merits as a composer. The items on the programme for which he was directly responsible may, perhaps, be described as programme music. The first was a suite, "Three Quotations," the aforesaid quotations being "The King of France marched, etc." "And I too was born in Arcadia," and "Nigger on the wood pile"; the march, "Imperial Edward," dedicated to his Majesty the King, being presumably of the same class. Of the suite it is sufficient to say that the ideas suggested by the titles give poor warrant of anything but the commonplace, and as for the march, were it not that a few bars of the National Anthem are introduced, with no sufficient musical excuse either, there is nothing Imperial about it: it is simply a Sousa march, much like other Sousa marches, but by no means as good as the "Washington Post" or "El Capitan" either. But besides these there were half a dozen other well known compositions of the "March King," all of which displayed the same characteristics. One of the prettiest was a Spanish or Mexican valse, which was charmingly played, though it scarcely received as much applause as a noisy production having some relation to coons. One fair member of the audience gushingly described Mr. Sousa's music as heavenly—and so it is—but it is a heaven in which the "Angel of the Slack-wire" and the "Queen of the Rolling-globe" are the bright particular stars. It is, indeed, impossible to imagine that Mr. Sousa's marches even would ever play any soldiers to any but a stage battle in front of the footlights. The atmosphere of the circus is everywhere, and even Sousa himself seems aware of it, for he conducts his own compositions in quite acrobatic fashion, in a manner in fact which we suspect has little to do with the ultimate result, for the band is composed of such excellent performers that they have long since passed beyond the stage when demonstrative directions are necessary or excusable. The moral of the concert, for it has a moral, is that the old world is not yet played out musically at any rate, and our energetic Yankee cousins have something yet to learn, while they can teach us little that is worth learning in the art of music, whatever they may accomplish in the art of business and advertisement.

*W. Bourne-mouth Observer*  
Publication  
7-2-03

**Sousa at Windsor.**  
By command of the King, Mr. Sousa's American Band played before his Majesty and the members of the Royal family at Windsor Castle on Saturday night. The band travelled by special train from Sheffield to Windsor to obey the King's commands. The concert was given in the Waterloo Chamber, and the audience, about eighty in number, included the King and Queen, the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein, and the Princesses Victoria and Louise Augusta of Schleswig-Holstein. The King requested Mr. Sousa to play some of his own American compositions, and in obedience to his Majesty's wishes the band rendered the well-known "Washington Post," "Hands Across the Sea," "The Stars and Stripes," and "The Coon Band contest." At the conclusion of the concert the American and English National Anthems were played, audience and performers upstanding. Subsequently the King and Queen shook hands with Mr. Sousa, and Mrs. Sousa was presented to their Majesties. Afterwards Mr. and Mrs. Sousa, together with the manager, Mr. Philip Yorke, were entertained at supper, while the members of the band partook refreshments. Later Mr. and Mrs. Sousa and Mr. Yorke were conducted through the State rooms. At half-past two o'clock on Sunday morning the party left Windsor for Ireland.

*Wkly Freeman*  
*Dublin*  
7-7-03

Sousa filled every seat in the Theatre Royal on Tuesday afternoon with an eager audience; and he filled the remaining space with the music of his band, which is a typical American band that delights the Yankee seaside resorts in summer. It is no better than Gilmore's was, which was heard in Dublin, or Coterno's or Bauer's, or any such other big American musical combination; but it is Sousa. That is, he dominates the band, an din action too much dominates the programme. Out of nine items on Tuesday's programme five set down



were Sousa's, and nearly all the encores were also his own compositions. The first item on the programme was the famous overture to "William Tell," and it was marvellously well played, both in section and ensemble. The next best was a largo by Dvorak. The rest, of course, were played with great precision and fine phrase, but they were mostly band marches of monotonous, dominating theme, and coon songs and dances of a very much alike character. All the same, the whole performance was a treat, a vocal item, which Esbo sang, displaying a fine effort of trick singing, and a violin solo varied the programme. Sousa repeated his successes again on Thursday at the Royal and at the Ro-

# Record and Daily Mail,

"Record" Buildings, Renfield Lane, Glasgow.

(Andrew Forbes, Publisher.)

Issue dated: Feb 7. 1903

## SOUSA AND HIS BAND.

### FAMOUS AMERICAN COMBINATION IN GLASGOW.

Whatever the position Mr. John Philip Sousa and his American band may take in the future—and it has not yet and probably never will be exactly defined—it cannot be denied that among bands of the world it occupies a unique position. It is not an orchestra, and to regard it as a military band is altogether incorrect. Perhaps the best way out of the difficulty is to call it Sousa's Band and let it speak for itself. It is certainly a remarkable combination, first learned during his travels as a young instrumentalist, but to the credit of the conductor as the result of his attention to the details of the band at

"Maidens Three" (a) the coquette, (b) the mer girl, and (c) the dancing girl, from Sousa's ready pen is an excellently descriptive composition and again the audience testified their pleasure to such an extent that the band were good enough to give a characteristic piece "The Coon Band Contest," and subsequently as a second encore the famous "Washington Post." Perhaps their finest effort, however, was in Dvorak's largo from symphony, "The New World," and here the beautiful flowing, generous, melodies of the great Russian composer received a rendition which even the most hypercritical could not cavil at. It was indeed a performance and a selection which went far to blot out the recollection of "rag-time" and "coon" melody. A nicely arranged selection of Irish airs was given in response to the recall. "In the Realm of the Dance" is aptly entitled a "mosaic," and it is a composition arranged by Sousa founded on famous waltz themes. Again those present were not slow or restrained in their plaudits, and "The Philosophic Maid" and "Bundle of Mischief" were played. Later there followed (a) Novelette, "Siziletta" (Von Blon), and Sousa's march, "Imperial Edward," which was dedicated by special permission to his Majesty the King. The latter is a fine rousing piece of music, full of martial spirit and vigour, and in it are introduced some novel tonal effects. That it met with cordial and hearty approval there could be no manner of doubt, and it had to be repeated to satisfy the clamorous applause. Chamber's "Plantation Songs and Dances" was the last item by the band, and here they were perfectly at home, playing with great dash and faithfulness. Comparisons are said to be always odious, but one could not help thinking that personally we infinitely prefer the playing of, say, the Royal Horse Guards (Blue), the Royal Marines, the newly-formed Irish Guards, or the Grenadier Guards Bands to the much-talked-of Sousa's Band. It struck one that the undoubted popularity and success of the American combination have been achieved by two things—first, the application of business methods and system to matters musical, and, second, studying what the great public want and giving it to them. The programme was agreeably relieved by vocal and solo instrumental items. Mr. Arthur Pryor gave a finished and artistic rendering of his own composition, the trombone solo, "Love Thoughts." He was deservedly recalled to play in excellent style "In cellar deep." Miss Estelle Lieblich, who has a very sweet and charming soprano voice, sang the "Indian Bell Song," from Delibes' "Lakme," and as an encore a very melodious song, "The Maid of the Meadow." Miss Maud Powell played the violin solo, Zigeunerweisen (Sarasate), in admirable style, her technique being perfect and the tone production mellow and beautiful. Both movements received artistic rendering, and the applause was loud and long. The talented violinist responded by giving a largo of Handel's, a really exquisite solo, in which Miss Powell was again heard to excellent advantage, and, indeed, one is tempted to say that this was quite the most acceptable item in the whole performance. We understand that a second performance by Sousa and his band was given in the evening.

**SOUSA AND HIS BAND.**

**A UNIQUE ENTERTAINMENT.**

Sousa and his band was the attraction that drew crowded audiences to the City Hall on Saturday afternoon and evening. The entertainment was of a unique character, and was most thoroughly enjoyed. The large combination has been trained to a degree of perfection which is sensitive to the slightest inclination of the renowned conductor. And Sousa as a conductor is eloquent in his every movement. There is a gracefulness in the rhythmic swing of his baton, and the movement of a finger, hand or arm, on the slightest inclination of the body are all indicative of some special colouring to be given to the music. The bandsmen respond with a precision truly marvellous, and with an efficiency which could only have been attained by long and consistent rehearsals. Sousa's band playing Sousa's marches is a treat. The March King's music has gained a world-wide reputation, and many a dusty mile have the Sons of the Empire marched to Sousa's enlivening music. "El Capitan," "The Washington Post," and "Stars and Stripes" were rendered with the finest effect and all the beautiful colouring of the composer's conception. The patriotism of the audience was aroused by Sousa's tribute to the King, Imperial Edward, and the enthusiastic swinging march was repeated, with a very effective grouping of the brass solo instruments. The plantation songs and dances was a unique and pleasing selection, introducing many novelties in rag time and cake-walk music. An echo of the pantomime season was the rendering of "Annie More," and a very clever melange was "Rose, Shamrock, and Thistle," introducing representative music from the three sections of the United Kingdom and mingling the whole in "Soldiers of the King." Among other pieces played by the band in the evening were Berlioz's overture to "Carneval Romaine," Sousa's "Looking Upward," Listz's "Second Rhapsody," Mascagni's "Danse Exotica," Niven's "Country Dance," and Kolling's "Chase of the Lion." Sousa keeps his programme going merrily, and gracefully accedes to the many encores with a slight nod of compliancy—the "extra" being commenced immediately he has mounted the dias. In addition to selections by the band, solos were rendered by Miss Estelle Lieblich, soprano; Miss Maud Powell, violinist; Mr Arthur Pryor, trombonist; and Mr Marshall Lufsky, flautist. All the accompaniments to these items were rendered with rare skill and marvellous tone by the band. We are indebted to Messrs Paterson, Sons, & Co. for the excellent arrangements.

**SOUSA'S BAND.**  
 —Extract from local criticism upon the performance at the Ulster Hall:—"Absolute precision in regard to time, crispness, and smartness to the beat, due expressiveness in tone, and a fine regard for the spirit and rhythm of the compositions, all were exhibited, but somehow there was no inspiration to be derived from the music, and one was tempted to paraphrase a famous remark and say—"It is magnificent, but it is not music."  
 The hall was packed, all tickets sold, much clamouring for more.  
 You couldn't get a knife-blade in, or find an inch of floor.  
 The ventilation perfect, for no one did a faint.  
 Officials courteous, stewards kind, enough to please a saint.  
 You'll wonder how I got there. Well, it was somewhat unique.  
 They didn't send me tickets, so I hardly like to speak.  
 Suffice to say, I managed it, and live to tell the tale.  
 But, after all, you know this Sousa's rather stale.  
 The instruments were perfect, and the time was quite precise.  
 Each man attended to the beat with smartness really nice.  
 The tone was beautifully sweet, each movement quite au fait.  
 Composer's spirit clearly shown, and not a word to say.  
 But still it wasn't music—I wonder what it was? Was it liver or dyspepsia that made us think and pause?  
 You will see we had the instruments, the tone, and time, and rhythm.  
 It must have been that Sousa's men had no free tickets with 'em

**Glasgow Herald,**

5 and 69, Buchanan Street, Glasgow.  
 (George Outram & Co., Publishers.)  
 from issue dated Feb 7 1903

**SOUSA'S BAND IN GLASGOW.**—It has long been the reproach of America that she has no distinctive art. So far, she has been mostly content to import her music and pictures, and, with a plentiful supply of dollars, she sees that what she buys is of the best quality. In this country the general public have been accustomed to associate home-made American music pretty much with Sankey, who, while having some qualities distinctive of his country, may be said to be the negation of art. In Sousa, roughly speaking, we have Sankey, minus evangelicalism, plus gilt and a double share of the American spirit. Sousa's is the art that "hustles." In a hundred little ways, yesterday's performance in the St Andrew's Hall smacked of America. Many people confess to having their musical dreams disturbed when, on raising their eyes to a concert platform, they see a few score of pleasant-looking gentlemen fiddling and blowing and smiting sheep-skin. So it was felt to be a step in the right direction when Wagner created the "mystic abyss" of Bayreuth, from which the sounds of the orchestra issue forth like a stream from a hidden source. Such a method one feels to be quite contrary to the American spirit. One cannot imagine Sousa and his expensive band in a mystic abyss. People go to see as well as to hear the "March King." Indeed, during the Exhibition visit not only were band and conductor visible to the eye, but, as each prominent theme was reached, the players to whom it was allotted sallied forth to the front, so that the audience could make no mistake in ascribing to the fute's some excellent piece of work done by the trombones. America not only gives us gorgeous sounds, but she shows us how the wheels go round. Yesterday afternoon, however, the band mostly remained in their places, an exception being made only in the case of "Imperial Edward" March.

**The Dundee Courier,**

34, North Lindsay Street, Dundee.  
 (Published by W. & D. C. Thomson.)  
 from issue dated Feb 9 1903

**SOUSA'S BAND AT PERTH.**

The great reputation achieved by John Philip Sousa and his band had the effect of drawing large audiences to the City Hall, Perth, on Saturday afternoon and evening, the attendance at night being particularly large and fashionable. Seldom, indeed, have lovers of high-class music in Perth been privileged to listen to such charming and inspiring melodies as discoursed by Sousa's band, and the applause was loud and frequent. The programme was varied enough to bring out the wonderful powers of the performers, and the marked unanimity and precision of the gifted instrumentalists indicated how thoroughly leader and led understood each other. The original and characteristic method of Sousa's conducting attracted marked attention, not so much for any display on his part but rather from the great variety of poses and attitudes when wielding the baton. The pieces given included several marches from the pen of the gifted leader, a popular number being the march "Imperial Edward," and the magnificent volume of tone and expression secured at once placed the band in the very front rank of similar combinations. Sousa's visit to Perth was, indeed, a great success.

**The Belfast News-Letter,**

55, 57, and 59, Donegal Street, Belfast.  
 (Henderson & Co., Publishers.)  
 from issue dated Feb 5 1903

**VISIT OF SOUSA'S BAND.**

**PERFORMANCE IN THE ULSTER HALL.**  
 Yesterday afternoon in the presence of a very and enthusiastic audience John Philip Sousa and his band made their first appearance in Belfast when they gave a performance in the Ulster Hall. Perhaps one's expectations were too high, certainly the impression left upon the writer was one of disappointment. Absolute precision in regard to time, crispness and smartness to the beat, due expressiveness in tone, and a fine regard for the spirit and rhythm of the compositions, all were exhibited; but somehow there was no inspiration to be derived from the music, and one was tempted to paraphrase a famous remark and say, "It is magnificent, but it is not music." Seldom did the playing reach to that high level of excellence when the deepest emotions of the human heart are aroused, and for the most part it left the auditor cold and unmoved. At the same time it must be clearly stated that one could not but admire the marvellous accuracy of the instrumentalists, and the splendid manner in which they obeyed the slightest movement or gesture of the conductor. It was like watching a beautiful piece of mechanism, each portion of which moved surely, smoothly, and swiftly in its allotted place, and controlled in every part with the greatest ease. And yet there was something wanting. The first item was the overture "William Tell" (Rossini), and it was given so much to the taste of the audience that they applauded most enthusiastically, and a spirited and dashing performance of "El Capitan" was played as an encore. The suite

from the Perthshire Courier  
 Dated February 9  
 from issue dated Feb 9 1903

**THE SOUSA CONCERT.**

The world-renowned composer, John Philip Sousa, and his marvellous band of instrumentalists gave a couple of performances in the City Hall on Saturday. On both occasions the hall was crowded to its utmost capacity, and in the afternoon especially a large number of the county gentry were present. The fame of Sousa's Band has penetrated to every part of the globe. On the occasion of the visit to the Glasgow Exhibition they met with an extraordinary flattering reception. Their visit to the Fair City was looked forward to with the keenest interest. From the magnificent performances they gave on this occasion rumour had not over-rated their capabilities as musicians of the highest order. Never have we heard such precision as that manifested by this Band. Although a considerable part of the programme comprised pieces by the distinguished leader himself, selections from other works were also given. The programme was nothing if not eminently popular. We are sure in saying that the people of Perth have not hitherto had an opportunity in the city of hearing such splendid playing. Besides the Band there were several other artists of the first rank.

"Maidens Three" (a) the coquette, (b) the mermaid, and (c) the dancing girl, from the ready pen is an excellently descriptive composition, and again the audience testified their pleasure to such an extent that the band were good enough to give a characteristic piece "The Coon Band Contest," and subsequently as a second encore the famous "Washington Post." Perhaps their finest effort, however, was in Dvorak's large symphony, "The New World," and here the beautiful flowing, generous, melodies of the great Russian composer received a rendition which even the most hypercritical could not cavil at. It was indeed a performance and a selection which went far to blot out the recollection of "rag-time" and "coon" melody. A nicely arranged selection of Irish airs was given in response to the recall. "In the Realm of the Dance" is aptly entitled a "mosaic," and it is a composition arranged by Sousa founded on famous waltz themes. Again those present were not slow or restrained in their plaudits, and "The Philosophic Maid" and "Bundle of Mischief" were played. Later there followed (a) Novelette, "Sizilietta" (Von Blon), and Sousa's march, "Imperial Edward," which was dedicated by special permission to his Majesty the King. The latter is a fine rousing piece of music, full of martial spirit and vigour, and in it are introduced some novel tonal effects. That it met with cordial and hearty approval there could be no manner of doubt, and it had to be repeated to satisfy the clamorous applause. Chamber's "Plantation Songs and Dances" was the last item by the band, and here they were perfectly at home, playing with great dash and faithfulness. Comparisons are said to be always odious, but one could not help thinking that personally we infinitely prefer the playing of, say, the Royal Horse Guards (Blue), the Royal Marines, the newly-formed Irish Guards, or the Grenadier Guards Bands to the much-talked-of Sousa's Band. It struck one that the undoubted popularity and success of the American combination have been achieved by two things—first, the application of business methods and system to matters musical, and, second, studying what the great public want and giving it to them. The programme was agreeably relieved by vocal and solo instrumental items. Mr. Arthur Pryor gave a finished and artistic rendering of his own composition, the trombone solo, "Love Thoughts." He was deservedly recalled to play in excellent style "In cellar deep." Miss Estelle Liebbling, who has a very sweet and charming soprano voice, sang the "Indian Bell Song," from Delibes' "Lakme," and as an encore a very melodious song, "The Maid of the Meadow." Miss Maud Powell played the violin solo, Zigeunerweisen (Sarasate), in admirable style, her technique being perfect and the tone production mellow and beautiful. Both movements received artistic rendering, and the applause was loud and long. The talented violinist responded by giving a large of Handel's, a really exquisite solo, in which Miss Powell was again heard to excellent advantage, and, indeed, one is tempted to say that this was quite the most acceptable item in the whole performance. We understand that a second performance by Sousa and his band was given in the evening.

**SOUSA AND HIS BAND.**  
 A UNIQUE ENTERTAINMENT.

Sousa and his band was the attraction that drew crowded audiences to the City Hall on Saturday afternoon and evening. The entertainment was of a unique character, and was most thoroughly enjoyed. The large combination has been trained to a degree of perfection which is sensitive to the slightest inclination of the renowned conductor. And Sousa as a conductor is eloquent in his every movement. There is a gracefulness in the rhythmic swing of his baton, and the movement of a finger, hand or arm, on the slightest inclination of the body are all indicative of some special colouring to be given to the music. The bandmen respond with a precision truly marvellous, and with an efficiency which could only have been attained by long and consistent rehearsals. Sousa's band playing Sousa's marches is a treat. The March King's music has gained a world-wide reputation, and many a dusty mile have the Sons of the Empire marched to Sousa's enlivening music. "El Capitan," "The Washington Post," and "Stars and Stripes" were rendered with the finest effect and all the beautiful colouring of the composer's conception. The patriotism of the audience was aroused by Sousa's tribute to the King, "Imperial Edward," and the enthusiastic swinging march was repeated, with a very effective grouping of the brass solo instruments. The plantation songs and dances was a unique and pleasing selection, introducing many novelties in rag time and cake-walk music. An echo of the pantomime season was the rendering of "Annie More," and a very clever melange was "Rose, Shamrock, and Thistle," introducing representative music from the three sections of the United Kingdom and mingling the whole in "Soldiers of the King." Among other pieces played by the band in the evening were Berlioz's overture to "Carneval Romaine," Sousa's "Looking Upward," Listz's "Second Rhapsody," Mascagni's "Danse Exotica," Niven's "Country Dance," and Kolling's "Chase of the Lion." Sousa keeps his programme going merrily, and gracefully accedes to the many encores with a slight nod of compliance—the "extra" being commenced immediately he has mounted the dias. In addition to selections by the band, solos were rendered by Miss Estelle Liebbling, soprano; Miss Maud Powell, violinist; Mr Arthur Pryor, trombonist; and Mr Marshall Lufsky, flautist. All the accompaniments to these items were rendered with rare skill and marvellous tone by the band. We are indebted to Messrs Paterson, Sons, & Co. for the excellent arrangements.

**SOUSA'S BAND.**  
 Extract from local criticism upon the performance at the Ulster Hall:—"Absolute precision in regard to time, crispness, and smartness to the beat, due expressiveness in tone, and a fine regard for the spirit and rhythm of the compositions, all were exhibited, but somehow there was no inspiration to be derived from the music, and one was tempted to paraphrase a famous remark and say—"It is magnificent, but it is not music."  
 The hall was packed, all tickets sold, much clamouring for more.  
 You couldn't get a knife-blade in, or find an inch of floor.  
 The ventilation perfect, for no one did a faint.  
 Officials courteous, stewards kind, enough to please a saint.  
 You'll wonder how I got there. Well, it was somewhat unique.  
 They didn't send me tickets, so I hardly like to speak.  
 Suffice to say, I managed it, and live to tell the tale.  
 But, after all, you know this Sousa's rather stale.  
 The instruments were perfect, and the time was quite precise.  
 Each man attended to the beat with smartness really nice.  
 The tone was beautifully sweet, each movement quite au fait.  
 Composer's spirit clearly shown, and not a word to say.  
 But still it wasn't music—I wonder what it was? Was it liver or dyspepsia that made us think and pause?  
 You will see we had the instruments, the tone, and time, and rhythm.  
 It must have been that Sousa's men had no free tickets with 'em

**SOUSA'S BAND IN GLASGOW.**—It has long been the reproach of America that she has no distinctive art. So far, she has been mostly content to import her music and pictures, and, with a plentiful supply of dollars, she sees that what she buys is of the best quality. In this country the general public have been accustomed to associate home-made American music pretty much with Sankey, who, while having some qualities distinctive of his country, may be said to be the negation of art. In Sousa, roughly speaking, we have Sankey, minus evangelicalism, plus gilt and a double share of the American spirit. Sousa's is the art that "hustles." In a hundred little ways, yesterday's performance in the St Andrew's Hall smacked of America. Many people confess to having their musical dreams disturbed when, on raising their eyes to a concert platform, they see a few score of pleasant-looking gentlemen fiddling and blowing and smiting sheep-skin. So it was felt to be a step in the right direction when Wagner created the "mystic abyss" of Bayreuth, from which the sounds of the orchestra issue forth like a stream from a hidden source. Such a method one feels to be quite contrary to the American spirit. One cannot imagine Sousa and his expensive band in a mystic abyss. People go to see as well as to hear the "March King." Indeed, during the Exhibition visit not only were band and conductor visible to the eye, but, as each prominent theme was reached, the players to whom it was allotted sallied forth to the front, so that the audience could make no mistake in ascribing to the flutes some excellent piece of work done by the trombones. America not only gives us gorgeous sounds, but she shows us how the wheels go round. Yesterday afternoon, however, the band mostly remained in their places, an exception being made only in the case of the "Imperial Edward" March. It may be said that Mr Sousa has done everything that dollars can do. His machine is as perfect as possible, but it is only a machine and not a living organism. The renderings of the Largo from Dvorak's "New World" Symphony and the overture to "William Tell" brought no conviction to our mind, only serving to show how imperfectly clarinets can do the work of strings. As for the endless Sousa numbers, after one has given the music credit for a certain "leg-for-leg jollity," one has said all that is possible in its favour. In short, as a force in music Sousa and his band have not the faintest significance. Miss Maud Powell's performance of Sarasate's "Zigeunerweisen" we quite enjoyed, although, after so much rather cheap noise it was difficult to attain the repose of mind necessary for the appreciation of delicate, artistic playing. Miss Estelle Liebbling's showy singing lent variety to the entertainment. The crowded St Andrew's Hall showed that Sousa and his manager know at least how to run their show.

**VISIT OF SOUSA'S BAND.**  
 PERFORMANCE IN THE ULSTER HALL.

Yesterday afternoon in the presence of a very large and enthusiastic audience John Philip Sousa and his band made their first appearance in Belfast, when they gave a performance in the Ulster Hall. Perhaps one's expectations were too high, but certainly the impression left upon the writer was one of disappointment. Absolute precision in regard to time, crispness and smartness to the beat, due expressiveness in tone, and a fine regard for the spirit and rhythm of the compositions, all were exhibited; but somehow there was no inspiration to be derived from the music, and one was tempted to paraphrase a famous remark and say, "It is magnificent, but it is not music." Seldom did the playing reach to that high level of excellence when the deepest emotions of the human heart are aroused, and for the most part it left the auditor cold and unmoved. At the same time it must be clearly stated that one could not but admire the marvellous accuracy of the instrumentalists, and the splendid manner in which they obeyed the slightest movement or gesture of the conductor. It was like watching a beautiful piece of mechanism, each portion of which moved surely, smoothly, and swiftly in its allotted place, and controlled in every part with the greatest ease. And yet there was something wanting. The first item was the overture "William Tell" (Rossini), and it was given so much to the taste of the audience that they applauded most enthusiastically, and a spirited and dashing performance of "El Capitan" was played as an encore. The suite

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**SOUSA'S BAND IN FALKIRK.**—None too frequently is an opportunity afforded the public of Falkirk of hearing or witnessing the performance of those in the profession of public entertainers who have raised themselves to the highest position in the particular department to which they have devoted their talents. It was therefore with much interest and expectancy that the music-loving people of the town and district looked forward to the visit of Sousa and his world-famous band, and to the two concerts which were given in the Town Hall, Falkirk, yesterday afternoon and evening. The success of the performance in Falkirk, and the fact that it may be taken as a sufficient indication of the public's readiness to appreciate the exceptional nature of the entertainment provided for them, and the popularity of the "March King" and the musical combination which bears his name, that so many were found to turn out at an unaccustomed time. And while the attendance in the afternoon was a large and representative one, the performance in the evening, being at an hour more convenient to the bulk of the community, drew an audience which filled every available corner of the hall. On both occasions the programme submitted was in similar form, and was as follows:—

- Overture—"William Tell".....Rossini.
- Trombone solo—"Love Thoughts".....Pryor.  
Mr Arthur Pryor.
- Suite—"Maidens Three".....Sousa.
- Soprano solo—"Indian Bell Song".....Delibes.  
From "Lakme."  
Miss Estelle Liebling.
- Largo from Symphony—"The New World".....Dvorak.
- Mosaic—"In the Realm of the Dance".....Sousa.
- (a) Novellette—"Siziletta".....von Blom.
- (b) March—"Imperial Edward".....Sousa.
- Violin Solo—"Zigeunerweisen".....Sarasate.  
Miss Maud Powell.
- Plantation Songs and Dances.....Chambers.

Of the performance it is almost unnecessary to say anything save that it was in keeping with the high reputation of the Sousa Band, and greater praise than that there need not be. A striking feature of the band is its remarkable beauty of tone. It seems to combine all the best qualities of the military band and the orchestra, whilst every now and again there are produced some strikingly rich and novel effects which cannot be reached by the military band or orchestra alone. The chief characteristic of the combination appears to be its marvellous composition, organisation, and discipline, and their performance might almost be likened to that of one many-sounding and sweet-sounding instrument. Each item of the programme appeared to receive a more admirable and tuneful rendering than that which preceded it, and all in their turn met with the enthusiastic appreciation of the audience. Encores were demanded on every occasion, and, with ready courtesy, Mr.

Sousa responded to the requests, amongst the extra numbers given being:—"El Capitan," "In the Deep Cellar," "Coon Band Contest," "Washington Post," and "Stars and Stripes for Ever." Miss Estelle Liebling was recalled for her brilliant singing of the "Indian Bell Song," whilst Miss Maud Powell by her marvellous interpretation of Sarasate's "Zigeunerweisen" earned the hearty plaudits of the audience and a cordial encore. Altogether the concert, as was to be expected, were of the most excellent and enjoyable description, and our townsman, Mr M. Wilkie, to whom the public of Falkirk have been indebted for not a few high-class entertainments being brought to the town, is to be congratulated on the success of this, his latest and greatest enterprise.

**SOUSA'S BAND.**

**PERFORMANCE AT THE OPERA HOUSE**

Sousa, the incomparable; conductor, composer, and story writer, and his band appeared at the Opera House on Monday afternoon. A widespread desire was shown to hear this remarkable corps of musicians and their more remarkable conductor. Half the seats in the Opera House were engaged previously, and when the performance began standing room was scarcely available. Mr Sousa and his musicians, fresh from their journey from Windsor, where they played on Saturday night before the King and Royal Family, were heartily applauded, and the audience, expecting much, settled down to listen and enjoy themselves. There has been no band or conductor about which so much has been written as Sousa and his corps. The programme as arranged was as follows, and we will afterwards enumerate the encores:—

- 1. Overture....."William Tell".....Rossini.
- 2. Trombone Solo—"Love Thoughts".....Pryor.  
Mr Arthur Pryor.
- 3. Suite....."Maidens Three".....Sousa.  
(a) The Coquette.  
(b) The Summer Girl.  
(c) The Dancing Girl.
- 4. Soprano Solo—"Indian Bell Song" (From "Lakme").....Delibes.  
Miss Estelle Liebling.

- 5. Largo from Symphony—"The New World".....Dvorak.
- 6. Mosaic—"In the Realm of the Dance".....Sousa.

- 7. (a) Novellette....."Siziletta".....von Blom.
- (b) March—"Imperial Edward".....Sousa.
- 8. Violin Solo—"Zigeunerweisen".....Sarasate.  
Miss Maud Powell.

**9. Plantation Songs and Dances.....Chambers.**

Here were the encores to the different items—(1) March, "Stars and Stripes for Ever;" (2) "In Cellar Cool," or, as the bill displayed at the back of the stage put it, "In the Deep Cellar;" (3) "Coon Band Contest" and "Washington Post;" (4) "The Nightingale;" (5) Godfrey's Irish Selection; (6) "El Capitan," "The Honeysuckle and the Bee," and "King Cotton" March; (7) "Invincible Eagle" March; (8) Fantasia on St Patrick's Day. Noticing the rendering of this programme, it is almost impossible to write anything that can be regarded as excessive praise. It is a band composed of consummate artists, and completeness of ensemble constitutes its most striking quality. The famous overture to "William Tell" and the Dvorak excerpt were beautifully played, the brass in the latter having all the tone of an organ. But the marches, for nineteen out of twenty hearers, were "the thing," and their very familiarity in some cases seemed their highest recommendation. The stirring, swinging "Invincible Eagle," the perennial "Washington Post" and the well-defined rhythm of "Imperial Edward" (dedicated to the King), or "El Capitan" were played with a peculiar dash and spirit that was irresistible. In the suite "Maidens Three" and the mosaic "In the Realm of the Dance," founded on famous waltz themes, the rhythmical precision, the expression, the power, and the mass of this remarkable band were also revealed. In the humorous selection, "A Coon Contest," some novel effects were obtained. As instrumentalists, Sousa's players are practically all that can be desired. Constant association and practice have enabled them to play with the greatest precision—their work is distinctly emphatic and brilliant. Mr Arthur Pryor, whom the Press agents describe as the highest paid bandsman in the world, is a remarkable trombonist. The audience wondered as they listened to this performer, who obtained from an instrument not usually associated with solo work, a richness of tone that was really astonishing. In both the quoted selections Mr Pryor played with extraordinary dexterity and skill. Miss Estelle Liebling is a coloratura soprano, and her selections are apparently made with a view to exhibiting her peculiar qualities of voice. It is not a musical organ, but it is flexible, and the lady delights in roulades and show passages. Miss Maud Powell, the violinist of the party, is a brilliant

violinist. The King also introduced Mrs. Sousa, who shook hands and chatted for a little while before the royal party entered the Waterloo Chamber. Mrs. Sousa and the members of the band afterwards entertained to supper, at which the toast of "The King and Queen" was enthusiastically honoured, and subsequently they left Windsor by special sleeping car train for Chester, en route for Cork, via Holyhead. Before leaving Windsor, Mr. Sousa expressed to an interviewer the delight of himself and the band at their reception and the gracious treatment by the King and Queen and Royal family, and their delight also with all they witnessed at the Castle.

**MR. SOUSA'S BAND AT WINDSOR CASTLE.**

His Majesty the King honoured Mr. Sousa and his famous band with a command to perform at Windsor Castle on Saturday evening last before the Royal Family, and the concert was an unqualified success. The band was to have appeared at Manchester the same day, where prepayments for seats had reached the substantial figure of £600. Arrangements are, therefore, being made for a visit to the cotton city at the beginning of next month. The band, about sixty in number, travelled direct from Sheffield, where they had given a matinee performance, arriving at Windsor at half-past eight, and were conveyed to the Castle in cabs. Mr. Sousa, however, arrived early in the afternoon, accompanied by Mrs. Sousa, Miss Estelle Liebling (vocalist), and Miss Maud Howell (violinist), and proceeded to the "White Hart" Hotel, where he had engaged apartments. By a later train, Mr. Sousa was joined by his manager (Colonel Hinton), by whom all the arrangements were made.

The concert took place in the Waterloo Chamber, where many splendid entertainments have taken place. Chairs were arranged at the end of the apartment for their Majesties' and the rest of the audience. The concert commenced about twenty minutes past ten, after dinner, when the King and Queen and other guests walked into the Waterloo Chamber, the band playing the National Anthem on their entrance. The Waterloo Chamber was lavishly decorated with flowers, but no platform was erected for the performers; they occupied the floors of the room opposite their royal audience. Besides the King, in the front row, sat the Queen, the Prince and Princess of Wales, Princess Charles of Denmark, Princess Victoria, Prince and Princess Christian of Schleswig-Holstein, the Princess Victoria and Princess Louise, Angusta of

Schleswig-Holstein, his Excellency the Turkish Ambassador and Madame Musurus, the United States Chargé d'Affaires and Mrs. Henry White, the Earl and Countess of Selborne, Lord Herbert Vane Tempest, the Bishop of London, the Very Rev. the Dean of Windsor, the Hon. Sidney Greville, Rear-Admiral the Hon. Hedworth Lambton, the Right Hon. Sir Nicholas O'Connor (his Majesty's Ambassador at Constantinople), Sir Archibald and Lady Edmonstone, Sir John Murray Scott, Bart., the Countess of Gosford (Lady-in-Waiting), the Hon. Charlotte Knollys (Woman of the Bedchamber), the Hon. Dorothy and the Hon. Violet Vivian (Maids of Honour in Waiting), Lord Lawrence (Lord in Waiting), General the Right Hon. Sir Dighton-Probyn (Keeper of the Privy Purse), Lord Farquhar (Master of the Household), Colonel Lord Edward Pelham Clinton (Groom in Waiting), Captain the Hon. Seymour Fortescue and Captain F. Ponsonby (Equerries in Waiting), Major C. Frederick (Deputy Master of the Household), Lady Eva Dugdale and Commander Godfrey-Faussett (in attendance on their Royal Highnesses the Prince and Princess of Wales), and Mr. Hansell (tutor to the young Princes of Wales). All the above were included in the King's dinner party, and the following had the honour of being invited to the concert:—The Rev. Canon the Marquis of Normanby, the Lord and Lady Dunboynes, and the Hon. Blanche and Linda Butler, the Lord and Lady Knollys, Sir Walter and Lady Parratt and Miss Parratt, the Rev. Canon Dalton, the Rev. Canon Smith and Mrs. Smith, Captain and Mrs. Walter Campbell, Mrs. F. Ponsonby, the Misses Eliot, Mr. and Mrs. R. Holmes and Miss Holmes. In a gallery at the back sat the servants of the Royal Household, and in another gallery, by the King's special wish, sat several members of the Guards' bands, his Majesty having expressed a desire that they should hear Mr. Sousa's band. A tastefully designed programme, printed in blue and gold with portraits of Mr. Sousa and his instrumentalists, had been provided. The following was the programme:—

- 1 Collocation....."El Capitan".....Sousa.
- 2 Trombone Solo—"Love's Enchantment".....Pryor.  
Mr Arthur Pryor.
- 3 Suite....."Looking Upward".....Sousa.  
(a) By the Light of the Polar Star.  
(b) Under the Southern Cross.  
(c) Mars and Venus.
- 4 Soprano solo—"Thou Brilliant Bird".....David  
Miss Estelle Liebling.  
Flute Obligato by Mr. Marshall Lufsky.
- 5 "Bardinaige".....Herbert
- 6 (a) Idyl....."In a Clock Store".....Orth  
(b) Caprice—"The Passing of Rag Time".....Pryor  
(c) March....."Imperial Edward".....Sousa
- 7 Violin Solo....."Zigeunerweisen".....Sarasate  
Miss Maud Powell.
- 8 Mosaic—"In the Realm of the Dance".....Sousa.  
(Founded on famous waltz themes).  
Under the direction of Mr. Philip Yorke.

At the King's special request all the pieces were American, and, in addition to the programme, extra numbers were provided for his Majesty's selection. The music was warmly appreciated by the royal audience, the King leading the applause, and being greatly pleased with the performance of Miss Maud Powell (violin) and Miss Estelle Liebling (solo vocalist), who were accorded by his Majesty an occasional "bravo." The original programme was interspersed with several extra compositions, the Queen requesting the "Stars and Stripes," "Hands Across the Sea," the "Washington Post," and "Coon Band Contest." "The Star Spangled Banner" was given at the desire of his Majesty, who, with the rest of the audience, stood up while it was being played. "God Save the King" was given at the close of the concert, which terminated shortly after midnight. The King, Queen, and Prince of Wales afterwards shook hands with Mr. Sousa, whom his Majesty thanked, and he complimented the band on its playing. The King also introduced Mrs. Sousa, who shook hands and chatted for a little while before the royal party entered the Waterloo Chamber. Mrs. Sousa and the members of the band afterwards entertained to supper, at which the toast of "The King and Queen" was enthusiastically honoured, and subsequently they left Windsor by special sleeping car train for Chester, en route for Cork, via Holyhead. Before leaving Windsor, Mr. Sousa expressed to an interviewer the delight of himself and the band at their reception and the gracious treatment by the King and Queen and Royal family, and their delight also with all they witnessed at the Castle.

An eye-witness thus conveys his impressions to the *Daily News*:—

"To the programme several additions were made. Thus the performance began with 'God Save the King.' Then the first three appointed items were given, and each were heartily applauded. But Miss Liebling's trills in 'Thou Brilliant Bird' provoked special appreciation, cries of 'Bravo! Bravo!' arising. Amid this demonstration Lord Farquhar (Master of the Household) stepped across to Mr. Sousa with a slip of paper on which he had written the names of four pieces specially asked for by the King, the Queen, and the Princess of Wales. His Majesty wished to hear the 'Washington Post' and 'The Stars and Stripes for Ever.' Queen Alexandra asked for 'Hands Across the Sea,' and the Princess of Wales' request was for 'Down South.' In their very best form, Sousa and his Band rendered these pieces, which wrought the audience to a high pitch of enthusiasm. And this enthusiasm developed as the remaining items in the programme were given. The 'Imperial Edward' March, in particular, provoked delight. This was the first time that the King had heard it played by the Band, though it was 'run through' in his presence when, last summer, Mr. Philip Yorke secured august authority for the dedication. After 'In the Realm of the Dance' had been given, once more Lord Farquhar stepped across to Mr. Sousa. This time it was to inform him that his Majesty desired to hear another 'coon' piece, as well as the American National Anthem. Greatly elated at all these proofs of Royal approval, Mr. Sousa and his clever associates played 'The Coon Band Contest.' Then they broke into 'The Star-Spangled Banner,' the King and Queen and all others present standing throughout the performance. This item, according to the King's direction, was to have concluded the performance, but Mr. Sousa dared to be disobedient. On a sudden he turned and faced the Royal gathering, the band once more playing 'God Save the King'; and they played it with more fire, with more 'human electricity,' than they have probably ever before expended on the effort. Such was the dramatic conclusion of a memorable performance.

"The King now went forward and shook Mr. Sousa by the hand, thanking him for the concert and praising it highly. 'And how long, Mr. Sousa,' asked his Majesty, 'do you propose to remain in this country?' 'Until May,' the famous conductor replied. 'Ah!' exclaimed the King, 'then I want you here again, and next time we will have nothing but American music.' Mrs. Sousa was presented to the King and Queen, and then, as his Majesty was about to quit the apartment, he paused, and, turning to the band, bowed and said: 'Very fine! Very fine!'"

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**Violin Solo—"Zigeunerweisen"**.....Sarasata.  
 Miss Maud Powell.  
**Plantation Songs and Dances**.....Chambers.  
 Here were the encores to the different items—(1) March, "Stars and Stripes for Ever;" (2) "In Cellar Cool," or, as the bill displayed at the back of the stage put it, "In the Deep Cellar;" (3) "Coon Band Contest" and "Washington Post;" (4) "The Nightingale;" (5) "Godfrey's Irish Selection;" (6) "El Capitan," "The Honeysuckle and the Bee," and "King Cotton" March; (7) "Invincible Eagle" March; (8) Fantasia on St Patrick's Day. Noticing the rendering of this programme, it is almost impossible to write anything that can be regarded as excessive praise. It is a band composed of consummate artists, and completeness of ensemble constitutes its most striking quality. The famous overture to "William Tell" and the Dvorak excerpt were beautifully played, the brass in the latter having all the tone of an organ. But the marches, for nineteen out of twenty hearers, were "the thing," and their very familiarity in some cases seemed their highest recommendation. The stirring, swinging "Invincible Eagle," the perennial "Washington Post" and the well-defined rhythm of "Imperial Edward" (dedicated to the King), or "El Capitan" were played with a peculiar dash and spirit that was irresistible. In the suite "Maidens Three" and the mosaic "In the Realm of the Dance," founded on famous waltz themes, the rhythmical precision, the expression, the power, and the mass of this remarkable band were also revealed. In the humorous selection, "A Coon Contest," some novel effects were obtained. As instrumentalists, Sousa's players are practically all that can be desired. Constant association and practice have enabled them to play with the greatest precision—their work is distinctly emphatic and brilliant. Mr Arthur Pryor, whom the Press agents describe as the highest paid bandsman in the world, is a remarkable trombonist. The audience wondered as they listened to this performer, who obtained from an instrument not usually associated with solo work, a richness of tone that was really astonishing. In both the quoted selections Mr Pryor played with extraordinary dexterity and skill. Miss Estelle Liebling is a coloratura soprano, and her selections are apparently made with a view to exhibiting her peculiar qualities of voice. It is not a musical organ, but it is flexible, and the lady delights in roulades and show passages. Miss Maud Powell, the violinist of the party, is a brilliant executant, with a matured and finished style, and she was heartily applauded after each selection which she presented. In accompanying his singer or soloist, Sousa teaches a lesson to many conductors who over-ride and handicap the efforts of the single performer. In his case the orchestra accompany and assist the soloist. Sousa's conducting is strenuous and even eccentric. With almost playful gesture he leads and inspires his players, they understand his intentions, and he carried them onwards to unique success.

Sousa responded to the requests, amongst the extra numbers given being—"El Capitan," "In the Deep Cellar," "Coon Band Contest," "Washington Post," and "Stars and Stripes for Ever." Miss Estelle Liebling was recalled for her brilliant singing of the "Indian Bell Song," whilst Miss Maud Powell by her magnificent interpretation of Sarasata's "Zigeunerweisen" earned the hearty plaudits of the audience and a cordial encore. Altogether the concert, as was to be expected, were of the most excellent and enjoyable description, and our townsman, Mr M. Wilson, to whom the public of Falkirk have been indebted for not a few high-class entertainments being brought to the town, is to be congratulated on the success of this, his latest and greatest enterprise.

**SOUSA'S BAND.**

**PERFORMANCE AT THE OPERA HOUSE**

Sousa, the incomparable; conductor, composer, and story writer, and his band appeared at the Opera House on Monday afternoon. A widespread desire was shown to hear this remarkable corps of musicians and their more remarkable conductor. Half the seats in the Opera House were engaged previously, and when the performance began standing room was scarcely available. Mr Sousa and his musicians, fresh from their journey from Windsor, where they played on Saturday night before the King and Royal Family, were heartily applauded, and the audience, expecting much, settled down to listen and enjoy themselves. There has been no band or conductor about which so much has been written as Sousa and his corps. The programme as arranged was as follows, and we will afterwards enumerate the encores:—

- 1. Overture....."William Tell".....Rossini.
- 2. Trombone Solo—"Love Thoughts".....Pryor.  
Mr Arthur Pryor.
- 3. Suite....."Maidens Three".....Sousa.  
(a) The Coquette.  
(b) The Summer Girl.  
(c) The Dancing Girl.
- Soprano Solo—"Indian Bell Song" (From "Lakme").....Delibes.  
Estelle Liebling.

**6. Mosaic—"In the Realm of the Dance"**.....Sousa.

- 7. (a) Novellette—"Siziletta".....von Blon.
- (b) March—"Imperial Edward".....Sousa.
- 8. Violin Solo—"Zigeunerweisen".....Sarasata.  
Miss Maud Powell.

**9. Plantation Songs and Dances**.....Chambers

Here were the encores to the different items—(1) March, "Stars and Stripes for Ever;" (2) "In Cellar Cool," or, as the bill displayed at the back of the stage put it, "In the Deep Cellar;" (3) "Coon Band Contest" and "Washington Post;" (4) "The Nightingale;" (5) "Godfrey's Irish Selection;" (6) "El Capitan," "The Honeysuckle and the Bee," and "King Cotton" March; (7) "Invincible Eagle" March; (8) Fantasia on St Patrick's Day. Noticing the rendering of this programme, it is almost impossible to write anything that can be regarded as excessive praise. It is a band composed of consummate artists, and completeness of ensemble constitutes its most striking quality. The famous overture to "William Tell" and the Dvorak excerpt were beautifully played, the brass in the latter having all the tone of an organ. But the marches, for nineteen out of twenty hearers, were "the thing," and their very familiarity in some cases seemed their highest recommendation. The stirring, swinging "Invincible Eagle," the perennial "Washington Post" and the well-defined rhythm of "Imperial Edward" (dedicated to the King), or "El Capitan" were played with a peculiar dash and spirit that was irresistible. In the suite "Maidens Three" and the mosaic "In the Realm of the Dance," founded on famous waltz themes, the rhythmical precision, the expression, the power, and the mass of this remarkable band were also revealed. In the humorous selection, "A Coon Contest," some novel effects were obtained. As instrumentalists, Sousa's players are practically all that can be desired. Constant association and practice have enabled them to play with the greatest precision—their work is distinctly emphatic and brilliant. Mr Arthur Pryor, whom the Press agents describe as the highest paid bandsman in the world, is a remarkable trombonist. The audience wondered as they listened to this performer, who obtained from an instrument not usually associated with solo work, a richness of tone that was really astonishing. In both the quoted selections Mr Pryor played with extraordinary dexterity and skill. Miss Estelle Liebling is a coloratura soprano, and her selections are apparently made with a view to exhibiting her peculiar qualities of voice. It is not a musical organ, but it is flexible, and the lady delights in roulades and show passages. Miss Maud Powell, the violinist of the party, is a brilliant executant, with a matured and finished style, and she was heartily applauded after each selection which she presented. In accompanying his singer or soloist, Sousa teaches a lesson to many conductors who over-ride and handicap the efforts of the single performer. In his case the orchestra accompany and assist the soloist. Sousa's conducting is strenuous and even eccentric. With almost playful gesture he leads and inspires his players, they understand his intentions, and he carried them onwards to unique success.

At the King's special request all the pieces were American, and, in addition to the programme, extra numbers were provided for the Majesty's selection. The music was warmly appreciated by the royal audience, the King leading the applause, and being greatly pleased with the performance of Miss Maud Powell (violin) and Miss Estelle Liebling (solo vocalist), who were accorded by His Majesty an occasional "bravo." The original programme was interspersed with several extra compositions, the Queen requesting the "Stars and Stripes," "Hands Across the Sea," the "Washington Post," and "Coon Band Contest." "The Star Spangled Banner" was given at the desire of His Majesty, who, with the rest of the audience, stood up while it was being played. "God Save the King" was given at the close of the concert, which terminated shortly after midnight. The King, Queen, and Princess of Wales afterwards shook hands with Mr. Sousa, whom His Majesty thanked, and he complimented the band on its playing. The King also introduced Mrs. Sousa to the Queen, who shook hands and dined with her for a little while before the royal party quitted the Waterloo Chamber.

Mr. and Mrs. Sousa and the members of the band were afterwards entertained to supper, at which the toast of "The King and Queen" was enthusiastically honoured, and subsequently they left Windsor by special sleeping car train for Chester, en route for Cork, via Holyhead. Before leaving Windsor, Mr. Sousa expressed to an interviewer the delight of himself and the band at their reception and the gracious treatment by the King and Queen and Royal family, and their delight also with all they witnessed at the Gaule.

An eye-witness thus conveys his impressions to the *Daily News*:—

"To the programme several additions were made. Thus the performance began with 'God Save the King.' Then the first three appointed items were given, and each were heartily applauded. But Miss Liebling's trials in 'Thou Brilliant Bird' provoked special appreciation, cries of 'Bravo! Bravo!' arising. And this demonstration Lord Fargus (Master of the Household) stepped across to Mr. Sousa with a slip of paper on which he had written the names of four pieces specially asked for by the King the

The concert took place in the Waterloo Chamber, where many splendid entertainments have taken place. Chairs were arranged at the end of the apartment for their Majesties' and the rest of the audience. The concert commenced about twenty minutes past ten, after dinner, when the King and Queen and other guests walked into the Waterloo Chamber, the band playing the National Anthem on their entrance. The Waterloo Chamber was lavishly decorated with flowers, but no platform was erected for the performers; they occupied the floors of the room opposite their royal audience. Besides the King, in the front row, sat the Queen, the Prince and Princess of Wales, Princess Charles of Denmark, Princess Victoria, Prince and Princess Christian of Schleswig-Holstein, the Princess Victoria and Princess Louise Augusta of

Schleswig-Holstein, his Excellency the Prussian Ambassador and Madame Bassma, the United States Chargé d'Affaires and Mrs. Henry White, the Earl and Countess of Salisborne, Lord Herbert Vane Tempest, the Bishop of London, the Very Rev. the Dean of Windsor, the Hon. Sidney Greville, Rear-Admiral the Hon. Hedworth Lambton, the Right Hon. Sir Nicholas Pomeroy (his Majesty's Ambassador at Constantinople), Sir Archibald and Lady Edmonstone, Sir John Murray Scott, Bart., the Countess of Gosford (Lady-in-Waiting), the Hon. Charlotte Knollys (Woman of the Bedchamber), the Hon. Danohy and the Hon. Violet Vivian (Maids of Honour in Waiting), Lord Lawrence (Lord in Waiting), General the Right Hon. Sir Dighton Probyn (Keeper of the Privy Purse), Lord Esplaner (Master of the Household), Colonel Lord Edward Pelham Clinton (Groom in Waiting), Captain the Hon. Seymour Fortescue and Captain E. Ponsonby (Equerries in Waiting), Major C. Frederick (Deputy Master of the Household), Lady Eva Dugdale and Commander Godfrey Faussett (in attendance on their Royal Highnesses the Prince and Princess of Wales), and Mr. Hansell (tutor to the young Princes of Wales). All the above were included in the King's dinner party, and the following had the honour of being invited to the concert:—The Rev. Canon the Marquis of Normanby, the Lord and Lady Dunboynes, and the Hon. Florence and Dinah Butler, the Lord and Lady Knollys, Sir Walter and Lady Parratt and Miss Parratt, the Rev. Canon Dalton, the Rev. Canon Smith and Mrs. Smith, Captain and Mrs. Walter Campbell, Mrs. F. Ponsonby, the Misses Eliot, Mr. and Mrs. R. Holmes and Miss Holmes. In a gallery at the back sat the servants of the Royal Household, and in another gallery, by the King's special wish, sat several members of the Guards' bands, the Majesty having expressed a desire that they should join Mr. Sousa's band. A tastefully designed programme, printed in blue and gold with portraits of Mr. Sousa and his instrumentalists, had been provided. The following was the programme:—

- 1 Collocation....."El Capitan".....Sousa
- 2 Trombone Solo—"Love's Enchantment".....Pryor.  
Mr Arthur Pryor.
- 3 Suite....."Looking Upward".....Sousa.  
(a) By the Light of the Polar Star.  
(b) Under the Southern Cross.  
(c) Mars and Venus.
- 4 Soprano solo—"Thou Brilliant Bird".....David.  
Miss Estelle Liebling.  
Flute Obligato by Mr. Marshall.
- 5 "Bardinage".....Herbert.
- 6 (a) Idyl....."In a Clock Store".....Orch.  
(b) Caprice—"The Passing of Time".....Pryor.  
(c) March....."Imperial Edward".....Sousa.
- 7 Violin Solo....."Zigeunerweisen".....Sarasata.  
Miss Maud Powell.
- 8 Mosaic—"In the Realm of the Dance".....Sousa.  
(Founded on famous waltz themes).  
Under the direction of Mr. Philip Weiss.

At the King's special request all the pieces were American, and, in addition to the programme, extra numbers were provided for the Majesty's selection. The music was warmly appreciated by the royal audience, the King leading the applause, and being greatly pleased with the performance of Miss Maud Powell (violin) and Miss Estelle Liebling (solo vocalist), who were accorded by His Majesty an occasional "bravo." The original programme was interspersed with several extra compositions, the Queen requesting the "Stars and Stripes," "Hands Across the Sea," the "Washington Post," and "Coon Band Contest." "The Star Spangled Banner" was given at the desire of His Majesty, who, with the rest of the audience, stood up while it was being played. "God Save the King" was given at the close of the concert, which terminated shortly after midnight. The King, Queen, and Princess of Wales afterwards shook hands with Mr. Sousa, whom His Majesty thanked, and he complimented the band on its playing. The King also introduced Mrs. Sousa to the Queen, who shook hands and dined with her for a little while before the royal party quitted the Waterloo Chamber.

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the following letter from the King to Mr. Sousa:—

"I must first have the pleasure of thanking you for the very successful performance of your band at Windsor on Saturday night last. I was much pleased to see you and your band, and to hear you play. I am sure you will be glad to hear that I have written to the Queen and the Princess of Wales, and to the other members of the Royal Family, expressing my appreciation of your performance. I am sure they will be very pleased to hear of it. I am, Sir, very truly yours, King."

**SOUSA'S BAND.**

Extract from local criticism upon the performance at the Ulster Hall:—"Absolute precision in regard to time, crispness, and smartness to the beat, due expressiveness in tone, and a fine regard for the spirit and rhythm of the compositions, all were exhibited, but somehow there was no inspiration to be derived from the music, and one was tempted to paraphrase a famous remark and say—"It is magnificent, but it is not music."  
The hall was packed, all tickets sold, much clamouring for more.  
You couldn't get a knife-blade in, or find an inch of floor.  
The ventilation perfect, for no one did a faint.  
Officials courteous, stewards kind, enough to please a saint.  
You'll wonder how I got there. Well, it was somewhat unique.  
They didn't send me tickets, so I hardly like to speak.  
Suffice to say, I managed it, and live to tell the tale.  
But, after all, you know this Sousa's rather stale.  
The instruments were perfect, and the time was quite precise.  
Each man attended to the beat with smartness really nice.  
The tone was beautifully sweet, each movement quite an feat.  
Composer's spirit clearly shown, and not a word to say.  
But still it wasn't music—I wonder what it was? Was it liver or dyspepsia that made us think and pause?  
You will see we had the instruments, the tone, and time, and rhythm.  
It must have been that Sousa's men had no free tickets with 'em

**SOUSA AND HIS BAND.**

**A UNIQUE ENTERTAINMENT.**

Sousa and his band was the attraction that drew crowded audiences to the City Hall on Saturday afternoon and evening. The entertainment was of a unique character, and was most thoroughly enjoyed. The large combination has been trained to a degree of perfection which is sensitive to the slightest inclination of the renowned conductor. And Sousa as a conductor is eloquent in his every movement. There is a gracefulness in the rhythmic swing of his baton, and the movement of a finger, hand or arm, on the slightest inclination of the body are all indicative of some special colouring to be given to the music. The hands-men respond with a precision truly marvellous, and with an efficiency which could only have been attained by long and consistent rehearsals. Sousa's band playing Sousa's marches is a treat. The March King's music has gained a world-wide reputation, and many a dusty mile have the Sons of the Empire marched to Sousa's enlivening music. "El Capitan," "The Washington Post," and "Stars and Stripes" were rendered with the finest effect and all the beautiful colouring of the composer's conception. The patriotism of the audience was aroused by Sousa's tribute to the King, "Imperial Edward," and the enthusiastic swinging march was repeated, with a very effective grouping of the brass solo instruments. The plantation songs and dances was a unique and pleasing selection, introducing many novelties in rag time and cake-walk music. An echo of the pantomime season was the rendering of "Annie More," and a very clever melange was "Rose, Shamrock, and Thistle," introducing representative music from the three sections of the United Kingdom and mingling the whole in "Soldiers of the King." Among other pieces played by the band in the evening were Berlioz's overture to "Carnaval Romaine," Sousa's "Looking Upward," Listz's "Second Rhapsody," Mascagni's "Danse Exotica," Niven's "Country Dance," and Kolling's "Chase of the Lion." Sousa keeps his programme going merrily, and gracefully accedes to the many encores with a slight nod of compliance—the "extra" being commenced immediately he has mounted the dias. In addition to selections by the band, solos were rendered by Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; Mr Arthur Pryor, trombonist; and Mr Marshall Lufsky, flautist. All the accompaniments to these items were rendered with rare skill and marvellous tone by the band. We are indebted to Messrs Paterson, Sons, & Co. for the excellent arrangements.

"Maidens Three" (a) the coquette, (b) the mer girl, and (c) the dancing girl, from Sousa's ready pen is an excellently descriptive composition, and again the audience testified their pleasure to such an extent that the band were good enough to give a characteristic piece "The Coon Band Contest," and subsequently as a second encore the famous "Washington Post." Perhaps their finest effort, however, was in Dvorak's large from symphony, "The New World," and here the beautiful flowing, generous, melodies of the great Russian composer received a rendition which even the most hypercritical could not cavil at. It was indeed a performance and a selection which went far to blot out the recollection of "rag-time" and "coon" melody. A nicely arranged selection of Irish airs was given in response to the recall. "In the Realm of the Dance" is aptly entitled a "mosaic," and it is a composition arranged by Sousa founded on famous waltz themes. Again those present were not slow or restrained in their plaudits, and "The Philosophic Maid" and "Bundle of Mischief" were played. Later there followed (a) Novalotte, "Siziletta" (Von Blon), and Sousa's march, "Imperial Edward," which was dedicated by special permission to his Majesty the King. The latter is a fine rousing piece of music, full of martial spirit and vigour, and in it are introduced some novel tonal effects. That it met with cordial and hearty approval there could be no manner of doubt, and it had to be repeated to satisfy the clamorous applause. Chamber's "Plantation Songs and Dances" was the last item by the band, and here they were perfectly at home, playing with great dash and faithfulness. Comparisons are said to be always odious, but one could not help thinking that personally we infinitely prefer the playing of, say, the Royal Horse Guards (Blue), the Royal Marines, the newly-formed Irish Guards, or the Grenadier Guards Bands to the much-talked-of Sousa's Band. It struck one that the undoubted popularity and success of the American combination have been achieved by two things—first, the application of business methods and system to matters musical, and, second, studying what the great public want and giving it to them. The programme was agreeably relieved by vocal and solo instrumental items. Mr. Arthur Pryor gave a finished and artistic rendering of his own composition, the trombone solo, "Love Thoughts." He was deservedly recalled to play in excellent style "In cellar deep." Miss Estelle Liebling, who has a very sweet and charming soprano voice, sang the "Indian Bell Song," from Delibes' "Lakme," and as an encore a very melodious song, "The Maid of the Meadow." Miss Maud Powell played the violin solo, Zigeunerweisen (Sarasate), in admirable style, her technique being perfect and the tone production mellow and beautiful. Both movements received artistic rendering, and the applause was loud and long. The talented violinist responded by giving a large of Handel's, a really exquisite solo, in which Miss Powell was again heard to excellent advantage, and, indeed, one is tempted to say that this was quite the most acceptable item in the whole performance.  
We understand that a second performance by Sousa and his band was given in the evening.

**Glasgow Herald,**

5 and 69, Buchanan Street, Glasgow.

(George Outram & Co., Publishers.)

from issue dated Feb 7 1903

**SOUSA'S BAND IN GLASGOW.**—It has long been the reproach of America that she has no distinctive art. So far, she has been mostly content to import her music and pictures, and, with a plentiful supply of dollars, she sees that what she buys is of the best quality. In this country the general public have been accustomed to associate home-made American music pretty much with Sankey, who, while having some qualities distinctive of his country, may be said to be the negation of art. In Sousa, roughly speaking, we have Sankey, minus evangelicalism, plus gilt and a double share of the American spirit. Sousa's is the art that "hustles." In a hundred little ways, yesterday's performance in the St Andrew's Hall smacked of America. Many people confess to having their musical dreams disturbed when, on raising their eyes to a concert platform, they see a few score of pleasant-looking gentlemen fiddling and blowing and smiting sheep-skin. So it was felt to be a step in the right direction when Wagner created the "mystic abyss" of Bayreuth, from which the sounds of the orchestra issue forth like a stream from a hidden source. Such a method one feels to be quite contrary to the American spirit. One cannot imagine Sousa and his expensive band in a mystic abyss. People go to see as well as to hear the "March King." Indeed, during the Exhibition visit not only were band and conductor visible to the eye, but, as each prominent theme was reached, the players to whom it was allotted sallied forth to the front, so that the audience could make no mistake in ascribing to the flutes some excellent piece of work done by the trombones. America not only gives us gorgeous sounds, but she shows us how the wheels go round. Yesterday afternoon, however, the band mostly remained in their places, an exception being made only in the case of "The March King."

**The Belfast News-Letter,**

55, 57, and 59, Donegal Street, Belfast.

(Henderson & Co., Publishers.)

from issue dated Feb 5 1903

**VISIT OF SOUSA'S BAND.**

**PERFORMANCE IN THE ULSTER HALL.**

Yesterday afternoon in the presence of a very enthusiastic audience John Philip Sousa and his band made their first appearance in Belfast when they gave a performance in the Ulster Hall. Perhaps one's expectations were too high, and the impression left upon the writer was one of disappointment. Absolute precision in time, crispness and smartness to the beat, due expressiveness in tone, and a fine regard for the spirit and rhythm of the compositions, all were exhibited; but somehow there was no inspiration to be derived from the music, and one was tempted to paraphrase a famous remark and say, "It is magnificent, but it is not music." Seldom did the playing reach to that high level of excellence when the deepest emotions of the human heart are aroused, and for the most part it left the auditor cold and unmoved. At the same time it must be clearly stated that one could not but admire the marvellous accuracy of the instrumentalists, and the splendid manner in which they obeyed the slightest movement or gesture of the conductor. It was like watching a beautiful piece of mechanism, each portion of which moved surely, smoothly, and swiftly in its allotted place, and controlled in every part with the greatest ease. And yet there was something wanting. The first item was the overture "William Tell" (Rossini), and it was given so much to the taste of the audience that they applauded most enthusiastically, and a spirited and dashing performance of "El Capitan" was played as an encore. The suite

from the Perthshire Journal  
Dated February 9  
Address of Journal

**The Dundee Courier,**

34, North Lindsay Street, Dundee.

(Published by W. & D. C. Thomson.)

from issue dated Feb 9 1903

**SOUSA'S BAND AT PERTH.**

The great reputation achieved by John Philip Sousa and his band had the effect of drawing large audiences to the City Hall, Perth, on Saturday afternoon and evening, the attendance at night being particularly large and fashionable. Seldom, indeed, have lovers of high-class music in Perth been privileged to listen to such charming and inspiring melodies as discoursed by Sousa's band, and the applause was loud and frequent. The programme was varied enough to bring out the wonderful powers of the performers, and the marked unanimity and precision of the gifted instrumentalists indicated how thoroughly leader and led understood each other. The original and characteristic method of Sousa's conducting attracted marked attention, not so much for any display on his part but rather from the great variety of poses and attitudes when wielding the baton. The pieces given included several marches from the pen of the gifted leader, a popular number being the march "Imperial Edward," and the magnificent volume of tone and expression secured at once placed the band in the very front rank of similar combinations. Sousa's visit to Perth was, indeed, a great success.

**THE SOUSA CONCERT.**

THE world-renowned composer, John Philip Sousa, and his marvellous band of instrumentalists gave a couple of performances in the City Hall on Saturday. On both occasions the hall was crowded to its utmost capacity, and in the afternoon especially a large number of the county gentry were present. The fame of Sousa's Band has penetrated to every part of the globe. On the occasion of the visit to the Glasgow Exhibition they met with an extraordinary flattering reception. Their visit to the Fair City was looked forward to with the keenest interest. From the magnificent performances they gave on this occasion rumour had not over-rated their capabilities as musicians of the highest order. Never have we heard such precision as that manifested by this Band. Although a considerable part of the programme comprised pieces by the distinguished leader himself, selections from other works were also given. The programme was nothing if not eminently popular. We are sure in saying that the people of Perth have not hitherto had an opportunity in the city of hearing such splendid playing. Besides the Band there were several other artistes of the first rank.

**SOUSA'S BAND.**  
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The hall was packed, all tickets sold, much clamouring for more.  
You couldn't get a knife-blade in, or find an inch of floor.  
The ventilation perfect, for no one did a faint.  
Officials courteous, stewards kind, enough to please a saint.  
You'll wonder how I got there. Well, it was somewhat unique.  
They didn't send me tickets, so I hardly like to speak.  
Suffice to say, I managed it, and live to tell the tale.  
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The instruments were perfect, and the time was quite precise.  
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**SOUSA AND HIS BAND.**  
A UNIQUE ENTERTAINMENT.

Sousa and his band was the attraction that drew crowded audiences to the City Hall on Saturday afternoon and evening. The entertainment was of a unique character, and was most thoroughly enjoyed. The large combination has been trained to a degree of perfection which is sensitive to the slightest inclination of the renowned conductor. And Sousa as a conductor is eloquent in his every movement. There is a gracefulness in the rhythmic swing of his baton, and the movement of a finger, hand or arm, on the slightest inclination of the body are all indicative of some special colouring to be given to the music. The bandmen respond with a precision truly marvellous, and with an efficiency which could only have been attained by long and consistent rehearsals. Sousa's band playing Sousa's marches is a treat. The March King's music has gained a world-wide reputation, and many a dusty mile have the Sons of the Empire marched to Sousa's enlivening music. "El Capitan," "The Washington Post," and "Stars and Stripes" were rendered with the finest effect and all the beautiful colouring of the composer's conception. The patriotism of the audience was aroused by Sousa's tribute to the King, "Imperial Edward," and the enthusiastic swinging march was repeated, with a very effective grouping of the brass solo instruments. The plantation songs and dances was a unique and pleasing selection, introducing many novelties in rag time and cake-walk music. An echo of the pantomime season was the rendering of "Annie More," and a very clever melange was "Rose, Shamrock, and Thistle," introducing representative music from the three sections of the United Kingdom and mingling the whole in "Soldiers of the King." Among other pieces played by the band in the evening were Berlioz's overture to "Carneval Romaine," Sousa's "Looking Upward," Listz's "Second Rhapsody," Mascagni's "Danse Exotica," Niven's "Country Dance," and Kolling's "Chase of the Lion." Sousa keeps his programme going merrily, and gracefully accedes to the many encores with a slight nod of compliance—the "extra" being commenced immediately he has mounted the dias. In addition to selections by the band, solos were rendered by Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; Mr Arthur Pryor, trombonist; and Mr Marshall Lufsky, flautist. All the accompaniments to these items were rendered with rare skill and marvellous tone by the band. We are indebted to Messrs Paterson, Sons, & Co. for the excellent arrangements.

"Maidens Three" (a) the coquette, (b) the mer girl, and (c) the dancing girl, from Sousa's ready pen is an excellently descriptive composition, and again the audience testified their pleasure to such an extent that the band were good enough to give a characteristic piece "The Coon Band Contest," and subsequently as a second encore the famous "Washington Post." Perhaps their finest effort, however, was in Dvorak's largo from symphony, "The New World," and here the beautiful flowing, generous, melodies of the great Russian composer received a rendition which even the most hypercritical could not cavil at. It was indeed a performance and a selection which went far to blot out the recollection of "rag-time" and "coon" melody. A nicely arranged selection of Irish airs was given in response to the recall. "In the Realm of the Dance" is aptly entitled a "mosaic," and it is a composition arranged by Sousa founded on famous waltz themes. Again those present were not slow or restrained in their plaudits, and "The Philosophic Maid" and "Bundle of Mischief" were played. Later there followed (a) Novelette, "Siziletta" (Von Blon), and Sousa's march, "Imperial Edward," which was dedicated by special permission to his Majesty the King. The latter is a fine rousing piece of music, full of martial spirit and vigour, and in it are introduced some novel tonal effects. That it met with cordial and hearty approval there could be no manner of doubt, and it had to be repeated to satisfy the clamorous applause. Chamber's "Plantation Songs and Dances" was the last item by the band, and here they were perfectly at home, playing with great dash and faithfulness. Comparisons are said to be always odious, but one could not help thinking that personally we infinitely prefer the playing of, say, the Royal Horse Guards (Blue), the Royal Marines, the newly-formed Irish Guards, or the Grenadier Guards Bands to the much-talked-of Sousa's Band. It struck one that the undoubted popularity and success of the American combination have been achieved by two things—first, the application of business methods and system to matters musical, and, second, studying what the great public want and giving it to them. The programme was agreeably relieved by vocal and solo instrumental items. Mr. Arthur Pryor gave a finished and artistic rendering of his own composition, the trombone solo, "Love Thoughts." He was deservedly recalled to play in excellent style "In cellar deep." Miss Estelle Liebling, who has a very sweet and charming soprano voice, sang the "Indian Bell Song," from Delibes' "Lakme," and as an encore a very melodious song, "The Maid of the Meadow." Miss Maud Powell played the violin solo, Zigeunerweisen (Sarasate), in admirable style, her technique being perfect and the tone production mellow and beautiful. Both movements received artistic rendering, and the applause was loud and long. The talented violinist responded by giving a largo of Handel's, a really exquisite solo, in which Miss Powell was again heard to excellent advantage, and, indeed, one is tempted to say that this was quite the most acceptable item in the whole performance.  
We understand that a second performance by Sousa and his band was given in the evening.

**Glasgow Herald,**

5 and 69, Buchanan Street, Glasgow.  
(George Outram & Co., Publishers.)

Issue dated Feb 7 1903

**SOUSA'S BAND IN GLASGOW.**—It has long been the reproach of America that she has no distinctive art. So far, she has been mostly content to import her music and pictures, and, with a plentiful supply of dollars, she sees that what she buys is of the best quality. In this country the general public have been accustomed to associate home-made American music pretty much with Sankey, who, while having some qualities distinctive of his country, may be said to be the negation of art. In Sousa, roughly speaking, we have Sankey, minus evangelicalism, plus gilt and a double share of the American spirit. Sousa's is the art that "hustles." In a hundred little ways, yesterday's performance in the St Andrew's Hall smacked of America. Many people confess to having their musical dreams disturbed when, on raising their eyes to a concert platform, they see a few score of pleasant-looking gentlemen fiddling and blowing and smiting sheep-skin. So it was felt to be a step in the right direction when Wagner created the "mystic abyss" of Bayreuth, from which the sounds of the orchestra issue forth like a stream from a hidden source. Such a method one feels to be quite contrary to the American spirit. One cannot imagine Sousa and his expensive band in a mystic abyss. People go to see as well as to hear the "March King." Indeed, during the Exhibition visit not only were band and conductor visible to the eye, but, as each prominent theme was reached, the players to whom it was allotted sallied forth to the front, so that the audience could make no mistake in ascribing to the flutes some excellent piece of work done by the trombones. America not only gives us gorgeous sounds, but she shows us how the wheels go round. Yesterday afternoon, however, the band mostly remained in their places, an exception being made only in the case of the "Imperial Edward" March. It may be said that Mr Sousa has done everything that dollars can do. His machine is as perfect as possible, but it is only a machine and not a living organism. The renderings of the Largo from Dvorak's "New World" Symphony and the overture to "William Tell" brought no conviction to our mind, only serving to show how imperfectly clarinets can do the work of strings. As for the endless Sousa numbers, after one has given the music credit for a certain "leg-for-leg jollity," one has said all that is possible in its favour. In short, as a force in music Sousa and his band have not the faintest significance. Miss Maud Powell's performance of Sarasate's "Zigeunerweisen" we quite enjoyed, although, after so much rather cheap noise it was difficult to attain the repose of mind necessary for the appreciation of delicate, artistic playing. Miss Estelle Liebling's showy singing lent variety to the entertainment. The crowded St Andrew's Hall showed that Sousa and his manager know at least how to run their show.

**The Belfast News-Letter,**

55, 57, and 59, Donegal Street, Belfast.  
(Henderson & Co., Publishers.)

Issue dated Feb 5 1903

**VISIT OF SOUSA'S BAND.**  
PERFORMANCE IN THE ULSTER HALL.

Yesterday afternoon in the presence of a very large and enthusiastic audience John Philip Sousa and his band made their first appearance in Belfast, when they gave a performance in the Ulster Hall. Perhaps one's expectations were too high, but certainly the impression left upon the writer was one of disappointment. Absolute precision in regard to time, crispness and smartness to the beat, due expressiveness in tone, and a fine regard for the spirit and rhythm of the compositions, all were exhibited; but somehow there was no inspiration to be derived from the music, and one was tempted to paraphrase a famous remark and say, "It is magnificent, but it is not music." Seldom did the playing reach to that high level of excellence when the deepest emotions of the human heart are aroused, and for the most part it left the auditor cold and unmoved. At the same time it must be clearly stated that one could not but admire the marvellous accuracy of the instrumentalists, and the splendid manner in which they obeyed the slightest movement or gesture of the conductor. It was like watching a beautiful piece of mechanism, each portion of which moved surely, smoothly, and swiftly in its allotted place, and controlled in every part with the greatest ease. And yet there was something wanting. The first item was the overture "William Tell" (Rossini), and it was given so much to the taste of the audience that they applauded most enthusiastically, and a spirited and dashing performance of "El Capitan" was played as an encore. The suite

Perthshire Courier  
Dated February 9  
Journal

**THE SOUSA CONCERT.**

The world-renowned composer, John Philip Sousa, and his marvellous band of instrumentalists gave a couple of performances in the City Hall on Saturday. On both occasions the hall was crowded to its utmost capacity, and in the afternoon especially a large number of the county gentry were present. The fame of Sousa's Band has penetrated to every part of the globe. On the occasion of the visit to the Glasgow Exhibition they met with an extraordinary flattering reception. Their visit to the Fair City was looked forward to with the keenest interest. From the magnificent performances they gave on this occasion rumour had not over-rated their capabilities as musicians of the highest order. Never have we heard such precision as that manifested by this Band. Although a considerable part of the programme comprised pieces by the distinguished leader himself, selections from other works were also given. The programme was nothing if not eminently popular. We are sure in saying that the people of Perth have not hitherto had an opportunity in the city of hearing such splendid playing. Besides the Band there were several other artistes of the first rank.

Glasgow Evening News, 67, Hope Street, Glasgow. (J. M. Smith, Publisher.) From issue dated Feb 7 1903

Glasgow Herald, and 69, Buchanan Street, Glasgow. (George Outram & Co., Publishers.) Issue dated Feb 7 1903

the South Wales Journal Dated January 15 1903

SOUSA AND HIS BAND. CONCERTS IN ST ANDREW'S HALL.

John Philip Sousa and his superexcellent military band of sixty performers, who are making a tour of Europe, visited Glasgow yesterday. They played in St Andrew's Hall in the afternoon and again in the evening to large audiences.

Exceedingly few are the military bands that have dared to engage in such an arduous enterprise, and fewer still those that have won success and fame in their appeal to the public of various nationalities. But the famous American conductor and composer, with his original and well-marked characteristics as artist and as man, is, in his own domain, a unique personage who attracts the public magnetically, and who, moreover, in the organisation and training of his band, has shown genius of a rare kind.

We, in Glasgow, know how seductive were the performances of Sousa and his band at fresco, but yesterday by playing indoors they subjected themselves to the severest test possible for a military band. They triumphed, however, not merely in making their performances tolerable, but in exciting genuine enthusiasm, and in the still more difficult feat of retaining their audience in a concert of two hours' duration. It is quite true that as a rule it is decidedly more pleasant to listen to such a band in the open air, but the dynamics of Sousa's band are so perfect, and are so artistically varied, that the effect of the performances give a minimum of offence to sensitive and cultured ears.

Had all the pieces in last night's programme been of the nature of Rubenstein's "Kammenoi Ostrow," which we cite as a genuine art-work, and as music exceptionally suitable to a military band, and exceedingly well transcribed for it from the original score, there would be no need for any qualification in regard to refinement of tone and execution. But Mr Sousa in catering for mixed audiences is compelled to play music of a more vulgar and blatant kind, and such music is indubitably hardly tolerable in a hall.

On the other hand, it may be further remarked that such a composition as Berlioz's "Carnaval Romain," although belonging to high art, does not lend itself to transcription, and therefore falls into the category of music that, while it serves to display the virtuosity of the Sousa instrumentalists and so excites our admiration, is yet unsuitable for the medium into which it is forced. In contrast, Mascagni's "Danse Erotica" was excellently well adapted for it.

As for Mr Sousa's own compositions—his suite "Looking Upward" and inimitable marches—they were as exhilarating as ever, and won a lion's share of the applause—the new "Imperial Edward" March, in particular, being encored unanimously.

Miss Estelle Liebling, who has a highly trained voice, with such a rare range in the upper register as would fit it for the part of Astrifiamante in Mozart's "Magic Flute," sang with great success the air "Qu'il est joli le Mysoli," from David's "Perle de Bresil," and Miss Maud Powell, a most gifted violinist with a brilliant technique, was excellent in the Andante and Finale of Mendelssohn's Concerto, to which the Band supplied wonderfully clever accompaniments. Mr Arthur Pryor, the trombonistic virtuoso, like the soloists already named, was successful in winning an encore.

Mr Sousa's picturesquely artistic conducting was as fascinating as of yore, and the playing of his Band was wonderfully perfect in technique, though it would be still more effective if it had for motive greater geniality and enthusiasm, instead of an almost unvaried cold brilliancy and automatic precision.

SOUSA'S BAND IN GLASGOW.—It has long been the reproach of America that she has no distinctive art. So far, she has been mostly content to import her music and pictures, and, with a plentiful supply of dollars, she sees that what she buys is of the best quality. In this country the general public have been accustomed to associate home-made American music pretty much with Sankey, who, while having some qualities distinctive of his country, may be said to be the negation of art. In Sousa, roughly speaking, we have Sankey, minus evangelicalism, plus gilt and a double share of the American spirit. Sousa's is the art that "hustles." In a hundred little ways, yesterday's performance in the St Andrew's Hall smacked of America. Many people confess to having their musical dreams disturbed when, on raising their eyes to a concert platform, they see a few score of pleasant-looking gentlemen fiddling and blowing and smiting sheep-skin. So it was felt to be a step in the right direction when Wagner created the "mystic abyss" of Bayreuth, from which the sounds of the orchestra issue forth like a stream from a hidden source. Such a method one feels to be quite contrary to the American spirit. One cannot imagine Sousa and his expensive band in a mystic abyss. People go to see as well as to hear the "March King." Indeed, during the Exhibition visit not only were band and conductor visible to the eye, but as each prominent theme was reached, the players to whom it was allotted sallied forth to the front, so that the audience could make no mistake in ascribing to the flutes some excellent piece of work done by the trombones. America not only gives us gorgeous sounds, but she shows us how the wheels go round. Yesterday afternoon, however, the band mostly remained in their places, an exception being made only in the case of the "Imperial Edward" March. It may be said that Mr Sousa has done everything that dollars can do. His machine is as perfect as possible, but it is only a machine and not a living organism. The renderings of the Largo from Dvorak's "New World" Symphony and the overture to "William Tell" brought no conviction to our mind, only serving to show how imperfectly clarified can do the work of strings. As for the endless Sousa numbers, after one has given the music credit for a certain "leg-for-leg jollity," one has said all that is possible in its favour. In short, as a force in music Sousa and his band have not the slightest significance. Miss Maud Powell's performance of Sarasate's "Zigeunerweisen" we quite enjoyed, although, after so much rather cheap noise it was difficult to attain the repose of mind necessary for the appreciation of delicate, artistic playing. Miss Estelle Liebling's showy singing lent variety to the entertainment. The crowded St Andrew's Hall showed that Sousa and his manager know at least how to run their show.

SOUSA'S BAND AT NEWPORT.

TWO MAGNIFICENT PERFORMANCES.

Newport is under an obligation to Mr. Sidney Cooper, the lessee and manager of the Lyceum Theatre, for his enterprise in bringing to the town the famous composer and conductor, John Philip Sousa, and his no less famous band; and the performances given yesterday (Wednesday) afternoon and evening demonstrated that the townspeople thoroughly appreciate really high-class music when it is literally before them, though they are often slow to manifest that appreciation beforehand. The theatre was full in nearly every part in the afternoon, and packed from stage to doors, from pit to gallery, in the evening. It was pleasant to find that keen advantage had been taken of the uniform and comparatively low charge asked for admission to the pit, gallery, and amphitheatre. It may be said in a sentence that the performances were brilliant throughout, and came to those present as a revelation of the possibilities of band instruments—woodwind and brass instruments, as distinguished from strings, for there are none of the latter in the band.

What is Sousa's band? We cannot spare space to trace its origin, though that is a most interesting story. But the band is a combination of some 50 performers, all picked musicians, all masters of their special instruments, and trained to a degree of precision and executive force that is marvellous. It is well to remember the title of the combination. It is not "Sousa's band," it is "Sousa and his band." The conjunction is all-important, for while it was the practical and business genius of Sousa that created the band (upon the foundation-idea originally laid down by Patrick Sarsfield Gilmore), it is his personality and his musicianship that supply its verve and inspiration. Celebrated first in America, the band has become equally distinguished—equally pre-eminent, indeed—in Europe. It is remarkably strong in clarinets—a very necessary element in the entire absence of strings—as the following list shows: 16 clarinets, soprano, alto and bass; 2 hautboys, 2 bassoons, 4 basses (Sousaphones), 4 flutes and piccolos, 4 cornets, 3 trombones, 4 saxophones, 2 French horns, 3 trumpets, 1 Sarasaphone, 2 euphonias, and 3 tympani.

Sousa put before the audience on Wednesday afternoon a programme rich in its general composition, and presenting delightful variety—the latter element becoming more conspicuous when the many encores are included in a general survey, for Sousa is notoriously prodigal in yielding to encores, without fuss or sensation, but purely to give audiences as much pleasure as possible. The programme was follows:—Overture, "Carnaval Romaine" (Berlioz); trombone solo, "Blue Bells of Scotland" (Pryor). Mr. Arthur Pryor; suite, "Three Quotations" (Sousa), (a) "The King of France, with twenty thousand men, marched up a hill, and then marched down again," (b) "As I too, was born in Arcadia," (c) "Night in the Woodpile"; soprano solo, "The Bell Song" from "Lakme" (Delibes); Miss Estelle Liebling; Closing scene from "Andrea Chenier" (Giordana). Interval. Second Hungarian Rhapsody (Liszt); novelette, "Siziletta" (vom Blom); march, "Imperial Edward" (Sousa), dedicated by special permission to His Gracious Majesty the King; violin solo, Chopin's Nocturne, arranged by Sarasate; Miss Evelyn Tyser; grand galop de concert, "Chase of the lion" (Killing).

The opening overture at once demonstrated the scope of the band's power. The trombone soloist, Mr. Pryor, is his own composer, and he proved that the trombone is not merely four feet of "blare," but an instrument capable of the softest cadences. The brilliant effect of the cornets was seen in the course of the accompaniment, Mr. Pryor being encored, "The Honeysuckle and the Bee" (which Sousa himself introduced from the States into England) was given, and for once people were able to realise the exquisite melody there is in this much suffering air. Sousa's suite was delightful, whether in the sustained effects of the reed instruments in the first item, or in the third of the set, which, opening with a clash of tambourines, shows that the composer has accurately caught and interpreted the soft, stealing, mellifluous spirit of plantation melody. An encore promptly followed the rendering of the Suite, and Sousa twice responded, giving first, Pryor's "Coon Band Contest," and secondly "Washington Post," which his own fortunes are so intimately associated. Miss Estelle Liebling is a remarkable singer, as her rendering of the "Indian Bell Song" proved. She has cultivated to a unique degree that light, florid style of vocalisation that in instrumental work would be described as staccato. She was heartily recalled to the platform. The concluding item of the first part revealed the full power of the band, and its admirable balance, and in particular the brilliant quality of the brass. The piece concludes with a really superb long-sustained chord of the full band. The march from Sousa's opera, "El Capitan," was given as an encore.

The second part was no less enjoyable. List's characteristic writing in his "Hungarian Rhapsody" was in the

The "Port Circular," Mowbray House, Norfolk Street, W.C. Dated Feb 7 1903

LEVEE AND STATE CONCERT.

His Excellency the Lord-Lieutenant inaugurated his first Dublin season on Tuesday with one of the most brilliant and successful levees ever witnessed at the Castle. So numerous was the attendance that the ceremony lasted until after ten o'clock. At its close a number of guests remained for luncheon with their Excellencies.

In the evening, by command of his Excellency, Sousa's celebrated band gave a most successful performance in St. Patrick Hall at Dublin Castle. Levee night has hitherto been signalised only by a Castle dinner party, to which few guests outside the house party were invited. The programme contained the following items:—

1. Overture, "Carnaval Romaine" ... Berlioz
2. Trombone Solo, "Love's Enchantment" ... Pryor  
Mr. Arthur Pryor.
3. Suite, "Looking Upward" ... Sousa  
(a) By the Light of the Polar Star.  
(b) Under the Southern Cross.  
(c) Mars and Venus.
4. Soprano Solo, "Thou Brilliant Bird" ... David  
Miss Estelle Liebling.
5. Portrait, "Kammenoi Ostrow" ... Rubenstein
6. (a) Country Dance ... Nevin  
(b) March, "Imperial Edward" ... Sousa  
(Dedicated by special permission to His Majesty the King.)
7. Violin Solo, "Zigeunerweisen" ... Sarasate  
Miss Maud Powell.
8. Mosaic, "In the Realm of the Dance" ... Sousa  
(Founded on famous Waltz Schemes.)  
Conductor—Mr. John Philip Sousa.

In addition were given the American Cake Walk, a pot-pourri of coon melodies, and a couple of characteristic morceaux.

Cutting from M.A. Dated Feb 7 1903

The Perfect Party.

THE Duchess of Kennaquhair is a luxury-loving woman, and plans her parties regardless of expense. February may prove our coldest month, so the the garden as a flirtation paradise is not to be thought of. But a brilliant idea suggested itself; why not roof in the lawn and flower-borders, and turn them into a Winter Garden, like those at Brighton and Bournemouth? Of course, the music must be of the best. Why not engage Sousa's band, which has recently performed at Windsor Castle? And there should be some side-shows; a glorified gramophone sang songs the other day at Mrs. Ronalds's—that might be secured; and she could also engage a professional palmist from Bond Street. What happened at the Duchess's party may be told on another occasion.

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Address of Publication Dublin  
Issue dated 9-2-03

Daily Record and Daily Mail,  
"Daily Record" Buildings, Renfield Lane, Glasgow.  
(Andrew Forbes, Publisher.)  
Cutting from issue dated Feb 7 1903

### SOUSA BAND CONCERTS.

The first of the Sousa Band Concerts in the Theatre Royal on Tuesday afternoon attracted a great audience, and if one may judge from the applause which followed every selection in the programme, entertained and pleased the public. Undoubtedly the Sousa Band is well worth hearing. It is neither a revelation nor a marvel; but its work is sound and conscientious, and it is difficult to conceive of a much better rendering than it gives of any works which Sousa puts into his programme. When one comes to speak of bands, one's judgment must be influenced by comparison. Now, obviously, it would be unjust to compare Sousa's with the Hallé, or, indeed, with any band which employs strings. Sousa's effects are produced by means of a judicious combination of wood-winds and brass. The nearest approach to such a combination is a military band, though in the average military band there is this striking difference that the proportion of the brass to wood-winds is as a rule greater. Yet, despite the disadvantage consequent upon preponderance of brass, we have heard military bands which could more closely simulate orchestral playing than the Sousa Band. It does not, however, follow that Sousa's is not an excellent band. On the contrary, we recognise not only in the training and discipline, but in the all-round performance of his players a great deal that suggests genius. The individual performers appear to be artists, and the general effect of their work is delightful. From this it follows that Sousa, who inspires and directs them is himself an artist. His instrumentalists are so thoroughly trained that they play as if each instrument were sounded by one breath and fingered by one hand responsive to the same emotional impulse.

### ST. PATRICK'S CONCERT AT DUBLIN CASTLE.

On Tuesday night, by command of His Excellency the Lord Lieutenant, Sousa's celebrated band gave a most successful performance at Dublin Castle. The concert aroused considerable excitement, not only in consequence of the success achieved by the American performers in England, but also because of the welcome innovation of so important a Viceregal entertainment taking place on Levee night, an evening which has hitherto been signalled only by a Castle dinner party, to which few guests outside the house party were invited. Judging by the numbers which responded to Their Excellencies' invitation, the precedent set last night is highly appreciated, especially by the numbers of country people, who, coming up for the Levee and Drawing Room, seldom stay more than a week in town and are grateful to the kind fate which gives them such an extra pleasure as last night's concert undoubtedly was.

St. Patrick's Hall served as a spacious concert room, and the platform for the band was ranged at the far end, directly in front of the dais, where the chairs of State are placed for all the ordinary Castle entertainments. Their Excellencies occupied seats facing the band, while the guests were seated on rows of chairs extending across the room. It is difficult to write of the performance in the short space available in this column, but it may truly be designated unique.

- Last night's programme contained the following items:—
- |                   |  |            |
|-------------------|--|------------|
| 1. Overture,      | "Carneval Romaine,"  | Berlioz    |
| 2. Trombone Solo, | "Love's Enchantment"                                       | Pryor      |
|                   | Mr. Arthur Pryor.  |            |
| 3. Suite,         | "Looking Upward,"  | Sousa      |
|                   | (a.) By the Light of the Polar Star.                       |            |
|                   | (b.) Under the Southern Cross.                             |            |
|                   | (c.) Mars and Venus.                                       |            |
| 4. Soprano Solo,  | "Thou Brilliant Bird,"                                     | David      |
|                   | Miss Estelle Liebling.                                     |            |
| 5. Portrait,      | "Kammenoi Ostrow,"   | Rubenstein |
|                   | Country Dance,   | Nevin      |
| 6. {              | (a.) "Imperial Edward,"                                    | Sousa      |
|                   | (b.) March, "Imperial Edward,"                             |            |
|                   | (Dedicated by special permission to His Majesty the King.) |            |
| 7. Violin Solo,   | "Zigeunerweisen"   | Sarasate   |
|                   | Miss Maud Powell.  |            |
| 8. Mosaic,        | "In the Realm of the Dance,"                               | Sousa      |
|                   | (Founded on famous Waltz Schemes.)                         |            |
|                   | Conductor—Mr. John Philip Sousa.                           |            |

In addition to which were given the American Cake Walk, a *potpourri* of coon melodies, and a couple of characteristic *morceaux*. Mr. Arthur Pryor's trombone solo was magnificently given, the artist showing his marvellous power over the instrument, which is generally more associated with concerted music than with solo playing. Miss Estelle Liebling, who possesses a clear, flexible, cultivated soprano, was much appreciated in her finished rendering of

David's "Thou Brilliant Bird," the cadence and trills being given in a fly-like manner with an exquisite obbligato by the band. Miss Maud Powell, who contributed a violin solo—"Zigeunerweisen," by Sarasate, is a clever violinist, with sympathetic touch, great freedom of bowing, and a decisive crispness in her touch which is very pleasing. To a unanimous *encore* she responded, playing a short *morceau*. Throughout the entire programme applause was given with enthusiastic warmth, Their Excellencies setting the example, and thus marking their appreciation of the music "from over the sea."

It was a late hour when the performance terminated and a move to the supper-room was made, the Lord Lieutenant leading the way with Lady Dudley, who was dressed in pale rose pink satin, veiled with white chiffon, trimmed with white ribbon work and set off with lovely jewels, including a dog-collared collar of pearls and a diamond tiara. Amongst the house party were:—The Duke of Abercorn, the Duchess of Abercorn, in smoked pearl grey satin, with silver embroidered lace, and a touch of black on the corsage, on which were attached several orders. Catherine Duchess of Westminster looked handsome and stately in her sombre mourning attire; the Countess of Annesley, in pale satin, lace, and diamonds, looked very lovely. Lady Lurgan was in white satin with pink chiffon and sequin embroidery; Lady Castlerosse wore a black gown with some red flowers; Lady Evelyn Ward's gown had pale green chiffon softly draped on the corsage; Lady Mabel Crichton was in black; Lady Mary Grosvenor wore white; Lady Milbanke was beautifully dressed in white, the over dress of lace being embroidered in white and blue chiffon; the Countess Grosvenor wore soft ivory satin with lace and lovely emeralds; the Countess of Rosse was in black; Lady Muriel Parsons, too, wore black; the Countess of Kilmorey was in pink satin; Viscountess Massereene and Ferrard wore pink veiled with handsome black lace, and her daughter was in white; Lady Castletown had some lovely diamonds on her hair and corsage; the Ladies Howard were in grey satin gowns trimmed with lace; Lady Rachel Saunderson wore a handsome black toilette, and her daughters looked very handsome; Lady Musgrave wore orchid mauve satin, and a twist of tulle to match in her hair; Lady Holmpatrick had a black toilette with diamonds; Hon. Mrs. Pelham was becomingly dressed in black, with a cluster of green leaves on her corsage; Lady M'Galmont was in black; Lady Fingall in white satin and lace; Lady Inchiquin white, and the Hon. Mrs. Arthur Browne black and white. The evening

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Clipping from issue dated Feb 7 1903

### SOUSA IN ST. ANDREW'S HALL.

It has been said that Sousa was a name to conjure with. That observation has proved correct in the past, and it holds good to-day. The popular American conductor and composer of a certain kind of music, in the course of his European tour, "struck" Glasgow to-day. He gave a concert in St. Andrew's Hall this afternoon, and he gives another in the same place to-night. At the afternoon performance the hall was very well filled, and when Mr Sousa appeared on the platform he had a reception which, for an afternoon concert, was quite enthusiastic. Sousa in the Band Kiosk is one thing, and Sousa in a covered hall quite another, and this was speedily demonstrated. The *Tell* overture was the opening piece, and it was, within the limits of the Sousa Band, wonderfully well played. The first half of it necessarily lacked delicacy, but in the stormy finale the pace was hurricane speed, and decidedly effective. A trombone solo followed by Mr Arthur Pryor, and this performance delighted the audience to the extent of an *encore*. Then came a Sousa Suite, "Maidens Three," of no special merit, and two *encores*, for Mr Sousa is nothing if not generous with his *encores*, one of them being the irresistible "Washington Post." This was given with inimitable dash and vim. The large movement from Dvorak's New World Symphony was cleverly rendered, bearing in mind the absence of strings from the Sousa combination. Other selections were a *potpourri* entitled "Mosaic," in which Mr Sousa has cleverly worked in well-known waltz themes; the "Imperial Edward March," as performed before the King the other day; and selections from Massenet and Von Blou. Miss Estelle Liebling, a lady with a flexible and highly-cultivated soprano voice, sang an extremely difficult scena from "Lakme," by Delibes, with considerable effect, and was warmly *encored*. The audience throughout was nothing if not appreciative.

### SOUSA AND HIS BAND.

#### FAMOUS AMERICAN COMBINATION IN GLASGOW.

Whatever the position Mr. John Philip Sousa and his American band may take in art—and it has not yet and probably never will be exactly defined—it cannot be denied that among bands of the world it occupies a place unique. It is not an orchestra, and to describe it as a military band is altogether erroneous. Perhaps the best way out of the difficulty is to call it Sousa's Band and let classification alone. It is certainly a remarkable combination, as we first learned during the Exhibition of 1901. Each instrumentalist is a virtuoso in his own way, but to the conductor, who is quite as remarkable as the combination, is alone due the perfection to which the band has attained. His style at the desk is original and sometimes vastly amusing, and his own compositions are equally original and full of quaint and occasionally extraordinary effects. And yet, even when all these virtues are considered, one cannot eliminate the mechanical element from the performance.

The reappearance of Mr. Sousa and his men in Glasgow was eagerly anticipated, and St. Andrew's Hall was almost crowded at the first performance yesterday afternoon. Naturally enough, the conductor's own compositions figured largely in the programme. Rossini's "Toll" overture was followed by "The Stars and Stripes for ever" and the Mexican Serenade; next the audience were served with a suite entitled "Maidens Three," in three movements—"The Coquette," "The Summer Girl," and "The Dancing Girl." It is decidedly effective, the second movement being particularly good, but any other titles would have been equally applicable. The piece was of course *encored*, and the "Coon Band Contest" and the now hackneyed "Washington Post" were played. After a wonderfully good account, considering the composition of the band, of the largo from Dvorak's "New World" symphony, more Sousa followed. It consisted of a mosaic—reason for the descriptive title not given and indeed unnecessary—called "In the realm of the dance," and founded on waltz themes. Although it made but a slight impression, Mr. Sousa was good enough to add "The Philosophic Maid," "El Capitan," and "Bundle of Mischief" for *encores*, and the march "Imperial Edward," about which so much has been heard of late, had to be repeated. The last-named is really one of Mr. Sousa's most effective works, full of martial spirit and vigour. Amongst other pieces were Von Blou's novelette "Sizilietta," and variations on a Massenet theme. The soloists were Miss Estelle Liebling, a very finished vocalist, who gave an excellent rendering of the Indian Bell Song from Delibes' "Lakme;" Miss Maud Powell, a violinist with wonderfully clever technique and much beauty of tone; and Mr. Arthur Pryor, the leader of the trombones, and one of the finest performers of the day on that instrument. He played "The Bluebells of Scotland," arranged by himself, and a melody in D as an *encore*. At the evening concert the hall was again crowded with an enthusiastic audience.

Clipping from the Glasgow Evening News  
Address of Publication  
Issue dated 9-2-03

### SOUSA AND HIS BAND.

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Exceedingly few are the military bands that have dared to engage in such an arduous enterprise, and fewer still those that have won success and fame in their appeal to the public of various nationalities. But the famous American conductor and composer, with his original and well-marked characteristics as artist and as man, is, in his own domain, a unique personage who attracts the public magnetically, and who, moreover, has shown genius of a rare kind.

We, in Glasgow, know how seductive were the performances of Sousa and his band at fresco, but yesterday by playing indoors they subjected themselves to the severest test possible for a military band. They triumphed, however, not merely in making their performances tolerable, but in exciting genuine enthusiasm, and in the still more difficult feat of retaining their audience in a concert of two hours' duration. It is quite true that as a rule it is decidedly more pleasant to listen to such a band in the open air, but the dynamism of Sousa's band are so perfect, and are so artistically varied, that the effect of the performances give a minimum of offence to sensitive and cultured ears.

Clipping from the Daily Irish Times  
Address of Publication Dublin  
Date 9-1-03

Daily Record and Daily Mail,  
"Daily Record" Buildings, Renfield Lane, Glasgow.  
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Cutting from issue dated Feb 7 1903

**SOUSA BAND CONCERTS.**

The first of the Sousa Band Concerts in the Theatre Royal on Tuesday afternoon attracted a great audience, and if one may judge from the applause which followed every selection in the programme, entertained and pleased the public. Undoubtedly the Sousa Band is well worth hearing. It is neither a revelation nor a marvel; but its work is sound and conscientious, and it is difficult to conceive of a much better rendering than it gives of any works which Sousa puts into his programme. When one comes to speak of bands, one's judgment must be influenced by comparison. Now, obviously, it would be unjust to compare Sousa's with the Hallé, or, indeed, with any band which employs strings. Sousa's effects are produced by means of a judicious combination of wood-winds and brass. The nearest approach to such a combination is a military band, though in the average military band there is this striking difference that the proportion of the brass to wood-winds is as a rule greater. Yet, despite the disadvantage consequent upon preponderance of brass, we have heard military bands which could more closely simulate orchestral playing than the Sousa Band. It does not, however, follow that Sousa's is not an excellent band. On the contrary, we recognise not only in the training and discipline, but in the all-round performance of his players a great deal that suggests genius. The individual performers appear to be artists, and the general effect of their work is delightful. From this it follows that Sousa, who inspires and directs them is himself an artist. His instrumentalists are so thoroughly trained that they play as if each instrument were sounded by one breath and fingered by one hand responsive to the same emotional impulse.

David's "Thou Brilliant Bird," the cadence and trills being given in a fly-like manner with an exquisite obbligato by the band. Miss Maude Powell, who contributed a violin solo—"Zigeunerweisen," by Sarasate, is a clever violinist, with sympathetic touch, great freedom of bowing, and a decisive crispness in her touch which is very pleasing. To a unanimous encore she responded, playing a short *morceau*. Throughout the entire programme applause was given with enthusiastic warmth. Their Excellencies setting the example, and thus marking their appreciation of the music "from over the sea."

It was a late hour when the performance terminated and a move to the supper-room was made, the Lord Lieutenant leading the way with Lady Dudley, who was dressed in pale rose pink satin, veiled with white chiffon, trimmed with white ribbon work and set off with lovely jewels, including a dog-collar of pearls and a diamond tiara. Amongst the house party were:—The Duke of Abercorn, the Duchess of Abercorn, in smoked pearl grey satin, with silver embroidered lace, and a touch of black on the corsage, on which were attached several orders. Catherine Duchess of Westminster looked handsome and stately in her sombre mourning attire; the Countess of Annesley, in pale satin, lace, and diamonds, looked very lovely. Lady Lurgan was in white satin with pink chiffon and sequin embroidery; Lady Castlerosse wore a black gown with some red flowers; Lady Evelyn Ward's gown had pale green chiffon softly draped on the corsage; Lady Mabel Crichton was in black; Lady Mary Grosvenor wore white; Lady Milbanke was beautifully dressed in white, the over dress of lace being embroidered in white and blue chiffon; the Countess Grosvenor wore soft ivory satin with lace and lovely emeralds; the Countess of Rosse was in black; Lady Muriel Parsons, too, wore black; the Countess of Kilmorey was in pink satin; Viscountess Massereene and Ferrard wore pink veiled with handsome black lace, and her daughter was in white; Lady Castletown had some lovely diamonds on her hair and corsage; the Ladies Howard were in grey satin gowns trimmed with lace; Lady Rachel Saunders wore a handsome black toilette, and her daughters looked very handsome; Lady Musgrave wore orchid mauve satin, and a twist of tulle to match in her hair; Lady Holmpatrick had a black toilette with diamonds; Hon. Mrs. Pelham was becomingly dressed in black, with a cluster of green leaves on her corsage; Lady M'Galmont was in black; Lady Fingall in white satin and lace; Lady Inchiquin white, and the Hon. Mrs. Arthur Browne black and white. The Hon. Mrs. Ross of Bladensburg, in grey satin, was chaperoning the Misses Skeffington. Lady M'Donnell brought her daughter and Miss Stiffe; Lady Fitzgerald Arnott was accompanied by her daughters and Mrs. and Miss Bagwell. The Hon. May Trench, wearing a white gown, came with Mrs. and Miss Chenevix Trench. Lady Thomson looked smart. Mrs. Sharman Crawford, of Crawfordburn, was one of the many Northerners present, the North having mustered very strong to do honour to the gracious Viceroy and his wife, who had with their regard and admiration during their memorable visit to Belfast last winter. As might have been expected from the Levée in the early part of the afternoon, the gathering country people was unusually large, and gave slight forecast of what may be expected at the Drawingroom to-night, when, it is believed, record will be made.

**SOUSA AND HIS BAND.**

**FAMOUS AMERICAN COMBINATION IN GLASGOW.**

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The soloists were Miss Estelle Lieblich, a very finished vocalist, who gave an excellent rendering of the Indian Bell Song from Delibes' "Lakme"; Miss Maud Powell, a violinist with wonderfully clever technique and much beauty of tone; and Mr. Arthur Pryor, the leader of the trombones, and one of the finest performers of the day on that instrument. He played "The Bluebells of Scotland," arranged by himself, and a melody in D as an encore.

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Clipping from the Glasgow Evening News  
Address of Publication  
Date 9-1-03

**ST. ANDREW'S HALL CONCERT AT DUBLIN CASTLE.**

On Tuesday night, by command of His Excellency the Lord Lieutenant, Sousa's celebrated band gave a most successful performance at Dublin Castle. The concert aroused considerable excitement, not only in consequence of the success achieved by the American performers in England, but also because of the welcome innovation of so important a Viceregal entertainment taking place on Levee night, an evening which has hitherto been signalled only by a Castle dinner party, to which few guests outside the house party were invited. Judging by the numbers which responded to Their Excellencies' invitation, the precedent set last night is highly appreciated, especially by the numbers of country people, who, coming up for the Levee and Drawing Room, seldom stay more than a week in town, and are grateful to the kind fate which gives them such an extra pleasure as last night's concert undoubtedly was.

St. Patrick's Hall served as a spacious concert room, and the platform for the band was arranged at the far end, directly in front of the dais, where the chairs of State are placed for all the ordinary Castle entertainments. Their Excellencies occupied seats facing the band, while the guests were seated on rows of chairs extending across the room. It is difficult to write of the performance in the short space available in this column, but it may truly be designated unique.

Last night's programme contained the following items:—

- 1. Overture, "Carneval Romaine," Berlioz
- 2. Trombone Solo, "Love's Enchantment," Pryor
- 3. Suite, "Looking Upward," Sousa
  - (a.) By the Light of the Polar Star.
  - (b.) Under the Southern Cross.
  - (c.) Mars and Venus.
- 4. Soprano Solo, "Thou Brilliant Bird," David
  - Miss Estelle Lieblich.
- 5. Portrait, "Kammenel Ostrow," Rubenstein
  - (a.) Country Dance, Nerin
  - (b.) March, "Imperial Edward," Sousa
  - (Dedicated by special permission to His Majesty the King.)
- 6. Violin Solo, "Zigeunerweisen," Sarasate
  - Miss Maud Powell.
- 7. Mosaic, "In the Realm of the Dance," Sousa
  - (Founded on famous Waltz Schemes.)
  - Conductor—Mr. John Philip Sousa.

In addition to which were given the American Cake Walk, a *potpourri* of coon melodies, and a couple of characteristic *morceaux*. Mr. Arthur Pryor's trombone solo was magnificently given, the artist showing his marvellous power over the instrument, which is generally more associated with concerted music than with solo playing. Miss Estelle Lieblich, who possesses a clear, flexible, cultivated soprano, was much appreciated in her finished rendering of

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Exceedingly few are the military bands that have dared to engage in such an arduous enterprise, and fewer still those that have won success and fame in their appeal to the public of various nationalities. But the famous American conductor and composer, with his original and well-marked characteristics as artist and as man, is, in his own domain, a unique personage who attracts the public magnetically, and who, moreover, in the organization and training of his band, has shown genius of a rare kind.

We, in Glasgow, know how seductive were the performances of Sousa and his band at fresco, but yesterday by playing indoors they subjected themselves to the severest test possible for a military band. They triumphed, however, not merely in making their performances tolerable, but in exciting genuine enthusiasm, and in the still more difficult feat of retaining their audience in a concert of two hours' duration. It is quite true that as a rule it is decidedly more pleasant to listen to such a band in the open air, but the dynamics of Sousa's band are so perfect, and are so artistically varied, that the effect of the performances give a minimum of offence to sensitive and cultured ears.

THE GLASGOW HERODROM AND VARIETY THEATRE.  
FORMOUS SUCCESS—Miss Estelle Lieblich, with her Band of Foreign-Born Lions and Bandstand, and supported by a Large Company of the Most-Tested Artists, is giving the famous "SITTING BEAUTIFUL" in full dress, and in the most brilliant manner, in the Herodrom, on Tuesday, Wednesday, and Thursday, at 7 and 8. The Performance Night, at 7 and 8. Matinee—Wednesday and Saturday, at 2. Indicate admission to Zoo and Hippodrome, at 6d or 1s. To the Zoo alone, 6d. To the Hippodrome alone, 1s. Proprietors—E. H. HOSKOT and J. BARRASFOORD, 12, 6d. or 1s. (Saturday Night Extra).

Ab. Aberdeen Free Press  
Publication  
Feb 10 1902

Had all the pieces in last night's programme of the nature of Rubinstein's "Kammmenoi Ostrow," which we cite as a genuine art-work, and as music exceptionally suitable to a military band, and exceedingly well transcribed for it from the original score, there would be no need for any qualification in regard to refinement of tone and execution. But Mr Sousa in catering for mixed audiences is compelled to play music of a more vulgar and blatant kind, and such music is indubitably hardly tolerable in a hall. On the other hand, it may be further remarked that such a composition as Berlioz's "Carnaval Romain," although belonging to high art, does not lend itself to transcription, and therefore falls into the category of music that, while it serves to display the virtuosity of the Sousa instrumentalists and so excites our admiration, is yet unsuitable for the medium into which it is forced. In contrast, Mascagni's "Danse Erotica" was excellently well adapted for it.

As for Mr Sousa's own compositions—his suite "Looking Upward" and inimitable marches—they were as exhilarating as ever, and won a lion's share of the applause—the new "Imperial Edward" March, in particular, being encored unanimously.

Miss Estelle Lieblich, who has a highly trained voice, with such a rare range in the upper register as would fit it for the part of Astrifamante in Mozart's "Magic Flute," sang with great success the air "Qu'il est joli le Mysoli," from David's "Perle de Bresil," and Miss Maud Powell, a most gifted violinist with a brilliant technique, was excellent in the Andante and Finale of Mendelssohn's Concerto, to which the Band supplied wonderfully clever accompaniments. Mr Arthur Pryor, the trombonistic virtuoso, like the soloists already named, was successful in winning an encore.

Mr Sousa's picturesquely artistic conducting was as fascinating as of yore, and the playing of his Band was wonderfully perfect in technique, though it would be still more effective if it had for motive greater geniality and enthusiasm, instead of an almost unvaried cold brilliancy and automatic precision.

VISIT OF SOUSA'S BAND.

Sousa's famous band made its first appearance in Aberdeen yesterday, giving afternoon and evening performances in the Music Hall. To those of us whose knowledge of the band was confined to wonderful tales gleaned from visitors to the recent Glasgow Exhibition, the visit was fraught with considerable interest. If, to the expectant ones, yesterday's performances fell short of the ideal the difference in conditions must be considered. One cannot carry one's critical spirit right through an exhibition, and when to several other things that please is added Sousa's Band, the cup of enjoyment overflows. Sousa's combination is said to be the perfect exposition (or, in English, exhibition) band, and no one will deny it. It is frankly a popular band; it is the apotheosis of rhythm and precision; to treat it seriously as a musical force would be absurd. Every musician is bound to confess a preference for Sousa in what may be called his lighter moments, for it is in the various forms of march and dance that he is found at his best. Seriousness is fatal to his form of entertainment; one can enjoy the dash and vigour of Sousa's marches and become enthusiastic over the precision and expertness of his instrumentalists without thinking of higher art; and, after all, there is no little art in the perfection to which Sousa has brought the performances of his forces. Even if the strong points are the elementals of music—richness, brilliancy, and power of tone, combined with strong rhythmical accentuation and absolute precision of attack—the music is bracing, and its rendering is characteristically fresh and American. The trail of sensationalism is, no doubt, over it all, but it claims credit for nothing more than it really is, and is therefore, as an American product, worthy of our consideration. Mr Sousa's mannerisms, it may be said, have been considerably magnified. Eccentricities he certainly has, but not to any greater extent than has been displayed, on the same platform, by a bandmaster in the British Army.

Last night's programme, while not very extensive at the outset, was swelled to a prolonged performance by the "Sousa encores," of which somewhere about ten were given. The heaviest items on the list were Berlioz's "Carnaval Romain" overture and Liszt's "Second Hungarian Rhapsody." Berlioz's overture in its orchestral form is quite a marvel of ingenuity and picturesque effect, but the military band version is rather a tame affair. One could admire the beautiful playing of the cor Anglais solo, and much of the wild fun and noise of the composition was brought out, but, without strings, it was impossible to produce the warmth of this musical picture of the Roman Carnival. The Liszt Rhapsody, on the other hand, was a most interesting and enjoyable performance. The colder and more virtuosic nature of the music, together with the fact that our experience of it has always been confined to piano renderings, gave new life and colour to its performance by the band. The arrangement was a masterly one, and it was played in masterly fashion. Among other numbers was a suite by Mr Sousa entitled "Looking Upward." The titles of the individual numbers were "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus," which sounded very pretty, but were quite devoid of application. The music, beyond that it was somewhat more elaborately scored, did not differ from Mr Sousa's other compositions. The trombone soloist, Mr Arthur Pryor, proved to be a player of remarkable ability. His execution is wonderful and his tone is superb from top to bottom of a very extended compass. Pryor's solo, a composition of his own, was entitled "Love's Enchantments"—rather a delicate theme for trombone treatment, but wonderfully effective in the softness and sweetness of Mr Pryor's tone. The vocalist, Miss Estelle Lieblich, a soprano with a flexible and well-trained voice, sang "Thou brilliant bird" (David) with neatness and effect, and had to respond to an encore. The violinist, Miss Maud Powell, an uncommonly capable and talented artiste, played the Andante and Finale from the Mendelssohn Concerto. The heaviness of the accompaniment, especially in the Andante, caused Miss Powell to force her tone a good deal, but her performance was, nevertheless, an exceedingly fine one. Recalled, she gave a splendid rendering of Vieuxtemp's arrangement of "St Patrick's Day." The Music Hall was crowded with a thoroughly enthusiastic audience, and the concert was in every way a success.

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Reschere bonilitat  
Feb 10 1903

SOUSA AND HIS BAND.

THE visit of this celebrated conductor and his band to the city was almost more than one could have expected, and naturally created considerable interest in musical and other circles. To most people the idea of giving two performances in one day in this town would have seemed hopeless, so far as providing large audiences on each occasion is concerned; but Sousa's name seemed to draw the crowd, and we are glad to say the promoters were right in their judgment, for on each occasion very large "houses" were present. Not only was this the case, but they showed an amount of enthusiasm one is not accustomed to from Perth audiences, and even in the more modern extracts given, notably the Largo from Dvorak's Symphony entitled the "New World," Berlioz's Overture, and in the movements from Mendelssohn's Violin Concerto played by Miss Maud Powell, they exhibited manifest appreciation. The programme provided by Mr So U.S.A. (this is quite correct, Mr Printer!), although it contained, as we have indicated, several items of outstanding merit, was largely composed of the lighter element in the marching strain, for which Mr Sousa is so famous; and these bright extracts were manifestly enjoyed by the audience. Miss Estelle Lieblich, whose strong point seems to be execution, sang Delibes' "Indian Bell Song," and in response to an encore gave "The Maid of the Meadow," by Mr Sousa. Both these songs were calculated to display her power of vocalisation, and she made the most of every opportunity. In the latter song the Cor Anglais Obligato was very effective. Miss Maud Powell played Sarasate's "Zigeunerweisen" with great facility; her tone, though not powerful, was extremely sweet, and her technical ability of the highest order. To a vociferous encore she responded with Handel's familiar, but ever pleasing Largo. Special mention must be made of the trombone playing of Mr Arthur Pryor, who gave his own composition, "Love Thoughts," in a delightful style. His tone was a revelation to many, and his performance gave unbounded pleasure. In response to an undeniable encore he gave "The Honeysuckle and the Bee." Among the pieces played by the band in the evening were Berlioz's overture to "Carnaval Romain," Sousa's "Looking Upward" and "Imperial Edward," Liszt's "Second Rhapsody," Mascagni's "Danse Exotica," N.ven's "Country Dance," and Kolling's "Chase of the Lion." The execution was marvellous, and the music was so much enjoyed that frequent encores were demanded and given, one of the latter being "Annie More" (vocal). Miss Powell played a violin solo from Mendelssohn, and was not allowed to leave the platform till she had responded twice to rapturous encores. Miss Lieblich and Mr Pryor had also excellent receptions, and had to appear oftener than once. At both matinee and evening performances encores were the order of the day, and were most willingly conceded on every occasion. Taken altogether the concert was refreshing and most enjoyable. We trust it may not be long before Mr Sousa and his talented band will pay a return visit. The booking arrangements were in the hands of Messrs Paterson, Sons, & Co., and were perfect.

Telephone: 8  
Cutting from Mendelssohn  
Dated Feb 10 1903  
Address Leisure Hall

Beginning Well.

The Earl of Dudley's appointment to the post of Lord Lieutenant of Ireland has turned out to be one that is very apposite. Lady Dudley's recent operation for the all too fashionable ailment which is known as appendicitis has happily been successful, and on Tuesday the Dublin Castle season was formally opened by a Levee; and everybody was pleased to notice how well Lady Dudley looked. In the evening, Mr. Sousa's band, coming hot-foot from Windsor, played for the amusement of the guests. Among the most notable of these were Prince Francis of Teck, the Duke and Duchess of Abercorn, the Earl and Countess of Essex, and Lord Vivian.

from the Aberdeen Jul.

of Publication

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SOSA'S BAND IN ABERDEEN.

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DUNDEE ADVERTISER (Daily),

Dundee.

LONDON.

Wed July 23 1907

THE SOSA CONCERT.

Not a little interest is attached to the first appearance in Dundee of the famous Sousa Band, which will take place in the Kinnaird Hall on Thursday first. Two Concerts will be given on that day—afternoon and evening—and as the programmes will be entirely different, it may be anticipated that many lovers of music will endeavour to be present at both performances. Those who remember the great success which attended Sousa's Band at the Glasgow Exhibition of 1901 will be pleased to have another opportunity of listening to this very remarkable Orchestra. We say "Orchestra" advisedly, for the term "Band" is apt to give a false impression. This notable combination is in no sense similar to a military band. It was organised originally in September, 1892, for indoor performances; and only at the Paris Exhibition of 1900, and at the recent Glasgow Exhibition did the members of the Band play in the open air. The constitution of the Band is peculiar. There are no stringed instruments, but the effects usually obtained from the strings in an orchestra are produced by the reed instruments. As there have been few changes in the personnel of the Band since its organisation, the separate performers are so accustomed to playing together that the Conductor operates upon them as though the Band formed but one instrument. John Philip Sousa is himself a most interesting personage. He was born at Washington in November, 1856, and began his musical career as the conductor of a theatre orchestra in 1873. In Offenbach's Orchestra he was first violin in 1876, and held the position of leader of the U.S. Marine Band from 1880 to 1892. The latter year witnessed the formation of the Sousa Band, and with this company he has toured throughout the world as an exceedingly popular composer, especially of Marches. This year he contemplates making a tour round the world, and his present visit to this country is a preliminary to this extensive undertaking. He has associated with him Miss Maud Powell, a very talented violinist, whose style has been compared to that of Lady Hallé, and Miss Estelle Lieblich, a gifted soprano vocalist, who has already won renown on the concert platform. Mr Arthur Pryor, the famous trombone-player and composer, who has been a member of the Band since its institution, is famed for his solo-playing, and his part in the programme is always a special feature. The programmes for the Afternoon and Evening Concerts on Thursday contain music of the highest class, as well as that which is more popular than classic. Among the composers represented are Rossini, Dvorak, Berlioz, Rubinstein, Mascagni, and Mendelssohn, and these names might alone give a guarantee that the Concerts are to be much above the average. There will also be several of Sousa's own Marches performed, including his "Imperial Edward March," which was accepted by the King last year. Miss Powell will play a composition by Sarasate, and two movements from Mendelssohn's Violin Concerto. Messrs Methven, Simpson, and Co. are in charge of the organisation of the

SOSA AND HIS BAND.

A UNIQUE ENTERTAINMENT.

Sousa and his band was the attraction that drew crowded audiences to the City Hall on Saturday afternoon and evening. The entertainment was of a unique character, and was most thoroughly enjoyed. The large combination has been trained to a degree of perfection which is sensitive to the slightest inclination of the renowned conductor. And Sousa as a conductor is eloquent in his every movement. There is a gracefulness in the rhythmic swing of his baton, and the movement of a finger, hand or arm, on the slightest inclination of the body are all indicative of some special colouring to be given to the music. The bandmen respond with a precision truly marvellous, and with an efficiency which could only have been attained by long and consistent rehearsals. Sousa's band playing Sousa's marches is a treat. The March King's music has gained a world-wide reputation, and many a dusty mile have the Sons of the Empire marched to Sousa's enlivening music. "El Capitan," "The Washington Post," and "Stars and Stripes" were rendered with the finest effect and all the beautiful colouring of the composer's conception. The patriotism of the audience was aroused by Sousa's tribute to the King, "Imperial Edward," and the enthusiastic swinging march was repeated, with a very effective grouping of the brass solo instruments. The plantation songs and dances was a unique and pleasing selection, introducing many novelties in rag time and cake-walk music. An echo of the pantomime season was the rendering of "Annie More," and a very clever melange was "Rose, Shamrock, and Thistle," introducing representative music from the three sections of the United Kingdom and mingling the whole in "Soldiers of the King." Among other pieces played by the band in the evening were Berlioz's overture to "Carneval Romaine," Sousa's "Looking Upward," Listz's "Second Rhapsody," Mascagni's "Danse Exotica," Niven's "Country Dance," and Kolling's "Chase of the Lion." Sousa keeps his programme going merrily, and gracefully accedes to the many encores with a slight nod of compliance—the "extra" being commenced immediately he has mounted the dias. In addition to selections by the band, solos were rendered by Miss Estelle Lieblich, soprano; Miss Maud Powell, violinist; Mr Arthur Pryor, trombonist; and Mr Marshall Lufsky, flautist. All the accompaniments to these items were rendered with rare skill and marvellous tone by the band. We are indebted to Messrs Paterson, Sons, & Co. for the excellent arrangements.

THE PATENT... and Gas Extractions Free when... Set, One Guinea. Five Years... in Dundee

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"ABERDEEN JOURNAL" (Daily),  
Aberdeen.

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Cuttings from the Hearth & Home  
Address of Publication \_\_\_\_\_  
Issue Dated 12. 2. 03

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MISS ESTELLE LIEBLING, THE AMERICAN SOPRANO, WHO APPEARS WITH MR. SOUSA'S BAND.



MR. J from Falkirk  
TOR, Feb 13  
Dated \_\_\_\_\_

**SOUSA'S BAND IN FALKIRK.**

Ever since it was announced that Mr Sousa, the "March King," and his famous band were to visit Falkirk, the event was looked forward to with the keenest interest and enthusiasm throughout the district. It early became manifest that Mr M. Wilson, to whose enterprise we are indebted for the honour and privilege of a visit from this world-famed combination, had struck a responsive key, and was assured of the support and patronage of all lovers of good music in the town and district. The anticipations, both from the musical and monetary points of view, were fully realised, as both the matinee—somewhat of a rarity in Falkirk—and the evening performance saw the Town Hall well-filled with thoroughly representative audiences. It goes without saying that they were appreciative. We should say that the man or woman who failed to be moved by the "concord of sweet sounds" as enunciated by the Sousa combination came under the Shakesperian ban of fitness for "treason, stratagems and spoils." There is no doubt of the band's greatness and goodness, and that its fame and popularity rest on the sound and solid basis of merit no one who has listened to it will question. The two programmes submitted in Falkirk were representative of their extensive repertoire and comprised the best of its grand collection of gems of instrumental compositions. To say that the playing was faultless is simply to speak the bare truth, and to criticise at any detail would be as superfluous as painting the lily. If any feature in the band's performances was more marked than another it was the ensemble. This was simply faultless, and as a result the effect was in the highest degree pleasing. There was also an ease and confidence about the performers, from the conductor downwards, that betokened perfect familiarity with the score and their instruments, and suggested a world of practice. The band have also the faculty, in a highly developed manner, of giving full effect to the characterisation in the music performed, and some very striking and novel effects were produced in this respect in the pieces which lent themselves to this method of treatment. Naturally the numbers played included several of Mr Sousa's own compositions, but the programme pieces were drawn chiefly from other composers, such as Rossini, Berlioz, Liszt, Mascagni, Nevin, Kolling, Von Blon, Dvorak, and Chambers. With a becoming modesty Mr Sousa kept his own compositions chiefly as encores, notable exceptions to this being, however, two suites of his composition—"Maidens Three" and "Looking Upward" and his latest march, dedicated to King Edward, "Imperial Edward." The encore pieces included the best of Mr Sousa's productions including "El Capitan," "The Washington Post," "Stars and Stripes for Ever," "Hands Across the Sea," "Rose, Shamrock and Thistle," and "King Cotton," while Mr Arthur Pryor's telling and popular "Passing of Rag Time" found a place among the recall pieces. Miss Estelle Liebling, a soprano singer with a marvellous range and vocal flexibility achieved a distinct success, while Miss Maud Powell's violin playing secured an equal amount of appreciation from the audience. Mr Arthur Pryor's trombone solos were a feature of both programmes, his playing marking him a master of his instrument. All three artistes received well-merited recalls. The audience throughout were appreciative to enthusiasm, and gave unmistakable evidence of their opinion that they were "assisting" at a musical treat of the highest order. The band appeared at Kirkcaldy on Wednesday, and there, as elsewhere, were received with crowded and enthusiastic audiences.

"DUNDEE COURIER" (Daily),  
34, North Lindsay Street, Dundee.

Dated Feb 12 1903  
Kirkcaldy

Visit of Sousa's Band.—The appearance in the Adam Smith Hall yesterday of the world-renowned composer and his talented band of instrumentalists evoked considerable enthusiasm in the community, where band music is at any time a popular item. The population being largely an industrial one, it was scarcely to be expected that the afternoon recital would be listened to by a crowded audience, but the local half-holiday and the numbers attracted from the surrounding district combined to fill the hall to a comfortable extent, and the performance as a whole was a distinct success. The evening concert, numerically and financially, was an assured success before ever the band ascended the platform. Tickets at the more popular prices were sold out early in the day, and latterly were at a premium, while the reserved seats were extensively booked. Preference being given to ticket-holders, a considerable crowd awaited the opening of the doors, clamouring for admission, the commodious hall being taxed to its utmost capacity before the performance started. The various numbers on the programme submitted were enthusiastically received, a number of encores being given. Alike in regard to the concerted pieces, the solo numbers and the vocal selections, the programme was one of great excellence, and the large audience bestowed marks of favour on the artistes for their brilliant performances no less than on the wielder of the baton for his masterly guiding hand. The visit of the band was an unqualified success.

“ABERDEEN JOURNAL” (Daily).

Aberdeen.

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Copies from the Hearth & Home

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MR. J. P. SOUSA, THE AMERICAN COMPOSER AND CONDUCTOR, WHOSE BAND HAS PLAYED TWICE BEFORE THE KING.

“DUNDEE COURIER” (Daily),  
34, North Lindsay Street, Dundee.

Dated Feb 12 1903

*Richie Kelly*

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THE SOUSA

The two Concerts given yesterday afternoon and evening by Sousa and his famous Band must have fully realised the high expectations formed of them.

depends for his most beautiful effect. It is impossible here to follow the course of his two elaborate programmes, especially in view of the fact that Sousa is the most complaisant Conductor on the Concert-platform, and responds to encores without affected modesty.

Associated with Sousa's Band at these Concerts were Miss Estelle Liebling, soprano vocalist, and Miss Maud Powell, violinist. Miss Liebling has a voice which, in some respects, is phenomenal.

Dated Feb 14 1903



JOHN PHILIP SOUSA. The first visit of Sousa and his band naturally was an event of considerable interest to musical people in Edinburgh.

Feb 14 Kirkcaldy

Sousa Concert.—On Wednesday John Philip Sousa and his world famous band made a long looked for visit to Adam Smith Hall, and gave two performances—afternoon and evening—before large and appreciative audiences.

Dundee Feb. 13 1903

Association of Birmingham Daily

Scotsman Feb 14/ 1903

THE SOUSA CONCERTS.

The two Concerts given in the Kinnaird Hall yesterday afternoon and evening by Sousa and his famous Band must have fully realised the high expectations formed of them.

Association of Publication

It seems that the "Glasgow Herald" has a musical critic who has opinions of his own, and who declines to be led by the nose by the London critics who on Sousa's first visit made his reputation.

MR SOUSA'S BAND IN EDINBURGH.

MR SOUSA'S BAND paid its first visit to Edinburgh yesterday, when it gave afternoon and evening performances in the Synod Hall.

Life Insurance Feb 14 1903

SOUSA'S BAND.—This renowned combination of instrumentalists visited Kirkcaldy on Wednesday last, when afternoon and evening performances were given in the Adam Smith Hall.

Dated Feb 13 1903

THE SOUSA CONCERTS.

The two Concerts given in the Kinnaird Hall yesterday afternoon and evening by Sousa and his famous Band must have fully realised the high expectations formed of them. The constitution of the Band is unique, and every one acquainted with the average combination of brasses and wood-winds, in which blare and stridency are the chief points aimed at, must have been astonished at the refinement and gracefulness which the talented Conductor could bring out from an Orchestra without Strings. Superfine critics may say that Sousa is the Apostle of merely popular music, and that his powers are extremely limited because of the comparatively small range possible to a Band so constructed. But to those who can enjoy stirring music, even though it has not the trademark of Classicism, these two Concerts must have been almost a revelation. The Conductor, first of all, has a distinct individuality. There is no fuss about him, he does not "conduct with his back-bone," as do some energetic Band-masters. He stands erect, and without undue demonstration, by a slight motion of his baton or a simple movement of his left hand, he secures from his well-drilled performers precisely the effect he desires. It is true that much of the music played yesterday—especially the Marches—appealed to the senses rather than the intellect; but Sousa showed that some of the highest music was quite within his range, and in several instances the String Orchestra was not greatly missed, its part being adequately supplied by the reeded wind-instruments upon which he depends for his most beautiful effects. It is impossible here to follow the course of his two elaborate programmes, especially in view of the fact that Sousa is the most complaisant Conductor on the Concert-platform, and responds to encores without affected modesty. Suffice it to say that among the most conspicuous successes were the Overture to "William Tell," the Largo from Dvorak's Symphony "The New World," the "Carnaval Romaine," by Berlioz; Liszt's "Second Rhapsody," and Mascagni's "Danse Erotica"—works which might well have taxed the ability of an Orchestra constructed on more conventional lines. Possibly Liszt's "Rhapsody" suffered most from the lack of stringed instruments, having been composed chiefly for the violin effects in the "Czardas," but even this erratic composition was rendered with a spirit and energy which carried it off with great success. Sousa's own "Imperial Edward March" is not a great composition, when tried by strict musical rules, but it is lively and stirring, as a March ought to be.

Dundee Advertiser

Feb. 13 1903

THE SOUSA CONCERTS.

The two Concerts given in the Kinnaird Hall yesterday afternoon and evening by Sousa and his famous Band must have fully realised the high expectations formed of them. The constitution of the Band is unique, and every one acquainted with the average combination of brasses and wood-winds, in which blare and stridency are the chief points aimed at, must have been astonished at the refinement and gracefulness which the talented Conductor could bring out from an Orchestra without Strings. Superfine critics may say that Sousa is the Apostle of merely popular music, and that his powers are extremely limited because of the comparatively small range possible to a Band so constructed. But to those who can enjoy stirring music, even though it has not the trademark of Classicism, these two Concerts must have been almost a revelation. The Conductor, first of all, has a distinct individuality. There is no fuss about him, he does not "conduct with his back-bone," as do some energetic Band-masters. He stands erect, and without undue demonstration, by a slight motion of his baton or a simple movement of his left hand, he secures from his well-drilled performers precisely the effect he desires. It is true that much of the music played yesterday—especially the Marches—appealed to the senses rather than the intellect; but Sousa showed that some of the highest music was quite within his range, and in several instances the String Orchestra was not greatly missed, its part being adequately supplied by the reeded wind-instruments upon which he depends for his most beautiful effects. It is impossible here to follow the course of his two elaborate programmes, especially in view of the fact that Sousa is the most complaisant Conductor on the Concert-platform, and responds to encores without affected modesty. Suffice it to say that among the most conspicuous successes were the Overture to "William Tell," the Largo from Dvorak's Symphony "The New World," the "Carnaval Romaine," by Berlioz; Liszt's "Second Rhapsody," and Mascagni's "Danse Erotica"—works which might well have taxed the ability of an Orchestra constructed on more conventional lines. Possibly Liszt's "Rhapsody" suffered most from the lack of stringed instruments, having been composed chiefly for the violin effects in the "Czardas," but even this erratic composition was rendered with a spirit and energy which carried it off with great success. Sousa's own "Imperial Edward March" is not a great composition, when tried by strict musical rules, but it is lively and stirring, as a March ought to be.

Associated with Sousa's Band at these Concerts were Miss Estelle Liebling, soprano vocalist, and Miss Maud Powell, violinist. Miss Liebling has a voice which, in some respects, is phenomenal. She has a great range, and has studied voice-production to some purpose. Her "Indian Bell Song," from Leo Delibes' opera "Lakme," was rendered admirably; and her singing of David's "Bird Song," with its extremely difficult bravura passages, was quite unexceptionable. Miss Maud Powell recently appeared in Dundee with great success in connection with the Orchestral Concerts, and the very favourable impression then created was quite confirmed yesterday. At the Afternoon Concert she played Sarasate's "Zigeunerweisen" (which has been played by the composer in Dundee) with great executive skill; and responded to an encore with a very pleasing interpretation of Handel's "Largo." In the evening she gave two movements from Mendelssohn's famous "Concerto for Violin and Orchestra," and her execution almost reminded one of the finished style of Lady Hallé. A word of hearty commendation is also due to Mr Arthur Pryor, who showed, to the surprise of every one, that the "truncient trombone" can be made a solo instrument of great expression and delicacy.

Dated Feb 12 1903



JOHN PHILIP SOUSA.

The first visit of Sousa and his band naturally was an event of considerable interest to musical people in Edinburgh. Perhaps if the prices had been popular the attendance yesterday would have been greater; in fact there can be no doubt about it. The Synod Hall is big enough to allow of one popular price, and it would have been much better had many of the vacant 7s. 6d. seats yesterday afternoon been occupied by holders of 1s. tickets.

...nition gave a most pleasant "Maying." The duet "Maying." The associative, and encores were it was most successful. members of the Association in the Council Chamber, s presented, on behalf of gold pendant in recognition. The presentation was Pirie, who in a neat great assistance Miss Hogg Association. Mr W. I. of Miss Hogg.

...RMLINE. of the Women's Liberal Margaret's Hall Buildings, delivered by Mrs Steel and ngh. ABBEY.—The seats of the same as were introduced was built in 1313, and at the beginning of the building was under reconstruction, renovating, and Anderson was submitted, from £3000 to £4000. It was left by the late Mr Wm. available. It was agreed to k, and a large Committee to the necessary funds. of Dunfermline Sheriff and day John Bauld, foreman queensferry, was charged member last, in St Mar- queensferry, contravened the and Quarry Act by having trell, a labourer who was erations, to assist to unram

Association Ltd

...ing from the ... Association Ltd ... Publication ... Dated ...

Feb 12 1903

Sousa Concert.—On Wednesday John Philip Sousa and his world famous band made a long looked for visit to Adam Smith Hall, and gave two performances—afternoon and evening—before large and appreciative audiences. The programme submitted was a particularly attractive one, each of the pieces being heartily enjoyed by the audiences, who were not slow to express their appreciation by cheering. More than once had Sousa to answer to the wishes of the crowd by giving popular encores. Special points in the programme were the trombone solo, "Love's Enchantment," by Mr Arthur Pryor; and the soprano solo "Thou Brilliant Bird," by Miss Estelle Liebling. Mr M. Paul gave a wonderful exposition on the violin. The performance all through was one of high excellence.

Scotsman Feb 11/ 1903

MR SOUSA'S BAND IN EDINBURGH.

MR SOUSA'S BAND paid its first visit to Edinburgh yesterday, when it gave afternoon and evening performances in the Synod Hall. At both concerts there were large and enthusiastic audiences. Although this is the first actual appearance of the famous American band in the Scottish capital, many Edinburgh people had probably heard it during the Glasgow International Exhibition of 1901, when its performances were a prominent feature of the musical entertainments, and justly drew enormous crowds throughout a long season. It was, indeed, a quite remarkable success which Mr Sousa and his instrumentalists won there; and in their various tours in Europe opinion has been unanimous in declaring that this American combination represents the perfection of wind band playing. It is an example, in short, of American methods in the domain of music. A man of remarkable energy and ability, Mr Sousa has gathered around him a body of exceptionally gifted instrumentalists, who respond as one man to their conductor's beat. By the way, it is not often a beat, but rather a strange variety of movements of the arms and wrists, sometimes a mere pendulum swing, sometimes a sort of "flap of the wings." But it achieves its result. The attack is surprisingly accurate; the tone is perfect in balance and of quite wonderful mellowness; in variations of light and shade the band attains effects with which no other military band can challenge comparison; the fortissimo chord is a great crash of sound. Although the great popularity which Mr Sousa has everywhere won rests primarily on the marches and light tuneful pieces with which his name has come to be identified, it cannot be said that he has altogether neglected the higher type of music. Yesterday afternoon, for instance, the programme included the Largo from Dvorak's "New World" Symphony, and Rossini's "William Tell" overture. Miss Estelle Liebling, the vocalist, and Miss Maud Powell, the violinist, gave each a single contribution, one by Delibes and the other by Sarasate. But the true interest of this band's playing lies in the rattling, rousing sort of commonplace tunes which form the material of the "Imperial Edward" march, or "El Capitan," or the "Coon Band Contest," in which the sounding brass and tinkling cymbal are worked for all they are worth; or in such light dancy pieces as the "Maidens Three" suite. Whatever may be said of the musical material, the elaboration is effective, and the actual performance is always brisk and often quite electrifying. A remarkably fine example of trombone playing was given by Mr Arthur Pryor, who in a somewhat commonplace waltz of his own composing revealed not only a beautiful tone but a facility in florid work of which his reputedly unwieldy instrument would never have been suspected capable. In the evening the programme included, besides two of Mr Sousa's own pieces, works by Berlioz, Liszt, and Mascagni. Mr Sousa's reception was most cordial.

It seems that the "Glasgow Herald" has a musical critic who has opinions of his own, and who declines to be led by the nose by the London critics who on Sousa's first visit made his reputation. This perverse man writes that Sankey was the negation of art, and that "in Sousa, roughly speaking, we have Sankey, minus evangelicalism, plus gilt and a double share of the American spirit. Sousa's is the art that hustles." Evidently we are face to face with a critic who would speak disrespectfully of the equator. He is not content with this. Later he writes:—"It may be said that Mr. Sousa has done everything that dollars can do. His machine is as perfect as possible, but it is only a machine. As for the endless Sousa numbers, after one has given the music credit for a certain "leg-for-leg" jollity, one has said all that is possible in its favour." And after this we read that "as a force in music Sousa and his band have not the faintest significance." Still, the writer admits that "the crowded hall showed that Sousa and his manager know at least how to run their show." This last sentence is indeed painful. Not long ago a German critic was fined and imprisoned for calling a lady vocalist a "hippopotamus." Is there no fine and imprisonment for calling Sousa's band "a show"?

Feb 12 1903

SOUSA'S BAND.—This renowned combination of instrumentalists visited Kirkcaldy on Wednesday last, when afternoon and evening performances were given in the Adam Smith Hall. It may be literally said of John Philip Sousa, as of Julius Caesar, that "he has come, he has been seen, and he has conquered." As a conductor he is unique in every respect, all the regulation ways of beating time and of indicating the required gradations of tone being done away with, and methods entirely new put in their places. The combination includes all known instruments found in military bands, and, judging by occasional unwonted sounds, a few that are unknown. The mastery that each player has over his instrument—due, of course, very much to incessant practice, and the frequent repetition of the same numbers—is quite wonderful. Encores were continuous, the number of items being practically doubled. Some of the effects belonged to the sensational order, as, for instance, in the "Chase of the Lion," where a shot was fired, and in the "Imperial Edward March," when twelve trombonists stepped to the front of the platform and blew a blast that could only have come from twelve trombones. Miss Maud Powell displayed extraordinary abilities in her two violin solos, and Mr Pryor, trombonist, may also be classed as a virtuoso. The two bird-like carols by Miss Estelle Liebling were quite in keeping with the unique character of the entertainment.

EDINBURGH EVENING NEWS,  
Edinburgh.  
Dated Feb 11 1903

the Edinburgh Evening News  
Publication  
Dated January 11 1903  
Address of Journal

**SOUSA'S BAND.**  
Though Mr Sousa's music is familiar enough here, he is at present making his first visit to Edinburgh with his famous band. Two performances were given yesterday in the Synod Hall, and these will be repeated in the same place this afternoon and this evening. The band includes fully 50 players, who perform on wood and brass instruments, some of the latter being of extraordinary size, and one of them, rejoicing in the name of the Sousaphone, is surely the largest trumpet ever invented. The fine tone of the brasses is really the most admirable feature of the band, though the players are all accomplished executants, who followed the directions or their conductor, given usually with quaint gesture, with great precision and unanimity. The programme yesterday afternoon chiefly consisted of Mr Sousa's own music, of which the "Washington Post" is the most widely known, and, after all, the best example. His themes are hopelessly commonplace, but catching rhythm and clever scoring, combined with the vigour and swing of the band, have given Mr Sousa's compositions a popularity beyond their musical deserts. Even in the band's performance real musical expression is conspicuously absent, although the elements of light and shade are well enough observed. This was strikingly illustrated in the Largo from Dvorak's "New World" Symphony, which became, under Mr Sousa's interpretation, a dreamy and meaningless affair. In the open air, with festive surroundings, the band would be a pleasing incident, but otherwise it has no musical importance. The violin playing of Miss Maud Powell was a real artistic treat, and that she is a fine artist was proved by her refined playing in circumstances where there was much temptation to indulge in meretricious display. The playing of Miss Liebling was also a trombone solo by Mr Pryor whose liberal application of the liberal selection by Mr Sousa, of additional selections.

**SOUSA'S BAND IN EDINBURGH.**  
John Philip Sousa and his famous American band played for the first time in Edinburgh yesterday afternoon in the Synod Hall. The citizens of Modern Athens, ever ready, like those of the Athens of old, to see and to hear some new thing, turned out in gratifying numbers in honour of the occasion. He who goes to hear Sousa expecting a musical "sensation" is not disappointed. The body of fifty odd instrumentalists is trained to the pitch of perfection. In tempo they play as one man, and in volume their conductor seems able to get just the exact degree he wants of them at the moment, from a moderate piano to a thunderous fortissimo. The instruments, in accordance with American traditions, are the best and most up-to-date possible, of all varieties, and especially strong in bass brasses. Some of them are played so well and skilfully that they become almost decharacterised in tone, it being difficult to tell which instrument is making the effect until the eye picks out the player. With such a splendid musical mechanism at his command, Mr Sousa can reveal very clearly what his musical disposition is. He plays everything with intoxicating hilarity and unlimited "bang." His own compositions suit his technically perfect body of players and wide selection of instruments down to the ground; slender, even painfully slender, in musical body, but heavily embroidered by every musical device. After it is all over you might have been drinking deep in champagne; your head swims, your ears hum. When you cool down and ask yourself what it all meant, there is a little disillusionment. There was plenty flash and glitter, but is it music? Much the best thing in the afternoon was the opening number, a truly magnificent rendering of Rossini's "William Tell" Overture. Two highly talented young ladies—Miss Estelle Liebling, soprano, and Miss Maud Powell, violinist—added their services as soloists. Mr Arthur Pryor also, the leading trombonist, played a solo on his difficult instrument with a facility and tone that made one think rather of the cornet; a pretty little piece, too, "Love Thoughts," apparently of his own composition.

Mr. Sousa is out of tune—not in his conducting but—with one of our customs. He says that in coming to England he was under the soothing impression that our laws would protect his property. "You can," he says, writing to the Editor of the "Times," "imagine my astonishment, therefore, on arriving in London to find that pirated editions of my compositions were being sold broadcast in the streets of your city." It is one of the penalties of greatness. All the same it is a penalty too grievous to be quietly borne, and we thought we had pretty well remedied the grievance of which Mr. Sousa complains. Doubtless under the "conductorship" of Mr. Sousa the police will be able, with the help of the new Copyright Act, to put down the flagitious conduct of which the American composer complains.

Cutting from *London Standard*  
Dated Feb 11 1903  
Address *Aberdeen*

Cutting from the *Modern Society*  
Address of Publication  
Issue Dated 14 2 03

Mr Sousa and his band have visited Aberdeen, and with the notable exception of the Dvorak movement, they have not impressed the local musical portion. I have had an experience of over thirty years, and more trashy programs have never before been presented to local audiences. I do not blame the band. Both in brasses and reeds they did their duty nobly and well, but why should we have so much Sousa inflicted upon us? We are a long suffering people, but when clap-trap is foisted upon us, why need any one wonder that we kick? Sleigh bells do not belong to legitimate music any more than nigger bones. And, besides, we expect that a conductor is to be a conductor, and not a man who merely wears white gloves, flourishes a stick in his hand, and endeavours to carry the band with him. Sousa may, or rather his manager may be able to value printers' ink, but they do not seem to understand what is required of them in the matter of music. As I have already said, I have no fault to find with the band. From the solo trombone downwards every member seems to know his work.

The number of clerics present at the Sousa concert on the 31st was rather noticeable. The Bishops and other Church dignitaries have been very eloquent of late years on the subject of Sabbath observance; yet, when twelve o'clock arrived the Bishop of London, the Dean of Windsor, Canon the Marquis of Normanby, Canon Dalton, and Canon Clementi Smith were all listening with perfect equanimity to the "Coon Band Song" in the Waterloo Chamber.

Nor can they have been ignorant that the performers to whom they were giving audience would have to spend the remainder of the Sunday in a long journey to the south-west of Ireland, and that a sumptuous supper was to be served to them in the Castle before they started at 2.30 a.m. for Holyhead, a repast that meant keeping the King's servants up until four or five o'clock. How is this for "Sabbath observance?"

As for the soloists, the lady seems a bit flighty; but the violinist is a treat of no ordinary excellence. Altogether, Mr Sousa may well consider whether it is worth his while to ever visit Aberdeen again with his band. They are not, combined, a patch upon J. W. Gilmore, who came to us in the beginning of the eighties, and—surprised us!

"LADY'S PICTORIAL,"  
172, Strand, W.C.  
Dated Feb 14 1903  
*Irish Letter*

Cutting from *Blairgowrie Advertiser*  
Dated Feb 14 1903  
Address  
PERTH.  
SOUSA'S BAND drew large audiences in the City Hall on Saturday afternoon and evening.

### SOUSA AND HIS BAND IN FALKIRK.

When eighteen months ago Sousa and his famous American band made their first appearance in Scotland at the Glasgow Exhibition they quite took the town by storm, and one heard everywhere nothing but praise of the band and the bandmaster. Further acquaintance seems only to have deepened the first favourable impression, and since the beginning of their present British tour large and enthusiastic audiences have attended all the band's performances wherever they have appeared. On Tuesday, through commendable local enterprise, the inhabitants of Falkirk, and the large populous district of which it is the centre, had two opportunities of hearing the band, in the afternoon, when a largely attended matinee was given, and in the evening, when a very large and appreciative audience was present, both concerts in the Town Hall, Falkirk Town Hall, considered aesthetically leaves very much to be desired, but it is splendidly arranged for seeing and hearing. In the evening the area and galleries were very well filled, the audience presenting a striking contrast to that which a similar entertainment would draw in Stirling. One was struck by the very large preponderance of men, and also by the fact that they were for the most part young working-men. Also, though the music played by the band had in almost

from *Newcastle Leader*  
18 2.03

### SOUSA IN NEWCASTLE

The Newcastle Town Hall was crowded on Monday night to hear Sousa's famous band. There were nine pieces on the programme, a certain indication that an encore was expected for every piece, but, as a matter of fact, there were several double encores, so that the performance became quite an extensive affair. In such pieces as Sousa's own suite, "Looking Upward," the band is inimitable. The standard is no higher than the average of pantomime music, but it is quite the best thing of its kind. The bizarre effects which Mr Sousa is so fond of may be regarded by the "unco' guid" of the musical world as worthy of their contempt, yet we cannot escape from their exhilarating influences—and would not if we could. The fortes, so freely introduced, are suggestive of pandemonium, but it is a lively and even a joyous reunion which takes place there. There is also to be considered the national element, which is seldom long absent. It crops up in the suite, "The Passing of Rag Time," and fairly often in "Down South." These are nearly all dance music as it is understood by Dvorak, and as the Americans may, there is no getting away from the fact that the songs and dances of the plantations make the groundwork of their national music. All that remains to be done is to accept the situation and make the most of it. The "Imperial Edward" March is a companion to the "Washington Post." In this march the cornets leave their seats and line up in front of the stage to give prominence to a particular passage. It is a good piece of stage management, but we want the thing done once only, or carried on until the entire orchestra lines up in file as a climax. Unfortunately, the stage facilities of concert halls do not admit of this, or Mr Sousa would probably carry out his idea in extenso. As an "Imperial March" Mr Sousa's composition is not to be taken seriously, but we imagine the humour of the title must have appealed forcibly to the King. Other numbers which were charming in their way included "Washington Post," "Philosophic Maid," and "Stars and Stripes." The performances of the arrangement of Liszt's "Second Rhapsody" was highly interesting if not wholly satisfying. Many of the effects were truly brilliant, and there is no gainsaying the ability either of the conductor or the individual performers. But it was rather in the accompaniments of the solos by Miss Maud Powell, the "Andante" and "Allegro Vivace" from Mendelssohn's "Violin Concerto," that the fine artistic quality of the band made itself felt to the full. The solo part was played with exquisite sympathy in the "Andante" and brilliancy in the "Allegro Vivace," and the accompaniments by the band, so beautifully in tune and accurately balanced, were quite a revelation. To us, this was the triumph of the evening. The audience was equally if not more enthusiastic over it, and the clever violinist responded with variations on "St. Patrick's Day." Miss Estelle Liebling sang David's florid song, "Thou Brilliant Bird," excellently, and was admirably seconded by Mr Lufsky, who played the flute obligato. As an encore she gave "The Nightingale," which also exhibited to the full her mastery of the technique of the voice. A trombone solo by Mr A. Pryor, who is an exceptionally able exponent of his instrument, drew a well-deserved encore. Since he was last here Mr Sousa has toned down his style of conducting. This was the only disappointment of the evening.

H. C. H.

### MR SOUSA'S BAND IN EDINBURGH.

MR SOUSA'S BAND paid its first visit to Edinburgh yesterday, when it gave afternoon and evening performances in the Synod Hall. At both concerts there were large and enthusiastic audiences. Although this is the first actual appearance of the famous American band in the Scottish capital, many Edinburgh people had probably heard it during the Glasgow International Exhibition of 1901, when its performances were a prominent feature of the musical entertainments, and justly drew enormous crowds throughout a long season. It was, indeed, a quite remarkable success which Mr Sousa and his instrumentalists won there; and in their various tours in Europe opinion has been unanimous in declaring that this American combination represents the perfection of wind band playing. It is an example, in short, of American methods in the domain of music. A man of remarkable energy and ability, Mr Sousa has gathered around him a body of exceptionally gifted instrumentalists, who respond as one man to their conductor's beat. By the way, it is not often a beat, but rather a strange variety of movements of the arms and wrists, sometimes a mere pendulum swing, sometimes a sort of "flap of the wings." But it achieves its result. The attack is surprisingly accurate; the tone is perfect in balance and of quite wonderful mellowness; in variations of light and shade the band attains effects with which no other military band can challenge comparison; the fortissimo chord is a great crash of sound. Although the great popularity which Mr Sousa has everywhere won rests primarily on the marches and light tuneful pieces with which his name has come to be identified, it cannot be said that he has altogether neglected the higher type of music. Yesterday afternoon, for instance, the programme included the Largo from Dvorak's "New World" Symphony, and Rossini's

ting from *Newcastle Daily Journal*  
14 2.05

### SOUSA AND HIS BAND.

CONCERT IN NEWCASTLE TOWN HALL. Though no band visiting this country in recent years has excited such varying opinions as Mr J. P. Sousa's, it is as true that none other has caught the appreciative ear of the British public to such an extent. In London the return visit to Great Britain was inaugurated with a phenomenally successful season, and since then throughout their greatly extended travels the concerts have been attended by crowded audiences everywhere, and Newcastle last night was no exception to the rule, for the Town Hall would not hold all those who were anxious to see and hear Sousa for the first time or to renew pleasant acquaintance with the band and its distinguished conductor. There are many reasons for the popular success of Sousa's tour, and not least is the fact that the million regard the conductor and composer with something akin to gratitude, in return for the melodious and stirring marches which are so indelibly associated with his name and fame. Then the band itself is a wonderful musical mechanism, and its methods are interesting and even amusing to those accustomed to the stereotyped order of the British military bands and their conductors. Sousa himself is a personality of commanding authority. That he has mannerisms is perfectly true. They are the essence of his very character on the platform, and though sometimes no doubt merely ornamental, they are for the most part effective in securing the vigour and precision for which the band is noted. Sousa's marches we all know, and to their enkindling strains our soldiers have stepped out with quickened steps and lightened hearts, often joyously whistling the tunes when the bands have rested. But it is when Sousa's musicians interpret these compositions that the popularity of the marches and the band is best understood. The effect is exhilarating to a degree, and as an entertainment a course of Sousa must be strikingly beneficial to those who like music, because it enlivens, and makes them forget themselves and their worries. Its educational value is perhaps slight, but there is a time for all things, and a place. Quite clearly a very large and representative section of the public in the north is ready for Sousa. Last night's programme included excerpts from the works of Berlioz, Liszt, and Mascagni, but what the audience was most interested in was Sousa and his marches, as well as characteristic descriptive pieces were received with exceptional warmth. Miss Maud Powell was the violin soloist, and Miss Estelle Liebling the vocalist. Both were successful. The programme was extended to more than double its length, but no time was wasted, and at the close the appreciative audience were loth to leave, having enjoyed a performance that, on its lines and within its not very wide limitations, could scarcely have been more enthusiastically received. Sousa reappears in the Town Hall on Wednesday afternoon and evening.

Dated Feb 16 1902

### SOUSA'S BAND IN EDINBURGH.

John Philip Sousa and his famous American band played for the first time in Edinburgh yesterday afternoon in the Synod Hall. The citizens of Modern Athens, ever ready, like those of the Athens of old, to see and to hear some new thing, turned out in gratifying numbers in honour of the occasion. He who goes to hear Sousa expecting a musical "sensation" is not disappointed. The body of fifty odd instrumentalists is trained to the pitch of perfection. In tempo they play as one man, and in volume their conductor seems able to get just the exact degree he wants of them at the moment, from a moderate piano to a thunderous fortissimo. The instruments, in accordance with American traditions, are the best and most up-to-date possible, of all varieties, and especially strong in bass brasses. Some of them are played so well and skilfully that they become almost decharacterised in tone, it being difficult to tell which instrument is making the effect until the eye picks out the player. With such a splendid musical mechanism at his command, Mr Sousa can reveal very clearly what his musical disposition is. He plays everything with intoxicating hilarity and unlimited "bang." His own compositions suit his technically perfect body of players and wide selection of instruments down to the ground; slender, even painfully slender, in musical body, but heavily embroidered by every musical device. After it is all over you might have been drinking deep in champagne; your head swims, your ears hum. When you cool down and ask yourself what it all meant, there is a little disillusionment. There was plenty flash and glitter, but is it music? Much the best thing in the afternoon was the opening number, a truly magnificent rendering of Rossini's "William Tell" Overture. Two highly talented young ladies—Miss Estelle Liebling, soprano, and Miss Maud Powell, violinist—added their services as soloists. Mr Arthur Pryor also, the leading trombonist, played a solo on his difficult instrument with a facility and tone that made one think rather of the cornet; a pretty little piece, too, "Love Thoughts," apparently of his own composition.

from *Newcastle Journal*  
Feb 17 1903

### SOUSA AND HIS BAND.

CONCERT IN NEWCASTLE TOWN HALL. Though no band visiting this country in recent years has excited such varying opinions as Mr J. P. Sousa's, it is as true that none other has caught the appreciative ear of the British public to such an extent. In London the return visit to Great Britain was inaugurated with a phenomenally successful season, and since then throughout their greatly extended travels the concerts have been attended by crowded audiences everywhere, and Newcastle last night was no exception to the rule, for the Town Hall would not hold all those who were anxious to see and hear Sousa for the first time or to renew pleasant acquaintance with the band and its distinguished conductor. There are many reasons for the popular success of Sousa's tour, and not least is the fact that the million regard the conductor and composer with something akin to gratitude, in return for the melodious and stirring marches which are so indelibly associated with his name and fame. Then the band itself is a wonderful musical mechanism, and its methods are interesting and even amusing to those accustomed to the stereotyped order of the British military bands and their conductors. Sousa himself is a personality of commanding authority. That he has mannerisms is perfectly true. They are the essence of his very character on the platform, and though sometimes no doubt merely ornamental, they are for the most part effective in securing the vigour and precision for which the band is noted. Sousa's marches we all know, and to their enkindling strains our soldiers have stepped out with quickened steps and lightened hearts, often joyously whistling the tunes when the bands have rested. But it is when Sousa's musicians interpret these compositions that the popularity of the marches and the band is best understood. The effect is exhilarating to a degree, and as an entertainment a course of Sousa must be strikingly beneficial to those who like music, because it enlivens, and makes them forget themselves and their worries. Its educational value is perhaps slight, but there is a time for all things, and a place. Quite clearly a very large and representative section of the public in the north is ready for Sousa. Last night's programme included excerpts from the works of Berlioz, Liszt, and Mascagni, but what the audience was most interested in was Sousa and his marches, as well as characteristic descriptive pieces were received with exceptional warmth. Miss Maud Powell was the violin soloist, and Miss Estelle Liebling the vocalist. Both were successful. The programme was extended to more than double its length, but no time was wasted, and at the close the appreciative audience were loth to leave, having enjoyed a performance that, on its lines and within its not very wide limitations, could scarcely have been more enthusiastically received. Sousa reappears in the Town Hall on Wednesday afternoon and evening.



THEATRE AND HALL.

SOUSA'S VISIT TO NEWCASTLE TOWN HALL.

MUSIC AND THE MAN.

John Philip Sousa and his band of American musicians paid a return visit to the Town Hall, Newcastle, last night. There was scarcely a vacant seat in the whole of the great chamber.

The fame of this great musician owes its being to the marvellous technique of the orchestra which he controls; to his altogether exceptional realisation of the possibilities of sound, as conveyed through the medium of the single instrument or the full orchestra.

Even to the least imaginative of his onlookers, the man seems almost to exude music.

His baton trembles in the air, and a murmuring refrain flows from its every movement. He raises his hand, and stronger notes obey its mute instructions. His arms fall, the cymbals clash, the deeper instruments shout their wild roaring melody. And so for a space, to a rocking, compelling gesture. Then, flinging his arms aside, he seems to tear the music through the very heart of its being, and only its echo rises to the swirl of the baton.

He pauses, he beckons. The gathering sound rolls to his scornful finger. He throws it disdainfully aside again and glances at the waiting trombones. They thunder at the look; his hand wards them off in deprecating manner, and they are silent as the dead.

From the back of the orchestra rolls the peal of the drums. Sousa seems surprised. He strokes his moustache, hesitates, almost shrugs his shoulders. Suddenly the baton stiffens; the drums are no more. Only the flutes and the pipes are making melody.

Such is Sousa's wonderful band, probably unequalled throughout the world.

The chief item in last night's programme was the new march, "Imperial Edward." The rendition was encored twice, but unfortunately for its ultimate success, it can scarcely be called original.

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The Scotsman.

30, Cockburn Street, Edinburgh

(John Ritchie & Co., Publishers)

from issue dated Feb 14

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cutting from the *Life Free Press*

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Newcastle

Clayton Street, New

(Publisher, R.

cutting from issue dated Feb 14

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The Dundee Courier

34, North Lindsay Street, Dundee

(Published by W & D. Thomson.)

cutting from issue dated Feb 14 1903

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Each of the programmes contained items which might be called classical, and these were perhaps the least satisfactory from the point of view of comparison. Rossini's "William Tell" Overture, the Largo from Dvorak's Symphony, "From the New World"—quite fitting in a concert by an American band—Berlioz' "Carneval Romaine" Overture, and Liszt's Second Rhapsody, despite the cleverness of the arrangement and the brilliance of the performance, lose something from the absence of strings. The Liszt number, with its warm colour and whirling energy of movement, was the most stirring of these "classical" items.

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Musical News.

130, Fleet Street, E.C.

cutting from issue dated Feb 14

Musical Piracies.

TO THE EDITOR OF "MUSICAL NEWS."

SIR,—There are pirates and pirates. Mr. Sousa, who bursts out with a personal grievance in that he gets no profit from the illegitimate sale of some of his music by our London street-sellers, is silent when the other side of the argument is put before him. I have before me, as I write, a Yankee production, containing in its 200 pages a number of copyright pieces not first composed and printed in America, and so, according to the U.S. law, entitled to no protection. This precious publication escaped the attention of our Customs officers, whose direction is to destroy such productions; it is sufficient evidence of what Yankee pirates think of rights. Nor is this alone. I see advertised on its covers another like issue containing all the popular songs of the day, words, music, and accompaniments. It is rather a pity that Mr. Sousa, in his triumphant progress in our hospitable islands, cannot find time to tell us what he thinks of the open piracy practised in his native land.

ITU QUOQUE.

from the *North Mail*  
Dated February 14 1900  
Newcastle

**THEATRE AND HALL.**

**SOUSA'S VISIT TO NEWCASTLE TOWN HALL.**

**MUSIC AND THE MAN.**

John Philip Sousa and his band of American musicians paid a return visit to the Town Hall, Newcastle, last night. There was scarcely a vacant seat in the whole of the great chamber.

The fame of this great musician owes its being to the marvellous technique of the orchestra which he controls; to his altogether exceptional realisation of the possibilities of sound, as conveyed through the medium of the single instrument or the full orchestra.

Even to the least imaginative of his onlookers, the man seems almost to exude music.

His baton trembles in the air, and a murmuring refrain flows from its every movement. He raises his hand, and stronger notes obey its mute instructions. His arms fall, the cymbals clash, the deeper instruments shout their wild roaring melody. And so for a space, to a rocking, compelling gesture. Then, flinging his arms aside, he seems to tear the music through the very heart of its being, and only its echo rises to the swirl of the baton.

He pauses, he beckons. The gathering sound rolls to his scornful finger. He throws it disdainfully aside again and glances at the waiting trombones. They thunder at the look; his hand wards them off in deprecating manner, and they are silent as the dead.

From the back of the orchestra rolls the peal of the drums. Sousa seems surprised. He strokes his moustache, hesitates, almost shrugs his shoulders. Suddenly the baton stiffens; the drums are no more. Only the flutes and the pipes are making melody.

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Yesterday afternoon, for instance, the programme included the Largo from Dvorak's "New World" Symphony, and Rossini's "William Tell" overture. Miss Estelle Liebling, the vocalist, and Miss Maud Powell, the violinist, gave each a single contribution, one by Delibes and the other by Sarasate. But the true interest of this band's playing lies in the rattling, rousing sort of commonplace tunes which form the material of the "Imperial Edward" march, or "El Capitan," or the "Coon Band Contest," in which the sounding brass and tinkling cymbal are worked for all they are worth; or in such light dancy pieces as the "Maidens Three" suite. Whatever may be said of the musical material, the elaboration is effective, and the actual performance is always brisk and often quite electrifying. A remarkably fine example of trombone playing was given by Mr Arthur Pryor, who in a somewhat commonplace waltz of his own composing revealed not only a beautiful tone but a facility in florid work of which his reputedly unwieldy instrument would never have been suspected.

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84, North Lindsay Street, Dundee  
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Both concerts were eminently entertaining, and the arrangements of Messrs Methven Simpson, Limited, were excellent.

ITU QUOQUE.

# Newcastle Chronicle,

Westgate Street, Newcastle-on-Tyne.

Cutting from issue dated Feb 19 1903

## SOUSA AND HIS BAND IN NEWCASTLE.

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The programme in the afternoon included, besides several of Mr. Sousa's own compositions, examples of the works of Tchaikoffsky and Wagner. Vocal and instrumental solos added a pleasant variety to the programme. Judging by the warmth of the applause which greeted the various items the efforts of Mr. Sousa and his clever combination were thoroughly enjoyed. Sousa's "Imperial Edward" march was again included in the programme, and was repeated in response to a hearty encore, with which its rendition was rewarded.

At night the doors were fairly besieged more than an hour before the time for commencing, and when the band—somewhat sombre in appearance because of its plain and unpretentious uniform—came upon the platform it looked over a sea of eager and expectant faces. The hall was filled from the floor space to the uppermost tiers of orchestra and gallery. There is an air of alertness about Mr. Sousa's band that differentiates it from most other orchestras. The sensation it has made in this country has been probably partly due to this element—a characteristically American feature; but its remarkable success, we should say, has been brought about by two circumstances mainly. The first is the fact that each of the performers is, individually, a skilled musician, artistic to his finger tips; and the second is that all of them are under the influence of and thoroughly in sympathy with the conductor, every movement of whose baton is followed with absolute precision and oneness. Thus the combination is perfect. For last night's performance the usual printed programme had been drawn up; but Mr. Sousa willingly responded to demands for encores, and the regulation programme was more than doubled in this way. It began with the martial overture to "William Tell," always a favourite selection for orchestras; and immediately afterwards, by way of an encore, the band burst into the spirited strains of "El Capitan"; and, as a second encore, rendered an exceedingly pretty Mexican serenade. Then Mr. Arthur Pryor contributed a capital trombone solo, "Love Thoughts," and, being recalled, followed it with "The Honeysuckle and the Bee," and secondly, with the popular bass "Drinking" song, in which his descent to the uttermost depths was greatly enjoyed. Mr. Sousa's own dainty suite "Maidens Three" succeeded; and, as encores, the band played "The Passing of Rag-Time" and the "Washington Post." Miss Estelle Liebling, who has an exquisite voice, sang the Indian bell song from Delibes' "Lakme," and, as an encore, "The Nightingale." The mournful but beautiful largo movement from Dvorak's symphony "The New World" came next, and, to wind up the first half of the performance, a stirring selection of British patriotic airs was given. The items in the second part of the band were Sousa's "In the Realm of the Dance," Von Blon's "Sizitetta," Sousa's "Imperial Edward," and a selection of plantation songs and dances; and, for Miss Maud Powell, a skilful and artistic violinist, Sarasate's "Zigeunerweisen." All these were enjoyed to the full.

Cutting from the Newcastle Weekly Dated February 21 1903

Address of Journal

### Mr. Sousa and his Band.

Mr. John Philip Sousa and his famous Band have visited Newcastle this week, and if their mission was to amuse and entertain then they were highly successful. On Monday night the Town Hall was filled with an enthusiastic audience, who demanded an encore for every number on the programme. And it must be said that Mr. Sousa very freely responded to the demands. The taste of the audience, too, may be judged from the fact that the most appreciated items were the "Washington Post," "Down South," "The Passing of Rag Time," and "The Philosphic Maid," all of which, it must be said, were rendered in a way that delighted all present. The chief item on the list was Mr. Sousa's own composition, "Imperial Edward," which has been dedicated by special permission to the King. This is a march, and is played in such a robust manner that it fairly raised the audience to a high state of enthusiasm. It was twice encored. Variety, too, was given to the entertainment by a trombone solo by Arthur Pryor; by very pleasing vocal contributions from Miss Estelle Liebling, who sang "Thou Brilliant Bird" and "The Nightingale"; and by able violin pieces by Miss Maud Powell, who is without doubt a very fine performer on the finest musical instrument. Mr. Sousa and his party also appeared in the Newcastle Town Hall on Wednesday afternoon and evening, and the eminent conductor must have been hard to please were he not satisfied with the receptions accorded him on each occasion. The local arrangements of the Sousa concerts were in the safe hands of Messrs. A. Hirschmann and Co., Pilgrim Street, Newcastle.

Cutting from the Berwick Advertiser

Dated February 20 1903

Address of Journal

Sousa's Band in Berwick.—Sousa, the renowned "march king," paid a flying visit to Berwick on Monday afternoon, with his famous band, breaking the journey between Edinburgh and Newcastle, and giving a performance in the Corn Exchange. There was a very large audience, the hall being crowded. The programme submitted was an excellent one, and thoroughly demonstrated the capabilities of musicians. The attack was accurate, the tone was perfect in balance and wonderfully mellow, while in the variations of light and shade the band attained really marvellous effects. The performance was a most enjoyable one.

Cutting from the Northern Daily Mail Dated February 20 1903

Address of Journal West Hartlepool

### SOUSA'S VISIT.

Last night the Town Hall was crowded on the occasion of Sousa's second and concluding concert in West Hartlepool. The programme was again an admirable one, and the numbers rendered by the band were greatly appreciated, encores being frequent. The march "Imperial Edward" in particular made a great impression upon the audience. The soloists came in for a very large share of the favours of the evening. Miss Maud Powell's magnificent rendering of the two movements from Mendelssohn's violin concerto, fairly brought down the house, and she responded with some popular selections. Mr. Arthur Pryor's trombone solo, "Love's Enchantment," produced a truly remarkable quality of tone from the instrument, whilst Miss Estelle Liebling charmed her audience with her flute-like voice in the soprano, "Thou Brilliant Bird."

# Blackburn Standard.

41, Church Street, Blackburn, Lancashire

Head Office:—Connaught Mansions, 34, Victoria Street.

(Published by The North East Lancashire Press Coy.)

Cutting from issue dated Feb 21 1903

## RE SOUSA AND HIS BAND.

[TO THE EDITOR OF THE "STANDARD AND PRESS."]

Sir,—In connection with the visit of the distinguished American conductor and composer to the Exchange Hall on Tuesday, March 10th, I have been inundated with queries re prices, etc. The kindness of the press generally has prompted me to ask you to allow me to use your columns to make matters clear.

In the first place, there is only one Sousa, and he is the only conductor in the world travelling with over 50 performers. The attendant expenses in a combination of this kind naturally are enormous, and when I mention the fact that the audience re this visit began over three months ago your readers will perhaps forgive me if, in discussion, the prices eventually agreed upon were: Booked and reserved seats, 5s. each; the rest of the hall to be divided into 3s., 2s., and 1s.

What I wish to make clear is this: Tickets will be issued in advance, and only an equivalent number to the accommodation of the hall will be sold. The doors will be opened at 1 o'clock in the afternoon and 6 o'clock in the evening to avoid any dangerous crush.

The purchaser of a ticket in advance will have the privilege of entering by these early doors without any further charge. A fact worth noting is that every holder of a ticket, providing they come between the hours of one o'clock to 2-30 and six o'clock to 7-30, will be guaranteed a seat. No money will be taken at the doors before 2-30 and 7-30. The 5s. seats, of course, will be numbered and reserved. Plan, etc., at Denham's, King William Street.

The question has often been asked, "How is it that Blackburn is invariably passed by when there is anything good?" It is hard to find an answer convincing enough to the general public. The visit of Sousa will give the Blackburn public an opportunity of trying to redeem the musical character of the town by giving their unanimous support, and making the concert a success.

An afternoon performance has been arranged to meet the wishes of a number of tradespeople that are otherwise engaged in the evening, also that residents from the districts may attend. The programme in every respect will be equal to the one given in the evening.

Speaking of Sousa and encores, it is said "that he is refreshingly honest in this respect. You have only to ask for them and you get them, and without delay. He does not go through the farce of leaving the platform, returning to bow his thanks in pretended diffidence, but promptly resumes his place and calls his band to attention, and gives one of his Sousa's Marches or a jolly coon song without delay."

It may be of interest to your readers to know that Sousa's Band costs £25,000 per annum, which in itself will explain the prices charged for admission.

The band that will be at the Exchange Hall is the identical one that was commanded to play before His Majesty King Edward. To those intending to hear this famous band they will be well advised to secure their seats at once. Thanking you, Mr. Editor, in anticipation of your kindness in inserting these few remarks.—Yours, etc.,

Exchange Hall. W. KENYON.

# Newcastle Chronicle,

Westgate Street, Newcastle-on-Tyne.

Cutting from issue dated Feb 19 1903

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The enthusiasm that has been evoked by Mr. John Philip Sousa and his famous American combination of instrumentalists during their visit to this country shows no sign of diminishing, but on the contrary, increases with the passing of time, and the scenes that greeted the reappearance of the band yesterday in the Town Hall, Newcastle, were quite remarkable for their fervour and for the spontaneity of their ardour. The band gave two performances, one in the afternoon and the other in the evening; and at each the hall was crowded.

The programme in the afternoon included, besides several of Mr. Sousa's own compositions, examples of the works of Tchaikoffsky and Wagner. Vocal and instrumental solos added a pleasant variety to the programme. Judging by the warmth of the applause which greeted the various items the efforts of Mr. Sousa and his clever combination were thoroughly enjoyed. Sousa's "Imperial Edward" march was again included in the programme, and was repeated in response to a hearty encore, with which its rendition was rewarded.

At night the doors were fairly besieged more than an hour before the time for commencing, and when the band—somewhat sombre in appearance because of its plain and unpretentious uniform—came upon the platform it looked over a sea of eager and expectant faces. The hall was filled from the floor space to the uppermost tiers of orchestra and gallery. There is an air of alertness about Mr. Sousa's band that differentiates it from most other orchestras. The sensation it has made in this country has been probably partly due to this element—a characteristically American feature; but its remarkable success, we should say, has been brought about by two circumstances mainly. The first is the fact that each of the performers is, individually, a skilled musician, artistic to his finger tips; and the second is that all of them are under the influence of and thoroughly in sympathy with the conductor, every movement of whose baton is followed with absolute precision and oneness. Thus the combination is perfect. For last night's performance the usual printed programme had been drawn up; but Mr. Sousa willingly responded to demands for encores, and the regulation programme was more than doubled in this way. It began with the martial overture to "William Tell," always a favourite selection for orchestras; and immediately afterwards, by way of an encore, the band burst into the spirited strains of "El Capitan"; and, as a second encore, rendered an exceedingly pretty Mexican serenade. Then Mr. Arthur Pryor contributed a capital trombone solo, "Love Thoughts," and, being recalled, followed it with "The Honeysuckle and the Bee," and secondly, with the popular bass "Drinking" song, in which his descent to the uttermost depths was greatly enjoyed. Mr. Sousa's own dainty suite "Maidens Three" succeeded; and, as encores, the band played "The Passing of Rag-Time" and the "Washington Post." Miss Estelle Lieblich, who has an exquisite voice, sang the Indian bell song from Delibes' "Lakme," and, as an encore, "The Nightingale." The mournful but beautiful largo movement from Dvorak's symphony "The New World" came next, and, to wind up the first half of the performance, a stirring selection of British patriotic airs was given. The items in the second part of the band were Sousa's "In the Realm of the Dance," Von Blon's "Sizitetta," Sousa's "Imperial Edward," and a selection of plantation songs and dances; and, for Miss Maud Powell, a skilful and artistic violinist, Sarasate's "Zigeunerweisen." All these were encored, and the response was in every case acceptable. The orchestra offered the exhilarating aspect of music, although there were one or two mournful interludes, just to keep the audience from an excess of buoyancy. But the people sat for over two hours fairly revelling in the flowing strains, and the end of the concert came all too soon.

Miss Powell's violin item was one of the most enjoyable features in the programme, and she was enthusiastically encored. At the close of the performance Mr. Sousa was warmly cheered.

Cutting from the *Berwick Advertiser*

Dated February 20 1903

Address of Journal

Sousa's Band in Berwick.—Sousa, the renowned "march king" paid a flying visit to Berwick on Monday afternoon, with his famous band, breaking the journey between Edinburgh and Newcastle, and giving a performance in the Corn Exchange. There was a very large audience, the hall being crowded. The programme submitted was an excellent one, and thoroughly demonstrated the capabilities of musicians. The attack was accurate, the tone was perfect in balance and wonderfully mellow, while in the variations of light and shade the band attained really marvellous effects. The performance was a most enjoyable one.

Cutting from the *North Eastern Daily Mail*

Dated February 20 1903

Address of Journal

West Hartlepool

### SOUSA'S VISIT.

Last night the Town Hall was crowded on the occasion of Sousa's second and concluding concert in West Hartlepool. The programme was again an admirable one, and the numbers rendered by the band were greatly appreciated, encores being frequent. The march "Imperial Edward" in particular made a great impression upon the audience. The soloists came in for a very large share of the favours of the evening. Miss Maud Powell's magnificent rendering of the two movements from Mendelssohn's violin concerto, fairly brought down the house, and she responded with some popular selections. Mr. Arthur Pryor's trombone solo, "Love's Enchantment," produced a truly remarkable quality of tone from the instrument, whilst Miss Estelle Lieblich charmed her audience with her flute-like voice in the soprano, "Thou Brilliant Bird."

## Blackburn Standard.

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Cutting from issue dated Feb 21 1903

### RE SOUSA AND HIS BAND.

[TO THE EDITOR OF THE "STANDARD AND TIMES."]

Sir,—In connection with the visit of the distinguished American conductor and composer to the Exchange Hall on Tuesday, March 10th, I have been inundated with queries re prices, etc. The kindness of the press generally has prompted me to ask you to allow me to use your columns to make matters clear.

In the first place, there is only one Sousa, and he is the only conductor in the world travelling with over 50 performers. The attendant expenses in a combination of this kind naturally are enormous, and when I mention the fact that the correspondence re this visit began over three months ago your readers will perhaps forgive me for saying that the expenses have been the chief item in discussion, the prices eventually agreed upon were: Booked and reserved seats, 3s. each; the rest of the hall to be divided into 3s., 2s., and 1s.

What I wish to make clear is this: Tickets will be issued in advance, and only an equivalent number to the accommodation of the hall will be sold. The doors will be opened at 1 o'clock in the afternoon and 6 o'clock in the evening to avoid any dangerous crush.

The purchaser of a ticket in advance will have the privilege of entering by these early doors without any further charge. A fact worth noting is that every holder of a ticket, providing they come between the hours of one o'clock to 3-30 and six o'clock to 7-30, will be guaranteed a seat. No money will be taken at the doors before 3-30 and 7-30. The 5s. seats, of course, will be numbered and reserved. Plan, etc., at Denham's, King William Street.

The question has often been asked, "How is it that Blackburn is invariably passed by when there is anything good?" It is hard to find an answer convincing enough to the general public. The visit of Sousa will give the Blackburn public an opportunity of trying to redeem the musical character of the town by giving their unhesitating support, and making the concert a success.

An afternoon performance has been arranged to meet the wishes of a number of tradespeople that are otherwise engaged in the evening, also that residents from the districts may attend. The programme in every respect will be equal to the one given in the evening.

Speaking of Sousa and encores, it is said "that he is refreshingly honest in this respect. You have only to ask for them and you get them, and without delay. He does not go through the farce of leaving the platform, returning to bow his thanks in pretended diffidence, but promptly resumes his place and calls his band to attention, and gives one of *his* Sousa's Marches or a jolly coon song without delay."

It may be of interest to your readers to know that Sousa's Band costs £25,000 per annum, which in itself will explain the prices charged for admission.

The band that will be at the Exchange Hall is the identical one that was commanded to play before His Majesty King Edward. To those intending to hear this famous band they will be well advised to secure their seats at once. Thanking you, Mr. Editor, in anticipation of your kindness in inserting these few remarks.—Yours, etc.,

Exchange Hall.

W. KENYON.

composed... dedicated... is a march... that it fairly raised... of enthusiasm. It was... too, was given to the entertainment... solo by Arthur Pryor; by very pleasing... contributions from Miss Estelle Lieblich, who sang "Thou Brilliant Bird" and "The Nightingale"; and by able violin pieces by Miss Maud Powell, who is without doubt a very fine performer on the finest musical instrument. Mr. Sousa and his party also appeared in the Newcastle Town Hall on Wednesday afternoon and evening, and the eminent conductor must have been hard to please were he not satisfied with the receptions accorded him on each occasion. The local arrangements of the Sousa concerts were in the safe hands of Messrs. A. Hirschmann and Co., Pilgrim Street, Newcastle.

Feb 18 1903

SOUSA IN NEWCASTLE

The Newcastle Town Hall was crowded on Monday night to hear Sousa's famous band. There were nine pieces on the programme, a certain indication that an encore was expected for every piece, but, as a matter of fact, there were several double encores, so that the performance became quite an extensive affair. In such pieces as Sousa's own suite, "Looking Upward," the band is inimitable. The standard is no higher than the average of pantomime music, but it is quite the best thing of its kind. The bizarre effects which Mr Sousa is so fond of may be regarded by the "unco' guid" of the musical world as worthy of their contempt, yet we cannot escape from their exhilarating influences—and would not if we could. The fortes, so freely introduced, are suggestive of pandemonium, but it is a lively and even a joyous reunion which takes place there. There is also to be considered the national element, which is seldom long absent. It crops up in the suite, dominates the "Passing of Rag Time," and fairly romps in "Down South." These are nearly all American music as it is understood by Dvorak. Argue as the Americans may, there is no getting away from the fact that the songs and dances of the plantations make the groundwork of their national music. All that remains to be done is to accept the situation and make the most of it. The "Imperial Edward" March is a companion to the "Washington Post." In this march the cornets leave their seats and line up in front of the stage to give greater prominence to a particular passage. It is a good piece of stage management, but we want the thing done once only, or carried on until the entire orchestra lines up in file as a climax. Unfortunately, the stage facilities of concert halls do not admit of this, or Mr Sousa would probably carry out his idea in extenso. As an "Imperial March" Mr Sousa's composition is not to be taken seriously, but we imagine the humour of the title must have appealed forcibly to the King. Other numbers which were charming in their way included "Washington Post," "Philosophic Maid," and "Stars and Stripes." The performances of the arrangement of Liszt's "Second Rhapsody" was highly interesting if not wholly satisfying. Many of the effects were truly brilliant, and there is no gainsaying the ability either of the conductor or the individual performers. But it was rather in the accompaniments of the solos by Miss Maud Powell, the "Andante" and "Allegro Vivace" from Mendelssohn's "Violin Concerto," that the fine artistic quality of the band made itself felt to the full. The solo part was played with exquisite sympathy in the "Andante" and brilliancy in the "Allegro Vivace," and the accompaniments by the band, so beautifully in tune and accurately balanced, were quite a revelation. To us, this was the triumph of the evening. The audience was equally if not more enthusiastic over it, and the clever violinist responded with variations on "St. Patrick's Day." Miss Estelle Lieblich sang David's florid song, "Thou Brilliant Bird," excellently, and was admirably seconded by Mr Lufsky, who played the flute obligato. As an encore she gave "The Nightingale," which also exhibited to the full her mastery of the technique of the voice. A trombone solo by Mr A. Pryor, who is an exceptionally able exponent of his instrument, drew a well-deserved encore. Since he was last here Mr Sousa has toned down his style of conducting. This was the only disappointment of the evening.

H. C. H.

FEBRUARY 14, 1903.

persons object to, is not unknown in this country—where, by the way, despite the noise and show these bodies make, not one workman in ten belong to them. But that the President of a British Court of law could order penalties to be recovered from a citizen for playing in an orchestra where someone not belonging to his particular association happened to be playing, comes rather as a shock to us in London. The lesson should be taken to heart here, being significant as to what would happen if only certain persons could have their way. In Australia the working man almost rules, and he has it seems brought the colonies into a very unsatisfactory condition. Evil as has been the work some of the Unions have wrought here, they have happily not captured our Law Courts.

Sousa as an Author.

Mr. Sousa, not satisfied with his achievements in the musical world, longs for other fields of conquest. From Messrs. Ward, Lock, & Co., we have received a novel, "The Fifth String," written by the famous American conductor. This, as one infers from the title, touches on matters musical, and belongs to that immense class of sensational productions which deals with "creepy things." We cannot say that the book rises above the average plane of merit of works of this class, but it is interesting in that the author gives us some views of American impresarios and concert agents. Mr. Sousa should certainly be able to speak about this class of people as one having authority. Whether the pictures we get of them are meant to be exact or otherwise, the author is evidently not impressed by their virtues. One Mr. Perkins, a New York concert agent, is held up to ridicule throughout. The following brief extract will serve to show how this gentleman's attitude to a successful debutant is depicted:—

"Perkins called in the morning. Perkins was happy—Perkins was positively joyous, and Perkins was self-satisfied. The violinist had made a great hit. But Perkins, confiding in the white-coated dispenser who concocted his *matin Martini*, very dry, an hour before, said he regarded the success due as much to the management as to the artist. And Perkins believed it. Perkins usually took all the credit for a success, and with charming consistency placed all responsibility for failure on the shoulders of the hapless artist."

Many of the author's cynical remarks may, of course, be intended to be taken "cum grano," as they are evidently inspired by a desire to appear epigrammatical, or, to speak more correctly, "smart."

"LIVERPOOL MERCURY" (Daily),  
Liverpool.

Dated *Mas 18*

THE SOUSA CONCERTS.

With the performances given in the Philharmonic Hall, on Saturday afternoon and evening, the return visit to this city of Mr. John Philip Sousa and his band came to a close. The organisers of the concerts in Liverpool, Messrs. Rushworth and Draper, of Basnett-street, have every reason to be gratified with the success which has crowned their efforts. Obviously the compilation of the programme in each instance was the work of an adept, for the capabilities of the members of the organisation were well considered throughout. Music of the lighter order predominated, but here and there a classic occurred. For instance, Tchaikowsky's "March Slav" figured as the initial work in the scheme of the afternoon, and this was played with considerable distinction. "Walter's Farewell," in Nessler's opera "The Trumpeter of Sakkingen," was given as a solo on the flugel horn by Mr. Franz Helle, who is an expert executant. That admirable vocalist Miss Estelle Lieblich delighted her hearers by her singing of Sousa's song "Maid of the Meadow," and Miss Maud Powell, to whose gifts and attainments frequent allusion has been made, played two movements from Mendelssohn's Violin Concerto. A Suite by Sousa, bearing the quaint title "Three Quotations," the march "Imperial Edward," Buralossi's waltz "La Gitana," a Serenade of Moszkowski; "Songs of Grace and Songs of Glory," a so-called mosaic pieced together by the conductor; and certain plantation songs and dances arranged by Chambers, were also in the programme. Profuse were the encores, and responses were yielded in "El Capitán," "Whistling Rufus," "The Washington Post," "The Passing of Rag Time," "The Rose, Thistle, and Shamrock," "The Stars and Stripes," and "King Cotton." As was the case in the afternoon, the spacious hall was crowded in the evening, when there were introduced Sullivan's Overture "Di Ballo," the Love Scene from Richard Strauss' "Percyssot," Liszt's Second Hungarian Rhapsody, and the Overture to Herold's opera "Zampa," together with Sousa's "Sheridan's Ride," a set of descriptive battle scenes. Mr. Arthur Pryor contributed a trombone solo "Love Thoughts," Miss Lieblich sang "Sweet Bird" from Handel's "L'Allegro il Penseroso," the flute obligato being assigned to Mr. Marshall Lufsky, and Miss Maud Powell brilliantly performed Wieniawski's "Pazet" Fantasia. The enthusiasm of the public was at the highest point throughout.

CIVIC LUNCHEON TO MR. J. P. SOUSA.

On Saturday, the Lord Mayor (Mr. W. W. Rutherford, M.P.) and the Lady Mayoress entertained to luncheon at the Town Hall Mr. J. Philip Sousa and Mrs. Sousa. Amongst those invited to meet Mr. and Mrs. Sousa were Miss Enid Rutherford, Miss Dery, Miss Powell, Miss Lieblich, Mr. E. Rushworth, Mr. and Mrs. H. E. Rensburg, Dr. and Mrs. A. L. Peace, Mr. Adolph Meyer, Mr. John Hargreaves, Miss Hargreaves, Mr. and Mrs. Sanxay, Dr. and Mrs. Ryder, Colonel G. F. Hinton, Mr. and Mrs. W. Houlding, Mr. Mignot, Mr. and Mrs. P. E. J. Hemelryk, Mr. and Mrs. Eekes, Mr. F. C. Weingaertner, Mrs. and Miss Edith Rutherford, Mr. and Mrs. Arthur Rutherford, Madame Nourry, Mr. Stanley Fitzgerald, Mr. Arthur and Miss Hughes, Mr. R. B. Kilgour, Mr. E. H. K. Sanxay, Mr. J. McFarlane, Mr. F. R. Rosenheim, Mr. and Mrs. A. and Miss Sheldermine, Mr. McGregor Veitch, Mr. John and Miss Lea, Mr. and Mrs. Lloyd Williams, the Rev. J. Colville, Mr. and Mrs. J. B. Colton, Chevalier and Mrs. Barbosa, Miss Webster, Miss Le Couteur, Miss Margie Bennett, Miss Heyworth, and Mr. John Hargreaves, jun.

The toasts of "The King" and "The President of the United States" having been honoured,

The Lord Mayor gave the health of "Our Guest—Mr. J. P. Sousa," who they were all glad to welcome. He said that he desired to take that opportunity of presenting to Mr. Sousa a finely-illustrated book—the original of which was written about three centuries ago by a Spaniard named De Sousa, doubtless a kinsman of their guest—which was an elaborate history and explanation of the ancient Royal Cathedral Church of Portugal. The presentation was made through the kindness of Mr. John Hargreaves, who came into possession of the book some years ago. An inscription had been placed in the volume to the effect that "This book, for many years the property of John Hargreaves, citizen of Liverpool, was presented by the Lord Mayor to the eminent musician, Mr. J. Philip Sousa, at a banquet given in his honour at the Town Hall, on February 28, 1903."

Mr. Sousa, who was cordially received, acknowledged the compliment in suitable terms, thanking the Lord Mayor and Mr. Hargreaves for the gift, and expressing his pleasure at the splendid reception he and his band had received in this country.

At the call of Mr. Rensburg, the toast of "The Lord Mayor" was pledged, and the pleasant gathering was brought to a close.

Contact from *Berwick*  
Dated *Feb 20* 1903  
Address

Sousa's Band in Berwick—Sousa, the renowned "march King," paid a flying visit to Berwick on Monday afternoon, with his famous band, breaking the journey between Edinburgh and Newcastle, and giving a performance in the Corn Exchange. There was a very large audience, the hall being crowded. The programme submitted was an excellent one, and thoroughly demonstrated the capabilities of musicians. The attack was accurate, the tone was perfect in balance and wonderfully mellow, while in the variations of light and shade the band attained really marvellous effects. The performance was a most enjoyable one.



# SOUSA ON HIS ART.

"Yes," said Sousa to a London News representative, "I have found all audiences to be absolutely the same—that is, all audiences in which there are enough people to generate enthusiasm. For companionship and a sort of friction are necessary in an audience. One thing I have noticed—in countries where there is a lack of sunshine I find that the people are especially fond of the lighter kinds of music. The love of waltzes and marches is largely a question of climate. In London the people are wonderfully appreciative of everything, but their greatest enthusiasm is called for by pieces that have sparkle in them; and that, I think, is in consequence of your skies being somewhat sombre. The people seek their sunshine in the concert room."

"On that hypothesis," replied our representative, "parasols are now really necessary in the Queen's hall. But—speaking merely as a humble lover of music—my sensations, when listening to your bright, laughing music, are not those produced by being in the sun; unless in a very vulgar meaning of that phrase. I should describe it as a form of intoxication."

"Ah! you find it a tonic. Many have said the same."

"Yes; and it is so interesting to watch the music. You give us sound in curious shapes—delicately carved and brightly burnished. It seems to be clarified and crystallized noise. Here and there one witnesses a stampede of harmony. Then bright flames of music spring up. You also give us a shape that I do not know how to describe, but it is round and beautifully moulded in the middle, and it tapers off to a point."

### Nature's Music.

Mr. Sousa listened indulgently and with a smile. Then he went on to speak words of common sense in this wise:

"When a man puts up his shilling or his half-guinea to go to a performance of music, his primary idea, in 98 cases out of 100 is to be entertained, and if you can entertain him he is happy. I have very seldom encountered prejudice in an audience. In America, in this country, on the continent, and everywhere, you have got to demonstrate to the people that you can entertain them. Music is a universal language—all people will accept it. An orator before a foreign audience is powerless, but with the musician it is otherwise. He is equally articulate in his own land and in the Fiji islands. And, mind you, all the music is not made by the musicians. I love to stand quietly in a wood and listen to the wind playing on the trees.

How fine, too, to hear the sweet harmonies of water falling over rocks."

"Have you in that way received any hints from nature?"

"No, in music the further you get away from nature the safer you are. It is the only art of which that can be said. The painter must copy nature, and unless his landscapes and portraits convince you that they are landscapes and portraits they are worthless. So with the sculptor. But note the different position of a musician. A thunderstorm might last two hours, yet a musical imitation of a thunderstorm that lasted two hours would be the most absurd thing in the world. You could maintain the effect for perhaps two minutes. And so with the singing of birds."

Then I made allusion to the remarkable skill that Mr. Sousa exhibits in the selection and training of the members of his band.

"There are only two kinds of men," he replied, thoughtfully, "that I find I cannot do anything with—those who are excessively stupid and those who are excessively vain. But where you have a brilliant orchestral player, his love for his art will make him conform to your ideas. An orchestra is a very delicate piece of machinery, and each member must be not an independent unit, but part of a whole."

### Music and Meteorology.

"In what you shall play, you seem often to act on the spur of the moment."

"The programme is influenced by the weather. If a snowstorm be raging without, I give the audience something to quicken their circulation. I am sure weather has much to do with a person's frame of mind. On a rainy day, you see people's bodies slouching as they walk, and the soul is apt to slouch, too.

When the air is clear and invigorating, I write out one prescription for my audience; when rain is falling from leaden clouds I write out another."

"Certainly Sousa's band is a fine medicine against the dumps."

"That is what I hope. If we have a mission, it is to play bright music, and we do that as well as we know how. I find the public is often in the mood of the man—you remember the Longfellow situation—who desired to hear something, not from the old masters, but from a minor poet who sang songs from his heart. There are lots of exquisite little bright things in music that the people like to hear."

### Mr. Sousa's Hobbies.

"Will you tell me," Mr. Sousa, "what are your hobbies and recreations?"

"I am very fond of the horse," replied Mr. Sousa, with enthusiasm, "and I ride a great deal. In summer, when we are stationary at a watering place, I always keep four horses, and ride every morning from ten to twenty miles. Formerly I played baseball, but now the bicycle has taken its place. I am also very fond of going on excursions with my gun. Shooting on horseback is very exhilarating."

"And also very exhilarating."

"And also very difficult."

"Oh, no," laughed the musician. "It all depends upon the horse—not the man."

"Well, the way Buffalo Bill does it strikes me as rather smart."

"Ah, Buffalo Bill! Yes—we are all very proud of him in the States."

"And so," I ventured to observe, "you ought to be."

"As one sits listening to your fine performers," I chanced to remark, "one feels that you have wrought them to so high a finish that you have rendered a conductor unnecessary. Yet all the while one realizes that you with your baton are the essence—the heart—of the performance."

### Conducting in Curves.

"Well," he smiled, "a conductor is really necessary. For my part, in conducting I have always believed in the principle of curves. I can establish a precedent, though not from my own profession. The orator may be absolutely passive for the first five minutes, but afterwards he must indulge in some pantomimic gesture to reinforce what he says, or his audience will remain perfectly cold. I think the orator is, perhaps, a very good man to follow from the standpoint of the conductor of a band. In a composition of a sensuous nature, if you conduct with angularity, the picture is spoiled for your audience. The music breathes one feeling and your action suggests another. I am also a great believer in conducting within a small circle—always with curves. There is another point, I think. If a man's mode of conducting absolutely belongs to himself it can never seem incongruous to those who look at it. But if a man stands up before a body of people and has not the authority of his own individuality, he is ineffectual. His gestures will be somebody else's. He will be imitating Brown; and people resent that. We see that fact demonstrated on the stage. An imitator leaves no impression. Yet from the standpoint of mechanics the performance may have been excellent—he may have faithfully followed every action and tone of the other man. But his performance is entirely unsatisfactory. You have got to be yourself," added the great bandmaster with emphasis; "and I think the world is hunting all the time for clever men, whether as prize-fighters or poets."

large reputation for worrying... attend her dinners and "at-homes." She sent him a pressing invitation to sup at her house after the performance; but it got to Sousa's ears that she had issued invitations to her neighbours "to meet Mr. John Philip Sousa"—an exhibition of "previousness" not to be tolerated even by an American—and he declined politely and with thanks. Having counted upon Sousa's acceptance, and held his name out to her friends as bait, the lady was much disturbed on receiving his note, and wrote back to him with desperate solicitude, "I am terribly sorry to have your card saying you cannot come, but I still hope for the pleasure of your company." To this the poor lady received the following terrifying answer: "Dear Madam—I have given your kind message to my company, but I regret to say that only fifty of them will be able to accept your invitation, the rest of them having appointments to keep elsewhere.—Yours truly, John Philip Sousa."

from *Eastern News*  
Dated Feb 2 B 1903  
Hull

## SOUSA AND HIS FAMOUS BAND IN HULL.

The assembly of such an audience on a Saturday night as that which filled the Assembly Rooms to overflowing on the occasion of the visit of John Philip Sousa and his band is something unique. Everybody who was anybody was there, and the "March King" could not be otherwise than delighted with the very cordial reception given him. But, then, Sousa is neither unknown nor unfamiliar, for have we not had reason to remember him by the inspiring marches which, in quick succession, have seized the nation and "haunted" us as no other marches have done. "The Washington Post," "Il Capitan," "The Manhattan March" and others have set our heads and feet going many a time. Then, have we not also heard of the renown of his band, which started its triumphant career at the Chicago Exposition? On Saturday night we had, however, the opportunity, though Messrs Holder Brothers' enterprise, of seeing the composer and his band in person, and of hearing our favourite marches played by the organisation that launched them into the world. But the programme was by no means all Sousa. Modestly enough, his name appeared only once in each half, but whatever the selection an encore followed, and more often than not it was a Sousa march that formed the reply. So ere the evening was spent we had heard everyone of the favourites done as their composer intended them to be done.

As a well-balanced and effective organisation, Sousa's band can have very few equals. In it the concert military band has reached a very high pitch of perfection. The wonderful and almost electrical effects brought out now and again revealed the master hand of one with more than ordinary genius for discovering the possibilities of his orchestra. They came as very pleasant surprises, and gave point and piquancy to the other excellent work. One could believe that equally with the superb trombone player, the drummer was an artist, and Mr Arthur Peyor's trombone solo was indeed a brilliant achievement—every note as perfect as if the trombone had been keyed, and so round and mellow that one hardly recognised the instrument. But one had to hear the drum played as they were to realise what they are capable of. The wonderful degrees of light and shade were beautifully illustrated throughout the entire performance.

The principal items of the band were Berlioz's "Carnaval Romaine," Liszt's "Second Rhapsody," Mascagni's "Danse Exotique," and of course Sousa's own "Imperial Edward" march, dedicated to His Majesty. The Liszt's Rhapsody, though excellently played, seemed somewhat disappointing at times. The "Imperial Edward" march, however, made a most favourable impression, and was deservedly redemanded. The capacity of the band for quieter as well as the brilliant effects was seen in the delightful accompaniment of Miss Estelle Liebling's song, "Thou brilliant bird," which, with the flute obligato, exercised a peculiar charm over the audience, who insisted on an encore. This was also marked in accompaniment to the andante and allegro vivace from Mendelssohn's violin concerto which Miss Maud Powell gave very pleasingly as a violin solo, and also gained an encore.

*Swenpool Courier*  
Feb 21 1903

### SOUSA'S COMPLIMENT TO VAN BIENE.

Sousa's band performed yesterday afternoon at the Theatre Royal, Middlesbrough. Seeing Mr. Auguste Van Biene in a private box, Mr. Sousa paid the actor-musician a nice compliment by playing with his band Mr. Van Biene's intermezzo on "The Broken Melody," which was received by the crowded houses with vociferous applause.

from *Local Press*  
Date *Feb 19 1903*  
*Darlington*

### THE SOUSA BAND. ITS TEES-SIDE VISIT.

When twelve months ago, during the course of his first concert tour of Great Britain, the American "March King," John Philip Sousa, gave to the people of Middlesbrough an opportunity of hearing his world-famous band, the success attending the visit was not all that could have been desired and was certainly not so great as the merits of the band deserved. That a different state of affairs will be the case on Friday afternoon next, when, in the Middlesbrough Theatre, a second appearance is made on Tees-side, is already very evident, and the first visit to Darlington that evening gives equal promise of being a thorough success. The sixty instrumentalists composing the band are all masters of their particular branch of the musical art, and under the baton of Sousa may be relied upon to provide most enjoyable concerts. The brilliant marches, which have made the name of the American composer so deservedly famous, will naturally form the main items of the programme, and amongst them will be found a number of Sousa's most recent compositions, including the "Imperial Edward" march, written for and by special permission dedicated to his Majesty, before whom the band has had the honour of giving two performances—the second at the commencement of this second British tour. Whilst upon the band falls the heat and burden of the performances, the programmes are delightfully varied by solo numbers, rendered by artistes of high reputation. Chief amongst these is Miss Maud Powell, a violinist whose powers of execution and wonderful technique have previously delighted visitors to the Middlesbrough concerts. For this lady, the premier lady violinist of the day, a hearty welcome is in store at Middlesbrough, and in Darlington there is no doubt she will add to the lustre of her reputation. Another lady accompanies the band, in the person of Miss Estelle Liebbling, in praise of whose soprano singing, rich, clear, and brilliant, much has already been said and written. Then there is Mr Arthur Prior, the "March King's" chief assistant, a solo trombone player, enjoying the distinction of drawing the largest salary paid to any bandman in the world. With such an array of talented artistes, the programmes submitted in the Middlesbrough Theatre on Friday afternoon and in the Darlington Assembly Hall on Friday evening cannot fail to give the greatest possible enjoyment to all who hear them. It may be mentioned that it is to Messrs G. I. and J. C. Ineson, the managing directors of the Middlesbrough Theatre, that Middlesbrough owes this second, and Darlington this first, opportunity of meeting the great composer and hearing his famous band.

ting from *Newcastle Chronicle*  
*Feb. 19. 03*

shed at

### SOUSA AND HIS BAND IN NEWCASTLE.

The enthusiasm that has been evoked by Mr. John Philip Sousa and his famous American combination of instrumentalists during their visit to this country shows no sign of diminishing, but, on the contrary, increases with the passing of the time, and the scenes that greeted the reappearance of the band yesterday in the Town Hall, Newcastle, were quite remarkable for their fervour and for the spontaneity of their ardour. The band gave two performances, one in the afternoon and the other in the evening; and at each the hall was crowded.

The programme in the afternoon included, besides several of Mr. Sousa's own compositions, examples of the works of Tschaiakoffsky and Wagner. Vocal and instrumental solos added a pleasant variety to the programme. Judging by the warmth of the applause which greeted the various items the efforts of Mr. Sousa and his clever combination were thoroughly enjoyed. Sousa's "Imperial Edward" march was again included in the programme, and was repeated in response to a hearty encore, with which its rendition was rewarded.

At night the doors were fairly besieged more than an hour before the time for commencing, and when the band—somewhat sombre in appearance because of its plain and unpretentious uniform—came upon the platform it looked over a sea of eager and expectant faces. The hall was filled from the floor space to the uppermost tiers of orchestra and gallery. There is an air of alertness about Mr Sousa's band that differentiates it from most other orchestras. The sensation it has made in this country has been probably partly due to this element—a characteristically American feature; but its remarkable success, we should say, has been brought about by two circumstances

mainly. The first is the fact that each of the performers is, individually, a skilled musician, artistic to his finger tips; and the second is that all of them are under the influence of and thoroughly in sympathy with the conductor, every movement of whose baton is followed with absolute precision and oneness. Thus the combination is perfect. For last night's performance the usual printed programme had been drawn up; but Mr. Sousa willingly responded to demands for encores, and the regulation programme was more than doubled in this way. It began with the martial overture to "William Tell," always a favourite selection for orchestras; and immediately afterwards, by way of an encore, the band burst into the spirited strains of "El Capitan"; and, as a second encore, rendered an exceedingly pretty Mexican serenade. Then Mr. Arthur Prior contributed a capital trombone solo, "Love Thoughts," and, being recalled, followed it with "The Honeysuckle and the Bee," and secondly, with the popular bass "Drinking" song, in which his descent to the uttermost depths was greatly enjoyed. Mr. Sousa's own dainty suite "Maidens Three" succeeded; and, as encores, the band played "The Passing of Rag-Time" and the "Washington Post." Miss Estelle Liebbling, who has an exquisite voice, sang the Indian bell song from Delibes' "Lakme," and, as an encore, "The Nightingale." The mournful but beautiful largo movement from Dvorak's symphony "The New World" came next, and, to wind up the first half of the performance, a stirring selection of British patriotic airs was given. The items in the second part of the band were Sousa's "In the Realm of the Dance," Von Blon's "Sizitetta," Sousa's "Imperial Edward," and a selection of plantation songs and dances; and, for Miss Maud Powell, a skilful and artistic violinist, Sarasate's "Zigeunerweisen." All these were encores, and the response was in every case acceptable. The orchestra offered the exhilarating aspect of music, although there were one or two mournful interludes, just to keep the audience from an excess of buoyancy. But the people sat for over two hours fairly enraptured.

*Association of Yorkshire Post Leeds*  
*23-20*

### MR. SOUSA IN YORK.

It must be frankly confessed that Mr. Sousa has added a new sensation to existence. Within his legitimate province he is, indeed, unique. Rhythm is said to be the element of music which is first appreciated by the untutored savage, and Mr. Sousa's corymbic rhythms would tickle the susceptibilities of a rhinoceros. His band interprets them admirably. Ably manned, it is drilled to such a pitch that the members need not watch their conductor's beat, but can leave him that perfect freedom of action which has made him the darling of the British public.

Indeed, one is in difficulty whether to regard Mr. Sousa's entertainment as a concert or a spectacle. In both respects it is enjoyable, but as a spectacle it is especially so; and though in York, on Saturday, he seemed hardly so alert as usual, Mr. Sousa's movements afforded an amusing commentary on the music which was being performed. We had a programme of eight pieces, to which were added no fewer than 12 encores, among which were some of the most piquant effects of the concert. The majority were Mr. Sousa's own compositions, and in them he had thoughtfully provided for the tastes of his supporters, who were treated to all kinds of pleasant surprises, from sandpaper to the human whistle. The march, "Imperial Edward," which Mr. Sousa has dedicated to the King, was, of course, in evidence, and, though not very distinguished as a composition, it contains its little surprise when the trombones suddenly blow, quite irrelevantly, a phrase from the "National Anthem," and yet another when the cornets solemnly rise from their places and march to the front—apparently to be nearer the audience. They were quite sufficiently audible before.

When Mr. Sousa conducts his own Transatlantic bits the music, the methods, and the hearers are in perfect harmony, and one has nothing but admiration for the splendid smartness and force of this fine band. The trombones in particular are really fine artists, and one of them played a couple of solos with amazing dexterity. His low notes in "In Cellar Cool" produced as marked a sensation as the high notes of Miss Liebbling in her neat performance of David's "Couplets du Mysoli," and another piece of sky-rocket vocalisation; and a genuine artistic success was won by the brilliant violin-playing by Miss Maud Powell. There were three pieces by Berlioz, Liszt, and Wagner, with some pretensions to be regarded as artistic music, and they were played with commendable spirit, though Mr. Sousa's readings were open to criticism. They served, moreover, as an effective background to the "Washington Post," "Stars and Stripes for ever," "The Coon Band Contest" (a clever burlesque, by the way), and other things of that kind. The Festival Concert Hall was crowded almost to suffocation with a perspiring but delighted audience, whose enthusiasm was boundless.

### THE BAND AT HULL.

Sousa's Band had an enthusiastic reception at Hull on Saturday night. Most of the programme items were culled from classic sources, but dearer to the hearts of the audience were the conductor's own suites. A cheer broke out when the opening bars of the famous "Post" were delivered on Saturday night, and further cheers greeted its close. In fact the audiences revelled in the boom and crash of drum and cymbals, and were filled with ecstasy by blasts of trans-Atlantic melody reminiscent of coon-songs and cakewalks, clog dances, and sand-jigs.

om *Sunderland Daily*  
ted *Feb 19*

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#### CONCERT IN THE VICTORIA HALL.

There was a good audience at the Victoria Hall yesterday afternoon to see Sousa and his world-famed Band of talented musicians, on their first visit to Sunderland. No doubt a good many were attracted by curiosity, but there was a large sprinkling of musicians in the house, and they joined heartily in the applause, which was lavished on the various items of a well-selected programme.

Sousa has acquired a reputation for a good deal of action as a conductor, but to us it appeared to be nothing exaggerated in his movements. He travels from the beaten track to some extent certainly, but his movements seem to be in keeping with the music, striking when the musical effect is striking, undulatory when the tune suggests a wavy motion, and sprightly when there is an unusual gleam of brightness. There was no waiting between the various items this afternoon. As soon as one piece was finished another commenced. The encores were numerous, every item in the first part of the programme sharing that fate. In each case there was a response, and in every instance a new composition was given. The concert opened with the overtures to Rossini's "William Tell," and was just the class of piece to show the capabilities of the band. It was played to perfection and in response to the rapturous applause which signalled its completion, "El Capitan," a march by Sousa, was given. A trombone solo, "Love Thoughts" (Prior), by the composer, was a gem of the first water. The beautiful tone which the player produced from his instrument acted as a fascination, and the deep and low notes of "In Cellar Cool," which he gave in response to an encore, were the subject for wonderment. A suite, "Three Maidens," by Sousa, was a characteristic piece. First was introduced "The Coquette," with a merry jingle; then "The Summer Girl," with a somewhat dreamy melody; and last "The Dancing Girl," with a sprightly touch that left no doubt about it. Miss Estelle Liebbling, a soprano with a voice of exquisite sweetness and considerable power, sang the "Indian Bell Song" from "Lakme" (Delibes) with beautiful effect, and replied to an encore with "Maid of the Meadow." The accompaniments of the band were something to be remembered. The first part of the programme concluded with "The New World," a dreamy largo from symphony by Dvorak. There were four items in the second part of the concert, and in each instance there was an encore. Two of the pieces were by Sousa himself, a mosaic entitled, "In the Realm of the Dance," and the march, "Imperial Edward," dedicated by special permission to the King. One of the encores called forth a composition "Down South," introducing an effect such as is produced by sand dancing. Miss Maud Powell played with much effect a violin solo by Sarasate, and the concert concluded with a number entitled "Plantation Songs and Dances," by Chambers. Everyone who attended was pleased with the entertainment. The hall was prettily decorated, the work in connection therewith having been carried out by Messrs Davison, Hoseason, and Company, of Villiers-street.

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*Association of Yorkshire Herald*  
*21-2-03*  
*s from the*  
*of Petition*  
*Dated*

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The Middlesbrough Theatre Royal was crowded by a fashionable audience on Friday afternoon, the occasion being the second concert in that town of John Philip Sousa and his great American band. It was practically the same band as on his visit twelve months ago, and its delicious rendering of operatic and other selections and delicate and sympathetic accompaniment to the soloists will not readily be forgotten by the delighted audience, who encored every piece. The soloists were: Miss Estelle Liebbling, soprano; Miss Maud Powell, violinist; and Mr. Arthur Prior, trombonist.

from *North Star*  
Dated *Feb 19 1903*  
*Darlington*

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Miss Powell's violin item was one of the most enjoyable features in the programme, and she was enthusiastically encored. At the close of the performance Mr. Sousa was warmly cheered.

*Handwritten notes:*  
Sousa has... unique. Rhythm is said... of music which is first appreciated by the untutored savage, and Mr. Sousa's corybantie rhythms would tickle the susceptibilities of a rhinoceros. His band interprets them admirably. Ably manned, it is drilled to such a pitch that the members need not watch their conductor's beat, but can leave him that perfect freedom of action which has made him the darling of the British public.

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om *Sunderland Daily*  
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*Association of Publicists*  
*21-2-03*

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From the Yorkshire Herald  
of Publication  
Dated 23. 2. 03

### SOUSA'S BAND IN YORK.

The fame which Sousa has gained by his compositions and by the performances of his band in England attracted an audience to the Festival Concert Rooms, York, on Saturday afternoon which densely crowded the building in every part. The compositions of the American bandmaster cannot by any stretch of imagination be called high-class music, but they have attracted the public ear, and attained a popularity which will probably be fleeting, but which will have served their purpose in giving pleasure to vast throngs of people in all parts of Europe. The band which Sousa has got together has, without doubt, reached a high point of excellence. It numbers just over fifty performers, and collectively and individually they are masters of their respective instruments. The tone which they produce is rich and the instruments are so well balanced that no preponderance can be detected in either one or the other set. Every attention has been paid to detail, and it is on this that a great deal of the attractiveness of the band's performances rests. Sousa's compositions are characteristic of the American people, full of life and gaiety. Their melody is catching and lingers in the memory, and the introduction of little bits for the dulcimer, the tambourine, and the imitation of sand dances may be deemed somewhat tricky, but it is decidedly effective. It is only just to say that they do not confine themselves to the light and fanciful compositions for on Saturday Berlioz, Liszt, and Wagner were laid under contribution, and the selections from their works could not have been played with a greater amount of excellence. Selection after selection was redemanded, and the exactions of the audience were most generously responded to by Sousa. The perfection attained by the band is, of course, due to a great extent to the members so constantly playing together, but, on the other hand, the ability of their conductor is not to be lost sight of. Sousa's great power in performing his duties as conductor lies in the quietness and confidence with which he carries them out. He is quiet, graceful, and dignified, and having confidence in himself and the musicians under his control he attains a result which would not be reached by a more excitable wielder of the baton. The time kept was perfect, and the general opinion was that a finer band of musicians has never been heard in the city of York. It is gratifying to the English to know that all the members do not come from across the Atlantic; several of them are Englishmen and have played in the bands of the British Army. Mr. Arthur Pryor gave a solo on the slide trombone, an instrument which the uninitiated may deem unfitted for solo playing, but when in the hands of such a competent instrumentalist as Mr. Pryor it is full of charm. Miss Maud Powell is a violinist whose playing is full of intense feeling, allied to admirable technique and tone production. The vocalist, Miss Estelle Lieblich, displayed a voice of marvellous range and beautiful quality. Her first song was "Thou Brilliant Bird," by David, with flute obligato, beautifully played by Mr. Marshal Lufsky. It was a fine example of bravura singing, and in the variations at the end Miss Lieblich took G in Alt. as clear, rich, and tuneful as the flute. We believe we are right in saying that there has only been one other singer ever known to have possessed such an enormous range, and that was a Miss Robertson, daughter of a Cornish clergyman, who gave a series of concerts more than thirty years ago in order to raise funds for the restoration of her father's church. The burst of applause which followed Miss Lieblich's song on Saturday was tremendous, and in response she sang "A Meadow Maiden," in which she repeated the wonderful note. Rare indeed are the occasions in which York audiences are aroused to such a pitch of enthusiasm as the one in the Festival Concert Rooms on Saturday afternoon.

What I wish to make clear is this: Tickets will be issued in advance, and only an equivalent number to the accommodation of the hall will be sold. The doors will be opened at 1 o'clock in the afternoon and 6 o'clock in the evening to avoid any dangerous crush.

The purchaser of a ticket in advance will have the privilege of entering by these early doors without any further charge. A fact worth noting is that every holder of a ticket, providing they come between the hours of one o'clock to 2-30 and six o'clock to 7-30, will be guaranteed a seat. No money will be taken at the doors before 2-30 and 7-30. The 5s. seats, of course, will be numbered and reserved. Plan, etc., at Denham's, King William Street.

The question has often been asked, "How is it that Blackburn is invariably passed by when there is anything good?" It is hard to find an answer convincing enough to the general public. The visit of Sousa will give the Blackburn public an opportunity of trying to redeem the musical character of the town by giving their unanimous support, and making the concert a success.

An afternoon performance has been arranged to meet the wishes of a number of tradespeople that are otherwise engaged in the evening, also that residents from the districts may attend. The programme in every respect will be equal to the one given in the evening.

Speaking of Sousa and encores, it is said "that he is refreshingly honest in this respect. You have only to ask for them and you get them, and without delay. He does not go through the

from Lord Sbas  
Fiber 1903  
Dated Darlington

### SOUSA ON TEES-SIDE.

#### THE MIDDLESBROUGH AND DARLINGTON CONCERTS.

The Middlesbrough Theatre was packed almost to saturation yesterday afternoon, when John Philip Sousa and his famous band paid a return visit to the town. Not only was the audience a big one, but it was an enthusiastic one, and that thorough enjoyment was derived from the programme submitted is fully proved by the fact that the nine items in the programme were the cause of ten requests for encores. Half-a-dozen items were arranged for the band—Berlioz's "Carnaval Romaine," Sousa's "Looking Upward," Liszt's "Second Rhapsody," Mascogni's "Dance Esotique," Neomi's "Country Dance," Sousa's "Imperial Edward," March, and Koling's "Chase of the Lion." Each one was played with the brilliancy and dash which form the distinguishing characteristics of the Sousa Band, though in Neomi's daintily charming dance, force and vigour of execution were for once set aside, to enable the performers to give that lightness of treatment essential to success. Liszt's Rhapsody, though brilliantly handled, considering the fact that the band is composed of wind instruments only, was, perhaps, the one disappointing feature, the absence of the sweeter-toned strings being unpleasantly noticeable at times. The "Imperial Edward" March gained the triumph for its composer which he so richly deserves, and the repetition of the March was "thoroughly" welcome. The encore numbers were "Stars and Stripes for Ever," "Coon Band Contest," "Washington Post," (greeted with a perfect storm of applause), "The Rose, Shamrock, and Thistle" (a fantasia on military airs, which brought down the house), "Bundle of Mischiefs," "El Capitan," and "The Broken Melody," which was greeted most warmly as soon as the first few notes were played. Sitting in the circle box was M. Van Biene, and it must have been a source of gratification to Mr. Sousa to notice the pleasant smile and warm applause which marked the appreciation of an excellent performance of the melody by the actor who has made it world-famous. The trio of soloists acquitted themselves with every credit and great success. Mr. Arthur Pryor's playing of his own solo composition, "Love's Enchantment," on the trombone led to an encore—"In the Deep Cellar," affording another success. Miss Estelle Lieblich's singing of David's "Thou Brilliant Bird" took the audience by storm, as also did her singing of "Maid of the Meadow" as an encore. Miss Maud Powell gained a striking success with her violin. The andante and allegro vivace movements from Mendelssohn's Concerto have not received better treatment than they did yesterday afternoon, and a thoroughly delighted audience demanded an encore, to which Miss Powell responded with "Nymphalin." From beginning to end the concert was a most brilliant and triumphant success.

The band visited Darlington in the evening, and gave an excellent concert at the Assembly Hall, Northgate. There was a crowded attendance, every available space being occupied. A large number of people were present from the surrounding districts, including Bishop Auckland. At the close, Sousa expressed himself as having been delighted with the acoustic properties of the hall and its cheerful appearance. The audience were especially pleased with the performance on the violin by Miss Maud Powell.

ng from Liverpool Courier  
21. 2. 03  
ed at

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### "LEEDS MERCURY" (Daily). 16, Albion Street, Leeds.

Dated Feb 13 1903

### SOUSA AT YORK.

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from Hull Daily News  
Fiber 1903

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from Hull Daily News  
Feb 13 1903

The cynicure of all eyes at Sousa's concert on Saturday night was a bery of beautiful sisters—Lady Chesterfield, Mrs. Guy Fairfax, and Miss Gwladys Wilson.

Lady Chesterfield and Miss Gwladys Wilson were both alike of cigar-brown tulle, with a single pink rose under the raised brim in front. Floating carves of brown chiffon were brought carelessly over the shoulders from the back. The countess wore a quaint old-world gown of light brown silk, and was cloaked in sable, while Miss Wilson's wrap was of grey squirrel, as was also the coat worn by Mrs. Guy Fairfax, in addition to a long flat stole of ermine lined with squirrel. The latter's gown was of black silk, soft and clinging, and made very simple with little cuffs and quaint tucker of fine lace threaded through with black velvet.

Her hat was an enormous one of fawn silk, much ruffled, and covered with natural-toned ostrich plumes shading to white, while it was tied under the chin with black velvet strings.

ng from Blackburn Std  
Dated Feb 21 1903

### RE SOUSA AND HIS BAND.

[TO THE EDITOR OF THE "STANDARD AND EXPRESS."]

Sir,—In connection with the visit of the distinguished American conductor and composer to the Exchange Hall on Tuesday, March 10th, I have been inundated with queries re prices, etc. The kindness of the press generally has prompted me to ask you to allow me to use your columns to make matters clear.

In the first place, there is only one Sousa, and he is the only conductor in the world travelling with over 50 performers. The attendant expenses in a combination of this kind naturally are enormous, and when I mention the fact that the correspondence re this visit began over three months ago your readers will perhaps forgive me for saying that the expenses have been the chief item in discussion, the prices eventually agreed upon were: Booked and reserved seats, 5s. each; the rest of the hall to be divided into 3s., 2s., and 1s.

TELETYPE ROOMS AT DARLINGTON

from the Yorkshire Herald  
of Publication  
Dated 23. 2. 03

### SOUSA'S BAND IN YORK.

The fame which Sousa has gained by his compositions and by the performances of his band in England attracted an audience to the Festival Concert Rooms, York, on Saturday afternoon which densely crowded the building in every part. The compositions of the American bandmaster cannot by any stretch of imagination be called high-class music, but they have attracted the public ear, and attained a popularity which will probably be fleeting, but which will have served their purpose in giving pleasure to vast throngs of people in all parts of Europe. The band which Sousa has got together has, without doubt, reached a high point of excellence. It numbers just over fifty performers, and collectively and individually they are masters of their respective instruments. The tone which they produce is so rich, and the instruments are so well balanced that no preponderance can be detected in either one or the other set. Every attention has been paid to detail, and it is on this that a great deal of the attractiveness of the band's performances rests. Sousa's compositions are characteristic of the American people, full of life and gaiety. Their melody is catching and lingers in the memory, and the introduction of little bits for the dulcimer, the tambourine, and the imitation of sand dances may be deemed somewhat tricky, but it is decidedly effective. It is only just to say that they do not confine themselves to the light and fanciful compositions for on Saturday Berlioz, Liszt, and Wagner were laid under contribution, and the selections from their works could not have been played with a greater amount of excellence. Selection after selection was redemanded, and the enrapturings of the audience were most generously responded to by Sousa. The perfection attained by the band is, of course, due to a great extent to the members so constantly playing together, but, on the other hand, the ability of their conductor is not to be lost sight of. Sousa's great power in performing his duties as conductor lies in the quietness and confidence with which he carries them out. He is quiet, graceful, and dignified, and having confidence in himself and the musicians under his control he attains a result which would not be reached by a more excitable wielder of the baton. The time kept was perfect, and the general opinion was that a finer band of musicians has never been heard in the city of York. It is gratifying to the English to know that all the members do not come from across the Atlantic; several of them are Englishmen and have played in the bands of the British Army. Mr. Arthur Pryor gave a solo on the slide trombone, an instrument which the uninitiated may deem unfitted for solo playing, but when in the hands of such a competent instrumentalist as Mr. Pryor it is full of charm. Miss Maud Powell is a violinist whose playing is full of intense feeling, allied to admirable technique and tone production. The vocalist, Miss Estelle Liebling, displayed a voice of marvelous range and beautiful quality. Her first song was "Thou Brilliant Bird," by David, with flute obligato, beautifully played by Mr. Marshal Lufsky. It was a fine example of bravura singing, and in the variations at the end Miss Liebling took G in Alt. as clear, rich, and tuneful as the flute. We believe we are right in saying that there has only been one other singer ever known to have possessed such an enormous range, and that was a Miss Robertson, daughter of a Cornish clergyman, who gave a series of concerts more than thirty years ago in order to raise funds for the restoration of her father's church. The burst of applause which followed Miss Liebling's song on Saturday was tremendous, and in response she sang "A Meadow Maiden," in which she repeated the wonderful note. Rare indeed are the occasions in which York audiences are aroused to such a pitch of enthusiasm as the one in the Festival Concert Rooms on Saturday afternoon.

What I wish to make clear is this: Tickets will be issued in advance, and only an equivalent number to the accommodation of the hall will be sold. The doors will be opened at 1 o'clock in the afternoon and 6 o'clock in the evening to avoid any dangerous crush.

The purchaser of a ticket in advance will have the privilege of entering by these early doors without any further charge. A fact worth noting is that every holder of a ticket, providing they come between the hours of one o'clock to 2-30 and six o'clock to 7-30, will be guaranteed a seat. No money will be taken at the doors before 2-30 and 7-30. The 5s. seats, of course, will be numbered and reserved. Plan, etc., at Denham's, King William Street.

The question has often been asked, "How is it that Blackburn is invariably passed by when there is anything good?" It is hard to find an answer convincing enough to the general public. The visit of Sousa will give the Blackburn public an opportunity of trying to redeem the musical character of the town by giving their unanimous support, and making the concerts a success.

An afternoon performance has been arranged to meet the wishes of a number of tradespeople that are otherwise engaged in the evening, also that residents from the districts may attend. The programme in every respect will be equal to the one given in the evening.

Speaking of Sousa and encores, it is said "that he is refreshingly honest in this respect. You have only to ask for them and you get them, and without delay. He does not go through the farce of leaving the platform, returning to bow his thanks in pretended diffidence, but promptly resumes his place and calls his band to attention, and gives one of our Sousa's Marches or a jolly coon song without delay."

It may be of interest to your readers to know that Sousa's Band costs £25,000 per annum, which in itself will explain the prices charged for admission.

The band that will be at the Exchange Hall is the identical one that was commanded to play before His Majesty King Edward. To those intending to hear this famous band they will be well advised to secure their seats at once. Thanking you, Mr. Editor, in anticipation of your kindness in inserting these few remarks.—Yours, etc.,

Exchange Hall.

W. KENYON,

ng from Liverpool Courier  
21. 2. 03  
ed at

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Dated Feb 3, 1903

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*Handwritten notes:*  
1720. 3. 1903  
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ng from the Leeds Mercury  
of Publication  
dated 23. 2. 03

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The Yorkshire Herald,

9, Coney Street, York.

The York Herald Newspaper Co., Publishers.)

from issue dated Feb. 24

SOUSA'S BAND AT THE OPERA HOUSE.

On Monday afternoon, Sousa and his band submitted a choice programme to a large audience at the Opera House. Very few seats were available when the doors opened. The trombone solo, "Love Thoughts," Sousa's suite "Maidens Three," Largo from Symphony "The New World," and the march "Imperial Edward" (Sousa) were items keenly relished and enthusiastically encored.

From the Eastern Morning News  
of Publication Hull  
dated 23 - 2 - 03

SOUSA AND HIS FAMOUS BAND IN HULL.

The assembly of such an audience on a Saturday night as that which filled the Assembly Rooms to overflowing on the occasion of the visit of John Philip Sousa and his band is something unique. Everybody who was anybody was there, and the "March King" could not be otherwise than delighted with the very cordial reception given him. But, then, Sousa is neither unknown nor unfamiliar, for have we not had reason to remember him by the inspiring marches which, in quick succession, have seized the nation and "haunted" us as no other marches have done. "The Washington Post," "El Capitan," "The Manhattan March" and others have set our heads and feet going many a time. Then, have we not also heard of the renown of his band, which started its triumphant career at the Chicago Exposition? On Saturday night we had, however, the opportunity, though Messrs Holder Brothers' enterprise, of seeing the composer and his band in person, and of hearing our favourite marches played by the organisation that launched them into the world. But the programme was by no means all Sousa. Modestly enough, his name appeared only once in each half, but whatever the selection an encore followed, and more often than not it was a Sousa march that formed the reply. So ere the evening was spent we had heard everyone of the favourites done as their composer intended them to be done.

As a well-balanced and effective organisation, Sousa's band can have very few equals. In all the concert military band there reached a very high pitch of perfection. The wonderful and almost electrical effects brought out now and again revealed the master hand of one with more than ordinary genius for discovering the possibilities of his orchestra. They came as very pleasant surprises, and gave point and piquancy to the other excellent work. One could believe that equally with the superb trombone player, the drummer was an artist, and Mr Arthur Peyor's trombone solo was indeed a brilliant achievement—every note as perfect as if the trombone had been keyed, and so round and mellow that one hardly recognised the instrument. But one had to hear the drums played as they were to realise what they are capable of. The wonderful degrees of light and shade were beautifully illustrated throughout the entire performance.

The principal items of the band were Berlioz's "Carnival Romaine," Liszt's "Second Rhapsody," Mascagni's "Danse Exotica," and of course Sousa's own "Imperial Edward" march, dedicated to His Majesty. The Liszt's Rhapsody, though excellently played, seemed somewhat disappointing at times. The "Imperial Edward" march, however, made a most favourable impression, and was deservedly redemanded. The capacity of the band for quieter as well as the brilliant effects was seen in the delightful accompaniment of Miss Estelle Lieblich's song, "Thou brilliant bird," which, with the flute obligato, exercised a peculiar charm over the audience, who insisted on an encore. This was also marked in accompaniment to the andante and allegro vivace from Mendelssohn's violin concerto which Miss Maud Powell gave very pleasingly as a violin solo, and also gained an encore.

SILVIA'S GOSSIP.  
A SUCCESSFUL BAZAAR, AND  
SOUSA'S BAND.

AN EXCEPTIONAL CONCERT.

Even the great Sousa must have been pleased with the marvellously enthusiastic reception the Hull public gave him on Saturday night. Not an empty seat was to be seen in the Assembly Rooms, and of this vast audience the great majority was masculine, applauding with such truly masculine vigour that every item received two encores, one alone drawing no less than five encore pieces from the accommodating conductor. The heat was intense, which is only to be expected when hundreds of people are packed like herrings in a barrel, and the smoke that came in during the interval did not add to the pleasantness of the atmosphere. As for the people themselves, the most delightful uncertainty prevailed as to the correct attire one should adopt at such a concert. Four-fifths of those in the five-shilling seats came in morning dress. Matinee hats were at a discount, causing a vast amount of discomfort and annoyance.

SOME STRIKING DRESSES.

Many there were who had to be content with an occasional glimpse of the conductor's white kid gloves, or the wave of a violin bow, seen through a bushy aigrette, by dint of much dodging and at the cost of an aching neck. The cynosure of all eyes were three lovely sisters, daughters of Mr Charles Wilson, picturesque as ever, and as faultlessly dressed as Mrs Wilson's family is renowned for. All were in neutral colours, morning dress and big hats. All wore floating scarves of gauze, and sumptuous fur coats of squirrel, ermine, or sable. Mrs Guy Fairfax's gown of black silk was made princess wise, gauged, puffed, and tucked, with cuffs and dainty chemisette of lace, a long squirrel coat, and a stole of the same lined with ermine, while her huge picture hat was of ruched fawn silk, covered with natural ostrich feathers, and tied under the chin with black velvet strings. The other two sisters wore big brown fluffy hats, a single pink rose stuck under the turned-up brims slightly to the left side, and hugely becoming they proved. One other member of the audience I noticed as looking exceptionally nice, and this was Miss Bessie Sanderson, whose heliotrope costume and big bunch of parma violets suited her exactly.

Published Daily  
Feb 23 1903

THE COMING OF SOUSA.

BLARE OF TRUMPETS IN THE ASSEMBLY ROOMS.

(A SKETCH.)

Sousa comes! The great audience, thrilled with expectation, watching eagerly, discerns his black head and black-bearded face, as they rise from the opening in the flooring of the platform. A great cry of uproarious welcome rings forth.

Sousa is here! Mark the blackness of his hair, save for that circular spot in the rear of his head. Mark the close-cropped beard, the eyeglasses, the white-gloved hands, the little white baton.

Sousa is here! He walks towards his desk, bowing to the audience as he walks. He beats One, two, three, four—and the band is off. One's first impression is the beautiful tone of the wood wind instruments, the superb quality of oboe and clarinet. True, it is an "arrangement" the band is playing, but one forgets that in the sweet sensuousness of the sound. I always start with a bias against "arrangements"; that comes of endeavouring to cultivate one's tastes according to the strict canons of the best art. After a few bars of Sousa's sensuousness, I felt my prejudices falling away; and as the incoming tide of sound flowed on, my castle of bias melted away as does the child's castle of sand before the encroaching sea. I put my principles on a shelf, and listened for the sake of listening. But it takes Sousa's band to bring me to that state. By the time fifty bars of the transcribed "Roman Carnival" Overture of Berlioz had been played I had taken Sousa to my heart and had reached the conclusion that after all there are some things that America sends us that are worth having. This band of Sousa's, at any rate, has not been overpraised. No one who has exalted the sureness and unanimity of its attack, the marvels of its crescendo playing, the beauty of its tone, its tenderness in soft passages and its splendour in loud, has overlooked the mark. Berlioz's overture satisfied me on that score. Who could longer have a vestige of prejudice against "arrangements" after hearing with what magnificence the gorgeous harmonies of the French master were hurled forth by Sousa's men? The deafening clap which ensued after the last bar was the audience thundering in applause.

"That's fetched 'em," I could see Sousa remarking to himself. "They want an encore."

There is no nonsense about Sousa. He recognises an encore at the first sound. Up goes his baton. The men are ready. In a moment the splendid rhythm of his own "El Capitan" march is pulling every one from their seats. I firmly believe that if the band had risen and marched out of the hall playing, they would have been followed by the entire audience marching after them, keeping time with their left foot first. A pretty Saturday night scene in Prospect-street it would have been—a thousand people in evening dress and many hundreds more in their ordinary attire, following Sousa as the rats followed the Pied Piper!

Sousa gave us many more marches after this. He proved himself to be a very generous King. The March King flung his pieces about as freely as the King in the fairy tale flings his pieces of money. He gave us a Suite, in three sections, called "Looking Upward"—a fine piece of music for a band constituted as this is, with plenty of work for the glockenspiel, and if I mistake not for the xylophone. Encored! Of course. Double-encored; treble-encored. The audience went wild with joy when the band struck up "The Coon Band Contest," and shouted hilariously as they recognised the opening passages of "The Washington Post."

Sousa presented quite a novelty in "arrangements" after this. He submitted an orchestrated version of Liszt's Second Hungarian Rhapsody for piano. Here was another musical "outrage" to be condoned. The correct thing, I know, would be to denounce Sousa as they denounced Tausig when he orchestrated Weber's "Invitation to the Waltz;" but, as I have said, my scruples had all been swept away—I might say blown away, to vary the idea. I went to denounce but remained to applaud. "Ha!" Sousa said to himself, "there's another encore. Let's give 'em 'The Rose, Sham rock, and Thistle.'" Before the audience knew where they were the band had dashed into an old podrida of British and national airs, winding up with glorious blatancy in "Rule Britannia."

Four encores came in rapid succession after Mascagni's Danse Erotica. Encored, too, was Sousa's "Imperial Edward" March. Towards the end of this march, as first played, after the theme

of the English... all the cornets came to the front of the stage in line, and blazed away. Played a second time, the cornets were reinforced by the trombones, all blowing in unison. The blare was tremendous beyond the telling—and still the roof of the Assembly Rooms remained intact.

Through all his long programme Sousa compacted himself with great calmness. Many people had, no doubt, expected to witness an exhibition of eccentricities such as the caricatures of the music-hall imitators have accustomed them to. They would be disappointed, for, though Sousa has mannerisms, he has no extravagance. With such a highly-trained body of men under him as he has there is not much need for "conducting" in the ordinary sense. All that is needed is a characteristic indication, a reminder, here and there; the details have all been mastered at rehearsal.

Opulent as was the programme from the point of view of the band, it was very markedly enriched by the introduction of certain individual contributions. Mr Arthur Pryor revealed himself as a man who has carried the art of playing the trombone to the point of virtuosity. His solo was a revelation of what the trombone can be in the hands of one who has investigated its mysteries and solved its difficulties. He played his own composition, "Love's Enchantment," with such tenderness that ere he began to suspect that the trombone has possibilities as a serenading instrument. His cadenza was remarkable for extraordinary agility.

For a violinist of Miss Maud Powell's class I have been looking out for a long time. She has power of a very rare order. This power comes not with striving, with the polishing of technique. It is the magnetic soul-influence which sets every note that comes from the strings a quiver with emotional fire. It is long since I drew more satisfaction from a violinist than I drew from Miss Powell's playing. Her technique is not to be disparaged by any means; indeed, both her hands are highly developed. Add her tone to her technique, and you have a perfect artist. I don't demand that anyone shall play with pure, sweeter, more soul-filled tone the stream of melody which makes the Andante movement of Mendelssohn's Violin Concerto than did Miss Maud Powell.

Sousa brought us a very capable and finished vocalist, too, in Miss Estelle Liebking, who sang the exacting "bird" song from Felicien David's opera, "La Perle du Brésil," with flute obbligato, and to the accompaniment of the band. Miss Liebking's voice has an assertive nasal quality in certain middle-register notes, but it is of great upward range, and singularly flexible. Her delivery of the song, rich in ornamentation as it is, was a fine display of skill. The cadenza in dust with the flute (it may be remembered that when Mr Manners produced "Mertha" in Eirel two years ago, Madame Sapio introduced it into the opera) was a delightful experience.

The concert opened with Berlioz. The close would have charmed that ingenious and resourceful composer. The end came with Kolling's Grand Concert Galop, "Chase of the Lion." This is decidedly a piece of "programm" music. The chase is carried on with dash and rush, and intensity of excitement. It ends with a tremendous swirl

bang of a pistol. So magnificently was it managed under Sousa that it seemed to end with the death of the lion—all the lions were in the band had burst!

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SOSA IN LEEDS AGAIN.

SCORES GALORE.

Sousa and his band, who came, played, and conquered here a year ago, renewed a happy experience last night, when they appeared before a very large gathering in the Leeds Town Hall. There is no question as to the popularity of the Transatlantic musician, who was a full-blown conductor at seventeen years of age, and has gone on from one success to another until at present—well, we say his marches in the mouth of every street boy, and his music is imitated by every comedian with a gift for mimicry?

Sousa is an obliging and agile man. Scarcely has he descended from his desk at the end of a piece than he is up again with an encore. And these encores are really the great feature of his concerts. The public have but to ring at one and they get it. There is no cry and no doing. And is it not every instance the encore goes to a march—just the thing desired—a lively marching strain, with a liberal sprinkling of drum-taps that sets every foot secretly tapping in sympathy. It is an appeal to primitive instincts, and there is none but feels its force.

Last night's programme embraced nine selections, which were divided by means of encores. It opened with a rendering of Gounod's "Solemn" overture, the peculiar Oriental atmosphere of which is largely lost through translation for a military band. It, however, served to show how smoothly and easily the brass could play. Sousa knows well how to make the public jump, but he also knows that climax depends upon a masterly control of positions, and gets his men to recognize it too.

In a story suite of his own, in which Miss appears to have it all his own way, the band again played smartly, and in a couple of pieces that followed, including the delectable "Washington Post," afforded the audience a really good time. Liszt's Second Rhapsody was finely worked up, and at the close the conductor paid the audience the grateful compliment of playing a fantasia on Beethoven, winding up with "Rita, Rita, Rita."

The "Imperial Edward" March, one of the latest of Sousa's successes, with a phrase from the National Anthem to point its application, was repeated, and followed by still another encore. One of the most enjoyable features was the rendering of the slow movement and Finale from Mendelssohn's Violin Concerto, with the solo part in the hands of Miss Maud Powell, a clever American violinist, who played extremely well, and was capably supported by the band. Miss Estelle Liebking sang David's "Complainte du Moine" with great flexibility of voice, vying successfully with the dulcet tones of Mr. Lufbery's flute obbligato. A trombone solo was also contributed by Mr. Arthur Pryor, whose tone was commendably robust and round. The conductor did not indulge in so many little productions as possibly some looked for, but held a course, and at the same time decided, swing. The band will give two concerts to-day.

SOSA'S BAND AT HARROLITE.

A large audience greeted Sousa and his band at the Grand Opera House, Harrrogate, yesterday afternoon. The overture "William Tell," in whose suite "Love Thoughts," suite "Maiden Theme" (Sousa), large from company "The New World," and the march "Imperial Edward" were amongst the items enthusiastically enjoyed.

SOSA'S BAND IN LEEDS.

What was the motive that impelled so many hundreds of Leeds people to go to the Town Hall last night? Was it to see Sousa, or to hear his band? Probably five out of six would confess that they were mainly influenced by the first consideration. Those who based their expectations of the great eminence upon the hurrahs of music-hall and pantomime activities would doubtless be disappointed. Sousa has his mannerisms, but they can hardly be described as antics; indeed, we know at least one church society conductor in the West Riding who could give him points in this respect. Of course, Sousa has to live up to his reputation, and, like Yankee that he is, he lives up to it, even to the graceful swaying of the body to the rhythm of waltz or march, the opening and closing of the upturned white-gloved hand, and the occasional twirl of the dark moustache. Not that the hand need any of these extraneous aids. They have played together so often that they could play blindfold.

The overture ("Solemn"), with its financial opening, did not reveal any of the idiosyncrasies of Sousa. As a matter of fact, the audience did not seem to be much impressed. But then came the inevitable encore, and as this took the form of the familiar, "El Capitan," the conductor had an opportunity of indulging in some of those quiet little tricks of his play that give a distinct individuality to his manipulation of the baton.

Association is

from the Westminster Gazette  
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MUSICIAN AND THE PIRATES

A BILL TO BE INTRODUCED.

The Musical Copyright Association has determined to introduce a Bill to amend the law relating to musical piracy which recent proceedings have shown to be inadequate.

The new measure will contain search-warrant and penalty clauses, the latter affecting both printers and sellers. The Association have been in communication with Mr. Balfour on the subject, and the Prime Minister has assured them of his support. There is a possibility that if this amending Bill, which is to be introduced as a private measure by the same members who introduced the Act of last year fails to pass, the matter may be taken up by the Government as a public measure.

The Home Office recognises the seriousness of the situation. The present state of affairs has become a strain upon the police force, and Scotland Yard is full of seized music. The Home Secretary has sought information from the Association, and has also circularised the Metropolitan magistrates, asking the latter to observe uniformity as much as possible in dealing with cases under the Act.

A WESTMINSTER representative who was chatting about the matter to Messrs. David Day and Stanley Mullen, President and Secretary of the Association, learned that the worst feature of this illicit trade lately has been the postal business. "At one place alone where music is sent out," said Mr. Day, "we found over £150 in postal orders. We are going to communicate with the Post Office to see if anything can be done."

"Yes, we are gradually driving the hawkers off the streets now, I think," continued Mr. Day, "especially since our solicitor was fortunate enough to drag to light the Pecklers' Act passed in George IV.'s reign."

"Mr. Curtis Bennett has, I am glad to say, acted very promptly in cases under this Act that we have brought up. He has already given sentences of imprisonment, following refusal to pay fines imposed."

"All the members of Sousa's band wish to become street agents," said Mr. Mullen, "so indignant are they at the piracy of their leader's works."

On one occasion Mr. Mullen and Mr. Day made their way into a place where printing was carried on. While the former was busily engaged in cutting up the music with a large pair of shears seven ruffians burst in. Mr. Mullen's only weapon was the pair of shears, with which he managed to keep the men off until Mr. Day opportunely arrived with help.

There was one moment when attention was distracted from the composer. That was when the "trombonist" was extracting amorous phrases from that most unemotional of instruments. It must be confessed that the gentleman who undertook the task produced more genuine feeling than the slide trombone is generally supposed to be capable of, that he got quite a "velvety" tone, and that he negotiated difficult runs and elongated cadenzas with wonderful skill and with hardly a trace of the staccato. In future we may expect to hear the ardent lover relieve his overburdened soul through the medium of the trombone.

On the whole, last night's programme was suited to the necessarily limited capacities of a wind band. To this generality one notable exception must be made. The last thought that was in Liszt's mind when he composed his "Second Rhapsody" was that it would be trusted to the tender mercies of a Sousa Band. At any rate, it served as an illustration of the versatility of Mr. Sousa's repertory, and it must be admitted that the relishing marches and the merry dances were more to the liking of the audience, which filled at least three-quarters of the Victoria Hall. There were eight selections on the programme; more than double that number were performed.

The one song by the one singer was an agreeable feature of the evening. Miss Estelle Liebking possesses a flexible voice of marvellous range, and her trills in a "bird" song were admirable. Further variety was afforded towards the end of the programme by a violin solo by Miss Maud Powell, who played most artistically. Two performances are to be given to-day.

HULL AND DISTRICT NEWS.

SOSA AND HIS FAMOUS BAND IN HULL

The assembly of such an audience on a Saturday night as that which filled the Assembly Rooms to overflowing on the occasion of the visit of John Philip Sousa and his band is something unique. Everybody who was anybody was there, and the "March King" could not be otherwise than delighted with the very cordial reception given him. But, then, Sousa is neither unknown nor unfamiliar, for have we not had reason to remember him by the inspiring marches which, in quick succession, have seized the nation and "haunted" us as no other marches have done. "The Washington Post," "El Capitan," "The Manhattan March," and others have set our heads and feet going many a time. Then, have we not also heard of the renown of his band, which started its triumphant career at the Chicago Exposition! On Saturday night we had, however, the opportunity, through Messrs. Holder Brothers' enterprise, of seeing the composer and his band in person, and of hearing our favourite marches played by the organisation that launched them into the world. But the programme was by no means all Sousa. Modestly enough, his name appeared only once in each half, but whatever his selection an encore followed, and more often than not it was a Sousa march that was the reply. So ere the evening was over we had heard every one of the favourites as their composer intended them to be.

from Yorkshire Telegraph  
24-2-03

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### SOUSA IN LEEDS AGAIN.

#### ENCORES GALORE.

Sousa and his band, who came, played, and conquered here a year ago, renewed a happy experience last night, when they appeared before a very large gathering in the Leeds Town Hall. There is no question as to the popularity of the Transatlantic musician, who was a full-blown conductor at seventeen years of age, and has gone on from one success to another until at present—well, are not his marches in the mouth of every street boy, and his mannerisms imitated by every comedian with a gift for mimicry?

Sousa is an obliging and agile man. Scarcely has he descended from his desk at the end of a piece than he is up again with an encore. And these encores are really the great feature of his concerts. The public have but to hint at one and they get it. There is no coyness and no delay. And in almost every instance the encore given is a Sousa march—just the thing desired—a lively rattling strain, with a liberal sprinkling of drum-taps that sets every foot secretly tapping in sympathy. It is an appeal to primitive instincts, and there is none but feels its force.

Last night's programme embraced nine selections, which were doubled by means of encores. It opened with a rendering of Goldmark's "Sakuntala" overture, the peculiar Oriental atmosphere of which is largely lost through translation for a military band. It, however, served to show how smoothly and evenly the brass could play. Sousa knows well how to make the public jump, but he also knows that climax depends upon a masterly control of pianissimo, and gets his men to recognise it too.

In a stately suite of his own, in which Mars appears to have it all his own way, the band again played smartly, and in a couple of encores that followed, including the delectable "Washington Post," afforded the audience a really good time. Liszt's Second Rhapsody was finely worked up, and at the close the conductor paid the audience the delicate compliment of playing a fantasia on British airs, winding up with "Rule, Britannia."

The "Imperial Edward" March, one of the latest of Sousa's successes, with a phrase from the National Anthem to point its application, was repeated, and followed by still another encore. One of the most enjoyable features was the rendering of the slow movement and Finale from Mendelssohn's Violin Concerto, with the solo part in the hands of Miss Maud Powell, a clever American violinist, who played extremely well, and was capably supported by the band. Miss Estelle Liebling sang David's "Couplets du Mysoli" with great flexibility of voice, vying successfully with the dulcet tones of Mr. Lufsky's flute obbligato. A trombone solo was also contributed by Mr. Arthur Pryor, whose tone was commendably reticent and round. The conductor did not indulge in so many little peculiarities as possibly some looked for, but held a suave, and at the same time decided, sway. The band will give two concerts to-day.

#### SOUSA'S BAND AT HARROGATE.

A large audience greeted Sousa and his band at the Grand Opera House, Harrogate, yesterday afternoon. The overture "William Tell," trombone solo "Love Thoughts," suite "Maidens Three" (Sousa), largo from symphony "The New World," and the march "Imperial Edward" were amongst the items enthusiastically encored.

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from Leeds Daily News  
Dated Feb 24 1903

### SOUSA IN LEEDS.

#### TAMBOURINES AND SANDPAPER.

As a manufacturer of musical claptrap, John Philip Sousa, the March King, would be bad to beat, and it is also doubtful whether there is a musical showman who can hold a candle to him. That Sousa is an artist is proved by the publication of his clever story, "The Fifth String," but he knows his public, and letting art slide he gives them what they want, with the result that they applaud and worship him.

Mr. Charles Manners may grieve over the fact that operatic novelties do not draw in Leeds, but this matter in no way troubles Sousa, who goes on the even tenor of his way, tickling the palates of his audiences with sandpaper effects, backed up by bells, tambourines, and pistol shots. It may not be art, but it pays.

Last night Sousa played all the old tricks, attitudinising as of yore, and conducting as he alone dare do. As for the programme, it varied from Liszt to "Rule Britannia," and every item on it was received with the most enthusiastic applause. For encores, which were numerous, Sousa chose his own compositions, which proved the most popular items of the evening.

Artistically the best thing heard last night was the violin playing of Miss Maud Powell, whose rendering of a couple of movements from Mendelssohn's violin concerto was worthy of the highest praise, and thoroughly deserved the applause it received.

There is a matinee this afternoon, and a performance to-night, when the Victoria Hall will, no doubt, be well filled.

from the Empire  
Publication Manchester  
dated 22-2-03

#### Sousa.

The March King will be in Manchester on March 2 and 3. On Monday and Tuesday he and his band will visit Leeds. Says a contemporary: "To sit near the front when Sousa's cornets and trombones line up on the platform and play for all they are worth is a remarkable experience, nearly an equivalent, one would think, to being under fire. It is calculated to make even the man under the gallery sit up, and the 'Little Englander' express patriotic sentiments."

#### TROUBADOUR.

from the Leeds Mercury  
dated February \_\_\_\_\_  
at \_\_\_\_\_

### SOUSA AT MIDDLESBROUGH.

#### A DELIGHTED AUDIENCE.

Mr John Philip Sousa paid his second visit to Middlesbrough with his famous band of musicians yesterday afternoon, and gave one of his inimitable concerts to a crowded and enthusiastic audience in the New Theatre Royal. There was not a vacant seat in the building, and many had, perforce, to stand. For two full hours—all too short a period—Mr Sousa captivated his audience with sweet music and rare melody, and although, as usual, he was very generous in regard to encores, his hearers would fain have heard much more of his famous band.

By the way, how excellently the programme was gone through. There was something of Yankee precision and Yankee smartness about the whole performance. Not a moment's delay occurred, and no sooner did Mr Sousa acknowledge the plaudits of his audience upon finishing one number than his baton signalled the commencement of the next.

With the best instrumental talent at his command—there are in the combination 52 solo instrumentalists—the conductor placed before his audience a rare feast of melody. With what artistic finish the instruments are handled! What consummate skill the players evince! Every man is an artiste. The blending of the instruments was magnificent—there is no other word for it—with the result that the highest stage of perfection was reached, and everyone was captivated.

#### THE REPERTOIRE.

The concert opened with the overture "Carneval Romaine" (Berlioz), which was splendidly rendered. Then followed a trombone solo by Mr Arthur Pryor ("Love's Enchantment"), whose command over his instrument is little short of wonderful. He was accorded an enthusiastic encore, and responded with "In the deep cellar." Next came Sousa's own compositions, which were naturally awaited with a good deal of interest. "Looking Upwards" comprised three movements, all of which are exquisitely delightful, the fanfare of the drums being a conspicuous feature in the third.

As an encore "The Coon Band Contest" was played, and responding to a second encore the "Washington Post" was rendered.

Variety was accorded to the programme by the appearance of Miss Estelle Liebling, a gifted young soprano, who gave "Thou Brilliant Bird" (David). She possesses an exceptionally pure and well-trained voice, of which she has great command. Miss Liebling was enthusiastically applauded for her song, and responded with "The Maid of the Meadow." The band rendered Liszt's "Second Rhapsody" as the concluding item of the first portion of the programme, and Mr Sousa acknowledging another encore played "The Rose, Shamrock, and Thistle," a vivacious blending of British popular national airs.

#### ENCORES FREQUENT.

The second part of the concert was equally well enjoyed, and encores were as frequent as ever. The band played Mascagni's "Danse Esotica," Nevin's "Country Dance," and Sousa's march, "Imperial Edward" (dedicated by special permission to the King), an extra piece being given on each occasion.

Miss Maud Powell, an accomplished violinist, rendered very expressively Mendelssohn's "Two Movements from Violin Concerto" (a) Adante (b) "Allegro Vivace," the contrast in the compositions adding to their charm. By way of an encore she gave a short, sweet melody, "Nymphalin."

The concert closed with the band playing Kolling's "Chase of the Lion," which was followed by ringing applause.

A word is due to Messrs Imeson for their enterprise in providing the town with so excellent a musical treat. It is satisfactory to know that they respect the reward their efforts so justly deserved.

#### AT DARLINGTON.

Sousa's concert at the Assembly Hall, Northgate, Darlington, last night, was crowded. The artistes were Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; and Mr Arthur Pryor, trombonist.

The band acquitted themselves excellently. The talented conductor had them perfectly under control. The programme included in the second half the Imperial Edward March, for which (as in most other instances) an encore was vigorously demanded, and given.

In the course of subsequent conversation with Mr Glaister, proprietor, Mr Sousa expressed himself delighted with the hall. The bookings totalled over 2,000, probably the largest amount ever taken at a concert in Darlington.

from *Yorkshire Herald*  
Dated *Feb 25* 1903

### SOUSA AND HIS BAND.

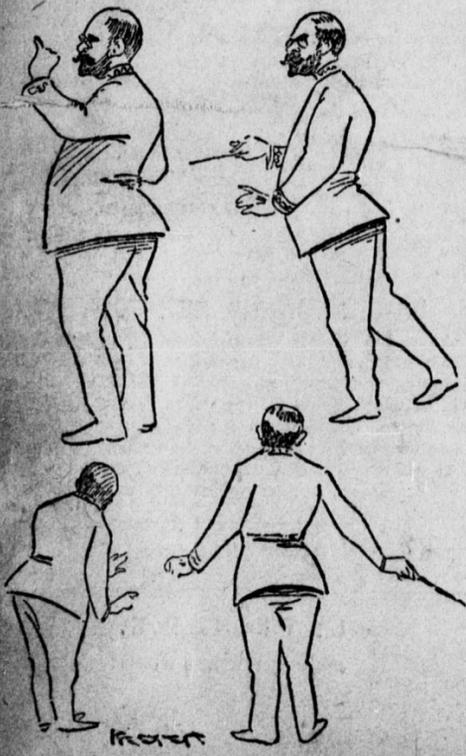
Whether curiosity, the love of music, or the two passions combined, served to draw a crowded audience to the Theatre on Monday afternoon we know not. Suffice to say the Grand Opera House was crowded for the occasion. The visit of Sousa and his band had been looked forward to with much expectancy, and no one was disappointed. On the contrary, an agreeable surprise awaited those who had not hitherto seen "The March King." Rumour had it that his conducting was a fine specimen of exaggerated eccentricity almost amounting to a burlesque, but instead of this we found a quiet, unassuming, black-bearded and spectacled little man, whose movements were graceful and quiet, if somewhat unconventional. With little ceremony and no delay the curtain rang up, Mr. Sousa stepped from the wings, and before one had got comfortably settled down, the band had started the overture to "William Tell." The various effects arrived at were rather confusing to English ears, and it is questionable whether—speaking from a musician's point of view—one appreciated or understood his innovations right from the outset. In response to applause—not by any means enthusiastic—Sousa started off post haste with his "El Capitan" march played with a fire and dash which was delightful to listen to. We have heard many trombone soloists, but never one to equal Mr. Arthur Pryor, the deputy-conductor of the band, and a musician and composer of undoubted merit. Mr. Pryor played a charming solo of his own composition, entitled "Love's Thoughts." This included variations usually heard on the clarinet, and occasionally on the cornet, played with a "velvety" tone, which came as a revelation to those who had long since defined the finality of trombone playing. The next item was a suite "Maidens Three," (a) the Coquette; (b) the Summer Girl; (c) the Dancing Girl, all saturated, as it were, with Sousa. The audience were loud in their demand for an encore, and the "Coon band contest" was played only to be followed by the "Washington Post," presented with energy and fire, which completely carried away the audience. A pleasant change from instrumental music was furnished by a soprano, with a remarkable flexible and brilliant voice, who chose a somewhat weird melody to illustrate this, viz., an "Indian Bell Song" from "Lakme." The first part of the programme concluded with the "Largo" from Dvorak's symphony, "The New World," which sounds perhaps better from an orchestral than a military band. In the second half of the programme Sousa's band played "In the realms of the dance," a quaint little mixture-melody, introducing the themes of well-known waltzes; "Stars and Stripes," march, "Imperial Edward," a fine, dignified march dedicated to the King; and plantation songs and dances. Miss Maud Powell, a violinist of great ability, played Sarasate's "Zigeunerweisen" in a

ing from *Yorkshire Evening Post*  
*24.2.03*

hed at *Leeds*

Sousa (says "The Yorkshire Post" to-day) has his mannerisms, but they can hardly be described as antics; indeed, we know at least one choral society conductor in the West Riding who could give him points in this respect.

#### SOUSA, AS SEEN BY "KESTER."



"Kester" sends the accompanying impressions of Mr. Sousa, who appeared at the Leeds Town Hall last night.

### "YORKSHIRE DAILY OBSERVER," Bradford.

ted *Feb 26* 1903

### SOUSA'S BAND IN BRADFORD.

Sousa and his band, whose tour through Great Britain has the appearance of a triumphal progress to music of their own making, yesterday visited Bradford, and gave two very successful concerts at St. George's Hall. Though this was Sousa's second visit, his fame had suffered no diminution in the interval, so that whilst the audience in the afternoon was of a most respectable size for a matinee, the hall was crowded in the evening in every part. At both concerts the audience got their money's worth, for Sousa is generosity itself in the matter of encores, and however substantial the programme may be to begin with, its length is sure to be doubled before the concert is over. As to the quality of the band which supplied the music there can be only one opinion. It has the reputation of being one of the finest military bands in existence, and none who heard it yesterday will challenge its claim. Whatever else Sousa may be, he is at any rate a splendid drill-master, and his forces move together with a precision that is beyond all praise, if not beyond imitation. They play, in fact, like one man—with one mouth and one pair of hands; and if it were possible for them to be guilty of a slip, it could almost be conceived that Sousa would be able to inflict punishment by severing their one neck. Powerful as the band is when all the instruments are sweeping on in full cry towards a climax, it is nevertheless capable of producing the softest of pianissimo, and its range of expression between the two extremes is infinite. Another point which could not fail to impress itself on the listener was the singularly beautiful effect of the large muster of wood-wind instruments, which are numerous even for a military band.

The foregoing qualities were particularly noticeable at the afternoon concert in Rossini's "William Tell" overture and in the beautiful Largo from Dvorak's "New World" Symphony. The march in the former was taken at a tremendous pace, but without the suspicion of a stumble, whilst the Largo was played with a delicacy of expression that might have been deemed all but impossible in the absence of strings. Sousa himself was represented by a suite entitled "Maidens Three," the character of which is sufficiently indicated by the titles given to the three movements—"The Coquette," "The Summer Girl," and "The Dancing Girl;" a piece founded on well-known waltz tunes, and styled a "mosaic;" and his "Imperial Edward" March. A snatch of the National Anthem serves as a sort of label to the march, which is somewhat remarkable on account of the means employed to secure special effect at the

from *Yorkshire Observer*  
Dated *Feb 26* 1903

#### Sousa's Band.

The big band has been and gone, and they must have taken a nice little sum with them, for the Concert Room surely was never more crowded than on Saturday afternoon. The day was hardly delightful, and yet people willingly paid two shillings to be allowed to stand in the passages and staircases. It may well be that they got their money's worth, too, for the band was all-pervading: it not only filled the Concert Room but the "precincts" likewise.

It was truly American throughout. The big noise, the big instruments, the big programme. The American method of giving encores without being encored was novel, but much appreciated. Although, under such circumstances it was totally unnecessary for the audience to take the trouble of working itself up—the enthusiasm was immense.

#### A Fine Performance.

AND it was fitting that it should be, for the programme was a popular one and the execution was fine. Criticism was for once disarmed, for Sousa is a kind to himself. If the performance was not of art the highest it was in every other way excellent, and, as a popular musical entertainment, it not only stands at the top, but deservedly so. Miss Maud Powell did some brilliant execution on the violin, whilst Miss Liebling's vocal efforts were noique for their flexibility and clearness. Naturally, much curiosity attached to the conductor and his methods, but they did not prove to be so sensational and affected in style as newspaper reports had implied. What was very evident was that Sousa is a good conductor, who has a fine band—and that he knows it.

g from *Yorkshire Observer*  
*26.2.03*  
ed at *Bradford*

### SOUSA'S BAND IN BRADFORD.

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The foregoing qualities were particularly noticeable at the afternoon concert in Rossini's "William Tell" overture and in the beautiful Largo from Dvorak's "New World" Symphony. The march in the former was taken at a tremendous pace, but without the suspicion of a stumble, whilst the Largo was played with a delicacy of expression that might have been deemed all but impossible in the absence of strings. Sousa himself was represented by a suite entitled "Maidens Three," the character of which is sufficiently indicated by the titles given to the three movements—"The Coquette," "The Summer Girl," and "The Dancing Girl;" a piece founded on well-known waltz tunes, and styled a "mosaic;" and his "Imperial Edward" March. A snatch of the National Anthem serves as a sort of label to the march, which is somewhat remarkable on account of the means employed to secure special effect at the close, the trumpets and trombones being ranged in line in front of the rest of the band. But the number of the Sousa pieces was largely increased by encores, among which were the rousing "Washington Post" and "El Capitan" marches, and another which sounded like the stamping and whistling of all the "gods" of all the theatres in the world. In a piece styled "A Coon Band Contest" Sousa showed that he does not disdain on occasion to employ his forces for the perpetration of a musical joke. The cacophony of the trombones was truly horrible. Miss Estelle Liebling, a young American soprano, gave a most artistic rendering of the "Indian Bell" song from Delibes' "Lakme"; and Miss Maud Powell, a violinist of considerable talent, found ample scope for the display of her powers in Sarasate's "Zigeunerweisen" and in Handel's well-known Largo, the latter being given after a double recall; whilst Mr. Arthur Pryor threw quite a new light on the powers of the trombone as a solo instrument by making it a vehicle of expression for "Lone Thoughts."

utting from *Yorkshire Post*  
*26.2.03*  
ished at *Leeds*

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At St. George's Hall, Bradford, yesterday, Sousa's band gave two performances. In the afternoon there was a good attendance, and every item on the programme was encored. At the evening performance the hall was more than full, and a popular programme met with an enthusiastic reception.

Harrogate Herald Feb 25 1903

### SOUSA AND HIS BAND.

Whether curiosity, the love of music, or the two passions combined, served to draw a crowded audience to the Theatre on Monday afternoon we know not. Suffice to say the Grand Opera House was crowded for the occasion. The visit of Sousa and his band had been looked forward to with much expectancy, and no one was disappointed. On the contrary, an agreeable surprise awaited those who had not hitherto seen "The March King." Ramour had it that his conducting was a fine specimen of exaggerated eccentricity almost amounting to a burlesque, but instead of this we found a quiet, unassuming, black-bearded and spectacled little man, whose movements were graceful and quiet, if somewhat unconventional. With little ceremony and no delay the curtain rang up, Mr. Sousa stepped from the wings, and before one had got comfortably settled down, the band had started the overture to "William Tell." The various effects arrived at were rather confusing to English ears, and it is questionable whether—speaking from a musician's point of view—one appreciated or understood his innovations right from the outset. In response to applause—not by any means enthusiastic—Sousa started off post haste with his "El Capitan" march played with a fire and dash which was delightful to listen to. We have heard many trombone soloists, but never one to equal Mr. Arthur Pryor, the deputy-conductor of the band, and a musician and composer of undoubted merit.

Mr. Pryor played a charming solo of his own composition, entitled "Love's Thoughts." This included variations usually heard on the clarinet, and occasionally on the cornet, played with a "velvety" tone, which came as a revelation to those who had long since defined the finality of trombone playing. The next item was a suite "Maidens Three," (a) the Coquette; (b) the Summer Girl; (c) the Dancing Girl, all saturated, as it were, with Sousa. The audience were loud in their demand for an encore, and the "Coon band contest" was played only to be followed by the "Washington Post," presented with energy and fire, which completely carried away the audience. A pleasant change from instrumental music was furnished by a soprano, who chose a somewhat weird melody to illustrate this, viz., an "Indian Bell Song" from "Lakme." The first part of the programme concluded with the "Largo" from Dvorak's symphony, "The New World," which sounds perhaps better from an orchestral than a military band. In the second half of the programme Sousa's band played "In the realms of the dance," a quaint little mixture-melody, introducing the themes of well-known waltzes: "Stars and Stripes;" march, "Imperial Edward," a fine, dignified march dedicated to the King; and plantation songs and dances. Miss Maud Powell, a violinist of great ability, played Sarasate's "Zigeunerweisen" in a brilliant fashion, and with artistic taste. Miss Powell is undoubtedly an exceptional executant on the violin, and, in response to an enthusiastic recall, rendered the majestic strains of Handel's "Largo in G." Both violin solos and the song were sympathetically accompanied by the band. The National Anthem concluded an enjoyable afternoon's recital. As to our impression of the band, we are of opinion that it is second to none for precision and quaint effect, but in the heavier style of classical music there seems to us to be a weakness in the higher-toned instruments. The cornets were at times blatant, but the basses and trombones rich and full. Whilst playing with mechanical precision there was little of the mechanical about the band. Mr. John P. Sousa is undoubtedly a great conductor, but he has been fortunate in gathering together a body of artistes, each one with an individuality of his own.

### "YORKSHIRE DAILY OBSERVER," Bradford.

used Feb 26 1903

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"Kester" sends the accompanying impressions of Mr. Sousa, who appeared at the Leeds Town Hall last night.

Association of Huddersfield Examiner  
27-2-03

Association of Yorkshire Observer  
Bradford  
26-2-03

SOSA'S BAND IN BRADFORD.

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SOSA AND HIS BAND AT THE TOWN HALL.

"Great are the uses of advertisement," especially freely given in the news columns of a newspaper, even if never intended as such. If a play, farcical comedy, or burlesque should be condemned in a newspaper as immoral in tendency or vulgarly broad, the highly moral public will flock to the theatre more than they otherwise would have done to witness a performance of it; and should a critic give a humorous description of the efforts of the expert and realistic recital of a steam-funnel organist and chaff him a bit, folks who, as a rule, can't stand organ recitals, even by the most sterling players, will take the first opportunity to go and hear him, and come away saying "By gum, he can play." Such condemnations and criticisms, without being intended as such, become free advertisements, and great are their uses to those whom they concern. The same thing has happened to Mr. John Philip Sousa and his band. When they first visited Huddersfield and gave two concerts in the Town Hall, little was known about them, and they had small audiences. Since then many musical critics of the superior order, who pose as transcendental admirers of Bach, Beethoven, Brahms, Wagner, and Richard Strauss, and especially of the most difficult, mystic, and dry of their works, have attacked Mr. Sousa for his arrangements of orchestral music for his band, and for his Yankee methods and versatile programmes; and instead of giving impartial accounts of how the music was played, have devoted two-thirds of the space at their disposal to describing or poking fun at Mr. Sousa, his posing, and style of conducting, and that condemning has been more or less faithfully mimicked or burlesqued in musical comedies and pantomimes. Then, too, Mr. Sousa and his band have performed before King Edward the Seventh and Queen Alexandra. The result is that since the last visit to Huddersfield the inhabitants have read, and seen, and heard so much about Mr. Sousa and his band that when they made their second appearance at the Town Hall, on Thursday night, the area was filled, the "horse-shoe" of the balcony was pretty well occupied, there was a good number of patrons supporting the band on the upper reaches of the orchestra, and there was a large number of persons in the gallery. When the officers and soldiers in "Patience," struck all of a heap by the changed manner of the ladies towards them, inquired "What has come over you?" they were informed by the Lady Jane, "Sunshine has come over us." If the question were asked, "What has come over the people of Huddersfield?" we suppose that, without accusing them of having become aesthetic, either real or sham, we might fairly answer, "Sousa has come over us."

Of course there was some quiet laughter on Thursday night at Mr. Sousa's posing and peculiarities of conducting—the standing with one leg slightly bent, or one foot forward and the other poised on the toes, or his sudden step forward; the curving of his arms, the placing together of the tips of the fingers of the left hand and beating time gently forward with them, the swinging of both arms like a pair of pendulums, and the giving of an order-cut with the baton as if whipping a horse smartly. All these things seemed to amuse, especially as most people must have felt that they had not the slightest effect on the playing of the band, but might have been effects of the playing. Again, the keeping the pot boiling style of the concert and the more sensational and noisy features of the performance provoked some mirth. But we have not the least doubt that the bulk of the people who went to the concert largely out of curiosity or to be amused went away well pleased with the musical and artistic success of the concert. We never have seen of those who seem to hold that the performance of orchestral, operatic, or oratorio music should not be attempted by military or brass bands. Outside such music what is there left for such bands to perform? Very little worth hearing. Besides, such music would very rarely be heard at all by the bulk of the people but for military and brass bands. Therefore if these bands are properly constituted of skilful and artistic musicians who strive to get as nearly as possible effects of the music produced by orchestra and voices, all praise be unto them. To say that military and brass bands should never play music other than that written specially for them is as absurd as it would be to say that a transcription of an orchestral or orchestral and vocal work should never be played on the organ, for which instrument there is no end of music specially written; and the marvellous success of the old Meltham Mills Band in their performance of a selection from "Missa" in the dim and distant past would never have been heard to the great delight and uplifting of many thousands of people in various parts of the country.

We prefer to judge John Philip Sousa and his band by the results achieved, and not by the posing and mannerisms of the conductor or his methods; and we are bound to say the results are wonderfully brilliant and artistic. The programme of Thursday night was well suited to the band, and their playing showed that had selections of music of greater delicacy and less high sounding been attempted they would have been thoroughly well executed, so as to give an admirable artistic idea of what the effects of the original arrangement played by an orchestra would be like. The clarinets were of beautiful full quality and the execution was very fine, the oboes were exceedingly good, the flute-playing was very mellow and sweet, the brass instruments produced a splendid body of tone under art instinct and control, and while the trombone playing was particularly brilliant, and the tone and nimbleness of the bombardons were really stupendously good and clever. There were often magnificent dynamic effects and the richest colour combinations, and while the playing was extraordinarily smart and clean, rhythm, light and shade, and feeling were applied with beautiful effect. The "Carnaval Romane" overture of Berlioz and the Second Rhapsody by Liszt lend themselves particularly well to military band performance; and the exhilarating gaiety and picturesque of the former, and the spirited dance rhythms and strenuous patriotic glorification and

dramatic expression of the latter were brought out with fine effect and finished style. In the latter the beautiful flute playing and the surprising lightness of execution of the basses were striking features. Mr. Sousa's own suite, "Looking Upward," divided into three movements—"By the light of the Polar Star," "Under the Southern Cross," and "Mars and Venus"—is a brilliantly coloured, resourceful, and effective composition, particularly in the second movement, which contains some charmingly expressive music. The composer, however, seems to be unable to get away entirely from his rattling quickstep style, which is strongly in evidence at times, especially in the first movement. The contrasts of war and love in the third movement are strongly marked and the sensational crescendo and diminuendo "roll" on the side drums has a most stirring effect. The band played the suite with great precision, perfect tunefulness, and fine colour and expressive effects. The clarinets were heard to particular advantage in a very tasteful rendering of Mascagni's "Danse Esotica;" and Nevin's pretty Country Dance, which is a composition of much character, was admirably executed. Mr. Sousa's "Imperial March," dedicated to the King, is a brilliant, if not very artistic composition, introducing the first line of "God save the King" for the trombones, and it was very finely played, the cornets emphasising one theme by coming to the front. Kolling's concert galop, "Chase of the Lion," is a very broadly delineated descriptive piece, in which "the lion, cheerful roaring" (which even Haydn did not disdain to describe in "The Creation") was heard with such effect that it was quite a relief when a gunshot was heard, and the coming of beasts received his quietus. Musical composers, like poets, must be allowed a certain amount of license: but the composer of this leonine music went far when he introduced the huntman's horn as if the chase of the lion was like following the Badsworth hounds. However, the music was adequately rendered by the band. Encores were promptly taken and responded to, and many other pieces, mostly Mr. Sousa's own familiar compositions, were played, and "The Washington Post" and "El Capitan" march gave great delight to the audience, while the cleverly arranged "Rose, Shamrock, and Thistle" march was very effective, and there was much charm in the graceful Mexican Serenade. Mr. Arthur Pryor played on the trombone "Love's Enchantment," a song of his own. His tone was of a muted cornet type, and his execution was rather "fuzzy" at first; but his playing was remarkably smooth and expressive. We preferred his more natural tone in his clever performance of the air of the old German drinking song, "In cellar cool," which he gave in response to an encore. Miss Maud Powell played on the violin the Andante and Allegro vivace movements from Mendelssohn's Concerto with exquisitely refined tone and artistic execution, and was deservedly encored. Miss Estelle Liebbling was likewise recalled for her delightful vocalisation of "Thou brilliant bird" (Felicien David), the flute obligato to which was beautifully played by Mr. Marshall Lufsky. What consummate artists the band is composed of was exemplified by the marvellous delicacy, true intonation, and artistic expressiveness with which a portion of the band accompanied the solos, especially the violin playing, which was a triumph in the art of accompanying.

Cutting from Musical News  
Date 28-2-03  
Published at

NEWCASTLE-ON-TYNE.—Sousa and his merry men have given three concerts in the Town Hall before enormous audiences. Hundreds of people were unable to gain admittance to them.—At the concert given on February 18th by Newcastle Musical Society (Musical Director, Mr. A. Wall, A.R.C.M.), Beethoven's String Quartet in E, Op. 18, and Brahms' Trio for piano, violin, and horn, Op. 40, in E flat (on this occasion the part for the horn was played upon a viola), were the principal works performed.—Mr. Alfred Oppenheim, violinist, and Mr. S. Oppenheim, pianist, gave their third concert on February 21st, when Beethoven's Trio, Op. 1, in C minor, was well played by the concert-givers and the cellist, Mr. Knoblich.

Association of Huddersfield Examiner  
28-2-03

Sousa's band naturally drew good houses. It has never been in Edinburgh before, but most people had heard it play during the Glasgow Exhibition a year or two ago. Of good concerts there has been no lack lately—I really think the saying that Edinburgh is one of the most music-loving cities in the British Islands is something more than an idle boast.

Liverpool Mercury  
Feb 28 1903

### THE SOUSA CONCERTS.

It cannot be gainsayed that Mr. John Philip Sousa's Band has conquered the British population into admiration of the powers of that organisation. When the organisation was in Liverpool a week or two ago its qualities and characteristics were dwelt upon here. Certainly the balance of its component parts is well-adjusted, its tone is penetrating and full, and its performances, especially in the cases of typical American pieces, are invariably distinguished by precision and animation, while in the treatment of works of higher vein, refinement is exhibited. The first of a new series of Sousa Concerts was given in the Philharmonic Hall last evening, when the conductor and his assistants were warmly greeted by the occupants of a crowded auditorium. On this occasion the subjoined programme was presented:—  
Overture Symphonic, "Mysora," Wettge; trombone solo, "The Patriot," Pryor; suite, "From Foreign Lands" (a) Spain, (b) Germany, (c) Hungary, Moszkowski; soprano solo, Mad Scene from "Lucia," Donizetti; collocation, "El Capitan," Sousa; bouree and gigue, "Much Ado About Nothing," German; idyll, "In a Clock Store," Orth; march, "Imperial Edward," Sousa; violin solo, "Rondo Capriccioso," Saint-Saens; Grand Scene and Soldiers' Chorus from "Faust," Gounod; trombone selection, Messrs. Pryor, Lyon, Williams, Mantia, and Wardwell. In addition to the foregoing, Mr. Sousa, as is his wont, poured forth with a lavish hand quicksteps, marches, and nondescripts to the manifest delight of the audience. Miss Estelle Lieblich is dowered with a light soprano voice of excellent timbre, and who has acquired remarkable facility in vocalisation, sang Lucia's aria with true dramatic feeling, and that consummate artist, Miss Maud Powell, played Saint-Saens' familiar "Rondo Capriccioso" with extraordinary lucidity and brilliance. In the Donizetti number the flute obligato was assigned to Mr. Marshall Lufsky. This (Saturday) afternoon, at three o'clock, a second concert is to take place, and this will be followed by a third at eight o'clock in the evening, both, of course, being in the Philharmonic Hall. The resident representatives of the Sousa Band in Liverpool are Messrs. Rushworth and Dreaper, of 21, Bassett-street.

### "LIVERPOOL COURIER"

Liverpool.

Dated Feb 28

1 at

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Association of  
Liverpool  
of Publication  
28-2-03

Association of  
Spare Moments  
of Publication  
28-2-03

### "LIVERPOOL DAILY POST"

Liverpool.

Dated Feb 28

### ABOUT WELL-KNOWN PEOPLE.

#### MR. JOHN PHILIP SOUSA.

Sousa's Band has achieved an astounding popularity in this country as well as in America. John Philip Sousa was born in Washington in November, 1856, his father being a musician born in Spain, but of Portuguese family. Until he wrote the "Washington Post March" Mr. Sousa had hardly been heard of outside America. That composition brought him thirty-five dollars in cash, but a small fortune in reputation. From obscurity he came into a profitable prominence as the best bandmaster in the United States. He was wanted everywhere. His career, till the publication of the "Post," is the tale of a big struggle. Like nearly all successful musicians, Sousa began with his music almost as soon as he could talk. He wanted to be a musician when he was three or four years old; and, having the desire, soon set to work to attain his ambition. He took lessons on the violin, and got engagements at dances, where this thirteen-year-old musician played away with aching arms and fingers in heated ballrooms, till approaching day paled the flaring lights, and he was at liberty to drag himself home, half-asleep, but happy in the thought that his night's work would procure for him another lesson; and that lesson would be one step further towards his cherished goal. About this time he narrowly escaped joining a travelling circus, to which the cute showman had enticed him; but his father got wind of the matter on the day of his departure, and promptly enlisted him in the band of a marine corps, with which he had to stay or be branded as a deserter. Mr. Sousa paid twenty-five dollars for the publication of his first composition, and did not give up when he found that it did not sell. His next two he took to Philadelphia, and found a publisher willing to use them and pay for them. "How much?" was his breathless query. They would give him a hundred copies of each piece. He had paid fifteen dollars for the journey, but he accepted and tried again. Then came the "Washington Post March," and the success for which he had worked so hard. Besides bandmaster and composer, Mr. Sousa is also an enthusiastic athlete.

### THE SOUSA CONCERT.

Sousa and his Band, having laid siege to Liverpool, have made many captives—an achievement amply demonstrated by the crowded condition of the Philharmonic Hall last evening. The distinguishing and outstanding features of the famous American combination have now become very generally recognised in these parts, so that any lengthy criticism of their performance is rendered unnecessary. It will be sufficient to say that those well-marked characteristics of cohesion, precision, and brilliancy of execution which one has come to associate more particularly with the Sousa Band were last evening as noticeable as ever, and were brought out to the fullest possible advantage under the expressive and masterful baton of Mr. Sousa. Their contributions were the overture symphonic, "Mysora" (Wettge); suite, "From Foreign Lands" (Moszkowski); "El Capitan" (Sousa); the bouree and gigue, "Much Ado About Nothing" (German); idyll, "In a Clock Store" (Orth); march, "Imperial Edward" (Sousa); and the "Soldiers' Chorus" from "Faust" (Gounod). Each of these was played with much skill, the Moszkowski suite being a particularly dainty rendering, whilst "In a Clock Store" there were introduced many novel effects eminently calculated to justify the title of a composition not musically remarkable. As usual, there was a plethora of encores, given with the customary readiness, and all well-chosen—catchy little pieces which afforded universal enjoyment. A meed of praise is due to Mr. Arthur Pryor for his trombone solo, "The Patriot," presumably his own composition. The band was assisted by Miss Estelle Lieblich, who in her rendering of the mad scene from "Lucia" (Donizetti)—Mr. Marshall Lufsky, supplying the flute obligato—displayed a sweet soprano voice of wonderful flexibility, and by Miss Maud Powell, who gave Saint-Saens' "Rondo Capriccioso" with great beauty of tone and perfection of technique. It is questionable, however, whether a brass band provides the best of accompaniments for a violin solo. At any rate, one did not miss it in the unaccompanied selection which Miss Powell gave as an encore in response to vociferous applause. Other concerts will be given this afternoon and evening.

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RETURN VISIT TO HUDDERSFIELD.

Before the "Washington Post" march was composed, Sousa was unknown in England. The composition paved the way to his popularity. "Stars and Stripes," and "El Capitan" brought the Yankee's name to everybody's lips. His "Imperial Edward" march has consummated his bid for popularity. It has received the encomium of His Majesty himself. Sousa has received the Imperial smile, and with the King the nation smiles its loyal acquiescence. Favored Sousa! The American composer renewed his acquaintance with Huddersfield on Thursday night. What an audience greeted him! Two years ago a few fingers and thumbs would have counted his auditors. On this occasion the public beheld Sousa and his magnificent band in a totally different light. It is easy to see now why tradesmen are so envious of their brother who is favoured of Royalty. Yet, if Sousa had his deserts his growing popularity would not be fung into the category of "rule of fashion" by his critics. "Across the pond" Sousa is held as the man of the hour. All other musicians, composers, and conductors pale into insignificance before his mighty prerogative. That is Yankee exaggeration. In England Sousa is the object—or has been—of curiosity. Ninety per cent of those who went to the Town Hall on Thursday night, did so with one object paramount. That was to see Sousa "perform," and not to hear his band play. What a disappointment! We have seen alleged imitations of the mighty Yankee given in the music-halls. They have been wrong, erratic, unjust. Sousa has been painted as a musical contortionist. He is nothing of the kind. Sousa is moderate in his physical indications of what he wants from his men. His alleged mannerisms have been the subject of many an argument, yet Sousa is as docile as Dr. Richter, excepting that he illustrates his mind and his thought a wee bit more. That he is a character we are prepared to admit—but a distinctive character, beyond in so far as it is Yankee, we concede nothing. He mounted the steps to the stage on Thursday night amid an outburst of applause. A second was sufficient for him to acknowledge it, and in less time than it takes to write it, his band was well into the opening passages of Berlioz's overture "Carnaval romaine." Modest in the extreme was his manner. Of his band: There are no strings. Wind, drum, cymbal, tambourine, clappers, and triangle are all the recourses to hand. Yet they are sufficient for Sousa and his players. They play the parts written for them—and play them artistically. Of course, to those devoted to orchestra the strings were missed from Berlioz overture and from Liszt's "Second Rhapsody." Neither Liszt nor Berlioz wrote their scores for Sousa's Band, but they played them, and very effectively too. In the Berlioz overture, however, we thought that those great, cumbersome, and ugly monstrosities "quadruple B's" were "flabby," and did not fill out the tone as they ought to have done. We should imagine that the mouth-pieces are as big as a fair-sized E Flat cornet bell. What a mouth is necessary to produce a nice even tone from an instrument of this description. Why not have two double B's for one big nondescript instrument used for the purpose of getting depth and breadth? The tone would far more than compensate for the gurgling, guttural, spasmodic inharmonious "gulps" realised from these instruments. Some wonderful effects were attained in the "Carnaval Romaine." The stringless rendering of the rhapsody was a novelty in its way. If it served no other purpose, it at any rate illustrated the remarkable cleverness of the clarionets and oboes, to say nothing of the fine work of the bassoons and the brass. The audience were impressed—and that very deeply, in that they captured the number vociferously. The Mascagni "Danse Esotica" was played with a full appreciation of its beauties. The Sousa suite "By the light of the Polar star," "Under the Southern Cross," and "Mars and Venus" was played like a book. The Sousarian music belongs to a school of its own. It is descriptive, but whether true to life it is impossible to say, never having been in the halo of the Polar star, under the Southern Cross, nor having had any familiar acquaintance with the condition of things on the planets named. No doubt Mr. Sousa's mind is lofty and can expand to the various points of the compass. Therefore it must be taken for granted that his conception is as near the truth as one could reasonably expect to get. In "Mars and Venus" Mr. Sousa trusts to conflicting elements for his description. The music for the whole suite was quite a refreshing change from the orthodox style. The waltz movement in "Under the Southern Cross" was quite romantic. Nevin's "Country dance" was light and elastic, and the "Imperial Edward" March magnificent. While the main subject was being worked out the four trombones blazed forth the first few bars of the National Anthem, and eight cornets stole round the "immortal"

Sousa and played a brilliant coda. Probably the most descriptive piece of music—begging the great conductor's pardon—was Kolling's grand galop de concert "Chasing the lion." The band fairly revelled in the roars of the king of the forest, the excitement of the chase, and the bang of the fatal shot. There were encores galore, and for the purpose of convenience we group them. They were mostly Sousa's and met with great outbursts of applause as soon as they were recognised—a convincing proof that for his popularity Sousa has not relied upon his manœuvres. "The Stars and Stripes," "Mexican Serenade," the famous "Washington Post," "The Passing of Bag Time" (a medley of cake walks, dog dances, and coon choruses), "Rose, Shamrock, and Thistle" (a fine arrangement of national airs), "The Philosophical maid" (including a whistling chorus and choice trombone solo), the celebrated "El Capitan" March (played as only Sousa's Band can play it), and "A Bundle of Mischiefs" (in which the chorus of voices produced a pleasing effect). This completed the Sousarian programme. It was enjoyable. The audience received more than their money's value and appreciated it, it was evident. Sousa is in the midst of his triumph, and in his rush for fame his progress will not have been deterred by his visit to Huddersfield. Mr. Arthur Pryor, the solo trombonist of the band, played a composition of his own, "Love's Enchantment." A delightful little subject it was. Mr. Pryor had "measured his corn by his own bushel." In other words he has written a solo that needs some effort to play it, but he himself played it with consummate ease. He showed a command over his instrument, both in point of execution and tone, that laid open new possibilities for trombonists and trombones. In responding to an encore he played the music to the old and familiar song "Drinking." The vocalist was Miss Estelle Lieblich, a soprano of extraordinary culture and artistic accomplishments. Her treatment of David's beautiful song "Thou brilliant bird" (with flute obligato) was a triumph of art and flexibility. Miss Maud Powell, a violinist of whose exceptional capability Huddersfield people are well acquainted.

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SOUSA AND HIS BAND.

On the occasion of their third visit to this city, Mr. Sousa and his fine band found a hearty welcome awaiting them last night from a very large audience at the Philharmonic-hall, and once more it was fully evident that the essentially American names of the combination had not lost its power to fascinate as well as to impress. To see a dozen of the players—seven cornets and five trombones—advance to the front of the platform and hear this line of brass give out in a manner at once emphatic the leading subject in Mr. Sousa's own composition, "Imperial Edward" (dedicated to his Majesty the King), or in the soldiers' chorus from "Faust," is something which English audiences have never been accustomed to before the advent on our shores of this band. It has the charm of novelty, although not much can be said—indeed, it will not be claimed—for it purely from an artistic point of view. But still this is one of several features which make for the all round success of the band. During the performance of the pieces last night it was again demonstrated that Mr. Sousa's forces are remarkably well disciplined. The organisation is exceptionally well balanced, the tone is rich and full, whilst everything is done with precision. A conductor like Mr. Sousa knows the resources which he has at his disposal, and he utilises them to the best advantage. There are no monotonous waits in these concerts. The conductor does not require any pressing for an encore. Hardly has he stepped from his pedestal than having rightly interpreted the warmth of the applause he lightly steps back and sets his men at work on one of his popular marches, or some other inspiring popular number. It hardly needs to be said that encores were freely distributed last night. The band pieces were agreeably interspersed with vocal items by Miss Estelle Lieblich, who possesses a beautiful soprano voice of exceptional compass; violin solos by Miss Maud Powell, a most talented executant; and Mr. Arthur Pryor, trombonist. Messrs. Rushworth and Dreaper successfully carried out the arrangements for the concert, as also for the concerts of this afternoon and evening.

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For weeks past the papers have contained preliminary announcements that "Sousa and his band" would visit the Grand Opera House, Harrogate, and on Monday last the consummation of one's wishes was granted—a crowded assembly saw and heard the celebrated American combination. The wording of the preliminary announcements rather tickled my fancy—"Sousa and his band." It seemed to me that people had the choice of either going specifically to see Sousa, and incidentally, as it were, to hear his band, or perchance to see and hear both. However, they do these things so different in America! The mere fact that Sousa and his band visited Harrogate is perhaps sufficient at the outset. The Opera House was crowded to its fullest capacity, and a seraphic smile beamed on the face of the management. Momentarily I felt uncomfortable as I realised that whilst all these people represented so much "Esprit" as a Press-man had the privilege of free entrance, and was probably occupying a seat which some one or other would have been willing to pay for. On the other hand, I recalled the fact that the quid pro quo in the shape of the publicity afforded rendered, if anything, the theatre like debtors. But this is digression. I was fortunate in gaining a good seat, if anything too near, but a seat which enabled one to study not only Sousa, but his band. And this I will endeavour to do briefly. The drop scene was drawn at five and twenty minutes past two, but mysterious sounds could be heard from behind— weird runs, trills and shakes. A few minutes later the curtain rang up, and disclosed Sousa's band in their plain but neat uniform, seated on three sides of the stage facing each wing and facing the auditorium. On the left hand side were the wood wind instruments, at the back the heavy brass and drums, and on the right the trombones, French horns, baritones and cornets. A slightly raised red-baize-covered platform in the centre of the stage near the footlights was reserved for Sousa. The March King came on, bowed quietly, and before one had comfortably settled in his or her seat the first selection was well under weigh. A more modest, unassuming entry it would have been difficult to imagine. There was no diffidence, no mute solicitation for applause, and certainly no wait for people to get at their ease. John Philip Sousa came on, and got to business. In appearance he is very dark, with a black rather closely cropped beard, a Randolph Churchill moustache, heavy eyebrows, and a stolid, almost immovable expression. As he turns his face, however, one catches just a tiny glimpse of humour from behind the eye glasses which he invariably wears. His head is well set upon a broad pair of shoulders; he is inclined to be stout, is not tall, and finally, to come down to Yankee details, he wears high-heeled patent leather shoes. I will freely confess that I went to hear Sousa prejudiced. I departed—pleased. For some weeks I had been reading the higher criticisms on Sousa and his band, so that in him I expected to see a man whose eccentric conduct was a libel on the musical director's art, and in his band a combination of musicians—save the mark!—who gave a meritorious performance of a few marches and coon songs which they had committed to memory—a kind of higher class circus orchestra. But I was most agreeably surprised. Sousa's band is a splendid organisation, whilst Sousa himself might advantageously be copied for his quiet demeanour and graceful conducting. There is nothing grotesque about it, and I have seen conductors of well-known bands guilty of more exaggerated mannerisms in ten minutes than Sousa can be accused of during a whole programme. The constitution of Sousa's band seems to be somewhat out of the ordinary, but then it is an extraordinary band, both in regard to numbers, quality, and—may I say, for want of a better term—"make-up." I believe there are fifty-two instrumentalists in it, artistes every one of them. There is a monster instrument—a saxophone—I understand, amongst the basses, which is of appalling dimensions, and has a deep, rich, organ-like tone, literally and figuratively a fundamental bass. Then there are a large number of clarionets, flutes, piccolos, flutes, bassoons, oboes, and probably two or three instruments we have never heard of, exclusive of the brass instruments, the drums, triangles, and general "effects." The opening piece, "William Tell," was not great, excepting in the grand crescendo passages, which the lower range instruments played "like an organ," but when on the coon selections and Sousa's own compositions, the conductor's remarkable personality seemed to inspire each individual performer, and they played like one huge machine—with mechanical precision. Yet there was nothing mechanical about it. The effects which the band contrive to produce are peculiar, and although perhaps not according to the strict canons of art, they are convincing and tickle the palate. The audience wanted repetitions on Monday, and they got them. Sousa is refreshingly honest in the matter of encores. You have only to ask for them and you get them, and without delay. He does not go through the farce of leaving the platform, then return to bow his thanks in pretended diffidence. No; he simply turns round, bows his head in acknowledgment, and, hey presto! before the echo of the last hand call has died away the band are merrily playing a stirring march. Sousa is a genuine musician. As a conductor, he possesses striking individuality; as a composer, the same may be said. He has drilled his band so perfectly that they understand the slightest sign. If anyone imagined that the encore pieces were pre-arranged on Monday, or for the matter of that, during any concert, he or she is labouring under a

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Address .....

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On the city, Mr. Sousa a hearty welcome a very large audience hall, and once more the essentially American names of the combination had not lost its power to fascinate as well as to impress. To see a dozen of the players—seven cornets and five trombones—advance to the front of the platform and hear this line of brass give out in a manner at once emphatic the leading subject in Mr. Sousa's own composition, "Imperial Edward" (dedicated to his Majesty the King), or in the soldiers' chorus from "Faust," is something which English audiences have never been accustomed to before the advent on our shores of this band. It has the charm of novelty, although not much can be said—indeed, it will not be claimed—for it purely from an artistic point of view. But still this is one of several features which make for the all round success of the band. During the performance of the pieces last night it was again demonstrated that Mr. Sousa's forces are remarkably well disciplined. The organisation is exceptionally well balanced, the tone is rich and full, whilst everything is done with precision. A conductor like Mr. Sousa knows the resources which he has at his disposal, and he utilises them to the best advantage. There are no monotonous waits in these concerts. The conductor does not require any pressing for an encore. Hardly has he stepped from his pedestal than having rightly interpreted the warmth of the applause he lightly steps back and sets his men at work on one of his popular marches, or some other inspiring popular number. It hardly needs to be said that encores were freely distributed last night. The band pieces were agreeably interspersed with vocal items by Miss Estelle Lieblich, who possesses a beautiful soprano voice of exceptional compass; violin solos by Miss Maud Powell, a most talented executant; and Mr. Arthur Pryor, trombonist. Messrs. Rushworth and Dreaper successfully carried out the arrangements for the concert, as also for the concerts of this afternoon and evening.

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On the left hand side were the wood wind instruments, at the back the heavy brass and drums, and on the right the trombones, French horns, baritones and cornets. A slightly raised red-baize-covered platform in the centre of the stage near the footlights was reserved for Sousa. The March King came on, bowed quietly, and before one had comfortably settled in his or her seat the first selection was well under-way. A more modest, unassuming entry it would have been difficult to imagine. There was no diffidence, no mute solicitation for applause, and certainly no wait for people to get at their ease. John Philip Sousa came on, and got to business. In appearance he is very dark, with a black rather closely cropped beard, a Randolph Churchill moustache, heavy eyebrows, and a stolid, almost immovable expression. As he turns his face, however, one catches just a tiny glimpse of humour from behind the eye glasses which he invariably wears. His head is well set upon a broad pair of shoulders; he is inclined to be stout, is not tall, and finally, to come down to Yankee details, he wears high-heeled patent leather shoes. I will freely confess that I went to hear Sousa prejudiced. I departed—pleased. For some weeks I had been reading the higher criticisms on Sousa and his band, so that in him I expected to see a man whose eccentric conduct was a libel on the musical director's art, and in his band a combination of musicians—save the mark!—who gave a meritorious performance of a few marches and coon songs which they had committed to memory—a kind of higher class circus orchestra. But I was most agreeably surprised. Sousa's band is a splendid organisation, whilst Sousa himself might advantageously be copied for his quiet demeanour and graceful conducting. There is nothing grotesque about it, and I have seen conductors of well-known bands guilty of more exaggerated mannerisms in ten minutes than Sousa can be accused of during a whole programme. The constitution of Sousa's band seems to be somewhat out of the ordinary, but then it is an extraordinary band, both in regard to numbers, quality, and—may I say, for want of a better term—"make-up." I believe there are fifty-two instrumentalists in it, artists every one of them. There is a monster instrument—a saxophone—I understand, amongst the basses, which is of appalling dimensions, and has a deep, rich, organ-like note, literally and figuratively a fundamental bass. Then there are a large number of clarionets, flutes, piccolos, flutes, bassoons, oboes, and probably two or three instruments we have never heard of, exclusive of the brass instruments, the drums, triangles, and general "effects." The opening piece, "William Tell," was not great, excepting in the grand crescendo passages, which the lower range instruments played "like an organ," but when on the coon selections and Sousa's own compositions, the conductor's remarkable personality seemed to inspire each individual performer, and they played like one huge machine—with mechanical precision. Yet there was nothing mechanical about it. The effects which the band contrive to produce are peculiar, and although perhaps not according to the strict canons of art, they are convincing and tickle the palate. The audience wanted repetitions on Monday, and they got them. Sousa is refreshingly honest in the matter of encores. You have only to ask for them and you get them, and without delay. He does not go through the farce of leaving the platform, then return to bow his thanks in pretended diffidence. No; he simply turns round, bows his head in acknowledgment, and, hey presto! before the echo of the last hand call has died away the band are merrily playing a stirring march. Sousa is a genuine musician. As a conductor, he possesses striking individuality; as a composer, the same may be said. He has drilled his band so perfectly that they understand the slightest sign. If anyone imagined that the encore pieces were pre-arranged on Monday, or for the matter of that, during any concert, he or she is labouring under



...insists. ... While the public are applauding in whispers the magnificent "cap" ... it is ...  
 "El Capitan" and without a moment's delay, without any resting of music, without the disagreeable ...  
 I was somewhat disappointed not having an opportunity of hearing the different solos attached to the band, but if every one was a sample of the ...  
 ability is nothing short of phenomenal. In the first place, Mr. Pryor's "one" was soft and ...  
 "Why, unless anything I have ever heard on the trombone, while the variations he executed were those generally heard on a cornet or wood-wind instrument. Mr. Pryor, who, by the way, is deputy conductor of the band, is a composer, conductor, and executant of exceptional ability, and his salary whilst with the Sousa combination is ...  
 But that he is worth a few willings. I was told that the concert was such brilliant subjects, but I must say that in "ensemble" playing I was not favourably impressed with their tone. It appeared to me as being ...  
 The Grand Opera House is a small theatre, and a band of fifty-two strong would in ordinary circumstances have ...  
 I have little to say, inasmuch as they are not part of the band proper. Both ladies, however, were worthy "accessories" (I use the term in no disrespectful sense) to the combination, and both were highly appreciated. If there were a fault, on Monday, it was that the concert was far too short. It was over in well under two hours, but then Sousa and his band were due in Leeds for an evening concert—and the North Eastern Railway and Leeds audiences wait for no man!"

"FISH LAKE."

ting from *Liverpool Echo*  
 Feb. 28-03

ished at

### SOUSA'S CONCERTS.

John Philip Sousa and his famous band are visiting Liverpool, and gave the first of three concerts last night at the Philharmonic Hall. The programme was a mixed one, including classical and miscellaneous items. The marvellous trombone playing of Mr. Arthur Pryor was a noticeable feature of the entertainment. Miss Maud Powell, as violinist, supplied a delightful rendering of Saint-Saens' "Ronde Capricieuse." The vocalist was Miss Estelle Lieblich, whose rendering of the mad scene from "Lucia" showed great power.

The band contributions were the overture symphonic, "Missa" (Wagner); suite, "From Foreign Lands" (Muszkowski); "El Capitan" (Sousa); the bouree and gigue, "Much Ado About Nothing" (German); waltz, "In a Cuckoo Store" (Ortiz); march, "Imperial Edward" (Sousa); and the "Soldiers' Chorus" from "Hans" (Samuel). Each of these was played with much skill, the Muszkowski suite being a particularly dainty rendering, whilst "In a Cuckoo Store" there were introduced many novel effects eminently calculated to justify the title of a composition not usually remarkable. As usual, there was a plethora of encores, given with the customary readiness, and all well-chosen—certainly little pieces which afforded universal enjoyment.

The band gives two performances in the Philharmonic to-day, one in the afternoon and one at night, upon both of which occasions special attractions are on the programme.



### SOUSA AND HIS METHODS.

#### CHARACTERISTIC INTERVIEW.

"Well, I suppose you want to talk newspaper talk," was the greeting accorded our representative by the great American conductor, after the customary courteous inter-

change of civilities, at the Adelphi Hotel, last evening.

"That is the idea, Mr. Sousa, and to gather something interesting of your tour in England."

"Well, it has been a very pleasant tour, and very successful. They seem to like us all right wherever we go."

"And that is pretty well all over England, I suppose? By the way, how many concerts have you given?"

"You can reckon it out. We have played every day but Sunday for nine weeks, and every day twice."

"What we actually have done," interposed Colonel Hinton, of the Sousa management, "was to give fifty-four concerts in January, and forty-seven this month, playing twice every day."

"But what about to-day? Is not to-night's concert your only engagement?"

"Good gracious, no! You do think we waste time," exclaimed Mr. Sousa. "Why, we have just come from a matinee at Chester, and but for delay would have been here some time ago. Must leave here in twelve minutes for the Philharmonic."

"There was one day—January 17th," continued Colonel Hinton, "on which we gave three concerts, the last being a midnight affair, at Warwick Castle, when we had to walk miles through the snow, and last most of our instruments. We began at London on January 2nd, and have been all over England and Wales, as well as through Ireland. I always heard it was a distressful country, but we found it very much otherwise."

"The band? Oh, yes, let me see," said the famous musician, "we have fifty-three instruments in addition to the usual battery of percussion, the main body of the orchestra comprising sixteen B clarinets, which are reinforced by B flat, alto, and E flat clarinets. There is a quartet of flutes, two oboes, one English horn, two bassoons, four saxophones, and one saxophone, which is a kind of double bassoon in form. Four cornets, two trumpets, four French horns, three trombones, two euphoniums, four bass tubas, and a Sousaphone—a tuba with a broader tone, giving a very enriching effect, especially when sustained."

"That is the big thing in the middle of the orchestra, with the man inside it? With a huge bell standing up like the funnel of one of your locomotives?"

"That is the cue, and a great tone it gives," a statement with which all who have heard the great notes of the improved "double B flat" will agree.

"Now, Mr. Sousa, this is a serious interview, you know, so I shall have to ask you something about your methods of training and conducting. First of all, do you adopt in your rehearsals—forgive me, but I must be frank—the peculiar gestures with which we are familiar in public?"

"Why, of course, or they would not have any proportion—or value either. My view is that a conductor is like an orator. If you have a fellow getting on a platform during a national crisis, and in a shame-faced way, lamely, and with his hands deep down in his breeches—the way in which this way illustrated brought a gleam over the bright apartment—quite a gleam over the hundred thousand men—saying 'we want a hundred thousand men and a couple of million dollars right away. Say, some of us might try and look round for them.' That would not fetch much. But another comes along, and with flashing eye and shut fist—here we were in fear that it would be flashing fist and shut eye, so judiciously moved off a bit—and shouts 'they want to go for us. Boys, will you let 'em do it? Why—well these you are. It's just the same with a conductor. He must give it to them in gesture and pantomime. You can speak with a good deal besides your tongue."

Rehearsals must be run the same way. Method? Certainly, no secret in it. I rehearse the band in sections. Take the brass, put them through their part, and all others must be present, so that they can see what is done, and how important they—the listeners—are to the perfection of the complete performance. My men, each one of them, thinks he is as important as the best. And so he is. I try to make every single player of the half hundred think and believe that he and I did the whole thing. That is the way to keep them together."

"You do keep them together in other ways, also; I mean these are few changes in the personnel?"

"Very few, indeed. The trumpeters have been with me since my first concert, twelve years ago; and the clarinet master—what you call the leader, for the clarinets take the place of violins—started on the second seat at the first concert, and he was on the first seat at my last concert, and will be for a good many more, I hope. But, remember, there is never any bullying or personality from my stand."

"I notice that a number of your band are Germans, and some French. Are they in the majority?"

"Oh, no. The balance of power is American, but there are Germans, Belgians, French, and even Greek. America is a political—all nations and all languages."

"And the baton's tongue?"

"Oh, he speaks to all of them; and so well as to be perfectly understood. No, added Mr. Sousa reflectively, "they don't change much—except when some poor fellow gets married, and his wife won't allow him to travel. Me? Oh, yes! I'm married."

"Now, what about these banquets and programmes that we have heard about, Mr. Sousa? Is there anything in it? Do you suit your programmes to the weather?"

"Could hardly do that, you know—certainly not over here. I think it is chiefly in the conductor. I do like as much sunshine as possible, and if the day is gloomy and the hall looks dull, nobody will blame me for trying to brighten things up a bit. What are these?"—this to Colonel Hinton.

"Well, these," laying a bundle of letters on the table, "are requests for special pieces; these," another bundle, "are for autographs; and this is a request for a benefit performance," was the colonel's somewhat alarming reply, drawing from us the suggestion that Mr. Sousa ought to invest in a rubber stamp.

"Rubber stamp! That's no use. Tried it. I had what I thought was the happy idea of getting a stamp with a couple of bars of the Washington Post, and my signature on it."

Not a bit of good. They come with ...  
 But Germany was the place for that. More than once I have put in an hour's solid hard work turning out autographs. Sorry, my twelve minutes is up, and the cab is waiting; you had better come up with me. No! Good-night then. See you to-morrow."  
 "I hope to have that pleasure, and trust you will give me your autograph."

ting from *Liverpool Echo*  
 Feb. 28-03

ished at

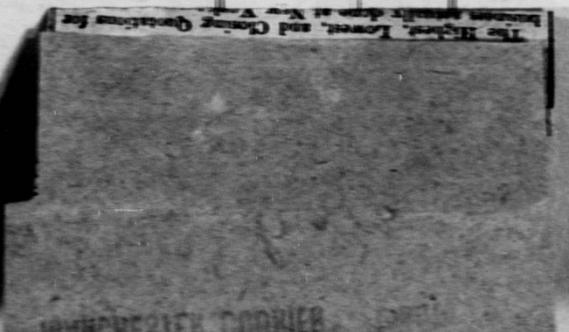
### A SOUSA STORY.

Mr. Sousa hates public oratory, and never if he can help it makes a speech in public. After one of his performances in Cork the other day his audience kept clamouring for a speech and refused to be satisfied with the usual bow. Finally Sousa stepped to the front of the platform, and raising his hand said impressively, "Ladies and gentlemen, can you all hear me?" There was the usual "Yes." "Then I wish you good-night," replied the conductor, and promptly walked off the stage.

from *Bradford Weekly Telegraph*  
 Feb 28 1903

### SOUSA AND HIS BAND. PERFORMANCES AT ST. GEORGE'S HALL.

Sousa and his celebrated band were in Bradford on Wednesday, and gave two performances. There was a very fair attendance at the matinee in St. George's Hall, and at night the building was packed. Sousa's band has been once before, and pleased the people. We appreciate brass in our city, and Sousa's band is mainly brass. There are reeds, but no strings. The forte of the combination is not classical music, though the afternoon programme included the large form of Dvorak's "New World Symphony" and one of the older operatic overtures. But it is in the lighter vein that the Band excels, and in these may be included Mr. Sousa's own compositions like the "Washington Post" and "The Stars and Stripes." It sounds like a fall from the sublime to the ridiculous—a swift descent from Dvorak's masterpieces to a music of fantasia on English, Scotch, and Irish songs. But there is a "go," an élan, about the way even trifles like the corn band competition are given that stirs the audience and compels it to beat time with its feet, even although it is only a Rag Dance. Mr. Sousa wields a magnetic baton, or rather the sways of his body emit a quality which the bandmen take up with electric quickness. For pure dash, particularly in a military piece, the Sousa band is unrivalled. The music stirs the blood and the pulse, and a general cheerfulness is diffused around. And the band can also produce some solemn and organ-like effects, which on the contrary are very soothing. We had a good deal of American music in the afternoon, and found it pleasant if not profoundly intellectual. The band was assisted by Miss Estelle Lieblich, who sang a charming song from "Lucia," and Miss Maud Powell gave a Sarasate solo on the violin. Mr. Arthur Pryor's trombone solo was almost a tour-de-force. At night the programme was again immensely enjoyed.



rear of the trombones was ... the ... of a vast crowd, Miss Estelle Lieblich is a fine soprano of remarkable register. She can use her vocal organs in a wonderful manner. As an encore in the first part the band played a medley of British national airs, strung together on the refrain of "Soldiers of the Queen," and ending with "Rule Britannia." It suited the band immensely. Sousa's "In the realm of the dance," founded on famous waltz themes, was encored, and the band rattled out the Charleston and the Philosophic Maid in rare style. The march "Imperial Edward," dedicated to the King, is somewhat reminiscent of the Washington Post March, whilst here and there the cornets introduce strains of our National Anthem. A feature of the programme is the violin playing of Miss Maud Powell. She played Sarasate's "Zigeunerweisen," and is a marvellous executante; but it was in a familiar solo that she most pleased and showed the full powers of an excellent instrument. A selection, "Plantation Songs and Dances," concluded the programme, and the band knew how to play them. At the evening concert almost every item of a popular programme was re-demanded.

Dated March 3 1903

SOUSA AND HIS BAND.

CONCERTS IN LIVERPOOL.

Enthusiastically appreciative was the audience which crowded itself into the Philharmonic Hall on Saturday afternoon to revel in the delights of what has come to be known as a Sousa concert. So enormous were the demands for admission that once more the capacity of the large hall was inadequate, and some applications went unrewarded. The occupants included the Lord Mayor and Lady Mayoress and Miss Enid Butherford and party. A fitting chapeau inauguration of the programme of the afternoon was furnished by the rendering of Tchaikowsky's grand march "Slav," which exhibits the eminent Russian composer in a mood to vocalise instrumentally with a most ferocious intensity and barbaric splendour which appealed to his patriotic feelings. The wild impassioned, yet with plaintive melody of the funeral march, succeeded in time-dramatic sequence by a majestic climax of characteristically martial import, received an interpretation from Mr. Sousa's forces that evoked the vociferous plaudits of the auditorium. A double encore was inevitable. Such a performance as this it is which must be held to be responsible for the lofty prestige, in a musical sense, which this unique combination of wind instrumentalists has acquired. Mr. Franz Helle contributed, on the flugelhorn, the sweetly pathetic theme "Waltzer's Farewell," from the musical setting by Nessler of "The Trumpeter of Sackingen." A re-appearance call was responsively met. A suite of three "Quotations" from the original "serenading" of their chief, was effectively played by the band. Next in turn occurred a Sousa vocal composition, "Maid of the Mead," charmingly expressed by Miss Estelle Lieblich. A soulful piece of musical paraphrasing by the conductor, "Songs of Grace and Songs of Glory," received a sympathetic yet vigorous rendition. Bucalossi's popular waltz "La Gitana" was given in a manner at which no one could cavil. Thoroughly merited was an encore given to Miss Maud Powell, who artistically submitted Mendelssohn's celebrated violin Concerto. The other items by the orchestra included Moszkowski's "Serenade," "Imperial Edward," Sousa's dedication to his Majesty the King, and "Plantation Songs and Dances," and, needless to say, all the work was done in the best style associated with Sousa and his band.

The evening concert was attended by a most crowded and enthusiastic audience, hardly a vacant seat appearing throughout the time. The most important item on the programme was Richard Strauss's Fenersnoth (live scene, a composition full of brilliant scoring and rich colour. It is perhaps in such work as that of Strauss and Wagner, with its broad tones, striking orchestration, and strong writing for the brass, that Mr. Sousa's choir are heard to the greatest advantage, at all events, as compared with the more purely string compositions. On Saturday evening they gave a fine exposition of the Strauss number, and were lustily encored, giving as the repeat a vivacious melody of British airs. In contrast with what one may call the adapted items, was "Sheridan's Ride," a descriptive piece written by the conductor, who naturally availed himself of all his forces and each of their peculiarities. It is a most spirited piece, and was given a vivacious rendering, the inevitable encore being the "Washington Post March," to which the audience accorded a warm reception. A Liszt Rhapsody was admirably done, but perhaps the best of the non-Sousa excerpts was the Gampa overture, which went with a nice swing. The now well-known "Imperial Edward March" found a place on the programme, among other selections being "El Capitan," "La Danseuse" (Von Blon), "Harris Across the Sea," "King Cotton," and "The Warbler's Serenade." Mr. Arthur Fryer showed great skill in the playing of a trombone solo, his own composition. Miss Estelle Lieblich sang "Sweet Bird" (Handel's "El Penseroso") so capable as to receive a recall, her encore being "The Nightingale." Miss Maud Powell delighted everybody with her violin solos, Wieniawski's "Faust Fantasy" and "St. Patrick's Day."

SOUSA AS THE LORD MAYOR'S GUEST.

INTERESTING PRESENTATION.

Mr. Sousa and his wife were on Saturday the guests of the Lord Mayor at luncheon at the Town Hall. The Lord Mayor, who was accompanied by the Lady Mayoress and Miss Enid Butherford, had invited a number of personal friends to meet the distinguished musician, and quite a delighted function resulted. Amongst others in the company were Miss Derry, Miss Powell, Miss Lieblich, Mr. E. Bushworth, Mr. and Mrs. H. E. Rensburg, Mr. and Mrs. A. L. Peace, Mr. Adolph Meyer, Mr. John Hargreaves, Miss Hargreaves, Mr. and Mrs. Saxony, Dr. and Mrs. Ryder, Colonel G. F. Hinton, Mr. and Mrs. W. Houlding, Mr. Mignon, Mr. and Mrs. P. E. J. Hemelryk, Mr. and Mrs. Eokes, Mr. F. C. Weingaertner, Mrs. and Miss Edith Butherford, Mr. and Mrs. Arthur Butherford, Madame Nourry, Mr. Stanley Fitzgerald, Mr. Arthur and Miss Hughes, Mr. R. B. Gilgour, Mr. E. H. K. Sweeney, Mr. J. McFarlane, Mr. E. R. Roseberry, Mr. and Mrs. A. and Miss Sheldermine, Mr. McGregor Veitch, Mr. John and Miss Lee, Mr. and Mrs. Lloyd Williams, the Rev. J. Cobble, Mr. and Mrs. J. B. Colton, Chevalier and Mrs. Barbosa, Miss Marjorie Bennett, Miss Bayworth, and Mr. John Hargreaves, jun.

After the repast the Lord Mayor submitted the toast of "The King," and out of compliment to the nationality of his over-sea guests

linked with the characteristic English royal toast the name of "The President of the United States of America." The company enthusiastically honoured the dual toast. Subsequently the Lord Mayor gave the health of Mr. and Mrs. Sousa, and presented to Mr. Sousa from Mr. John Hargreaves, of Liverpool, a volume which his lordship described as "an elaborate history and explanation of the ancient Royal Cathedral Church of Portugal," written and compiled about three centuries ago by Louis de Sousa, "an eminent soldier, monk, and historian." His lordship said Mr. John Philip Sousa. His lordship said Mr. Hargreaves happened to come into possession of the book some years ago. Mr. Sousa made a fitting acknowledgment of the gift, as well as of the cordiality of the reception accorded to the toast of the health of Mrs. Sousa and himself.

The proceedings, which were of an informal though intensely interesting description, shortly afterwards terminated.

Writing from Liverpool Echo  
Dated March 1903  
Address

SOUSA'S CONCERTS.

In view of Liverpool's many associations, commercial and social, with America, it is only natural that John Philip Sousa and his band should always be sure of a flattering reception here. This may account for the fact that the premier American organisation of its class has given no fewer than five concerts here during their present tour. There was not a seat vacant in the Philharmonic on Saturday afternoon, when the famous conductor and composer made his bow and led off perhaps the most enjoyable concert yet given here with Tchaikowsky's grand Russian march "Slav," to the exacting music of which the musicians, wind and brass, did ample justice. To the nine items on the programme were added a dozen encores in a spirit of fine generosity which the audience quite appreciated. The novelty of the afternoon was Mr. Franz Helle's flugelhorn solo "Waltzer's Farewell," which was appreciatively rendered in a style revealing the sweetness and range of the instrument. A well-deserved encore was accorded. For her violin solo, Mendelssohn's "Concerto," Miss Maud Powell won a double encore. Sousa's Mosaic "Songs of Grace and Songs of Glory" proved a most effective item, the strains of "Lead, Kindly Light" pouring forth in liquid volume as from some great organ.

At the evening concert a crowded and brilliant audience gathered to listen to the well-chosen programme of the famous band. The overture was Sullivan's "Di. Ballo," and the light mirthfulness of the subject was well rendered. The trombone solo by Mr. Fryer gave unmitigated satisfaction, and he was good enough to play a wonderful encore which brought in some extraordinarily low notes. "Sheridan's Ride" is always a favourite, and Strauss's "Fenersnoth" gave scope for illustration. The second "Hungarian Rhapsody," by Liszt, was beautifully rendered, as also was "Zampa," the finale. Miss Maud Powell displayed masterful power and tenderness in her violin solo, an exquisite fantasia on "Faust" by Wieniawski; and as an encore she gave great pleasure with a dainty little arrangement of "Garry Owen," with variations, charmingly played. Miss Estelle Lieblich sang Handel's "Sweet Bird," with a fine accompaniment, and marvellous were her high bird-like notes. Interspersed through the performance were the usual cheerful and liberal encores, all favourites now, such as the "Mexican Serenade," "King Cotton," "The Sunflower and the Sun," "The Washington Post." Mr. Sousa is to be congratulated on his winning personality, which conquers all hearts, and we trust that Liverpool may before long have the opportunity of giving him another heart-welcome.

MR. SOUSA AT THE TOWN HALL.

Mr. John Philip Sousa, the eminent American musical conductor, and Mrs. Sousa were on Saturday entertained at luncheon by the Lord Mayor of Liverpool at the Town Hall. During the proceedings the Lord Mayor presented to Mr. Sousa from Mr. John Hargreaves, of Liverpool, a book written about three centuries ago by one Louis de Sousa whom the Lord Mayor described as an old kinsman of Mr. Sousa.

THE SOUSA BAND.

Mr. Sousa is here with sounding brass and tinkling cymbal. He gave concerts at the Free-trade Hall yesterday afternoon and evening, and there are to be two more to-day. The most musical of the performances in the afternoon was the Largo from Dvorak's "New World" Symphony. Here one missed the string tone in the nearly motionless chords that support the melody of the cor anglais, but much of the orchestration was adroitly adapted to the stringless band, and the chords for muted cornets sounded effective. One of the few places where we detected faulty intonation was at the point where the principal melody, after the animated and picturesque middle section, is heard in two-part harmony on the horns. Here the first horn was a little sharp. But, in general, intonation is a no less strong point with the band than technique. Indeed, one can only suppose that Mr. Sousa dispenses with strings for the sake of better intonation. As any change of temperature affects strings and wind in the converse manner it is more nearly possible for strings alone or wind alone to keep in tune than for a normally constituted orchestra, with both. By completely banishing strings, therefore—he does not even admit basses.—Mr. Sousa obtains the first element in that smartness which he cultivates at all costs. Besides the symphonic movement already mentioned, there was only one other piece of the legitimate order, namely the "William Tell" Overture, apart from the vocal and violin solos. The rest consisted of Pots-pourris, mosaics, medleys, romping marches and galopades, pieces in the style that Mr. Sousa has made peculiarly his own. Two solos for bass trombone displayed every imaginable kind of difficult execution unsuited to the character of the instrument, the concluding effect being the last three notes of the song "In cellar cool," snorted forth on these lowest harmonics which Berlioz uses in his Pandemonium scene. These three long and blood-curdling snorts, with long pauses between, hugely tickled the ears of the groundlings. The "mosaic" which came immediately after the interval illustrated Mr. Sousa's method of dealing with dance tunes. It led off with the familiar "Valse Bleue" and ended with a considerable section from the last part of Rubinstein's piano-forte piece called "Valse Caprice," even the break into double time being retained. A surprising medley in march form was described as "The Rose, the Shamrock, and the Thistle." This began with "Soldiers of the Queen;" then came a dash of "Campbells are coming," with bagpipe imitations; the next flavouring was taken from the "Minstrel Boy," and the other elements consisted of "O where and O where is my Highland laddie gone?" a selection from "H.M.S. Pinafore," and finally "Rule, Britannia." The whole might be described as a musical cocktail. The Americans are nothing if not original in small matters, and during some of the more desperately noisy performances, when persons at all sensitive to musical impressions might be expected to seek some sort of visual diversion, we took note of Mr. Sousa's peculiar movements at the conductor's desk. One may almost say that those movements are never normal. Beginning with a simple swinging of the arms as they hang, he usually passes on to fly-fishing or whip-cracking motions; next we have a good deal of the serpentine dancer's gesticulations, and, on special occasions, movements that suggest Indian club exercises. All this constitutes an important feature of the entertainment.

But we have no wish to satirise Mr. Sousa unduly. He is an extremely clever man whose musical talent seems to be of exactly the same nature as Meyerbeer's. He is precisely such a "master of Cyclopean harmonies" as Meyerbeer was, and, withal, he is by no means the humbug that Meyerbeer was. There can be no doubt that he could compose grand operas, like Meyerbeer, if he chose; but he rests satisfied with being the March King, the idol of that vast public which prefers street music and casino music to genuine music and respects pothing in heaven or on earth, the champion exhibition bandmaster and musical pyrotechnician of the world. This is quite as it should be; for Mr. Sousa's qualifications for playing this part are perfectly genuine, and he is thus entirely free from that false pretence of which Meyerbeer was as full as an egg is of meat.

The soloists at these concerts are Miss Estelle Lieblich and Miss Maud Powell. At the afternoon concert yesterday Miss Lieblich sang the bizarre air about the "fute du pariah" from "Lakme," displaying much vocal agility in the quaint quasi-Oriental cadenzas and melismas which are characteristic of the piece. She also gave one or more encore songs, in which there were again plenty of passages demanding vocal elasticity and smartness of execution. Miss Maud Powell, who as a violinist is one of the most remarkable technicians of the day, played Sarasate's "Zigeunerweisen" (Fantasia on gipsy airs) rather late in the afternoon, and doubtless there was plenty of encoring. The audience was fairly numerous, though not so large as might have been expected.

JANUARY 28, 1903.

MR. SOUSA AND HIS BAND.

One of the most thoroughly enjoyable and exhilarating concerts which has been given in Huddersfield for some time took place in the Town Hall, on Thursday night, when the great 'March King' and his wonderful organization, numbering fifty-two picked musicians, succeeded in keeping the large audience in what may be justly termed a tumult of enjoyment from the opening number to the last on the programme. Before noticing the concert in detail it may not be uninteresting to give a brief (of a presume) most interesting chat which the writer enjoyed with the popular conductor-composer before and after the night's performance.

MR. SOUSA'S CAREER.

Mr. Sousa's band, he told the writer, is a thirty years development, and may be practically dated from the Peace Jubilee, organised by Mr. Parker S. Gilmore, in Boston, in the year 1872. In that immense musical festival the leading bands of Europe took part; and afterwards, at New York, Mr. Gilmore organized his famous band, in which he utilised all the most desirable characteristics of the foreign bands, adding such characteristics as his own experience and judgment suggested. For twenty years the Gilmore band enjoyed a run of increasing popularity, and "when in 1892 the baton fell from the lifeless hand of Gilmore, it was grasped by John Phillip Sousa." The present corps of instrumentalists has been with few exceptions continuously under the direction and discipline of Mr. Sousa for eleven years.

At the time he took over the band Mr. Sousa was bandmaster of the chief military band in the United States, the Marine Corps Band, which is attached to the President's household, and held the position (which it must be said he was specially chosen to fill without any solicitation on his part) until 1892, serving under five successive Chief Magistrates of the American Republic, and after raising the band to the front rank of the world's military bands, he severed his connection with the United States service to take over the nucleus of the present world-famous organisation.

"I began my connection with orchestras three-and-twenty years ago," he told the writer, "for at the age of eleven I was playing the violin in public. Since I have had charge of my own band," he added, "I have played all through Germany, Holland, Belgium, and France, and two years ago through England and a portion of Scotland—not forgetting Canada, where we had a wonderful tour right from Vancouver to Prince Edward's Island." "If we have a mission," said Mr. Sousa in reply to a query, "it is to play bright music, and we do that as well as we know how, and naturally we play all the better if we find that we are giving pleasure to those who have come to hear us. I find," he continued, "that the public—the great, warm-hearted public who are not ashamed to express their approval—is often in the mood of the man (which is so finely expressed by our own sweet singer, Longfellow, who desired to hear 'some heart-felt lay' that shall banish the thoughts of the day."

"Not from the grand old masters,  
Not from the bards sublime,"  
but from a minor poet, whose songs 'gushed from his heart,'

As showers from the clouds of summer,  
Or tears from the eyelids start  
when—

The night shall be filled with music,  
And the cares, that infest the day,  
Shall fold their tents, like the Arabs,  
And as silently steal away.

"Mindful, then, of Longfellow's beautiful aphorism do my best," said Mr. Sousa, "to fulfil it."

With regard to the much debated question of conducting, Mr. Sousa is a thorough believer in originality or mannerism, if you like to style it so, so far as an orchestral chief is concerned. "For my part," he said, "in conducting I have always believed in the principle of conducting in curves. Take as an illustration, or precedent if you like, the method of the trained orator. The orator may be absolutely passive for the first five minutes, but afterwards he must indulge in some pantomimic gesture to reinforce what he says, or his audience will remain perfectly cold. I think the orator is, perhaps, a very good man to follow from the standpoint of the conductor or a band. In a composition of a sensuous nature, if you conduct with angularity, the picture is spoiled for your audience. The music breathes one feeling and your action suggests another. "I am also a great believer in conducting within a small circle—always with curves. There is another point, I think. If a man's mode of conducting absolutely belongs to himself it can never seem inconspicuous to those who look at it. But if a man stands up before a body of people and has not the authority of his own individuality, he is ineffectual. His gestures will be somebody else's. He will be imitating Brown; and people resent that. We see that fact demonstrated on the stage. An imitator leaves no impression. Yet from the standpoint of mechanics the performance may have been excellent—he may have faithfully followed every action and tone of the other man. But his performance is entirely unsatisfactory. You have got to be yourself," added the great bandmaster with emphasis. Much more that was deeply interesting the writer gleaned from Mr. Sousa's conversation, but the space at my disposal is limited and I must perforce devote the remainder to a brief account of Thursday's entertainment, which was commenced with a brilliant rendition of the "Carnaval Romain" (Berlioz), which

was followed, in response to a well-deserved encore by Mr. Sousa's own favourite march, "The Stars and Stripes for Ever." This fine march was played as only Sousa's band can play it, and left the audience in the condition of the ancient philosopher's daughter, for they still cried for more, and the result was forthcoming in a rousing excerpt from Mr. Sousa's works, entitled "A Mexican Serenade." This number like last was received with great applause, which threatened to take the shape of a triple encore. The next item was a trombone solo, "Love's Enchantment," composed and played by Mr. Arthur Pryor, the Paganini of the trombone. When properly treated the trombone is one of the noblest of all orchestral instruments. When it sounds ignoble it is either because its part is not well written, or because it is badly played. Those who heard Mr. Pryor's wonderful performance will readily relieve him of either of these faults. For his own charming number, "Love's Enchantment," proves his ability as a composer, whilst his superb tone, and the wonderful way in which he negotiated the most difficult runs and elongated cadenzas proved up to the hilt what a great executant he is. It goes without saying that his solo was received enthusiastically, and when in response he played the fine old German drinking song, "In cellar cool," he gave a further taste of his great and thoroughly artistic capabilities in a fashion that will live long in the memories of those who had the good fortune to hear him, for his "singing" of the encore number—for sing it he certainly did instrumentally, word for word—and to those who know the song conveyed a far finer interpretation than many vocalists who think "no small beer of themselves." The next number was Mr. Sousa's charming suite, "Looking upward," which was encored most heartily, and was followed by the evergreen "Washington Post" and another of Mr. Sousa's compositions "Rag Time," both of which were played with an amount of *elan* and swinging rhythm, which aroused the audience to enthusiasm and set both hands and feet moving. The next number afforded another great treat, for it not only introduced a gifted and artistic vocalist in the person of Miss Estelle Liebling, whose efforts in "Thou Brilliant Bird," by David, proved her to be the happy possessor of a flexible voice of truly marvellous range, and won for her a rousing encore. But this was not all, for, in the fine "Flute obligato," splendidly rendered by Mr. Marshall Lufsky, and the grand accompaniment, the band gave additional evidence how wonderful effective an organization it is. The rest of the numbers, which embraced excerpts from Liszt, Mascagni, Nevin, Sousa and Kolling, with the encore-pieces from Mr. Sousa's own repertoire, were in tone, in clearness, in absolute unanimity of precision, in attack, and brilliant ensemble, all so splendidly rendered as to give ample proof, if proof were needed, what a great conductor Mr. Sousa is, and to what a high state of perfection he has brought his superb band.

By no means the least enjoyable item in the night's entertainment was Miss Maud Powell's violin solo, which consisted of 'Two Movements from Violin Concerto' by Mendelssohn.

Miss Powell is well known and greatly admired in Huddersfield musical circles by reason of her fine singing tone, her neat executant powers, and artistic interpretation, and her playing of the Mendelssohn items were a masterly exhibition of her undoubted artistic powers and won for her a hearty encore, to which, however, the lateness of the hour prevented her from responding.

The accompaniment of the band to Miss Powell's solo may be summed up as simply the perfection of what accompaniment ought to be.

Mr. Sousa's present tour in this country should end in May, but it is extremely likely that the time will

have to be extended in response to the many applications for a return visit. Should he decide to extend his stay, it is not at all unlikely that we may be favoured by another visit.

AN EXCEPTIONAL CONCERT.

Even the great Sousa must have been pleased with the marvellously enthusiastic reception the Hull public gave him on Saturday night. Not an empty seat was to be seen in the Assembly Rooms, and of this vast audience the great majority was masculine, applauding with such truly masculine vigour that every item received two encores, one alone drawing no less than five encore pieces from the accommodating conductor. The heat was intense, which is only to be expected when hundreds of people are packed like herrings in a barrel, and the smoke that came in during the interval did not add to the pleasantness of the atmosphere. As for the people themselves, the most delightful uncertainty prevailed as to the correct attire one should adopt at such a concert. Four-fifths of those in the five-shilling seats came in morning dress. Matinee hats were at a discount, causing a vast amount of discomfort and annoyance.

The Daily News,  
19, 20, & 21, Bouverie Street, E.C.  
(T. Britton, Publisher.)  
from issue dated Feb 2

So Sousa has been delighting Windsor with his martial music, and the Anglo-American war, prophesied when the King invited the German Ambassador to dinner, has been tactfully averted by his Majesty's courtesy in standing while the Star Spangled Banner was performed. Perhaps the most delicate flattery was contained in the King's injunction that the Band of the Scots Guards should listen to the concert and pick up hints as to how to play "Love's Enchantment" and "The Passing of Rag Time." Only what will they say in Scotland? Surely, Edward VII., this is adding insult to injury.

from the Daily News  
Dated January 6 1903  
of Journal

Some words used by Sousa to our representative, in an interview reported yesterday, in speaking of the music of nature have suggested the following lines:

THE MUSIC OF NATURE.  
And, mind you, all the music is not made by the musicians. I love to stand quietly in a wood and listen to the wind playing on the trees. How fine, too, to hear the sweet harmonies of water falling over rocks.  
I sit not where the choristers are chanting  
By shrine of saint within a sculptured nave,  
But here are harmonies of nature's granting—  
Her orchestra of wind and wood and wave.  
Grandeur their tones than organ peans pealing  
Where painted sunlight slants thro' arch and aisle.  
More solemn than the softest measure stealing  
Of hallowed hymn within the sacred pile!  
O spells divine! Lured by their sweet entralling  
My soul is soaring, freed from earthly clod,  
Ye trumpet-tongues! I answer to your calling,  
With wind and wood and wave, I worship God!  
E. CHAPMAN.

Hearth and Home,  
10 & 11, Fetter Lane, E.C.  
(Messrs. Beeton and Co., Publishers.)  
from issue dated Feb 12 1903

Mr. John Philip Sousa, who is now on tour through the United Kingdom, was recently commanded to appear a second time before the King, on this occasion at Windsor. Mr. Sousa gave eleven concerts early in the year in London, and intends to pay a return visit about Easter. Miss Estelle Liebling, the soprano vocalist, who accompanies the Sousa tour, is also an American, and a colouratura singer of much character.



MISS ESTELLE LIEBLING, THE AMERICAN SOPRANO, WHO APPEARS WITH MR. SOUSA'S BAND.

# Ladies' Field,

7, 8, 9, 10, 11 and 12, Southampton Street, Strand, London, W.C.

(Published by George Newnes, Limited.)

Cutting from issue dated Feb 7 1907

Mr. SOUSA has had many triumphs in the course of his brilliant career, but on his own admission Saturday last was "the greatest day of his life." The concert, which was held in the Waterloo Chamber at Windsor, commenced shortly after ten o'clock, the guests including the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian, and the Princesses Louise Augusta and Victoria of Schleswig-Holstein. Mr. Henry White, the Secretary to the United States Embassy and temporary Chargé d'Affaires, with Mrs. White, who had the honour of being placed on the left hand of the King, were both staying at Windsor. Other



visitors at the Castle who were also present were Sir John Scott, the Bishop of London, and Sir Alfred and Lady Edmondstone. The Queen wore a beautiful black gown, trimmed with some priceless lace, while the Princess of Wales was looking bright and well in a handsome satin gown of her favourite mauve shade, and wore some magnificent diamond ornaments. Several of the conductor's own compositions were played in the course of the evening, among them being the "Imperial Edward March," with which the King appeared much pleased. His Majesty, however, made repeated demands for American pieces, and particularly for the "Star-Spangled Banner," at the first notes of which the King rose, followed by the Queen and the rest of the Royal party. Mr. Sousa's introduction to the King took place at the close of the entertainment, His Majesty shaking hands cordially with the conductor, who was obviously delighted with the kindly expressed remarks anent the performance, the Queen also expressing her satisfaction. Mrs. Sousa was likewise presented with her husband, and when the King and Queen had left the hall the Prince of Wales remained chatting with the conductor and his wife for some minutes. The performers left Windsor at 2.30 a.m. by a special sleeping car.

om the *Manchester Times*  
Dated January 9 1908  
Journal

## Force and Fury.

Sousa's band has literally burst upon London again with stunning effect. I am not a musical critic, and so I turn to experts for a full and real appreciation of the tremendous performances of this wonderful band. I have heard of the man who blew his front teeth through the big trumpet in a German band, but I am assured that the man who plays the trombone in Sousa's band has done more than that, for it is said that he has more than once blown into the trombone so hard that he has straightened out the



instrument. That suggests force and fury worthy of a great and a free people. There is also a legend to the effect that one day when the mighty Sousa was conducting his band with almost epileptic fury, he happened to hit a performer on the head with the baton. The blow was so heavy that it killed not only the man, but also his wife and family, who were away at the sea-side.

## Musical News.

130, Fleet Street, E.C.

Cutting from issue dated Feb 7

## Madame,

8 and 9, Essex Street, Strand, London, W.O.

(Published by Madame Syndicate, Limited.)

Cutting from issue dated Jan 11 1908

## Music and Musicians.

WITH the exception of the "Messiah" performance at the Albert Hall recently, and the first re-appearance of Sousa's Band, there has been but little of public note. And one is, perhaps, hardly justified in classing the American combination of skilled playing and gigantic advertising as a musical event of importance. In fact, there is no particular or good reason why this Transatlantic orchestra should again be with us, for our native Queen's Hall players are so satisfying that there really is no need to import the talented and gymnastic Sousa and his admirable band. At the "Messiah" performance alluded to above, the singing of the soloists gained the applause of a contented audience, and Ada Crossley sang (as she always does) in a manner which the *contatti* of London's academical institutions would do well to copy. Nor must they pay any attention to the remonstrances of those of their teachers who prefer other methods. 'Tis a wise student that recognises its instructor's ignorance.

## Provincial.

BIRMINGHAM.—Only two concerts of any importance have taken place here since the new year commenced. On the afternoon and evening of the 19th ultimo, Mr. Sousa and his band gave concerts. It is 14 months since the band made its initial appearance before a Birmingham audience, and in spite of the inclemency of the weather a large and enthusiastic audience assembled on each occasion. The band is constituted exactly as on the former visit, the total strength numbering 35 performers. The programmes were made up of popular items, and included the "William Tell" Overture, the *Largo* from Dvorák's Symphony, the "New World," Sousa's Suite, "Maidens Three," "In the Realms of the Danes," and Massenet's "Scenes in Naples," etc. Each item was received with the greatest enthusiasm, and encores were the rule. Mr. Arthur Pryor, in his trombone solos, played in marvellous fashion. Miss Estelle Liebling was the vocalist and scored a great success, the noteworthy feature of her singing being her exquisitely perfect enunciation. Miss Maud Powell as violinist played brilliantly.



MR. J. P. SOUSA, THE AMERICAN COMPOSER AND CONDUCTOR, WHOSE BAND HAS PLAYED TWICE BEFORE THE KING.

# The Queen

Bream's Buildings, Chancery Lane, E.C.

ing from issue dated Jan 10 1903



## SOUSA AND HIS BAND.

**A** GAIN WE HAVE MR JOHN PHILIP SOUSA and his American Band with us, and, preliminary to a lengthy tour in the Provinces, the Orchestra on Friday last week commenced, at the Queen's Hall, a series of Afternoon and Evening performances which will be brought to a conclusion to-night (Saturday). Since the Band was last with us it has somewhat increased in number, but, as before, it is composed entirely of wind instruments and instruments of percussion, the string family continuing conspicuous by its absence. All the executants engaged, however, are thoroughly expert instrumentalists, and play with remarkable precision and spirit, and they are obviously in complete accord with their Conductor, who succeeds in impressing his own intentions upon them in a remarkable way. With the presence of so many brass instruments and the entire absence of strings the efforts of the Orchestra, it is true, appear at times a little hard and strident, but the works essayed are given with such impulse and brilliancy, and at times with such enthusiasm, that the attention of the auditor is held to the close. The programme on the opening night commenced with an overture by Wettge, and included a Suite by Mr Sousa entitled "Looking Upward," scored in three movements, as well as smaller works by Rubinstein, Mascagni, and other composers, and a new and very spirited March by Mr Sousa, entitled "Imperial Edward," which met with so much favour that it had to be given three successive times. The Conductor is, however, very liberal in the concession of encores, nearly every item in the programme being followed by a couple of supplementary pieces drawn usually from the very wealthy repertory of Mr Sousa's own productions, his "El Capitan," "Washington Post," "Hands across the Sea," and "Stars and Stripes for ever" being special favourites. The vocalist was Miss Estelle Liebling, a soprano with a sweet and flexible voice, who was heard in Feicien David's "Charmant Oiseau." Mr Arthur Pryor, a skilful Trombone player, was heard to advantage in a solo called "The Patriot," and the accomplished American Violinist Miss Maud Powell, who has been engaged for the whole of the tour, played with great taste and technical skill Wieniawski's Fantasia on airs from "Faust." Mr Sousa and his Band met with a very cordial welcome.

The programme has been changed on each occasion, the programme last night, for instance, opening with Liszt's symphonic poem "Les Preludes," and including the Introduction and Bourée, Grottesque Dance, and Melodrama and Finale from Sullivan's Incidental Music to "The Merchant of Venice." A fine performance, too, was given of an arrangement of the Closing Scene from Giordano's opera "Andrea Chenier," originally brought out at La Scala in Milan in 1896, and of which the Carl Rosa Company is shortly about to produce an English version. The excerpt was on Monday followed by a couple of encores, namely, "The Rose, Shamrock, and Thistle" and "Stars and Stripes for Ever," while Herbert's "Badinage," delightfully played, was succeeded by no fewer than three additional pieces, "A Tale of a Bumble Bee," "A Bundle of Mischief" (in which those instrumentalists whose mouths are not already engaged join in whistling and afterwards in vocal ejaculations), and "The Man Behind the Gun." Miss Caroline Montefiore sang with moderate success an air from Hiller's "Saul," but Miss Maud Powell, the Violinist, met with very great success. After a very finished rendering of three of Brahms's Hungarian Dances, in which she was joined by the Orchestra, she was enthusiastically applauded, and in response to a very emphatic demand for more, played the so-called "Handel's Largo in G." This was, however, not sufficient to satisfy the audience, and eventually the lady had to concede another encore piece, her choice this time falling on a Tambourin by Leclair, which was played with great finish and brilliancy. For the Concerts this afternoon and evening further attractive programmes have been provided.

13, York Street, Covent Garden, W.C.  
(Chas. Casson and M. Casserford, Publishers.)  
ing from issue dated Jan 15

## Swindon

**SWINDON BATHS.**—Sousa and his band paid a flying visit to Swindon on Tuesday night, after having given a match at Reading in the afternoon. The largest hall in Swindon—the Swimming Baths—was secured, and this was filled with an enthusiastic audience. Amongst those present were the Lady Bolingbroke (widow of Viscount Bolingbroke) and party, the Hon. the Rev. Canon Ponsonby, the Mayor and Mayoress of Swindon (Alderman and Mrs. F. G. Wright), and all the March King's masterpieces were warmly applauded; given, including "Looking Upward," then encore. Next came a trombone solo, "Imperial Edward" march, "The Passing over's Enchantment" (Pryor), by Mr. of Reg Time, "El Capitan" (by special Mr. Pryor, for which he gave "The desire), etc. Miss Estelle Liebling displayed neysuckle and the Bee" as an encore, her sweet soprano in "Thou Brilliant Bird," programme also included a suite, and "The Nightingale." Miss Maud Powell looking Upward" (Sousa), (a) "By the gave two violin solos. Mr. Arthur Pryor of the Polar Star," (b) "Under the gave a finely-rendered trombone solo, and then Cross," (c) "Mars and Venus." for an encore "The Honeysuckle and the Estelle Liebling gave a soprano solo, hou Brilliant Bird," with much charm.

A flute obbligato was given by Mr. Marshall Lufsky, and a violin solo—two movements from violin concerto by Mendelssohn—(a) Andante (b) Allegro Vivace, by Miss Maud Powell, which was vociferously encored. Mr. Sousa's band well sustained its reputation on this occasion.—For the first time here Mr. Bert Cooté presents his production and Co., from the Princess's, with *The Fatal Wedding*. The cast includes Mr. Wilfred E. Payne (Howard Wilson), Mr. Creagh Henry (Robert Curtis), Mr. Chas. Kenny (Tots), Mr. Victor Widdicombe (Peter Schwartz), Mr. Henry Welbeck (O'Reilly), Mr. Arthur Rayner Lawe (Rev. Dr. Lanceford), Miss Marie Housley (Mabel Wilson), Miss Mary Allestree (Cora Williams), Miss Annie Brophy (Bridget), Miss Eileen Moore (Jessie), Master Walter Barker (Frank), Miss Amy Benson (Flossie), Miss Katie Spenser (Pattie), and Little Nora (Tim). Jennie's friends and the choir in act four are represented by Mr. Stedman's choir. The piece is well staged, and the acting is highly commendable.

## The Manchester Courier.

Canon Street, Manchester.  
(Thos. Sowler & Sons, Publishers.)

ing from issue dated Jan 17 1903

### SOUSA'S BAND AT BLACKPOOL.

Although Blackpool is now at its quietest, large audiences listened to the afternoon and evening concerts given by Sousa's Band in the Empress Ballroom at the Winter Gardens yesterday. The band, which fulfilled a return engagement, secured general approbation for its distinctive music, and Mr. Sousa, as usual, gave several encore pieces.

ing from the Walsall Free Press  
Dated January 24 1903  
ess of Journal.

### THE MARCH KING.

It is not often the music loving public of Walsall are so well catered for as they were on Tuesday evening, and it is noteworthy that the public responded in a manner worthy the occasion. Mr. John Philip Sousa, who can with some justification lay claim to the appellation of the 'March King,' brought his celebrated band to the Imperial Hall, and the attendance was an exceedingly large one. The efforts of the band, it is needless to say, were highly appreciated, in fact, so delighted were the audience than an encore was demanded for every contribution. Several of the pieces performed were the composition of the talented principal of the band, and one of the

Post in re from the Buxton Advertiser  
Dated January 24 1903

### SOUSA'S BAND AT BUXTON.

A magnificent concert was given yesterday afternoon, in the Pavilion, before a crowded audience, which was roused to the highest pitch of enthusiasm by the splendid performances of Mr. Sousa's Band, which consists of sixty performers—picked artistes. The programme consisted of eight items, and the encores were frequent. The solos were exquisite, and the harmony was of the richest quality, producing a thrilling effect. As a Military Band it probably has no equal. A glance at the programme shows how choice were the items:—  
Overture... "Carnival Romaine" .....  
Trombone solo... "Blue Bells of Scotland" .....  
Suite... "Maidens Three"—(a) The Coquette; (b) The Summer Girl; (c) The Dancing Girl—(Sousa) .....  
Soprano solo... "Thou Brilliant Bird" (David) .....  
Flute obligato by Mr. Marshall Lufsky.  
Mosaic... "In the Realms of the Dance" (Sousa) (Founded on famous waltz themes.)  
Novallette... "Sisiletta" (Von Blou) .....  
March... "Imperial Edward" (Sousa) ..... (Dedicated by special permission to His Majesty the King.)  
Violin solo... "Zigeunerweisen" (Sarasate) .....  
Plantation songs and dances (Chambers).....

om the Blackburn Whly Telegraph  
Jan 31

Sousa's second visit to Preston was a repetition of last year's triumph. The great Public Hall was crowded with a vast audience on Wednesday night, and the enthusiasm was remarkable. The programme of nine items



was extended by encores to thirty, and when the last note was sounded there were those who asked for more. Apart from the musical correctness of the band's performances, its unconventional style and spirit takes the listener captive, and only the calmly critical, with minds concentrated on their mission, examine the quality of the music. The question has been asked, "Why does not Sousa come to Blackburn?" This is the second time that the clever conductor has given us the ro-by in favour of Preston. But where could we put him if he came? Wanted, a great Public Hall, with that at Preston as a capacity.

ing from the Cheltenham Looker-On  
Dated February 17 1903  
ess of Journal

SOUSA and his Band attracted two crowded audiences to the Winter Garden yesterday. The American composer presented splendid programmes; in his new march, "Imperial Edward," utilising the enormous powers of his band to the full. Miss Estelle Liebling sang with magnificent effect, and Miss Maud Powell was equally clever in her violin solo, as was Mr. Arthur Pryor on the trombone. Messrs. Baring Brothers' next engagement is Mrs. Brown Potter for February 9th.

# The Queen,

Bream's Buildings, Chancery Lane, E.C.

ing from issue dated Jan 10 1903



## SOUSA AND HIS BAND.

**A** GAIN WE HAVE MR JOHN PHILIP SOUSA and his American Band with us, and, preliminary to a lengthy tour in the Provinces, the Orchestra on Friday last week commenced, at the Queen's Hall, a series of Afternoon and Evening performances which will be brought to a conclusion to-night (Saturday). Since the Band was last with us it has somewhat increased in number, but, as before, it is composed entirely of wind instruments and instruments of percussion, the string family continuing conspicuous by its absence. All the executants engaged, however, are thoroughly expert instrumentalists, and play with remarkable precision and spirit, and they are obviously in complete accord with their Conductor, who succeeds in impressing his own intentions upon them in a remarkable way. With the presence of so many brass instruments and the entire absence of strings the efforts of the Orchestra, it is true, appear at times a little hard and strident, but the works essayed are given with such impulse and brilliancy, and at times with such enthusiasm, that the attention of the auditor is held to the close. The programme on the opening night commenced with an overture by Wettge, and included a Suite by Mr Sousa entitled "Looking Upward," scored in three movements, as well as smaller works by Rubinstein, Mascagni, and other composers, and a new and very spirited March by Mr Sousa, entitled "Imperial Edward," which met with so much favour that it had to be given three successive times. The Conductor is, however, very liberal in the concession of encores, nearly every item in the programme being followed by a couple of supplementary pieces drawn usually from the very wealthy repertory of Mr Sousa's own productions, his "El Capitan," "Washington Post," "Hands across the Sea," and "Stars and Stripes for ever" being special favourites. The vocalist was Miss Estelle Liebling, a soprano with a sweet and flexible voice, who was heard in Feicien David's "Charmant Oiseau." Mr Arthur Pryor, a skilful Trombone player, was heard to advantage in a solo called "The Patriot," and the accomplished American Violinist Miss Maud Powell, who has been engaged for the whole of the tour, played with great taste and technical skill Wieniawski's Fantasia on airs from "Faust." Mr Sousa and his Band met with a very cordial welcome.

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15, York Street, Covent Garden, W.C.  
(Chas. Casson and M. Casson, Publishers)  
ing from issue dated Jan 15

Swindon

**SWIMMING BATHS.**—Sousa and his band paid a flying visit to Swindon on Tuesday night, after having given a *matinee* at Reading in the afternoon. The largest hall in Swindon—the Swimming Baths—was secured, and this was managed, Mr. W. J. Andrews; Secretary, and with an enthusiastic audience, Reginald Taylor).—On Tuesday afternoon the theatre was filled to overflowing and party, the Hon. the Rev. Canon Ponsonby, and the Mayor and Mayoress of Swindon (Alderman and Mrs. F. G. Wright), which was warmly applauded; all the March King's masterpieces were set to music and Stripes for ever" was played given, including "Looking Upward" then encore. Next came a trombone solo, "Imperial Edward" march, "The Passing Dove's Enchantment" (Pryor), by Mr. of "El Capitan" (by special hur Pryor, for which he gave "The desire), etc. Miss Estelle Liebling displayed neysuckle and the Bee" as an encore. her sweet soprano in "Thou Brilliant Bird," programme also included a suite, and "The Nightingale." Miss Maud Powell looking Upward" (Sousa), (a) "By the gave two violin solos. Mr. Arthur Pryor of the Polar Star," (b) "Under the gave a finely-rendered trombone solo, and then Cross," (c) "Mars and Venus." For an encore "The Honeysuckle and the Estelle Liebling gave a soprano solo, "Thou Brilliant Bird," with much charm.

A flute obbligato was given by Mr. Marshall Lufsky, and a violin solo—two movements from violin concerto by Mendelssohn—(a) Andante (b) Allegro Vivace, by Miss Maud Powell, which was vociferously encored. Mr. Sousa's band well sustained its reputation on this occasion.—For the first time here Mr. Bert Coote presents his production and Co., from the Princess's, with *The Fatal Wedding*. The cast includes Mr. Wilfred E. Payne (Howard Wilson), Mr. Creagh Henry (Robert Curtis), Mr. Chas. Kenny (Tots), Mr. Victor Widdicombe (Peter Schwartz), Mr. Henry Welbeck (O'Reilly), Mr. Arthur Rayner Lawe (Rev. Dr. Lanceford), Miss Marie Housley (Mabel Wilson), Miss Mary Allestree (Cora Williams), Miss Annie Brophy (Bridget), Miss Eileen Moore (Jessie), Master Walter Barker (Frank), Miss Amy Benson (Flossie), Miss Katie Spenser (Pattie), and Little Nora (Tim). Jennie's friends and the choir in act four are represented by Mr. Stedman's choir. The piece is well staged, and the acting is highly commendable.

## The Manchester Courier.

Cannot Street, Manchester.  
(Thos. Sowler & Sons, Publishers.)

### SOUSA'S BAND AT BLACKPOOL.

Although Blackpool is now at its quietest, large audiences listened to the afternoon and evening concerts given by Sousa's Band in the Empress Ballroom at the Winter Gardens yesterday. The band, which fulfilled a return engagement, secured general approbation for its distinctive music, and Mr. Sousa, as usual, gave several encore pieces.

ing from the Walsall Free Press  
Dated January 26 1903  
ess of Journal.

### THE MARCH KING.

It is not often the music loving public of Walsall are so well catered for as they were on Tuesday evening, and it is noteworthy that the public responded in a manner worthy the occasion. Mr. John Philip Sousa, who can with some justification lay claim to the appellation of the 'March King,' brought his celebrated band to the Imperial Hall, and the attendance was an exceedingly large one. The efforts of the band, it is needless to say, were highly appreciated, in fact, so delighted were the audience than an encore was demanded for every contribution. Several of the pieces performed were the composition of the talented principal of the band, and one of these, 'The Washington Post,' which Mr. Sousa directed to be given in response to a recall, was greeted most enthusiastically.

om the Blackburn Whkly Telegraph  
Jan 31  
Journal

Sousa's second visit to Preston was a repetition of last year's triumph. The great Public Hall was crowded with a vast audience on Wednesday night, and the enthusiasm was remarkable. The programme of nine items



was extended by encores to thirty, and when the last note was sounded there were those who asked for more. Apart from the musical correctness of the band's performances, its unconventional style and spirit takes the listener captive, and only the calmly critical, with minds concentrated on their mission, examines the quality of the music. The question has been asked, "Why does not Sousa come to Blackburn?" This is the second time that the clever conductor has given us the ro-by in favour of Preston. But where could we put him if he came? Wanted, a great Public Hall, with that at Preston as a capacity.

ing from the Cheltenham Looker-On  
Dated February 17 1903  
ess of Journal

SOUSA and his Band attracted two crowded audiences to the Winter Garden yesterday. The American composer presented splendid programmes; in his new march, "Imperial Edward," utilising the enormous powers of his band to the full. Miss Estelle Liebling sang with magnificent effect, and Miss Maud Powell was equally clever in her violin solo, as was Mr. Arthur Pryor on the trombone. Messrs. Baring Brothers' next engagement is Mrs. Brown Potter for February 9th.

A magnificent concert was given in the Pavilion, before a crowded audience, which was roused to the highest pitch of enthusiasm by the splendid performances of Mr. Sousa's Band, which consists of sixty performers—picked artistes. The programme consisted of eight items, and the encores were frequent. The solos were exquisite, and the harmony was of the richest quality, producing a thrilling effect. As a Military Band it probably has no equal. A glance at the programme shows how choice were the items:—  
Overture—"Carnival Romaine" .....  
Trombone solo—"Blue Bells of Scotland" .....  
Suite—"Maidens Three"—(a) The Coquette; (b) The Summer Girl; (c) The Dancing Girl—(Sousa) .....  
Soprano solo—"Thou Brilliant Bird" (David) .....  
Flute obligato by Mr. Marshall Lufsky.  
Mosaic—"In the Realm of the Dance" (Sousa) (Founded on famous waltz themes.)  
Nolette—"Sisiletta" (Von Blou) .....  
March—"Imperial Edward" (Sousa) .....  
(Dedicated by special permission to His Majesty the King.)  
Violin solo—"Zigeunerweisen" (Sarasate) .....  
Plantation songs and dances (Chambers).....  
Miss Maud Powell

cutting from the *Illustrated Bits*  
Dated January 17 1903  
Address of Journal *London*

### THE NOVEL CONDUCTOR.

[MR. JOHN PHILIP SOUSA (with the accent on the U.S.A.) has entered the realms of the novelist, and has published in Indianapolis an exciting story, entitled "The Fifth String." This has been reviewed in the press in the most flattering terms, and Mr. Sousa is now engaged on his next book, "Pipetown Stories."]



Oh, this Sousa is simply immense,  
His achievements the people  
astound!  
For he's now giving volumes of  
sense  
In addition to "volumes of  
sound!"

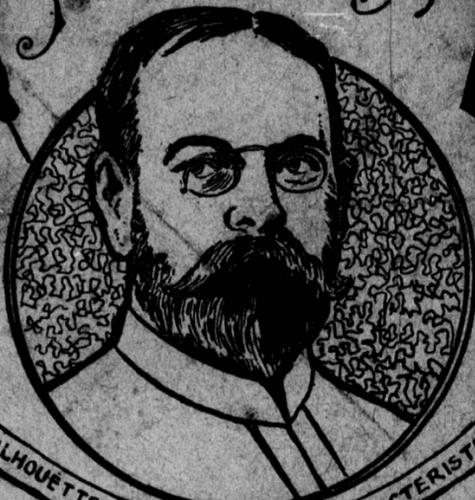
L. G.-T.

### Evening Telegraph,

83, Middle Abbey Street, Dublin.

Cutting from issue dated *Jan 31* 1903

## JOHN PHILIP SOUSA



AND SOME SILHOUETTES SHOWING HIS CHARACTERISTIC POSES

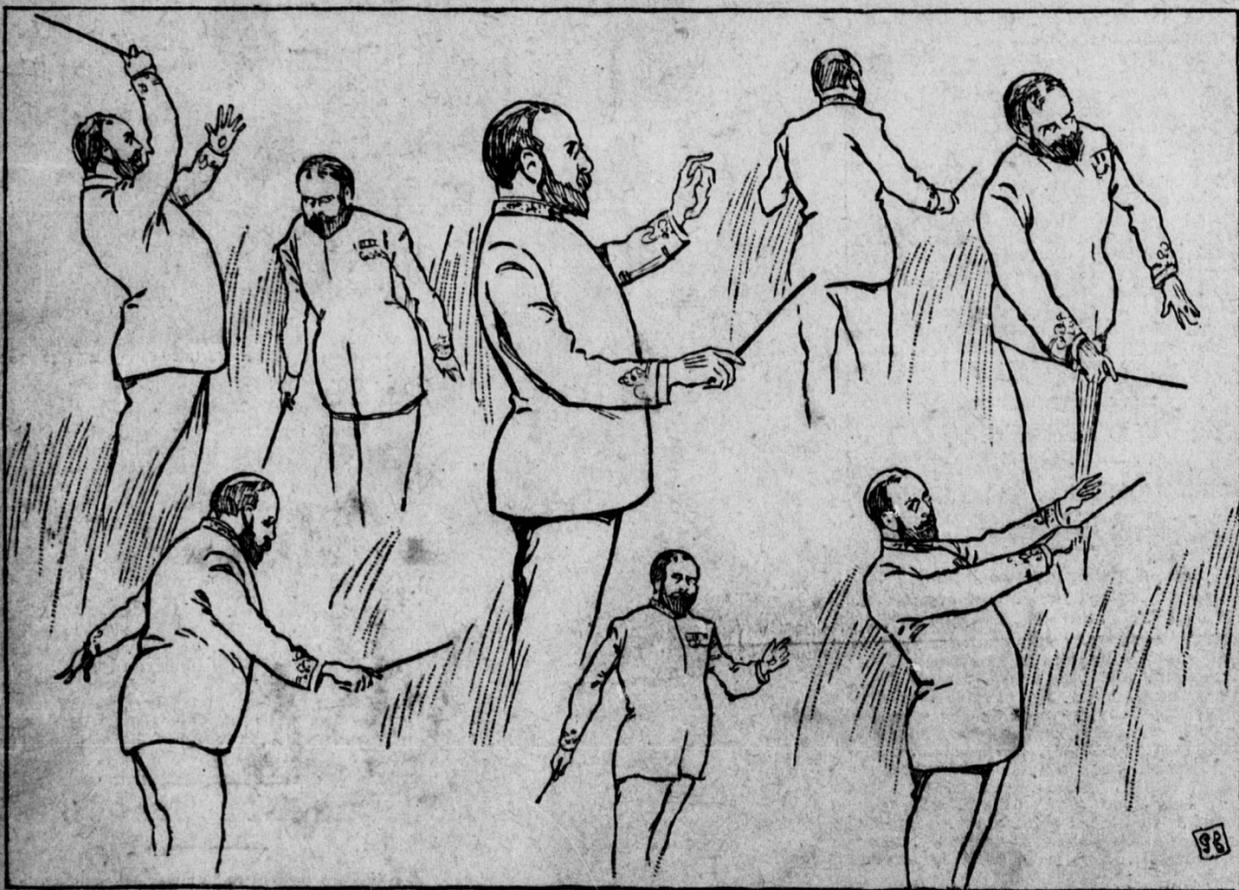


### Birmingham Evening Despatch,

186 & 188, Corporation Street, Birmingham.

(Published for the Midland Express, Limited, by Thos. Lancaster).

Cutting from issue dated *Jan 20* 1903



MANNERISMS OF A GREAT CONDUCTOR.

Cutting from the *Liverpool Echo*  
Dated January 23 1903  
Address of Journal

# Methods and Mannerisms of Sousa and his Band.

It is now some fourteen months since Mr. Sousa delighted Liverpool audiences with his music, and his reappearance at the Philharmonic Hall to-morrow has been anticipated with the liveliest enthusiasm. This second tour of the Sousa Band in Great Britain will probably be the most complete pilgrimage of the kind ever undertaken here, as it is intended to play about 250 concerts in five months, and to visit every city and town of any consequence in Great Britain, and the chief towns of Ireland as well. On tour the band will follow, whenever practicable, the American plan of playing two towns in one day; as, for instance, they will play a matinee in one place and an evening performance at another on the same date. Mr. Sousa has passed a very busy year since he was last in Liverpool. He has given 500 concerts in the United States, and travelled 40,000 miles to do so. His band celebrated its tenth birthday a few months ago, when it was found to have given 4,500 concerts in 394 weeks in some 650 different cities of America and Europe, with 350,000 miles of travel by land and sea. Despite this enormous amount of labour, Mr. Sousa has found time to write a dozen marches which have become famous, four light operas, and one novel—and all this in a decade.



JOHN PHILIP SOUSA.

audience express a desire to hear. He never plays less than twenty numbers at any performance. To the uninitiated it has been a source of wonderment the rapidity with which the band responds to an encore. The secret lies in the fact that the music of all these extra numbers is pasted in a large book, one on a page, and duly numbered. When Mr. Sousa calls out "No. 1," the musicians promptly turn to page 1 in the "Encore Book," and almost immediately "The Stars and Stripes Forever" march is heard. The "Sousa encores" this year, in addition to the ever-popular marches, include such bright bits as "The Sunflower and the Sun," "A Bundle of Mischiefs," "Mexican Serenade," "The Tale of a Bumble Bee," "The Passing of Rag Time," "Salome," and "Hiawatha," &c. The march, "Imperial Edward," which was written for and dedicated by special permission to his Majesty the King, is having a great vogue. It is included on every programme, and is redemanded several times at each concert.

The entire management of the Sousa concerts in Liverpool has been in the hands of Messrs. Rushworth and Dreaper, of 13, Islington, and 21, Basnett-street. The fact that the Sousa concerts in Liverpool in 1901 broke the record for the whole provincial tour, and that the advance sale of tickets for to-morrow constitutes a Liverpool record, is remarkable testimony to Messrs. Rushworth and Dreaper's organising and managerial abilities.

## SOUSA AND HIS ENCORES.

Mr. Sousa places only nine numbers on his programme, but he plays as many as his



SOME SOUSA SILHOUETTES, SHOWING THE CHARACTERISTIC POSES OF THE "MARCH KING."

The Morning Leader,  
Stonecutter Street, London, E.C.  
From issue dated Feb 2 1903

## SOUSA AT WINDSOR.

### FAMOUS BAND DELIGHTS THE KING AND QUEEN.

Mr. Sousa and his celebrated band visited Windsor Castle on Saturday evening, and performed before the King and Queen. On a previous occasion the famous conductor had appeared before their Majesties at Sandringham.

Mr. Sousa and his party appeared at Shetfield in the afternoon, journeying thence to Windsor by special train on the Great Central Railway.

The King, accompanied by Commander Fortescue, travelled from Windsor to London in a motor-car on Saturday, returning in the afternoon by a Great Western ordinary train after a visit to Buckingham Palace. Their Majesties dined in the grand dining-room, occupying the head of the table, at which there were forty guests. These included the Prince and Princess of Wales, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig-Holstein and their daughter, the American Charge d'Affairs (Mr. H. White) and Mrs. White, Sir John Scott, Sir Alfred and Lady Edmondstone, and the Bishop of London.

### Servants Listened to the Band.

Just before half-past ten o'clock the company adjourned to the Waterloo Chamber, where Mr. Sousa and his band were already installed. The King and Queen walked together, and immediately they entered the band played the "National Anthem."

By order of the King the servants at the Castle were permitted to listen to the music. The lower servants sat in the Throne room, whilst the upper servants were accommodated in the gallery of the chamber. Each item was heartily applauded, and no fewer than seven encores were demanded. In response to one the band played "Hands across the Sea." Miss Estelle Lieblich sang "Thou Bright Star," Mr. M. Luffsky provided a fine obligato with magnificent effect, and Miss M. Powell was responsible for a beautifully executed violin solo.

### Queen's Personal Request.

The program arranged had been concluded when the Queen made a personal request to Mr. Sousa to play "The Star Spangled Banner," during the rendering of which all present remained standing. This was followed by the "National Anthem." Mr. Sousa was complimented by the King and Queen, both of whom expressed delight at the performance. Mrs. Sousa was presented to their Majesties.

Supper was served to Mr. Sousa and his company just after midnight in the adjoining chamber, and shortly after two o'clock they left the Castle, and enquired for Chester, where they breakfasted, on their way to Cork.

Mr. Sousa was greatly impressed with their Majesties' kindness. "It was as enthusiastic an audience as ever I wish to play before," he said, "and the Waterloo Chamber is perfect from an acoustic point of view."

The bandmen are charmed with England, but say that they would like to have more time to visit places of interest. "We go all over the world, but see practically nothing," said one of them.

## ABOUT WELL-KNOWN PEOPLE.

### MR. JOHN PHILIP SOUSA.

Mr. Sousa's Band has achieved an astounding popularity in this country as well as in America. John Philip Sousa was born in Washington in November, 1856, his father being a musician born in Spain, but of Portuguese family. Until he wrote the "Washington Post March" Mr. Sousa had hardly been heard of outside America. That composition brought him thirty-five dollars in cash, but a small fortune in reputation. From obscurity he came into a profitable prominence as the best bandmaster in the United States. He was wanted everywhere.

His career, till the publication of the "Post," is the tale of a big struggle. Like nearly all successful musicians, Sousa began with his music almost as soon as he could talk. He wanted to be a musician when he was three or four years old; and, having the desire, soon set to work to attain his ambition.

He took lessons on the violin, and got engagements at dances, where this thirteen-year-old musician played away with aching arms and fingers in heated ballrooms, till approaching day paled the flaming lights, and he was at liberty to drag himself home, half-asleep, but happy in the thought that his night's work would procure for him another lesson; and that lesson would be one step further towards his cherished goal.

About this time he narrowly escaped joining a travelling circus, to which the circus showman had enticed him; but his father got wind of the matter on the day of his departure, and promptly enlisted him in the band of a marine corps, with which he had to stay or be branded as a deserter.

Mr. Sousa paid twenty-five dollars for the publication of his first composition, and did not give up when he found that it did not sell. His next two he took to Philadelphia, and found a publisher willing to use them and pay for them. "How much?" was his breathless query. "They would give him a hundred copies of each piece. He had paid fifteen dollars for the journey, but he accepted and tried again."

Then came the "Washington Post March," and the success for which he had worked so hard. Besides bandmaster and composer, Mr. Sousa is also an enthusiastic athlete.

from the *Sheffield Daily Telegraph*  
Dated January 24 1903  
Journal

from the *Sheffield Daily Telegraph*  
Dated January 24 1903  
Journal

from the *Stockport Advertiser*  
Dated Jan 30  
Journal

## SOUSA AND HIS BAND.

### A DELIGHTFUL CONCERT IN STOCKPORT.

The Stockport Volunteer Armory was last night well filled with a highly appreciative audience, who gave Mr John Philip Sousa and his famous band a welcome which must have been exceedingly gratifying to them, accustomed though they are to such receptions. The band had been fulfilling an engagement at Buxton in the afternoon, and this probably accounted for the delay of a quarter of an hour in the commencement of the concert. Strange to say the audience were not impatient, and Mr Sousa probably appreciating their indulgence was very liberal in his responses to encores. The programme was as follows:—

- Overture ..... "Carnival Romaine" ..... Berlioz.
- Trombone Solo... "Blue Bells of Scotland".....Pryor.  
Mr Arthur Pryor.
- Suite... "Maidens Three"—(a) The Coquette,  
(b) The Summer Girl, (c) The Dancing  
Girl ..... Sousa.
- Soprano Solo... "Thou Brilliant Bird".....David.  
Miss Estelle Liebling.
- Flute Obligato by Mr Marshall Lufsky.
- Mosaic... "In the Realm of the Dance".....Sousa.  
(Founded on famous waltz themes).
- Novelette ..... "Sizilietta" ..... Von Blou.
- March ..... "Imperial Edward" .....Sousa.  
(Dedicated by special permission to His  
Majesty the King).
- Violin Solo ..... "Zigeunerweisen" .....Sarasate.  
Miss Maud Powell.
- Plantation Songs and Dances .....Chambers.

These items did not embrace the whole of the music given by the band. Without exception every piece played or sung was encored, and on more than one occasion a double response had to be accorded. In reply to an encore for the first number, the band gave one of Mr Sousa's inimitable marches "El Capitan," and then a little later on we had the inevitable "Washington Post," this being heard by many of the audience for the first time under the conductorship of its composer. The magnificent mosaic, "In the realm of the dance," was a fitting conclusion to the first half of the programme, and as an encore to this the band gave a patriotic march, "Rose, Shamrock, and Thistle," which was so enthusiastically received that Mr Sousa obligingly gave "Stars and Stripes," another of his compositions. The principal item of the concert was undoubtedly Sousa's latest march, "Imperial Edward," which was written for and dedicated by permission to His Majesty the King, who has specially complimented the American composer upon it. So delighted were the audience with the march that it had to be repeated again and again. The concert appropriately closed with the United States and our own National Anthems. Supporting the band are two brilliant American artistes, Miss Maud Powell, who is announced as the greatest of women violinists, and who certainly has a great claim to this distinction, and Miss Estelle Liebling, who possesses a wonderful soprano voice of extensive range and exquisite power. Her imitations of bird music were a great delight, and replying to an inevitable encore gave "The Nightingale." Miss Powell's manipulation of the violin was perfect; rarely has such a rich treat been afforded a Stockport audience as that given by this talented lady. It was a pity that some of her finer passages were lost to some of the listeners in the reserved seats by the audible chatter of some young men who evidently did not appreciate the beautiful music. With regard to the band itself, there is no doubt that it is as near perfection as it is possible for any combination of talented musicians to be. The band has one great advantage. Owing to the liberal payment to each member, the personnel of the organisation undergoes but few changes, and mellowed by years of work under the same baton, these players have reached a high degree of artistic finish, which it would be difficult to excel. There is something, too, infectious in the dash and the whirl of the music, most of which is of Sousa's composition. "It is conceived in a spirit of high martial zest; it is proud and gay and fierce, thrilled and thrilling with triumphs. Like all great music it is made up of simple elements, woven together by a strong personality." Then above all there is the original and masterly conducting of Mr Sousa. Many people went to the Armory expecting to see a great theatrical display on the part of Mr Sousa, and were agreeably surprised and delighted with the easy and graceful movements of Mr Sousa; indeed, one begins to wonder why up to now we have been satisfied with the ordinary method of wielding the baton. The great reputation which the band brought with them was fully maintained by last night's concert, which was a brilliant success. Nothing that has been written or said concerning this famous body of players can be regarded as extravagant or excessive praise. They have a distinct individuality, and as such cannot be equalled. The arrangements for the concert were made with much care by Messrs Nield and Son.

## SOUSA IN SHEFFIELD.

### THIS AFTERNOON'S PERFORMANCE

#### A REMARKABLE BAND.

A year ago, when Sousa's band, with its famous conductor, paid a one-day visit to Sheffield the fame of that combination had hardly spread sufficiently to allow of an enthusiastic audience at the matinee. But before that opening performance was half-way through an enthusiasm was abroad which resulted in the Albert Hall being packed in the evening, and this afternoon when Mr. Sousa paid his second visit to our city the Albert Hall was capitally filled, the balcony being well patronised, the orchestra stalls full, and the saloon and other parts of the hall crowded. It can be said at once that just the same astonishing, almost clockwork precision marks the work of the combination as was the case 12 months ago, and that still there are wonderful effects created by Mr. Sousa himself, whereby the work of his band is brought out to its fullest limits. He himself abounds in mannerisms, but what in another might be deemed mere embroideries are in his case obviously necessities to his conducting. He has, perhaps, lost some of those eccentricities which used to tickle the palate of the onlookers, but there is infinite command in his every gesture, and not a lifting of a finger but has its meaning and its inevitable result. Mr. Sousa plays upon the members of his band as they do upon their instruments, and he produces effects through their magnificent co-partnership which this afternoon repeatedly roused the audience to a very high pitch of enthusiasm. In truth, with Mr. Sousa prodigal as ever in his encores, every piece was hailed with a re-demand, and in each case was the demand honoured. Not one of Sousa's best known, his older, compositions appeared on the programme itself, but all were included in the encores, and it was easy to see that of all the numbers which bear his name and his fame are most allied, such as "El Capitan," "Washington Post," and "Liberty Bell." In these the mannerisms of the man become most marked, and each was greeted with a storm of cheering. Since Sousa's band was last here they have become to us almost as well known as our national airs.

An entirely fresh programme will be submitted at to-night's performance, when it is certain that even the spacious Albert Hall will be heavily taxed to accommodate all who wish to hear so famous and so capable a combination. It should be added that this afternoon the programme was given fine variety through a trombone solo played by Mr. Arthur Pryor, a song by Miss Estelle Liebling, and a violin solo by Miss Maud Powell. The full programme was as follows:—

- 1. Overture ..... "William Tell" ..... Rossini
- 2. Trombone Solo ..... "Blue Bells of Scotland".....Pryor.  
Mr. Arthur Pryor.
- 3. Suite ..... "Maidens Three" ..... Sousa  
(a) The Coquette.  
(b) The Summer Girl.  
(c) The Dancing Girl.
- 4. Soprano Solo. "Indian Bell Song" from "Lakme" .....Delibes  
Miss Estelle Liebling
- 5. Largo from Symphony... "The New World" .....Dvorak  
INTERVAL
- 6. Mosaic ..... "In the Realm of the Dance" .....Sousa  
(Founded on Famous Waltz Themes.)
- 7. (a) Novelette ..... "Sizilietta" ..... von Blou  
(b) March ..... "Imperial Edward" .....Sousa  
(Dedicated by Special Permission to His Gracious  
Majesty the King).
- 8. Violin Solo ..... "Zigeunerweisen" ..... Sarasate
- 9. Theme, Variations and Carnival, time from "Scenes  
in Naples" ..... Massenet

Mr. Sousa is kind enough to inform us that of the items on this afternoon's programme his own "Realms of the Dance" and the violin solo "Zigeunerweisen" will be included in to-morrow's command concert at Windsor Castle, whilst a similar distinction is to be conferred upon one of the items in to-night's programme, "Looking Upward." The full programme for the concert at Windsor is not yet settled, but Mr. Sousa expects that he will receive by to-morrow morning's post a confirmation of that which he has submitted, and which we hope to give in our additions to-morrow.

## SOUSA AND HIS BAND.

### A DELIGHTFUL CONCERT IN STOCKPORT.

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Majesty the King).
- Violin Solo ..... "Zigeunerweisen" .....Sarasate.  
Miss Maud Powell.
- Plantation Songs and Dances .....Chambers.

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OF MATTERS MUSICAL

"A HERO'S LIFE" RE-TOLD.

STRAUSS, Handel, and Sousa. The most advanced piece of programme music in existence,

The Most Revered Oratorio,

and the "Washington Post." Such are my liveliest impressions of the week and present chief thematic material. The contrast of styles peculiar to the three composers who head this column is so great that the very juxtaposition of their names excites a smile, and that the music of each should attract such large audiences was a striking evidence of the remarkable versatility of taste existent in London.

The re-telling on Thursday afternoon at Queen's Hall of the "life" of the pioneer programme-music writer confirmed my impressions recorded in the REFEREE on the 7th ult., but it increases admiration for what is beautiful in the work and distaste for that which is really mere noise.

"Ein Heldenleben"

("A Hero's Life"), as a whole, is deficient in nobility and in the suggestion of lofty purpose. These attributes are in evidence in the first, third, and closing sections, but they are not even here sufficiently prominent to leave a vivid picture in the memory.

In saying this I fully appreciate the amazing ingenuity and the rational manner in which the themes have been treated—in some instances, it might be said, ill-treated—and made to acquire significance foreign to their nature, but to me the result obtained is not commensurate with the means employed. It is as though an elaborately designed and beautifully finished building that suggested a church should be found to be a place of entertainment.

After trying to assimilate the battle-scene in Herr Strauss's "Life" and three trumpets playing at the same time in three different keys, I wended my way to "The Messiah" at the Albert Hall, where the usual New Year's Day performance was given of Handel's world-famous oratorio, which came as a ministering angel and soothed my troubled nerves.

Rhythmical and Verbal Accent

are too often looked upon as one and the same, whereas, in fact, the former is only the means for enforcing the latter, which is capable of far greater intensity and subtlety. The cultured composer will take care that the accented syllable of a word falls on an accented beat of the bar, but the force of that accentuation, upon which the significance of the word largely depends, will result from the intensity of feeling of the singer.

By the time the world had once more rolled itself over, I was listening to

Mr. Sousa and His Trumpeters

at Queen's Hall. Before I went, I was informed by a circular that "the emotions of the soul can find but little outlet in reverberation of brass and the clash of cymbal," which I suppose was intended, considerably, to prevent my expecting too much; but I was well satisfied with what I heard, for although the trail of sensationalism was over it all, the verve with which Mr. Sousa's haunting marches and simple arrangements of innocent tunes was played was refreshing and exhilarating.

"Looking Upward" is a somewhat peculiar title for a suite, even though it has for its programme "The Polar Star," "The Southern Cross," and "Mars and Venus." The connection between these, moreover, was difficult to discover, and I could perceive nothing of an uplifting character in the music. Again a trombone solo, played with wonderful skill by Mr. Arthur Pryor, was entitled "Love's Enchantment." Mr. Pryor made his instrument ooze like a dove, but yet the enchantment of love on a trombone is difficult to assimilate.

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There was a large audience in the Town Hall yesterday afternoon to welcome Mr. John Philip Sousa on his second visit to Birmingham with his band. The local public are not unacquainted with military bands of the first rank, with the brass bands of the counties, or with bands of various kinds.

It is strong in numbers, and embraces all the wood-wind of the full orchestra, with cornets, French horns, saxophones, tubas, trombones, contrabass, bombardon, and percussion galore. The members are men of varied accomplishments, for not only are they admirable performers on their respective instruments, but they sing, or at any rate vocalise, and whistle. Then Mr. Sousa himself is unique as a personality. There is little doubt that he is a good musician; he knows to the utmost the resources at his disposal, and can utilise them to the fullest extent. As a conductor he has not the varied action of some we could name, but he has devices that belong to no other. Of course he has drilled his band to perfection, and the idea of conducting by the mere swing of the arm, as in walking, must be to show the audience how little guidance his men require. But that is only a detail. We must assume that Mr. Sousa's hand is in some measure representative of that particular branch of executive art in America, and that things we regard in this country as claptrap are there regarded as legitimate effects.

The Town Hall was crowded at the evening concert. This was, to a certain extent, a repetition of the afternoon's work, and can be dealt with briefly. We do not mean to say that the same pieces were repeated, though some of the extras of the afternoon served the same purpose in the evening. What we may term the "serious" music comprised the "Carnaval Romaine" overture of Berlioz, a piece by Rubinstein, entitled "Kammerlei Ostrow," and two movements from Mendelssohn's Violin Concerto. These were extremely well played, but naturally with colouring of a different character than was intended by the composer.

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This well-known combination paid its second visit to Birmingham yesterday, giving two concerts in the afternoon and evening to large audiences. As usual, Mr. J. P. Sousa conducted; the soloists were Miss Estelle Liebling (soprano vocalist), Miss Maud Powell (violinist), Mr. Arthur Pryor (trombonist), all of whom were very well received. The printed programme for the afternoon performance was as follows:— Overture, "William Tell" (Rossini); trombone solo, "Blue Bells of Scotland" (Pryor), Mr. Arthur Pryor; suite, "Maidens Three" (Sousa), (a) The Coquette, (b) The Summer Girl, (c) The Dancing Girl; soprano solo, Indian Bell Song, from "Lakme" (Delibes), Miss Estelle Liebling; largo, from symphony, "The New World" (Dvorak); mosaic, "In the Realm of the Dance" (Sousa), founded on famous waltz themes; (a) novallette, "Sizilietta" (Von Blon), (b) march, "Imperial Edward" (Sousa), dedicated by special permission to his Majesty the King; violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; theme, variations, and carnival time from "Scenes in Naples" (Massenet). In addition to this list were nine or ten compositions given as encores, among them being "Mexican Serenade," "Melody in D," the "Washington Post March," "The Nightingale," "Bundle of Mischief," "El Capitan," "Tale of a Bumble-Bee," and the

SOUSA IN LEEDS AGAIN.

ENCORES GALORE.

Sousa and his band, who came, played, and conquered here a year ago, renewed a happy experience last night, when they appeared before a very large gathering in the Leeds Town Hall. There is no question as to the popularity of the Transatlantic musician, who was a full-blown conductor at seventeen years of age, and has gone on from one success to another until at present—well, are not his marches in the mouth of every street boy, and his mannerisms imitated by every comedian with a gift for mimicry?

Sousa is an obliging and agile man. Scarcely has he descended from his desk at the end of a piece than he is up again with an encore. And these encores are really the great feature of his concerts. The public have but to hint at one and they get it. There is no coyness and no delay. And in almost every instance the encore given is a Sousa march—just the thing desired—a lively rattling strain, with a liberal sprinkling of drum-taps that sets every foot secretly tapping in sympathy. It is an appeal to primitive instincts, and there is none but feels its force.

Last night's programme embraced nine selections, which were doubled by means of encores. It opened with a rendering of Goldmark's "Sakuntala" overture, the peculiar Oriental atmosphere of which is largely lost through translation for a military band. It, however, served to show how smoothly and evenly the brass could play. Sousa knows well how to make the public jump, but he also knows that climax depends upon a masterly control of pianissimo, and gets his men to recognise it too.

In a stately suite of his own, in which Mars appears to have it all his own way, the band again played smartly, and in a couple of encores that followed, including the delectable "Washington Post," afforded the audience a really good time. Liszt's Second Rhapsody was finely worked up, and at the close the conductor paid the audience the delicate compliment of playing a fantasia on British airs, winding up with "Rule, Britannia."

The "Imperial Edward" March, one of the latest of Sousa's successes, with a phrase from the National Anthem to point its application, was repeated, and followed by still another encore. One of the most enjoyable features was the rendering of the slow movement and Finale from Mendelssohn's Violin Concerto, with the solo part in the hands of Miss Maud Powell, a clever American violinist, who played extremely well, and was capably supported by the band. Miss Estelle Liebling sang David's "Couplets du Mysolli" with great flexibility of voice, vying successfully with the dulcet tones of Mr. Lufsky's flute obbligato. A trombone solo was also contributed by Mr. Arthur Pryor, whose tone was commendably reticent and round. The conductor did not indulge in so many little peculiarities as possibly some looked for, but held a suave, and at the same time decided, sway. The band will give two concerts to-day.

SOUSA'S BAND AT HARROGATE.

A large audience greeted Sousa and his band at the Grand Opera House, Harrogate, yesterday afternoon. The overture "William Tell," trombone solo "Love Thoughts," suite "Maidens Three" (Sousa), largo from symphony "The New World," and the march "Imperial Edward" were amongst the encores enthusiastically encored.

Cutting from issue dated Jan 4

OF MATTERS MUSICAL

"A HERO'S LIFE" RE-TOLD.

STRAUSS, Handel, and Sousa. The most advanced piece of programme music in existence,

The Most Revered Oratorio,

and the "Washington Post." Such are my liveliest impressions of the week and present chief thematic material. The contrast of styles peculiar to the three composers who head this column is so great that the very juxtaposition of their names excites a smile, and that the music of each should attract such large audiences was a striking evidence of the remarkable versatility of taste existent in London.

The re-telling on Thursday afternoon at Queen's Hall of the "life" of the pioneer programme-music writer confirmed my impressions recorded in the REFEREE on the 7th ult., but it increases admiration for what is beautiful in the work and distaste for that which is really mere noise.

"Ein Heldenleben"

("A Hero's Life"), as a whole, is deficient in nobility and in the suggestion of lofty purpose. These attributes are in evidence in the first, third, and closing sections, but they are not even here sufficiently prominent to leave a vivid picture in the memory.

In saying this I fully appreciate the amazing ingenuity and the rational manner in which the themes have been treated—in some instances, it might be said, ill-treated—and made to acquire significance foreign to their nature, but to me the result obtained is not commensurate with the means employed. It is as though an elaborately designed and beautifully finished building that suggested a church should be found to be a place of entertainment.

After trying to assimilate the battle-scene in Herr Strauss's "Life" and three trumpets playing at the same time in three different keys, I wended my way to "The Messiah" at the Albert Hall, where the usual New Year's Day performance was given of Handel's world-famous oratorio, which came as a ministering angel and soothed my troubled nerves.

Rhythmical and Verbal Accent

are too often looked upon as one and the same, whereas, in fact, the former is only the means for enforcing the latter, which is capable of far greater intensity and subtlety. The cultured composer will take care that the accented syllable of a word falls on an accented beat of the bar, but the force of that accentuation, upon which the significance of the word largely depends, will result from the intensity of feeling of the singer.

By the time the world had once more rolled itself over, I was listening to

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from issue dated Jan 29

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Sousa's band is an organisation that stands out from the rest. It is strong in numbers, and embraces all the wood-wind of the full orchestra, with cornets, French horns, saxophones, tubas, trombones, contrabass, bombardon, and percussion galore. The members are men of varied accomplishments, for not only are they admirable performers on their respective instruments, but they sing, or at any rate vocalise, and whistle. Then Mr. Sousa himself is unique as a personality. There is little doubt that he is a good musician; he knows to the utmost the resources at his disposal, and can utilise them to the fullest extent.

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cutting from issue dated Jan 26

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This well-known combination paid its second visit to Birmingham yesterday, giving two concerts in the afternoon and evening to large audiences. As usual, Mr. J. P. Sousa conducted; the soloists were Miss Estelle Lieblich (soprano vocalist), Miss Maud Powell (violinist), Mr. Arthur Pryor (trombonist), all of whom were very well received. The printed programme for the afternoon performance was as follows:—Overture, "William Tell" (Rossini); trombone solo, "Blue Bells of Scotland" (Pryor), Mr. Arthur Pryor; suite, "Maidens Three" (Sousa), (a) The Coquette, (b) The Summer Girl, (c) The Dancing Girl; soprano solo, Indian Bell Song, from "Lakme" (Delibes), Miss Estelle Lieblich; largo, from symphony, "The New World" (Dvorak); mosaic, "In the Realm of the Dance" (Sousa), founded on famous waltz themes; (a) novelette, "Siziletta" (Von Blon), (b) march, "Imperial Edward" (Sousa), dedicated by special permission to his Majesty the King; violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; theme, variations, and carnival time from "Scenes in Naples" (Massenet). In addition to this list were nine or ten compositions given as encores, among them being "Mexican Serenade," "Melody in D," the "Washington Post March," "The Nightingale," "Bundle of Mischief," "El Capitan," "Tale of a Bumble-Bee," and the well-known Largo of Handel, popularised by Sir Michael Costa's absurd arrangement.

Every piece was applauded, but the greatest pleasure was evinced after the "Tale of a Bumble-Bee," in which was an effect as of the butcher's boy whistling in the area, and after the "Imperial Edward" march, in which a dozen of the brass instruments marched to the front of the orchestra and there blew mightily. When they had regained their places it was decided that the piece was encored, like every other piece, and the twelve good men and true marched to the front again, exactly as before, though with what purpose of a musical character was not quite clear. The trombone playing of Mr. Pryor, as an example in the overcoming of difficulties, was interesting, and the singing of Miss Lieblich, as an example of brilliant vocalisation, was almost phenomenal.

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cutting from the South  
 Date \_\_\_\_\_  
 Address of Journal \_\_\_\_\_

**Sousa's Matinee.**

We all know Sousa now, and we all love him and his splendid Band and his marvellous soloists. What a feast of glorious and delicious sounds! And how fortunate is Southport to get two such "diets" of music in one day. A band of fifty can tackle compositions that a band of twenty must put on one side, and therefore our American cousin gaily and breezily opens the works of any composer he may fancy, so to speak. Every item was encored, and no wonder. The programme was carefully varied—each number contrasting artistically with its neighbours on either side. The "old masters" and classical selections were nobly interpreted—Sousa's own invigorating and refreshing compositions being well, ah—Sousesque of course, and therefore delightfully "new world." All the bright "effects" were fully appreciated by a very large audience, and Mr. John Philip Sousa got an enthusiastic reception—for Southport!

Bells are quite a feature in some of his repertoire pieces; and, by the way, I wonder if it is very difficult to play the big Cunard funnels two of the band were nursing! I should think they bring them in sections and build them after they get on the platform. Their giant throats gave thundrous roars and Vesuvian rumblings when "switched on" by the magician's wand.

Can anyone describe the bird-like notes of that heavenly voice of Miss Estelle Liebling? For my own part I cannot attempt it—you have to hear it before you understand anything at all about it. For range and delicacy of vibration and sweetness she is indebted simply to a gift of Nature. Ten thousand singers might have the same (or similar); and never touch the notes as she does. Her phenomenal vocalisation is no doubt partly aided by her wonderful chest expansion. That is certainly abnormal, as she acknowledged in a little chat I had with her in the green-room. A graceful and handsome girl, native of New York, she is proud of her art, and of her association with the famous conductor. At the matinee she wore a biscuit coloured frock with dainty design of black chenille spots, the elbow sleeves finished with full lace frills. An artistic choice to set off a lovely complexion and dark hair and large, lustrous dark eyes.

Miss Mand Powell, violiniste, is as conspicuously clever with her violin as Miss Liebling with her voice. She was born in Illinois, and, as Mr. Sousa added, "has been proud of it ever since!" She wore a maize-coloured crepe with elbow sleeves, and is remarkably graceful. Both of these ladies are tall. They were each enthusiastically encored—Miss Liebling responding with a song equally delightful to her "Indian Bell Song"; but as there had been so many recalls there was no time for Miss Powell to give us more, she being next to the last of the programme. We ought not to omit our admiration of Mr. Pryor's trombone solo, which was encored—and everybody who has had the pleasure of hearing them must heartily wish every one of them good luck on their new tour.

Last night St. Philip's congregation had their annual tea party, followed by an entertainment and music, which included selections by our new siffleuse, Miss Johnson, whose appearances are looked forward to with so much pleasure, and highly appreciated. She is on Saturday evening's programme at the Prince of Wales Hotel. I see she fairly took the St. Philippians by storm.

Returning somewhat late, I peeped into the Town Hall and found a fairly good audience enjoying a violinist of repute giving a sympathetic interpretation of one of Tschalkowsky's wonderful compositions. Subsequently a sonata of considerable merit was rendered by the composer at the pianoforte, and Mr. John Lawson executing the violin part. Mr. Kinsey was enthusiastically applauded for his meritorious composition, and had to return and acknowledge it repeatedly. It was something unusually fresh to hear a new work played by the composer himself—and on a Steinway grand at that! A pleasant item in the programme was a recitation by Miss Marie Raynor, entitled "Yawcob Strauss," but time fled, and I had to run after it so that you should have these lines in due course.

**On Various Subjects**

# CORRECTION



THE FOLLOWING PAGE (S)  
HAVE BEEN REFILMED TO  
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Cutting from the *South*

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